Library of Congress–Central Charge File

Call No. PN1993.M6 Date 7-16-68

Author

MOTION PICTURE NEWS, Vols 4-42, -(Vol 9)
including: Studio Directory 1917
Title

Motion Picture Section, Prints & Photos Division

John B. Kuiper Employee

LW 5/58 (See LCR 813 4/23/58)

☆ GPO: 1964-756-216

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MOVING PICTURE NEWS

311
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Volume IV
No. 1

January 7
1911

PRICE
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GREAT NORTHERN

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Rare views of the Alps peaks.
"HOW TWEEDLEDUM PAYS HIS BILLS"
A comedy.
Two subjects on one reel.

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Rogers, the prospector, is wounded and driven off his claim by the gambler. Mrs. Rogers tries to save the claim by filing the papers, but her decrepit horse breaks down, and by a ruse she secures assistance from the gambler's wife and foils the plot.

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"JOHANNA OF BRAGANZA"
Thursday, January 12
Spectacular historical production.

"THE RECALL"
Saturday, January 14
A humorous comedy.

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He's an "IMP."

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On Monday, Jan. 16th, we release "MELODY," one of our most excellent efforts. Make sure you receive it! Thursday, Jan. 19th, we release a split reel. The first half is "HIS FIRST PATIENT," a corking good doctor story. The second half is "THE REV. GOODLEIGH'S COURTSHIP," a howling comedy. Every subject named in this advertisement is high class and worthy of the name "Imp." If you don't get them all, start something!

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Independent Moving Pictures Co. of America.
102 West 101st St., New York. Carl Laemmle, Pres.
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The Moving Picture News

PUBLISHED EVERY SATURDAY

The CINEMATOGRAPH PUBLISHING COMPANY, 30 West Thirteenth Street, NEW YORK CITY

Telephone, 4092 Chelsea

European Agents: INTERNATIONAL NEWS CO., Breams Building, Chancery Lane, London, E. C.

Chicago Representative: J. J. Sullivan, 866 Graceland Ave. 'Phone Graceland 5053

ALFRED H. SAUNDERS, Editor.

This newspaper is owned and published by the Cinematograph Publishing Company, a New York corporation. Office and principal place of business No. 30 West 13th Street, New York. Alfred H. Saunders, President; John A. Wilkens, Secretary, and W. M. Petingale, Treasurer. The address of the officers is the office of the newspaper.

SUBSCRIPTION: $2.00 per year. Postpaid in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands. Canada and Foreign Countries: $2.50 per year. All communications should be addressed to The Moving Picture News, 30 West Thirteenth Street, New York City.
ADVERTISING RATES: $60 per page, $30 ½-page, $15 ¼-page, single column $20, $2 per inch. Discounts, 20% 12; 10% 6; 5% 3 months.

Volume IV | **January 7, 1911** | **Number 1**

Notes of the Week

OUR FRONT COVER ILLUSTRATION.

The picture this week illustrates a scene from The Old Curiosity Shop shortly to be released by Thanhouser Company. We are given to understand that this film has been very carefully arranged and rearranged so as to make everything exact and perfect to agree with the story as written by Dickens and to keep in accord with the old curios as exhibited in the Old Curiosity Shop.

VOLUME IV, NO. 1.

Will our readers kindly date the last issue of the 31st of December, 1910, Volume III, No. 53, instead of the error that crept in giving it Volume IV, No. 1, which commences with this issue.

THE OPERATORS' FRIEND.

It is needless for us to tell the operators that they have our sympathy and good will, and in wishing them every prosperity for the New Year we do it from a full heart. We have always had their interests in mind, and we wish to advance their prospects and help them gain better opportunities as the men behind, or beside we should say, the machine. With this object in view we had a chat the other day with an expert electrical writer, Mr. William E. Smith, who is well known as a writer in other fields of electrical enterprises. He is a member of the Institute of Wireless Engineers and has been connected with the United States government for a number of years, and has written several popular articles of advantage to the operator and with a view of helping the still more by becoming their "Oracle" or "Friend" to assist them out of their difficulties, we suggested he write a page each week specially for the operators. He agreed to do this on one condition, that if such page was edited by him, he would like the operators to express their opinion of the value and utility of such a page. He is willing to answer all questions regarding the difficulties met with by the operator in his every-day work both on the Electrical and Mechanical ends of the projecting apparatus.

On another page will be found an introductory article from tthe pen of Mr. Smith, and it will depend entirely upon the responses of approval we obtain that this page will be continued. We say this advisedly, because we do not want to bore our readers or occupy valuable space, or pay away valuable money, if it does not meet the needs of the men for whom it is especially designed. We do not want a trouble column, but just a column of plain matter-of-fact friendly chat. Questions will be dealt with from a practical standpoint, and answers given such as any man can fully understand. Illustrations will be given to assist in making this end plain. We now leave the matter with the operators and offer this to them as a New Year's gift.

COMPLIMENTS AND HOW TO CONFER THEM.

The superlative compliment is imitation, which is a form of duplication. The very act of imitating, most reprehensible when concealed, displays an appreciation of merit which, in and of itself, is sublime. And while it displays appreciation it, is an inherent acknowledgment of weakness—a sort of mental inferiority or inability from the same general basis to produce and build up an equally good result. Nature seeks to excel, never to copy; in its efforts toward supremacy it frequently reproduces its own species, but if its environment be stimulating, it in the end advances into better conditions. No human being will copy another if he be able to improve upon the work which may have addressed itself to his attention; given the ability and every human will create rather than copy.

Now, the foregoing is merely the premise whereupon to establish a conclusion; as such premise it is next to impregnable; it is so entirely sound that the structure to be established upon the foundation need have no fear of the mental assaults or the pen pushing of the journalistic crook who may see fit to advertise a challenge because in the eyes and minds of friends, nothing else remains to be done. And by way of interpolation, no such challenge, if offered, by any exponent of such untruthfulness as "A Liar and His Lies," also "A Liar and More of His Lies" will be even so far dignified as to receive acknowledgment

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until and unless an outright, downright, up and down apology and retraction be publicly offered and announced by the perpetrators of the heinous and vicious misrepresentation which was once published and circulated under the captions above quoted.

But digression has protruded itself and it must be stayed. The conclusion toward which our mentality was bending its effort is this in the first instance: if the publisher of the facts and information so exhaustively and authoritatively originally uttered in our way back numbers had the ability to produce an equally good grammatical result, those same facts and that same information would wear clothes of a different verbal stripe, so much so, in fact, that it might be next to impossible for the father to recognize his own child. What an absurdity it seems to take our own ideas in our very own English composition expecting to get away with it all and escape detection!

And in the second place: what an awkward position that Friese-Greene deposition forces upon the great inventor who tried to appropriate a confiding scientific investigator's invention. It leads to the conclusion that had he possessed the native ability to invent he would not have endeavored to imitate. That affidavit is a revelation in the world of invention; it shows plainly how confidences are abused by those who feel themselves secure in the greatness of their positions or possessions and makes clear a known fact that men with money or allied with the money kings not infrequently take advantage of others both for reasons of pecuniary gain and the eclat of public praise.

Of course we founded these words upon the papers in a Court proceeding, prefacing them all with the observation that if the content of that affidavit be true then a gross imposition has been practiced as much upon the public as upon Mr. Friese-Greene and again upon the United States Patent Office authorities. And it is for the Court to determine the truth or falsity of the statements made, but the deposition is so clear in expression, in detail and in circumstance that we feel keenly alive to the more than probable result thereof upon the judicial mind.

And, if our surmises be confirmed; if our forecast prove to be true, we weep no tears of the crocodile or other type because the TRUST has paid out its good money and receives in return useless, powerless, emasculated documents issued by the Patent Office, formidable in appearance but ineffective in the Courts.

He laughs best who laughs last; and this last slap in the face will at least transfer the laugh from the one to the other side of the TRUST face, and likely remove all evidences of humor from that face with the possible exception of the sardonically sarcastic smile.

How we laugh! The merry Ha Ha to the TRUST and its once publicist, the buncombe news vender! May joy be added to their several brands of discontent. The TRUST dissatisfied with patents and litigation involving the same; the dismissed vender of unreliable information disgruntled toward his former much-lauded master, and the people having been grossly deceived and contemptibly treated by both, are alike disgusted with both. What a merry vessel they are in for a trip on the high seas! If some one should rock the boat, the resulting catastrophe would be reported preferentially by underground rather than wireless, because neither of the sailors could long endure exposure to the clear and open atmosphere.

YANKEE FILM RELEASES

Bully for you, best of good wishes and fuller prosperity are hereby offered. Mr. Herbert Miles informs us that their last issue in releases amounted to 108 copies. A splendid finish for the old year.

THE TRUST "CANCELS."

For Months the Swaab Film Company License Has Been Attacked by Trust-Made Rumors Through Their Agent—An Interesting Legal Battle Predicted.

It is understood that the Motion Picture Patent Company have notified the Swaab Film Service Company, of Philadelphia, that they have "cancelled" their contract. The story, of course, has been discounted. The minions and messengers of The Trust have been variously promising, predicting and threatening this step for some time, and it is not impossible that the fine line of demarcation between "business" and "Conspiracy" has been overstepped in this instance.

Those who know Lewis M. Swaab, the owner of The Film Service, alleged to have been "cancelled," will undoubtedly realize that Mr. Swaab is the kind of a man who can always see two sides to a contract, and will undoubtedly give the courts an opportunity to review this situation. If he does this the story will be more than interesting. We will publish particulars in our next issue.

CHAMPION FILM COMPANY.

On another page of this issue will be found a judgment handed down by Judge Lacombe in favor of the M. P. P. Co., granting them an injunction against the Champion. In this decision, Judge Lacombe declares that the Gaumont camera is an infringement upon the Edison, and we wonder if we have now to write the funeral notice of the Champion Film Company, and finish up with "Requiescat in Pace." Yet, except that we know, some five injunctions have already been granted against Mark M. Dintenfass, which does not seem to keep him down, but Phoenix-like he rises from the ashes each time, and seems to have, like a proverbial cat, nine lives. We wait with a great deal of interest the final outcome of this case, which will, of course, be taken on appeal. We wonder how it would be for all the Independents to obtain licenses under Friese-Greene patents and work under this license; and further wonder, if they did such as we suggest, whether action would be brought against Friese-Greene. The situation is extremely interesting, and we would like to see it tried out.

MOVING PICTURES TO EDUCATE THE CHILDREN.

By Margaret I. MacDonald.

Moving pictures as a source of education for children is one of the simplest and clearest methods of imparting knowledge to them.

Children love to look at pictures. We know that from infancy, or at least as soon as it will notice anything, a child is attracted by pictures, especially tinted ones—first the color attracts it—then as the brain develops different objects are noted and distinguished from one another: as language begins to assert itself, the names of the different objects are learned, and so the primary education of the child is derived from its environment and the objects placed before it, through the different senses of the body in its contact with its surroundings, and we may safely

say that its education is derived at first principally through the sense of sight. Therefore, what a wonderful aid to the education of the children the world of pictures can be made—motion pictures especially!

From the primary classes to the Collegiate branches the motion picture could be used with great efficacy. Things beautiful in the idealistic life could be brought before the children in a manner which would make school a paradise rather than a bore, and the burden of the teachers would be much lighter because of the increased interest induced in the pupils by the pictures.

Intermingled with the more laborious lessons of the day, such as mathematics, for instance, pictures could be shown touching on the lessons; scenes such as the poorer children in the City of New York never have a chance of seeing outside the city limits—the farmer tilling the soil, or harvesting the grain—the birds building their nests—the frolicking of the young animals—the life and work of the busy bee, and many other object lessons could be placed before them in a manner almost as interesting as though they were in reality rambling out in the open country, in the forest or in the fields.

And not only pastoral scenes could be made of interest to them, but also scenes from everyday life in the city in which they live, which could be made object lessons for practice in everyday life. Many suggestions could be taught with much more ease for the teacher, and infinitely more pleasure for the pupil should this method be carried into practice, and the effect of injurious environment might be largely eliminated in the lives of many of the children of the city. An hour of pleasure among the forest trees, or on the beautiful green sward, can be given the children each day when their little hearts can be stirred by the voice of nature, and they can at least dream that they are among the beautiful dolls and distant hillsides without, while they are still among the high brick walls and stolid cement streets of one of the largest of the world's cities.

Though in the city of New York there has been much attention paid to the education of the poorer classes, and facilities of all kinds have been placed within the reach of the people, so that a comparatively free education is offered to all, still there are yet many avenues open, but practically untraveled, by which education can be dealt out to children in a manner which will not only please them, but will enable them to imbibe more easily the knowledge placed before them.

For some years free lectures have been given in the public schools for the benefit of the parents of the children, which were originated by a man invaluable to the city of New York (Dr. Henry M. Leipziger) in that he has opened an easy and enticing means of education for adults. Thousands of men and women are being enlightened each year by means of these lectures, which are illustrated by means of lantern slides only, moving pictures being unfortunately barred by the fire authorities.

Up to date the children have not been admitted to these lectures, which seems a pity. For some reason or other they have not been permitted to attend with their parents these entertaining and instructive lectures which they would so much enjoy, principally on account of the illustrations, and which would, no doubt, be a means of elevating their minds and of guiding their thoughts into proper channels.

Why could there not be a course of this sort instituted for the little ones, or at least for the half grown children?

The purely recreative moving picture entertainment is well taken care of throughout the city by the numerous moving picture and vaudeville houses scattered indiscriminately along the city byways and thoroughfares. Would that a happy combination could always be found therein of education and entertainment!

In New York City, not so far from our beloved Broadway, have appeared nightly scenes during the summer, quaint in that they were far removed in character from the usual elaborate preparations for receiving visitors to the moving picture show in the play houses of the great city. On many a back lot in this thickly populated city, as did the traveling circus so dear to our hearts in the olden days, camped the moving picture man. Crowds from the neighboring flats, many unable by reason of a shortage of funds to hie them to the seashore for recreation with the cool sea breezes, found a boon of comfort and enjoyment near at hand, for here on the empty back lots furnished with folding chairs, with tables at the side where refreshments might be partaken of if desired, the blue sky above them, and all the breeze the city could afford on a summer evening, they could sit with their family and friends and enjoy the music which was provided along with the entertainment of pictures.

Many scenes could be looked upon in New York City during the past season of just such a character, and to those hurrying along on the elevated train, attracted by the little flicker of light, it seemed a thing apart. Thousands must unconsciously in their hearts have blessed the picture man with his simple contrivance for making a living. It may be that he had never a thought apart from the dollars and cents which the scheme brought in, nor of the garden in the desert which he had instituted; he may not have thought of the many hearts he had gladdened, nor of the little children who saved every penny so that on Saturday night they might spend it on a substantial bunch of peanuts and a ticket to the picture show next door.

Could not some picture man be induced to open something of this sort specially for children, with nothing but wholesome pictures, and scenes which would imbue their little minds with good thoughts? There they could be taught apart from school hours something of the big world they live in, and become familiar with scenes and sights upon which in reality their eyes might never look and of which but for this remarkable invention they would have but an imperfect conception.

And so even the picture man on the empty lot can do not only the present generation but future generations as well a great service if he will, and while he gathers in the dimes with a consciousness of a sincere and tried belief in the old saying, "It is more blessed to give than to receive," he can give through the season, with a little bit of thought given to the selection of subjects, a course of instructive motion pictures which will in reality be worth much more to the individuals, and especially the children, than the few nickels and dimes which they have paid out.

Rex
LEARN TO SAY IT—

STRAY NOTES FROM OTHER LANDS.

Walton.

Our Russian contemporary, Cine-Phono, is certainly an eye-opener. I have a very vivid remembrance of more than one experience in the realms of the Czar when trying to get a picture—even with a pencil and a pad, let alone so diabolic-looking a thing as a camera. In going up the Gulf of Finland when nearing Cronstadt, some friends wished to snap-shot me; H. I. M.'s yachts just then steamed past—we never developed those films! In Petersburg itself, although my position gave me many privileges, I took no chances on miscellaneous picture taking—experentia docet!

In many cases it was difficult even to get a glimpse, let alone anything else. My carefully censored papers that came from America, etc., daily looked up at me from my desk from their blackened column and silently warned of unseen eyes and ears.

Now all is changed and there is no greater proof of the mighty power of the moving picture. Where, not so many years ago, visions of Siberia floated if a man did not keep "eyes front," now the moving picture man marches in and, "as bold as brass," cranks away merrily before an interested and delighted crowd. Even the inner life of "pales" and "Ghettoes" is taken to be exhibited before the barbarian hereties of other lands.

Nothing, to my mind, is more marvelous than the way in which "the camera with a crank" marches in in triumph where "the camera without a crank" would mean bulldogs or bayonets, according to locality, However, more of that anon, and to return to our muttons, the Russian end of it is perfectly marvelous.

Most of us know something about the way newspapers have to mind their P's and Q's in Russia, and here again moving pictures show their wondrous power. The Cine-Phono just to hand; our Russian comrade makes a man rub his eyes, and pinch himself to see if he be awake. I make bold to say it is one of the most comprehenive, well-edited and altogether satisfactory papers published on the Continent. Brother Ed'tor, allow me to congratulate you upon a paper that is a credit to you and to the whole trade, 54 pages—besides the back—and an ad display that would be hard to beat. Technical articles, thoughtful editorials and live news from all parts of the empire.

Films are criticised, yes, criticised in a way that shows grip, knowledge, enthusiasm, terseness and independence that cheers the soul of a "brother sinner."

When one comes to the synopses, saints defend us, how happy we ought to be. Happy, one of friend Pathes is over a column, wide measure. Gaumont, Pathe, Ambrosio and Cines appear to be the favorites ——foreign—four American firms being "synopsized" into a quarter column. I must add that I am only writing with regard to the last issue. Our friends Lux and Milano are not forgotten, and I wish to make it clear that further knowledge of our Russian friend might modify, to some extent, my present opinion.

One thing is irrefragably true. There is no more striking example of the power of moving pictures than the cleverly edited and well "dressed" Cine-Phono published and printed in Russia.

Anyone who saw our German friend Projektion laid on a table, would pick it up. It has one of the quaintest and most striking backs imaginable. A kind of converted nightmare that attracts, that's the clever part of it. Now it goes one better and sends the copies out in a black wrapper with a comic figure in white, so that even when going through the mail it will attract. The best of it is, that while the back attracts, the contents repay the reader. It is dignified and reliable. I would like the "saints" who see nothing good in us to read "Kinematograph und Schule," and see what thoughtful people think. The get-up of Projektion is excellent. Hats off to the printers. N. B.—The smiling Imp looks quite at home here pointing out the wonders of "Das Opfer der Eehwester" and "Der Fatale Weeker."

La Cine-Fono ,of Naples, is always a welcome visitor. The last issue has an article I would like to reproduce; unfortunately I cannot, as it will not bear "boiling down." Mayhap some day I may be able to find space. It is "Cinematography: Art and Morals," by Giovanni Nicotra. Roughly, it is a plea for more liberty of action, broader means of development and so to reach the highest planes of life. The article is, of course, Latin in sentiment, but might enlighten many who do not quite grip some of the situations in the beautiful films Ambrosio, Itala and Cines send to us.

Lux calls our attention to the fact that moving pictures are climbing heights undreamed of not so long ago. At first it was anybody performing anything, anyhow. Now we have the best actors and actresses. Alas, some firms think that mere machine made scenarios, weak, often illiterate, oftener still a kind of hash made of odds and ends, like Methusaleh without beginning or end of days, which the poor actors try to make passable. How often one's heart bleeds to see first-class artists trying to make rubbish presentable. Wise firms are realizing the world has a magnificent literature and that the giants of history can grip to-day's folk as no story-maker of the sausage order can. Some firms so stick to their "experts" that when they realize the above and send out the story of a genius they give it another name!

The Italians, with their glorious literature, have realized this, but they give the film the name of its author.

It requires the Latin to interpret Latin plays; we may kick as we like, but it's so. In spite of my love for Ambrosio, Itala, and Cines, it never dawned upon me what Milano would do. The world bows before Dante, his Divina Comedia whose marvels were so real that even in his lifetime the folk said as the stern faced poet passed, "he has been in hell." The Inferno with its wondrous teachings of passion, torture, remorse, tenderness, the whole gamut of human struggle, this has been brought upon the screen. This is one of the highest flights of moving picturedom. Dante is entirely different to anyone else. Magnificent staging, acting of the highest has been used to produce what "scholars" call a "superb production." Personally I can only judge from a photograph illustrating the stanza beginning

"Stavvi Minos orrivilmente e ringhia,"

which presents a wondrous scene of bosky shade, wherein stands Dante and his guide with beings of the underworld scattered around. Artistically beautiful, thrilling with the spirit of the stanza. If thus in a dead photo, what in the moving picture! Would that I some day see it.

Lux calls attention to the search of the Moving Picture News for a word to cover moving pictures, understandable of all men, and not a hybrid mongrel.

The funny story of "La Famiglia Sassolini," a cinematographic romance, with its humorous cuts, runs on merrily.

A despatch from Paris says:

Dr. Arthur Korn, Professor of Physics at the University of Munich, whose experiments in long-distance photography attracted much attention a few years ago, on December 31st, exhibited his invention for synchronizing the phonograph and cinematograph by means of which moving pictures appear to speak.

Many are my friends, I am proud to say, amongst all sorts and condition of men on the Long Island R. R. Many know my love for the moving picture and all connected with it. Not so long ago one of them saluted me with this: "Got some good news for you!" Right eagerly I demanded, "What is it?" "Oh, only Jim X and I were talking the other day, and we're one on a Brooklyn train and the other on New York, our passengers our subject. We both noticed a good many folks reading the Moving Picture News, whenever they travel, and they discuss what pictures to have from that paper. And I'll tell you another thing, on my run one fellow gets on at ———, and he has a lively time with the other fellows. He's the only 'trust' fellow, and others pound away at him and quote the News to beat the band."

"Thanks, Ted," quoth I, "give me some more good news like that."

I know many of our readers on the Island, and hope they'll all read the News on the train and thus "roll the old chariot along" to the confusion of General Flimco who has about reached the age limit of efficient service.

TO THE OPERATORS IN CHARGE OF PROJECTING MACHINES.

As you will note on another page of the News, it has been suggested by the Editor that I write a page each week for the benefit of the operators in charge of projecting machines.

The following will give you an outline of what the writer proposes to do:

We will have an "Oracle Column" where queries and questions pertaining to the causes and effects of both the Electrical and Mechanical ends of the projecting machine will be answered from the practical standpoint in "plain English."

We also will have a "series of talks on practical electrical subjects which are of interest to the operator, such as:—Ohm Law, The Use and Abuse of the Rheostat, How to Get the Best Results with Alternating and Direct Currents, The Arc Lamp and Its Adjustments, The Uses and Abuses of Transformers, Economizers, and Choke Coils as Applied to the Projecting Machine, How to Comply with the Fire Underwriters' Rulings, Talks on Practical Wiring, etc., etc.

The continuation of this page, as you will have already noted, depends upon your approval of the above. Do you want this line of talk by a Practical Engineer or are you satisfied to go along, as in the past, by getting your information as best you can, not knowing whether it is reliable or not? Write in at once and let me know if you want this page.

WM. E. SMITH, E. E.,
c/o Moving Picture News.

THE PASSING OF THE LAUGH.

H. Jeanval.

Things are ever on the move. Change is the thought of the day. Drop out of life for a few weeks and one is faced by a dozen changes on the streets between home and office. The changes on the street are the material. There are other greater, deeper, more sweeping movements, silent—often never thought of. Changes of thought and of manners of thought. Take one of them, how rare it is these days to hear a good, whole-souled, hearty laugh! Not a snigger, nor a snicker, not a fleshing of the teeth in an imitation smile—imagine a tiger smiling—not a smug chuckle, nor a throttled cachinnation, but a great, big, honest guffaw.

I have sat in the theaters where rattling good jokes were sprung, and heard a gentle soughing as of last year's leaves; whilst in abodes of the cultured, such a vulgarity was beyond toleration. To think of a laugh, say on Wall street, that is a hearty one, is as absurd as to think of a sour-faced Puritan enjoying a decent vaudeville show.

The desire to laugh is with us; the laugh will soon be as extinct as the dodo, or the ichthyosaurus. At our present rate the only real laughs will be found like the Siberian mastodon, frozen—or shall we say canned in Mr. Somebody's early phonograph.

The cry of those who cater to the amusement of the people is for laugh-makers, real laugh-getters, not things that puff over the sea of life, raising a few straggly ripples, but good strong breezy breezes, raising a turmoil and sending the spume all a-flying far away. The moving picture manufacturers are calling everywhere for fun; and well they may. "Chasers" running up houses, tumbling through floors, upsetting this, that or the other, ending with a bath. This in a hundred variants is sent out as fun. Truly the laugh is as ghostly as the funny film is ghastly.

To begin with, the truest humor and fun is folk-fun, and folk-fun is the same as the folk-tale, simply a series of variants of the mother-stories. I have come across the same joke on Southern plantations that I heard amongst the Finns and in the tents of the Lapps. Stories of my school days I have heard amongst Magyars, Bedouins, Cingalese and Japanese. Every group of nations has a certain section to which all wit is ascribed, and the stories are simply variants.

Our funny papers rejoice weekly in jokes hoaring in the days of Moses, or that set beards wagging by the Euphrates a few centuries ago. Fortunately folk-humor is a mighty field, the worst of it is, scenario sharps do not seem to know much about it. In this as in other things they appear to be in such a hurry to get done, they never begin.

If we had time to laugh and not snicker; if we could afford time to think, to think of something, not grab, the lighter side of life would take its rightful place.

Our moving picture "comics" show the laugh in passing; a few copies of newspaper cartoons, a long string of rubbish, and a rare piece of fun make up the list.

Let me humbly commend to the scenario experts, the unworked field of folk-humor in a dozen tongues real fun, something to make people laugh.

Please, Mr. Scenario "Expert," save us from a ghastly, ghostly, and laughless future!

CORPORATION NEWS

The Kinotype Company, of Rochester, has been incorporated to deal in motion pictures. The capital is $10,000 and the directors are: Tiffany Barnard, James H. Westcott and Herbert T. Ranney, of Mt. Morris.

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THE CHAMPION FILM COMPANY LOSES

UNITED STATES CIRCUIT COURT
SOUTHERN DISTRICT OF NEW YORK.
Motion Picture Patents Company
vs.
The Champion Film Company.
MOTION FOR PRELIMINARY INJUNCTION
Lacombe, C. J.

This is an application for preliminary injunction under Re-issue Patent No. 12037 to Thomas A. Edison for a kinetoscope, which was sustained and its claims construed by the Circuit Court of Appeals in this circuit in Edison v. Am. Mutoscope & B. Co. 151 F. R. 767. An earlier decision of that court discussed the original patent, 114 F. R. 926. Nothing that was said in either of these opinions need be repeated here: it is assumed that they will be consulted. They describe the device of the patent and analyzed the claims so fully, illustrating the decision by describing the cameras which were held, the one to infringe, the other not to, that it seems not difficult to apply the principles of the decision to the Gaumont and Champion-Gaumont cameras now before the court. The differences between these two alleged infringing cameras are unimportant, defendant apparently does not contend otherwise, therefore this discussion will be confined to the Champion-Gaumont type, of which an operative camera has been submitted for inspection. The film-moving mechanism of both, however, is so well shown in the drawing and blue print, filed with the papers, that their operation may be easily understood. The film passes from the delivery roll to a delivery wheel whose sprockets engage positively with holes in the sides of the film; this wheel revolves, not intermittently, but continuously, and in operation there is always a loop or slack part of the film between it and the film guide. In consequence the delivery wheel does not itself advance the film through the guide. In the Mutoscope case it was held that these circumstances did not negative infringement. The film passes through the guide, around a cam eccentrically mounted on a continuously moving wheel, to the take-up reel where it engages with sprockets, the latter reel revolving continuously. The operation is as follows: The device being at rest, there is the loop or slack above the guide entirely free to be drawn down through the guide, the same as in the Biograph and in the Warwick cameras, which were considered in the Mutoscope case. In the Biograph instrument this slack was pulled through by two friction rollers revolving continuously, the movement of the film being intermittently checked by a so-called tension leaf. "The engagement with the film was wholly frictional;—no such interlockng as will hold the film firmly, advancing it with mathematical accuracy; there was the possibility of slip." In the Warwick the film was pulled through by a bifurcated fork which engaged with holes and advanced the film mathematically a certain distance and then disengaged: the court of appeals held that the bifurcated fork was a fair equivalent of the wheel with sprockets. In the Champion-Gaumont when at rest the film is stretched taut between the guide and the take-up sprocket wheel, resting snugly against the cam. We may assume that at that time the outer edge of the cam is on the side of the wheel farthest away from the film. Its position is not essential; substantially the same cycle of movement may be worked out if it be in the reverse position. The machine being started, what happens in a given space of time? The moving sprocket wheel revolves through a predetermined arc and, carrying the film on its sprockets, advances the film a predetermined distance. During the same time the outer edge of the eccentric cam is brought into engagement with the taut film and, revolving, pushes it out a distance predetermined by the amount of the cam's eccentricity. The film thus pushed out cannot come from the side of the take-up wheel, where it is held firmly on sprockets; it can readily come and does come out of the film-guide, the slack above the guide allowing it to move easily forward. As the revolving eccentric cam recedes to the inner side of its wheel axis it leaves the film which it has pushed out and for a brief interval there is no movement of the film out of the guide, because the cam is no longer pushing on it, and the sprocket wheel cannot pull on it till it has first taken up slack. During that period the film is at rest for receiving impressions from the lens.

Defendant contends that this operation of advancing the film is wholly frictional, that there is every possibility to slip and that the spacing cannot be mathematically accurate. This contention is not found persuasive. There is friction between the cam and the film, but it is very different from the action of two rollers whose frictional contact alone gives a grip and produces a pull. One end of the film (the part on the sprocket wheel) is firmly held; it cannot slip back and in reality it is this which causes it to advance when the cam pushes it. It must advance or break. I find it impossible from a study of the drawings or from a manipulation of the exhibit to see any possibility of slip. Why the spacing should not be mathematically accurate is not apparent. The arc through which the sprocket wheel will move in a given time is predetermined, the equivalent in linear movement of the film is known. The additional length of film which will be hauled out of the guide to accommodate the eccentric cam is also predetermined by the measure of the cam's eccentricity. The total distance the film will advance past the lens, being the sum of these two predetermined items, is itself predetermined. The period of rest may also be predetermined, it would seem with mathematical accuracy. It is the time necessary for a sprocket wheel, of a given diameter revolving at a given speed, to reel up the amount of film required to accommodate a protruding cam, the extent of whose eccentricity is accurately known.

The conclusion is reached that the Champion-Gaumont and the Gaumont machines infringe. It is conceded that the Pathe machine, one of which is owned by defendant, also infringes. This and its Champion-Gaumont may, as suggested, be impounded in the custody of defendant's counsel until final hearing.

Preliminary injunction may issue.

A CHRISTMAS ENTERTAINMENT

Great credit is due to our good friend, Milton Gosdorfer, of the Odeon Theater, Clinton street, for his charitable disposition during the Christmas Week and his thoughtfulness in entertaining the children of the Henry Street Settlement. This was a change from the general run of the annual entertainments of the Settlement and 1,000 children were shown some beautiful pictures. Miss Lillian Wald addressed the children and spoke her appreciation of the value of motion pictures from an educational standpoint. Six reels of Independent manufacture were shown, including Italian Cavalry, Delightful Dolly, which latter was talked by Baroness Blanc and her company, adding zest to the pictures. Another item was the engagement of Peter DeNoto's Band, which rendered sweet music. Songs were rendered by Sidney Falk and Dorothy Dainton, and to voice the sentiment of some of the children, they wished Christmas would come every week. It was good.

IMP'S NEW RELEASES

It was our privilege to see two films shortly to be released. The first is entitled "At the Duke's Command," a story set in England during the sixteenth century, and representing that period when a Duke had absolute power over the lives and persons of his subjects. The scene opened with a dance where the old Duke's nephew and daughter support him on the Throne, the daughter occupying the place of honor by his side. One of her maids is introduced and the Duke's nephew immediately falls in love with her, which is reciprocated. The old Duke is also smitten by her charms and sends his hunchbacked serf to her apartments, commanding her appearance before him. The hunchback finds that his master has been forestalled by the nephew, is evidently an accepted lover and carries this information back to his master, the Duke. When the girl appears before the Duke, he tries to make love to her and is repulsed. He vows venegance, while the frightened girl runs to the Duke's nephew and tells her story. This hot-headed young man immediately appears before his uncle and demands an explanation and the hunchback, fearing bodily harm to his master, stands aside with a drawn sword. Angry words follow in quick succession and the nephew draws his sword to attack the old Duke and is circumvented by the hunchback. Commands are immediately given to disarm the nephew, take him to the dungeon and torture him. The girl is immediately informed of the state of affairs and taken to the cell, where a mock trial is given and the nephew ordered to the torture chamber. During the time of torture the hunchback is pacing quickly to and fro between the dungeon, reception-room, and the girl's chamber. The Duke commands the girl to appear before him, where she pleads for the life of her lover. The only price to save his life is herself. She refuses again, and a trapdoor in the

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floor is opened, disclosing to her view her lover on the rack, being seared and tortured in the way so well known in those days. Screaming with affright, she consents to sacrifice herself and the torture is immediately commanded to cease. In a little while the hunchback carries the Duke's command to the girl to appear in his bedchamber. Before doing this, in a fit of distraction, she sears her face with a red-hot poker, and throwing a veil over her head, she appears before the amorous Duke, who, in his dotage, tries to be gallant and, lifting the veil, is horrified at the face presented to his view. He repulses her, commands his nephew to appear in the audience-chamber, where all are assembled in state, and he is commanded to marry the girl, who, in spite of her blemished face, is dear to him, and the malice of the Duke loses its sting by the acceptance on the part of the nephew of the girl who sacrificed so much for him, and the Duke's daughter is not to marry the nephew, as originally arranged. The story is one that should appeal to a picture-loving public.

The next subject, "The Dream," shows a typical husband of to-day, neglecting his wife, frequenting cafes in company with his stenographer and drinking, not wisely but too well; he returns home to the neglected wife, who has prepared him a beautiful dinner and awaits in agony his belated appearance. In his drunken fit he upsets the table and almost breaks his wife's heart by his conduct, and she leaves him to himself. He then throws himself on a couch and sleeps, and in the sleep dreams, and in this dream sees a reversal of his wife's whole nature, she becoming, as his companion was, a heartless coquette, sits on the table, drinks wine, smokes cigarettes, throws her wedding ring at him, goes away with her lover to the same cafe where he took his stenographer, and carries through the exact antics as did his companion. In a fit of desperation at seeing her thus he writes a letter saying all is off and shoots himself, and at the crash of the revolver he wakes up, finds himself on the floor, rubs his eyes and cannot understand his position. His wife coming in at this moment, he tells her of his dream, which she denies, showing the ring still upon her finger. He begs forgiveness and the final scene shows reconciliation and the eating of chunks of love cake together. Both films show the histrionic ability of the new acquisition.

Chicago Letter

By the time you read this a new year, and, let us hope, a new era for the moving picture, will have been launched; but if things, during the coming year, progress as rapidly as they have during the one just closed, greater than the greatest will be the future of the Independent product.

One year ago had you asked 95 per cen of Chicago's exhibitors what they thought of Independent pictures, or why they did not use them, they would have laughed at you or else thought you were crazy, but to-day in the short space of a year the Independent product has advanced by leaps and bounds in quality and quantity and system, and 70 per cent of Chicago moving picture shows are using it in preference to the Trust pictures.

The Boston theater, on Madison street, the first house downtown to put on the Independent picure, now has a partner in the cause, as the Bijou Dream, one of Chicago's largest and most beautiful houses, has contracted for first-run Independent service.

Genial Sig. Fowler, the manager of the Bijou Dream, is cutting down one act of his vaudeville and putting the money thus saved into his pictures; so, through the energetic work of Julius Singur, of the Laemmle Film Service, State street, throngs will view good Independent pictures after Jan. 1st.

Among other city and out-of-town exhibitors who have taken up the cause of the Independent pictures are George Bachman, 5-cent theater, 2841 Archer avenue, Chicago. Mr. Bachman formerly used Laemmle's service, and after an absence of two weeks from their list returned Saturday, which proves the saying true, "They all come back."

Michaelstadter Bros., who own and operate a moving picture show at Fourteenth street and Crenshaw avenue, have joined the happy crew of satisfied showmen who deal with "The Biggest and Best Renter."

J. P. Adler, who is lessee and manager of Adler's opera-house, Marshfield, Wisconsin, was in town the other day and closed a contract for Independent Film Service, machine, etc., to take the place of road attractions and vaudeville. Lux Graphicus, N. B.

Rule & Coady, managers Princess theater, Muskegon, Mich., send us glowing reports of business with high-class Independent service; also a photo of their front ad display as shown.

Another county heard from, also in Michigan. I am appending hereto a letter from A. L. Cooley, proprietor People's Theater, Larium, Mich. It speaks for itself and needs no explanation:

Larium, Mich., Dec. 29, 1910.

Laemmle Film Co.,

Gentlemen:

This will let you know that I was well pleased with your first program. I cannot begin to tell you how much I enjoyed running film through my hands that did not feel like a SAW. And I did not have to stop my show once during either of the performances. The film that I had been receiving from the Gen. Film Co. was the worst that I had ever run, and I used to run some rotten stuff in the old days when there were only a few of us in the business. Instead of the General FILM it should be the General FLIM Co., as they have the world by the ear, as far as Association Film is concerned, and they do not treat their customers all alike. If they did, it would be a good thing for the Independents, as I believe that they would try to FLIM all of them. I received some beautiful promises from them, but the fellow that wrote them must have been a dreamer, as nothing ever materialized from those beautifully worded letters. I am going to keep a tab on the daily difference that the box office shows, and I will let you know the result. I have the largest and most comfortable house up here, and am doing a splendid business, but it was almost ruined by the Gen. F. Co., because of the junk that they sent me. I usually had to scrub the atmosphere after each show, as it was so blue from certain poetical exclamations that no one could see the pictures. Keep up the good work and I will be one of the best and strongest boosters that you have. And up here it is said, "Better ask Cooley" when any question concerning the business comes up. So I guess a good boost from the People's Theater will count some.

Kindly submit your bill each week, as I do not want to let it run over a week. In the event that it does not get here, I will send certified check, and you can send bill at your leisure.

Trusting that you had a merry Christmas and wishing you a Happy and Successful New Year, and Confusion to the Association, I am,

Very truly yours,

A. L. COOLEY.

You are at liberty to publish this letter if you so desire.—A. L. C.

Gillespie & Bouillett, two enterprising young men of Ellwood, Ind., opened a new moving picture theater in that town Dec. 22nd with Independent service furnished by Laemmle, in opposition to three houses using Trust films, and are doing top business of the town. It is a 284-seat house, and is handsomely decorated both inside and out, the plastic work being done by a well-known Chicago firm. A Powers, No. 6 has been installed. The novel mode of advertising their house ahead was to open a contest as to a name for it, and although I have as yet been unable to find out what name has been selected, I understand over 2,000

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different people submitted names for the prize. Excuse me. I am just informed it is to be called "The Superba."

Mr. Coon, an old-time moving picture showman, has opened a house in Petoskey, Mich., with Independent service.

The benefits for the relicts of firemen who were killed in the stock yards' fire, December 22nd, still go on, and from the outlook the moving picture houses are making a grand showing.

We had a sad occurrence in losing Harry Dodd, one of Chicago's oldest operators, last Wednesday. Dodd was one of the oldtimers, and for nine years held the operating job at the London Museum, on State street, and after this house closed he took the operator's position at the Ideal Theater, Sixty-third and Halsted streets, where he was working up to the time of his last illness. Pneumonia contracted through a cold caused his death. He was 25 years of age and leaves a widow, a performer known to the stage as Kitty Sherman. The funeral was in charge of a committee from Local 145, I. A. T. S. E., of which he was a charter member. The pallbearers were also members of the operators' union, B. P. White, H. Wambold, F. Schuler, E. P. Smith, Lee M. Forbes and Jack Fuqua represented the union. According to the by-laws of the operators' union, each member is assessed 50 cents as a death benefit. The widow will receive in the neighborhood of $250. The floral offering by the organization was the I. A. T. S. E. emblem. President Nemo, of the Actors' Union, Local No. 4, of which the widow is a member, said a few words of condolence before the funeral left the house. Services were held at Salem Evangelical Church and burial was at Waldheim.

My attention has been called to a matter which concerns all operators. There are several different book agents traveling from one 5-cent theater to the other, trying to induce operators to subscribe for electrical books and correspondence courses on moving picture operating. An instructor in a so-called "Trade School for Operators" is sending out circular letters about one of these books, and while we at all times like to see a man improve his time and keep abreast of the ever-increasing electrical and mechanical improvements, we would advise all operators to be particular when seeking this knowledge, and to read the works of recognized authorities, or at least be sure the man who compiled the book you read knew what he was writing about.

Read a notice in Hearst's Chicago Examiner, Dec. 31st: "Important to Boy Bandits. Don't forget that women are carrying Rare Bargains in watches, jewelry and money in their handbags." No, dear reader, this was not copied from a moving picture sub-title, far be it from such. It was on the editorial page of the above mentioned paper, and yet at times it tells the public boys get bad ideas from moving pictures. Now wouldn't that get your Angora?

The electrical show will open at the Coliseum, in this city, Jan. 7th and run till Jan. 21st. We hope to see the moving picture and its various appliances and devices well represented.

The greatest move in moving picture exhibition is now being attempted by several Chicago financiers, and if successfully carried out will mean the uplifting of moving pictures, although it will spell doom for the small store show in the small towns. The arrangement is to secure the opera-houses or large theaters and form a chain reaching from coast to coast, embracing all the small towns within this radius. This will mean over 700 theaters.

"The Squaw and the Man," released Dec. 29th by the American Manufacturing Co., is a most beautiful story, well acted, and with its excellent photography should go down in motion picture history as a masterpiece.

Moving picture and slide manufacturers should be careful about treading on Uncle Sam's toes. Several manufacturers of film and slides alike were not careful, hence the confiscation of film showing photographs of money, which will mean a loss running into the thousands.

I also saw a slide illustrating a song entitled "Sister Juliet," which showed a man with a handful of bills. These slides were also taken up by Secret Service agents.

I have a communication from the Moving Picture Machine Operators' Union, Local No. 6, I. A. T. S. E., covering two towns, Lowrence and Haverhill, Mass., in which Secretary Fred. L. Taylor gives reports of the operators' progress, and also tells of the successful ball they ran. We are glad to hear of your success, Brother Taylor, and hope other I. A. locals throughout the country are also prospering and hope to hear from more of them soon.

The writer invites correspondence—little notes, news items or anything pertaining to the trade from managers, operators or others connected with moving picture theaters through Illinois, Iowa, Indiana, Wisconsin and Michigan. We want to know what the smaller towns are doing as well as the larger ones, and will always be glad to give publicity to any little news items.

The little giant of the Independents, or, to use his own phrase, "The Biggest and Best Film Renter in the World," is coming in next week, and I suppose the big surprise in store will be forthcoming.

J. J. SULLIVAN.

From Our Western Correspondent

Hot Springs, Ark., Jan. 3.—"And the greatest of these is charity!" Well, could you have strolled along the picture and theater district Sunday you would have thought so, for "charity" succeeded in doing what our leading citizens failed to accomplish—open the theaters for Sunday amusement. The managers decided to start the New Year right, so they took matters into their own hands, put on the "Passion Play," "The Holy City" and pictures as nearly appropriate as it was possible to get for the Sabbath, and let it go at that.

No, they didn't all open at the same time. Dick Beard, manager of the Scenic, took an early trip about town, noted the side doors of numerous saloons were swinging to and fr, remarked that it looked "pretty good for Sunday," got his operator, seated himself in the booth and the show was on. The Majestic followed suit about half an hour later. In the afternoon the Lyric kept the ball rolling and the Princess, with Mrs. Slatter, the reform sister, as the big headline, was there strong for the matinee. This left the Orpheum and the Lyceum dark during the afternoon. One of the directors of these two houses came along, noted the other theaters were doing a great business, called up the Sunshine Home and asked if the officials of that institution would like a little charity coin, received an answer in the affirmative, and by night the Orpheum and Lyceum were also shooting pictures on the screen. Oh, it was a lovely New Year's Day.

Up to the present writing no arrests have been made. One cannot tell, though, whether the managers will be permitted to slip this one over on Judge Wood, but they are likely to hear from him during the week.

The various charitable institutions of the city never realized before how deeply the managers felt for their welfare. It was touching, believe me, and all of them are many, many dollars richer by the first Sunday opening, not only of the New Year but also of many weeks.

Some of the theaters ran just straight pictures, while others put in a full orchestra, which played sacred selections. Down at the Majestic Raymond Peer, a young actor with quite a good voice, sang several ballads which are not found in the Hymnal.

I understand there is to be a meeting very shortly of all managers handling Sullivan & Considine acts. This firm is rapidly acquiring some excellent time in the great Southwest. The meeting is to be held in Chicago. The Princess has not as yet arranged its split week, due to the inability of acts to leave here in time for the matinee Thursday, but this difficulty will likely be solved. The Princess has a great bill on this week, and featured among the acts is Mrs. Peter Maher and her talented little son, "Cupid." This is some kid. Mrs. Maher is the wife of the prize fighter.

Among the great men who graced the resort with their presence during the week was H. E. ("Punch") Wheeler, who is probably the best-known publicity agent in the country. "Punch" is still hale and hearty. At present he is doing some high flying for the International Aviation Company, a syndicate which has under contract all the well-known aviators performing in the United States. Mr. Wheeler first heard of the death of Moisant while in this city, and was all broken up by the news.

R. R. Dickenson, the Missouri ranchman, who was entertaining Stanley Ketchel when the latter was shot by a jealous farmhand, is also taking the baths here. Mr. Dickenson has with him a number of photographs which were taken of him and Ketchel a few days before the shooting. The prize fighter and he were great friends. "Ketchel," he told me, "was sincere in his intention to try and regain his old-time form, and that's why he came to my ranch. I fully believe,

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had he followed faithfully the plans we had outlined for him, that he would have 'come back' and surprised those who were calling him a baek number; but he was killed, and I feel his death keenly."

Saw little Milton Henry, the popular American jockey, entering one of the pieture shows this week. This young man, for the past seven years, has been sporting the colors of Baron Rothschild on the French tracks. He is still an Americaan, however. He is registered at the Majestic along with Floyd McFarland, who was interested in the reeent six-day bieyele raee held in Madison Square Garden. Henry is sorry that there has been such a deeided "crimp" placed in the raeing game in this country, and informs me that that is where the French "have it on this country." He elaims that the French guard against the races becoming illegal and that France is the greatest racing country in the world. He leaves with a party of friends on the 17th inst. for gay Paree, going direct to the French capital, where he will resume riding for Baron Rothschild.

A new attraction came to town for the winter and located at Whittington Park. It was Van's horse show. "Forest Tempest," the greatest educated horse in the world, is included in this aggregation, together with ten beautiful snow-white Arabian high-school horses. The comedy has been turned over to "He Haw Maud," a mule, the exact eounterpart of the one F. Opper has made famous in his reeent cartoons. This mule can "Hee Haw" like its pictorial namesake, and go that one a few better; and as for kick—brethren, that mule can kick in the side of the Ozark mountains, and that's some kicking, believe me.

One of the best laughs of the week was furnished by Duncan, the hypnotist, who opened the Grand for a week's engagement. Dunean, on the quiet, earried quite a little company. Its always best in an attraction of this kind, when you want to get your comedy across, to have your own "subjeets." The audienee wasn't wise. They came to laugh and went away with tears rolling down their eheeks. Duncan, aside from the time he was getting through with his "frame up" features, really did some very clever work. One thing that interested me was the fact that Bob Breece, a moving picture operator, fell for the cold gleam of Duncan's magnetie eye and for seven hours rode a stationary bicyele in the window of a prominent Central avenue drugstore. "Bob" came here a few weeks ago from Cleveland and went to work at the Lyeeum. He got tangled up with a lot of germs and bad liquor and took a vacation, and the next we heard of him was when he pulled off the six days' stunt on the "bike." Duncan told him when he was hypnotized that he had it on all six-day riders and from the manner in which Bob kept his legs going for over six hours it seemed as if Duncan had the right "dope." After the ride—Bob was "awakened" that night on the stage of the Grand—he appeared none the worse for his long grind. In fact, he smiled and remarked that he wished Duncan had hypnotized him when he was grinding out films, for he wouldn't mind it in the least. Bob made such a hit with the hypnotist that Duncan took him with him when he left this city.

In the advertisement of the Princess this week I noted the following: "Get wise and see this show." The next day, in the display of the Lyric, was this: "After you get wise eome to the Lyric and see a good show." The "retort courteous," gentlemen, made famous some time since by dear old Andy Carnegie.

The first week of the New Year promises some very good attraetions. The Lyrie and the Prineess have strong bills, while at the Auditorium "The Midnight Sons," Lew Fields' great musical eomedy success, promises to startle us Thursday night. Viola Allen, presenting "The White Sister," was received by a great soeial audience during the week, and Friday "The City," the last play by the late Clyde Fitch, makes its first appearance here. Next week we have "The Sins of the Father," the latest sensation by Rev. Thomas Dixon, which some good men in the South tried to stop without success, and what the press agent of this attraction is doing is a shame to relate. If there is standing room when this eompany gets in town I am very much mistaken.

I understand the Motion Picture Patents Company is going to district its various exchanges eontrolled by the General Film Company, so that no two exchanges will be serving houses in the same locality. This will make it interesting for houses in this eity. The Scenic, which recently installed first-run Trust pictures, and the Lyceum, which is using seeond run. The former house gets service from Louie Mitchell, in Memphis, while the Yale Film Company has been giving excellent satisfaction from St. Louis. This, according to the alleged plans of the Trust, will make this eity in Mitchell's territory. The people eontrolling the Lyceum and Mr. Mitchell are not on speaking terms, I hear, and it is said Mitehell would not care to take up their business. The Lyceum wants to keep Trust pictures. Independent exchanges which have heard of this move on the part of the General Film Company have not been slow to call attention of the various Trust houses to what they may expect. Nothing definite, however, could be learned. We'll have to wait and then we shall see what we shall see. In the meantime I hope all of you had a very happy New Year and that accounts will continue to ereep on the right side of the ledger, realizing for you greater prosperity than you have ever before known.

THE MAN IN THE BATHS.

BIG BUILDINGS FOR FIREPROOF FILM COMPANY

The contract for the erection and completion of the first group of buildings for the Fireproof Film Company, whose present offices are at 27 Church street, Rochester, N. Y., has been awarded.

The buildings now under contract will call for an expenditure of $200,000, including mechanical equipment, etc.

The company has taken advantage of the very latest and tried-out machinery, apparatus, etc., some of it being their own invention. The markets of the United States and Europe will supply a number of features which will greatly add to the efficiency of the plant.

About a year ago the company acquired the large estate which is bounded by Lake, Dewey, Ridgeway and Knickerbocker avenues. This comprises over seventeen acres, and is undoubtedly one of the best building sites of Rochester.

Will Make Fireproof Film

The company's first product to be put on the market is the fireproof film, which is a non-inflammable film that insures absolute safety for moving picture shows. The invention of this film is the result of long and patient investigation by some of the most expert chemists in the world, and has cost a large amount of money to perfect. Although little has been heard of the company since its incorporation over a year ago, those behind the scenes have been aware of the careful methodical work which it has been quietly doing in its temporary experimental factory to perfect the chemical and mechanical means for manufacturing this product, the difficulties of which are well known by many Rochester residents who have been more or less familiar with the photographic industry.

At some recent demonstrations of the fireproof film experts declared it to be the best motion picture film they had seen.

The eompany has been organized by practical men who have had long experience in photographic materials manufacture, and have made successes of their past undertakings. The president is Gustav Cramer, head of the G. Cramer Dry Plate Company, St. Louis. The treasurer is Henry Kuhn, late vice-president of the Defender Company, of Rochester, The secretary is J. E. Thornton, late of the Thornton-Pickard Company, England.

AN EXAMPLE FOR OTHER LADIES TO COPY

Mrs. Mattie B. Love, president of the Sunshine Club, of Louisville, Ky., took about 100 children yesterday to the picture show at the Majestic Theater for a Xmas treat. It was a day of sunshine for the youngsters, who enjoyed the performance thoroughly.

Mrs. Love recently escorted a number of children to a circus held in the city, and is arranging to bring a little sunshine into the lives of the children by taking them to some place of amusement each week.

MOVING PICTURE MEN ELECT

The Chattanooga branch of the Moving Picture Machine Operators' Protective Union of the United States and Canada held a regular meeting December 19 and were addressed by John O'Brien, secretary of Central Labor Union.

The annual election of officers was also held, the following being elected for the ensuing year: President, S. C. Sands; vice-president, W. L. Brown; recording secretary, Julian C. Harkins; financial secretary and treasure, Edwin Healy; business agent, C. W. Smith; trustees, Sam Donaldson, T. C. Thompson and George D. Overend.

Rex
LEARN TO SAY IT—

Manufacturers' Synopsis of Films

A CITY WOLF

Atlas—Released January 18

Here's a gripping story of the Adirondacks in which living, sinewy, red-blooded characters are found. A story of the deer hunting season in that famous hunting ground, in which the actual stalking of the deer and other wild game is shown with vivid realism.

As the sturdy guides and huntsmen glide over the snow-capped mountains and into camp you see them skinning the slain deer and preparing an appetizing meal.

However, the story itself is most interesting because it deals with the struggles of a pure girl, the daughter of a French-Canadian trapper, against the wiles of a city libertine who would ruin her.

Local color is added to the narrative by the introduction of many characters familiar to those who have visited the "Big Moose" region, such as Tom Baxter, who runs the "Baxter House," and is noted for his generosity and big heart; "Jean," the rough guide with a smooth and untroubled conscience, and many others who might be found among the simple, rugged mountain folk.

One of the most powerful and lasting lessons ever conveyed to moving picture film is "A City Wolf." A story which runs the entire gamut of human emotion, literally digging down to your very soul. Besides, it has scenic features of surpassing beauty, many scenes being photographed for the first time at heavy outlay and no little risk of life and limb. Deer hunting in the Adirondacks is shown in all its natural realism, while the interior settings, built in our own workshops, faithfully depict the trapper's cabin, the mountain hotel and other inside scenes necessary to the story with minute attention to details.

A superlative cast of prominent dramatic artists interpret the characters found in this exciting and interesting film-tale, each having been selected with a view to securing accurate and appropriate types as well as unusual dramatic ability.

"MELODY."

"Imp." Release, January 16th, 1911.

Old Dan Burns, a poor, but clever, violinist, has a hard time to make both ends meet. He is compelled to repair musical instruments for his daily bread, while his wife and daughter take in sewing. At last, he is reduced to the extremity of pawning his old friend and comrade, his violin.

Robert Hart and his wife have a little girl, Ella, of whom they are anxious to make a violinist, and they have employed as her teacher, a noted instructor, Prof. Dupre. Dupre is too high strung and particular to teach children, and accusing Ella of being dull and careless, Hart pays him off and discontinues the lessons.

It so happens that Dan Burns' wife and daughter are doing some sewing for Mrs. Hart, and old Dan goes to deliver some of it and is paid for it. After he returns with the money, his wife insists upon his getting his violin out of pawn and he goes to the shop to regain it. The pawnbroker tells him he has not allowed for the interest and has not enough money and consequently cannot let him have his instrument. Dan is grievously disappointed, and begs permission to play upon it one last time before he loses it forever.

The pawnbroker gruffly consents, and Dan begins playing, putting his whole soul into the music. As the strains of music float out upon the air, passersby on the street stop and listen to them, a tramp and a newsboy becoming especially affected. One of the most interested is Robert Hart, who stands outside the pawnshop enchanted by the melody.

The influence of the music even steals over the pawnbroker, who stops his work to listen. When Dan finally ceases playing and returns his violin, the pawnbroker hands it back to him and even refuses to accept the money, and the old man goes out happy.

Outside, he is met by Hart, who has been struck by the idea that Dan will make a capital teacher for little Ella, and he takes him home with him. Dan and Ella become close friends at once, and Dan's patience and goodness of heart soon make of her a most promising scholar, much to the delight of Mr. and Mrs. Hart.

HIS FIRST PATIENT.

"Imp." Release, January 19th, 1911.

Young Dr. Dick Ainsworth, a fledgling from a medical school, has just been made a member of a hospital staff. While attending to his duties, he meets and falls in love with Fannie Jones, one of the nurses. Dick proposes to her, is accepted and decides to marry her at once. But, as he has been largely dependent for his support upon his father, he concludes he had better obtain the paternal blessing upon his matrimonial alliance, so, escorts his intended to his father's office and, after introducing her, he introduces the subject of his marriage.

Mr. Ainsworth has always had a very poor opinion of Dr. Dick's mental capacity, and when he learns the nature of his son's intentions, he puts his foot down good and hard, explaining that he has no desire to be compelled to support two, instead of one. The young couple take their departure in a very unhappy frame of mind. But after their return to the hospital, the spirit of rebellion rises in Dr. Dick's bosom, and he telephones his father that he is going to marry Miss Jones anyway. His parent, of course, receives this message in no very gentle frame of mind, and the result is that the telephone communication between father and son becomes a veritable battle at long range, and places a terrific strain upon the wires.

Mr. Ainsworth finally decided to carry the war into the enemy's country and starts for the hospital at high speed.

In the meantime, a terrible railroad accident has occurred, and all of the medical staff, with the exception of Dr. Dick, are hurriedly summoned to the scene of the disaster.

Mr. Ainsworth arrives hurriedly in front of the hospital, and in rushing up to the entrance, slips, falls and breaks his leg. He is carried into the hospital, unconscious from pain, and is duly operated upon by his son, assisted by Miss Jones and other attendants.

The operation over, the limb duly set, the other physicians return and some of them visit the new case and examine the work done by the young doctor. Mr. Ainsworth, having recovered consciousness, and hearing their commendations upon the surgical work on his case, asks to see the surgeon who performed the operation. They send for Dr. Dick, who immediately appears, and when he is introduced as the clever young man who did the work, the old man's heart is filled with thanksgiving at having such a gifted son, who is, evidently, so well equipped with money-getting ability.

Dick seizes this auspicious moment to again introduce his fiancee and the subject of his approaching nuptials and is rewarded by receiving the long-sought paternal blessing.

Also on same reel ?

"THE REV. GOODLEIGH'S COURTSHIP."

"Imp." Release, January 19th, 1911.

Arthur Ames and Cora Rogers are sweethearts, but her family will not allow any of her young men friends to enter their house. Arthur enters it, however, but at such times when the old folks are not looking, and the young lovers are able to snatch a few moments of bliss only occasionally.

Then arrives a terrible day for the sweethearts, when Cora is told that she is expected to marry the son of old friends of her parents, the Rev. Harold Goodleigh, who has written that he is to arrive at once to begin his courting. He arrives soon after his letter, and is at once shown up to his room by the butler. Realizing that his clothes need pressing, he sends the man out with them, arraying himself in a blanket taken from his bed.

The butler passing the disconsolate young couple on his way to the street, Arthur spies the clothes and is seized by a sudden idea, which he hastens to explain to the butler, accompanying the explanation with a liberal tip. The happy butler escorts him to another room in the house, where Arthur sacrifices his lovely mustache and clothes himself in the clerical garments of his rival and coming down stairs, surprises Cora by the daring nature of his ruse. Mr. and Mrs. Rogers have never met either Arthur or the Rev. Goodleigh and so, when Arthur is introduced by Cora as the reverend suitor for her hand, they suspect nothing, and Arthur goes in with the family to dinner, which he gets through with very nicely, except that he has great difficulty in saying grace.

In the meantime the Rev. Goodleigh, attired in his blanket, is having a mournful wait, being almost torn asunder by conflicting emotions—filled with anxiety regarding the fate of his clothing, and driven almost to desperation by his sensations of emptiness and hunger. The latter feeling, however, he soon assuages by means of an old and decrepit sandwich, which he finds in a corner of his traveling bag.

Then a new element is injected into the plot. "Mad Harry," a lunatic from a neighboring asylum makes his escape. Now, Harry imagines he is an Indian chief, and proceeds to decorate himself with feathers from the tail of a turkey hanging outside of a butcher shop, and with a horse blanket and hatchet which he takes from a hardware store.

Running swiftly down the street, he comes to the Rogers' home and, climbing up, he pries open the window of the room which contains the Rev. Goodleigh and, springing in upon the terrified clergyman, he compels him to join in a war dance. The reverend gentleman finally breaks away and rushes out of the room into the street, closely pursued by Harry, uttering blood-curdling war whoops. Harry, getting sidetracked, runs into the midst of the Rogers family, and soon has them all busily dancing in a circle, he dashing everywhere, fiercely brandishing his bright new hatchet.

The Rev. Goodleigh, clad in his primitive garments, breathlessly meets the keeper, who is seeking Harry, and leads him to the house. But before keeper can overtake him the clergyman, who arrives at the height of the war dance, is compelled to join in it. The keeper arrives, Harry peacefully surrenders to him and quiet is restored.

Then explanations follow as to who is who, and Arthur is duly unmasked as a bogus minister. But, nothing daunted, he puts in his claim for Cora's hand, and after strenuous begging on the part of the young lovers, he is finally accepted as the son-in-law, that is—to be. And the Rev. Goodleigh's sad but exciting courtship is over.

BERTIE'S BRAINSTORM

Thanhouser—Released Tuesday, January 17

Bertie Fawcett is a dudish chap, who believes that he has won the heart of May Vernon, the belle of the co-eds. May, however, regards Bertie as very much of a joke and is in love with Jack Mace, who is her ideal of manly beauty. May's father has no objection to Jack, personally, but does not propose that the daughter he idolizes shall wed a weakling or a ne'er-do-well. Therefore, he tells May in a letter that if "that young man wants to marry you, he must show his ability by earning his own living during vacation."

Unfortunately for Bertie, he sees the letter, and egotistically jumps to the conclusion that he is the person referred to. So he hastens to Mr. Blake's house, tells the surprised old man that he accepts the offer, and starts out to make good. Blake is naturally much surprised, never having seen or heard of Bertie before, but his anger changes to mirth when May tells him how the youth has jumped at conclusions too hastily and incorrectly.

Bertie finds that earning a living is not so easy as it sounds, particularly if you are a fop, and even though a fop is in earnest. He is successively a waiter, a billposter, a village constable and a living target in a baseball sideshow, but fails to shine in any one sphere, although he smarts in all of them. And then, to cap the climax, when he returns to claim his bride, he finds that May has married Jack.

Bertie's troubles were due to his own overweening conceit, which explains why no one sympathized with him, and everybody laughed at him.

Rex

LEARN TO SAY IT—

THE OLD CURIOSITY SHOP

Thanhouser—Released Friday, January 20

An old man, keeper of a quaint curiosity shop in London, lavishes all his love upon his granddaughter, Little Nell, the only person in the world for whom he really cares and who really cares for him. Poverty galls him, not because of himself, as his tastes are simple, but he wishes to see Nell surrounded by every luxury. And he finally believes he has found a way to make her wealthy.

His few acquaintances wonder what it is, for he talks mysteriously, yet happily, of his plans; but his secret is only found out by accident. He is gambling, always with his darling's name upon his lips, for he cannot see how the blind goddess can withhold her favors from one so lovable as Little Nell.

But the result of his gambling is the usual one; the man loses all, and is finally left without a cent that he can call his own. Nell, who has heard of his folly, fears that her grandfather will be taken away from her and placed in an asylum, and flees with him in the night. They have no money and no destination; fear drives them along.

Mrs. Jarley, the kind-hearted proprietor of a waxwork show, befriends and shelters them, and for a time it seems that their troubles are over. But the old fascination holds the old man. He robs his granddaughter of the tiny money she has, and gambles it away, hoping to return it tenfold. He loses, of course. Then the men who have robbed the helpless old man urge him to steal from his benefactress. He finally consents, but is saved from that crime by Little Nell, who sees that the only way to save him is to fly with him from temptation. So the feeble old man and the delicate child become wanderers again.

When Nell's strength is exhausted she meets a kindly schoolmaster and appeals to him for aid. Then she falls unconscious at his feet. The schoolmaster, although poor himself, takes the pair into his own home. But it is too late to save Nell. Wanderings and privations have sapped her vitality, and she dies. Her grandfather, broken-hearted, is found lifeless on her grave a few days later. The lesson that Dickens teaches in this story is that gambling does not pay, even when conducted for the best and most noble of purposes.

A HOMELESS BOY

Great Northern—Released January 14

A well-acted story, full of pathos. In a little seacoast village an artist is painting a picturesque cottage, before which a widow and her little son are working. A few years later the mother dies, and the boy is taken charge of by a fisherman, who shamefully ill-treats him. The boy runs away, and in dire straits breaks into a large house, hoping to find some food. In one of the rooms he is fascinated by a picture with a familiar scene. Before the home of his boyhood he sees a picture of his mother and himself. As he looks, the artist enters and grasps the intruder by the arm. The boy relates his story, and the artist generously adopts him as his son.

RETURNED TO THE FOLD

Yankee—Released Friday, January 20

Did you ever pass by a church on Sunday morning, just when the reverberating notes of the pipe organ were borne to your ears, while many voices chanted some heavenly strain?

Well, if you have, you can appreciate the feeling that steals over you and you can also appreciate the limits to which we have gone to make a similar scene a part of this picture.

We have constructed, perhaps, the most realistic church interior ever seen in a film. Not only were the seating facilities faithfully copied but the pulpit, choir loft and altar were reproduced accurately, besides we went to the expense of introducing a real, full-size pipe organ in the scene. This latter was conveyed to our studios in sections by means of heavy wagons and then erected by the organ builders. It is needless to add that this item in settings represented a cost equal to the entire expense involved in producing a complete film of the average importance.

While particular stress is laid on the above-mentioned scene, the production as a whole is novel throughout when you consider the vast variety of unusual scenes and situations it contains; in fact, we have made "Returned to the Fold" more as an advertising film, to show what we are capable of, than anything else.

Of course the story is brimming with real heart-interest and literally teems with sentiment. The sort of plot which makes us all better men and women in its unfolding. Nor have we sacrificed dramatic situations for sentiment, as there are many tense and exciting moments in the story and these have been transferred to intelligent action by a thoroughly competent cast of experienced people.

Altogether, we are quite proud of the effort and believe you will easily please your most critical audiences with the film.

We might suggest that you invite the clergy to see "Returned to the Fold." At any rate, induce churchgoers to visit your theater when you show it. You can make regular patrons of them if you do.

THE OLD FOLKS BACK HOME

Yankee—Released Monday, January 16

The lure of the city, with its lights and glitter, its busy streets and general atmosphere of bigness and continual rush and confusion, has changed the lives and habits of not a few young men who were reared 'mid the quiet simplicity of a rural atmosphere, so it is no wonder the principal figure in our present picture found himself engulfed in the maelstrom and went down life's torrent with some of the rest.

His little country sweetheart back on the farm gleefully journeyed to the post-office at regular intervals eager to receive a letter from the city where her best lover had gone.

These she read with a face glowing with excitement and interest, happy in the thought that sometime she would join him there; but soon the letters came less frequently and finally ceased entirely. Mother and sweetheart alike suffered along in silence, hoping against hope that all was well.

Meanwhile, the country boy had luckily risen to a position of prominence and gradually wormed his way into the gay society which frequented the vari-colored resorts along the Gay White Way.

He developed a taste for wine and grew fond of women in the lower strata. So he went on with the tide until brought to his senses by the arrival of a telegram bringing the news that his old mother was very low and expected to die. The message came when he was boisterously entertaining his friends in a glittering cafe. But his senses were not dulled by liquor sufficiently that he failed to realize his duty as it stared him in the face. In spite of entreaties from his companions, he rushed from the place and finally reached home after traveling all night.

There's a great deal more to the story which the film must tell for lack of space in this week's booklet; nevertheless, the sight of her boy brought health to the mother again and roses to the cheeks of the girl, who was disconsolately feeding the chickens when the news of his arrival came. Then the old courting days were revived and you can guess what followed.

The simple life, pictured in all its beauty and rustic goodness, is worth a visit to the theater in itself. Combine these wondrous scenic qualities with a story pointing a grand moral and incorporating more or less sensation with the carrying out of a strong plot by a notable acting cast, and you will agree "The Folks Back Home" is needed on your program.

200,000 SEE MOVING PICTURES EVERY DAY

Since the moving picture industry of this city was placed on a high moral and educational plane, more than 200,000 persons every day have found amusement and instruction in the many theatres where pictures are shown in great variety.

For 10 cents, every man, woman and child can explore the uttermost parts of the earth and study the manners and customs and standards of living of many countries at close range. Then, too, little dramas of the home strike deep into the heart of the unthinking father and mother, making a lasting impression where countless lectures and talks would fail utterly. It is the actual seeing of things that more completely educates a man, and it is in this way that the moving pictures educate and point their moral lessons.

All earnest reformers believe that the new moving picture theaters will do more toward abolishing the saloon than anything else, and in substantiation of this it seems already as if these theaters were beckoning to the saloon's former patrons with arguments too strong to be withstood.

Of course the very best possible advertisement the moving picture shows can have is a clean, wholesome entertainment in a pleasant hall. People who go there, if impressed, tell their friends; the whole people are constantly reminded by the newspaper advertising, and so the nucleus of steady patronage is developed. It must be acknowledged that it is still the minority of the entertainment-seeking public that supports the moving picture shows.

The great majority has to be convinced. They do not know what a moving picture theater is like.

It is by proper advertising and the maintaining of clean entertainments that these prejudices can be overcome. Because the price of admission to the moving picture theaters is only ten cents, it does not mean that the entertainment offered is cheap and undesirable. One gets more for his money in these theaters than in any other places of amusement.

Countless electric lights brilliantly illumine the thoroughfare, where nightly an army of men and women march and countermarch. They pause in the garish glare, attracted by the gay posters—the music from within, the general whiteness of the carved oriental decoration of the entrance, and lured by it all groups of two and three leave the ever-moving throng and enter to inspect the mysteries on the inside.

Although the attractive interiors, shown to the best advantage by subdued artistic lighting, can be admired at all times—it is never totally dark—it is the screen ahead which attracts the newcomer, for people are moving about. Horses dash by—there is the world in motion again on a tiny stage. In rapid order come the pictures. First a comic one where scores of people chase madly around after a baby carriage which has run away by itself. They fall down, scramble over each other, wave their arms, and before one is aware he is shouting with laughter. Then there appears before the eyes another title, this time of a serious nature. Perhaps the scene shows a happy home, with the father playing with two little tots, while a fond mother stands close by. The scene then shifts to the shop where the father works. Lunch hour comes and one of the men produces a bottle of liquor. He offers it to the father, who refuses. The workmen taunt him for being afraid to take a drink. To show them that he is not, he tastes it. He likes it, and after work he goes to a saloon where the pictures show the men lined up before a bar. The father gets intoxicated and returns home. The scenes at the home are dramatically enacted. Terribly real is the horror of the young wife, the sadness of the little ones, who wonder why the father does not play with them as usual.

Then the picture changes to years later. The father has become an habitual drunkard. Instead of the pretty home in

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LEARN TO SAY IT—

the first picture it is now a scene of poverty and squalor. The faithful mother looks tired and ill—the little children half fed and half clothed—the room desolate and barren. But all the good in the father is not quite dead. There is a spark of good which is fanned into a flame by the awful shame of it all and he resolves to make a new start—to start a new home. He succeeds and the picture finally disappears, leaving in the memory the happy home again, with the children having the merriest kind of time with the father, while the good wife stands close by. The man who went in feels a bit queer. He has seen what he before had only heard talked of.

A man appears and sings a song, brilliantly colored lantern slides depicting the song.

Then comes another picture—this time perhaps of the far West, with its rugged country, its cowboys, miners, and western scenes. They are real scenes, too, and for the first time the onlooker wonders how it is all done—how those wonderful pictures so absolutely true to life are taken.

In turn come pictures of foreign lands. Street scenes with the people of different nationalities moving about just as the American tourist sees them, are thrown on the canvas. One sees the countless windmills of Holland and the people with their wooden shoes just as they have read about. Then one actually sees the great mountains of Switzerland—sees the American and European tourists scaling the high peaks—the snow and all the wonders that would cost fortunes to see.

Perhaps some great royal celebration of pomp and grandeur has occured a month before. There it appears just as it was before your eyes in this little theater. There are the splendid platoons of soldiery—the people crowding and waving their hats on the sidewalks—the mounted policemen forcing them back, and then the crowd becomes more excited and afar off can be seen a carriage approaching. A man or perhaps a woman is seen bowing to the right and left—smiling and acknowledging the reception of the people. And the onlooker thrills as he realizes that he is seeing the king or queen or prince just as they are—the real person.

The man has paid ten cents to see all this reality, and it is no wonder when he goes out once again to the crowded thoroughfare that he rehearses it all over in his mind, and that he goes again.

That is why the moving pictures are getting such a hold on the American people. They are real.

The public at large are mistaken when they believe there is a mint of money in such an enterprise. The expenses are tremendous. It is a business like any other, and it is the constant and ever-increasing attendance which makes them pay, just as patronage in any other business would do.—N. Y. Globe.

Better Light in Moving Picture Theaters

With the passing of the "Store" moving picture theaters, and the erection of more expensive and complete theater buildings, has come the demand on all sides for better lighted screens. In the early days of the business, houses operating on alternating current used rheostats, choke coils, or cheap current-saving devices—anything so they got a picture. Now the changed conditions and competition have forced exhibitors to use nothing but the best devices. The surest proof of this is in the constant and increased demand for the Hallberg Economizers. Mr. J. H. Hallberg, the "Economizer Man," reports that he is every day replacing inferior makes with his Standard Economizer for alternating current circuits. He is the pioneer in the business and the only manufacturer of a successful direct-current Economizer.

WIFE WANTS M. P. MACHINE AS ALIMONY

Chattanooga, Dec. 23.—To ask for a moving picture machine as alimony was the unusual request in a bill for divorce filed in chancery by Mamie B. Nickerson against W. T. Nickerson, a traveling negro preacher. Nickerson, it is alleged, mortgaged his wife's home on Mission Ridge for $250 with which he bought the "motionograph machine." He said he was going to do great work in making money with the machine, but on the contrary his wife alleges he has not supported her.

Rex

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THE ONLY BIG SUCCESS

among motion picture machines is the

MOTIOGRAPH

and you can't show the best pictures without it.

The quality of pictures will increase your patronage.

GET A **MOTIOGRAPH**

The wearing qualities will save repair bills and breakdowns.

It will encourage your operator to use a motiograph, because it is so simple, accessible, and durable. Remember the Motiograph is not an experiment—it has proven what it can do.

Send for catalog.

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J. H. Hallberg, Agt. 36 E. 23rd Street, New York City

Edw. H. Kemp, Agt. 833 Market Street, San Francisco, Cal.

J. F. Brockliss, Agt. London, Paris and Berlin.

POWER'S CAMERAGRAPH NO. 6

The perfect motion picture machine.

"In regard to your Power's No. 6 machine, can frankly say that we have and show the best, clearest and absolutely flickerless pictures, and that is more than any other picture house people around this part of the city can say."
(Signed) Gus A. Miller, Mgr. & Prop.,
Lenox Theatre.

Dated: New York, Dec. 22nd, 1910.

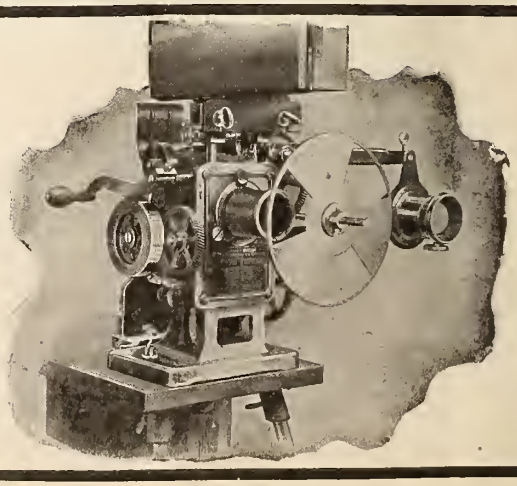
"I assure you that I am sincere in what I say about this No. 6 as it certainly has all other makes cheated to death in its projection and is absolutely noiseless and flickerless. I think it will wear longer, if properly taken care of, than any other machine."
(Signed) F. E. Whitmer,
Vaudette Theatre.

Dated: Springfield, Ills., Dec. 21st, 1910.

"I have used your No. 6 for the past six months and consider it the GREATEST machine on the market."
(Signed) H. Ling, Mgr.,
Ling & Ling Amusement Co.

Dated: Paullina, Ia., Dec. 21st, 1910.

Send for Catalogue D describing it.



NICHOLAS POWER COMPANY, 115 Nassau St., New York

For thirteen years the leading manufacturers of Motion Picture Machines.

Vaudeville Music

VARIETIES IN MOVING PICTURE THEATRES

BY FRA.

Illustrated Songs

CHURCH VAUDEVILLE

At spasmodic intervals we have one-sided, unfair, unbalanced, often illiterate, attacks upon moving pictures, whilst the very name of vaudeville is anathema to a group who prate of holiness—that is healthfulness—but do not show any practical signs of their preachment.

Sundry placards and announcements I have seen lately upon the billboards of places of "worship" here, there and everywhere, set me a-thinking: why such things?

The business man after the toil, and moil, and struggle of the day, seeks relaxation. Our make-up demands it. He does not want to struggle with intellectual puzzles; he needs amusement. Clean amusement is no sin. With moving pictures he can revisit old scenes or revel in new ones; a delightful form of education. He can see strong and noble scenes from the lives of other men and ought to be able to have a good laugh thrown in. Then clean vaudeville, with its exhibition of musical and athletic experts, and the genuine funny folk we have, rounds out a restful and elevating hour or so.

This is denounced in some quarters, and yet, lo! they are doing the self-same thing. Churches cry over their empty benches, and failing influence. What they offer does not meet the needs of the tired man and women. It is not what gives rest to the weary. Not that the subject-matter is wanting, for a church, whatever its name, possesses the highest and noblest. The presentation is feeble, there's the weakness. What happens? The pulpit denounces moving pictures and then uses them. I'd like to know the Sunday school that would not be the better for some of the Biblical gems the film-makers have produced.

The church is getting colder and colder, empty and emptier. What is done? Church vaudeville and nothing else. Choirs to sing ornate music, soloists, sometimes with senational themes, brass bands, blaring phonographs, and so forth, with "Sermons," on "Sitting on the Stoop," "Ice Cream Parlors," "Fans for Hot Weather" and sundry other ecclesiastical themes. If all this isn't vaudeville I'd like to know what it is. When the young people of a district call a certain church "the ——— Casino," the effect is beyond dispute.

Homiletic mosaic and profound discussions on what concerns nobody's everyday life, mixed up with sociological statistics, is out of date. All I want to point out is that it is not just to condemn vaudeville and then "go and do likewise."

True religion, expounded by true men, will always have its just reward.

Meanwhile, clean vaudeville—and we have it—is excellent, and we have managers who watch every turn that appears in their theaters as carefully as any preacher.

If our critics realize the value of vaudeville, we surely are right to follow such high exemplars; no, not follow, but lead, for if our vaudeville was not better than the "church vaudeville," the theaters would close their doors in short order, even if the admission were gratis, and "no collection taken."

VAUDEVILLE

Chas. W. Ritter, of Red Bank, N. J., has made a flattering success of his moving picture show and has developed into a manager of no small proportions. His Empire Theater at Red Bank is his second venture, he having owned the Bijou, which was recently destroyed by fire.

Mr. Ritter has had plans prepared and will build a terra cotta theater with all the latest safeguards against fire, etc., at Rahway, N. J., and will manage this in connection with his Red Bank house. His shows are up-to-date and only good, clean pictures and acts are given.

KEITH & PROCTOR'S FOURTEENTH STREET THEATER

A good, strong bill is given this week at Keith & Proctor's and acts of unusual merit are being presented to appreciative audiences. Manager Buck is to be complimented upon his good judgment in securing talent of such drawing powers.

As a headliner the Aeroplane Girl is a decided novelty—a clever one—and immensely pleasing to the patrons. This act is kept on for the entire week. Other atractions are Norman, the Frog Man; Wheeler & Harcourt, and the Caucasian Russian Dancers for the first part of the week, with Walters & Violet, Wilson & Franklin, and White's Comedy Mules as the specialties for the latter part.

THE UNIQUE

The Unique is playing to big houses and the audiences are well repaid, as the acts and pictures presented are of a fine order. The Vaudeville is made up of the following: DeVeau Sisters, singing and dancing; J. S. Black, violinist and cornetist; Paine & Lee, Billiken dancers; Addie St. Alva, character singing comedienne; Vento & Vento, comedy ventriloquists.

FOURTEENTH STREET THEATER

Manager Rosenquest, of the Fourteenth Street Theater, reports business as the best the house has ever known, and judging from the attendance this week his statement is correct. A good, strong list of vaudeville is given and the pictures are fully up to the standard of this house, which is A-1.

Connors & Edna, Floyd & Russell, Olive Eaton and her players in Man Proposes—Woman Disposes, the Four Lagards, the Four Magnanis, Gould & Baldwin, and Jack Driscoll, complete the list. We would like to review them all, but they're all good, and what more could be said.

HAMMERSTEIN'S VICTORIA

Out of a strong bill the sensation that gets the claps and the laughs as they do whenever they go are Morton and Moore, the "Dude Clowns." Their turn of eccentric dancing and singing with sundry "frills" dance past like a moving picture. A good, clean, high-class piece of vaudeville. Valeska Suratt is a winner.

GREENPOINT

The bill that Manager Percy G. Williams presents to his Greenpoint patrons for the coming week blends jollity with pathos. Julius Steger, who is playing his farewell engagement in vaudeville preparatory to starring in the legitimate, heads the bill with "The Way to the Heart," in which he shows his ability as a vocalist and his talents as an actor. He is supported by an adequate company. A sketch of contrasting spirit is "A Fool's Errand," the vehicle with which Lancton, Lucier and company keep their auditors in a continuous roar of laughter. May Elinore, one of the noted Elinore Sisters, appears in the droll life studies that made them famous. McPhee and Hill, aerialists, present a novel act styled "The Clown and the Tired Man," in which the "tired" man loses his languor while being whirled through the air. This act was a hit at the London Hippodrome, and is presented here for the first time. Another act that combines comedy and skill is that of the Koner Brothers, four young men who roll hoops and manipulate the diabolo.

FULTON TO RESUME VAUDEVILLE

The Fulton Theater will resume regular vaudeville next week. The management have arranged to put on twelve acts nightly. The moving picture entertainments have proven good from a business standpoint, but the demand from all over the borough and especially from the section and the adjoining sections to that in which the theater is located, has been persistently made for a resumption of first-class vaudeville. It is in response to this demand that the management has decided to take this step.

SONG SLIDES

F. B. HAVILAND PUB. CO.
125 West 37th St., N. Y. City.

The Tipperary Twirl. Jack Drislane and Geo. Meyer.
Oh, Oh, Oh. Victor Smalley.
Dreaming of You. H. W. Petrie.
The Arabian Ooze. James T. Duffy.
It's Time to Close Your Drowsy Eyes and Sleep. Henry Frantzen.
Haviland's Mandolin Folio No. 8.
Haviland's Dance Folio No. 10.

THEODORE MORSE MUSIC CO.
1367 Broadway, New York.

Letty Lane. Jack Mahoney and Theodore Morse.
Oh! You Rah! Rah! Boy. Jack Mahoney and Theodore Morse.
What Is a Night Without Dreams. Jack Mahoney and Theodore Morse.
Phoebe Jane. Richard Henry Buck and Theodore Morse.
Good-by, Betty Brown. Jack Mahoney and Theodore Morse.
If This Rose Told You All It Knows. Jack Mahoney and Theodore Morse.

LEVI COMPANY, INC.

Cristo Columbo. Words by Thomas J. Gray and music by Fred Fisher, writers of "Any Little Girl That's a Nice Little Girl," etc. A fine character song with both clever lyrics and a good melody. The set contains a dozen novelties, all well done, and every singer can bank on twelve good laughs every time he sings it.

Turn Those Eyes Away. Words and music by Billy Brent; published by Shapiro. Another good song by Billy Brent with a fine set of lyrics and a very pretty melody. The slides are highly artistic in every detail. This song has already made good.

Don't Wake Me Up, I'm Dreaming. Words by Beth Slater Whitson and music by Herbert Ingraham, writer of "Roses Bring Dreams of You," "You Are the Ideal of My Dreams" and "All I Ask Is Love," published by Shapiro. The senorial was written by Mr. Shapiro and it was illustrated under his personal supervision. He expects it to be a bigger seller than any of Ingraham's other numbers, and judging from the way he is going after it, it can't be otherwise. The scenes are beautiful, showing some of the richest interiors ever used in a set of slides, and it will rank as one of the best sets of slides ever produced.

Steamboat Bill. Words by Ren Shields, music by Leighton Bros., published by F. A. Mills. "Steamboat Bill" is some character, and in a short time will claim intimate acquaintance with everybody. Entirely different from the average song and the singer can bank on a hearty reception with it. The slides are great, as the photography is good and the ideas well carried out.

NOTES FROM STERN & CO.

The Benedict Sisters are presenting an act on the United Time which the "big time" managers of the United should lose no time in booking. The dancing and singing of the Benedict Sisters cannot be too highly praised, while their wardrobe is excellent. The hit of their act is Henry & Branen's audience song, "I'm Looking For a Nice Young Fellow."

Paul Durand played his new "Girl" act at the Prospect Theater last week, the criticisms of his fellow vaudeville agents being most favorable. Mr. Durand has interpolated in the act two "Stern" songs, namely, "You Can Win Me If You Woo Me," and "I'm Looking For a Nice Young Fellow." He says that both songs are a feature of his act.

The "Rathskeller Duo," Messrs. Burns and Lawrence, have just added "My! What a Funny Little World This Is!" to their repertoire of songs, and inform us that it is the best "spot-light" and "talking" song they have ever used. The boys are very popular with the audiences of all the big vaudeville theaters in and around New York City, on account of their originality in "putting over" their songs.

Spiegel & Dunn are playing return dates in New York City, and proving more popular with their audiences than ever. They have introduced new songs, dances and comedy, which no doubt accounts for their continued popularity. Mr. Spiegel is singing Jeff. T. Branen's new coon song, "If I Could See As Far Ahead."

Mr. Earl Norton, the well-known character singer and comedian, is having great success with Al. Solman's new waltz song, "You Can Win Me If You Woo Me," and "Follow the Car Tracks," also composed by Mr. Solman.

MOVING PICTURE MACHINES

REPAIRED

by skilled mechanics at short notice and reasonable prices. Work guaranteed.

Supplies of All Kinds.

CHAS. E. DRESSLER,
388 2nd Ave., City, near 23rd St.
Take elevator.

We want all old friends as well as new ones to remember we want your $2.00 per year, or $1.00 for six months subscription.

If you are not satisfied with the results in next three months your money returned.

Data from Manufacturers' List of Releases

INDEPENDENT FILMS

AMBROSIO.
(By N. Y. M. P. Co.)

	Feet
Nov. 23—Gounod's "Ave Maria"	788
Nov. 23—The Story of a Pair of Boots	207
Nov. 30—The Judas Money, or, An Episode of the War in Vendee	965
Dec. 7—The Tell Tale Portrait	602
Dec. 7—Tweedle Dum Learns a Tragical Part	374
Dec. 14—Dido Forsaken by Aenea	1027
Dec. 21—Little Peter's Christmas Dinner	
Dec. 28—Drama of the Engine Driver and Grandfather's Pipe	
Jan. 4—The Wall Partition	500
Jan. 4—Trials of Tweedledum as a Policeman	500

AMERICAN.

Dec. 15—The Binding Shot (Dr.)	
Dec. 19—Her Fatal Mistake (Dr.)	
Dec. 22—Her Husband's Deception (Com.)	
Dec. 22—A Troublesome Parcel Com.)	
Dec. 26—Girlies (Com.)	
Dec. 29—The Squaw and the Man (Dr.)	
Jan. 2—Mrs. Gay Life's Visitors (Com.)	
Jan. 5—The Tenderfoot's Round-up (Com.)	
Jan. 9—An Arizona Romance	990
Jan. 12—Lucy's Lover	560
Jan. 12—The Borrowed Flat	420
Jan. 16—The Battered Bridegrooms	525
Jan. 16—A Dental Disaster	450
Jan. 19—The Bonanza King	990

ATLAS FILM CO.

Nov. 2—Turning of the Worm (Dr.)	
Nov. 2—That Dog Gone Dog (Com.)	
Nov. 2—That Doggone Dog (Com.)	
Nov. 9—The King of Beggars (Dr.)	
Nov. 16—The Hand of Providence (Dr.)	
Nov. 23—Cast Thy Bread Upon the Waters (Dr.)	
Nov. 30—Saved by a Vision (Dr.)	
Dec. 7—Nature's Nobleman (Dr.)	
Dec. 14—Brothers (Dec.)	
Dec. 21—The Arm of the Law (Dr.)	
Dec. 28—The Outcast's Salvation (Dr.)	
Jan. 4—A Straw Ride (Dr.)	

CAPITOL FILM CO.

Sept. 10—The Messenger Boy's Sweetheart.	
Sept. 17—Round Trip $5.98	
Sept. 24—Bill Mason's Ride	700
Oct. 8—All's Fair in Love and War	
Oct. 15—A Shot in the Night	
Oct. 22—The Locket (Dr.)	

CHAMPION.

Nov. 9—The Ranchman and the Miser (Dr.)	950
Nov. 16—The Way of the West (Dr.)	950
Nov. 23—Let Us Give Thanks (Dr.)	950
Nov. 30—The Indian Land Grab (Dr.)	950
Dec. 7—Hearts of the West (Dr.)	950
Dec. 14—The Sheriff and the Detective (Dr.)	950
Dec. 21—His Mother (Dr.)	950
Dec. 28—The Golden Gates (Dr.)	950
Jan. 4—Days of the Early West (Dr.)	950

CINES.
Eclair.

Oct. 21—The Last of the Savelli Dr.)	800
Oct. 28—Tontolini in Love (Com.)	480
Oct. 28—The Pretty Dairy Maid (Dr.)	480
Nov. 4—A Wooden Sword (Dr.)	800

COLUMBIA

Oct. 29—In the Web (Dr.)	1000
Nov. 12—The Heroine of 101 Ranch (Dr.)	
Nov. 19—Oklahoma Bill (Dr.)	1000
Nov. 26—Stage Coach Tom (Dr.)	1000
Dec. 3—The Cattlemen's Feud (Dr.)	
Dec. 31—Trapped (Dr.)	
Jan. 7—Queen of the Prairies (Dr.)	

DEFENDER FILM COMPANY

Oct. 13—The Tale the Camera Told	
Oct. 20—The Heart of a Cowboy (Dr.)	1000
Oct. 27—A Clause in the Will (Dr.)	1000
Nov. 3—Cohen's Generosity (Com.)	
Nov. 10—The Last Straw (Dr.)	
Nov. 17—The Education of Mary Jane (Dr.)	
Nov. 24—Forgiven (Dr.)	

ECLAIR.

Nov. 28—The Wreck (Dr.)	565
Nov. 28—A Di cult Capture (Com.)	380
Dec. 5—The Price of a Sacrifice (Dr.)	833
Dec. 5—The Laundry Girl's Good-Night (C.)	82
Dec. 12—The Bowling Craze (Com.)	445
Dec. 12—Our Dear Uncle From America (Com.)	470
Dec. 19—The Child of Two Mothers (Dr.)	545
Dec. 19—The Museum of Sovereigns (Dr.)	400
Dec. 26—The Lock-Keeper (Dr.)	537
Dec. 26—The Fear of Fire (Com.)	390
Jan. 2—The Great Medal Competition (Com.)	485
Jan. 2—A Well Matched Marriage (Com.)	480

GREAT NORTHERN.

	Feet
Nov. 26—Kean, or the Prince and the Actor.	
Nov. 21—Their Day of Thanks (Dr.)	
Nov. 24—The Country Boarder (Com.)	
Nov. 28—The Revolving Door	
Dec. 1—A Child's Judgment (Dr.)	
Dec. 3—The Birthday Present (Dr.)	
Dec. 3—The Ohami Troupe of Acrobats (Sc.)	
Dec. 10—The Poacher (Dr.)	
Dec. 17—A Christmas Letter (Dr.)	
Dec. 17—Dickey's Courtship (Com.)	
Dec. 24—Necklace of the Dead (Dr.)	
Dec. 31—The Scarecrow (Dr.)	
Dec. 31—Bear Hunting (Sc.)	

IMP.
Independent Moving Picture Co. of America.

Nov. 7—Keeping His Word (Dr.)	990
Nov. 10—The Model's Redemption (Dr.)	995
Nov. 14—The Double (Dr.)	995
Nov. 17—Fortune's Wheel (Dr.)	990
Dec. 5—Aspirations of Gerald and Percy (Dr.)	995
Dec. 8—'Twixt Loyalty and Love (Dr.)	990
Dec. 12—Faithful Max (Dr.)	500
Dec. 12—A Clever Ruse	500
Dec. 15—The Poor Student (Dr.)	1000
Dec. 19—The Crippled Teddy Bear	
Dec. 22—Little Nell's Tobacco (Dr.)	
Dec. 26—The Unexpected Honeymoon (Dr.)	995
Dec. 29—Unreasonable Jealousy (Dr.)	990
Jan. 2—The Wise Druggist (Dr.)	995
Jan. 5—Reunited (Dr.)	995

ITALA.

Nov. 19—Foolshead Victim of His Honesty	669
Nov. 19—An Original Palette	210
Nov. 24—Sacrificed	875
Nov. 26—A Chosen Marksman approx.	500
Nov. 26—A Windy Day approx.	500
Dec. 3—The Big Drum	598
Dec. 3—The Dog Sweeper	360
Dec. 1—A Painful Debt	1,000
Dec. 8—The Soldier of the Cross	890
Dec. 10—Foolshead Knows How to Take His Precautions	588
Dec. 10—The Good Samaritan	408
Dec. 15—The False Accusation	774
Dec. 17—The Mother's Shadow	456
Dec. 17—Thieves as Quick-Change Artists	594
Dec. 22—Who Was the Culprit? (Com.)	
Dec. 24—Greediness Spoiled Foolshead's Christmas (Com.)	
Dec. 29—The Rustic	
Dec. 31—Norwegian Water Falls	500
Dec. 31—A Jealous Wife's New Year Day	500
Jan. 5—Antonio Toscarino	900
Jan. 7—Foolshead as Inspector of Hygiene	900

LUX.
By Prieur.

Oct. 27—Where You Go, I Go	367
Nov. 3—Fatty Buys a Bath (Com.)	279
Nov. 3—Her Diary (Dr.)	670
Nov. 10—The Truth Revealed (Dr.)	639
Nov. 10—Bill as a Boxer (Com.)	327
Nov. 18—Bill as a Lover (Com.)	462
Nov. 18—Bloppa in Search of the Black Hand (Com.)	468
Nov. 25—In Friendship's Name (Dr.)	901
Dec. 2—Bill as an Operator (Com.)	485
Dec. 2—Necessity Is the Mother of Invention (Dr.)	449
Dec. 9—What It Will Be (Com.)	491
Dec. 9—And She Came Back (Com.)	452
Dec. 16—How He Won Her (Com.)	344
Dec. 16—Her Favorite Tune (Dr.)	550
Dec. 23—Bill Plays Bowls (Com.)	423
Dec. 23—Rosalie's Dowry (Com.)	492
Dec. 30—Aunt Julia's Portrait (Com.)	547
Dec. 30—Tim Writes a Poem (Com.)	375

NESTOR FILM CO.

Sept. 28—Where the Sun Sets	976
Oct. 5—The Golden Hoard	930
Oct. 12—Silver Plume Mine	970
Oct. 19—The Boys of Topsy-Turvy	960
Oct. 26—Rev. John Wright of Missouri	970
Nov. 2—The Girl from the West (Dr.)	
Nov. 9—The Woodsman (Dr.)	960
Nov. 16—The Ranchman's Bride (Dr.)	
Nov. 23—A Deal in Indians	1000
Nov. 30—Valley Folks	
Dec. 7—The Conquering Hero	
Dec. 14—The Pilgrim (Dr.)	
Dec. 21—A Desperate Remedy (Com.)	

NEW YORK MOTION PICTURE CO.
("Bison")

Nov. 8—The Branded Man	985
Nov. 11—Bud's Triumph	950
Nov. 11—Bud's Triumph	971
Nov. 15—The Fight of Red Wing	970
Nov. 18—An Indian Maiden's Choice	950
Nov. 22—True Western Honor	957
Nov. 25—A Cheyenne's Love for a Sioux. ap.	975
Nov. 29—The Ranchman's Personal	972
Dec. 2—A Child of the Wild	991
Dec. 6—A Sioux's Reward	875
Dec. 9—A Brave Western Girl approx.	975
Nov. 25—A Cheyenne's Love for a Sioux	980
Dec. 9—A Brave Western Girl	965
Dec. 13—An Indian's Test	950
Dec. 16—A Girl of the Plains approx.	975
Dec. 20—The Cattle Baron's Daughter	
Dec. 23—The Pale Faced Princess	
Dec. 27—An Indian's Elopement	
Dec. 30—Taming Terror	
Jan. 3—In the Heart of the Sierras	900
Jan. 6—A Savage Girl's Devotion	900

POWERS PICTURE PLAYS.

Nov. 29—Wanted: A Baby (Com.)	
Dec. 3—When the World Sleeps (Dr.)	
Dec. 6—The Medicine Man (Com.)	
Dec. 6—The Rehearsal (Dr.)	
Dec. 10—The Ride to Death (Dr.)	
Dec. 13—A Plucky Western Kid (Dr.)	
Dec. 17—His Gypsy Sweetheart (Dr.)	
Dec. 20—Jack Logan's Dog (Com.)	
Dec. 20—The Bachelor's Finish (Com.)	
Dec. 24—A Father's Love (Dr.)	
Dec. 27—The Station Agent's Daughter (Dr.)	
Dec. 27—Freddie's Courtship (Com.)	
Dec. 31—A Daughter of Virginia (Dr.)	
Jan. 3—The Pinkerton Man (Dr.)	
Jan. 3—Beaux Not Wanted (Com.)	
Jan. 7—A Woman Without a Heart (Dr.)	
Jan. 17—A Montana Love Story (Com.)	
Jan. 17—Lovers' Trials (Com.)	
Jan. 21—A Noble Heart (Dr.)	

RELIANCE

Dec. 3—When Woman Wills approx	975
Dec. 3—When Woman Wills	975
Dec. 10—The Dispensation approx.	975
Dec. 3—When Woman Wills	990
Dec. 10—The Dispensation	975
Dec. 17—The Thin Dark Line approx.	975
Dec. 24—The Refuge	
Jan. 7—As the Master Orders	900
Jan. 11—The Hour of Fate	900

SALES CO.
Film D'Art

June 30—Fort Du Bitche.	921
July 7—Jemmy	805
July 14—The End of a Dynasty	920
July 21—Mateo Falcone	694
July 21—Andromache	356
July 28—The Hiding Place	900
Aug. 4—The Eagle and the Eaglet	1000
Aug. 11—Charles le Temeraire	518
Aug. 11—Oedipus King	457
Aug. 18—Carmen	995
Aug. 25—In the Days of the First Christians.	1000
Sept. 1—King of a Day	975
Sept. 8—The Minister's Speech	500
Sept. 8—The Conscience of a Child	500
Sept. 15—The Temptation of Sam Bottler	1000

THANHOUSER COMPANY.

Oct. 25—Young Lord Stanley (Dr.)	1000
Oct. 28—The Fairies' Hallowe'en (Com.)	1000
Nov. 1—Mistress and Maid	1000
Nov. 4—The American and the Queenhrdlumfw	
Nov. 8—The Little Fire Chief	1000
Nov. 11—The American and the Queen (D.)	1000
Nov. 15—Paul and Virginia (Dr.)	1000
Nov. 18—The City of Her Dreams (Dr.)	1000
Nov. 22—A Thanksgiving Surprise (Dr.)	1000
Nov. 25—The Wild Flower and the Rose (Dr.)	1000
Nov. 29—Value Beyond Price (Dr.)	1000
Dec. 2—John Halifax, Gentleman (Dr.)	1000
Dec. 6—Rip Van Winkle (Dr.)	1000
Dec. 9—The Girls He Left Behind Him	
Dec. 9—The Iron-Clad Lover	
Dec. 13—Love and Law (Dr.)	1000
Dec. 16—The Millionaire Milkman (Dr.)	1000
Dec. 20—Looking Forward (Dr.)	1000
Dec. 23—The Childhood of Jack Harkaway (Dr.)	1000
Dec. 27—The Vicar of Wakefield (Dr.)	1000
Dec. 30—Hypnotized (Dr.)	1000
Jan. 3—The Pasha's Daughter	
Jan. 6—Baseball and Bloomers	

YANKEE FILM COMPANY

Oct. 31—Italian Sherlock Holmes (Dr.)	1000
Nov. 7—Spirit of the West (Dr.)	
Nov. 14—The Case of the Missing Heir (D.)	1000
Nov. 21—Lone Wolf's Trust (Dr.)	
Nov. 28—The Heart of an Actress (Dr.)	
Dec. 2—Queen of the Nihilists (Dr.)	
Dec. 5—In the Czar's Name (Dr.)	
Dec. 9—Western Justice (Dr.)	
Dec. 12—A Fight for Millions (Dr.)	
Dec. 16—The Old Miner's Doll (Dr.)	
Dec. 19—A Ward of Uncle Sam (Dr.)	
Dec. 23—The Terror of the Plains (Com.)	
Dec. 26—The Insane Heiress (Dr.)	
Dec. 30—The Missing Bridegroom (Dr.)	
Jan. 6—The Royal Wishbone (Dr.)	

TRUST FILMS

BIOGRAPH.

		Feet
Nov.	17—Love in Quarantine (Dr.)	505
Nov.	21—The Song of the Wildwood Flute (Dr.)	996
Nov.	24—His New Lid (Com.)	563
Nov.	24—Not So Bad as It Seemed (Com.)	432
Nov.	28—A Plain Song	997
Dec.	1—Effecting a Cure	997
Dec.	5—A Child's Strategem	998
Dec.	8—Turning the Tables	416
Dec.	8—Happy Jack, a Hero	576
Dec.	12—The Golden Supper (Dr.)	998
Dec.	15—His Sister-in-Law Dr.)	998
Dec.	19—The Lesson	994
Dec.	22—The White Roses	588
Dec.	22—The Recreation of an Heiress	410
Dec.	26—Winning Back His Love (Dr.)	994
Dec.	29—His Wife's Sweethearts (Com.)	682
Dec.	29—After the Ball (Com.)	311
Jan.	2—The Two Paths	992
Jan.	5—When a Man Loves	998

EDISON.

Nov.	23—Through the Clouds (Dr.)	1000
Nov.	25—A Daughter of the Mines	995
Nov.	29—The Greater Love (Dr.)	1000
Nov.	30—Arms and the Woman (Dr.)	975
Dec.	2—The Cowpuncher's Glove	1000
Dec.	6—The Winning of Miss Langdon	995
Dec.	7—The Life of a Salmon	440
Dec.	7—Amateur Night	550
Dec.	9—The Captain's Bride	1000
Dec.	13—An Old Silver Mine in Peru (Ind.)	250
Dec.	13—A Mountain Maid (Dr.)	750
Dec.	14—Pigs is Pigs (Com.)	1000
Dec.	16—The Red Cross Seal (Dr.)	
Dec.	20—The Police of New York City	995
Dec.	21—The Joke They Played on Bumptious	990
Dec.	23—A Christmas Carol	1000
Dec.	27—Eldora, the Fruit Girl (Dr.)	1000
Dec.	28—A Family of Vegetarians (Com.)	990
Dec.	30—The Romance of Hefty Burke (Dr.)	1000
Jan.	3—In the Days of Chivalry	1000
Jan.	4—Sleep, Gentle Sleep	990
Jan.	6—The Fire Department of New York City	400
Jan.	6—A Western Night	600

ESSANAY FILM CO.

Nov.	5—A Westerner's Way (Dr.)	1000
Nov.	8—The Masquerade Cop (Com.)	428
Nov.	8—Hank and Lank "Life Savers" (Com.)	560
Nov.	12—The Marked Trail (Dr.)	1000
Nov.	15—Love at First Sight (Com.)	978
Nov.	19—The Little Prospector (Dr.)	960
Nov.	22—That Popular Tune	
Nov.	22—Hank and Lank	
Nov.	26—A Western Woman's Way	1000
Nov.	29—The Tie That Binds	953
Dec.	3—"Circle C" Ranch Wedding	
Dec.	6—Love's Awakening	1000
Dec.	10—A Cowboy's Vindication	950
Dec.	13—A Tangled Masquerade (Com.)	1000
Dec.	17—The Tenderfoot Messenger (Dr.)	997
Dec.	20—Hank and Lank	265
Dec.	20—The Greater Call	730
Dec.	21—The Bad Man's Christmas Gift	975
Dec.	27—Girls Will Be Boys (Com.)	1000
Dec.	31—A Gambler of the West (Dr.)	1000
Jan.	3—The Redeemed Criminal	1000
Jan.	7—The Count and the Cowboys	1000

GAUMONT.
G. Kleine.

Oct.	22—The Cheat (Dr.)	958
Oct.	25—The First Gray Hair (Dr.)	654
Oct.	25—The Amazon (Com.)	348
Oct.	29—The Life of Moliere (Dr.)	965
Nov.	1—Both Were Stung (Com.)	698
Nov.	1—Picturesque Majorca (Scenic)	269
Nov.	5—The Fishing Smack (Dr.)	961
Nov.	8—Pharoah; or, Israel in Egypt (Dr.)	1050
Nov.	12—Faithful Unto Death (Dr.)	693
Nov.	12—A Trip to the Blue Grotto, Capri, Italy (Scenic)	309
Nov.	15—Both Were Stung (Com.)	696
Nov.	15—Picturesque Majorca (Scenic)	276
Nov.	19—Lisbon, Before and During the Revolution (Scenic)	727
Nov.	19—Spanish Loyalty	280
Nov.	22—Cast Into the Flames (Dr.)	381
Nov.	22—A Woman's Wit (Com.)	595
Nov.	26—Samson's Betrayal	519
Nov.	26—Calino Travels as a Prince	489
Nov.	29—The Flat Next Door	722
Nov.	29—Tarascon on the Rhone	243
Dec.	3—Lured by a Phantom	712
Dec.	3—Nancy's Wedding Trip	273
Dec.	6—A Man of Honor	834
Dec.	6—Professor's Hat	171
Dec.	10—The Revolt	942
Dec.	13—The Phantom Rider	279
Dec.	13—Closed Gate	676
Dec.	17—Herod and the New Born King (Biblical)	965
Dec.	20—The Cinderella Girl (Dr.)	769
Dec.	20—The Kingdom of Flowers (Botanical)	220
Dec.	24—The Old Home (Dr.)	732
Dec.	24—Cain and Abel Biblical)	279
Dec.	27—The Adventuress (Dr.)	995
Dec.	31—The Doctor's Secretary (Dr.)	981
Jan.	3—The Artist's Pay Day	969
Jan.	7—The Woman Wins	945

KALEM CO.

		Feet
Nov.	16—A Drama of the Present (Dr.)	990
Nov.	18—Jim Bridger's Indian Bride (Dr.)	1000
Nov.	23—The Lad from Old Ireland (Dr.)	1009
Nov.	25—The Roses of the Virgin (Dr.)	1000
Nov.	30—The Touch of a Child's Hand	870
Nov.	30—Up the Thames to Westminster	125
Dec.	2—Elder Alden's Indian Ward	945
Dec.	7—Rachel	1000
Dec.	9—The Rescue of Molly Finney	1007
Dec.	14—Seth's Temptation (Dr.)	955
Dec.	16—Her Indian Mother (Dr.)	995
Dec.	21—The Little Spreewald Maiden	985
Dec.	23—When Lovers Part	963
Dec.	28—The Girl Spy Before Vicksburg (War Dr.)	935
Dec.	30—The Stranger (Dr.)	1005
Jan.	4—The Bolted Door	975
Jan.	6—The Runaway Engine	955

LUBIN.

Nov.	3—Mike the Housemaid	990
Nov.	7—The Taming of Wild Bill (Dr.)	990
Nov.	10—The Mystery of the Torn Note (D.)	550
Nov.	10—The Gambler's Charm (Dr.)	450
Nov.	14—The Street Preacher (Dr.)	990
Nov.	17—Right in Front of Father (Com.)	990
Nov.	21—Caught by the Camera (Dr.)	
Nov.	24—Romance of the Lazy K Ranch (D.)	
Nov.	28—Shadows and Sunshine (Dr.)	
Dec.	1—Spoony Sam (Com.)	
Dec.	12—An Exile's Love (Dr.)	990
Dec.	15—The Musical Ranch (Dr.)	
Dec.	19—The Dead Leter (Dr.)	
Dec.	22—An American Count (Dr.)	
Dec.	26—Making a Man of Him (Dr.)	990
Dec.	29—Blue Horse Mine (Dr.)	990
Jan.	2—Art and the Legacy	950
Jan.	5—His Last Parade	390
Jan.	5—A Mix in Masks	600
Jan.	5—The Crimson Scars	980
Jan.	5—Fire! Fire! Fire!	980

G. MELIES.

Oct.	27—Under the Stars and Bars (Dr.)	970
Nov.	3—Birthday Cigars (Com.)	
Nov.	3—Generous Customers (Com.)	
Nov.	10—A Mountain Wife (Dr.)	986
Nov.	17—His Sergeant's Stripes (Dr.)	950
Nov.	24—The Cowboy's and the Bachelor Girl (Dr.)	
Dec.	1—Pals (Dr.)	
Dec.	8—What Great Bear Learned	
Dec.	15—Old Norris' Gal	
Dec.	22—A Western Welcome	980
Dec.	29—In the Tall Grass Country (Dr.)	980

PATHE.

Dec.	2—The Tale the Mirror Told	446
Dec.	2—What a Dinner	344
Dec.	3—The Maid of Niagara	995
Dec.	5—The Clever Domestic	485
Dec.	5—The Mexican Tumblers	476
Dec.	7—An Animated Armchair	650
Dec.	7—Cocoanut Plantation	348
Dec.	9—Saved in the Nick of Time	800
Dec.	9—Soap in His Eyes	184
Dec.	10—Her First Husband's Return	990
Dec.	12—In Her Father's Absence (Com.)	544
Dec.	12—The Julians	387
Dec.	14—Hoboes' Xmas (Com.)	550
Dec.	14—Charlie and Kitty in Brussels (Sc.)	400
Dec.	16—Little Snowdrop	1000
Dec.	17—Saved by Divine Providence (Dr.)	985
Dec.	19—Get Rich Quick	735
Dec.	19—Hunting Sea Lions in Tasmania	266
Dec.	21—The Runaway Motor Car	555
Dec.	21—Max Goes Ski-ing	430
Dec.	23—The Lucky Charm (Colored Fairy Tale)	607
Dec.	23—Betty's Fireworks	394
Dec.	24—Sunshine in Poverty Row	1000
Dec.	26—The Atonement (Da.)	656
Dec.	26—The Bowling Fiend (Com.)	344
Dec.	28—Running Away From a Fortune (American Com.)	540
Dec.	28—The American Fleet in French Waters (Topical)	125
Dec.	28—In Full Cry (Scenic)	331
Dec.	30—Catalan, the Minstrel (Dr.)	768
Dec.	30—Carnival of Japanese Firemen in Tokio (Sc.)	230
Dec.	31—The Yaqui Girl (Dr.)	1000
Jan.	2—The Misplaced Petticoat	790
Jan.	2—Dutch Kids	497
Jan.	4—The Cowboy's Innocence	994
Jan.	6—An Intrigue	997
Jan.	7—Love Under Difficulties	781
Jan.	7—The Funeral of Count Tolstoi	220

SELIG.

Nov.	14—Mr. Four Flush (Com.)	990
Nov.	17—Gratitude (Dr.)	1000
Nov.	21—No Place Like Home (Com.)	
Nov.	21—The Dull Razor (Com.)	
Nov.	24—The Merry Wives of Windsor (D.)	1000
Nov.	28—The Queen of Hearts	1000
Dec.	1—The Stepmother	1000
Dec.	5—The Widow of Mill Creek Flat	1000
Dec.	8—In the Wilderness	1000
Dec.	12—A Tale of the Sea	1000
Dec.	15—County Fair (Dr.)	1000
Dec.	19—John Dough and the Cherub (Mystical)	1000
Dec.	22—Overland to Fremont	1000
Dec.	26—The Rustlers (Dr.)	990
Dec.	29—Justinian and Theodora (Dr.)	1000
Jan.	2—The Argonauts	1000
Jan.	5—Ramona's Father	1000

URBAN-ECLIPSE.
G. Kleine.

Sept.	7—Military Kite-Flying	256
Sept.	28—Reedham's Orphanage Festival 1910 (Scenic)	394
Oct.	5—The Dishonest Steward (Dr.)	699
Oct.	5—City of a Hundred Mosques, Broussa, Asia Minor (Scenic)	296
Oct.	12—Foiled by a Cigarette (Dr.)	991
Oct.	19—In the Shadow of the Night (Dr.)	502
Oct.	19—Tunny Fishing Off Palermo, Italy (Ind.)	500
Oct.	26—The Signet Ring (Dr.)	868
Oct.	26—In the Spreewald (Scenic)	132
Nov.	2—Tragical Concealment (Dr.)	640
Nov.	2—Crossing the Andes (Scenic)	350
Nov.	9—Secret of the Cellar (Dr.)	788
Nov.	9—A Trip Through Scotland (Scenic)	217
Nov.	16—The Rival Barons (Dr.)	860
Nov.	16—An Alpine Retreat (Scenic)	142
Nov.	23—Behind a Mask (Dr.)	516
Nov.	23—Nantes (Scenic)	450
Nov.	30—The Return at Midnight	634
Nov.	30—Ramble Through Ceylon	319
Dec.	7—Death of Admiral Coligny	992
Dec.	5—On the Mexican Border	
Dec.	8—Reggie's Engagement	
Dec.	14—The Little Matchseller's Christmas (Dr.)	749
Dec.	14—Scenes in British India (Sc.)	253
Dec.	21—The Tyrant of Florence (Dr.)	676
Dec.	21—A Chamois Hunt	332
Dec.	28—A Mexican Romance (Dr.)	650
Dec.	28—Coaching in Devonshire, England (Travelogue)	348
Jan.	4—A Lock of Hair	978

VITAGRAPH.

Nov.	1—A Double Elopement (Dr.)	999
Nov.	4—The Children's Revolt (Dr.)	992
Nov.	5—On the Mountains of Kentucky (D.)	978
Nov.	8—A Tale of a Hat (Com.)	954
Nov.	11—The Nine of Diamonds (Dr.)	990
Nov.	12—Jean Goes Fishing (Dr.)	988
Nov.	15—Drumsticks (Dr.)	998
Nov.	18—A Modern Courtship (Com.)	
Nov.	18—The Bum and the Bomb (Com.)	
Nov.	19—Francesca Da Rimini (Dr.)	
Nov.	22—Suspicion (Dr.)	
Nov.	25—A Four-Footed Pest (Com.)	
Nov.	25—The Statue Dog	
Nov.	26—Love, Luck and Gasoline (Dr.)	
Nov.	29—A Woman's Love (Dr.)	
Dec.	2—Jack Fat and Jim Slim at Coney Island (Com.)	951
Dec.	3—The Poacher's Wife (Dr.)	1001
Dec.	6—A Tin-Type Romance (Com.)	996
Dec.	9—He Who Laughs Last (Com.)	927
Dec.	10—The Color Sergeant's Horse (Dr.)	978
Dec.	13—The Law and the Man (Dr.)	1010
Dec.	16—Playing at Divorce (Dr.)	
Dec.	16—The International Motor Boat Race (Sc.)	
Dec.	17—A Dixie Mother (Dr.)	
Dec.	20—The Light in the Window	997
Dec.	23—Clancy	995
Dec.	24—Jean and the Waif	989
Dec.	27—In Neighboring Kingdoms (Dr.)	995
Dec.	30—Crazy Apples (Com.)	988
Dec.	31—Where the Wind Blows (Dr.)	987
Jan.	3—All Is Fair In Love and War	973
Jan.	6—The Misses Finch and Nephew Billy	979
Jan.	7—The Old Water Jar	984

INDEPENDENT FILMS

The following films have been relcased week of January 2nd by the Empire Film Co., 150 East 14th Street, New York:

Jan.	2—The Wise Druggist (Imp)	996
Jan.	2—Mrs. Gaylife's Visitors (American)	995
Jan.	2—The Medal Competition (Eclair)	479
Jan.	2—A Well-Matched Marriage (Eclair)	491
Jan.	2—Mrs. Danver's Divorce (Yankee)	1000
Jan.	3—In the Heart of the Sierras (Bison)	971
Jan.	3—The Pinkerton Man (Powers)	603
Jan.	3—Beaux Not Wanted (Powers)	396
Jan.	3—The Pasha's Daughter (Than)	985
Jan.	4—Wall Partition (Ambrosio)	588
Jan.	4—Tweedledum as a Policeman (Amb)	364
Jan.	4—A Straw Ride (Atlas)	912
Jan.	4—Days of the Early West (Champion)	875
Jan.	4—At Cedar Ridge (Nestor)	985
Jan.	5—Antonio Toscarino (Itala)	990
Jan.	5—Reunited (Imp)	1000
Jan.	5—The Tenderfoot Roundup (Amer)	1000
Jan.	6—A Savage Girl's Devotion (Bison)	995
Jan.	6—Baseball and Bloomers (Than)	1000
Jan.	6—How They Tricked Father (Lux)	500
Jan.	6—The Rival Engine Drivers (Lux)	500
Jan.	6—The Royal Wishbone (Yankee)	1000
Jan.	6—The Night Cap (Solax)	500
Jan.	6—Salmon Fishing in Canada (Solax)	500
Jan.	7—Foolshead Inspector of Hygiene (Itala)	985
Jan.	7—The Red Light (Great Northern)	1000
Jan.	7—The Hour of Fate (Reliance)	1000
Jan.	7—A Woman Without a Heart (Pow)	1000

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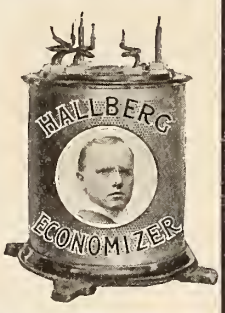

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Powers Cameragraph $75, Edison Kinetoscope $45, Cineograph $45, Optigraph No. 4 for $45, Optigraph $35, Mechanism $25, Electric Lamps, Rheostats, Calcium Jets, Low $215, Motiograph $165, Standard, Edison Model B, etc. Many Others. Machines Wanted. Send for Supplement 33 of Bargains.
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30 West 13th Street. Printers of the M. P. News

FLIMCO'S DROLL TRICK

Old General Flimco, the village skeezix, just pulled one of his drollest tricks. He fined "his" Memphis office $500 for releasing a film before release date, the money being paid in spot cash by the manager of that office, so I am told. This wouldn't be so funny except for the fact that when Old Gen. Flimco "bought" his adopted offices, he didn't pay all in cash but mostly in paper and promises. Wouldn't it be a delicious trick if he would pay for all of his adopted offices in fines!!! I'd feel sorry for Flimco's poor victims if it badn't been for the fact that I gave them public warning long before they consented to become victims. To exhibitors I say this:—Avoiding trickery is not the only reason why you ought to become independent, by a long shot. The best reason for asserting your independence is that by doing so you'll get a blamed sight better program of films than you ever got in all your born days. But you won't get it unless you patronize an independent exchange which is buying all the good independent stuff and not "junking." To be dead certain you are in the right pew, hook up with me. Buy your Powers, Edison and Motiograph machines of me. Buy all your accessories of me. Get your films from me. In other words—PLAY SAFE!

CARL LAEMMLE, President

The Laemmle Film Service

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ATTENTION!

Discredit any rumor regarding my inability to protect your service. Have made arrangements with the SWAAB FILM SERVICE CO. to assume my obligations to you, and shall see that you have your full quotient of film, although not of the Motion Picture Patents Co. manufacture. Can we serve you with GOOD Independent Film? Write to us.

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YANKEE FILMS 344 East 32nd Street, New York

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THE FOLKS BACK HOME

FRIDAY, JAN. 20

RETURNED TO THE FOLD

Coming, Wed. Jan. 18

Big Story of the Adirondacks

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CINEMATOGRAPH PUBLISHING COMPANY

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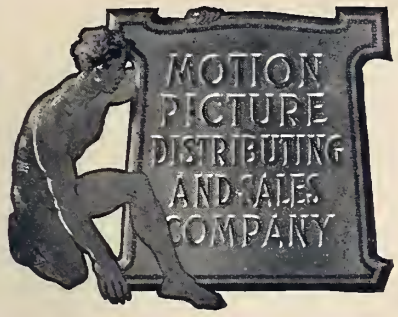

RESOLVED AND RESOLUTE

That resolution you made to start the New Year with Independent Service was a good one, and that it was carried out by hundreds of Exhibitors is proven by the fact that our increase in orders for next week's deliveries is the largest weekly increase in the history of our Company. That every week, excepting two, since June 16th, 1910, has shown a weekly increase, proves conclusively that the public emphatically and resolutely demands our goods. We have doubled our total sales twice since last June.

If you haven't joined this happy prosperous throng, resolve to do it today—write us what class of Service you need and we shall connect you with an Exchange that can give you

OUR PROGRAM

MONDAY	American—Amer. Film Mfg. Co. Eclair—Eclair Film Co. Imp—Independent M. P. Co. Yankee—Yankee Film Co.
TUESDAY	Bison—N. Y. Motion Picture Co. Powers—The Powers Co. Thanhouser—Thanhouser Co.
WEDNESDAY	Ambrosio—N. Y. Motion Picture Co. Atlas—Atlas Film Co. Champion—The Champion Film Co. Nestor—David Horsley Reliance—Carlton M. P. Laboratories
THURSDAY	American—Amer. Film Mfg. Co. Itala—N. Y. Motion Picture Co. Imp—Independent M. P. Co.
FRIDAY	Bison—N. Y. Motion Picture Co. Lux—R. Prieur Thanhouser—Thanhouser Co. Solax—Solax Company Yankee—Yankee Film Co.
SATURDAY	Capital—Capital Film Co. Gt. Northern—Gt. Northern Film Co. Itala—N. Y. Motion Picture Co. Powers—The Powers Co. Reliance—Carlton M. P. Laboratories

List of BUYING EXCHANGES, Jan. 10th, 1911

All others offering these brands for rent can supply only dupes or worn-out subjects.

ALABAMA

Dixie Film Co..... 503 Chamber of Com. Bldg..Birm'ham

CANADA

Applegath, L. J., & Sons..... 145 Yonge St.....Toronto, Ont.
Canadian Film Exchange..... Calgary .....Alberta
Gaumont Co..... 154 St. Catherine St..Montreal, Que.
Great Western Film Co..... Winnipeg .....Man.

CALIFORNIA

California Film Exchange...1065 Mission St...San Francisco, Cal.
Miles Bros..... 790 Turk St.....San Francisco, Cal.
Western Film Co..... 514 S. Los Angeles St....Los Angeles

COLORADO

Co-operative Film Exchange.. Barclay Block.....Denver
W. H. Swanson Film Exch... 301 Railroad Bldg.....Denver, Colo.

DISTRICT OF COLUMBIA

B. & W. Film Exchange..... 426 Ninth St., N. W.....Washington
Paramount Film Exchange.... 428 9th St., N. W.....Washington

GEORGIA

Consolidated Film Exchange.. Rhodes Bldg.....Atlanta, Ga.

ILLINOIS

Anti Trust Film Co..... 79 So. Clark St.....Chicago, Ill.
Eugene Cline ..... 59 Dearborn St.....Chicago, Ill.
Globe Film Service..... 107 E. Madison St.....Chicago.
H. & H. Film Service Co.... 98 Jackson Blvd.....Chicago, Ill.
Laemmle Film Service..... 196 Lake St.....Chicago, Ill.
Standard Film Exchange..... 155 E. Washington St...Chicago, Ill.

INDIANA

Central Film Service Co..... 119 N. Illinois St.....Indianapolis

KANSAS

Wichita Film & Supply Co.... 122 N. Market St.....Wichita, Kan.

LOUISIANA

Dixie Film Company..... 720 Maison Blanche Bldg.New Orleans

MASSACHUSETTS

Boston Film Rental Co..... 665 Washington St.....Boston, Mass.
W. E. Green Film Exchange.. 228 Tremont St. .....Boston, Mass.

MARYLAND

B. & W. Film Exchange..... 412 East Baltimore St.Baltimore, Md.
Consolidated Amusement Co.. 28 W. Lexington St..Baltimore, Md.

MINNESOTA

Laemmle Film Service..... 400 Sykes Block...Minneapolis, Minn.

MICHIGAN

Michigan Film & Supply Co..1106 Union Trust Bldg..Detroit, Mich.

MISSOURI

Bijou Film & Amusement Co.1222 Grand Ave.....Kansas City, Mo.
J. W. Morgan.....1310 Walnut St.....Kansas City, Mo.
Swanson-Crawford Film Co... Century Bldg.....St. Louis, Mo.

NEBRASKA

Laemmle Film Service.....1517 Farnam St.....Omaha, Neb.

NEW YORK STATE

Albany Film Exchange..... 418 Broadway.....Albany, N. Y.
United Film Co..... 1 First St.....Troy
Victor Film Service..... 39 Church St.....Buffalo, N. Y.

NEW YORK CITY

Empire Film Exchange..... 150 East 14th St.....New York City
Great Eastern Film Exchange. 21 East 14th St.....New York City
Hudson Film Company..... 138 East 14th St.....New York City
Peerless Film Exchange..... 94 Fifth Ave.....New York City
Wm. Steiner Film Exchange.. 110 Fourth Ave.....New York City

OHIO

Capitol Film Service Co..... 422 No. High St.....Columbus
Cincinnati Buckeye Film Co.. 309 Arcade Bldg.....Dayton, Ohio
Cincinnati Buckeye Film Co.. 315 West 4th St.....Cincinnati, O.
Toledo Film Service..... 319 Superior St.....Toledo.
Victor Film Service..... Prospect & Huron Sts..Cleveland

OREGON

Independent West. F. Ex.... Swetland Bldg.....Portland, Ore.

OKLAHOMA

United Motion Picture Co... 112 Main St....Oklahoma City, Okla.

PENNSYLVANIA

Eagle Film Exchange..... 143 N. 9th St.....Philadelphia
Independent Film Exchange.. 415 Ferry St.....Pittsburg, Pa.
Philadelphia Film & Pro. Co.. 44 North 9th St....Philadelphia, Pa.
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TEXAS

Texas Film Exchange..... 311 Elm St.....Dallas, Tex.

UTAH

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Pacific Film Exchange..... Globe Bldg.....Seattle, Wash.

WISCONSIN

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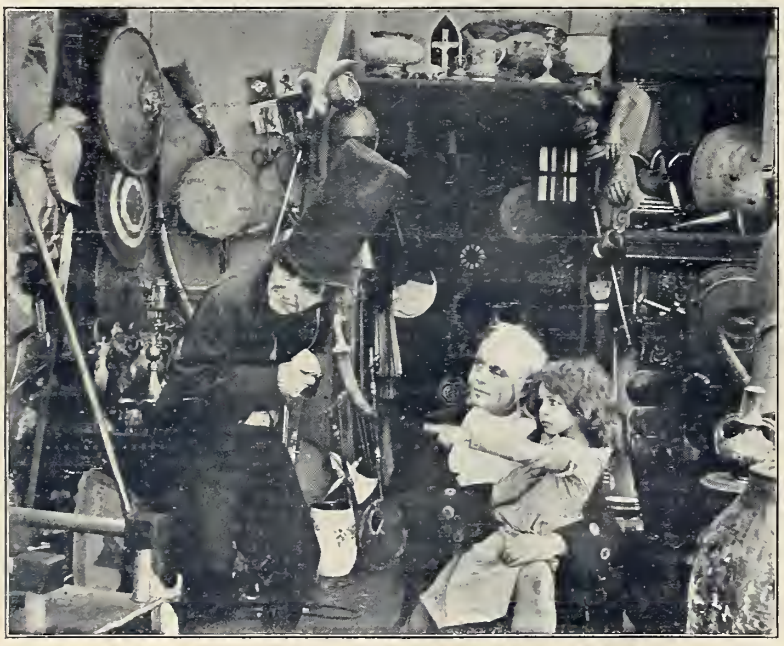
RELEASE OF TUESDAY, JAN. 17.

The Doings of a Deluded Dude!

Bertie's Brainstorm

was funny to see and you'll roar when it reaches your screen. Bertie was a foolish young fop (but then all fops are fools!) and the things he did to prove himself a wise man are just too ludicrous for anything! It all began in a surreptitious peep at a note addressed to his lady love—a note which contains some slighting remarks about Bertie's rival—but which Bertie thinks are intended for himself. For Bertie was not only a fool, but a meddling one. He deserved his brainstorm! Why, the picture shows, along with the magnificent mess into which it got him. No. 177. Code word, Sto m.

SCENE FROM "BERTIE'S BRAINSTORM"



SCENE FROM "THE OLD CURIOSITY SHOP"

RELEASE OF FRIDAY, JAN. 20

Thanhouser HAD to "Classic" It!

The Old Curiosity Shop

By CHARLES DICKENS

The announcing of this for release will come as good news to every exhibitor who correctly estimates the popularity of Dickens' works. The Thanhouser producers have long had designs on the tale and just the other day, when conditions were best, they made it into a splendid moving picture. They waited until the best players in both Thanhouser acting campanies were available, together with the best costumes and the best sittings—in short they utilized the best of everything at the best time. The result will be appreciated by every lover of Dickens, every true admirer who wants the true Dickens Spirit in play and picture as well as story.. No. 178. Code Word, Shop.

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AND GOOD ONES, TOO!

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MOVING PICTURE NEWS

Volume IV
No. 2

January 14
1911

PRICE
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"LIFE OF A MUSCHIK"
Great Northern, Release January 28

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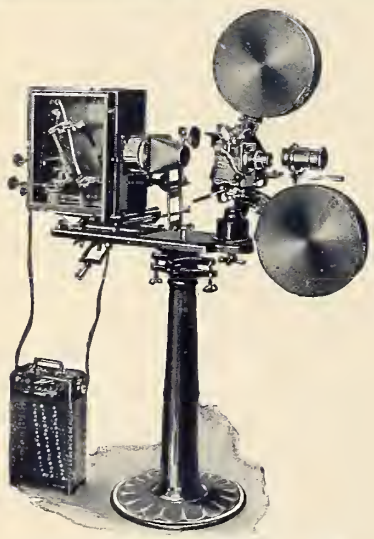

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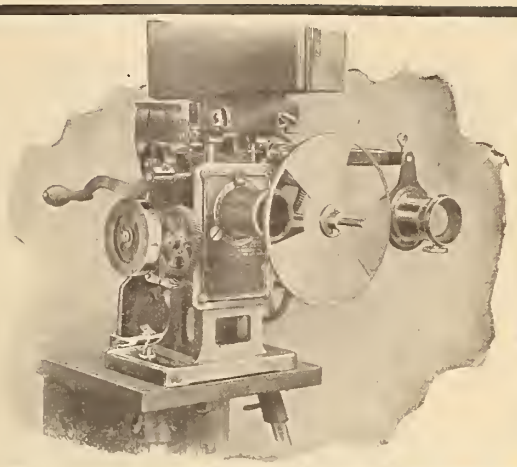

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The CINEMATOGRAPH PUBLISHING COMPANY, 30 West Thirteenth Street, NEW YORK CITY

Telephone, 4092 Chelsea

European Agents: INTERNATIONAL NEWS CO., Breams Building, Chancery Lane, London, E. C.

Chicago Representative: J. J. Sullivan. 866 Graceland Ave. 'Phone Graceland 5053

ALFRED H. SAUNDERS, Editor.

This newspaper is owned and published by the Cinematograph Publishing Company, a New York corporation. Office and principal place of business No. 30 West 13th Street, New York. Alfred H. Saunders, President; John A. Wilkens, Secretary, and W. M. Petingale, Treasurer. The address of the officers is the office of the newspaper.

SUBSCRIPTION: $2.00 per year. Postpaid in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands. Canada and Foreign Countries: $2.50 per year. All communications should be addressed to The Moving Picture News, 30 West Thirteenth Street, New York City.
ADVERTISING RATES: $60 per page, $30 ½-page, $15 ¼-page, single column $20, $2 per inch. Discounts, 20% 12; 10% 6; 5% 3 months.

Volume IV | January 14, 1911 | Number 2

Notes of the Week

OUR FRONT COVER ILLUSTRATION.

The picture this week illustrates a scene from "The Life of a Muschik." Great Northern Co. need no further comments from us. They, "like old wine, need no bush," and the picture will speak for itself.

PATENT LITIGATION.

On other pages will be found abridged reports of the court proceedings brought by the Patents Company against the Independents, and taking the first one of the Patents Company vs. Yankee Film, William Steiner, and others, and taking the second clause in that motion for preliminary injunction which reads, "The defense of prior invention of Friese-Greene, now presented for the first time after the patent has been for several years in litigation and long since sustained by the circuit court of appeals, is one to be passed upon at final hearing." This clause opens to our mind the commencement of the litigation in its final stages between Edison and Biograph, and while this defense has only just been brought before the courts, we want to say most emphatically that this evidence was available as much in those years as it is now; in fact, when the first meeting was convened at Buffalo we distinctly stated to manufacturers before they were tied up as Edison licensees, that Friese-Greene was willing to come over here and testify in their behalf if they desired it. We also informed Biograph Company, through Mr. Van Guysling, the then manager, of all the particulars and data that have just been published, and told him that they were at his service if he desired. His answer was very, very characteristic, but we must refrain from quoting his exact words; however, we want to go on record as saying that while it is new evidence it is old and should not be new to the courts of New York if justice had been done to the right parties at the time we referred to.

THE YANKEE-ATLAS-WAGNER CAMERA.

Referring to the decision of Judge Lacombe in the last paragraph of "What They Got,"," our readers will see that these companies have in their possession the only adjudicated non-infringing camera which puts them in a very unique position of being exempt from all further litigation from the Patents Company. We congratulate the Yankee-Atlas on their victory.

THE VICE OF INGRATITUDE.

We have done so much for some people, going out of our way to get them situations or money to boost their schemes and now!— Well, we will let the Cincinnati Enquirer say what it thinks of such:

The Enquirer says:

"Our people despise a man who betrays his friends to forward his interest with enemies, and there exists in every human breast the assurance that such a man is unworthy of either personal or public confidence. However profuse his professions, however attractive his suggestions or sound and forceful his promises, the knowledge that a man has abandoned or betrayed those who assisted and aided him in his career stamps him as unworthy of them and repels for all the approval of the populace.

"Never yet lived the man who abandoned friends for enemies but found his hopes were but illusions and his ambitions were as naught. Ingratitude in any form by every human being is regarded as an index to a despicable character, and when exhibited by the mendicant who has been given a crust or by one who has been raised to official position through the efforts of sincere friends, it is equally dishonorable, detestable and odious to all fair thinking persons."

WHAT'S THE MATTER WITH MOVING PICTURES? WHY, THEY'RE ALL RIGHT, BUT—

By a Brooklyn Mother.

Why cannot I send my kids when I'm busy without I go myself to take 'em? How is it, moving pictures are good for kids with their mother and father and not good for them alone. It's very hard for a woman who wants to be a good wife, to have to leave a fry or a frizzle for the gude man to get for himself, and so put on her best bonnet and take the bairns for their bit of fun. Moving pictures are all right, but— why cannot we have a children's hour when any and

all little folks can go in and enjoy and be better for what they see? Why cannot the pictures be always bright and beautiful that all bairns can feel better for seeing them as well as amused? Why cannot it be instilled by all fathers and mothers into their children that good behavior gives them the privilege of entrance "alone" to the ennobling moving picture show?

My little granddaughter, three years old, says, "Me must be dood and me can see the moving picture show when my mammy takes me."

The whole pith of the matter is in that little one's sentence, "Me must be dood." I often think the small boys are never allowed a show. I have two young boys who, when they meet their mother in the street, have to raise their hats and say good morning Mrs. ———. Boys in this city are voted a nuisance, and yet there is an immense amount of good in them, and it is this we mothers want help to bring out, and we appeal to the moving picture movement to do this. If children are educated by school and home that upon their good behavior depends one of the most enjoyable hours of the day or week, they will soon cotton to the situation and appreciate their privileges. Moving pictures are all right, but——

The manufacturers must take care that their films are such as will be educating and elevating to the young ideas, and such as will make our future citizens try to emulate the good, eschew the bad, avoid evil companions, and respect and love their parents, and thus the moving picture show will become a blessing not only to the kids, but to the hard worked mothers and tired fathers.

MONTE CRISTO.

The other evening it was our privilege to see the above picture of the Power Company, and it is with great pleasure that we mete out to them the praise that is due for staging such a magnificent piece of work. It is extremely difficult for any one manufacturer to thoroughly grasp the life of the Count of Monte Cristo, and still more difficult to fit scenes round the story. The Powers Company have done this to perfection. The photography is magnificent, and we feel sure that this will not be a cold copy film but one that can be utilized again and again, as in the form of a repeater, it may still be fresh to the patrons of the theater.

THE VOTE THAT COUNTED.

This was another picture we saw at the same time, and when we saw it through we turned to Mr. Thanhouser and asked how it was that Thanhouser Company could obtain the whole of the railroad service to be placed at their disposal to photograph such a film. The plot is unique and extraordinary ,and is a picture that changed the attention of the audience from its start to the finish.

THE "IMPS" LATEST EXPLOITS.

Inspired by the spirit of interprise, which has always actuated this progressive concern, the "IMP" company has sent its entire large stock company of players, directors and camera men to the island of Cuba, where a studio in every way suitable to its needs has been erected.

The irrepressible Carl Laemmle, realizing some time ago the embarrassing atmospheric conditions under which moving picture concerns labor in this latitude at this season of the year, especially in the matter of exterior scenes, decided, regardless of the tremendous expense involved, that he would have to beat the laws of Nature some day, and after mature deliberation concluded it could not be better done than by annexing the tropics to his domain.

As the result of this move, he promises us pictures of a quality never surpassed, even by his own former products, the opportunities for novel and startling effects and situations being unlimited, while the splendid tropical light guarantees the clearest of negatives.

The company consists of about thirty people, including Miss Mary Pickford, Mr. King Baggot, Mr. Owen Moore, and the balance of the well-known members of the organization.

INNOVATIONS IN THE USE OF THE MOVING PICTURE: EDUCATIONAL AND CURATIVE.

By Margaret I. MacDonald.

Edward Bellamy, in his book "Looking Backward," written several years ago, anticipated many wonderful and seemingly impossible things. In the progress of invention, ingenuity, and economics, his mind conceived the most extraordinary possibilities. He solved the social and financial problems in the simplest and most lucid way. Could this voluminous mass of mind and matter, so diverse in its various constitutions and organisms, mental and physical, its joys and sorrows, its hopes and fears, and in consequence its opinions, be made pliable to the master hands of the master minds of the creation, and could the master minds themselves agree on all points in question, all the conceptions of Bellamy, and more, might be made realities, and the abolishment of the financial stigma result in a millennium of such sudden and awesome a character as to completely paralyze the workings of this parti-colored conglomeration of brain action surging tumultuously over the face of the globe.

In the pressure of buttons and the emission of sweet sounds—in all the devices for adding to the pleasure and convenience of the human race, he forgot one thing: his prophetic mind slipped a cog at the arrival on the scene of progress of the moving picture film, for, if my memory serves me aright, there is no mention of this mode of advancement in the prophecies of Bellamy; yet, here we are, not twenty years after the projection of his theories, plunged into an age not only of electric buttons, and phonographs, but of moving pictures of various kinds put to as varied a number of uses, serving "God and Mammon" in spite of the teachings of the old adage, "Ye cannot serve God and Mammon."

What could be more unique than the recent plan of the Pennsylvania railroad to entertain and make less tedious the hours of waiting at the depot by giving free divertisement of moving pictures. The news came as a beam of sunshine to commuters and the traveling public in general; the wait at the depot can now be something else than the distracting pacing up and down, like fretted animals, or sitting staring at blank walls, brooding over business cares or other distractions of the human race.

Here is an excellent example of the combination of finance, convenience and pleasure. The Pennsylvania railroad, no doubt, had an eye to the welfare of the exchequer in attempting such a remarkable innovation, for, while the weary traveler is soothed into restfulness, forgetful of the lapse of time, suddenly before his surprised vision is flashed the announcement of the departure of his train some five minutes before it is due to leave, sending him bustling off, post haste,

to secure a seat—the company is a few dollars richer by being able to dispense with the service of an announcement officer.

Here again does the moving picture prove a vehicle of education, providing the supervision of the choice of the films is properly attended to by a competent person. It has been promised that films depicting train robberies shall be barred. Train robberies, let me say, are not the only pictures which should be barred. In fact too much care could not be given to the choice of the pictures which are to be used as a matter of diversion for passengers at railroad stations. Here congregate alike the rich and poor, the old and young, the intellectual and the non-intellectual, the righteous and the vicious, and should such a mode of passenger diversion and train announcement become general, it will be found by thoughtful supervisors to be a method par excellence of dealing out sugar-coated pills of useful information, for what the eye sees the mind will remember: the reflex made on the cells of memory, supplying food for thought and reason, be it of such shape and color as to nourish the mental forces, may be of invaluable assistance in the advancement of the race. On the other hand, its influence may be as damning as it may be good, should pictures of inferior subject matter be allowed to be shown. Through misuse the moving picture film could, in this instance, be quite as substantial a vehicle of vice as it otherwise may be of advancement and education.

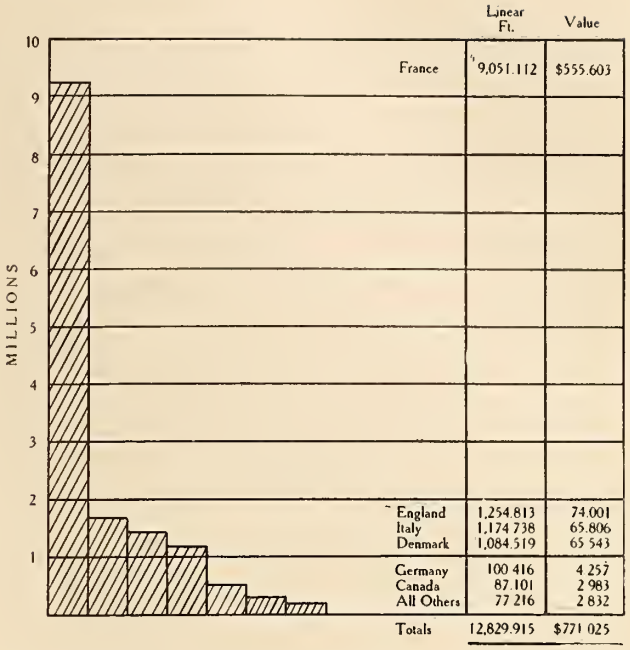
Probably the most peculiar use to which the moving picture can be put is that of a healer. Not long ago a suggestion was made by one of the officials of a Chicago asylum for the insane to inculcate in the everyday routine of the life of the afflicted ones an entertainment of moving pictures as a curative means. Ridiculous as may seem the theory at first sight, still there may be more than a grain of common sense in it after all, especially in connection with some forms of insanity. The method seems to me a very commendable one, inasmuch as that certain forms of insanity are contracted by allowing the mind to dwell inadvertently on one subject so as to absorb almost entirely all the attention of the individual. In such cases there can be no doubt but that a daily contemplation of the motion pictures with their varied scenes, and as varied sentiments, touching now and then a lost chord, or a sympathetic nerve, may tend to dispose of the suspension of reason. True, different scenes would in all probability require to be used for different patients, for what would affect one might not in the least affect another. Apart from the curative side of the question, what a source of comfort it must necessarily prove to the prove, wandering faculties.

In the advancement of the human race the motion picture shall surely have a high and honored place. As a means of conveying knowledge to the masses; what simpler, more pleasant method could be used? Gradually the securing of education is being made an easier and more palatable thing, and the day is rapidly approaching when moving pictures will be used in instances we never dreamed of: in colleges, asylums, hospitals, and in various other unthought-of uses for the advancement of humanity.

WATCHING THE PICTURES.

By H. Jeanval.

Moving picture films imported into the United States during the period from Aug. 6, 1909, to June 30, 1910, inclusive:



	Linear Ft.	Value
France	9,051,112	$555,603
England	1,254,813	74,001
Italy	1,174,738	65,806
Denmark	1,084,519	65,543
Germany	100,416	4,257
Canada	87,101	2,983
All Others	77,216	2,832
Totals	12,829,915	$771,025

It is only since Aug. 6, 1909, that moving picture films have been separately enumerated in the imports of the United States; so we are but beginning to be able to use the material in that most important branch of all business—comparative statistics. Nothing is more fascinating than statistical studies, nothing is more important to all connected with the branch of business dealt with, although we must bear in mind that the biggest liars on earth are statistics when founded on false figures. We don't need to go far these days to prove this; vide some bank statistics before and after the smash. The Moving Picture News has the privilege of having the most reliable of all guides. For many years my ever-faithful, ever-courteous and ever-exact friend, in many branches of the work, has been the Hon. O. P. Austin, Chief of the Bureau, in Washington. To his kindness, care and trouble these figures are due. We can be sure of one thing—they are correct. Further articles will use figures obtained from the best authorities, here and abroad.

I think the picture table at the head will be of interest as a start—I hope so. The enormous lead of the French importations for the ten months prior to June 10 is noteworthy. In the next trio, England, Italy and Denmark, I confess to some surprise as to the position of one nation and disappointment as to the place of another—I speak as a theater-goer. However, lines are out in many directions, and I hope to write more definitely ere long. Meanwhile if any manufacturers' agents will give me a helping hand to make the figures useful, I will be grateful.

For the five months ending November 30, 1910, the imports were 5,018,416 linear feet, valued at $289,240. These figures show—proportionately—a slight falling off both in quantity and value. However, one cannot judge five months against ten in different times of the year.

Itala's Toscarini film certainly is a beauty. I would like to make a suggestion; while the title and subtitles are all right for those who know the history of Venice, it would be well—in the export films—to make these more suggestive. The ambassadorial incident required more elucidation. The vividness of the por-

trayal in this reel carried the audience on, but more explicitness in title and sub-titles would have been a great help.

Who writes the synopses for the Imp releases? Whoever does had better compare that for "Reunited" with the film. Care will show the two do not agree in more than one place.

I must protest against the music used at the Bijou-Dream whilst Pathe's "An Intrigue" was running. To have a woman in mental agony on the screen, while the piano thundered martial chords—fortissimo—with drum, etc., banging and clanging, is beyond a joke. The Bijou-Dream has such a well-established character for doing the right thing rightly—that those who admire that bright, well-run house do not wish to see it, in any way, besmirched. This blunder was commented upon freely by my neighbors, although someone at the back applauded.

It's about time somebody looked after the alignment of the sub-title; more than 25% of those seen last week are as crooked as a dog's hind leg.

That shipwreck scene in Vitagraph's "Where the Winds Blow" is altogether too artificial. Any "old salt," or, indeed, anyone who has been "on the great waters," could say much as to detail.

Say, Mr. Sypnopsis Man of the Thanhouser Company, what do you mean by talking about Harvard when the film says Cornell? Please have mercy on our limited gray matter!

Also, Messrs. American Film Company, how did it happen last week that when I went to see one of your releases, I saw "cold copy" because the reel hadn't come? Wake up, this will never do!

Moreover, last week I saw—a big, real Indian, with a gray moustache!

Likewise, two firms must look after their perforations. One does not wish to have to shut one's eyes—in self defense—when the markers' names appear. Verbum sap.

Brother Selig, how do you spell daguerreotype out your way? See "Shadows of the Past."

I am glad to notice considerable improvement in the English of our foreign friends. Evidently more care has been given to translations, and there have been fewer of those hideous and inexcusable "typographicals" which disgrace so many—even on this side.

American Institute Science Lecture

On Tuesday evening, January 10th, Mr. William Friese-Greene lectured before a full audience on the early stages and the latest results of animated pictures in colors. He had on exhibit the first cinematograph camera made and the perforated film taken therein, and among other things he said:

Every invention has its romance and life in shadow Cinematography, or, as we call it to-day moving pictures perhaps, has more curious incidents and coincidents than any other invention, because we see ourselves as others see us, and we can bring the beautiful places and movement that is going on around our globe before the children's eyes to widen their imagination which was not permitted to us twenty years ago. It would take years to go and see what can be brought before us in a few hours, with every minute

MR. WILLIAM FRIESE-GREENE

detail which would take a lifetime to paint. Where would be our knowledge to-day without photography? There are one or two incidents connected with the early experiments of animated pictures which I can well remember. I said to my assistant, let me take a picture of you taking off your hat as if you were going to acknowledge a lady. Well, you know, that hat would not appear in the picture as if the movement was graceful, but merely as jerks and jumps. I tried taking the picture over and over again. It was a very hot day and my poor assistant fainted over the constant trial, and I did not succeed at that time in photographing the natural movement of the hat. Street scenes photographed at that time, when we ran them through the machine, we did not know which was the right way up, and many times we took a picture of a person dancing, which, when exhibited on the screen, we could only see the feet and part of the legs kicking about, and by adjusting the machine which we were experimenting with at that time we could only get the face and a bit of the body, never the whole picture at the same time.

Of course, at that time our struggles and trials were the registration, the shrinking of the film, the perforations and the machines were not made so accurately as they are now, and finding out which was the right speed for the average eye, leave alone the film sensitizing, developing and drying, we had to invent everything as we went along. There were no books to consult at that time, theory, no doubt, was a great help, but actual practice a thousand times better. I remember well trying the phonograph with the pictures. I took one of my boys saying, Little Jack Horner, Sat in a corner, Eating an Xmas pie. When I would try to adjust the phonograph to the picture his mouth would open when it ought to shut, and shut when it ought to be open, so one can imagine the troubles and trials at the early stages of black and white and what puzzles me mostly is, it seems so simple, but the technique has been so difficult and failure so constant that if an ox goes mad over a red color one might sympathize with a human being getting heartsick over trying to produce all the colors naturally in nature, and you may know we had books written about color and the splendid results of one of your countrymen, who I might say here is one of the fathers of color photography and whose work is not only appreciated here, but all over the world. I refer to Mr. F. E. Ives. I have a few of his early pictures at home which I value very much; although they

MR. AND MRS. FRIESE-GREENE AND FAMILY

were still life. they gave the hint for trying moving pictures in natural colors. The great difficulty was obtaining the orthochromatic film sensitive enough to take a picture at the rate of sixteen a second through the red, what we called in the early experiments the red of a dark-room lamp, and when I first showed a negative to a friend of mine, an old photographer, and said to him, look! I have taken pictures at the rate of sixteen a second through this glass; he looked at me, I shall never forget that look, and his words were, sixteen hours you mean. Well he would not believe it; he does now. It was the sensitizing and color screens that took so many years to prove anything like accuracy. I remember one face I took in color. I was so delighted to see the colors there, but it always had four colored eyes and two colored noses to me. This showed the difficulty of regestration for color work, something similar to the flicker we had at first in black and white, which has taken such a long time and so many brains and careful workers to get rid of. Now this accurate registration for color work orthochromatic sensitive film and color screens to obtain a true color balance is gradually being solved and those great difficulties in natural color work is what is taking the time to produce nature as we see it, when we have accomplished this thoroughly, our knowledge of nature will advance by leaps and bounds, for nature is full of color, and it acts upon our senses with such force and we may say it is inherent in all things. Its actions on substance around in the evolution of nature will be found out by photography color movement. I don't mean only the bright and brilliant colors; I mean the faint and dusty colors as well. We shall have pictures of performed interest, also the color motion of the whole universe as I mentioned in a paper I gave before the Bath Photographic Society, July, 1889. I imagine the beautiful sunrise and sunsets brought in from all parts of the world, what a valuable vehicle of instruction cinematography in natural colors will be for the teacher of the future. The rippling tones of the water and the fields will be shown, grass, trees, foliage and landscape, and all the beautiful coloring of the flowers will be something for the teacher to enlighten the student upon. Besides the pictures in color are more pleasing, less fatiguing to the eye, instead of an uninteresting mass of black and white. What are flowers and flags without their colors, or birds, fishes and fruit, leave alone the color of the bacteria, and their movements; truly may it be said Cinematography in Natural Colors will open up nature secrets and be a hand-maid to science, when one uses the best element. We have the ebb and flow of reason and the light that is within us which inspires and guides us with all opposition to facts and truths.

There are different ways of producing natural color cinematography. You may resolve two primary colors red and green, or, better still, a yellow red and blue green, or the three primary colors red, green and blue violet while taking the negative on an orthochromatic sensitized film. The extent of each individual color division exposed must be equal to the area of the orthochromatic sensitive film exposed. In projecting from the positive or transparency produced from the negative you must see that the same color the picture was taken through is used for projection. I prefer to use a transparency screen band or color filter divided into successive series of primary colors deposed between an orthochromatic sensitized film and the lens—the primary colored screen band being located in close contact with the sensitive film, and being intermittently travelled in conjunction with the film between each period of exposure in such a way that successive exposures are affected through successive primary color divisions; you may use a revolving color disc for projecting, or you may color the transparency or positives with the same color they were taken through, and when projecting at the rate of sixteen a second the color selects to the average eye its own individual color; reproduces nature as we see it, without any alterations on existing machines. Why I prefer to use the three primary translucent colored band for taking the pictures is, glass no matter how smooth it is planed and optically worked introduces elongation and reflecting faults in taking the pictures, whereas a three primary colored translucent band is always in contact with the sensitized orthochromatic film during exposure given a clear pass for the colors and sharpen image and you can vary the density of the three primary colors out of the sixteen which you produce before the eyes in a second of time, giving more latitude for the different subjects one takes, also taking into consideration the orthochromatic sensitized film, and the color and density of deposit. Besides any variation with glass filters will throw the image out of register which shows very much when enlarged upon the screen. The best effects are due to the skill of the photographer obtaining the correct exposure to each filter to give the true color balance in a given time of sixteen to twenty-five per second, if under sixteen per second the movement will be too fast when projected, and if over twenty-five the movement will be too slow; so you want to keep as near as possible to sixteen per second through filters transmitting the scarlet and orange to 5,800 per spectrum test and not transmitting the green and blue. This is the red filter—the green filter should overlap the red and also to somewhat greater extent the blue from 6,000 to 4,000 (spectrum test). The blue filter should not transmit red and if the dye used in it absorbs the ultra violet to some extent there will be less difficulty in making the compensative filter. The blue filter should transmit from 5,000 to 4,000 (spectrum test).

Chicago Letter

The last stand has been taken by the Trust and in their attempt to start on their feet and keep in the business. The General Film Co., General Producing Co. or whatever alias it is known by at this writing has boosted the rent on their Chicago customers.

Last week all customers who are doing any business at all with the Trust pictures got a polite notice that they would have to kick more dough into the Trust coffers in order to keep Gen. Flimco out of the coffin being prepared for him by the Independent exchanges and around the busy centers of inactivity (Gen. Flimco's offices) the salutation you receive is "Good morning, did they boost your service, too?"

From the present outlook a great number of exhibitors who have been going along blindly are commencing to get next to themselves, as I met two men in an Indepdent exchange the other morning who have several theaters in town and heretofore have been staunch supporters of the Trust, but too much is plenty I suppose. Oh, Shades of Carl, the Prophet, wait until we read the wording of his next message. Well you have to hand it to him. He is some prophet and deserves a great part of the credit for progress made by the Independent people.

The Yogi says: "A wise man who wants water goes to the well." Very good for the wise man, but on top of that comes "The story of the pitcher that went to the well too often." So it will be with Gen. Flimco. "He will never miss the

water till the well runs dry" or else turns Independent.

We saw the first release of the Imp Co. with Miss Pickford in the leading rôle.

Their "First Misunderstanding" is the title of this film and, although it is not as we expected, a heavy drama, it pleased us to see her in something so different from rôles she has played heretofore with the Biograph Co. Owen Moore should also be given credible mention as this young gentleman is surely showing his versatile ability since he has been given a chance at leading rôles.

Miss Rhea, also of the Imp Stock Co., gives great promise as a leading lady. Her performance in the last pictures which she has appeared in was excellent, especially "The Wise Druggist" in which she played the jealous bride.

Julius Stern, manager of the Laemmle theaters, has just returned from a trip through Iowa where Laemmle owns and operates several picture theaters.

The Bijou Theater, in Iowa City, Ia., was disposed of by Mr. Stern during his trip. The purchaser is William H. Englert, a local business man.

Moline, Rock Island, Davenport and Muscatine were also visited on the trip. The Family Theater in Muscatine is running first-run Independent films in connection with Wm. Morris vaudeville and is doing a thriving business.

The Independent picture houses in Moline, Rock Island and Davenport are doing a far better business, according to Mr. Stern, than the houses using the Trust product.

Mr. Grossman, the pioneer of the Yiddish Theater and who has successfully operated several five-cent theaters on S. Halsted street, has added a new one to his already large list of successes.

He has leased and remodeled the old Olympic Theater on Walnut street near Seventh in Milwaukee, Wis., and renamed it Grossman's Casino, where he will produce and present Yiddish dramas and moving pictures, Independent ones, of course.

The Standard Film Exchange reports a heavy increase in business during the past month. At the present time their list of customers is far in advance of the number at any time during their tenure with the Motion Picture Patents Co. and Mr. Hopp seems very well satisfied with results.

The Anti-Trust Film Exchange is also in for their share of prosperity with Independent film. The Buffalo Bill pictures are reaping a rich harvest for Father Plough.

A certain exhibitor in a small town in Illinois was, or, at least, thought he was, slipping one over on his exchange by sub-renting the films sent him for his own use. However, the exchange became aware of the conditions and had the exhibitor arrested and placed in jail for "Larceny of Goods" and obtaining goods under false pretenses. The exchange in question intends to make a test case of this, as this practice among exhibitors causes a serious injury to business for the exchange man, not to speak of the extra wear and tear on films.

The Star Theater, on Milwaukee avenue, which has been operated for several years by the Western Vaudeville Managers Association, has been taken over by Jones, Linick & Shaefur Co., who own and operate so many moving picture and vaudeville houses throughout the city, including the famous Orpheum Theater on State street.

The policy of the house has also undergone a change and hereafter will give two shows each night, prices ranging from five to thirty cents.

Chas. Hagedorn, well known in vaudeville circles and one of the staff of managers connected with Jones, Linick & Shaefer, succeeds Tom Carmody as house manager.

The Star has suffered reverses in business of late owing to the influx of picture shows on Milwaukee avenue and the change of policy is an effort to compete with the fast-growing popularity of the distinct picture show.

We paid a visit to Wm. H. Havill, city examiner of moving picture operators, Monday and found him to be the busiest man imaginable, as the time limit for operators to renew their licenses was at hand and more than 200 of these operators were lined outside his office waiting to receive their credentials for 1911 license. The Civil Service Commission held an examination last week for examiner's position on this board, but no notice of appointee has been given out as yet. Mr. Havill has held the position since appointed by Mayor Busse over three years ago and took the examination for reappointment.

For the benefit of other departments of this kind throughout the country, as well as for operators who should thoroughly understand them, I quote below a section from the city code pertaining to operators' licenses.

This ordinance was passed by the city council July 13, 1908, and subsequent ordinances amending same.

Ordinances Governing Moving Picture Shows in the City of Chicago

Ordinance Passed by the City Council July 13th, 1908, as Amended January 10th, 1910.

Section 1. **Bureau of Examiners of Moving Picture Operators.** There is established a Bureau in the Department of Electricity to be known as the Bureau of Examiners of Moving Picture Operators, which shall be under the supervision and control of the City Electrician. Said Board of Examiners shall consist of two members, one of whom shall be the City Electrician, who shall be (ex-officio) Chairman of said Board of Examiners. The other member of said Board shall be appointed by the City Elecrician according to law.

Sec. 2. It shall be the duty of said Board of Examiners of moving picture operators to examine all applicants for a license as moving picture operators, in regard to their several qualifications to operate moving picture machines or devices, and, if found competent, to issue a certificate to said applicant, certifying that he is competent to operate moving picture machines and devices, and such applicant shall then present said certificate to the City Clerk and pay a license fee of Ten Dollars ($10) to the City Collector, and thereupon the City Clerk shall issue a license to said applicant for a period which shall terminate on the 31st day of December of each year. Said license, when issued, must be posted in a conspicuous place within the premises. A record shall be kept of all the actions and proceedings of the Board of Examiners, and said Board of Examiners shall make an annual report to the City Council.

Sec. 3. It shall be unlawful for any person to operate any moving picture machine or device within the limits of the City of Chicago, unless such person so operating shall first have passed examination and obtained city license.

Operators licensed by the city are also held responsible for proper fullfilment of the following ordinance governing the showing of immoral pictures or other pictures not passed by the City Censorship Department.

Obscene and Immoral Pictures

Passed November 4, 1907.

Be it ordained by the City Council of the City of Chicago:

Section 1. That it shall be unlawful for any person, firm or corporation to show or exhibit in a public place or in a place where the public is admitted anywhere in the City of Chicago any picture or series of pictures of the classes or kinds commonly shown in mutoscopes, kinetoscopes, cinematographs and such pictures or series of pictures as are commonly shown or exhibited in so-called penny arcades, and in all other automatic or moving picture devices, whether an admission fee is charged or not, without first having secured a permit therefor from the Chief of Police of the City of Chicago.

Sec. 8. Anvone violating the terms of this ordinance shall be fined not less than fifty ($50) dollars nor more than one hundred ($100) dollars for each offense. Every day's exhibition of each picture or series of pictures without a permit shall be a distinct and separate offense.

Sec. 9. This ordinance shall apply to all pictures or series of pictures whether the same are now being shown or exhibited or may hereafter be shown or exhibited.

Sec. 10. All ordinances and parts of ordinances in conflict with this ordinance are hereby repealed.

Sec. 11. This ordinance shall take effect at the beginning of the fifteenth day after its passage and publication.

The Sheridan Theater, on Irving Park Boulevard and Sheridan Road, has again opened its doors; this time with moving pictures exclusively. This house as a vaudeville proposition has proven a hoodoo to several managers and during the past two months has remained dark.

Louis Laemmle, brother of Carl, has decided to give up bachelorhood and in consequence of said decision a young lady, Miss Freida Hellar, recently from Bavaria was the recipient of "some" diamond ring and Louis these days is so happy he is walking on air around the headquarters of the "Biggest and Best"—(see ad on another page).

Oh, yes, Julius Singer wishes the public to know there is no letter "u" in his last name, although there happens to be two in his front cognomen. (Only the printer's mistake.)

A local weekly paper has decided to devote a page each week to the moving picture as an amusement. It will be edited under the following caption:

"The Moving Picture Plays and Players."

Going some for the picture well I guess.

J. J. SULLIVAN.

From Our Western Correspondent

Hot Springs, Ark., January 10.—"The Law Supreme; or, Charity Takes the Count" could aptly apply as the title for the little Sabbath drama that was pulled off here last Sunday, when Judge Wood, the prosecuting attorney, and the moving picture managers hooked up for the first personal set-to since he was inducted into office. It is true that while in New Orleans for an operation his deputy, Mr. Cotham, looked after his interests in thorough fashion, and the past two Sundays Judge Wood was too busy with court matters to give the theaters a personal inspectios and some masuagers opened for charity, but the past Sabbath he was on the job and the curtain was rung down on the little comedy drama with the judge victorious.

I have written so much on the Sunday closing question in this community that it does not seem possible that there could be anything new, but the events of the last crusade are, I think, of sufficient interest to deserve mention. During the week the judge was asked what he would do in case the managers opened for charity the past Sunday, and he replied in the most emphatic manner:

"If they open for charity or any other cause I'll close them up."

"He's got to show us," declared several of the picture promoters, and, believe "muh," they were shown. It was to laugh.

Just at the picture opening hour the judge began his personally conducted tour through the picture district. He was alone. His first stopping place was at the Orpheum, where he noted the blinds down and the house as silent as a country graveyard during a blizzard. He next went to the Lyceum. Ah, here was activity, so he stopped. He noticed employees of the house getting ready to open. Posters were being put out. The judge was recognized; activities ceased on the instant.

"What are you going to do?" inquired the judge in his mildest tones.

"We are thinking of opening," sweetly replied the man with the posters.

"Really," commented Judge Wood. "Well, then I'll wait and see," and he drew from his pocket a little book and pencil.

"Take it from me, judge," said the one addressed, "you have a long wait coming." And the posters were yanked back in the theater, down came the blinds, the doors were locked and it was all off.

"Awfully good of you," commented the judge, continuing his tour up Central avenue.

The next stopping place was at the Lyric, where it had been publicly announced a show would be given, the proceeds to go for the benefit of "The Home of the Good Shepherd," an institution for fallen women. In fact, it was all arranged for the officials of the home to come down and take charge of the house, but some one must have put a "bug in their ear," for they got wise quick that they would likely be arrested, and, not being desirous of suffering such humility even for the inmates they represented, they wisely passed up the day's receipts and kept away. The Lyric was also dark. Above the Lyric and situated nearly opposite the fashionable Arlington Hotel was the Scenic, so Judge Wood wended his way thither.

Here he struck "pay dirt," as they say out in these diggin's. Mr. Morrison, one of the owners, was seen selling tickets, while from overhead came the music of the picture machine as it unfolded the wonders of motion photography.

"Will you kindly let me have your name, please," asked the judge, as if he did not know Mr. Morrison, who is numbered among the resort's leading citizens.

"Say, judge, come inside and let's talk this thing over," replied Mr. Morrison.

In the operator's apartment this conversation was overheard by Dick Baird, who looks after the managerial interests of the Scenic.

"Zip" went the blind in the operating room. The picture ceased most abruptly. Off went the light and Dick decided he needed a little mountain air. Now, the Ozart Mountain comes in a slope down to the rear of the Scenic. From its base at the back door of the theater to the top is about one hundred and fifty feet, at an angle of forty-five degrees. Dick made the top in three leaps. The next seen of him he was walking in a dignified manner down Central avenue, pushing his baby carriage in which nestled his pretty little baby, looking serene and happy as if there was never such a thing as moving pictures in existence. Yes, the judge won out. There will be no Sunday shows in this burgh for some time to come. Charity has taken the count in this respect. Poor, long-suffering, badly-abused charity! Silently we draw the curtain over your remains and murmur: "Quand on voit la chose, on croit," which, interpreted in the vernacular of the street, meaneth, "When your walloped you want to believe it—sec."

Moving pictures, according to the statement made here this week by gentlemen prominently identified with the gold mining industry of Alaska, have made quite a hit in the Far North. These gentlemen have come all the way from Cordova and Valdez, Alaska. They are registered at the Waukesha, one of the resort's leading hotels. Thinking that a little picture news might be of interest to the trade in general when given by these gentlemen I interviewed Mr. D. O. Bollinger and Tony Carlson.

"Sure we have moving picture shows in Alaska," replied Mr. Bollinger, "and they are doing a great business. Cordova is only seven years old, and there are two houses there. These houses show three reels of pictures and change three times a week. You see, they have to get their films from Seattle, and the boats only come from that city about twice a month during the winter. One house is running Independent pictures and the other is using Trust material, but the shows are good.

"Cordova is about 1,500 miles from Seattle. Recently the Guggenheims have been building their railroad into the copper district and some 8,000 men were in Cordova at that time. The town is wide open and everything goes."

"Must be pretty cold up there about this time," I ventured.

Oh, my, no,"replied Mr. Bollinger. "It's quite warm—only about eight or ten degrees below zero. You see, it don't actually get cold until one goes into the interior, where it drops to forty or fifty below, and then, if you are not careful, you feel it." Help!

There were several parties here the past week looking at the Orpheum but the week ended without a deal being closed. This house is owned by the Arkansas Amusement Association. Its owners want $1,500 for it. That is, they want that much, but as yet no one has been willing to come across with that amount. Don't blame them.

The "C. Q. D." signal was flashed from Argenta, a little town opposite Little Rock, the latter part of the week. This cry went up from a colored minstrel show that had stranded there. The company was a good one, but patronage was not coming their way. The call was received by the wireless operator at the Majestic Theater, and Mr. Millmine, the owner, brought the company to this city, where they opened Monday night of this week and gave excellent satisfaction. If they can change their show each week they will likely enjoy an indefinite run at this house.

Dreamland Theater, Peekskill, N. Y.

Messrs. Cuff and Anderson, who have two photoplay theaters in Paterson, N. J., will open their new Dreamland Theater in Peekskill, N. Y., Saturday, January 14th. They purchased their full equipment from J. H. Hallberg, "The Economizer Man," the same including a new model motiograph moving picture machine with extra mechanism, a Standard "Hallberg Economizer" and 300 opera chairs.

WE HAVE MADE A RESOLUTION

(See Page 15)

—Rex

PROGRESS

In the year 1910 we succeeded in splitting the business of the country between the trust and ourselves on a 50% basis. At the beginning of 1910 this was thought an impossibility. In one more year, with your help, we will take another 50% of the business they have remaining, or we will have an open market—they selling to our exchanges and we selling to theirs.

You may formerly have used Independent service and found it unsatisfactory. We are positive you would NOT find such a case NOW, especially if you take service from an exchange that is buying our entire output.

The next time a solicitor from an independent exchange approaches you open up to him, tell him what has been your experience with independent service and what you must have to keep your people coming. If he is connected with a "live one" he will surely be able to give you a satisfactory service.

We suggest also that you write us telling us your troubles. We may be able to offer at least one valuable suggestion

Motion Picture Distr

111 East 14th Street

List of Exchanges Buying Through the

Motion Picture Distributing & Sales Co.

111 East 14th Street NEW YORK CITY

All others offering these brands for rent can supply only dupes or worn-out subjects.

CANADA

Applegath, L. J., & Sons	145 Yonge St.	Toronto, Ont.
Canadian Film Exchange	Calgary	Alberta
Gaumont Co.	154 St. Catherine St.	Montreal, Que.
Great Western Film Co.	Winnipeg	Man.

ALABAMA

Dixie Film Co.	503 Chamber of Com. Bldg.	Birm'ham

CALIFORNIA

California Film Exchange	1065 Mission St.	San Francisco
Miles Bros.	790 Turk St.	San Francisco
Western Film Co.	514 S. Los Angeles St.	Los Angeles

COLORADO

Co-operative Film Exchange	Barclay Block	Denver
W. H. Swanson Film Exch.	301 Railroad Bldg.	Denver

DISTRICT OF COLUMBIA

B. & W. Film Exchange	426 Ninth St., N. W.	Washington
Paramount Film Exchange	428 9th St., N. W.	Washington

GEORGIA

Consolidated Film Exchange	Rhodes Bldg.	Atlanta, Ga.

ILLINOIS

Anti Trust Film Co.	79 So. Clark St.	Chicago
Eugene Cline	59 Dearborn St.	Chicago
Globe Film Service	107 E. Madison St.	Chicago
H. & H. Film Service Co.	98 Jackson Blvd.	Chicago
Laemmle Film Service	196 Lake St.	Chicago
Standard Film Exchange	155 E. Washington St.	Chicago

INDIANA

Central Film Service Co.	119 N. Illinois St.	Indianapolis

KANSAS

Wichita Film & Supply Co.	122 N. Market St.	Wichita

LOUISIANA

Dixie Film Company	720 Maison Blanche Bldg.	New Orleans

MASSACHUSETTS

Boston Film Rental Co.	665 Washington St.	Boston
W. E. Green Film Exchange	228 Tremont St.	Boston

MARYLAND

B. & W. Film Exchange	412 East Baltimore St.	Baltimore
Consolidated Amusement Co.	28 W. Lexington St.	Baltimore

MINNESOTA

Laemmle Film Service	400 Sykes Block	Minneapolis

MICHIGAN

Michigan Film & Supply Co.	1106 Union Trust Bldg.	Detroit

MISSOURI

Bijou Film & Amusement Co.	1222 Grand Ave.	Kansas City
J. W. Morgan	1310 Walnut St.	Kansas City
Swanson-Crawford Film Co.	Century Bldg.	St. Louis

NEBRASKA

Laemmle Film Service	1517 Farnam St.	Omaha

NEW YORK STATE

Alhany Film Exchange	418 Broadway	Alhany
United Film Co.	1 First St.	Troy
Victor Film Service	39 Church St.	Buffalo

NEW YORK CITY

Empire Film Exchange	150 East 14th St.	New York City
Great Eastern Film Exchange	21 East 14th St.	New York City
Hudson Film Company	138 East 14th St.	New York City
Peerless Film Exchange	94 Fifth Avenue	New York City
Wm. Steiner Film Exchange	110 Fourth Ave.	New York City

OHIO

Capitol Film Service Co.	422 No. High St.	Columbus
Cincinnati Buckeye Film Co.	309 Arcade Bldg.	Dayton
Cincinnati Buckeye Film Co.	315 West 4th St.	Cincinnati
Toledo Film Service	319 Superior St.	Toledo
Victor Film Service	Prospect & Huron Sts.	Cleveland

OREGON

Independent West. F. Ex.	Swetland Bldg.	Portland

OKLAHOMA

United Motion Picture Co.	112 Main St.	Oklahoma City

PENNSYLVANIA

Eagle Film Exchange	143 N. 9th St.	Philadelphia
Independent Film Exchange	415 Ferry St.	Pittsburg
Philadelphia Film & Pro. Co.	44 North 9th St.	Philadelphia
Philadelphia Film Exchange	934 Arch St.	Philadelphia
Pittsburg Photoplay Co.	332 Third Ave.	Pittsburg
Swaab Film Service Co.	338 Spruce St.	Philadelphia

TEXAS

Texas Film Exchange	311 Elm St.	Dallas

UTAH

Co-operative Film Exchange	320 Atlas Block	Salt Lake City

WASHINGTON

Pacific Film Exchange	Globe Bldg.	Seattle

WISCONSIN

Western Film Exchange	307 Enterprise Bldg.	Milwaukee

buting & Sales Co.

New York City

Manufacturers' Synopsis of Films

IRISH HEARTS.

Atlas Release—Jan. 25.

"But the heart will sigh for the absent land
Where the lovelight first illumined it."

Ireland, the land of romance, of pretty colleens, of loving, and of fighting, of merry-making and of sorrow; where, in spite of persecution, there is always a wealth of sunshine and gladness, for the "Son of Old Erin" is always hoping for better things to come, and is not easily discouraged.

Here we build a story, out of Irish timber and situations, a story so quaint and beautiful, yet tragic at times, as to leave no doubt in the minds of those who see the film that we are capable of handling this type of picture wonderfully well.

The story deals with the persecution of God-fearing Irish peasants by the British soldiers. It unfolds a tale of love and loyalty on one side, surrounded by malice, treachery and greed on the other, with the sublime influence of the Church inspiring peace in the hearts of all.

No prettier story was ever written for a moving picture, as it affords opportunity for the introduction of perhaps the most elaborate and beautiful settings of the character ever constructed. The costuming of this picture demonstrates how thoroughly able the company is to cope with the problem of dressing a big production properly, while great care was used in selecting artists to impersonate the characters in the picture. As an example of the latter, the Old Priest of the story is portrayed by a noted actor who has reached the ripe old age of seventy-five.

THE TRUNK MYSTERY.

Great Northern Release—Jan. 21.

A sensational story of impersonation to secure an inheritance, the fraud being brought to light by a detective. The Count Telemarch receives intimation of his brother's death in London, leaving him a legacy of £50,000. The count is asked to go personally to receive it, taking with him letters of identification. His servant accompanies him, and when on board ship he drugs his master, places him in a trunk in the cabin, and secures the legacy. He keeps the count bound in the trunk, but gives him sufficient food to keep him alive. The countess has a vision of her husband being ill-used, and forced into the trunk by the servant. She visits a detective and tells him of her vision. He takes up the case, and traces the false count to his hotel, follows him on board ship, and by a ruse obtains access to the cabin. The detective finds the imprisoned count, and gets into the trunk himself. The villain drags the trunk to the side of the vessel, and is just pushing it into the sea, when the detective jumps out, arrests the swindler, and restores to the real count his inheritance.

THE DREAM

Imp—Release January 24

Will Herbert has a beautiful and affectionate little wife, Nell, but he has grown weary of her "cute" ways and soft voice and longs for excitement. A fascinating typewriter in his employ named Bess finally catches his eye to the extent that he not only flirts with her, but one evening asks her to have dinner with him at a famous road house and cafe.

Bess gladly accepts the invitation, and they have a jolly time, Will drinking a great deal more champagne than is good for him. In the meantime, dear little Nell has prepared his supper for him at home, taking great pains in making a lovely cake for him that she knows he will enjoy. She waits patiently for him, occasionally consulting the clock, or walking to the window to look for him and finally sinking into his seat at the table and inserting one of her hands in the sleeve of his smoking jacket, which she has hung on the back of his chair, she falls asleep.

Will and Bess at last leave the cafe, and bidding her "good night," he arrives at home. Nell treats him affectionately, but he, under the influence of wine and thinking only of the charms of Bess, treats her cruelly. He shoves the cake aside, throws some dishes on the floor and kicks over his chair. Nell stands gazing at his strange actions, stupefied with horror, but at last, completely overcome, she staggers from the room sobbing as if her heart would break.

Then Will falls on a couch and goes to sleep—and dreams.

He sees Nell re-enter the room dressed in a flashy gown and wearing a large picture hat. She laughs carelessly at him, and going over to the buffet, gets a decanter and glass and proceeds to drink glass after glass of wine. Then seated on the corner of the table she lights a cigarette and tells him she is tired of his stupid ways, and, removing her wedding ring, she throws it at him. Then she rises and going to the door angrily jerks down the portieres, and leaves the house while he blindly follows. Outside she is joined by a handsome man who helps her into an automobile and away they go.

Will follows in another machine and sees them enter the same cafe and sit at the same table he had occupied with Bess but a few hours before. The dream man is very attentive to her and anticipates her every wibs while she seems completely devoted to him. And Will stands near them and tears his hair in impotent rage, but they notice him not and grow more and more hilarious. Finally, he can stand it no longer and rushes off home. Arriving there, he writes her a note, telling her he did not think she was that kind of a woman, and then going to the buffet he takes from a drawer a revolver and pressing it against his heart, pulls the trigger and falls upon the couch.

He awakens lying on the floor at the foot of the couch.

Rising to his feet, he looks for the bullet wound, but does not find it. Still believing, however, in the reality of his dream, he calls loudly for Nell, and when she timidly enters the room he demands an explanation of her conduct. She shows him her wedding ring and tells him she has not changed her clothes nor left the house tha tnight.

Convinced that after all it was only a horrible nightmare, his heart is filled with joy and with penitence for his own misdeeds, and he begs her forgiveness, realizing her true value at last. She generously pardons him, and seated upon his lap at the table eats a piece of the neglected cake he cuts for her.

PHONE 1707 CHESTER

Imp—Release January 26

Ralph Vincent is an all round sport, in spite of the that he has a charming wife and lovely baby at home. His wife, Effie, trusts him implicitly, although she has heard some rather ugly rumors concerning him.

Ralph receives a tip on a horse by wire from the city and wants to play it, but has not the money. He tries to borrow it from a fellow employee in the office, but, not succeeding, he at last obtains it from Hiram Hayes, the old man who runs the grocery store over which the Vincent's have rooms. He tells Hiram he needs it for his family.

He wires the money on and shortly after, receiving word that his horse has won, he hastily packs a bag and goes to the city. Here, inflated by his winnings, he joins a gay crowd and has the time of his life. He plays poker with the boys and joins a merry crowd of fast men and women at supper.

In the meantime, he has mailed the amount of his loan to Hiram and his wife, Effie, is down in Hiram's store when it arrives. There is, however, no letter for her.

Putting two and two together, she fears the worst, and Hiram kindly offering to look after the baby, she departs for the city in search of Ralph. Knowing the address of his hotel from the letterhead enclosing Hiram's money, she goes straight there and reaches the cafe at the height of the festivities, arriving at the very moment that Ralph is distinguishing himself by drinking a toast out of one of the women's slippers.

Effie takes one look and then burying her face in her hands she rushes from the room and hastens home heartbroken.

Ralph is instantly checked in his mad career by the sight of his little wife, and, despite the pleadings of his companions, he leaves the cafe, accompanied by a good-hearted friend named Fred Strong.

Some hours later, Ralph comes to his senses in a Turkish bath surrounded by his friends of the evening. Realizing the baseness of his recent actions, he wants to call up his wife on the telephone to ask her pardon but he lacks the courage. There he sits a humiliated man, blankly staring at the picture of his baby in a locket. He has spent all of his winnings during his debauch, and has lost the love and respect of his wife and possibly his position. Overcome by remorse, he lays down the locket and leaves the room, wandering aimlessly through the bath.

Then Fred Strong, who has found the telephone number, calls up Hiram at the grocery store, who responds dressed in his night clothes. Effie and baby are soon brought down to the 'phone and negotiations for the return of Ralph are begun. Fred and the balance of Ralph's friends at one end of the wire in their bath costumes, and Effie, Hiram and the baby at the other, all in dishabille. Then Ralph is brought to the 'phone, he talks to Effie and she and the baby talk to him. Effie tells him to come home.

While Ralph is dressing, Fred starts a collection for the baby, which proves a generous one, and enclosing the bills with the locket in an envelope, directed to the child, they hand it to Ralph and wish him "God speed."

Ralph arrives and regaining his wife's love and his position, he swears off from a sporting life and the next time he receives a tip by wire he tears up the telegram and throws it in the waste basket.

WHEN LOVE WAS BLIND

Thanhouser—Released January 24

May Read is the daughter of a wealthy widow. May has been blind from childhood, but bears her affliction bravely. While her mother is out of the house one day, the building catches fire. The cowardly servant forgets May and runs out of the house. The blind girl, unable to help herself, would have perished had it not been for the bravery of Frank Carson, who fights his way into the house and carries May into the street. But in so doing Frank is disfigured for life.

The young couple fall in love and the mother consents to their marriage as Frank, outside of his physical affliction, is an eligible man. Two years later, when the couple are possessed of a child, their family physician finds that he can restore May's lost sight. Frank consents to the operation, although he fears that when May sees, the sight of his scarred face will lose him her love.

After the operation, which is successful, the doctor warns May not to remove the bandages, as it may mean that her sight will be lost again. But the desire to see her baby and her husband are too strong. May removes the bandages, and finds that her child is as beautiful as she had expected. Then she glances at her husband, who is standing in the strong light. It blinds her, and she never sees again. But she knows that her baby is all she hoped it to be, and she believes her husband looks as she had pictured him. So, despite her great affliction, she is thoroughly happy.

PROMPT PAYMENT

Thanhouser—Released January 27

When a young lawyer starts in business he needs clients. If he does not get them, he is likely to accumulate creditors. And that was exactly the fix that Jack Hunt found himself in.

Jack wanted to practice law, he was eager to plead in court; but all the pleading he was able to do consisted of pleading with stony-hearted men to whom he owed money. And it must be confessed that his arguments were almost invariably overruled.

Matters reached a crisis when the creditors called in a body to demand what they called their rights. Jack was in the inside office when they appeared, but did not care to come out. Also they objected to going away.

But Jack, like most lawyers, was resourceful. His creditors, to while away the time, began a game of cards, and that gave Jack an idea.

For with the cards he was an expert. If legal preferment were based on ability as a poker player, Jack would be the Chief Justice of the United States Supreme Court.

So Jack departed by way of the fire-escape, and through the aid of a friendly costumer, returned looking like a perfectly unhappy creditor. And he sat in that poker game and won a surprising amount of money to the sorrow of the others.

Then Jack excused himself, slipped out to return in a short time in his own garments. And he greeted his creditors affectionately, and paid each man his bill in full, whereat they rejoiced. For Jack was an honest lawyer, even if he did have to hold a full house to prove it. On the same reel

STEALING A RIDE

Two little youngsters, Susie Gay and Johnny Eddy, are out tobogganing, when they see Susie's parents start out for a drive in a sleigh. The children ask to be taken along, but are refused. Unknown to the grownups, they hitch their little sleds on behind the big sleigh, and accompany the party anyway. Going at a good speed on an upgrade, Susie loses her hold on her little sled and Johnny, trying to save her, falls off with her. By the time the little ones scramble to their feet, the big sleigh is a long distance off, and they are unable to overtake it.

The children wander into a nearby wood, hopelessly lost, and spend an anxious afternoon together. Mr. and Mrs. Gay discover the two empty sleds when they are some distance from the town. Recognizing Susie's sled, they turn back, fearing some harm has befallen their little one. They track the children by their footprints into the woods, where they find them asleep in the snow. The children have had a bad fright, but are otherwise no worse off for their experience. This time they get their wish, and are driven back home in the big sleigh.

THE CONVICT'S LAST CHANCE.

Yankee Release—Jan. 23.

Have you a baby in your home; a blue-eyed, rosy-cheeked girl, just old enough to trip gaily about the house and spread sunshine wherever she appears? You love her, don't you, and you'd give up everything you possess to make her happy, wouldn't you?

Even if you haven't such a jewel, your heart's big enough to like the story about some one else who has, and you'd like to see the story pictured on the screen just because it's about a sweet kid who taught her papa a few lessons about being "a good fellow."

Nobody knew he was a convict when he returned from prison, and began a ceaseless search for work, to keep the bodies and souls of a wife and child together, until a former guard recognized him on the street and "tipped off" his record to the very man who had just employed him. After that they knew him everywhere he went, and he gave up in despair. Besides, the baby was sick, and there wasn't a penny in the house to buy food or medicine.

Finally desperation got the better of John Rance, and he went out to steal. An accident in the street swerved him from his purpose, and he forgot his mission while he saved a sweet little girl from the jaws of death. Then he hurried home to tell his wife about it and wait for midnight.

John did not realize how close he was to the old prison cell when he heard a stern voice call out, "Hands up," nor did he seem to care much until he heard the maid in the house he was trying to rob telephone for the police. Then he begged for mercy as he thought of his starving wife and sick baby. His wild pleadings awakened the household. A little golden-haired tot of five came running in to find her papa standing over a masked man, holding a shining revolver. When the mask was removed and she saw his face, John Rance cried like a baby when he heard the little one tell her father he was not a burglar, but the man who had saved her life, that very day.

Do you think John went back to a cold and cheerless cell? Not on your life. The kid's mother hid him away until the police came and went, without their man; then somebody gave him a chance, with the money to back it up.

Employees Dined

The Chateau Lafayette, Denver, Colorado, was the scene of an enjoyable banquet given by the management of the Princess Amusement Company, of that city, as a slight token of their appreciation of the efforts and assistance of their employees and friends in the successful results obtained in the new Princess venture launched October 11, 1910.

The manager of their various other theaters were also present. Mr. Arch Gifford represented the Theatorium, Denver; Mr. Frank Kelley represented the Bijou, Denver; Mr. M. C. Farnsworth represented the Lyric, Cheyenne, Wyoming. Owing to the distance the managers of Colorado Springs and Wichita, Kansas, houses were unable to be present.

Mr. Greaves was unanimously chosen as toastmaster. This selection proved him to be the right man in the right place.

Among the others present were: H. T. Nolan, G. H. Greaves, E. A. Shields, J. Gerbose, Bud Graham, C. E. Merter, G. H. Clark, G. S. Stewart, B. Pepper, J. L. Durkee, S. O. Erickson, Arch Gifford, Frank Kelley, A. P. Markey. A very enjoyable evening was spent, and good fellowship prevailed until the last word was spoken.

A vote of thanks was given to the Princess Amusement Company by those present, which was responded to in a few well-chosen words by Mr. Greaves.

A vote of thanks was also given to the William H. Swanson Film Company for their efforts in providing the service, which in no small measure brought about the results obtained. This was responded to by Mr. Nolan in an appropriate manner in behalf of the William H. Swanson Film Company.

Story of Swaab Film Service

Philadelphia, Jan. 10, 1911.

Gentlemen:—

On the third day of August last Mr. S. called at the office of the General Film Co. at the request of Mr. Berst, of the Pathe Co. A proposition to buy this exchange was made by one Kennedy, but, before making the offer, he stated that it would be necessary for him to go to the Patents Co. office, accompanied by Waters and Swaab ,in order to ascertain the amount of business Swaab was doing. He said, by the way, that he did not think the Patents Co. would object. When he arrived there, he suggested that we go into the private office so that one Scull would not butt in.

Mr. Swaab was then offered a sum for his exchange, one-third in stock of the General Film Co. and the balance in notes payable quarterly but extending over a period of five years. While the proposition did not appeal to Mr. Swaab, he, nevertheless, accepted same and returned to this city to prepare an inventory of his stock.

A few days after the above conversation took place, Mr. Swaab wrote to the General Film Co. asking for a copy of the agreement that he might submit same to his legal adviser. The reply came after a few days which read: "PLEASE HURRY FORWARD YOUR INVENTORY." Several letters were exchanged but the General Film Co.'s stereotyped reply was the same, "PLEASE HURRY FORWARD YOUR INVENTORY."

They, the General Film Co., then had the audacity to notify Mr. Swaab that a manager had been appointed to take charge of his business on the 27th day of August, Saturday, and he replied that he would not turn over his place of business unless his request (which any sane person will admit was a reasonable one) was complied with, whereupon he received an offensive letter signed by Kennedy calling off all negotiations

The emissaries of the Trust then spread broadcast the report that SWAAB WOULD BE CANCELLED, that he was in bad repute with the Patents Co. and that some charge would be made in order to find him guilty. Then began a campaign of slander and abuse by the understrappers. We have affidavits to that effect and will bring forth witnesses at the proper time who will testify to the truth of the above statements.

Finally Mr. Swaab received a letter signed Marvin requesting him to call at the office of the Patents Co., which he did. No other person or persons were present at the interview but Marvin and Swaab. The latter was accused of sub-renting film, that is, the charge was collusion with Mr. W. H. Kelly at York, Pa. In spite of the fact that Swaab knew absolutely nothing about the matter until accused wrongfully by Marvin in the name of the Patents Co. he was found guilty and was informed that the matter would be brought before the board for action in the course of a few days.

The Patents Co. had replevined two reels at York and Mr. Kelly placed a counterbond and took the reels away and returned them to Mr. Swaab. One Church, representing the Patents Co., called on Mr. Swaab and not alone told him to send the reels on merely for examination by his masters when they would be immediately return but called again later in the day during Swaab's absence and told his manager in the presence of two female and three male witnesses the same story and, in addition to the above testimony, he, Church, left a note for Mr. Swaab to the same effect all of which testimony will be forthcoming at the proper time. Church also told the above-mentioned witnesses that he found some of Lubin's reels in Mr. Kelly's possession but we know nothing about this.

After the reels came to hand, before sending them to the M. P. P. Co., we wrote asking if they still wanted to examine them and they replied in the affirmative when we sent them on to them on the fifteenth day of December, 1910. When they had the reels in their possession for a number of days, Mr. Swaab requested their return and they replied that they would require them for a few days longer. They

WE HAVE SIGNED THE PLEDGE

(See Page 17)

—Rex

now refuse to surrender the reels and advise us that if we insist on the return of our reels they, the Patents Co., will be obliged to press the suit against Mr. Kelly. As we had not been in collusion with Mr. Kelley, we insisted on the return of the reels and the Patents Co. then had the Biograph Co. claim the reels and advise us to that effect. At a glance, one can readily see that the entire charge was a frameup. They were unable to make inroads in our business in spite of the slander used as a business getter. Mr. Berst called here personally about six weeks ago and spent fully three hours with Mr. Swaab. He said when Swaab was ready to sell out, he, Swaab, should come to him direct and he would give him the contract before he turned over his place of business to the General Film Co.

An appointment was made by wire and mail for Mr. Swaab to meet Mr. Berst in his, Berst's, office about two weeks ago but when Swaab presented himself Mr. Berst sent out word that he had an important meeting to attend and could not see him, Swaab, that day. During Mr. Berst's conversation with Mr. Swaab while in this office, he, Berst, condemned Kennedy for his arbitrary methods and stated in no uncertain language that Kennedy had no authority to buy any exchange without the consent of Berst or Smith, of the Vitagraph Co., and that he, Berst, would investigate the matter immediately on his return.

You know the rest. I was peremptorily cancelled without an opportunity to justify myself before the board and in consequence of their unlawful action was driven out of business. I am succeeded, however, by the SWAAB FILM SERVICE CO., who will assume my obligations insofar as serving my old friends and customers are concerned, fully seventy-five per cent of whom are with me to-day. I am sure that all good-thinking men will agree that the Patents Co., together with their subsidiary company, have conspired against me and I have no fear of the outcome when it is brought before the proper tribunal. Yours very truly,

LEWIS M. SWAAB.

PATENT LITIGATION

UNITED STATES CIRCUIT COURT,
SOUTHERN DISTRICT OF NEW YORK.

MOTION PICTURE PATENTS COMPANY

vs.

YANKEE FILM COMPANY.

MOTION PICTURE PATENTS COMPANY

vs.

WILLIAM STEINER AND OTHER.

MOTION FOR PRELIMINARY INJUNCTION.

Lacombe, C. J.

The Defense of failure to disclaim as to claim 4 was disposed of in decision on the demurrer.

The defense of prior invention of Freise-Greene, now presented for the first time after the patent has been for several years in litigation and long since sustained by the Circuit Court of Appeals, is one to be passed upon at final hearing.

The defense that the suit against the Mutoscope Company, in which the Circuit Court of Appeals sustained the validity of the patent, was a collusive one must be reserved for final hearing.

As to infringement. Defendants have been engaged in one way or another in having moving pictures taken by two different cameras or in selling or leasing the reproduction of exposures thereon. Apparently, on their own admissions, they were satisfied with the statements of the persons taking the pictures that the machines did not infringe; they took no steps to assure themselves that these statements were correct. It was so easy to demonstrate non-infringement by showing either that the film moved continuously, or that the lens (or lenses) moved—a demonstration which might have been made to the court, if not to the adversary—that the failure to do so arouses suspicion. Undoubtedly the detectives who testify for complainant were able to give but a hasty glance at the interior on the two occasions when the covering cloth was disarranged, but the affidavit of the defendant Henkel, in connection with the other testimony, seems to indicate sufficiently to make out a prima facie case that these two cameras are really of the Gaumont or so-called "beater" type, which have been held to infringe in Motion Picture Patents Company vs. The Champion Film Company recently decided.

Injunction may be taken against all the defendants.

What They Asked For

UNITED STATES CIRCUIT COURT,
SOUTHERN DISTRICT OF NEW YORK.

Motion Picture Patents Company,
Complainant,
vs.
William Steiner, Herbert L. Miles, Joseph Miles (trading under the name ATLAS FILM COMPANY), and William Steiner, Charles V. Henkel, Herbert L. Miles and Joseph Miles,
Defendants.

SEWARD DAVIS, Esq.,
1 Liberty street, New York City.
Counsel for defendants.

Sir:—

PLEASE TAKE NOTICE that on Friday, January 6, 1911, at two o'clock in the aternoon of that day, or as soon thereafter as counsel can be heard, at his chambers in the Post-office Building in the Borough of Manhattan, City of New York, we will move before His Honor Judge Lacombe for the settlement and entry of the annexed order for Preliminary Injunction, a copy of which is herewith served upon you.

New York, N. Y.,
January 5, 1911.

PHILIP FARNSWORTH,
Solicitor for complainant.

UNITED STATES CIRCUIT COURT,
SOUTHERN DISTRICT OF NEW YORK.

Motion Picture Patents Company,
Complainant,
vs.
William Steiner, Herbert L. Miles, Joseph Miles (trading under the name ATLAS FILM COMPANY), and William Steiner, Charles V. Henkel, Herbert L. Miles and Joseph Miles,
Defendants.

ORDER.

Complaint's motion for preliminary injunction and for further relief having come on to be heard on the bill of complaint and the affidavits of George F. Scull, Mrs. Minerva Mullen, Edwin I. Standish, Joseph F. McCoy, Charles H. Wilson and Thomas A. Edison for complainant, and Seward Davis, Alfred H. Saunders, Herbert L. Miles, William Steiner, Joseph R. Miles, Leon Wagner, Charles Meyer, H. C. Matthews, Leonard Day, Karl S. Dietz, Edmond Quincy Moses and William Friese-Greene for defendants, and after hearing, orally and by briefs, J. Edgar Bull, Esquire, and Philip Farnsworth, Esquire, for the motion, and Seward Davis, Esquire, in opposition thereto, and, after due consideration, it is hereby

ORDERED that a preliminary injunction issue herein enjoining the defendants and each of them, until the final hearing and determination of this cause from directly or indirectly making, using or selling any apparatus containing or embodying, or adapted to contain or embody, the inventions patented and secured to the complainant by claims 1, 2 and 3 of the Reissue Patent Number 12037 issued September 30, 1902, to Thomas A. Edison, being the patent here in suit; and from making, using or selling any camera like or substantially like the Gaumont or so-called "Beater" type of camera; and from otherwise infringing upon the rights of complainant under said claims of said patent in suit; and from selling, giving away, renting or otherwise disposing of any picture or films, either positive or negative, which have been made directly or indirectly by or for them or either of them by the use of any infringing camera; and it is further

ORDERED that any and all cameras in the possession of the defendants, or either of them, or under their control, which infringe the said claims of said patent in suit, and any and all pictures or films, both positive and negative, which have been made directly or indirectly by or for them, or either of them, by the use of any infringing camera, be forthwith by them delivered to their counsel as an officer of this court to be impounded in his custody until the final hearing of this cause; and said counsel is hereby authorized

and directed forthwith as an officer of this court to take possession of said cameras and said picture or film, and to keep them in his care and custody unused until the further order of this court; and it is further

ORDERED that the bond filed herein by the complainant on the fourth day of January, 1911, be and the same hereby is cancelled.

What They Got

UNITED STATES CIRCUIT COURT,
SOUTHERN DISTRICT OF NEW YORK.

Motion Picture Patents Company,
Complainant,
vs.
William Steiner, Herbert L. Miles, Joseph Miles (trading under the name ATLAS FILM COMPANY), and William Steiner, Charles V. Henkel, Herbert L. Miles and Joseph Miles,
Defendants.

ORDER.

Complainant's motion for preliminary injunction and for further relief having come on to be heard on the bill of complaint and the affidavits of George F. Scull, Mrs. Minerva Mullen, Edwin J. Standish, Joseph F. McCoy, Charles H. Wilson and Thomas A. Edison for complainant, and Alfred H. Saunders, Herbert L. Miles, William Steiner, Joseph R. Miles, Leon Wagner, Charles Mayer, H. C. Matthews, Leonard Day, Karl L. Dietz, Edmund Quincy Moses and William Friese-Greene for defendants, and after hearing, orally and by briefs, J. Edgar Bull, Esquire, and Philip Farnsworth, Esquire, for the motion, and Seward Davis, Esquire, in opposition thereto, and the following affidavits submitted on settlement of this order: Steiner, Jan. 9; Freeman, Jan. 9; Wagner, Jan. 9; Smith, Jan. 9; Moses, Jan 9; Henkel, Matthews, Golden and Miles, Jan. 9; Henkel, Jan. 9; W. H. Kenyon, Jan. 9; and, after due consideration, it is hereby

ORDERED that a preliminary injunction issue herein enjoining the defendants and each of them, until the final hearing and determination of this cause from directly or indirectly making, using or selling any apparatus containing or embodying, or adapted to contain or embody, the inventions patented and secured to the complainant by claims 1, 2 and 3 of the Reissue Patent Number 12037 issued September 30, 1902, to Thomas A. Edison, being the patent here in suit; and from making, using or selling any camera like or substantially like the Gaumont or so-called "Beater" type of camera; and from otherwise infringing upon the rights of complainant under said claims of said patent in suit; and from selling, giving away, renting or otherwise disposing of any picture or films, either positive or negative, which have been made directly or indirectly by or for them or either of them by the use of any infriging camera; except in fulfillment of contracts specifically made for the sale or renting of any such film prior to the date of this order; and it is further.

ORDERED that any and all cameras in the possession of the defendants, or either of them, or under their control, which infringe the said claims of said patent in suit, be forthwith by them delivered to their counsel as an officer of this court to be impounded in his custody until the final hearing of this cause; and said counsel is hereby authorized and directed forthwith as an officer of this court to take possession of said cameras, and to keep them in his care and custody unused until the further order of this court; and it is further

ORDERED that the bond filed herein by the complainant on the fourth day of January, 1911, be and the same hereby is cancelled.

This order does not apply to the camera of Leon Wagner, exhibited to the court on the settlement of this order, nor to any films, negative or positive, produced through the operation of said camera.

Jan. 10, 1911. E. HENRY LACOMBE,
U. S. C. J.

SEEN ON THE CURTAIN

Walton

Antonio Toscarino—(Itala).—As a work of art this film is altogether delightful. One feels the splash of the waters of the Venetian canals, paces in the halls of the past and mixes with the throngs around the Doge in the city's palmy days. The staging is exact, the costumes correct, the acting splendid. The heroine always adorns any Itala film she is in, but in this film she excels anything I have seen of her's. Even an audience that, presumably, did not know much of Venetian history, were gripped and held by the power of her acting. A splendid reel and an honor to all concerned in its production.

Reunited—(Imp).—A thoroughly satisfactory production. The children are just a couple of kids—don't quite understand why the boy "hooked it" when he saw the gipsy. The representation of gipsy life, in the main, is well done. The faithfulness of the lover to the gipsy maid and her love and self-sacrifice for her husband are refreshing amidst the spume of intrigue and vice some folk deem "the spice of filmdom." The gipsy girl sustains her rôle with dignity, tenderness and power. The end is peace and the whole reel was thoroughly enjoyed by the audience.

An Intrigue—(Pathe).—A vivid and sustained tale of love and intrigue in the days of Napoleon III. The staging is good, the acting, especially of La Savelli, the gipsy girl, of a high order. To watch her as she finds herself caught by love and her struggles in the borderland of former hate and present love is well worth while. The story is one of fierce hate, wild love, intrigue and blood. Why the girl was shot is the touch that is better suited for Paris than New York. However, labor unstinted has been lavished on the work that is clear, and I am glad to be able to add my feeble praise.

The Gambler of the West—(Essanay).—A vigorous and breezy presentation of life in the out-in-the-open West. There are realistic gambling scenes where the weak man falls. Essanay has an actor who always fills the rôle of the good genius to a T, his face looks the part. He comes to the rescue with, of course, the inevitable girl. There's lots of excitement, also some humor, and a generally satisfactory wind-up. The audience liked this reel.

Where the Winds Blow—(Vitagraph).—Full of the salt sea breezes, and instinct with the deeper and nobler traits of humanity. The story is pretty; it is pathetic, and Jean sustains an all-important part. There are several very pretty scenes well handled. The reel will be a favorite—it deserves to be.

Fire Department of New York—(Edison).—This fell flat. What spoilt all was the engine that had arrived at "the fire" with one hose playing into space. Stagey, stagey, gentlemen. The combination of land and water forces, as a presentation is inadequate. The work of the fireboats and the representation of their power—splendid in every way. The practice work of the fire "laddies" is, of course, excellent.

Baseball and Bloomers—(Thanhouser).—Good old Fourteenth Street Theater was just full of laughs the whole time the reel was running. I cannot describe this film without telling all, and every bit of it is good. Girls in bloomers challenge boys to play baseball—and win! How? Go and see the film, that's where all the fun comes in.

Savage Girl's Devotion—(Bison).—There's one thing about Bison, you're sure of a rattling, realistic, breezy film full of go and ginger "twa ends twa." Here you have scenery—beautiful; the last picture is a gem—and a strong story running through it all. The Indian maiden sustains her trying part to the life. A thoroughly good and thoroughly enjoyable film worthy of Bison.

WE HAVE CONSUMMATED OUR PLANS

(See Page 19)

—Rex

Vaudeville Music

VARIETIES IN MOVING PICTURE THEATRES

BY FRA.

Illustrated Songs

VAUDEVILLE

FOURTEENTH STREET THEATRE

Things are going with a bang at the Fourteenth Street just now. It's not to be wondered at. Here are some of the good things seen there:

Connors and Edna. A man and a woman in street costumes, comedians, singers and dancers. Fairly pleasing No. 1 that got one bow.

Floyd and Russell. Colored entertainers. Songs, dances and patter. The audience was pleased.

Four Magnanis. Musical barbers. Full stage to represent a barber shop. This quartette were thoroughly funny fellows and their musical selections were good and very well rendered considering the extraordinary instruments used. Every mortal thing in the shop was an instrument of some sort, so we were treated to an orchestra made up of razors, shaving pots, spittoons, strops, chairs and even the barber poles. The whole turn deserves commendation and won the good will of the folks.

Olive Eaton and Her Players in "Man Proposes—Woman Disposes," by Victor H. Smalley. Cast—Mr. Henry Bodkin, Will J. Slider; Clem Short, his chum, Robert Strauss; Mrs. Bodkin, Henry's wife, Miss Olive Eaton. Time—Evening. Scene—Home of the Bodkins. A sketch where a man tries to get the better of his wife over a little episode in a Bohemian restaurant, and as he is naturally unable to do so he calls in a chum to help him. The whole is one long scream. The result as might be expected—the lady is gloriously triumphant. The old Fourteenth staged the turn well. The audience was delighted. I think the finish might be improved. I believe this will be done.

The Four Lagards. Billed as the world's greatest acrobats. European team of high excellence that most distinctly "got over the lights."

R. N. Luizzi and Trixie Shannon. Neapolitan harpist and the Dublin girl. This turn appealed to me. It was so perfectly and genuinly simple and yet good. The lady was quietly dressed and rendered several old songs sympathetically. The harpist gave us some old airs on the harp and the violin. Altogether satisfactory.

Hughes and Cole. Master and man who dished up some stories of Ancient Rome in a way that made everybody laugh.

The Bohemian Quintette. Three men and two ladies, whose performance was novel to say the least of it. A curtain call.

The Legerts. Equilibristic sensations that won applause.

William Hackett and Company presents the one act playlet entitled "The Two Doctors." Dr. Arthur W. Gilmore, the groom, William Hackett; Dr. Arthur C. Gilmore, the cousin, John Beck; Dorothy Gilmore, the bride, Josie St. Claire; Kitty, the maid, Alva Sheridan. Scene—Private dining room. Time—9 a. m. A regular comedy of errors that set the theater into a gale of laughter. Two doctors so much alike in every way that they could not be distinguished one from the other—one on his honeymoon—and a highly excitable young bride afford all the materials for a glorious mix-up, and a howling farce. Kitty, you're a peach."

As we came out of the theater the other afternoon we had to wriggle through a three-deep crowd that tailed off to Seventh avenue, all waiting to get in; read the above and see the reason why.

Jim Driscoll "got over" with Remick's sweet "Vale of Dreams." He sang it as it ought to be sung, as the audience showed. The illustrated slides by DeWitt Wheeler are singularly beautiful. They show imagination and true artistic feeling. They are meritorious and noteworthy in every way. Such a combination as Jim, this song, and those slides are just IT.

KIETH & PROCTOR'S UNION SQUARE THEATER.

Well, Brother Buck, let's shake hands while I salaam and congratulate you on your houses of late. The other morning at 10:30 there was not a seat vacant in the orchestra that I could see. That's going some.. May your shade never grow less, and good luck be with all the "boys" on the floor, not forgetting Schreiber in his cozy corner.

The lectures with slides are scarcely up to the lecturer's best. Switzerland is a splendid subject but—see that somebody arranges the slides in proper order. I think it is very hard upon any speaker when people sit in the front of the house and deliberately rattle and read newspapers during the lecture; this is ill breeding and volgarity of the crassest type. The lecturer and soloist have my sincerest sympathy, at such times and I can assure them the audience, as a whole, appreciate their work.

Walter and Violet. Funny and pleasing.

Aeroplane Girl. This was a distinct hit.

Wilson and Franklin. "Took a Chance" vigorous sketch which "got over" a mixture of fun, bewilderment and pathos. The leading man certainly knows how to use the language of the prize ring. The beginning is all rough and tumble, the end touches the hearts of the audience. This turn shows considerable improvement since I last saw it.

Victor. Ventriloquist. This was a most interesting performance. The ventriloquism was well done and in many ways novel. The telephone stunt created considerable amusement. Victor got both laughs and claps and he deserved them. The dummy was cleverly managed.

Juggling Barretts. Comedy. Nothing very striking until the hats were introduced. Then some clever work was done which the audience fully appreciated.

The Undertow. I was glad to see my old friend once more and to find that it is so popular. It is a real downright story of intense human interest. The scene laid on the East Side of New York deals with a story that requires delicate handling. The company are fully competent to do this and are rapidly improving. The cast is a first-class one, it is—Blanche Miller, a Tenderloin favorite; Grace St. Clair; Mamie Donovan, a reformed outcast, Margaret Nelson; Jim Donovan, an ex-convict, Jerome Edwards; Roundsman Flynn, a New York policeman, Frank Hanna, and a lively little East Side kid "Ginger." This little drama is far ahead of many more pretentious productions. I note many changes distinctly for the better which shows that the company are heart and soul in their work. There is humor and pathos and not a single dull moment from the rise to the fall of the curtain. The audience laughed, applauded and gave the curtain call.

The Undertow is the sort of thing that audiences like, it has a message, but no sermonizing cant.

THE UNIQUE

Good music—very good—a varied selection of pictures and a comprehensive vaudeville draw the crowds—not a doubt of it. One point has often struck me and that is the overwhelming preponderance of men at the afternoon performances. I have never been disappointed in a pleasing hour at this house, no matter at what time I dropped in. I feel I ought to say that much is due to the ushers in charge of the floor whose unfailing courtesy and kindness I consider it a duty to call attention to. We, the public, are a pretty tough proposition—at times. Circumstances prevent a fuller notice of the bill this week; but, Brother Weil, next week will make up for this week's shortcomings.

Edmonds and LaVelle. Comedy, singing, talking and dancing that pleased.

Rose Washburn. Singing comedienne who gave a bright turn—as usual.

Elmer and DeWitt. A comedy sketch that took. The audiences expressed their opinion as to this freely and frankly.

Reno and Smith. Novelty acrobats. Novelty all right.

Chas. Reilly and Day. Comedians.

KEENEY'S THEATRE.

A good, strong bill is given this week at Keeney's Third Avenue, and acts of unusual merit are being presented to appreciative audiences. Manager Edw. J. McMahon is to be complimented in securing talent of such drawing powers. As headliners the 10 Crazy School Kids and the Terry Twins brought down the house. Other attractions are The Two Musical Wilds, the Bug House Man, Higgins & West, all star acts. We also must compliment Electrician Hayes for producing a clear and flickerless projection of the pictures.

UNION SQUARE THEATER

The whole bill at the Union Square Theater has been strong, at least that's what the audiences felt and said, and they are the best all round critics. The pictures and the vaudeville in my opinion is just what a neighbor said: "A rattling good show, better far than some we pay more for." Congratulations, Brother Buck. Keep it up.

MANHATTAN OPERA HOUSE

Valeska Suratt in "Bouffes Varieties" is the headliner and a winner. Then there are Pat Rooney and Marion Bent, Oscar Loraine, the Avon Company Four, Mr. and Mrs. Mark Murphy, Kessler & Lee and Captain Nat Ressler, all attractions. No wonder the beautiful house is crowded.

FIFTH AVENUE

Max Rogers and William Kolb, in the delicatessen store, is a long-drawn scream. The whole program is attractive as the audiences show. Will H. Fox as a pianologue artist is, 'way up in the front rank.

SONGS

THEODORE MORSE MUSIC CO.,

1367 Broadway, N. Y.

If This Rose Told You All It Knows. Jack Mahoney and Theodore Morse. The words here are very good, as is also the rhythm. Moreover, they mean something which is told and expanded in a pleasing way. The music is very pretty and well adapted to the words. The whole a noteworthy production.

What Is a Night Without Dreams? Jack Mahoney and Theodore Morse. The poetry is poetry and not mere rhyme. The music fits the words.

If Your Heart Knew a Heart Like Mine. Jack Mahoney and Theodore Morse. At the outset I like the accompaniment. Some of the barmonies are striking. The refrain is a dainty, catchy piece of work. The similes used in the lyrie are very much to the point.

Letty Jane. Jack Mahoney and Theodore Morse. The whole thing goes with a swing in which the words and music combine. 'Tis simple in every way but well deserves to live.

Good Fellowship Begins at Home. Jack Mahoney and Theodore Morse. There's a mighty lot of good, sound common horse sense wrapped up in the words. They don't run as smoothly as some of the writer's rhymes, but they are all right in the moral they point and the tale they adorn artistically. The music is better than the words, but I don't wish to criticise as it is only too delightful to get hold of songs of this sort amidst the unending flood of rubbish, and worse, that swirls and seethes around us.

I Just Can't Keep Away from You. Jack Mahoney and Theodore Morse. A flirt duet. This composition is just exactly what it calls itself. It runs along smoothly, tells its tale decently and can be commended.

Phoebe Jane. Richard Henry Buck and Theodore Morse. The words are realistic; they are fragrant with the open. A simple little ditty not without an undercurrent of humor. Can be sung anywhere with pleasure to the hearers.

I heartily commend the above as good, clean, melodious work.

SONG SLIDES

LEVI CO. RELEASES

You Needn't Go to College, If You've Been to College Inn. Words by Edgar Selden, music by Herbert Ingraham, writer of the big song hit, "All that I Ask Is Love." The versatile Mr. Selden, in this song, tells about a real Rah Rah College and the number is a decided success. The slides were made from Mr. Selden's own senorial and contains some very original ideas. The photography and coloring are excellent, making the best set ever turned out by the Levi Co.

That's Everlovin' Love. Words and music by Elizabeth Brice and Chas. King. Published by Shapiro. This is a real description of love with a fine melody and the song is going to be an immense success. The slides contain a dozen novelties well executed, making the set first-class in every particular.

Excelsior Slide Co., of 138 East 14th street, announce the following releases: "Springtime Brings Roses and You," "Back to the Land of Spaghetti."

SALES COMPANY PROGRAMME FOR THE WEEK BEGINNING JAN. 16, 1911.

Melody (Imp)	Jan. 16
His First Patient—Rev. Goodleigh's Courtship (Imp)	Jan. 19
The Folks Back Home (Yankee)	Jan. 16
The Return to the Fold (Yankee)	Jan. 20
Jealousy of Sosthenes Ramulot—My Wife's Hat (Eclair)	Jan. 16
Texas Ted's Defense (Bison)	Jan. 17
The Redskin's Secret (Bison)	Jan. 20
Bertie's Brain Storm (Thanhouser)	Jan. 17
Old Curiosity Shop (Thanhouser)	Jan. 20
Montana Love Story—A Lover's Trial (Powers)	Jan. 17
A Noble Heart (Powers)	Jan. 21
The Will of a Western Maid (Champion)	Jan. 18
A City Wolf (Atlas)	Jan. 18
The Blue Domino-Disguise—Tailor's Queer Advertisement (Ambrosio)	Jan. 18
Their New Minister (Nestor)	Jan. 18
A Country Girl (Reliance)	Jan. 18
The Vows (Reliance)	Jan. 21
A Sad Fascination (Itala)	Jan. 19
A New Kind of Arm Chair—Visit of a Friend (Itala)	Jan. 21
Battered Bridegroom—A Dental Disaster (American)	Jan. 16
The Bonanza King (American)	Jan. 19
A Reporter's Romance (Solax)	Jan. 20
A Dreadful Dilemma—His Faithful Furniture (Lux)	Jan. 22
The Trunk Mystery (Gt. Northern)	Jan. 21

ADVICE TO OPERATORS

Oracle Department

By WM. E. SMITH, E. E.

PRACTICAL ARTICLES FOR ALL

This department has been started with the idea to encourage the operators to obtain the best results with their Projecting Machines Queries and questions pertaining to the Moving Picture arts addressed to the Editor of this department will be published in this department. Only answers to inquiries of general interest will be published here for the benefit of all readers. On account of the large amount of inquiries received it may not be possible to print all the answers in any one issue, as each has to take its turn. Correspondents should bear this in mind when writing. If a quick reply is wanted by mail, a charge of **15 cents** is made for each question. Special information requiring a large amount of calculation and labor cannot be furnished without remuneration. The **ORACLE** has no fixed rate for such work, but will inform the correspondent promptly as to the charges involved. When writing only one side of question sheet must be used; diagrams and drawings must invariably be on a separate sheet. Name and address must always be given in all letters. No attention paid to letters not observing above rules.

"NEW YORK CITY OPERATORS TAKE NOTICE"

You will find published in this department the **Law, Rules and Regulations** of the Department of Water, Gas and Electricity of the City of New York, which is at the present moment of vital interest to the operators in this vicinity.

LAW

The People of the State of New York, Represented in Senate and Assembly, do Enact as Follows:

Section 1. The Greater New York Charter, as re-enacted by chapter four hundred and sixty-six of the laws of nineteen hundred and one, is hereby amended by adding, after section five hundred and twenty-nine, a new section, to be section five hundred and twenty-nine-a thereof, to read as follows:

No Person to Operate Moving Picture Apparatus and Its Connection Without a License.

Sec. 529-a. It shall not be lawful for any person or persons to operate any moving picture apparatus and its connections in the city of New York unless such person or persons so operating such apparatus is duly licensed as hereinafter provided. Any person desiring to act as such operator shall make **application** for a license to so act to the Commissioner of Water Supply, Gas and Electricity of the City of New York who shall furnish to each applicant blank forms of application which the applicant shall fill out.

The Commissioner of Water Supply, Gas and Electricity shall make rules and regulations governing the examination of applicants and the issuance of licenses and certificates.

The applicant shall be given a practical examination under the direction of the Commissioner of Water Supply, Gas and Electricity and if found competent as to his ability to operate moving picture apparatus and its connections shall receive within six days after such examination a license as herein provided. Such license may be revoked or suspended at any time by the Commissioner of Water Supply, Gas and Electricity. Every license shall continue in force for one year from the date of issue unless sooner revoked or suspended. Every license, unless revoked or suspended, as herein provided, may at the end of one year from the date of issue thereof be renewed by the Commissioner of Water Supply, Gas and Electricity in his discretion upon application and with or without further examination as said Commissioner may direct. Every application for renewal of license must be made within thirty days previous to the expiration of such license. With every license granted there shall be issued to every person obtaining such license a certificate, made by the Commissioner of Water Supply, Gas and Electricity or such other officer as such Commissioner may designate, certifying that the person named therein is duly authorized to operate moving picture apparatus and its connections. Such certificate shall be displayed in a conspicuous place in the room where the person to whom it is issued operates moving picture apparatus and its connections. No person shall be eligible to procure a license unless he shall be a citizen of the United States and of full age. Any person offending against the provisions of this section, as well as any person who employs or permits a person not licensed as herein provided to operate moving picture apparatus and its connections, shall be deemed guilty of a misdemeanor and upon conviction thereof shall be punished by a fine not exceeding the sum of one hundred dollars or imprisonment for a period exceeding three months, or both, in the discretion of the court.

Sec. 2. This act shall take effect immediately. Chap. 654—L. 1910. June. 25.

Nickelodia News in Brief

Shannon, Ill.—Clyde Getteny is making arrangements to start a new moving picture theater here.

Los Angeles, Cal.—Mr. R. H. Woodley is making arrangements to erect a new vaudeville and moving picture theater at 533 S. Main street.

Los Angeles, Cal.—F. R. Greenleaf is preparing plans for the erection of new moving picture theater at the corner of Maneta avenue and Thirty-sixth street for J. W. Comfort.

Philadelphia, Pa.—Wm. Steele & Sons Co. have secured a permit for the remodeling of the building at 333 Market street into a moving picture theater for Albonia Whartenby.

Quebec, Can.—The Irish Theater, known as "The Tara Hall," owned by the Nickel Theater Company, was completely destroyed by fire.

Hamilton, Ont., Can.—James Wilmott has secured a permit for the establishment of a new moving picture theater at the corner of Barton and Emerald streets.

Lansing, Mich.—S. I. Butterfield, of Battle Creek, has purchased the Bijou Theater here from D. J. Robson and taken possession.

Portage, Wis.—Messrs. Judson and Avers have commenced the erection of a new moving picture theater here.

Dayton, Ohio.—E. W. Hanly is having plans drawn for the erection of a new moving picture theater to be located at the corner of Fifth and Ludlow streets.

San Diego, Cal.—Joseph Schwartz has opened the Dreamland Theater at the corner of Fifth street and A.

Columbus, Ohio.—E. O. Jones has been awarded the contract for the erection of a new theater in West Broad street for Dr. W. E. Edminston.

Buffalo, N. Y.—Robert Seibert has purchased the Cazenovia Moving Picture Theater at 2110 Seneca street from J. M. Blendinger.

Coming, Wed. Jan. 25

AN ATLAS MASTERFILM

IRISH HEARTS

SUPERB PHOTO-TALE OF OLD ERIN

ORDER YOURS EARLY

ATLAS FILM CO.

10 East 15th Street

New York

ACTION PICTURE DISTRIBUTION AND SALES COMPANY

WE ARE ALMOST READY!

—Rex

Data from Manufacturers' List of Releases

INDEPENDENT FILMS

AMBROSIO.
(By N. Y. M. P. Co.)

	Feet
Nov. 23—Gounod's "Ave Maria"	788
Nov. 23—The Story of a Pair of Boots	207
Nov. 30—The Judas Money, or, An Episode of the War in Vendee	965
Dec. 7—The Tell Tale Portrait	602
Dec. 7—Tweedle Dum Learns a Tragical Part	374
Dec. 14—Dido Forsaken by Aenea	1027
Dec. 21—Little Peter's Christmas Dinner	
Dec. 28—Drama of the Engine Driver and Grandfather's Pipe	
Jan. 4—The Wall Partition	500
Jan. 4—Trials of Tweedledum as a Policeman	500

AMERICAN.

Dec. 22—Her Husband's Deception (Com.)	
Dec. 22—A Troublesome Parcel Com.)	
Dec. 26—Girlies (Com.)	
Dec. 29—The Squaw and the Man (Dr.)	
Jan. 2—Mrs. Gay Life's Visitors (Com.)	
Jan. 5—The Tenderfoot's Round-up (Com.)	
Jan. 9—An Arizona Romance	990
Jan. 12—Lucy's Lover	560
Jan. 12—The Borrowed Flat	420
Jan. 16—The Battered Bridegrooms	525
Jan. 16—A Dental Disaster	450
Jan. 19—The Bonanza King	990
Jan. 11—How Tweedledum Pays His Bills	500
Jan. 11—Clouds and Ice-Fields	500

ATLAS FILM CO.

Nov. 2—That Dog Gone Dog (Com.)	
Nov. 2—That Doggone Dog (Com.)	
Nov. 9—The King of Beggars (Dr.)	
Nov. 16—The Hand of Providence (Dr.)	
Nov. 23—Cast Thy Bread Upon the Waters (Dr.)	
Nov. 30—Saved by a Vision (Dr.)	
Dec. 7—Nature's Nobleman (Dr.)	
Dec. 14—Brothers (Dec.)	
Dec. 21—The Arm of the Law (Dr.)	
Dec. 28—The Outcast's Salvation (Dr.)	
Jan. 4—A Straw Ride (Dr.)	
Jan. 11—A Letter to the Stork (Dr.)	
Jan. 18—A City Wolf (Dr.)	

CAPITOL FILM CO.

Sept. 10—The Messenger Boy's Sweetheart.	
Sept. 17—Round Trip $5.98	
Sept. 24—Bill Mason's Ride	700
Oct. 8—All's Fair in Love and War	
Oct. 15—A Shot in the Night	
Oct. 22—The Locket (Dr.)	

CHAMPION.

Nov. 9—The Ranchman and the Miser (Dr.)	950
Nov. 16—The Way of the West (Dr.)	950
Nov. 23—Let Us Give Thanks (Dr.)	950
Nov. 30—The Indian Land Grab (Dr.)	950
Dec. 7—Hearts of the West (Dr.)	950
Dec. 14—The Sheriff and the Detective (Dr.)	950
Dec. 21—His Mother (Dr.)	950
Dec. 28—The Golden Gates (Dr.)	950
Jan. 4—Days of the Early West (Dr.)	950
Jan. 11—Bill's Widow (Dr.)	950
Jan. 18—The Will of a Western Maid (Dr.)	
Jan. 18—Why He Went West (Dr.)	950

CINES.
Eclair.

Oct. 21—The Last of the Savelli Dr.)	800
Oct. 28—Tontolini in Love (Com.)	480
Oct. 28—The Pretty Dairy Maid (Dr.)	480
Nov. 4—A Wooden Sword (Dr.)	800

COLUMBIA

Oct. 29—In the Web (Dr.)	1000
Nov. 12—The Heroine of 101 Ranch (Dr.)	
Nov. 19—Oklahoma Bill (Dr.)	1000
Nov. 26—Stage Coach Tom (Dr.)	1000
Dec. 3—The Cattlemen's Feud (Dr.)	
Dec. 31—Trapped (Dr.)	
Jan. 7—Queen of the Prairies (Dr.)	

ECLAIR.

Nov. 28—The Wreck (Dr.)	565
Nov. 28—A Di cult Capture (Com.)	380
Dec. 5—The Price of a Sacrifice (Dr.)	833
Dec. 5—The Laundry Girl's Good-Night (C.)	82
Dec. 12—The Bowling Craze (Com.)	445
Dec. 12—Our Dear Uncle From America (Com.)	470
Dec. 19—The Child of Two Mothers (Dr.)	545
Dec. 19—The Museum of Sovereigns (Dr.)	400
Dec. 26—The Lock-Keeper (Dr.)	537
Dec. 26—The Fear of Fire (Com.)	390
Jan. 2—The Great Medal Competition (Com.)	485
Jan. 2—A Well Matched Marriage (Com.)	480
Jan. 9—Mother's Portrait (Dr.)	930
Jan. 16—The Jealousy of Sosthenes Ramulot (Com.)	478
Jan. 16—My Wife's Hat (Com.)	482

GREAT NORTHERN.

	Feet
Nov. 26—Kean, or the Prince and the Actor.	
Nov. 21—Their Day of Thanks (Dr.)	
Nov. 24—The Country Boarder (Com.)	
Nov. 28—The Revolving Door	
Dec. 1—A Child's Judgment (Dr.)	
Dec. 3—The Birthday Present (Dr.)	
Dec. 3—The Ohami Troupe of Acrobats (Sc.)	
Dec. 10—The Poacher (Dr.)	
Dec. 17—A Christmas Letter (Dr.)	
Dec. 17—Dickey's Courtship (Com.)	
Dec. 24—Necklace of the Dead (Dr.)	
Dec. 31—The Scarecrow (Dr.)	
Dec. 31—Bear Hunting (Sc.)	
Jan. 7—The Red Light (Dr.)	
Jan. 14—A Homeless Boy (Dr.)	

IMP.
Independent Moving Picture Co. of America.

Nov. 7—Keeping His Word (Dr.)	990
Nov. 10—The Model's Redemption (Dr.)	995
Nov. 14—The Double (Dr.)	995
Nov. 17—Fortune's Wheel (Dr.)	990
Dec. 5—Aspirations of Gerald and Percy (Dr.)	995
Dec. 8—Twixt Loyalty and Love (Dr.)	990
Dec. 12—Faithful Max (Dr.)	500
Dec. 12—A Clever Rusc	500
Dec. 15—The Poor Student (Dr.)	1000
Dec. 19—The Crippled Teddy Bear	
Dec. 22—Little Nell's Tobacco (Dr.)	
Dec. 26—The Unexpected Honeymoon (Dr.)	995
Dec. 29—Unreasonable Jealousy (Dr.)	990
Jan. 2—The Wise Druggist (Dr.)	995
Jan. 5—Reunited (Dr.)	995
Jan. 9—Their First Misunderstanding (Dr.)	998
Jan. 12—The Empty Shell (Dr.)	995
Jan. 16—Melody	995
Jan. 19—His First Patient (Dr.)	500
Jan. 19—The Rev. Goodleigh's Courtship (Dr.)	500

ITALA.

Nov. 24—Sacrificed	875
Nov. 26—A Chosen Marksman approx.	500
Nov. 26—A Windy Day approx.	500
Dec. 3—The Big Drum	598
Dec. 3—The Dog Sweeper	360
Dec. 1—A Painful Debt	1,000
Dec. 8—The Soldier of the Cross	890
Dec. 10—Foolshead Knows How to Take His Precautions	588
Dec. 10—The Good Samaritan	408
Dec. 15—The False Accusation	774
Dec. 17—The Mother's Shadow	456
Dec. 17—Thieves as Quick-Change Artists	594
Dec. 22—Who Was the Culprit? (Com.)	
Dec. 24—Greediness Spoiled Foolshead's Christmas (Com.)	
Dec. 29—The Rustic	
Dec. 31—Norwegian Water Falls	500
Dec. 31—A Jealous Wife's New Year Day	500
Jan. 5—Antonio Toscarino	900
Jan. 7—Foolshead as Inspector of Hygiene	900
Jan. 12—Joanna of Braganza	900
Jan. 14—The Recall	900

LUX.
By Prieur.

Nov. 18—Bill as a Lover (Com.)	462
Nov. 18—Blopps in Search of the Black Hand (Com.)	468
Nov. 25—In Friendship's Name (Dr.)	901
Dec. 2—Bill as an Operator (Com.)	485
Dec. 2—Necessity Is the Mother of Invention (Dr.)	449
Dec. 9—What It Will Be (Com.)	491
Dec. 9—And She Came Back (Com.)	452
Dec. 16—How He Won Her (Com.)	344
Dec. 16—Her Favorite Tune (Dr.)	550
Dec. 23—Bill Plays Bowls (Com.)	423
Dec. 23—Rosalie's Dowry (Com.)	492
Dec. 30—Aunt Julia's Portrait (Com.)	547
Dec. 30—Tim Writes a Poem (Com.)	375
Jan. 6—How They Tricked Father (Com.)	498
Jan. 6—The Rival Engine Drivers (Dr.)	367
Jan. 13—Bill as a Jockey (Com.)	465
Jan. 13—That Is My Name (Com.)	438

NESTOR FILM CO.

Sept. 28—Where the Sun Sets	976
Oct. 5—The Golden Hoard	930
Oct. 12—Silver Plume Mine	970
Oct. 19—The Boys of Topsy-Turvy	960
Oct. 26—Rev. John Wright of Missouri	970
Nov. 2—The Girl from the West (Dr.)	
Nov. 9—The Woodsman (Dr.)	960
Nov. 16—The Ranchman's Bride (Dr.)	
Nov. 23—A Deal in Indians	1000
Nov. 30—Valley Folks	
Dec. 7—The Conquering Hero	
Dec. 14—The Pilgrim (Dr.)	
Dec. 21—A Desperate Remedy (Com.)	
Dec. 28—Elda of the Mountains (Dr.)	
Jan. 1—At Cedar Ridge (Dr.)	
Jan. 11—Sleepy Hollow (Dr.)	950
Jan. 18—Their New Minister (Dr.)	
Jan. 25—The Man in 23	

NEW YORK MOTION PICTURE CO.
("Bison")

	Feet
Nov. 22—True Western Honor	957
Nov. 25—A Cheyenne's Love for a Sioux. ap.	975
Nov. 29—The Ranchman's Personal	972
Dec. 2—A Child of the Wild	991
Dec. 6—A Sioux's Reward	875
Dec. 9—A Brave Western Girl approx.	975
Nov. 25—A Cheyenne's Love for a Sioux	980
Dec. 9—A Brave Western Girl	965
Dec. 13—An Indian's Test	950
Dec. 16—A Girl of the Plains approx.	975
Dec. 20—The Cattle Baron's Daughter	
Dec. 23—The Pale Faced Princess	
Dec. 27—An Indian's Elopement	
Dec. 30—Taming Terror	
Jan. 3—In the Heart of the Sierras	900
Jan. 6—A Savage Girl's Devotion	900
Jan. 10—An Indian Trapper's Prize	900
Jan. 13—The Creek Claim	900

POWERS PICTURE PLAYS.

Dec. 6—The Medicine Man (Com.)	
Dec. 6—The Rehearsal (Dr.)	
Dec. 10—The Ride to Death (Dr.)	
Dec. 13—A Plucky Western Kid (Dr.)	
Dec. 13—The Tramp Bicyclist (Com.)	
Dec. 17—His Gypsy Sweetheart (Dr.)	
Dec. 20—Jack Logan's Dog (Com.)	
Dec. 20—The Bachelor's Finish (Com.)	
Dec. 24—A Father's Love (Dr.)	
Dec. 27—The Station Agent's Daughter (Dr.)	
Dec. 27—Freddie's Courtship (Com.)	
Dec. 31—A Daughter of Virginia (Dr.)	
Jan. 3—The Pinkerton Man (Dr.)	
Jan. 3—Beaux Not Wanted (Com.)	
Jan. 7—A Woman Without a Heart (Dr.)	
Jan. 17—A Montana Love Story (Com.)	
Jan. 17—Lovers' Trials (Com.)	
Jan. 21—A Noble Heart (Dr.)	

RELIANCE

Dec. 3—When Woman Wills approx	975
Dec. 3—When Woman Wills	975
Dec. 10—The Dispensation approx.	975
Dec. 3—When Woman Wills	990
Dec. 10—The Dispensation	975
Dec. 17—The Thin Dark Line approx.	975
Dec. 24—The Refuge	
Jan. 7—As the Master Orders	900
Jan. 11—The Hour of Fate	900

SOLAX COMPANY

Dec. 16—Two Suits	
Dec. 23—The Pawnshop (Dr.)	
Dec. 30—Mrs. Richard Dare (Com.)	
Jan. 6—The Nightcap (Com.)	
Jan. 6—Salmon Fishing in Canada (Sc.)	
Jan. 13—The Girl and the Burglar (Dr.)	
Jan. 20—A Reporter's Romance (Dr.)	
Jan. 27—His Best Friend (Dr.)	

THANHOUSER COMPANY.

Nov. 11—The American and the Queen (D.)	1000
Nov. 15—Paul and Virginia (Dr.)	1000
Nov. 18—The City of Her Dreams (Dr.)	1000
Nov. 22—A Thanksgiving Surprise (Dr.)	1000
Nov. 25—The Wild Flower and the Rose (Dr.)	1000
Nov. 29—Value Beyond Price (Dr.)	1000
Dec. 2—John Halifax, Gentleman (Dr.)	1000
Dec. 6—Rip Van Winkle (Dr.)	1000
Dec. 9—The Girls He Left Behind Him	
Dec. 9—The Iron-Clad Lover	
Dec. 13—Love and Law (Dr.)	1000
Dec. 16—The Millionaire Milkman (Dr.)	1000
Dec. 20—Looking Forward (Dr.)	1000
Dec. 23—The Childhood of Jack Harkaway (Dr.)	1000
Dec. 27—The Vicar of Wakefield (Dr.)	1000
Dec. 30—Hypnotized (Dr.)	1000
Jan. 3—The Pasha's Daughter	
Jan. 6—Baseball and Bloomers	
Jan. 10—Everybody Saves Father (Com.)	
Jan. 10—The Only Girl in Camp (Com.)	
Jan. 13—The Vote that Counts (Dr.)	1000

YANKEE FILM COMPANY

Oct. 31—Italian Sherlock Holmes (Dr.)	1000
Nov. 7—Spirit of the West (Dr.)	
Nov. 14—The Case of the Missing Heir (D.)	1000
Nov. 21—Lone Wolf's Trust (Dr.)	
Nov. 28—The Heart of an Actress (Dr.)	
Dec. 2—Queen of the Nihilists (Dr.)	
Dec. 5—In the Czar's Name (Dr.)	
Dec. 9—Western Justice (Dr.)	
Dec. 12—A Fight for Millions (Dr.)	
Dec. 16—The Old Miner's Doll (Dr.)	
Dec. 19—A Ward of Uncle Sam (Dr.)	
Dec. 23—The Terror of the Plains (Com.)	
Dec. 26—The Insane Heiress (Dr.)	
Dec. 30—The Missing Bridegroom (Dr.)	
Jan. 6—The Royal Wishbone (Dr.)	
Jan. 2—Mrs. Danver's Divorce	
Jan. 9—An Erring Son's Awakening (Dr.)	
Jan. 16—The Folks Back Home (Dr.)	
Jan. 20—Returned to the Fold (Dr.)	

TRUST FILMS

BIOGRAPH.

		Feet
Nov.	24—His New Lid (Com.)	563
Nov.	24—Not So Bad as It Seemed (Com.)	432
Nov.	28—A Plain Song	997
Dec.	1—Effecting a Cure	997
Dec.	5—A Child's Strategem	998
Dec.	8—Turning the Tables	416
Dec.	8—Happy Jack, a Hero	576
Dec.	12—The Golden Supper (Dr.)	998
Dec.	15—His Sister-in-Law Dr.)	998
Dec.	19—The Lesson	994
Dec.	22—The White Roses	588
Dec.	22—The Recreation of an Heiress	410
Dec.	26—Winning Back His Love (Dr.)	994
Dec.	29—His Wife's Sweethearts (Com.)	682
Dec.	29—After the Ball (Com.)	311
Jan.	2—The Two Paths	992
Jan.	5—When a Man Loves	998
Jan.	9—The Italian Barber (Com.)	993
Jan.	12—The Midnight Marauder (Dr.)	392
Jan.	12—Help Wanted (Com.)	605

EDISON.

Dec.	2—The Cowpuncher's Glove	1000
Dec.	6—The Winning of Miss Langdon	995
Dec.	7—The Life of a Salmon	440
Dec.	7—Amateur Night	550
Dec.	9—The Captain's Bride	1000
Dec.	13—An Old Silver Mine in Peru (Ind.)	250
Dec.	13—A Mountain Maid (Dr.)	750
Dec.	14—Pigs is Pigs (Com.)	1000
Dec.	16—The Red Cross Seal (Dr.)	
Dec.	20—The Police of New York City	995
Dec.	21—The Joke They Played on Bumptious	990
Dec.	23—A Christmas Carol	1000
Dec.	27—Eldora, the Fruit Girl (Dr.)	1000
Dec.	28—A Family of Vegetarians (Com.)	990
Dec.	30—The Romance of Hefty Burke (Dr.)	1000
Jan.	3—In the Days of Chivalry	1000
Jan.	4—Sleep, Gentle Sleep	990
Jan.	6—The Fire Department of New York City	400
Jan.	6—A Western Night	600
Jan.	10—The Test of Friendship (Dr.)	1000
Jan.	11—The Home of the Seal (Educational)	300
Jan.	11—The Gardener's Ladder (Com.)	700
Jan.	13—The Link that Held (Dr.)	960

ESSANAY FILM CO.

Nov.	8—Hank and Lank "Life Savers" (Com.)	560
Nov.	12—The Marked Trail (Dr.)	1000
Nov.	15—Love at First Sight (Com.)	978
Nov.	19—The Little Prospector (Dr.)	960
Nov.	22—That Popular Tune	
Nov.	22—Hank and Lank	
Nov.	26—A Western Woman's Way	1000
Nov.	29—The Tie That Binds	953
Dec.	3—"Circle C" Ranch Wedding	
Dec.	6—Love's Awakening	1000
Dec.	10—A Cowboy's Vindication	950
Dec.	13—A Tangled Masquerade (Com.)	1000
Dec.	17—The Tenderfoot Messenger (Dr.)	997
Dec.	20—Hank and Lank	265
Dec.	20—The Greater Call	730
Dec.	21—The Bad Man's Christmas Gift	975
Dec.	27—Girls Will Be Boys (Com.)	1000
Dec.	31—A Gambler of the West (Dr.)	1000
Jan.	3—The Redeemed Criminal	1000
Jan.	7—The Count and the Cowboys	1000
Jan.	10—The Sophmore's Romance (Dr.)	1000
Jan.	14—The Girl of the West (Dr.)	1000

GAUMONT.

G. Kleine.

Oct.	29—The Life of Moliere (Dr.)	965
Nov.	1—Both Were Stung (Com.)	698
Nov.	1—Picturesque Majorca (Scenic)	269
Nov.	5—The Fishing Smack (Dr.)	961
Nov.	8—Pharoah; or, Israel in Egypt (Dr.)	1050
Nov.	12—Faithful Unto Death (Dr.)	693
Nov.	12—A Trip to the Blue Grotto, Capri, Italy (Scenic)	309
Nov.	15—Both Were Stung (Com.)	696
Nov.	15—Picturesque Majorca (Scenic)	276
Nov.	19—Lisbon, Before and During the Revolution (Scenic)	727
Nov.	19—Spanish Loyalty	280
Nov.	22—Cast Into the Flames (Dr.)	381
Nov.	22—A Woman's Wit (Com.)	595
Nov.	26—Samson's Betrayal	519
Nov.	26—Calino Travels as a Prince	489
Nov.	29—The Flat Next Door	722
Nov.	29—Tarascon on the Rhone	243
Dec.	3—Lured by a Phantom	712
Dec.	3—Nancy's Wedding Trip	273
Dec.	6—A Man of Honor	334
Dec.	6—Professor's Hat	171
Dec.	10—The Revolt	942
Dec.	13—The Phantom Rider	279
Dec.	13—Closed Gate	676
Dec.	17—Herod and the New Born King (Biblical)	965
Dec.	20—The Cinderella Girl (Dr.)	769
Dec.	20—The Kingdom of Flowers (Botanical)	220
Dec.	24—The Old Home (Dr.)	732
Dec.	24—Cain and Abel Biblical)	279
Dec.	27—The Adventuress (Dr.)	995
Dec.	31—The Doctor's Secretary (Dr.)	981
Jan.	3—The Artist's Pay Day	969
Jan.	7—The Woman Wins	945
Jan.	10—A Child's Plea (Dr.)	758
Jan.	10—The Hills of Corsica (Travelogue)	243
Jan.	14—A Simple Rustic Tale (Dr.)	958

KALEM CO.

		Feet
Nov.	25—The Roses of the Virgin (Dr.)	1000
Nov.	30—The Touch of a Child's Hand	870
Nov.	30—Up the Thames to Westminster	125
Dec.	2—Elder Alden's Indian Ward	945
Dec.	7—Rachel	1000
Dec.	9—The Rescue of Molly Finney	1007
Dec.	14—Seth's Temptation (Dr.)	955
Dec.	16—Her Indian Mother (Dr.)	995
Dec.	21—The Little Spreewald Maiden	985
Dec.	23—When Lovers Part	963
Dec.	28—The Girl Spy Before Vicksburg (War Dr.)	935
Dec.	30—The Stranger (Dr.)	1005
Jan.	4—The Bolted Door	975
Jan.	6—The Runaway Engine	955
Jan.	11—For Love of an Enemy (Dr.)	995
Jan.	13—The Heart of an Indian Mother (Dr.)	1000

LUBIN.

Nov.	10—The Mystery of the Torn Note (D.)	550
Nov.	10—The Gambler's Charm (Dr.)	450
Nov.	14—The Street Preacher (Dr.)	990
Nov.	17—Right in Front of Father (Com.)	990
Nov.	21—Caught by the Camera (Dr.)	
Nov.	24—Romance of the Lazy K Ranch (D.)	
Nov.	28—Shadows and Sunshine (Dr.)	
Dec.	1—Spoony Sam (Com.)	
Dec.	12—An Exile's Love (Dr.)	990
Dec.	15—The Musical Ranch (Dr.)	
Dec.	19—The Dead Leter (Dr.)	
Dec.	22—An American Count (Dr.)	
Dec.	26—Making a Man of Him (Dr.)	990
Dec.	29—Blue Horse Mine (Dr.)	990
Jan.	2—Art and the Legacy	950
Jan.	5—His Last Parade	390
Jan.	5—A Mix in Masks	600
Jan.	5—The Crimson Scars	980
Jan.	5—Fire! Fire! Fire!	980
Jan.	9—Tag Day at Silver Gulch (Dr.)	935
Jan.	12—The Widow's Choice (Com.)	950

G. MELIES.

Nov.	3—Generous Customers (Com.)	
Nov.	10—A Mountain Wife (Dr.)	986
Nov.	17—His Sergeant's Stripes (Dr.)	950
Nov.	24—The Cowboy's and the Bachelor Girl (Dr.)	
Dec.	1—Pals (Dr.)	
Dec.	8—What Great Bear Learned	
Dec.	15—Old Norris' Gal	
Dec.	22—A Western Welcome	980
Dec.	29—In the Tall Grass Country (Dr.)	980
Jan.	12—The Owner of the "L. L." Ranch (Dr.)	980

PATHE.

Dec.	9—Saved in the Nick of Time	800
Dec.	9—Soap in His Eyes	184
Dec.	10—Her First Husband's Return	990
Dec.	12—In Her Father's Absence (Com.)	544
Dec.	12—The Julians	387
Dec.	14—Hoboes' Xmas (Com.)	550
Dec.	14—Charlie and Kitty in Brussels (Sc.)	400
Dec.	16—Little Snowdrop	1000
Dec.	17—Saved by Divine Providence (Dr.)	985
Dec.	19—Get Rich Quick	735
Dec.	19—Hunting Sea Lions in Tasmania	266
Dec.	21—The Runaway Motor Car	555
Dec.	21—Max Goes Ski-ing	430
Dec.	23—The Lucky Charm (Colored Fairy Tale)	607
Dec.	23—Betty's Fireworks	394
Dec.	24—Sunshine in Poverty Row	1000
Dec.	26—The Atonement (Da.)	656
Dec.	26—The Bowling Fiend (Com.)	344
Dec.	28—Running Away From a Fortune (American Com.)	540
Dec.	28—The American Fleet in French Waters (Topical)	125
Dec.	28—In Full Cry (Scenic)	331
Dec.	30—Catalan, the Minstrel (Dr.)	768
Dec.	30—Carnival of Japanese Firemen in Tokio (Sc.)	230
Dec.	31—The Yaqui Girl (Dr.)	1000
Jan.	2—The Misplaced Petticoat	790
Jan.	2—Dutch Kids	497
Jan.	4—The Cowboy's Innocence	994
Jan.	6—An Intrigue	997
Jan.	7—Love Under Difficulties	781
Jan.	7—The Funeral of Count Tolstoi	220
Jan.	9—The Evils of Betting (Dr.)	676
Jan.	9—In the Land of Monkeys and Snakes	276
Jan.	11—The Twin Cinderellas	705
Jan.	11—Dusty Rhodes Takes a Flight (C.)	249
Jan.	13—Max Is Almost Married (Com.)	572
Jan.	13—So Near but Not Quite (Com.)	420
Jan.	14—The Battle at Redwood (Dr.)	1000

SELIG.

Nov.	21—No Place Like Home (Com.)	
Nov.	21—The Dull Razor (Com.)	
Nov.	24—The Merry Wives of Windsor (D.)	1000
Nov.	28—The Queen of Hearts	1000
Dec.	1—The Stepmother	1000
Dec.	5—The Widow of Mill Creek Flat	1000
Dec.	8—In the Wilderness	1000
Dec.	12—A Tale of the Sea	1000
Dec.	15—County Fair (Dr.)	1000
Dec.	19—John Dough and the Cherub (Mystical)	1000
Dec.	22—Overland to Fremont	1000
Dec.	26—The Rustlers (Dr.)	990
Dec.	29—Iustinian and Theodora (Dr.)	1000
Jan.	2—The Argonauts	1000

		Feet
Jan.	5—Ramona's Father	1000
Jan.	9—Shadows of the Past (Dr.)	1000
Jan.	12—The Rival Dramatist	1000

URBAN-ECLIPSE.

G. Kleine.

Oct.	5—The Dishonest Steward (Dr.)	699
Oct.	5—City of a Hundred Mosques, Broussa, Asia Minor (Scenic)	296
Oct.	12—Foiled by a Cigarette (Dr.)	991
Oct.	19—In the Shadow of the Night (Dr.)	502
Oct.	19—Tunny Fishing Off Palermo, Italy (Ind.)	500
Oct.	26—The Signet Ring (Dr.)	868
Oct.	26—In the Spreewald (Scenic)	132
Nov.	2—Tragical Concealment (Dr.)	640
Nov.	2—Crossing the Andes (Scenic)	350
Nov.	9—Secret of the Cellar (Dr.)	788
Nov.	9—A Trip Through Scotland (Scenic)	217
Nov.	16—The Rival Barons (Dr.)	860
Nov.	16—An Alpine Retreat (Scenic)	142
Nov.	23—Behind a Mask (Dr.)	516
Nov.	23—Nantes (Scenic)	450
Nov.	30—The Return at Midnight	634
Nov.	30—Kamble Through Ceylon	319
Dec.	7—Death of Admiral Coligny	992
Dec.	5—On the Mexican Border	
Dec.	8—Reggie's Engagement	
Dec.	14—The Little Matchseller's Christmas (Dr.)	749
Dec.	14—Scenes in British India (Sc.)	253
Dec.	21—The Tyrant of Florence (Dr.)	676
Dec.	21—A Chamois Hunt	332
Dec.	28—A Mexican Romance (Dr.)	650
Dec.	28—Coaching in Devonshire, England (Travelogue)	348
Jan.	4—A Lock of Hair	978
Jan.	11—Washed Ashore (Dr.)	670
Jan.	11—Woodcarving in Brienz	320

VITAGRAPH.

Nov.	5—On the Mountains of Kentucky (D.)	978
Nov.	8—A Tale of a Hat (Com.)	954
Nov.	11—The Nine of Diamonds (Dr.)	990
Nov.	12—Jean Goes Fishing (Dr.)	988
Nov.	15—Drumsticks (Dr.)	998
Nov.	18—A Modern Courtship (Com.)	
Nov.	18—The Bum and the Bomb (Com.)	
Nov.	19—Francesca Da Rimini (Dr.)	
Nov.	22—Suspicion (Dr.)	
Nov.	25—A Four-Footed Pest (Com.)	
Nov.	25—The Statue Dog	
Nov.	26—Love, Luck and Gasoline (Dr.)	
Nov.	29—A Woman's Love (Dr.)	
Dec.	2—Jack Fat and Jim Slim at Coney Island (Com.)	951
Dec.	3—The Poacher's Wife (Dr.)	1001
Dec.	6—A Tin-Type Romance (Com.)	996
Dec.	9—He Who Laughs Last (Com.)	927
Dec.	10—The Color Sergeant's Horse (Dr.)	978
Dec.	13—The Law and the Man (Dr.)	1010
Dec.	16—Playing at Divorce (Dr.)	
Dec.	16—The International Motor Boat Race (Sc.)	
Dec.	17—A Dixie Mother (Dr.)	
Dec.	20—The Light in the Window	997
Dec.	23—Clancy	995
Dec.	24—Jean and the Waif	989
Dec.	27—In Neighboring Kingdoms (Dr.)	995
Dec.	30—Crazy Apples (Com.)	988
Dec.	31—Where the Wind Blows (Dr.)	987
Jan.	3—All Is Fair In Love and War	973
Jan.	6—The Misses Finch and Nephew Billy	979
Jan.	7—The Old Water Jar	984
Jan.	10—Doctor Cupid (Com.)	987
Jan.	13—Water Lilies (Dr.)	991
Jan.	14—Coward or Hero (Dr.)	975

INDEPENDENT FILMS

The following films were released week of January 9th by the Empire Film Co., 150 East 14th Street, New York:

Jan.	9—Their First Misunderstanding (Imp)	995
Jan.	9—An Erring Son's Awakening (Yan)	1000
Jan.	9—A Mother's Portrait (Eclair)	930
Jan.	9—An Arizona Romance (American)	1000
Jan.	10—An Indian Trapper's Prize (Bison)	1000
Jan.	10—The District Attorney (Powers)	521
Jan.	10—A Tip to Husbands (Powers)	442
Jan.	10—Everybody Saves Father (Than)	426
Jan.	10—Only Girl in Camp (Thanhouser)	571
Jan.	11—Tweedledum Pays His Bills (Amb)	461
Jan.	11—Clouds and Ice Fields (Ambrosio)	475
Jan.	11—Sleepy Hollow (Nestor)	1000
Jan.	11—Bill's Widow (Champion)	1000
Jan.	11—A Letter to the Stork (Atlas)	950
Jan.	11—Hour of Fate (Reliance)	956
Jan.	12—Johanna of Briganza (Itala)	975
Jan.	12—The Empty Shell (Imp)	1000
Jan.	12—The Borrowed Flat (American)	500
Jan.	12—Lucy's Lover (American)	500
Jan.	13—The Girl and the Burglar (Solax)	1000
Jan.	13—The Vote that Counted (Than)	1000
Jan.	13—Beyond Pardon (Yankee)	1000
Jan.	13—Bill as a Jockey (Lux)	500
Jan.	13—That's My Name (Lux)	500
Jan.	13—The Creek Claim (Bison)	990
Jan.	14—On Kentucky Soil (Reliance)	1000
Jan.	14—The Homeless Boy (Gt. Northern)	1000
Jan.	14—The Recall (Itala)	970
Jan.	14—Monte Cristo (Powers)	1000

ALL LICENSED EXHIBITORS

who are thinking of taking steps to prove to their own satisfaction that Independent films are the best money-bringers in the business, are herewith asked to send for my Loose-Leaf Supplementary list of films. Judging from the record number of Power, Edison and Motiograph machines I have sold during the past two weeks to licensed exhibitors, the tidal wave toward Independence is greater than it has been in the past year. Slip me a line and let's get busy building up that business of yours!

CARL LAEMMLE, President

The Laemmle Film Service

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Powers Cameragraph No. 5 for $115, Edison Kinetoscope $45, Edison Model B new $175, Optigraph No. 4 $45, $215 Motiograph new $165, Motion Picture Machine $35. Many other Machines, etc., at Reduced Prices.
Pathe's Passion Play, fine, set Low.
Get Sup. 33 of Many Bargains in Machines, Accessories, etc.
Motion Picture Machines Wanted.
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809 Filbert Street, Philadelphia, Pa.

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Suppose We Do.
Rosy Cheeks.
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Dear Old Tennesee.
May Donahue.
When the Old Oaken Bucket Was New.
Smiling Eyes.
Jessamine.
As the Train Rolled Away.
Valley Flower.
Bye-bye Sweetheart.
Can't You See the Rainbow in the Sky.
I Wonder if You Love Me.

LEVI COMPANY, Inc.

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COMING MON., JAN. 23
THE CONVICT'S LAST CHANCE
A YANKEE WONDERFILM
FRIDAY, JAN. 27
THE BIGGEST FEATURE OF THE YEAR
A SON OF OLD GLORY
MASSIVE EGYPTIAN, SPECTACULAR DRAMA
POSTERS, BULLETINS OUT NOW—WRITE

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CATALOGUES FOR MOVING PICTURE MANUFACTURERS

Unique Printers - Charles Francis Press

30 West 13th Street. Printers of the M. P. News

IMP NEWS

Here's the final scene in the splendid Imp release of Monday, January 23rd, entitled

"The Dream." It tells the story of a young husband who grows weary of his sweet little wife until he has a dream which brings him to his senses. The dream is mighty well conceived and excellently well executed. Imps are getting better and better every week. You ought to have every blessed Imp that is released. The only way to get them is to keep everlastingly at your exchange till you win out! Don't be satisfied with asking your exchange once or twice. Do it every week, the same as we keep ding-donging away at you!

And here's one of the several thrilling scenes in our Imp release of Thursday,

January 26th, entitled "Phone 1707 Chester." The wife unexpectedly walks into a banquet room just when her husband is drinking a toast out of a woman's slipper. This is followed by a novel situation in a Turkish bath establishment. The whole film tells a great story, points a good moral, and has a happy ending. Begin to demand it to-day. And keep it up!

Independent Moving Pictures Co. of America
102 W. 101st St., New York. Carl Laemmle, Pres.
All "Imp" Films Sold Through the Sales Co.

"The Vote That Counted," 1911's Best Reel, Out Friday the 13th?

2-4-U

AND GOOD ONES, TOO!

The Thanhouser 2-a-Week

RELEASE OF TUESDAY, JAN. 24th

A Study in Pathos

When Love Was Blind

is one of those reels that makes our advertising department gasp in despair, for fear that it can't be adequately described. On the screen, at the first-print inspection, appears a wondrous, thrilling story—so true-to-life, so realistic—that it leaves even the jaded film-workers speechless. And the ad man must go below and write WHY it dazed and dazzled that first-print audience! Very often he can. But at other times, he can't. This is one of those times! So he'd like you TO SEE THE PICTURE for the reason he's unable to give. No. 179. Code Word, WHEN.

Scene from "WHEN LOVE WAS BLIND"

Scene from "PROMPT PAYMENT"

RELEASE OF FRIDAY, JAN. 27

A Celebrated "Thanhouser 2-In-1"

Prompt Payment

will bring prompt laughs from your patrons—the best kind of payment you can get. For when patrons laugh they feel kindly toward you and your house and it's even likely they'll tell their friends about the funny film they saw there. ENCOURAGE YOUR AUDIENCE TO SMILE. And do it with "Prompt Payment." It cinches your success.

AND ON THE SAME REEL:

Stealing a Ride

is a pretty little story of a pair of lost children, a sort of "Babes-In-the-Woods" modernized. The youngsters who go astray are two as lovable children as ever appeared in the pictures, and your women patrons' hearts will go right out to 'em. No. 180. Code Word, Payride.

The Thanhouser News the "Exhibitor's Guide," sent FREE OF CHARGE to all who can show connection with the Moving Picture business. Drop a card to PUBLISHER, THANHOUSER NEWS, NEW ROCHELLE, N. Y.

The Thanhouser Photoframe consisting of portraits of the famous Thanhouser "Stock," framed in solid oak, mission finish, 34 inches in width and 44 inches in depth, with glass and easel (6 feet high) GOES TO YOU FOR $3.50 with order. This is the prize outfit that tickled-to-death exhibitors the country over are calling THE GREATEST LOBBY-DISPLAY BARGAIN EVER KNOWN.

For system's sake address PHOTOFRAME DEPT.

THANHOUSER COMPANY

NEW ROCHELLE, NEW YORK

2-4-U

AND GOOD ONES, TOO!

GETTING "Old Curiosity Shop" Dickens' Gem, Out Friday the 20th?

MOVING PICTURE NEWS

Volume IV
No. 3

January 21
1911

PRICE
TEN
CENTS

SCENE FROM
"THE COMMAND FROM GALILEE"
RELIANCE RELEASE, FEBRUARY 4th

GREAT NORTHERN

The Trunk Mystery Detective

"THE TRUNK MYSTERY"

Release for Saturday, January 21

A more thrilling, sensational and intensely interesting detective feature film has never been released. The kind of film that brings capacity houses. You're a loser if you don't get this big-hit headliner.

Release for Saturday, January 28

MR. MUGGINS HAS HIS SEWING DONE

A smashing hit comedy—bound to get many laughs.

and

TRIUMPH OF INTELLIGENCE

A hilarious trick comedy of how brain conquers muscle.

By all means get this reel of genuine fun.

ALL FIRST-CLASS INDEPENDENT EXCHANGES HANDLE OUR PRODUCT

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GREAT NORTHERN FILM COMPANY

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MOTION PICTURE DISTRIBUTING AND SALES COMPANY

RELIANCE PICTORIAL PLAYS

Sold only through Motion Picture Distributing and Sales Company

ACTED BY AN ALL-STAR STOCK COMPANY

"THE LAST LAUGH"

Released Saturday, January 28

The caprice of time which changes the currents of life and transports the characters from luxurious surroundings to the ice-bound fields of Alaska.

"A BRASS BUTTON"

Released Wednesday, February 1

A clever detective and a dishonest servant, with strong evidence pointing to her master as the culprit. Well worked out.

"The Command From Galilee"

RELEASED SATURDAY, FEBRUARY 4

The Most Magnificent Film Ever Produced!

SPECTACULAR FIRE SCENES! 100 PEOPLE IN THE CAST!

TWO REELS PER WEEK—WEDNESDAY AND SATURDAY

Place your order with your Exchange

CARLTON MOTION PICTURE LABORATORIES, 1 Union Square, New York City

"THE SIGN OF THE FLYING A"

American Releases

Release Monday, January 23rd.

"When a Man's Single"

A comedy of a man who did not like married life—at the start. The finish is a scream.
Length approx. 980 feet

Release Thursday, January 26th.

"Bertie's Bandit"

A Western Comedy. Made in Arizona. An American screech.
Length approx. 985 feet

Release Monday, January 30th.

"The Genius"

A Comedy Drama. Replete with dramatic situations tempered with a few laughs. A good reel.
Length approx. 965 feet

Release Thursday, February 2nd.

"The Mission in the Desert"

A Western Feature Drama. A sensation. A reel you will repeat and repeat. Made in Arizona.
Length approx. 985 feet

ALL Independent Exchanges Buy American Film.

AMERICAN FILM MANUFACTURING COMPANY

BANK FLOOR, ASHLAND BLOCK = CHICAGO, ILL.

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BISON FILMS

FIVE REELS A WEEK

TUESDAY---BISON. WEDNESDAY---AMBROSIO. THURSDAY---ITALA. FRIDAY---BISON. SATURDAY---ITALA

"THE RED MAN'S WRATH"

Released Tuesday, January 24

To avenge his squaw the Indian pursues the fleeing desperado with savage determination. Wounded, he falls off his horse, but takes up the chase. His efforts are rewarded and the two are locked in mortal combat in which the Indian is victor.

ITALA RELEASES
"THE REVENGING PICTURE"
Thursday, January 26
"MY SON IS GUILTY"
Saturday, January 28

2 WESTERN REELS

"TRIALS OF BUD BROWN"

Released Friday, January 27

The college youth's ability to take care of himself wins the friendship of the cowboys, with the exception of the camp bully, whom Bud soundly thrashes, and who later nearly ends the existence of the young man.

AMBROSIO RELEASE
Wednesday, January 25
"A WIFE'S CALVARY"
"TWEEDLEDUM WITHIN A CASK"
Two Subjects on One Reel

Sold Exclusively Through Motion Picture Distributing and Sales Co.

NEW YORK MOTION PICTURE CO., 1 Union Square, New York City

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The Oldest and Largest Independent Film Exchange in New England

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Suppose We Do.
Rosy Cheeks.
Will You Love Me When the Honeymoon Is Over.
Dear Old Tennesee.
May Donahue.
When the Old Oaken Bucket Was New.
Smiling Eyes.
Jessamine.
As the Train Rolled Away.
Valley Flower.
Bye-bye Sweetheart.
Can't You See the Rainbow in the Sky.
I Wonder if You Love Me.

LEVI COMPANY, Inc.
24 Union Square :: :: New York, N. Y.

The Moving Picture News

PUBLISHED EVERY SATURDAY

The CINEMATOGRAPH PUBLISHING COMPANY, 30 West Thirteenth Street, NEW YORK CITY

Telephone, 4092 Chelsea

European Agents: INTERNATIONAL NEWS CO., Breams Building, Chancery Lane, London, E. C.

Chicago Representative: J. J. Sullivan. 866 Graceland Ave. 'Phone Graceland 5053

ALFRED H. SAUNDERS, Editor.

This newspaper is owned and published by the Cinematograph Publishing Company, a New York corporation. Office and principal place of business No. 30 West 13th Street, New York. Alfred H. Saunders, President; John A. Wilkens, Secretary, and W. M. Petingale, Treasurer. The address of the officers is the office of the newspaper.

SUBSCRIPTION: $2.00 per year. Postpaid in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands. Canada and Foreign Countries: $2.50 per year. All communications should be addressed to The Moving Picture News, 30 West Thirteenth Street, New York City. ADVERTISING RATES: $60 per page, $30 ½-page, $15 ¼-page, single column $20, $2 per inch. Discounts, 20% 12; 10% 6; 5% 3 months.

Volume IV **January 21, 1911** **Number 3**

Notes of the Week

OUR FRONT COVER ILLUSTRATION.

"The Command from Galilee" Is a Wonderful Subject.

On Saturday, February 4, a Reliance subject entitled "The Command from Galilee" will be released, the grandeur of which is sensationally startling, embracing wonderful photographic effects, a unique plot and marvelous staging.

It deals with the French revolution and the uprising of the peasants against the tyranny and oppression of the nobles. Marie Gautier, poverty-stricken, is ministering to her mother, dying from hunger and privation, and is about to give her a cup of hot broth when the Duke of Lorraine, accompanied by his wife, enters the hut, taking refuge from the cold, while his broken carriage is being repaired. Against the entreaties of Marie, the cup of broth is taken from her hand by the Duke, and disposed of with great relish by the chilled Duchess, both of whom are unmoved by the pitiful sight of the sick woman.

A postillion announces that the carriage is ready, and with mock courtesy the regal pair depart, leaving Marie in anguish, without a sou and with no means of making more broth. Her mother dies, and Marie is filled with a burning hatred at the act which deprived her beloved parent from receiving the last earthly attempt to alleviate her suffering.

The People Revolt.

The mutterings of discontentment among the peasants have been disdainfully ignored by their titled masters, until finally a leader springs forth, and the revolution is on. With increasing numbers the mob attacks the mansions and palaces. Iron gates snap like glass before the mighty battering rams. Heavy doors are converted to matchwood. The torch is brought into play, and the frenzied mob leaves a trail of conflagration and destruction in its wake. The terrified nobles, fleeing for their lives, are cut down and their costly garments torn from their backs. Some are thrown into a large cistern.

The Duke of Lorraine is in his palace when his quaking servant rushes to him with the awful news! The mob is attacking the doors! He calls for his sword, and as the blade is placed in his hand, he meets the attacking horde armed with clubs, pitchforks, scythes, and other homely weapons.

A Desperate Battle.

The battle is terrific and thrilling. The mob finally breaks and runs before the fury of his onslaught. The respite is but a moment, but sufficient for him to grasp the Duchess by the hand and escape. When the mob returns, with added confidence in increased numbers, their quarry has disappeared. Angered to a high pitch by being baffled, the servants are attacked, sensational chases taking place from room to room. The beautiful draperies, curtains and appointments are set on fire, and soon the place is a mass of flames, with the peasants dancing and shrieking in the lurid glare, presenting a weird and awful picture as they pass on to the next house.

Through the cellar, into the open, flies the Duke and his wife. Skulking and dodging, he makes his way to Marie's hut. Her husband has joined the mob and she is alone. Begging for shelter and protection, with eyes starting from their sockets with fright, the Duchess presents a far different appearance then when last visiting Marie's humble home.

Marie Plans Vengeance.

A cry of exultation escape Marie as she recognizes them. At last her vengeance would be satisfied! Passionately she reminds them of the wanton act of cruelty they perpetrated, and gloatingly she tells them that she will turn them over to the mob which will tear them to pieces! In despair, with the last hope gone, the Duchess drops to her knees in prayer, taking from her bodice a small crucifix and gazing at it.

The crucifix! To Marie's simple, religious mind it carries a wave of reverence and awe. To her the royalty has seemed a class of human demons. Now she sees this woman whom she hates worshipping the same God—a sister of the same religion!

"The Command from Galilee."

Standing out clear in her mind is the command from Galilee—to love her enemies and return good for evil. She must save this woman. Quickly she raises the hopes of the pair, and secretes them in an alcove. The act is none too soon, for thundering at the door are

the relentless pursuers. Marie deliberately lies! She has not seen the fugitives! The mob passes out.

The Duke and Duchess, disguised in peasant clothes, are guided by Marie's husband to safety, which is reached after many difficulties and dangers. Before leaving Marie, the Duke tears the jeweled rings from his fingers and presents them to her, but she declines them. The Duchess proffers her crucifix, and this Marie accepts.

A Wonderful Film.

"The Command from Galilee" will, no doubt, prove one of the greatest attractions ever seen in a moving picture theater. It is simply overwhelming in the grandeur of its staging and effects. Scene after scene is shown, either of which would individually be considered a grand climax to a spectacular film. Photographically the film is perfect.

M. P. P. CO. MEETS DEFEAT.

On January 9th his Honor, Judge E. Henry Lacombe, in the United States Circuit Court for the Southern District of New York, heard affidavits and argument on a motion to reopen the matter of preliminary injunction in the cases against the Yankee Film Co. and against William Steiner, Herbert L. Miles, Joseph Miles, Charles V. Henkel, and the Atlas Film Co. Complainant's affidavit on the original motion for injunction has charged infringement by the use of the Wagner "Battleship" camera and a Brederson camera, but the defendants, although believing that the cameras were non-infringing cameras, had not been able to persuade either camera man to disclose the interior construction of his camera to them or to the Court, and the Court in its opinion filed on January 3rd had commented on the non-production of the cameras, and had granted the injunction apparently in the belief that the two cameras were Gaumont or "beater" type cameras. On the motion to reopen, heard on January 9th, the defendants were able to show, and did show, the Wagner "Battleship" camera to the Court and described in affidavits so much of it as was necessary, the camera having been shown for the first time to the affiants on January 7th and 8th. Strenuous argument too was made against the power of the Court to impound films or pictures even when made on infringing cameras, and the further point was made that infringement by the Brederson camera had not been proved and that the defendant's Gaumont cameras had never been used by them, and that the injunction against renting or selling the films should not extend to the carrying out of existing contracts even where the films had been made on infringing cameras.

On January 10th the Court decided all of the above contentions in favor of the defendants, but entered an order for injunction, apparently based solely on the possession of Gaumont cameras by the defendants. The order as asked for by the complainant and the order as actually entered by the Court are both given below. The order as entered by the Court expressly excepts the Wagner "Battleship" camera from the injunction and all pictures and films made on that camera. It makes no mention of the Brederson camera. It dose not impound any pictures or films, even those made on infringing cameras, and it does not enjoin the renting or selling or otherwise disposing of any pictures or films, positive or negative, in fulfillment of contracts specifically made for sale or renting prior to the date of the order, even where such films had been made by the use of any infringing camera.

Defendants gave notice of intention to appeal even from the narrow and restricted order of injunction entered by the Court.

The affidavits filed by the defendants showed that the Yankee and Atlas films are all now made by the use of the Wagner "Battleship" camera, and have been for several months, and the action of the Court expressly sanctions that business as entirely free and clear of all infringement of the Edison reissue patent 12037. This is the first direct holding of the Court that any commercially used camera does not infringe, since the holding to that effect as to the original Biograph camera in the suit against the American Mutoscope and the Biograph Co.

In the case against the Champion Film Co. the complainant asked for the same order that it asked for in the case against the Yankee Film Co., and the counsel defending that company under the circumstances of the case refused either to consent to or to oppose the entry of the order, but reserved the right to move to resettle it if at any time it should become worth while. This the Court permitted by adding to the order at the end the words "Without prejudice to a motion to resettle."

The orders asked for and the orders granted were published in last issue.

POWERS CAMERAGRAPH.

Mr. Nicholas Power, Mrs. Power and Miss Power, we understand, will leave for their winter vacation on January 21st, visiting Panama, New Barbados, San Lucie, Martinique, St. Thomas, Havana, and the Bermudas. They expect to be absent three months. Our readers will no doubt be favored with news of his itinerary from time to time. We wish them a pleasant time and renewed health and vigor.

POSSIBILITIES IN CINEMATOGRAPHY.

Special Points for Orthochromatizing.

There are many ways of preparing color screen plates such as mechanical printing, or a combination of mechanical methods and dyeing. I am only going to mention here the dyeing, where we only use the dye on an ordinary photographic plate or film to obtain our three color filters. After a lot of experimenting we found the simplest way was to fix the plate or film in clean hyposulphite of soda, wash in running water until all trace of the soda was gone, then place in the dye bath until the required density was obtained. If you have had experience or noticed trade filters that are sold, you can tell the density very quickly, if not you want to have a colored chart and look through the filter once more and again at a chart (red, green, blue) during the time it's dyeing, and if the red filter shows the blue black, what we say cuts off the blue, or to be more scientific, absorbs the blue when finished, you take the red filter out of the dyeing bath, slightly wash and put it in a place free from dust to dry, then it is ready for use. You do exactly the same with the blue filter, and while you are preparing the blue filter look, through it at the color chart and see that it cuts off the red, that is to say, to the average eye the red will look black; then slightly wash and dry in a place free from dust. Do exactly the same with the green filter; you want to see that it is the same density as the red and blue filters when you look through it at the chart, and you will notice the chart will have a green tint all over the colors. Should you have any of the filters too dense, you can easily put them under running water and trim them down just the same. If they are not dense enough, put them

in the dye again. Of course only by experience one can tell the best color and density of filters, for the orthochromatic sensitized film they are using. There are so many color sensitizers, such as pinacyanol, pinaverdol, pinchrone homocol, decyanin erythrosine, and a host of others, all having certain good qualities, but as we mentioned in our former papers, orthochrome T formula, which is one of the most reliable, and some very accurate photography has been produced with this sensitizer. We will keep to this one at present, especially for obtaining moving pictures in their natural colors, for in this color sensitizer you have the best given color sensitiveness throughout the entire spectrum and not like many color sensitizers which give only a special sensitiveness to a limited region of the spectrum. The spectrum composition of colors is given as follows: reds often reflect light from the red end of the spectrum, but scarlet aniline dyes reflect also a little violet or ultra-violet; orange colors heflect all the reds and yellows of the spectrum and some green. Brown is simply dark orange plus black, yellows reflect red, yellow and green. Most yellow colors are as complex as this, there are some pure dull yellows, such as mixtures of dyes, such as scarlet and naphthol green. Deep yellows do not contain all the green, and lemon yellows contains little blue. Green may correspond to the whole or part of the green of the spectrum. Blue-green reflects a little blue-yellow; green, the yellow and perhaps a little red and pale green, a larger part of the spectrum including red and some blue. Blue is often very complex, usually it reflects all the violet and blue with proportions of red and violet. It is of vital importance this application of selective filtration of light for photographing moving objects in natural colors also of the othochromation of the negative sensitive film. Good filters can be made as follows:

Red.

Fuchsine.....1 grain
Boiling water.....1000 cc

Green.

A { Strong solution acid green / Strong solution Tartrazine } equal parts
5 grams of A
Cold water.....1000 cc

Blue.

Methylene Blue.....1 gram
Cold water.....1000 cc

MOVING PICTURES AND THE EAST SIDE CHILDREN.

By M. I. MacDonald.

Roars of applause, from a hundred diminutive throats and hands, greeted the second section of the moving picture which was being thrown upon the canvas.

The room was filled with children of from three years of age to fifteen, and the picture which elicited such vociferous applause was one of the blood and thunder sort, highly exciting, and of no moral benefit to the onlooker.

To children of educated parents, children whose lives had been filled with refining influences, and before whom moral ideals had been set, the picture might have proved a good object lesson; but to those little ones living on the East Side of our great city, where, 'tis true, there are many of the refined poor living also, the scene of contemplated murder, the throwing of dice to decide who was to be the first to point the deadly weapon at the life of the other, the atmosphere of the saloon where the sickening scene was being enacted, it was but fuel to feed the flame which smoldered in the little breasts, from ancestry tainted with just such shooting, stabbing ribaldry as was depicted upon the canvas.

It was into a little five-cent picture house I had sauntered, which drew my thoughts thitherward. Interested to know what was being meted out to the juvenile population in the way of moving picture entertainment, of a Saturday afternoon, over on the East Side. On Saturday afternoon when the children are not in school, they naturally look about for some entertainment: the cheapest is preferred, therefore into these five-cent picture houses flock children of all nationalities. English speaking or otherwise, it is immaterial, for they come to look at pictures, and what does a child-mind delight in more than in pictures. Any thing that is a picture, and especially a motion picture will hold the attention of a child; then why not make a special effort to have the Saturday pictures wholesome and good.

The picture following the one which I mentioned, and which I waited to see in order to make comparison as to choice of appreciation, was taken from Shakespeare's "Midsummer Night's Dream." This picture, though far superior from an artistic and moral standpoint to the other, to use a slang expression, "fell flat." The eager tension which marked the attitudes of the children during the passing of the preceding picture, had now given way either to listless indifference or fretful shifting about in their seats. There was a distinct hungering for something akin to the last scene pervading the darkness of the little theater.

Even supposing there had been an appreciation of the second picture shown, I cannot say that there was anything of particular value to the childish mind in it any more than in an ordinary fairy tale, and, besides, why force tragedy upon the minds of children? The tragic side of life opens up for most of these children soon enough, with the vividness of reality, without filling their little minds with such unwholesomeness veiled in romance.

Another house which I visited in the same vicinity, but whose prices were higher, was dealing out to the public some real wholesome fun: comedy of a most amusing and wholesome nature was being enacted upon the canvas. To be sure there was nothing of an educational nature, but at intervals we can afford to relax from the more dignified attitude of life to bathe our tired brains in good hearty laughter. It is good for the children to laugh too, and there was some children in this house also, though the poorer classes, whose welfare in amusement should be most carefully guarded for the good of future generations, are bound to flock to the cheaper houses on account of the limited amount allowed them for amusement.

Why not keep Saturday in the five-cent houses for the children? Why not see to it that nothing but tthe most wholesome kind of picures be shown on that day of all days in the week when the children run loose, looking for something to amuse them. It seem to me such an easy thing to put on the program for that day pictures altogether of a wholesome nature, and pictures which the children would like. Vary them by all means, as was remarked to me, "We can't have Sunday school pictures all the time." No, but we can, without having "Sunday school pictures," have pictures which have some moral recommendation and which at least do not tend to arouse the baser passions in the child.

For the adults we have not quite as much concern, but even some of them are nothing more than children, with minds absorbent but undiscriminating. The tendency in all theaters is to appeal to the popular taste—the business is more remunerative in this way. But why not convert the popular taste instead of perverting it? When will the public entertainers in the way of theatrical managers cease to be beasts of prey?

The Mortimer Film Cleaner, invented by Frederick E. Mortimer, of Portland, Me., whose advertisement appears in this issue, has received some very flattering testimonials from managers and operators throughout the country, and we would advise all who are interested to send for their booklet.

NEW THEATER FOR SAVANNAH, GA.

During the recent visit to this city, Mr. F. T. Montgomery and his partner, Mr. M. C. Eberstein, were very busy buying entire new equipment for a modern photoplay theater nearing completion in Savannah, Ga. No expense is being spared to make this an up-to-date house in every particular. Mr. J. H. Hallberg, "The Economizer Man," reports that along with other goods, he is furnishing 404 high class opera chairs from his Indiana factory for this theater.

WATCHING THE PICTURES.

By H. Jeanval.

	Linear Feet.
July	282,750
Aug.	287,958
Sept.	291,948
Oct.	309,527

Film statistics are difficult to get along certain lines, the industry being as yet in its infancy. For example, although a great deal of film is being exported from this country, no reliable figures are obtainable, the government figures being for "photographic goods" as a whole. Yet these figures tell the tell, which I am trying from all sorts of places to unravel. Let anyone read the following and see if Film is not written between the lines. Exports, "Photographic Goods," read thus:

For the ten months ending Oct., 1910.....	$4,803,751
" " " " " " 1909.....	3,453,971
" " " " " " 1908.....	1,083,613

In other words, the photographic exports in one year, 1908-1909, increased nearly 350%, whilst from 1908 to 1910 the increase was well nigh 500%. Verbum Sap.

The little table at the head shows the linear feet of moving picture films remaining in warehouse for the months indicated in 1910. Any manufacturer who will kindly assist me with such data as may help in disentangling piles of foreign statistics, will deeply oblige. Moreover he will help in a very important point, from his own viewpoint—the placing of America in her true place as a film producer. The place of the United States in this field is not to be neglected by foresighted men.

The synopsis of the Imp's pretty film, "The Empty Shell," speaks of "the mounted police." To all appearances the scene is laid in Province of Quebec, where there is no such thing. Whoever stimulates violin playing in a moving picture ought never to forget "to stop" the strings. A motionless left hand grabing the neck of the instrument is ridiculous—while supposed to be playing.

Itala, you must mend your ways—we admire and appreciate your work ,but the crowd wants to understand it. The finest work is no use if folk cannot follow the story. Your sub-titles are not lucid. In "Joanna of Braganza," what happened to the hero after he kissed his wife and child and went to the wars? was a subject that led to the wildest conclusions. You tell your screen story superbly, but you don't inform the audience as to what it is all about. I regret to see some carelessness too, "troop" is never spelled "troupe," nor "years" "jears." It is maddening to see such blots on works of art.

Suppose a man gets into the water and is saved and re-saved a few times—he wearing shoes—don't you think, Thanhouser, he'd leave some damp footprints when he landed?

Say, Solax, "which the (she) recognizes," is a rotten mistake in "The Girl and the Burglar." The letters are big enough. Besides with that style of sub-titles we are accustomed to look for strict accuracy.

I don't see why Powers need put on "Monte Cristo" "Approved by the National Board of Censorship," when they passed Pathe's "Battle at Redwood." Whoever passed that reel isn't much of a censor—without the word has evolved a new meaning.

I hope Pathe will understand the spirit in which I write, but truth is truth. Yo do not realize this is America. Your films lack the American spirt. and when you tackle Western, or situations like "A Cowboy's Innocence," this is evident all over. As I have said before, I say again: Your films look like translations. I am free to confess some of our people make "howling hashes" of some French subjects, but they are staged, etc., here. You are in the country. If I am not much mistaken one of your films in one part had a New York wagon, whilst further on the telegraph poles were such as I have seen in France. In other words, it was a cinematographic pot-pourri, or mayhap a better word is hodge-podge. Again I must vigorously protest against such things as occur in "The Battle at Redwood" where a man is tomahawked and scalped in plain view on the screen. The audience shuddered, and rightly. This is not the first torture you have put on the screen of late. The high standing of the old time Pathe and the fine scenic and educational films you have produced, makes an old admirer hate to see you producing such things. Where is that delicacy yet strength, that splendid innate power, combined with all that spells success of former days? Quien sabe?

An attempt is being made, it is said, to destroy or sell all the old patent models at Washington. Amongst these are many notable electric devices. Here is the cloven-foot of the enemy again. Once these things are got rid of. Oh! what a glorious chance for some wise man to claim first patents. I foresee "Wizards" by the score who will spring up and show how they invented everything that has a dollar in it. Smash the models and how the Trust will yelp in unholy chorus. Brother Friese-Greene keep your weather eye open.

Moving pictures have been accused of a good many things, but it remained for Missouri to discover a new and novel change. Missouri cannot get men for her farms at $30 a month. There is a man-famine in the land. Why? Men cannot resist the moving picture,

they love to see the Imp dancing, Bison frisking, American's tales, Reliance's dramas; they will not away from Ambrosio, Itala and Cines in their beauty, nor Great Northern in its virility; nor Powers and his home scenes and Thanhouser's poems; nor the red-blooded yarns of Atlas and Yankee with Nestor's good ones; our friends are too much for them. No farm for them where there's no moving picture show. What has the Missouri farmers done, why they are buying phonographs! No more the lure of drama and comedy on the screen. The tired hired man will now be lulled by Norma, Faust, II Trovatore, La Vestale, and La Sonambula, or even Wagnerian flights as voiced by Melba, Schumann-Heinck, Bonci, Caruso, or Tetrazzini. Poor moving pictures and the city's wicked wiles! Now will you be good? Meanwhile we will watch the fray, this rumor tells of; watch this grim fight between "canned" music and life on the screen. Watch with bated breath, yet with a sort of smug satisfaction in feeling phonographs may serve for slumber songs, but moving pictures keep folk mighty wide-awade.

A Cine Tour Through Mexico

By J. A. B.

"Mexico? Oh, yes, I was all through that country way down by Arizona and El Paso, and went to the bull-fight at Juarez! Nix on that desert country for mine."

This is an average American's idea of the republic to the south, and tallies pretty closely with his smile of unbelief when you remind him that the geographica larea of Canada is greater than that of the United States. There is no place on earth where lack of knowledge of other lands is more deplorable than in the States, and it has remained for that most modern educating force—moving pictures—to teach the American that Mexico is something more than a side-track out of Texas.

Armed with a (non-infringing) camera into whose hidden mechano-mystery none might look save the faithful, we were carried into the southland over the line of the Mexican National Railroad, first into a desert that seemed endless and merciless. The first twelve hours we remained in glorious oblivion of all things without, though acutely conscious of a sandy thirst within, and had a kindly feeling toward the Pullman Company. The well-known courtesy of Mexican officials to camera men was ours in great measure. The observation platform was given us for our sole use (we are not fond of the old system of riding the cow-catcher). There was nothing to see, and we saw it, as far as Aguas Calientes. Here we got our first glimpse of real Mexican life, and with some hesitancy brought out the "view-box." From this to Mexico City the guide tells of many historic associations. We pointed the lens at the place of Maximilian's execution, but left the scene to be featured by a Selig or Pathe—we were not looking for "box-office attractions" or "Films d'Art."

Near Zacatecas it got noised abroad that the moving picture men were on the train, and the engine got so puffed up it blew off a cylinder head. The next 300 miles was made behind a freight engine driven by a red-headed Swede named Tim O'Gorman.

Street scenes in Mexico City were so fascinating the index finger on the camera fairly raced around the dial until 300 feet of peons and parks and Indians was reeled off and stowed away.

Everywhere we were struck with the privileges accorded a camera man. An instance of this occurred at Toluca, where we were taking the races during the earlier festivities of the Centennial. The governor of the state ordered his aides to keep back the throngs on each side of the straightaway track, as the great horse race of the day was about to take place.

We began to remove our carefully placed tripod and magazine case, when His Excellency approached us personally, and in perfect English said: "Gentlemen, you are under no orders whatever; the camera men have the right to stand where they please." A voice from one of our company: "I love my New York policemen, but O you Gubernador!"

Surprises were in store for us everywhere. At the Shrine of Hidalgo, some 3,000 feet above sea level, film weighs heavy, especially when you are a mile or two from the railroad. Here, the soldier priest started the battle for freedom, with the most unpromising bunch of humanity that ever carried a hod (we mean sword), and here the fathers of the city of Toluca annually repair to do homage to their first deliverer. The speeches were very grand; we are sure of it, because the gestures themselves were such as would turn a Pathe group of actors green with envy. Then, too, did we not hear, in our honor, repeated cheers as orator after orator would declaim: "Viva los Estados Unidos," "Viva Inglateria," "Viva los Cinematographicas." When, after we had filmed the exercises, we promised the Hidalgo society a positive copy secured in a brass tube, that they might exhibit to future generations of patriots their rejoicing knew no bounds, and, but for a very strong resolve to return as we came, the altitude and something just as good would have played sad havoc with our perpendicularity.

Returning to Mexico City and finding we should have to economize on film, another surprise awaited us. We bought Eastman perforated film, negative and positive, not ten days out of the factory, and no conditions imposed either; we had a choice of English and French stock also, and—tell it not in the camp of the great ones, we could buy a moving picture camera over the counter just the same as buying a kodak. Lenses, too, of every variety worth while were obtainable at half a dozen stores, and it was good to see the Trust materials selling as they ought to do, on merit, side by side with others equally deserving.

* * * * *

If you have never been to Switzerland or Italy, then you have no standard of comparison with the little Mexican lake of Patzcuaro. You may enthuse over the beauties of the Thousand Islands, Lake Champlain and the little-known resorts of the West, but, while these are all beautiful they are not in the same class as Lake Patzcuaro. A day's ride along the narrow-gauge road from Mexico City brought us to Morelia, a city of contentment. This is no place to talk of patios and yards and flowers, but the pictures we obtained show some of the most magnificent iron gateways opening into veritable fairy palaces whose grim exterior would presage but a prison.

The American lays out his garden and sets his house back of it. The Mexican builds a wall around the whole business, and then makes the inside a home of beauty. From Morelia the little railroad winds through a Mexican Engadine to the shore of Patzcuaro. An English lord was on the train with his valet. He had wired ahead, don't yer know, for a "private cahr"—and he got it, so did we, and everybody else; it was the only car on the train save the "hog pen" for the peons.

Our best pictures here were made from the roof of the "private car," using the brake wheel as a tripod, and a dandy one too. With the camera inverted we reeled off the mileage strips of film with lavish extravagance, for who cares for money? The manufacturers are making it all anyway.

From the lake to the town proper is three miles. It is a continual climb; we took the six-mule car without the borax, and made the panorama on the down trip. This is run by gravity, and the mules, if time presses, are loaded in a flat car behind the other passengers.

We found a good picture show here, using an Al Pathe projector, dissolving views, music that New York cannot approach, and the picture machine placed outside the building, a brick or two being removed to allow the light rays to pass through. This struck us as an ingenious way to prevent insurance rates soaring skyward. The shows throughout the republic are run in tandas, or members. You pay 35 cents (Mex.) or 17½ cents U. S. money, for the complete program, and 25 cents or so (Mex.)for one tanda—consisting of about two or three reels. There is hope for Mexico, for she has passed the Centennial of her Independence without having fallen to the use—or abuse—of that modern monstrosity—the illustrated song.

True, one hears some of the most delightful Spanish melodies in the picture shows, but who shall compare such trifles as "La Golandrina" or "La Paloma" with a masterpiece of American opera like "Meet Me, Sweet Maggie, by the Peanut Tree," or "You Make Me Tired, I Am Thine"?

In Mexico there is a very rich class, and a very poor one. The first you seek out, the latter seeks you. We filmed a "muchacho" (boy) in the act of supplication, and could we but add to the indescribable sorrow of his mien the dolorous whine of his "Centa-a-a-vos señor," it would make a beautiful requiem for Patco when Friese-Greene is through with him.

Mexican habits are contagious. All work is suspended between noon and 3 p. m. This is siesta. The only trouble with us was that after the siesta it was rather late to work, so we quit at noon, and spent the rest of the day fishing. The moneyed Mexican is not a cheap sport. He would make many a Pittsburg chorus-girl attaché look like thirty cents. A rich "haciendado" living near Lake Chapala bought an American motor boat. When it arrived on the flat car there was no derrick near at hand capable of lifting it.

The Mexicans in their wisdom shipped the loaded car back to Guadalajara—the division point—to show the officials just what size of a derrick to send out. When all had been accomplished, the American agent said to the haciendado, "Don't you see that such foolishness as sending a boat to be fitted to a derrick has cost you over nine hundred pesos, all unnecessary?"

The Mexican blew a cloud of smoke from his cigarro and with an air of superb indifference, replied, "Si, señor, it is so; but I have nine millions more in the bank."

Mexico is a land of churches. As your Mexican negative is slowly revolving on the brass drum of your developing machine, don't be alarmed at a few black daggers appearing as high lights in every picture; they will shape themselves into church spires and towers and crosses.

From a mound at Cholula we made a panoramic view covering probably 190 degrees. So far, we have

Atoyac—A bridge with a village on it.

Just as it came into view someone cut into a pine-apple, and the "sound effect" and odor were too much for the camera man. When we had all tasted the fruit, we forgave him, and the Bridge of Atoyac remains unhonored and unstrung on the bioscope band.

Chicago Letter

Since the last issue we have added another film exchange to our already large list in Chicago, the new one is called "The Chautauqua Film Exchange" and is located on the 8th floor, 356 Dearborn Street, near Harrison, occupying several office rooms. Besides a large film department and exhibition room which is equipped with a latest model Motiograph machine and double dissolving stereoptican attachment. Miss Clarice Rogalla, formerly in charge of slide photographic and manufacturing department of The Laemmle Film Service, is office manager of the new concern and she informs us they are buying the product of The Motion Picture Distributing and Sales Co. and have started out nicely with enough customers to keep busy with for the present. Their principal efforts will be for church and lyceum business and have booked considerable of this business to date, so this is really a new venture in the renting line, as all their films will have to be doubly censored to satisfy the demands of the trade they are catering to.

We were handed a card the other day advertising the H. Davis Flim Exchange, of Watertown, Wis., in which he gives prices, one of which struck me as funny. It ran—Chicago run service, 12 reels, $12.00 pe rweek. Oh, you Mr. Watertown, I admire your admission of the kind of service Independent renters use in Chicago, when some exhibitors pay as high as $85.00 and even $90.00 here for Independent service.

Ben Turpin, of the Imp. Stock Co., passed through here Saturday on his way to the New York headquarters of the "Imp" after an extended trip through the West, picking locations on which to take future Imp. pictures.

He is the same old Ben we knew doing his "Happy Hooligan" act in vaudeville and with the Essanay Co., where he earned his reputation as a moving picture comedian, and we hope to see him doing his "Impish pranks before the Im, camera before longp" as he can hand a blind man a laugh, and that's going some in a moving picture.

The Globe Film Service was threatened in the big fire at 11 E. Madison Street the other evening, but as far as we can learn no great damage was sustained.

The Pastime Theater and the Casino Theater, located in this block, were full of people but were emptied in a very orderly fashion, which is a credit to the attaches of both houses.

Milwaukee Avenue had two fires last week, one at Steingood's and the other at Laemmle's house. No damage outside of the film, which burned in both places. Oh, yes, Steingood's operator lost his overcoat.

Joseph Hopp, president of the Standard Film Exchange, left for an extended trip through Florida. Overwork and close application ending in a nervous breakdown caused Mr. Hopp to take the vacation, which he well deserves.

A. H. Saunders, our big chief, boss and editor, is spending the fore part of the week with us and he is about the busiest man that ever stepped off the 20th Century in our Windy City. I wore out a pair of shoes trying to catch him at home at the Grand Pacific, and expect to wear out another pair keeping pace with him about town. He can keep more engagements in one hour than any man I have ever met.

Saw Monte Cristo, by the Parders Co., and it is a very clever adaptation of this tale, far superior to the one turned out by the Selig people some time ago.

The Chicago Censorship Board rejected three pictures during the past week and prohibited their use inside the city limits. "The Girl and the Burglars," Solax release, Friday, January 13th, was one; "The Vote that Counted," Thanhouser release, Friday, January 13th, another, and "The Blue Domino Disguise," Ambrosia release, Wednesday, January 18th, the third. Note the date of release on the two former ones and then say "Friday the 13th" is a lucky day, well, I don't think.

I read some argument in this paper several issues back on an article entitled "The Bad Film" or "A Bad Film," which showed an attempt at hanging under the guise of comedy, which was passed by the New York Censorship Board. Well, evidently the encouragement given this company by passing it made them attempt another and one even bolder, as they produced anr released a film last week in which a mountaineer kills his wife by shooting her and disposes of her lover by throwing him over a cliff. He then hides in the fastness of the mountains and holds off a poose by shooting holes in their hats, and in the last scene wakes up to find it was all a "dream." Of course it was within the pale of the law, as it was a "dream," but nevertheless it was a bad film as the murders were shown on the screen dream or no dream. I am not a member of the "Pan Club" on pictures, "The Kind Word Society" or any of the other various terms used for those who are eternally taking a fall out of the film manufacturer, but this particular film deserves a good roast and as yet has been overlooked by all "The Picture Pounders."

The Reliance Co. have gotten out photos of five leading actors from their stock Co. for lobby display and I must say they are "right up to snuff." If the manufacturers knew what great lobby display these photos make they would all put them out, as the patrons look for these company's pictures on certain days each week.

"The Empty Three," by the Imp. Co. last week, was a great story and had some corking good characters, especially the man who was guilty of the shooting. His acting in the court room scene was excellent. Miss Rhea was very good, too, but tube skirts and puffs in her hair did not harmonize with the setting, which was laid in the Canadian wilds.

Oh you Patent Co., asleep on the job once more; I know of a theater in the vicinity of 58th Street and Calumet Avenue using Gen. Film Co.'s service and in connection with their trust program on January the 16th, were featuring "In the Grey of the Dawn," a Reliance release of recent date. Of course you know a good picture when you see one, Mr. Exhibitor, and evidently you would sooner use an old Reliance picture than some of the new trust ones.

One good thing, "The Grey of the Dawn" was in good company as the running mates were of Biograph reels.

Mr. McIntyre, of the Associated Picture Schools for Scenario Writers, is meeting great success and is welcomed by pupils as well as manufacturers who are seeking good scripts.

As I am closing my letter I am informed that President Swartout and Secretary Scarlet, of the Chautauqua Film Exchange, who I mentioned further up in this issue, are leaving for New York to-day to complete arrangements with the Sales Co. and will buy twelve reels weekly to start. Their opening announcement, appears on another page.

On Tuesday, January 17th, a scaffold fell four stories from the new Columbia Theater now being erected at Clark and Madison Streets, killing one man and seriously injuring twenty others.

I notice a great number of Chicago moving picture theaters are running a slide advocating the political fight now being waged to reduce the gas rate to 70 cents. Managers who are catering to the public at large should be very careful as whether the masses who attend your theater are not of one opinion politically and it tends to injure your business when you try to inject politics into it.

Again, perhaps a great number of managers are not aware of the fact that the mayorality candidate who is running on this gas platform has openly declared through the Hearst papers, who are backing his candidacy, that in the event of his election he will "curb the moving picture show evil" (as they put it) and exclude children under sixteen years of age, and you all know what that would mean, so why try to further a man's platform who will tie a millstone around your neck.

Read what "The Man in the Baths" has to say about "Blue Law Politicians" and what they have done to the picture shows of Hot Springs.

J. J. SULLIVAN.

From Our Western Correspondent

Hot Springs, Ark., Jan 18.—Theatrical or moving picture companies on the road would do well if they give Benton, a little town thirty miles from here, the go-by, provided there is numbered on their roster any negro employees. You see, the African is not very popular in Benton, where, it is said, there is hung a sign, which reads:

"Nigger, don't let the sun set on you here."

They usually don't. Last Friday the Blue Ribbon minstrel company, a strictly colored organization, was booked in Benton. Neither Vogel, Fields nor Dockstader, or other real "Minstrel Kings" need worry so far as this attraction is concerned. Quite a number of Benton's citizens saw the show. White men and boys began "guying" the performers and, not content with this, when the show was over laid in wait for the men and women of the attraction.

One white man, as yet unknown, fired his revolver in the air, while others began stoning the performers. The colored people ran and the crowd followed. They were overtaken and one of the company, Earl Wilkes, of Peoria, Ill., was killed.

Sounds pretty rotten, doesn't it? This mob then stabbed and beat William Penny and his wife. The negroes had done nothing to cause the attack. They were on their way to their boarding houses. Wilkes, when overtaken, begged and pleaded with his captors to be permitted to go about his business and prayed those beating him to spare his life. The crowd, when the negroes started to run, commenced firing their revolvers in the air. In all over one hundred shots were fired. None of the negroes were hit. The attack has disgraced Benton and the state. Prosecuting Attorney Wood, of this city, has charge of the investigation, which will be a thorough one. It is said that when the coroner's inquest is through that some very well known men and boys of that place will find themselves in most unenviable light.

This is not the first time the negroes in Benton have had trouble. Let a strange negro go there and it is not an uncommon thing to have some native draw a "38," point it at the negroe's feet and make him dance and fly out of the town. So, Mr. Manager, if you have negro help with your show and Benton booked, take a good tip: get rid of the colored feature or cancel Benton.

The exterior of the Scenic has been re-painted in white and gold and presents a very pretty appearance. The management of this house took a step in the right direction this week when it announced that Saturday matinees in the future would be free for the children of the public schools, at which time they are going to make a special effort to get pictures of exceptional interest along educational and foreign lines. They believe that moving pictures is one of the most important educational factors of the day. They know that on the picture sheet are seen views of foreign countries which the geographies mention, while historical subjects are shown with great regularity. This is the first house in the city to endeavor to get in close contact with educational features for the benefit of the school children, and the Scenic deserves hearty commendation for having taken this matter up in the liberal way it has. In passing, it might be wel to mention that the pictures at the Scenic cannot be surpassed by any house in the city. Its machines are kept in first-class condition; the light is excellent; the picture steady as a rock and taken all in all, always worth looking at.

Christie Otto, a well-known moving picture operator of this city, who left a few weeks ago with David Osman, of Baltimore, to enter vaudeville, was obliged to cancel his engagement in St. Louis, owing to an attack of rheumatism. The team was known in vaudeville as Otto and Osman, "the black and brown of minstrelsy," and the act made good, too. Mr. Otto is a bright and intelligent young man of most pleasing appearance. He possesses talent above the average and, should he continue in the theatrical profession, is bound to win success.

There's a manager in Texas who is trying to capture Carl Hansen, the crack trap drummer of the Lyric, whose fame has extended to all parts of the United States. This gentleman has made Mr. Hansen an exceptionally good offer, which he is thinking seriously of accepting. I saw Pathe's hunting picture at this house during the week and in the scenes showing the hounds one could almost believe the pack was on the stage, so realistic were the effects worked by Mr. Hansen. He is "some drummer," believe me.

There were quite a number of good pictures came to this city during the week. We liked immensely Essanay's "Bad Man's Christmas Gift" and "A Gambler of the West," but the Eclipse reel, "A Mexican Romance," contained acting that was as rotten as the scenery, and effects were beautiful.

Edisen did very well with "The Romance of Hefty Burke," and very bad indeed was this same firm's "Eldora, the Fruit Girl." Poor "Robert," you have my sympathy. It wasn't so much your fault as it was the part you portrayed. Vitagraph sure "de-light-ed" the local "cops" when "Clancy" came to town. It was an excellent picture, and their "Crazy Apples" reel was all that its name implied. As a laugh getter, it was a hugh success.

After being dark the entire week, the Auditorium played a nice line of attractions the past few days. "Arizona"—rather old, I grant you, but still popular, was here for the "steenth" time and gave satisfaction, and "The Blue Mouse," headed by Grace Merritt, cause us to sit up and take notice. George Ade's "Just Out of College" also had a look in to good business and "The House of a Thousand Candles" illuminated the theatrical bookings at this house in a most satisfactory manner.

Will Lacey, comedy bicyclist, presented a very pleasing act at the Princess during the week, as did also the Davis Imperial Trio, musicians and fun makers; "Stung," a comedy sketch by Wanzer and Palmer, also went big, and Jack Marshall, mimic and comedian, received numerous recalls. The headline act of the week was John, Bertha Gleason and Fred Houlihan, in a potpourri of dance and music, and it deserved to be featured.

Considerable interest was caused when "Arizona" announced a Sunday show. It was billed heavily for matinee and night production. Now, if Sunday had fallen on April 1, this would have been a winner, but as it was there didn't seem to be a rush for seats. No, gentle reader, there was nothing doing this Sunday, nor will there be for some time to come, unless Judge Wood has a change of heart, which does not seem likely, or until the legislature can amend present laws, which seems improbable. I am informed, however, that the racing element will endeavor to shove through during the present session some very liberal and classy legislation, and if this passes, all will be well, for if there are two things that are almost a necessity here it is horse racing conducted under legal supervision to assure a square deal and commission government, the latter of which is coming forward by leaps and bounds. The season is now on in full blast and every train that comes into the resort is jammed with pilgrims.

THE MAN IN THE BATHS.

SEEN ON THE CURTAIN

By Walton

The Empty Shell—(Imp).—It is a fragrant with the breath of the forest. It is vibrant with the spirit of the woods; one hears the scrunch of the zero snow, and feels the keen bite of the frost-laden air. It is the open in the wood fastnesses, it is life amongst the habitants. As the film sped on I walked once more, in memory, with Jean Baptiste and Noel Toussaint away back in the wilds of Lac Tremblant. The staging suggests Canada and her winter glories in "Kebec"; suggests it with potency and vividness. I was glad to notice closer attention to details, such as the wind effects in the hut. One who has faced it could have said something about below zero snow when doors open. The story is wild but sustained. The empty shell is cleverly used. The judge's actions altogether too exaggerated. The acting of the conscience stricken murderer at the trial, when the innocent man is condemned, markedly noteworthy. The climax when Jean is saved, turns upon a tender incident well worked out. The close simple and effective.

Lucy's Lover—(American).—A satisfactory production on the whole. It kept the people interested.

The Borrowed Flat—(American).—A most amusing, Salamagundi; one sharp young man tries to "best" his chum and gets "badly left." All is due to the mystic April 1. Lots of laughs from the crowd.

Joanna of Briganza—(Itala).—A splendid reel, full of life and interest. The staging, the details, the acting, the photography, all of the best. There is no "skimping," the crowds are crowds, the troops are not a handful, but convey realistically the idea of masses in motion. The story is one full of dramatic possibilities, which are skilfully used. The last scene where parted man and wife face eah other, with a son, well-nigh a paricide, and his fiancee who has "lost father and country" thrills with passion. The cloistered place for a tortured soul, is a sweet picture.

An Indian Trapper's Prize—(Bison).—An Indian finds a sweet maiden in his traps. A prize that he determines to

hold—she nothing loath—and through all manner of troubles and trials does hold. A vigorous, living presentiment of the Red Man and his ways. The scenery is well chosen; it fits in.

Everybody Saves Father—(Thanhouser).—An amusing sequence of mishaps in which father figures. He's the father of a pretty girl, with a string of admirers who make no real headway. One genius topples father into the water and then proceeds "to save" him—the other geniuses in turn cause father to fall into the water again in order to be "re-saved." The last genius feels sure he has won. Meanwhile The man and the girl slip off and get married. When all meet, lo! explosion and explanation. A laughable, clean, live film.

The Only Girl in Camp—(Thanhouser).—A winter in a camp and only one girl. A trio of swindlers happen along and by means of a lecture get the whole man-crowd into one room, only to be held-up and robbed. The girl scents mischief and putting her father's bear traps outside the lecture room, collars the gang and their booty. All sorts of thrills and excitement—but good, honest, sane ones.

The District Attorney—(Powers).—If you wish to see the suitor with a yellow streak eliminated and the girl get the right man, here's the film. Besides there's a "black hander,' an infernal machine, a dynamite explosion and a sturdy old District Attorney that lives to bless his daughter and send Mr. Mafia to jail. You won't go to sleep while this is running.

A Tip to Husbands—(Powers).—A piece of good-natured nonsensicality that is full of laughs. It is not often that young lady gets "left," but she does this time. She ought not to, that's where the fun comes in. The husbands laughed, as to the "better halves" in the theater they looked grim. Mayhap Powers, pictured life a little too realistically. A real funny story, well produced.

The Creek Claim—(Bison).—A real live story of a gambler and his wife, that jumped the claim of a prospector; moreover shot him. The gambler's wife rides off to register, so does the prospector's wife—in a wagon. Then comes some Bison riding and driving and some scenery worth seeing. The wagon breaks down and the two young women, who do not know each other—ride off on one horse. The right woman registers, then the fur and feathers fly. At last the "boys" collar the gambler and the "winged" prospector wins out. The story goes with a rush, no synopsis wanted. A first-class red-blooded yarn such as live folk applaud to the echo.

The Vote that Counted—(Thanhouser).—A well-conceived and produced story of the political underworld of legislative thugs and scoundrels. The reel had a warm reception; it was released at the psychological moment for us. A boss cannot buy a Senator, he employs a thug to "fix" him. The train scene and the chloroforming is all to the good. The distaught mother is told and the employment of the clever girl detective follows. The scenes on the hand-car amidst the snows are novel; the arrest of the thug well done. The arrival of the Senator in time to defeat the gambler's bill and the arrest of the political blackguard warmed the audience up. The film is a mighty good presentation of what, alas! we know too well. We don't get the climax, that's the trouble!

The Girl and the Burglar——(Solax).—The whole staging and so forth is well done—I expect this. The story is a good one, and the arrangements are good, too, so also most of the mechanical end. The destruction of memory by a blow is deftly used in the plot. The story moves along smoothly, hangs together well and altogether the reel is an interesting one. It is out of the dull, monotonous rut and deserves well.

Monte Cristo—(Powers).—A satisfactory production giving the salient points of the well-known romance carried out on the Powers' line. The dramatic points, throbbing with intense passion, are well handled and the emphases necessary to the understanding of the tale creditably portrayed. Of course, backgrounds for Monte Cristo are a very difficult nut to crack. Lovers of the great novelist will find this reel one worthy of attention. There is a marked improvement in this firm's output.

On Kentucky Soil—(Reliance).—A story laid in the borderland in Civil War times. The very first picture plunges into the thick of the soul agony where father and son go on opposite sides. The staging and work of the actors, especially of the father in the last scene, noteworthy. The agony of the Union father when he discovers that he is protecting a Union soldier who has slain his son—a Confederate—is a fine piece of work. The funeral pyre is dramatic, but what about the man in the box? A little more of the joyousness of life would be well in this firm's releases. All life is not "gray," there are glints of sunlight.

The Recall—(Itala).—A piece of humbuggery turning upon a man who tells his wife he is going to serve his thirty days in the army—and then does far from it. His wife goes to look for him in the barracks, where there is much of the amorous side of things, as Italy does it. There are laughable situations, but the whole story on this side the Atlantic, lax as we are, leaves a nasty taste in the mouth.

Skiing on the Italian Alps—(Itala).—Beautiful scenery and very fine photography. The Norwegian films are better, as is natural, for the home of the ski is Finland, Sweden and Norway.

A Simple Rustic Tale—(Gaumont).—This title covers the whole thing. There are fine selections of French pastoral scenes; real old folks and a pretty girl who affords the love motif. There are discords, a clever mother and the end where peace reigns. All conceived and carried out with Gaumont's dainty beauty that is withal strong and vivid.

When a Man Loves—(Biograph).—There's a father with a pretty daughter, who is in love with a village lad. An old friend of the father turns up with "money to burn." The father foresees a possible very desirable son-in-law. The young folks plan an elopement. Alas! that night the father locks his daughter up and puts his friend in her room. When the midnight swain arrives, this arrangement causes all sorts of fun. The father's friend—who really has a very tender spot for the girl—swallows his disappointment and helps the young folks. A right merry story, very acceptably presented.

The Gardener's Ladder—(Edison).—An old gentleman who acts like an escaped lunatic, causes considerable fun by thinking his daughter has eloped when he finds a gardener's ladder near his window. As usual woman triumphs whilst the audiences laugh.

The Sophomore's Romance—(Essanay).—A rattling, good, clean, humorous yarn with laughs in it.

The Hills of Corsica—(Gaumont).—A fine example of a run on the railroad that meanders through the hills and skirts the Mediterranean.

A Child's Plea—(Gaumont).—A Yule-tide tale full of the spirit of the season. "A little child shall lead them," vivified with a beauty that speaks for itself.

A Cowboy's Innocence—(Pathe).—The Mexican rascal manages to make the cowboy appear a cheat. A little Indian girl knows the truth and follows the outcast to tell him. By her he sends a mesage to his sweetheart only to be seized by the Mexican. There are all sorts of excitements and fights, but the end is all right. The ranch sports are good. One lady suggested that prince of such matters—the Bison.

The Bolted Door—(Kalem).—A heart story. A young girl rather than wait for her lover, marries an elderly suitor, who is rich. Afterwards she meets her old-time sweetheart, when he is prosperous and the guardian of a motherless niece. The old love flames up. She rushes to the child when sick. The mother heart throbbing. On the precipice edge the man does not only—as the synopsis says—bolt his heart, but he turns her out of the room and bolts the door. Kalem does not exploit problems, but upholds the clean, the honorable, the true—at all costs.

Wood Carving at Brienz, Switzerland—(Eclipse).—Interesting inasmuch as it shows in detail a little known art. The cutting of the eagle and the final result, very good.

Washed Ashore—(Eclipse).—The subject is simple, but the handling brings out and touches upon the depths of life. Two simple fishers find a treasure, avarice develops in one upon the division of the spoil; he sleeps and a dream reveals what might be. In the end the two men hand all to the Harbor-Master. There's more in this short reel than appears at first. It deals with the higher morality and ought to be appreciated. I wish to commend highly this thoughtful production.

Fire! Fire!—(Melies).—A very amusing tale of how suffragettes demanded recognition and being given charge of the fire department, what happened when set to work.

Crimson Scars—(Melies).—How a little girl with a heartless mother, wins the attention of a "star" and then when the theater burns she saves the "star" but bears scars. In after life, when success comes, the "crimson scars" are laurels of honor. A very prettily worked out story that certainly will appeal to the heart, everywhere.

The Home of the Seal, Peru—(Edison).—The sea scenery is superb. The workmanship excellent.

A Western Night—(Edison).—Thank you, Edison, for that production. It's crammed with teaching, and is worth ten thousand of the so-called sermons. The heart of gold under the rugged and uncouth outer man is brought out splendidly. Brought out with no sanctimonious cant, but with the saving grace of humor. The dainty Eastern girl, horror stricken in the rude Western bedroom at the noises made by a rough Westerner in the next room, is cleverly shown.

His grotesque attempts at being quiet when told a lady is near, are honestly funny. I regret to say he drinks whiskey. Then comes the climax: At some extra noise the girl jumps up and looks through the keyhole; lo! the ruffian on his knees. In a moment her fears are gone. The theater was laughing till the keyhole scene, then the silence of hearts touched. Edison, I would that film were shown wherever there is a screen. It is one of the finest pieces of pathos, humor and basic teaching I have seen. No Sunday-school or church is there that would not be the better for seeing this terse, manly and godly film.

Shadows of the Past—(Selig).—Love misplaced, a life broken, and then a meeting after many years under peculiar circumstances. The story is like a stormy sky shot—not with light—but lightning. It is thoroughly human, but mostly on the tragedy end. Lessons there are a-plenty and well handled.

Land of Monkeys and Snakes—(Pathe).—A fine, colored and realistic film dealing with the tropic Isles of Sunda.

Evils of Betting—(Pathe).—The acting good and the background also, because they are the real thing. The downfall of the better all well and good, but the stealing business and how found out ends a little "up in the air."

In the Days of Chivalry—(Edison).—After seeing this film I read the synopsis and learned this "will undoubtedly be considered the art film of the month." I don't agree with this one scrap. The story is founded upon one well known to the folk-lore student—let that pass. The heroine was all right, but please remember to put people into armor, etc.,—never matter of what century—does not consequently imbue the wearer with the "spirit of the age." Next, cells, throne-rooms, portcullis, flanking towers and moats cannot be painted—not in a work of art. Moreover, a captive in a tower, flanking the portcullis is doubtful—very. The pirate attack is theatrical; the architecture of Carthage dubious. It is an old story, fairly well told by moderns, but as a work of art—that's different. There are firms whose films are a delight in this sort of thing. I would advise Edison to do—as we all have had to do—for years with the real thing before moving picture were heard of—go and sit at the feet of Gamaliel.

All Is Fair in Love and War—(Vitagraph).—A delightful piece of real humor where two Vitagraph kids do their parts mischievously well. It's out of the rut and sure to be hailed with lots of laughs.

An Arizona Romance—American).—The ostrich farm was a great hit apart from all else. The story is vigorously presented. The actors act so well that an audience grips their individual traits easily. Love triumphs and the girl with the black and white stockings by her antics with the solemn-faced, dignified dude gets the laughs. As I watched this reel, an old scene jumped up from the by-gone. Many years ago I was with a well-known musician in one of the old world's great cathedrals. It was the end of the service; the great organ and the choir together were rendering the "Seven-fold Amen"; piano, pianissimo, till at last it was simply breathed over our heads. "Do you know," said my friend, when silence fell, "what strikes me about the softness of that music is, you feel it has latent power enough to burst forth in such strength as to split the very cathedral walls!" My friends, I felt to-day you have a magnificent power somewhere, but as yet it's latent; yes, latent.

Mother's Portrait—(Eclair).—This film was enjoyed by the audience. The story, while not new, is deftly handled and sustains its interest. It is thoroughly French in every way and so I need say nothing as to acting. There is pathos and a very capable little house-daughter. A dog, too, plays his part well. In the end all is peace. Anything about mother always strikes home.

Their First Misunderstanding—(Imp).—I went on purpose to see this film and afterwards hugged myself that I did. There wasn't a seat empty that I could see in the Fourteenth Street Theater, so one got a fair idea of what the crowd thought. The reel was a solid, undoubtful success. Welcome, "Miss Mary," you surely are a "darlint" and got a welcome that you deserved. Didn't that audience laugh! The staging, acting, photography, everything was all right. The humor of the bell ringing arrangement and the furious dash of the jealous husband to see who had arrived filled the theater with laughter. The discomfiture of the poet is great. Miss Pickford was a real woman and carried the great audience along with her. The last scene where she snuggles up against her husband's coat and the final make-up suited us all.

I wish to congratulate Imp on a production that is worthy of its standing. The story has all the elements that spell success, and the New York crowd I feel sure, but expressed an opinion that will be echoed and re-echoed wherever this delightful film is shown.

Dante on the Curtain

The Milano Film Company undertook a task of no ordinary magnitude when Dante was chosen as the subject for a film. It appears to have been a great success from the way the work has been lauded by these competent to judge the matter, not only from a cinematographic standpoint, but as students of Dante able to criticize from the all-important standpoint of interpretation. As an educational endeavor, especially when praised by the National Dante Society and many other institutes of art and literature, the film is a notable addition to high-class cinematography.

The production is the result of some two years of hard and conscientious labor under the direction of such experts as Francis Bertolini, of Dante fame, and Chevalier Joseph de Liguori, assisted by numerous other experts, not forgetting that Padua supplied the man who overlooke dthe art end.

Another point of great interest is that a well-known composer has written special music to accompany the pictures.

We congratulate our Milano confrere, and sincerely trust that the labor and anxiety entailed by this production may meet with that hearty reception which the immortal Dante ever meets the world of thinking men and women.

So far as the business end is concerned it is enough to say that things are in the hands of Gustavo Lombardo, Naples, for we all know that means promptness, honor and courtesy.

MOTION PICTURE DISTRIBUTING AND SALES CO. "EMPLOYEES' BALL"

We beg to call attention of all moving picture men in New York and vicinity to this ball.

On February 3, 1911, at Alhambra Hall, 126th Street and 7th Avenue, New York City.

The employees at 111 East 14th Street are exerting every effort toward the consummation of an event that will be remembered as a great social event of the moving picture industry. Manufacturers, exchange men and exhibitors are lending their support to make it a success. The affair is under the direction of the following well-known gentlemen: C. P. Fearing, president, one of the Sales Company office force; John Ward, vice-president, shipping clerk; Joe Miles, treasurer, cashier of the Sales Company, and Herbert Taylor, assistant shipping clerk, and Charlie Abraham, salesman for Empire Film Exchange, general managers and originators of the ball. The officers anticipate an attendance of from 600 to 700 people, and the affair is expected to cost in the neighborhood of $500. Every Independent manufacturer is to take a box in the balcony, which will be decorated with his individual banner, suspended therefrom. Particular interest will attach to the presence of all of the members of the moving picture stock companies. A feature that will appeal will be the singing of the latest song hits by singers especially selected by several of the leading song publishers.

Stauch's Orchestra of fifteen pieces, from Coney Island, under the direction of Al. Furguson, will render an attractive musical program. Intermittent dances will be held up to 11:00 p. m., after which there will be given a program of 24 dances, one for each manufacturer, with appropriate airs for each.

The personnel of the reception committee is as follows: G. C. Ryan, J. Hoffmire, F. E. Gribbon, E. S. Sutherland, T. Lewis, A. White, E. G. Brown, M. and J. Pivar, and R. E. Burns.

MOTION PICTURES MADE IN CHICAGO

Within a decade there has grown up in Chicago an industry which, small in its inception, now reaches out to all parts of North and South America, and which gives promise of as rapid development in the future as it has known in the past. This industry is the manufacture of moving pictures.

Chicago is the only city west of the Alleghanies, with the exception of one plant at Los Angeles, where the motion picture is manufactured. In Chicago are located some of the principal manufacturers, while the smaller ones in the city, who are not a part of the so-called moving picture trust, are as numerous as mushrooms.

Although there are more manufacturers of moving pictures in New York, Chicago is the headquarters for the in-

dustry in the United States. This is due largely to its central location, which gives it an advantage in the distribution of the films.

Two large factories, employing about 200 men each, including the camera men and artists, are constantly operating in Chicago, turning out an average of ten films weekly, which is one-fifth of those manufactured in the world.

These films and pictures are obtained at a great expenditure of money, the estimate being that $10,000 is required to produce the ten films manufactured in Chicago. The cost of the individual pictures, however, varies greatly with the details required in their production.

Many Scenes Made at Home

Palaces are built in Chicago, mazes of mystic delight, the replicas of those old homes in which resided the feudal lord and baron. Running waterways such as are seen in Venice in their settings of Latin romance, are flowing gently through the yards of the moving picture factories, and swift-moving gondolas, with their gondoliers in fantastic costume, are paddling in and out among the devious channels. Business streets are there, and the characters who represent many of the slap-bang comedy scenes, which appear on the canvas of the 5-cent theater, haunt the doorways and chase in hordes after some poor unfortunate whose mishaps afford the amusement of the moving picture audience.

But when it is necessary to go away for the scenes desired the expense is a matter of no consideration. Moving picture manufacturers in Chicago have parties at present in South America, in Florida, and in numerous other parts of the Northern and Southern hemisphere. If it is desired to obtain a scene among Seminole Indians the moving picture man with his camera goes to their reservation in Florida. If it is the Creek Indian that is wanted, he goes to Oklahoma, and he likewise goes West for a scene among the Apaches. Modern dramas are presented, great historical scenes depicted, and the moving picture man is everywhere to take scenes which will be interesting or of educational or historical value.

Chicago Spends $12,000 a Day

Chicago people are themselves strong supporters of the moving picture shows. There are 650 moving picture theaters in Chicago and fifty vaudeville houses which exhibit them in their performances. An estimate of the daily attendance at the moving picture shows is difficult to obtain, but 159,000 is considered a minimum. As some of the theaters charge only 5 cents' admission, while others charge 10 and some 15 cents, an average admission price of 8 cents is considered fair. At this rate Chicago spends $12,000 daily on this form of entertainment.

From the foregoing figures, which are only estimates and considered to be far from the maximum figures of what is done in Chicago alone, it is easy to see that the manufacture of moving pictures is a profitable business. It had its beginning in France in 1893. Three years later a concern in New York began the manufacture of pictures and 1897 saw the inception of the industry in Chicago.

The beginning was crude. Only the simplest kind of pictures were attempted, and those at as little cost as possible. It was felt to be much of a venture, and the manufacturers were indisposed to risk any more capital than was necessary in the scheme. The first pictures were exhibited in vaudeville houses at the end of the performances.

Industry Grows Rapidly

But ten years brought a remarkable change. Early in the beginning of the new century interest began to be aroused in the moving pictures. They began to be used for educational purposes and people found them an inexpensive form of entertainment. Moving picture shows sprang up, and in 1905 and 1906 they spread over the country like wildfire.

A new impetus was added to the manufacture, and American manufacturers who had never attempted anything on an elaborate scale now began to enter into competition with the manufacturers abroad. Previous to this date the finer pictures exhibited came from France; now began the manufacture of the higher grade of picture in America.

People began to tire of the slap-bang kind of picture and to demand something better and more suited to an educated and refined taste. But to furnish the pictures demanded meant the employment of ingenuity and brains. Consequently the manufacturers turned to well-known writers to furnish them the material they needed.

Ten prominent writers are now in the employ of Chicago manufacturers. Their work requires a skill which, it is asserted, is superior to that employed in the writing of stories, because they have to depend to such a large extent on the details of movement and expression in their scenes rather than on conversational methods. When a historical scene is to be depicted they study the literature of the day and then depict accurately scenes that will give as nearly a faithful representation as possible.

Directors Are Able Men

Hand in hand with the writers come the directors of the pictures, who are of the highest artistic ability. These men have been the producers of drama, musical comedies and other productions which require a special talent. They take the work of the authors and practically dramatize it. Some of the actors in the scenes which are daily thrown on the canvas are put through many rehearsals before a satisfactory effect is produced.

The camera men also must be adepts in their special line. They must have a perfect understanding of atmospheric conditions and must know exactly the intensity of the light in which they are operating. For this purpose they are supplied with light meters, which measure the light exactly as an electric meter measures the electric current or the gas meter measures the gas.

In the beginning, a little more than ten years ago, there were not 100 theaters in the United States exhibiting moving pictures. Today there are more than 12,000 theaters exclusively for moving pictures. Chicago manufacturers predict that another ten years will see this number grow to 25,000.

Sees Great Future for Films

"The moving picture has come to stay," said one of them. "Why shouldn't it? Can you beat it for educational and historical value. Think what it will mean to have exhibited in schools pictures of great historical events, for the school children to see the great actors on the stage of life exactly as they moved and lived."

Schools throughout the country are using the moving picture more and more in education. Many schools, some of them in country districts, have weekly exhibitions of films of educational value, and the colleges are using them regularly.—Chicago Tribune.

NEW YORK WORLD SAYS:—

More than two hundred thousand people in New York see moving picture shows every day. The placing of these shows of the masses of the people on a higher educational and moral plane has been followed by an increasing patronage.

This is the way we like the big dailes to speak.

RAILROAD INNOVATIONS

Our Pittsburg correspondent sends us the following information, which will interest the whole industry:—Commuters who use the big Union Station of the Pennsylvania Railroad in this city will no longer be bored while waiting for trains. The announcement was made that moving picture shows will hereafter be presented to them in the station. The innovation met with instant favor from railroad officials when it was broached a few weeks ago, and negotiations are now being conducted with moving picture interests. The apparatus is expected to be installed in two weeks. The films will be changed daily, but the railroad officials propose to act as censors and to eliminate all objectionable pictures.

"There will be no pictures of train robberies," said Albert Swinehart, who is in charge of the Pennsylvania Railroad detectives, "nor of train wrecks. It would leave a bad impression on the minds of the travelers."

The innovation will despense with the raucous-voiced train callers, for five minutes before trains leave announcements will be thrown on the canvas on which the pictures will be shown.

The New York World commenting on the innovation remarks:—Such interesting and instructive shows must be a great success in Pittsburg. Then, it is fair to presume, the paternal Pennsylvania will give them in its station here. It is a vast place, that station, but it needs no prophet to foresee that it is not half big enough to hold the audiences that will gather to the free picture shows. Each audience will never change; New York families will bring along lunch-baskets, buy railroad tickets to One Hundred and Twenty-fifth Street or Long Island City or Hoboken, throng the station and revel all day in perfectly good and moral films—and new films daily.

The announcement will flash on the canvas:

"Next train for Sunnyside-by-the-Sea, Celestial Abodes, People's Paradise and all other towns on the North Shore of Long Island will leave in five minutes."

And all the commuters who should hurry home to dinner will smile at each other and say:

"We will wait for the next train."

The last way train out will be the only one filled. Of course other railroads will enter into competition with the Pennsylvania. The New York Central may invite commuters to a free horse show; the Central of New Jersey will give a continuous minstrel show, perhaps, and the fascinating Miss Phoebe Snow will skirt-dance—

Day and night
With all her might
For the Road of Anthracite.

MOVING PICTURE DIAGNOSIS

The new "heart station," or laboratory for the study of heart disease at Johns Hopkins University Hospital, has been enlarged by the installation of a wonderful apparatus known as the electro-cardigraph. This instrument, which recently has been perfected by a Dr. W. Einthoven of Leyden, Holland, is designed for the purpose of investigating the heart action of patients without removing them from their beds.

It is known that each beat of the heart gives rise to a series of weak electric currents, ranging in intensity from one ten-thousandth to three-thousandths of a volt. These currents are too feeble for the ordinary galvanometer to record.

The instruments devised by Dr. Einthoven consist of a delicate filament of quartz or platinum about one 12-1000th of an inch in diameter, suspended in the magnetic field of a large and powerful electro-magnet. This filament is so fine that the slightest current from the patient's heart causes it to sway to and fro. A powerful arc light which is placed behind it causes its shadow to be thrown through a powerful magnifying glass upon the moving film of a camera which records each movement. Then by comparing the film with one of normal heart movement the exact trouble of a patient's heart can be accurately diagnosed.

"The heart station" is under the charge of Drs. Lewellys F. Barker, Arthur H. Hirshfelder and George S. Bond. These physicians predict that with the new apparatus many forms of obscure heart trouble will be successfully diagnosed. The distance of the patient from the station is a matter of little importance, 100 yards or a mile makes no difference. It would almost be possible for a doctor to sit in the station and feel the pulse of every person in Baltimore, provided the conditions were fulfilled.

So says Boston Herald.

DALY THINKS HE HAS IT

R. W. Daly, a one time power in the moving picture world out Chicago way, is now interested in what is said to be the best moving picture machine outfit that motion photography has ever known. Daly is one of the pioneers in that line, and no matter what inventions may appear, he always has something which "goes it one better." It appears now, judging from Dick's conversation, "they must all step forward and see the boss."—N. Y. Review.

MOVING PICTURES IN MEDICINE

The Hospital, London, Nov. 19, 1910, has the following account of a demonstration made in St. Thomas' Hospital in London. Great possibilities for demonstrating pathological and psysiological problems are opened by the report.

"The first series of films were concerned with the behavior of trypanosomes [certain disease organisms]. The enormous magnification did not entail any sacrifice in clearness; and it is no exaggeration to say that the films were watched with a remarkable intensity even by those to whom the movements of the organisms were already familiar. The contrast in the activities of the trypanosomes in a normal and in an immune serum was exceedingly well brought out. The trypanosomes were seen in the one case to pass close to the leucocyte with impunity, while in the other case, no sooner had a trypanosome approached within the sphere of influence of the white cell than it was irresistibly drawn nearer until contact took place. The subsequent struggling and lashing of cilia, so distinctly shown, could easily be followed until all motion ceased. Films showing clearly the details and movements of spirochætes formed an ample justification of the ultra-microscope. This method of dark-background illumination of fresh specimens has made possible the reproduction of these wonderful studies of those hitherto so elusive organisms. Among other very successful films shown were those of agglutination reactions; of hæmolysis, in which the at first boldly outlined red blood-corpuscles disappeared completely from view with startling suddenness; of the circulation of the blood in capillaries; and the slow but sure engulfing motion of amœboid corpuscles. Some more 'popular' films were afterward shown, depicting laboratory scenes, such as the inoculation of a mouse with the trypanosome of sleeping-sickness, and the somewhat humorous pictures of the life of a laboratory ape. The projection of many of these films before lay audiences is probably an event shortly to be expected; indeed, we believe already some seven years ago certain films of the circulation of the blood and the typhoid bacillus were shown at the Alhambra. The education of the public mind in this way should do much to destroy the effect of the fabulous tales of vivisection horrows and to make 'understandeed of the people' the realities and the enormous value of laboratory work."

BOUGHT PICTURE SHOW, NOT MINES

Mrs. Carrie S. Bean, who gave R. Lee Van Wormer $6,000 in March, 1910, for the purchase of Califorina mining land, and who afterward gave him $30,000 more for the development of the same before going West herself to investigate the holdings, won a victory in the Supreme Court, the records show, when it was decided that a defense Van Wormer has made against a suit she instituted was not acceptable.

Mrs. Bean's trip to Marysville, Cal., where the property was located, showed her that her agent had invested much of her money in a moving picture show instead of machinery for the mine.

Van Wormer in his own defense lodged a counter-claim calling for $50,000 damage to reputation and for $500,000 for loss because Mrs. Bean did not let him alone in Califorina. Justice Platzek failed to agree with him and said there were no merits in the counter-claim. Judgment for $7,022 was entered.

CORRESPONDENCE

Wanted—An Educational Film Exchange

January 14, 1911.

Editor Moving Picture News.

Dear Mr. Saunders:

It is no use kicking about the "cowboy and Indian" pictures shown in our theaters: as long as the public shows its appreciation at the box office manufacturers will continue to make them. It is interesting to note, too, that even in classic London, where all that sort of thing, don't you know, is not good taste, the Western drama films (more film than drama) draw the crowds.

The public does not attend a nickelodeon for education, unless that education be very well disguised.

But that the moving picture will enter upon the educational field not as an adjunct to, but as a part of, the training of the people from kindergarten to university, is a self-evident truth.

The U. S. spends more money than any other country on the education of her people, and, even though some of this money finds its way into channels for which it was not intended, the school education is about as good as any in the world.

In England, moving pictures have been in use in many of the common schools for years, and there is at least one picture exchange that never rents a film to a theater, depending solely on schools, universities, clinics, and other institutions.

The difficulty in the way of adopting moving pictures in schools here is twofold: first, the heavy cost of the machine and its installation, together with the exceptional precautions that must be taken to satisfy the fire laws; next, the impossibility of securing a regular service of educational films.

The first of these drawbacks can readily be overcome by getting the sanction of the school trustees to run a series of entertainments or lectures, the proceeds of which shall pay for the installation. There are other means also, but the one suggested will probably appeal to schools in thinly populated districts.

The matter of a regular supply of films is the deadlock. There is possibly only one way out of it, and that is the establishment of a separate educational exchange. If some wide-awake exchange man who has not sold his birthright to any trust, and who has all those dollars he has made stowed away in the bank, will quietly buy up a copy or two of every educational film he can get, he will soon have a good outlet for them. And the advantage is all on his side. His films will last for years, for they will not be run ten hours a day and raced through the machine as they are in New York; there will not be any difference in value between "first-run" stuff and films that should be retired, for an educational film has always its value.

Now, this letter is not mere twaddle; it is no after-dinner speech, but a plain business suggestion from a school principal who would like to hear from schools willing to join in an educational propaganda; from manufacturers who have educational negatives stowed away in their vaults; and

from exchanges who are wise enough to look at the business of to-morrow as well as to-day.

Such correspondence will be welcome.

LINDSAY BANCROFT, care of M. P. News, N. Y.

Jan. 11, 1911.

Mr. A. H. Saunders,
Editor Moving Picture News—

Dear Friend:

Am in doubt as to how I should write a letter to express the pleasure I felt on reading the News of January 7, 1911, but I will try to make plain what I want to say: "The Oracle Column" is something we have wanted for a long time, and to know that we (Union Operators) are to get what we want in a paper that has stood up for the rights of the "Man in the Box" so strong, in the past, that I, for one, cannot tell you how grateful I am, and I am sure that the Union Operators, throughout Canada and the United States, will be glad to get the information in the News, **because it is the only paper in the moving picture business that carries the UNION LABEL** that I have seen, and I have read a few. Now, Mr. Saunders, this column could not start at a better time, as the operators have begun to see what I told them (two years ago) was true, that the "moving picture howl" was nothing but a lot of knockers, and any information worth while given by them was not due to any study they ever made, but came from some operator who had made a careful study of it. I believe they roasted a letter of mine that appeared in the News, because there was too much slang in it. I think they have fallen into the rut themselves, as I have heard a number of people talk about it. "Revenge is sweet." To see the boys dropping off buying the "Howl" is the best revenge I have ever had, which only goes to prove the old saying, "It's a long lane, etc." Thanking you in advance for your most welcome New Year's gift—"The Column"—with best wishes for the Moving Picture News and its Editor; also hoping the News will double its circulation at the very least in another year is the hearty wish of the Man in the Box.

JAMES GIRVAN,
233 W. 36th St., or Academy of Music, Jersey City, N. J.

Jan. 11, 1911.

Mr. Wm. E. Smith, E. E.,

Dear Sir:

It is with the greatest pleasure I take up my pen to answer the last question in your article in the Moving Picture News of January 7. Yes, speaking for myself, I do want that page. It is something of interest to all operators. "The Oracle Column" cannot start any too soon for me. I have talked to a number of operators, who have subscribed for the News from the start, and they all seemed pleased to know that we were to have a column purely for operators. With best wishes for the success of the column and its Editor and the Editor of the News, I remain, yours truly,

JAMES GIRVAN,
233 W. 36th St., City, or Academy of Music, Jersey City, N. J.

F. R. P. S., ETC.

W. H. J. writes:—Will you kindly inform me through the columns of the News what the mystical—if such a term can be applied to them—letters F.R.P.S. means, and how can I secure them?

I am also interested to learn your views concerning the educational quality—if any—of such films illustrating circus tricks like the "101 Ranch" and "Two Bills."

Answer.—There is no mysticism whatever in the letters F.R.P.S. They represent Fellow Royal Photographic Society, and are given to all amateur photographers who have made special studies of photography. A few professionals who have advanced are also honored with the appellation. Every applicant for fellowship must be a member of the society. The fees are $2.50 for members, or they may be affiliated through some local society. Fellows pay $10.00 per year. Application to the Secretary, Great Russell street, London, W. C., England, will bring you all particulars.

The other query we have answered privately, as we have also done with letters from other educators. It is not a proper query for us to answer, although we have our own opinions, and have expressed them forcibly in our private capacity. If our readers consider them of sufficient importance for them to express their views as to the educational quality or otherwise, our columns will be open to them. We suggest the following questions:

1. Are such films of any interest from an educational standpoint?

2. Can they be advocated for use in the large educational centers to instruct the pupils?

3. Is there any reason why such subjects (other than a showman's view) should be immortalized?

In answering these queries the writer's names and addresses must be plainly written. Not necessarily for publication, but for bonafides. We reserve to ourselves the right to publish the answers or otherwise.

A Strong Amalgamation of Interests

Active preparations are being made for the incorporation of the National Theatrical Corporation of America and Associated Theatrical Enterprises, which when completely organized will manage and operate not less than sixteen separate and individual business concerns. Articles of incorporation will be filed at an early date and will provide for a capitalization of $50,000, independent of the capital stock of the subsidiary companies, each of which is to be incorporated for $10,000.

These sixteen enterprises are the Rialto Booking Exchange, National Theatrical Clearing House, Inter State Press and Publicity Bureau, Metropolitan Carnival Concern, Universal Theatrical Supply Company, Royal Scienic Studios, Neutral Vaudeville Producing Association, Henderson's Theatrical Department Store, National Lyceum Bureau, International Program Advertising Company, Langlois Costume and Decorating Company, Theatrical Correspondence School of America, Amalgamated Film Exchange, United Theatre Company and the Lyric Music Publishing Company.

The officers of the parent company are Charles E. Henderson, president; Leslie C. Langlois, secretary, and Sam W. Seelig, treasurer.

Eastern and Middle West capital is back of the project.

At present the concern is occupying temporary executive offices at 120-122 East Randolph street, Chicago, Ill., but, after the merger of the associated enterprises is effected on February 1st, a move will be made to more spacious quarters.

It is the intention and purpose of the management to operate on an extensive scale and, with that plan in view, branch offices are to be established in all the large cities of the United States and Canada, with headquarters in Chicago.

NICKELODIA NEWS IN BRIEF

Stockton, Cal.—W. J. Carey and R. Musselman have opened a new moving picture theater here. It is known as the Bell.

Bevier, Mo.—Ed. Watson and Roy Brammer have opened a new moving picture theater here.

Heavener, Okla.—W. S. Hoag, of Fort Smith, and associates have commenced the erection of a new moving picture theater here.

Monroe City, Mo.—R. A. Kirby, of this city, has decided to open a new moving picture theater in Hannibal.

Centerville, Iowa.—O. E. Dickeson has purchased the Star theater here from G. E. Morrow.

Lead, S. Dak.—C. S. Protero and Frank Rainey have sold their interest in the Iris Theater here to O. F. Trisler.

Fort Scott, Kas.—Sheriff P. C. Hesser has purchased the Vaudette Moving Picture Theater here, and will soon take possession.

Montgomery, Ind.—Walker & Bingham have opened a new moving picture theater here.

Auburn, Neb.—S. W. Eustis and W. L. Bousfield have purchased the Ideal Theater here from Workman & Bennett.

Walter, Okla.—L. G. Dean's moving picture theater here was destroyed by fire.

Youngstown, O.—Paul Fitch and Walter Hanitch have sold the Bijou Theatorium to Robbins Bros.

Texarkana, Tex.—W. C. Hardin is planning the erection of a new moving picture theater here.

Los Angeles, Cal.—Mr. Walter Seeley is making arrangements to open a new moving picture show here.

Minot, N. Dak.—R. H. Emerson is planning the erection of a new moving picture theater here.

San Francisco, Cal.—The Eureka Valley Improvement Association is making arrangements to open the new Castro Theater here.

Milwaukee, Wis.—The Atlas Amusement Company has opened a new theater at Third and Lind avenue.

Delphos, Ohio.—H. H. Lampe is making arrangements to open a new moving picture show on Main street.

Hartford, Mich.—Will Lay has purchased the Gem electric theater, in the Conklin building, from Hotchkiss & Brown.

Waterloo, Ia.—F. L. Koppelberger has purchased the Crystal moving picture theater here and taken possession.

Oskaloosa, Ia.—Harry Bowen has opened a new moving picture theater here. It is known as the Orient.

Camden, N. J.—The Camden Amusement Company is planning the erection of a new vaudeville and moving picture theater at 209 Broadway.

ADVICE TO OPERATORS

Oracle Department

By WM. E. SMITH, E. E.

PRACTICAL ARTICLES FOR ALL

This department has been started with the idea to encourage the operators to obtain the best results with their Projecting Machines Queries and questions pertaining to the Moving Picture arts addressed to the Editor of this department will be published in this department. Only answers to inquiries of general interest will be published here for the benefit of all readers. On account of the large amount of inquiries received it may not be possible to print all the answers in any one issue, as each has to take its turn. Correspondents should bear this in mind when writing. If a quick reply is wanted by mail, a charge of **15 cents** is made for each question. Special information requiring a large amount of calculation and labor cannot be furnished without remuneration. The **ORACLE** has no fixed rate for such work, but will inform the correspondent promptly as to the charges involved. When writing only one side of question sheet must be used; diagrams and drawings must invariably be on a separate sheet. Name and address must always be given in all letters. No attention paid to letters not observing above rules.

NEW YORK CITY OPERATORS TAKE NOTICE

Rules and Regulations

1. An applicant for a moving picture operator's license must fill out, under oath, a blank form of application, which may be obtained at the registry office of the Bureau, Room 1717, Park Row Building, Manhattan. It is no longer required that the applicant shall appear in person to register.

2. As soon as practicable after the filing of an application the applicant will receive a written summons to appear for examination.

Examination will in all cases be conducted in the presence of at least two examiners, who will endeavor through observation as well as questioning to ascertain the candidate's competency, by testing his practical knowledge of the following subjects:

(a) The handling of the head, lamp, appliances and wiring.

(b) Wire sizes and insulations, and the various house wiring systems.

(c) Testing for voltage and for electrical defects in lamp and wiring.

(d) The use of the various safety appliances, mechanical and electrical.

(e) General precautions to be observed in operating moving picture apparatus and its connections.

Examinations will be held each Monday beginning at 10 A.M., at Room 2333, Park Row Building. Extra days will be designated for the holding of examinations, if found necessary.

No candidate who fails to pass an examination will be re-examined within three months of the date of his last unsuccessful examination.

3. A certificate, which shall serve also as an identification card, will be issued as promptly as practicable to each person who shall have passed the prescribed examination.

4. The Commissioner reserves the right to revoke or suspend a license or any of the following causes:

Failing to display operators' certificate where moving picture apparatus is being operated.

Making of false statements in the application for license.

Smoking, or permitting smoking in the booth at any time.

Permitting any fire or open light in booth while audience is in the building.

Allowing door of booth to remain open while operating.

Permitting an unlicensed person other than the manager or an authorized city official to be or remain in the booth while audience is in the building.

Having more than three films per machine in booth at one time.

Having any film exposed in booth at any time, other than the one film in process of transfer to or from machine or from upper to lower magazine.

Allowing films to be rewound in booth while machine is being operated.

Over-fusing, or making improper electrical connections.

Lending a certificate to any other person to enable the latter to operate.

Failing to test apparatus and connections prior to each performance.

Operating a defective machine.

Operating a machine of a type not approved by the Department of Water Supply, Gas and Electricity.

Maintaining a dirty booth.

Latching door on inside, removing handle from outside of door or otherwise delaying access of authorized person.

Operating or assisting in the operation of any picture machine apparatus employing a lamp served by oxy-hydrogen or acetylene gas.

Failing to report promptly to the Department of Water Supply, Gas and Electricity the occurrence of any film fire, and the apparent cause thereof.

5. A copy of the above rules and regulations shall be displayed in a conspicuous place in the room where the picture machine is being operated.

NATIONAL BOARD OF FIRE UNDERWRITERS' RULES

I would advise all operators and managers of moving picture theaters to read over carefully the following rules of the National Board of Fire Underwriters. They were compiled with a large amount of labor, and will not be published in the department again. (Wm. E. Smith, E.E.)

Extracts from Fire Underwriters' Rules

General Rules

14. Wires.

a. Must not be of smaller size than No. 14 B. & S. gauge, except as allowed for fixture work and pendant cord.

b. Tie wires must have an insulation equal to that of the conductors they confine. For wire smaller than No. 8 B. & S. gauge split knobs or cleats shall be used except at dead ends, and tie wires and knobs will not be approved.

Screws must be used for fastening all cleats and knobs which are arranged to grip the wire.

c. Must be so spliced or joined as to be both mechanically and electrically secure without solder. The joints must then be soldered unless made with some form of approved splicing device, and covered with an insulation equal to that on the conductors.

Stranded wires (except in flexible cords) must be soldered before being fastened under clamps or binding screws and whether stranded or solid, when they have a conductivity greater than that of No. 8 B. & S. gauge they must be soldered into lugs for all terminal connections, except where an approved solderless terminal connector is used.

d. Must be separated from contact with walls, floors, timbers or partitions through which they may pass by non-combustible, non-absorptive, insulating tubes, such as glass or porcelain, except at outlets where approved flexible tubing is required.

Bushings must be long enough to bush the entire length of the hole in one continuous piece, or else the hole must first be bushed by a continuous waterproof tube. This tube may be a conductor, such as iron pipe, but in that case an insulating bushing must be pushed into each end of it, extending far enough to keep the wire absolutely out of contact with the pipe.

e. Must be kept free from contact with gas, water or other metallic piping, or any other conductors or conducting material which they may cross, by some continuous and firmly fixed non-conductor, creating a permanent separation. Deviations from this rule may sometimes be allowed by special permission.

Where tubes are used they must be securely fastened at the ends to prevent them from moving along the wire.

f. Must be so placed in wet places that an air space will be left between conductors and pipes in crossing, and the former must be run in such a way that they cannot come in contact with the pipe accidentally. Wires should be run over, rather than under, pipes upon which moisture is likely to gather or which, by leaking, might cause trouble on a circuit.

g. The installation of electrical conductors in wooden molding, or on insulators, in elevator shafts, will not be approved, but conductors may be installed in such shafts if encased in approved metal conduits.

16. Table of Carrying Capacity of Wires.

a. The following table, showing the allowable carrying capacity of copper wires and cables of 98 per cent conductivity, according to the standard adopted by the American

Institute of Electrical Engineers, must be followed in placing interior conductors.

For insulated aluminum wire the safe carrying capacity is 84 per cent of that given in the following tables for copper wire with the same kind of insulation.

Table of Carrying Capacity of Wires—Continued.

B. &S. G.	Table A. Rubber Insulation. Amperes.	Table B. Other Insulations. Amperes.	Circular Mils
18	3	5	1,624
16	6	8	2,583
14	12	16	4,107
12	17	23	6,530
10	24	32	10,380
8	33	46	16,510
6	46	65	26,250
5	54	77	33,100
4	65	92	41,740
3	76	110	52,630
2	90	131	66,370
1	107	156	83,690
0	127	185	105,500
00	150	220	133,100
000	177	262	167,800
0000	210	312	211,600
Circular Mills.			
200,000	200	300	
300,000	270	400	
400,000	330	500	
500,000	390	590	
600,000	450	680	
700,000	500	760	
800,000	550	840	
900,000	600	920	
1,000,000	650	1,000	
1,100,000	690	1,080	
1,200,000	730	1,150	
1,300,000	770	1,220	
1,400,000	810	1,290	
1,500,000	850	1,360	
1,600,000	890	1,430	
1,700,000	930	1,490	
1,800,000	970	1,550	
1,900,000	1,010	1,610	
2,000,000	1,050	1,670	

The lower limit is specified for rubber-covered wires to prevent gradual deterioration of the high insulations by the heat of the wires, but not from fear of igniting the insulation. The question of drop is not taken into consideration in the above tables.

The carrying capacity of Nos. 16 and 18, B. & S. gage wire is given, but no smaller than No. 14 is to be used, except as allowed under rules for fixture wiring.

17. Switches, Cut-outs, Circuit-Breakers, Etc.

a. On constant potential circuits, all service switches and all switches controlling circuits supplying current to motors or heating devices, and all fuses, unless otherwise provided (for exceptions as to switches see Nos. 8 c, 23a and 34A—c; for exceptions as to cut-outs see No. 21 a and b) must be so arranged that the fuses will protect and the opening of the switch will disconnect all of the wires; that is, in the two-wire system the two wires, and the three-wire system the three wires, must be protected by the fuses and disconnected by the operation of the switch.

When installed without other automatic overload protective devices automatic overload circuit breakers must have the poles and trip coils so arranged as to afford complete protection against overloads and short circuits, and if also used in place of the switch must be so arranged that no one pole can be opened manually without disconnecting all the wires.

b. Must not be placed in the immediate vicinity of easily ignitible stuff or where exposed to inflammable gases or dust or to flyings of combustible material.

c. Must, when exposed to dampness, either be enclosed in a moisture-proof box or mounted on porcelain knobs. The cover of the box must be so made that no moisture which may collect on the top or sides of the box can enter it.

d. Time switches, sign flashers and similar appliances must be of approved design and enclosed in an approved cabinet.

30. Economy Coils.

a. Economy and compensator coils for arc lamps must be mounted on non-combustible, non-absorptive, insulating supports, such as glass or porcelain, allowing an air space of at least one inch between frame and support, and must in general be treated as sources of heat.

30 A. Transformers.

Oil transformers:

a. Must not be placed inside of any building except central stations and sub-stations, unless by special permission of the inspection department having jurisdiction.

Air cooled transformers:—

The following sections do not apply to apparatus or fittings, the operation of which depends either wholly or in part upon special transformers embodied in the devices, but all such apparatus or fittings must be submitted for special examination and approval before being used.

b. Must not be placed inside of any building excepting central stations and sub-stations, if the highest voltage of either primary or secondary exceeds 550 volts.

c. Must be so mounted that the case shall be at a distance of at least one foot from combustible material or separated therefrom by non-combustible, non-absorptive, insulating material, such as slate, marble or soapstone. This will require the use of a slab or panel somewhat larger than the transformer.

21. Automatic Cut-outs (Fuses and Circuit Breakers). (See also No. 17.)

a. Must be placed on all service wires, either overhead or underground, in the nearest accessible place to the point where they enter the building and inside the walls, and arranged to cut off the entire current from the building.

Where the switch required by No. 22 a is inside the building, the cut-out required by this section must be placed so as to protect it.

For three-wire (not three-phase) systems the fuse in the neutral wire may be omitted, provided the neutral wire is of equal carrying capacity to the larger of the outside wires, and is grounded as provided for in No. 13A.

b. Must be placed at every point where a change is made in the size of the wire unless the cut-out in the larger wire will protect the smaller (see No. 16.)]

For three-wire (not three-phase) systems the fuse in the neutral wire except that called for under No. 21 d, may be omitted, provided the neutral wire is of equal carrying capacity to the larger of the outside wires, and is grounded as provided for in No. 13 A.

c. Must be in plain sight, or enclosed in an approved cabinet, and readily accessible. They must not be placed in the canopies or shells of fixtures.

Link fuses may be used only when mounted on approved slate or marble bases and must be enclosed in dust-tight, fireproofed cabinets, except on switchboards.

d. Must be so placed that no set of incandescent lamps requiring more than 660 watts, whether grouped on one fixture or on several fixtures or pendants, will be dependent upon one cut-out.

Special permission may be given in writing by the Inspection Department having jurisdiction, for departure from this rule, in the case of large chandeliers. (For exceptions, see rule on theater wiring and List of Fittings for rules for electric signs.) All branches or taps from any three-wire system which are directly connected to lamp sockets or other translating devices, must be run as two-wire circuits if the fuses are omitted in the neutral, or if the difference of potential between the two outside wires is over 250 volts, and both wires of such branch or tap circuits must be protected by proper fuses.

The fuses in the branch cut-outs must not have a rated capacity greater than 6 amperes on 110 volt systems, and 3 amperes on 220 volt systems.

e. The rated capacity of fuses must not exceed the allowable carrying capacity of the wire as given in No. 16. Circuit-breakers must not be set more than 30 per cent above allowable carrying capacity of the wire, unless a fusible cut-out is also installed on the circuit, in which event the circuit-breaker may be set as high as 100 per cent above such capacity.

In the arms of fixtures carrying a single socket a No. 18 B. & S. gage wire supplying only one socket will be considered as properly protected by a 6 ampere fuse.

Operator W. H. J .asks:—What are the principal causes of short circuiting?

Ans:—There are several reasons why a short circuit may occur. 1. The two wires of opposite polarity coming in contact will cause a short circuit. 2. In the Edison 3-wire system where the neutral is grounded, either one of the outside wires coming in contact with any grounded metallic conductor is generally grounded, will cause a short circuit and blow your main line uses.

Vaudeville Music

VARIETIES IN MOVING PICTURE THEATRES

BY FRA.

Illustrated Songs

FOURTEENTH STREET THEATRE

Any one who goes to this theatre is sure not only to see the latest moving picture but—and this is a most important point—they will be thrown upon the screen in first-class shape. People do not think enough about the operator; he can make or he can spoil the best film ever made. At this theater the operator is up in the gallery, hut he must not he forgotten. Tony Pierson is as good a fellow, and as good an operator as a man can find in a very long walk. Long life to you, Tony; long may you reign from your throne, to rule over us folk lower down in the world.

John Driscoll, the illustrated balladist, hit the popular fancy to the dot. The pianist has my sincere thanks for the way he accompanied the Imp's "Melody." It was heautiful.

The vaudeville included:

The Alvares Duo. A man and woman billed as a European novelty. The turn is neat, clean and clever. The balancing upon the trapeze reminded me of Japanese days. Their costumes are just the thing. Work of this sort, when it goes smoothly and shows careful rehearsing, is always popular. The duo merited the applause they got.

Gotham City Comedy Four. This quartet of comicalities marched in to the strains of Guonod's "Soldiers' Chorus," and set the folk laughing. Mr. Levinsky has a humor of his own; it took. The whole thing is a real hit.

Five Licorice Sticks. Five, and Nettie Glenn. The licorice sticks are a man and a woman and two hoys—colored. Their dancing stunts are funny, and I think I may say, on one or two points, unique. They are laugh getters, especially "Mammy," and her lingeric. Nettie flits in in varied garbs. More care must he taken over that last song, or it will be flat. The theater was filled with laughters and claps.

Frint George & Co. Comedy sketch, "A Midnight Mishap." The title's a bit of a misfit. The joke turns up a brokendown pair, a young man and his colored man. They go to a house, supposed to he haunted, in order to earn the reward offered by the lady of the house. There are ghostly happenings, and the terror of the colored man, who apes a brave soldier, makes the fun.

Burns and Pryor. A pair who did an Irish turn.

Howard's Performing Bears. Very good.

Linden & Dorman. Conversationalists who convulsed the house.

KEITH & PROCTOR'S UNION SQUARE THEATER

Some excellent epigrams on the screen call for attention. The lecture on Quebec, both as to slides and matter, is a marked improvement upon its immediate predecessor. The way in which Operator Bastedo handles the reels is a delight to all lovers of moving pictures. He is an old-timer of whom I shall speak more fully ere long. Crowded houses all day have been the ordinary state of affairs all the week.

On Wednesday morning there was a departure, the pianist sang the chorus of "Kiss Me, Honey," with success. The men in the audience followed to a man, and by their applause showed an encore was desired.

Jas. Grady and Company. A rural sketch. The audience liked this. The staging was good, and the whole thing was punctuated with laughs, and concluded with applause. There is an old curmudgeon of a man, who was satisfactorily personified, a bully of a nephew, who overdoes his villainy, and a pert little minx, who makes snappy and also acid remarks that tickle. There is a little plot that runs through. I wish the wicked points of the men were not quite so wicked. The girl finds out who she is, and lo! all is well.

Paul Azard and Company. Acrobats. There is a simplicity and directness about the work of the two men and the girl that are good. At the outset the performers are clothed in white togas of the classic cut. When these are shed, the classic air still prevails. Much of the work is clever; all is clean cut and capable. The spring-hoard vault fetched the house. A genuinely interesting turn that deserved the applause it got.

Ethel A. Clark. Singing and dancing. Three changes of costumes, all pretty. This young lady has a very pleasing voice, and deserved more applause than she got.

A Night on the Bowery. For the life of me I couldn't make out the reason of the name. The Salvation Boy sang "The Rosary" well, the "Bum's" monologue wasn't bad, while the mate of the "Katydid" got a laugh or two. But that Bowery stuck in my throat, the real one was too near.

La-La-Mi. An English lord, who, hy the way, had better take a dose of glycerine or dynamite, falls in love with an Indian girl, who has operatic possihilities; his sister very promptly squashes all matrimonial ideas. The Indian girl has a good voice, of considerable range, which won some applause. Her song appeal to the Wilderness, in Indian garb, when she determines to go to the pueblo and her people, was somewhat novel. The whole does not hang together properly; the sketch contains some good points, but ought to be recast.

Gretchen Hartman. Singing.

Bigney.

Fur Musical Mays.

Harvey and Harvey. Comedy.

THE THEATER UNIQUE

This go-ahead home of moving pictures and vaudeville goes on its way rejoicing. Large and appreciative audiences fill the theater daily. There have been some good runs of Independent pictures this week, that more than once got a good clap.

Here are some of the good things in vaudeville offered:

Frank and Shumann. A man and woman in character songs; the audience liked them.

Dunn Sisters. Singing and buck dancing who carried the role satisfactorily.

Ledman and Buckner. Colored comedians who got all kinds of laughs.

Reta Redmond. Singing; one of the features, and deservedly so.

Walter Wilkins. "Little Tich." Singing, dancing and juggling. A medley which the people thoroughly enjoyed.

MICHAEL COSTELLO

It is with deep regret I have to record the death of my good friend, Michael Costello, doorman of the Theater Unique since its opening. Always the same kindly, courteous son of Erin, he will he greatly missed and deeply regretted by the patrons of the house. He was one who had "seen better days," and showed it both in manners and speech The management and his fellow employees sub scribed for a beautiful pillow of nowers as a token of their respect. He was sixty-eight years of age, a widower, and only really sick for six days. His funeral took place on Monday, from his late residence, 20 East Eighty-eighth Street, the services being held in the Roman Catholic Church. A good, earnest, simple-minded hrother was Michael, one we could ill spare.—R. I. P.

THE DEWEY

This vigorous, bustling house keeps one on the jump to know what is happening there. A good selection of moving pictures, changed daily, and a vaudeville, changed very nearly as often, affords the patrons a good, up-to-date entertainment of a varied and comprehensive kind.

Here's a selection from the menu:

Ryan and Manning. Singing and dancing; good.

Nalon. Electrical Musical Act. Interesting and novel.

Woodall. Fifteen minutes of song and story that went.

Bernard and Curran. Singing, dancing and talking.

Riley and Fearrent. In a live and gingery sketch.

THE CITY THEATRE, FOURTEENTH STREET

Five Flying Hallys. 'Way up.

Clark and Verdi.

Walker and Ill. Pleasing comedy, "Just a Girl."

Nelson, Oswald and Berger.

The Van Cooks.

Parks and Mayfield. In their interesting playlet.

Besides which, reels of moving pictures.

MANHATTAN OPERA HOUSE

In addition to first-class moving pictures the bill included Sam Mann in his jolly sketch, "The New Leader," a satisfactory first appearance here. Irene Franklin, with some first-class new songs; McGinness Brothers, in the one-act, "Circumstantial Evidence," and the Ten Pianophiend Minstrels.

FIFTH AVENUE

Julius Stieger, in the "Fifth Commandment," and the rest of the "Split," "The Way to the Heart." Edwin Holt gave "A Mayor and the Manicure," and Max Gruber's "Equestrian."

BUCKNER VAUDEVILLE

Here is the exceedingly attractive program given at Miner's in the Bronx Theater. Seven feature and novelty acts as well as an excellent selection of moving pictures.

THE FULTON

Ed. Blondell, a Brooklyn favorite, and his company in a funny sketch, "The Lost Boy." The hill also includes the Altus Brothers, club swinging. Musical Loew, in a skillful musical turn; the Diamond Comedy Four, eccentric singers and dancers; Belle Meyers, a pleasing musical comedienne, and the Clark Brothers, songs and pianologue.

GREENPOINT

Nat. M. Wills, with all the fun he has gathered at the other side of the ocean, also Sidney James and company; pretty Mabel Russell, with Eddie Leonard, the black-faced singer; and Beatrice Ingram and company, in "The Duchess."

THE BIJOU CHANGES HANDS

Corse Payton has said a fond farewell to the Bijou. It has passed over to Marcus Loew, who installs moving pictures and vaudeville. Mr. Loew has leased the building until 1913. Payton has gone on the vaudeville stage, opening at the American Music Hall, where he made a hig hit in "Lend Me Five Shillings."

No Back Seat for "Vaudy"

I don't see why under the canopy anybody need to apologize for working. We've simply got to, and I guess the man or woman that must work to keep a home together and live an honest life has no need to be ashamed of any honorable labor. Nursing dogs in childless homes, buying yachts and diamonds on other folks' work, and living useless lives, made up of divorces, Delmonico's and the devil, is looked up to by some with awe. Why? Half the millionaires could be sent to Alaska and be less loss than one white singer or shirt-waist girl. I know we're supposed to be democratic—with a small "d"—but our press will give a front page scare head to a monkey dinner at Newport, and a scant few lines, if even that, to the death of a real man—who's only heen honest. That's nothing.

On the vaudeville stage for years I've been told by men, and especially women, why they were there. Jumping Jehosophat, it makes my blood boil. The vaudeville stage has no need to apologize, it's as good as any other. All the world does not want to go and look wise, when the music is over their heads and Signor Belfusco is tearing the air to tatters with arpeggios in Italian; every one does not wish to witness drama, or Mrs. Anderefsky discuss social problems. We want to be amused sometimes and besides to be honest we work for the fellows who have the boxes at the big houses, and so we cannot afford to go there. Vaudeville with its skilled acrobats, its trained singers and dancers, its clever humorists and its jolly, human short sketches fills the bill. The press howls for short stories. Vaudeville gives them, alive and hot, in the scores of clever, living eighteen-minute country and city sketches. Vaudeville has no need to apologize, it has its place—and a mighty strong one, don't you forget it!

Comrades, don't you apologize for being on the vaudeville stage, you don't have to. If a man or woman has to leave a different phase of life, and use some talent in "Vaudy" to get a living, is there any need to apologize? These days the vaudeville stage demands the best. Let anybody with a "swelled head" try a turn, we know where their first turn will be their last.

Boys and girls, working vaudeville is a darned sight better than heing a thieving hank somebody. We're not thieves, if we can't fill the bill, we're 'fi'red," but, thank the Fates, we're not "fired" into jail.

Of course, there are "bad eggs" among us, headliners, too; so there are in cathedrals. My point is, there's no need to apologize for honest work in "Vaudy."

You're not playing "Hamlet," nor singing "Il Trovatore," true, but a good many folks want to hear "Home, Sweet Home." There's a few folk that can only afford ten cents—they make the millions that pay for operas, and they want something.

Is it a 10 or 25-cent audience, that's nothing, the vaudeville folk do their best, and that best they have no need to he ashamed of. If in vaudeville, let's stand together, no apologizing.

"The guinea's hut the gowden stamp,
The Man's the man for a' that!"

LEVI LO. RELEASES

"**First You Get the Money, Then You Get the Flat, Then It's Time Enough to Get the Girl.**" .. Bew,;f?N7 havuX-'CUt'r?omC sh rdlu cmfy Published by Shapiro, words by Al Bryan and music hy Fred Fisher. Another great novelty song hy the writers of "Any Little Girl That's a Nice Little Girl Is the Right Little Girl for Me." It is absolutely original and so are the slides. Every slide means a laugh, consequently every singer cleans up with it. Be sure and get it.

"**Pity Is Kin to Love.**" Words and music by Seymour Brown and Nat Ayer, published by Shapiro. The title tells the story. One of those beautiful sentimental songs that reach the heart and we all love to hear. The Levi Co. has illustrated it in a hefitting manner, every picture full of meaning, and it will probably become a big favorite.

Manufacturers' Synopsis of Films

"MAID OR MAN"

"Imp" Release, Monday, January 30, 1911

Jimmie Keene is an ardent devotee of the manly art of self-defense, and never misses a boxing match when he can help it. Jimmie's father, however, being a deacon in the church, naturally frowns upon such affairs, regarding them as brutal and demoralizing.

Jimmie buys a ticket for an exhibition of this nature, but in rushing out of the house to attend it, he drops his ticket and leaves without it. The ticket is picked up by the maid, who hands it to Deacon Keene, who regards it with horror.

Jimmie returns in search of the lost pasteboard, and finds that his father has it. The deacon starts to reprove Jimmie, but the latter turns defeat into victory, by persuading his father to accompany him and judge with his own eyes whether or not boxing exhibitions are a pernicious form of amusement.

At the height of the "star bout," when every one is yelling at the top of his lungs—even including Deacon Keene, who is thoroughly enjoying himself—the place is raided by the police. Jimmie and his father make a tolerable "get-away" down a fire escape, but are closely pursued by a persistent officer, who would certainly have "landed" the deacon had not Jimmie displayed some of his science and "handed" him an uppercut which sent the policeman "to the mat," where he "took the count."

Father and son arrive at their own garden wall and are just clearing it when the officer overtakes them and, making a grab at Jimmie, tears off a piece of his coat. When the policeman tries to follow them, he is stopped by the large and healthy family watch dog, and remains to argue the matter with him.

When the fugitives arrive in the house, Elsie, Jimmie's sister, who is "wise" to the whole thing, assists Jimmie in disguising himself in the maid's clothes. The policeman, having pacified "Hector," enters, and demands the surrender of the individual who has resisted arrest by knocking him down. Deacon Keene, who is found busily reading a deeply religious book and nursing a black eye, is surprised at the intrusion, and denies knowledge of anything. The officer searches the house and finds the torn coat, which matches the piece of goods he still holds, and insists upon an explanation.

Then Jimmie appears as the maid, and by his coquettish arts wins the attention of the representative of the law to such an extent that he completely forgets his mission and being escorted to the kitchen, divides his time between drinking a bottle of beer and making love to the attractive domestic.

He finally leaves, escorted to the back gate by Jimmie. When Jimmie returns to the library, he falls into his father's arms, who embraces him warmly. Jimmie's mother then appears, and is horrified at seeing her staid old husband in such a familiar attitude with a strange maid-servant. But the deacon laughs and says, as his son removes his false hair and cap, "Why, it's only Jimmie, having a little fun."

"AN IMAGINARY ELOPEMENT"

"Imp" Release, Thursday, February 2d, 1911, No. 1

A happy young couple are Guy Judson and his wife, Dora, until she receives a letter from her parents, advising her that her father is going to call for her to take her on a little excursion. When her father arrives, she joyfully greets him, and quickly getting ready, goes away with him, but leaves behind her, in the spirit of fun, a little note for Guy. And therein

begins the trouble. The note simply announces the fact that she has "gone away with a handsomer man."

Guy finds the note and immediately goes out of his head. He rushes to the nearest detective agency for assistance in recovering his spouse. Now, it happens that Abel Sharpe, an alleged detective, who has been refused employment by the manager of the agency, has sneaked into the office and made himself the possessor of a badge, and is seated in the manager's chair when Guy arrives. To him Guy pours out his woes, and is assured of his help at once. Taking from a box a lot of wigs, beards, etc., Abel accompanies Guy to his home and begins operations.

Going forth he constantly changes his disguises and drags into Guy's home every young woman he meets, only to be told that he has the wrong woman. He seizes one girl at the railroad station, about to get into a train, catches another one on the street, and finally arrests Guy's colored cook, as she leaves the front gate for an airing. Guy at last becomes so enraged that he kicks Abel about the room and leaves in disgust. Then, all of Abel's victims, accompanied by a policeman, arrive on the scene, and what is left of him is taken to a police station.

After all the excitement is over, Dora arrives with her father, and is kissing him farewell, when Guy enters, and is about to attack his papa-in-law, when he discovers in time who the "handsomer man" really is, and laughing heartily at his ludicrous mistake, he explains matters, and describes his horrible sensations of the afternoon.

"THE MIX-UP"

"Imp" Release, Thursday, February 2d, 1911, No. 2

Mrs. Harry Hawkins has the ill-fortune to drop her chain purse on the street and the still greater misfortune to have it picked up by Cyril Percy, who returns it to her in a most gushing manner. After she has thanked him and turned to walk away, he gazes at her receding form, enraptured by her appearance, and straightway follows her.

When she reaches her home, he again accosts her, but she escapes him by running into the house and slamming the door in his face. Cyril, however, belongs to the persistent and irrepressible order of mashers, and so, running around the house, and climbing up onto a snow bank, he peers into a window, and seeing her inside, telling her troubles to Molly, the maid, he raises the window, and entering the room, rushes to her side and declares his undying affection for her. She beats a hasty retreat, ordering Molly to show him the door. He is not at all discouraged by his reception, but handing Molly a liberal tip, begs her to secrete him somewhere until he has the opportunity of meeting his inamorata again. Molly puts him in a large closet, and then, looking out of the window, sees her sweetheart, Mike Dugan, a second-rate heavy-weight prize-fighter. She invites him in and explains the situation to him, and asks hiw to throw the unwelcome visitor out of the house. Before, however, she can tell him where Cyril is concealed she is called from the room.

Then Harry Hawkins, the husband, who has been away on a trip, arrives home, and as he answers to the description of Cyril, Mike "gets busy," and with a mighty lift, shoots Hawkins through the window onto the snow bank. Mrs. Hawkins and Molly then enter and Mike tells them that he has done what he was requested to do. Mrs. Hawkins is delighted, and thanking him heartily, she rewards him by giving him a bill of a large denomination. The three of them leave the room.

Poor Hawkins has, by this time, gathered himself together and returned to the house, where he meets Cyril, who has come from the closet. Cyril is busy explaining that he has called on business, when Mike re-enters the room, and while Cyril again returns to his closet, seizes Hawkins, and once more fires him from the window.

Hawkins is again entering the front door, when he meets the expressman with his trunk, and quickly unpacking it, he gets into it and orders the man to deliver him inside. His orders are obeyed, and he once more finds himself back in the room. As he starts to raise the lid, he hears some one coming, and lets it fall back into place. Mrs. Hawkins, Molly and Mike are entering the room just as the lid falls and, thinking the ubiquitous Cyril is concealed in the trunk, Mike picks it up and hurls it from the window, and Hawkins again lands on the snow bank. Then Mike recalls the expressman and orders him to take the trunk away.

Hawkins falls through the bottom of the trunk, and again braves the front door. No sooner does Mike see him than he seizes him, and is proceeding to shake the life out of him, when Mrs. Hawkins rushes to the rescue and explains matters.

Then Cyril, the unsuppressible, peers curiously and cautiously from his hiding place, and—— Well, he also goes flying through the window, propelled by the united efforts of Mike and Hawkins; and Peace, at last, spreads her wings over the home of the Hawkins.

ONLY IN THE WAY

Thanhouser Release, January 31st

When Mrs. Gage's little savings were swept away, and she found herself penniless, she naturally turned to her only son for support. Unfortunately for her, the son married, and his wife objected to the introduction of a mother-in-law into the household. At first her objections were overruled, but after the unwelcome guest had been domiciled with them for some time, she induced her husband to send his mother to a home for the aged.

But, in the meantime, the sweet-faced old woman had won a firm friend in the person of her little granddaughter, Marie, who found "Granny" to be just the friend she needed, and when the old lady was sent away, Marie refused to be comforted. "Granny's" only fault seemed to be that she was more or less helpless, and little Marie a cripple. If a good woman like "Granny" could be treated that way, the child argued, what could she expect?

And so the little one decided to run away; and what was more natural than that she should go to the other person who, like herself, was "only in the way"? So, after leaving a farewell note, she started.

Her childish note of farewell touched the hearts of her parents. Their selfishness was brought home to them, and when they found the two helpless ones, together and happy in each other's love, they did not have the heart or the desire to separate them. From that day on neither of them was "in the way," and, best of all, they were made to feel it.

ADRIFT

Thanhouser Release, February 3d

Jack Thorne, a young artist, finds his efforts unappreciated, and he and his wife and little daughter are on the verge of starvation. The final blow comes when his last painting, on which he had built much hope, was rejected by a rich man, whom an artist chum kindly brought to the impoverished studio.

Jack decides that he can struggle no longer. Unseen by his wife, he picks up his revolver, puts it in his pocket and goes out, intending to end everything. But his little daughter has watched him; she follows him and stays his hand. Her prayers and entreaties bring him to a realization of what his rash act would mean to the two helpless ones that would be left behind. Penitent and remorseful, he accompanies his child back to their poor home.

There he confesses to his wife that it was only the child's timely interference that saved him from ending it all. The mother drops on her knees beside her child, and clasping her in her arms, raises grateful eyes to Heaven in a prayer of thankfulness. Jack, looking up suddenly, sees the beautiful group of mother and child, with a light as if from Heaven upon them. Realizing that here is the inspiration and subject for which he has sought in vain, he calls for them not to move, and at once begins his great painting of them, which brings him fame and wealth.

But with wealth, the artist becomes dissatisfied with his wife, and infatu-

ated with a beautiful society woman, whose portrait he is painting. The couple, happy in poverty, are now rapidly drifting on the shoals of matrimonial disaster, hut the child saves them. She is weeping one day when Miss Brent, the society woman, enters the room. Miss Brent, who has never seen the child hefore, asks the cause of her sorrow, and tries to comfort her. The child tells her, and Julia's heart is touched. Though she has contemptously ignored the wife, she feels that she cannot ruin the life of the helpless child, even to win the artist's love. On the spur of the moment, she writes a farewell note to Jack, gives it to the child, saying that it will cure all her sorrow. Then she goes out of their lives forever.

Jack realizes, when he sees that his child is the messenger, why Julia has broken with him. An outsider had made a sacrifice to save the future of little Marie, when he, her father, who had always loved her, had selfishly forgotten his duty. Remorsefully, he tears up the letter, and destroys the painting, not angrily, hut as a symbol that he has cast the original out of his life. Then he makes peace with his wife and daughter, who are joyfully ready to forgive, and tells them that their love will keep him in the right path for the rest of his life, and that the lesson he has been taught will never be forgotten.

HIS GREAT SACRIFICE

Atlas—Release February 1

A demonstration of modern surgery forms one of the strongest situations in this novel picture story. The story deals with a young girl who possessed a wonderful voice and rose to fame almost overnight. She was one of those who lost her head when success came and forgot her dearest friend, listening to flattery of an admiring throng.

But after the explosion in her dressing-room and the doctors had declared she was horribly disfigured for life, she found her admirers dropping off until she was left to suffer alone.

The loyal one, however, who had given her a musical education and watched her rise with pride and joy, was still the same true and devoted slave. Even when a great surgeon told him she could only he restored to her former beauty by skin grafting, he proved his great love hy offering himself to the operating knife.

The hig scene of the operation was replete with real surgical equipment, trained nurses and a well-known hospital surgeon. Details were handled accurately and true to life. There is an interesting conclusion to the story which you will also appreciate when you see the production.

THE COUNTING HOUSE MYSTERY

Yankee—Release February 3

Yes, the money disappeared while every man in the counting-room was present. Where that ten thousand dollars went was plainly a mystery for the police to fathom, and the only clue was a clerk who had heen slightly wild at times, therefore suspicion fell to his door, and the bungling law considered the case practically solved.

Nell Pierce did not accept the popular verdict, however, but unerringly hit upon a solution of the prohlem which proved her wonderful power of deduction.

To work out her astounding theory and prove its plausibility entailed great danger and effort on her part, hut she did not falter for an instant. She faced her duty as she saw it and struggled bravely on to victory. Dodging here and there, first as a blind war veteran, then as an Irish scruhwoman, then as a flirty stenographer, and even appearing on the scene in the difficult guise of an aged philosopher, Nell, the Yankee Girl Detective, finally brought her man to hay, and not only saved an innocent boy from prison but succeeded in unraveling one of the most baffling crimes of her career.

It is easily conceded hy those in authority that "The Counting House Mystery" is the greatest detective story yet conveyed to motion pictures. It comhines novelty in scenic and mechanical investure with sensational moments, while the large company represented have mastered their parts in a surprising manner.

MR. MUGGINS HAS HIS SEWING DONE

Gt. Northern—Release January 28

Muggins finds his wardrohe in a sad state of disrepair, and he proceeds to try and do a little mending himself. In sewing a patch to his trousers (after making white cotton hlack hy dipping it in an inkpot), he includes the carpet in the patch. As his progress does not seem satisfactory, he cogitates upon some better means of getting his sewing done. An idea strikes him, and he puts the following advertisement in a newspaper: "Wanted—A wife; must he ahle to do sewing, and give proof of her ahilities." There are a great many applicants for the position, furnishing numerous amusing complications that will not fail to produce just as many laughs.

THE TRIUMPH OF INTELLIGENCE

Mr. Smith has extraordinary strength, and shows it off to his weaker friend, who has rather a rough time. The friend exercises his ingenuity; brain conquers muscle, and Mr. Smith has to give in.

THE TAXICAB MYSTERY

Yankee—Release January 20

Usually a mystery story, either in book or film, is so easily solved hy the reader in the few chapters that interest dies hefore the end. Detective stories must contain strong dramatic climaxes and yet keep the reader puzzled all the time as to what will happen next. If the plot is thin and poorly disguised, the story hecomes a farce.

In "The Taxicab Mystery" we have written and produced one of the season's sensations, not only because it tells a tale of unusual interest, but at all times leaves the audience in suspense, waiting for the clever sleuth to solve the mystery.

He is aided hy a pretty stenographer who, in one scene, climbs to the transom and hreaks the glass with her slipper to allow the deadly fumes of gas to escape.

The chase through New York's busy streets is both novel and thrilling; in fact, every scene is a distinct departure from those usually seen in moving pictures. The part of Petrosio, Detective, is played by Mr. Krohner, who is familiar to our friends as "The Italian Sherlock Holmes." A strong cast supports Mr. Krohner, including Mayme Gardner, late star of "Death Valley," and other prominent players.

Especial attention is directed to the excellent camera manipulation by which most pleasing photographic results were accomplished.

NICKELODIA NEWS IN BRIEF

Darby, Pa.—Architect Charles E. Oelschalger, of Philadelphia, has completed the plans and specifications for the erection of a new theater for the Darby Amusement Co.

Findlay, Ohio.—Messrs. Ford & Chapman are making arrangements to open a new moving picture theater here.

Ord, Neb.—Albert Lee has purchased the Ord moving picture theater and taken possession.

Milwaukee, Wis.—Architect void.

St. Louis, Mo.—O. T. Crawford is planning the erection of a new vaudeville and moving picture theater to be located on Fifteenth street.

Berkeley, Cal.—Phil H. Dahl has decided to open a new moving picture theater at 2107 Chattuck avenue.

Helena, Mont.—W. J. Hartwig is planning the erection of a new vaudeville and moving picture theater on Main street, near Grand.

Milwaukee, Wis.—J. Wasneiwski is planning the erection of a new theater on Third avenue.

Baltimore, Md.—Architect E. F. Beall has been commissioned to prepare plans for the construction of a handsome moving picture and vaudeville theater for the Royal Amusement Co., at 1942 Pratt street.

Atlantic City, N. J.—Ben Harris has completed arrangements for the erection of a new theater here.

OUT FEBRUARY 1st

A Big Surgical Sensation

"HIS GREAT SACRIFICE"

Powerful Story—Strong Cast—and a facsimile of a Skin Grafting Operation

ONE OF THE YEAR'S BIG FILMS

ATLAS FILM CO.

10 East 15th Street

New York

This week a trade journal enquired in its columns what

Rex

meant. We answer, "so that the whole world may know,"

Rex

stands for

GOOD FILM

Watch for our announcement of release day in this paper next issue. *Sales Co. going to sell them all.*

Data from Manufacturers' List of Releases

INDEPENDENT FILMS

AMBROSIO.
(By N. Y. M. P. Co.)

		Feet
Dec.	7—The Tell Tale Portrait	602
Dec.	7—Tweedle Dum Learns a Tragical Part	374
Dec.	14—Dido Forsaken by Aenea	1027
Dec.	21—Little Peter's Christmas Dinner	
Dec.	28—Drama of the Engine Driver and Grandfather's Pipe	
Jan.	4—The Wall Partition	500
Jan.	4—Trials of Tweedledum as a Policeman	500
Jan.	18—Blue Domino's Disguise and Tailor's Queer Ad	
Jan.	25—A Wife Calvary and Tweedledum Cash	

AMERICAN.

Dec.	26—Girlies (Com.)	
Dec.	29—The Squaw and the Man (Dr.)	
Jan.	2—Mrs. Gay Life's Visitors (Com.)	
Jan.	5—The Tenderfoot's Round-up (Com.)	
Jan.	9—An Arizona Romance	990
Jan.	12—Lucy's Lover	560
Jan.	12—The Borrowed Flat	420
Jan.	16—The Battered Bridegrooms	525
Jan.	16—A Dental Disaster	450
Jan.	19—The Bonanza King	990
Jan.	11—How Tweedledum Pays His Bills	500
Jan.	11—Clouds and Ice-Fields	500
Jan.	23—When a Man's Single	1000
Jan.	26—Bertie's Bandit	1000

ATLAS FILM CO.

Nov.	2—That Doggone Dog (Com.)	
Nov.	9—The King of Beggars (Dr.)	
Nov.	16—The Hand of Providence (Dr.)	
Nov.	23—Cast Thy Bread Upon the Waters (Dr.)	
Nov.	30—Saved by a Vision (Dr.)	
Dec.	7—Nature's Nobleman (Dr.)	
Dec.	14—Brothers (Dec.)	
Dec.	21—The Arm of the Law (Dr.)	
Dec.	28—The Outcast's Salvation (Dr.)	
Jan.	4—A Straw Ride (Dr.)	
Jan.	11—A Letter to the Stork (Dr.)	
Jan.	18—A City Wolf (Dr.)	
Jan.	25—Irish Hearts	

CAPITOL FILM CO.

Sept.	10—The Messenger Boy's Sweetheart.	
Sept.	17—Round Trip $5.98	
Sept.	24—Bill Mason's Ride	700
Oct.	8—All's Fair in Love and War	
Oct.	15—A Shot in the Night	
Oct.	22—The Locket (Dr.)	

CHAMPION.

Nov.	9—The Ranchman and the Miser (Dr.)	950
Nov.	16—The Way of the West (Dr.)	950
Nov.	23—Let Us Give Thanks (Dr.)	950
Nov.	30—The Indian Land Grab (Dr.)	950
Dec.	7—Hearts of the West (Dr.)	950
Dec.	14—The Sheriff and the Detective (Dr.)	950
Dec.	21—His Mother (Dr.)	950
Dec.	28—The Golden Gates (Dr.)	950
Jan.	4—Days of the Early West (Dr.)	950
Jan.	11—Bill's Widow (Dr.)	950
Jan.	18—The Will of a Western Maid (Dr.).	
Jan.	18—Why He Went West (Dr.)	950

CINES.
Eclair.

Oct.	21—The Last of the Savelli Dr.)	800
Oct.	28—Tontolini in Love (Com.)	480
Oct.	28—The Pretty Dairy Maid (Dr.)	480
Nov.	4—A Wooden Sword (Dr.)	800

COLUMBIA

Oct.	29—In the Web (Dr.)	1000
Nov.	12—The Heroine of 101 Ranch (Dr.)	
Nov.	19—Oklahoma Bill (Dr.)	1000
Nov.	26—Stage Coach Tom (Dr.)	1000
Dec.	3—The Cattlemen's Feud (Dr.)	
Dec.	31—Trapped (Dr.)	
Jan.	7—Queen of the Prairies (Dr.)	

ECLAIR.

Nov.	28—The Wreck (Dr.)	565
Nov.	28—A Di cult Capture (Com.)	380
Dec.	5—The Price of a Sacrifice (Dr.)	833
Dec.	5—The Laundry Girl's Good-Night (C.).	82
Dec.	12—The Bowling Craze (Com.)	445
Dec.	12—Our Dear Uncle From America (Com.)	470
Dec.	19—The Child of Two Mothers (Dr.)	545
Dec.	19—The Museum of Sovereigns (Dr.)	400
Dec.	26—The Lock-Keeper (Dr.)	537
Dec.	26—The Fear of Fire (Com.)	390
Jan.	2—The Great Medal Competition (Com.)	485
Jan.	2—A Well Matched Marriage (Com.)	480
Jan.	9—Mother's Portrait (Dr.)	930
Jan.	16—The Jealousy of Sosthenes Ramulot (Com.)	478
Jan.	16—My Wife's Hat (Com.)	482

GREAT NORTHERN.

		Feet
Nov.	28—The Revolving Door	
Dec.	1—A Child's Judgment (Dr.)	
Dec.	3—The Birthday Present (Dr.)	
Dec.	3—The Ohami Troupe of Acrobats (Sc.)	
Dec.	10—The Poacher (Dr.)	
Dec.	17—A Christmas Letter (Dr.)	
Dec.	17—Dickey's Courtship (Com.)	
Dec.	24—Necklace of the Dead (Dr.)	
Dec.	31—The Scarecrow (Dr.)	
Dec.	31—Bear Hunting (Sc.)	
Jan.	7—The Red Light (Dr.)	
Jan.	14—A Homeless Boy (Dr.)	
Jan.	21—The Trunk Mystery	
Jan.	28—Mr. Muggins Has His Sewing Done	506
Jan.	28—Triumph of Intelligence	391

IMP.
Independent Moving Picture Co. of America.

Nov.	7—Keeping His Word (Dr.)	990
Nov.	10—The Model's Redemption (Dr.)	995
Nov.	14—The Double (Dr.)	995
Nov.	17—Fortune's Wheel (Dr.)	990
Dec.	5—Aspirations of Gerald and Percy (Dr.)	995
Dec.	8—'Twixt Loyalty and Love (Dr.)	990
Dec.	12—Faithful Max (Dr.)	500
Dec.	12—A Clever Ruse	500
Dec.	15—The Poor Student (Dr.)	1000
Dec.	19—The Crippled Teddy Bear	
Dec.	22—Little Nell's Tobacco (Dr.)	
Dec.	26—The Unexpected Honeymoon (Dr.)	995
Dec.	29—Unreasonable Jealousy (Dr.)	990
Jan.	2—The Wise Druggist (Dr.)	995
Jan.	5—Reunited (Dr.)	995
Jan.	9—Their First Misunderstanding (Dr.)	998
Jan.	12—The Empty Shell (Dr.)	995
Jan.	16—Melody	995
Jan.	19—His First Patient (Dr.)	500
Jan.	19—The Rev. Goodleigh's Courtship (Dr.)	500

ITALA.

Dec.	3—The Dog Sweeper	360
Dec.	1—A Painful Debt	1,000
Dec.	8—The Soldier of the Cross	890
Dec.	10—Foolshead Knows How to Take His Precautions	588
Dec.	10—The Good Samaritan	408
Dec.	15—The False Accusation	774
Dec.	17—The Mother's Shadow	456
Dec.	17—Thieves as Quick-Change Artists	594
Dec.	22—Who Was the Culprit? (Com.)	
Dec.	24—Greediness Spoiled Foolshead's Christmas (Com.)	
Dec.	29—The Rustic	
Dec.	31—Norwegian Water Falls	500
Dec.	31—A Jealous Wife's New Year Day	500
Jan.	5—Antonio Toscarino	900
Jan.	7—Foolshead as Inspector of Hygiene	900
Jan.	12—Joanna of Braganza	900
Jan.	14—The Recall	900
Jan.	19—A Sad Fascination	
Jan.	21—Visit of a Friend	
Jan.	26—The Revenging Picture	
Jan.	28—My Son Is Guilty	

LUX.
By Prieur.

Dec.	2—Bill as an Operator (Com.)	485
Dec.	2—Necessity Is the Mother of Invention (Dr.)	449
Dec.	9—What It Will Be (Com.)	491
Dec.	9—And She Came Back (Com.)	452
Dec.	16—How He Won Her (Com.)	344
Dec.	16—Her Favorite Tune (Dr.)	550
Dec.	23—Bill Plays Bowls (Com.)	423
Dec.	23—Rosalie's Dowry (Com.)	492
Dec.	30—Aunt Julia's Portrait (Com.)	547
Dec.	30—Tim Writes a Poem (Com.)	375
Jan.	6—How They Tricked Father (Com.)	498
Jan.	6—The Rival Engine Drivers (Dr.)	367
Jan.	13—Bill as a Jockey (Com.)	465
Jan.	13—That Is My Name (Com.)	438
Jan.	22—A Dilemna	
Jan.	22—Faithful Furniture	
Jan.	27—Willie Goes Cycling	
Jan.	27—Infamous Son	

NESTOR FILM CO.

Oct.	5—The Golden Hoard	930
Oct.	12—Silver Plume Mine	970
Oct.	19—The Boys of Topsy-Turvy	960
Oct.	26—Rev. John Wright of Missouri	970
Nov.	2—The Girl from the West (Dr.)	
Nov.	9—The Woodsman (Dr.)	960
Nov.	16—The Ranchman's Bride (Dr.)	
Nov.	23—A Deal in Indians	1000
Nov.	30—Valley Folks	
Dec.	7—The Conquering Hero	
Dec.	14—The Pilgrim (Dr.)	
Dec.	21—A Desperate Remedy (Com.)	
Dec.	28—Elda of the Mountains (Dr.)	
Jan.	4—At Cedar Ridge (Dr.)	
Jan.	11—Sleepy Hollow (Dr.)	950
Jan.	18—Their New Minister (Dr.)	
Jan.	25—The Man in 23	
Jan.	25—New Minister	

NEW YORK MOTION PICTURE CO.
("Bison")

		Feet
Dec.	6—A Sioux's Reward	875
Dec.	9—A Brave Western Girl	approx. 975
Nov.	25—A Cheyenne's Love for a Sioux	980
Dec.	9—A Brave Western Girl	965
Dec.	13—An Indian's Test	950
Dec.	16—A Girl of the Plains	approx. 975
Dec.	20—The Cattle Baron's Daughter	
Dec.	23—The Pale Faced Princess	
Dec.	27—An Indian's Elopement	
Dec.	30—Taming Terror	
Jan.	3—In the Heart of the Sierras	900
Jan.	6—A Savage Girl's Devotion	900
Jan.	10—An Indian Trapper's Prize	900
Jan.	13—The Creek Claim	900
Jan.	17—Texas Ted's Defense	900
Jan.	20—The Redskin's Secret	950
Jan.	24—Red Man's Wrath	900
Jan.	27—Trials of Bud Brown	900

POWERS PICTURE PLAYS.

Dec.	10—The Ride to Death (Dr.)	
Dec.	13—A Plucky Western Kid (Dr.)	
Dec.	13—The Tramp Bicyclist (Com.)	
Dec.	17—His Gypsy Sweetheart (Dr.)	
Dec.	20—Jack Logan's Dog (Com.)	
Dec.	20—The Bachelor's Finish (Com.)	
Dec.	24—A Father's Love (Dr.)	
Dec.	27—The Station Agent's Daughter (Dr.)	
Dec.	27—Freddie's Courtship (Com.)	
Dec.	31—A Daughter of Virginia (Dr.)	
Jan.	3—The Pinkerton Man (Dr.)	
Jan.	3—Beaux Not Wanted (Com.)	
Jan.	7—A Woman Without a Heart (Dr.)	
Jan.	17—A Montana Love Story (Com.)	
Jan.	17—Lovers' Trials (Com.)	
Jan.	21—A Noble Heart (Dr.)	
Jan.	24—Wife's Love and Little Dorothy	980
Jan.	28—Masquerader	960

RELIANCE

Dec.	10—The Dispensation	975
Dec.	17—The Thin Dark Line	approx. 975
Dec.	24—The Refuge	
Jan.	7—As the Master Orders	900
Jan.	11—The Hour of Fate	900
Jan.	18—A Country Girl	950
Jan.	21—The Vows	975
Jan.	25—For Remembrance	900
Jan.	28—The Last Laugh	975

SOLAX COMPANY

Dec.	16—Two Suits	
Dec.	23—The Pawnshop (Dr.)	
Dec.	30—Mrs. Richard Dare (Com.)	
Jan.	6—The Nightcap (Com.)	
Jan.	6—Salmon Fishing in Canada (Sc.)	
Jan.	13—The Girl and the Burglar (Dr.)	
Jan.	20—A Reporter's Romance (Dr.)	
Jan.	27—His Best Friend (Dr.)	

THANHOUSER COMPANY.

Nov.	22—A Thanksgiving Surprise (Dr.)	1000
Nov.	25—The Wild Flower and the Rose (Dr.)	1000
Nov.	29—Value Beyond Price (Dr.)	1000
Dec.	2—John Halifax, Gentleman (Dr.)	1000
Dec.	6—Rip Van Winkle (Dr.)	1000
Dec.	9—The Girls He Left Behind Him	
Dec.	9—The Iron-Clad Lover	
Dec.	13—Love and Law (Dr.)	1000
Dec.	16—The Millionaire Milkman (Dr.)	1000
Dec.	20—Looking Forward (Dr.)	1000
Dec.	23—The Childhood of Jack Harkaway (Dr.)	1000
Dec.	27—The Vicar of Wakefield (Dr.)	1000
Dec.	30—Hypnotized (Dr.)	1000
Jan.	3—The Pasha's Daughter	
Jan.	6—Basehall and Bloomers	
Jan.	10—Everybody Saves Father (Com.)	
Jan.	10—The Only Girl in Camp (Com.)	
Jan.	13—The Vote that Counts (Dr.)	1000
Jan.	24—When Love Was Blind	900
Jan.	27—Prompt Payment	
Jan.	27—Stealing a Ride	900

YANKEE FILM COMPANY

Oct.	31—Italian Sherlock Holmes (Dr.)	1000
Nov.	7—Spirit of the West (Dr.)	
Nov.	14—The Case of the Missing Heir (D.)	1000
Nov.	21—Lone Wolf's Trust (Dr.)	
Nov.	28—The Heart of an Actress (Dr.)	
Dec.	2—Queen of the Nihilists (Dr.)	
Dec.	5—In the Czar's Name (Dr.)	
Dec.	9—Western Justice (Dr.)	
Dec.	12—A Fight for Millions (Dr.)	
Dec.	16—The Old Miner's Doll (Dr.)	
Dec.	19—A Ward of Uncle Sam (Dr.)	
Dec.	23—The Terror of the Plains (Com.)	
Dec.	26—The Insane Heiress (Dr.)	
Dec.	30—The Missing Bridegroom (Dr.)	
Jan.	6—The Royal Wishbone (Dr.)	
Jan.	2—Mrs. Danver's Divorce	
Jan.	9—An Erring Son's Awakening (Dr.)	
Jan.	16—The Folks Back Home (Dr.)	
Jan.	20—Returned to the Fold (Dr.)	

IMPETUS

A snowball rolling down hill gathers momentum and weight.

The first big rock it strikes usually retards the former and greatly reduces the latter.

The Sales Company, rolling steadily up hill, has acquired an impetus and imparted to all branches of the industry, not dominated by the Trust, this same impetus to such an extent that no obstacle has been able to retard its progress.

There is that indescribable something which dominates every member and every factor of the Independent fraternity in the Moving Picture business which enables them to ride over what in other lines might seen insurmountable difficulties.

Our attention was called last week to the case of an exhibitor owning six houses, who desired to take Independent service in five of them. He was informed that if he did so, he would be unable ever after to secure "licensed" service. This is pure bluff and buncombe, and any exhibitor who has not enough of the "indescribable something" to tell these people to go to, deserves to be crushed and his business taken from him in the way that monopoly originally planned to do.

Buck up, tell these people where they get off, and you will soon have them eating out of your hand. They want that one house as badly as we want the five, and if they could not get the six they would take the one.

Select your service from the following program and save $104.00 in royalties next year. If you have experienced any difficulty in the past in securing a satisfactory independent service, write us and tell us about it. All correspondence is treated as strictly confidential.

OUR PROGRAM

MONDAY
American—Amer. Film Mfg. Co.
Eclair—Eclair Film Co.
Imp—Independent M. P. Co.
Yankee—Yankee Film Co.

TUESDAY
Bison—N. Y. Motion Picture Co.
Powers—The Powers Co.
Thanhouser—Thanhouser Co.

WEDNESDAY
Ambrosio—N. Y. Motion Picture Co.
Atlas—Atlas Film Co.
Champion—The Champion Film Co.
Nestor—David Horsley.
Reliance—Carlton M. P. Laboratories

THURSDAY
American—Amer. Film Mfg. Co.
Itala—N. Y. Motion Picture Co.
Imp—Independent M. P. Co.

FRIDAY
Bison—N. Y. Motion Picture Co.
Lux—R. Prieur
Thanhouser—Thanhouser Co.
Solax—Solax Company
Yankee—Yankee Film Co.

SATURDAY
Capital—Capital Film Co.
Gt. Northern—Gt. Northern Film Co.
Itala—N. Y. Motion Picture Co.
Powers—The Powers Co.
Reliance—Carlton M. P. Laboratories

List of BUYING EXCHANGES, Jan. 21st, 1911

All others offering these brands for rent can supply only dupes or worn-out subjects.

CANADA

Applegath, L. J., & Sons	145 Yonge St.	Toronto, Ont.
Canadian Film Exchange	Calgary	Alberta
Gaumont Co.	154 St. Catherine St.	Montreal, Que.
Great Western Film Co.	Winnipeg	Man.

ALABAMA

Dixie Film Co.	503 Chamber of Com. Bldg.	Birm'ham

CALIFORNIA

California Film Exchange	1065 Mission St.	San Francisco
Miles Bros.	790 Turk St.	San Francisco
Western Film Co.	514 S. Los Angeles St.	Los Angeles

COLORADO

Co-operative Ind. Film Co.	Barclay Block	Denver
W. H. Swanson Film Exch.	301 Railroad Bldg.	Denver

DISTRICT OF COLUMBIA

B. & W. Film Exchange	426 Ninth St., N. W.	Washington
Paramount Film Exchange	428 9th St., N. W.	Washington

GEORGIA

Consolidated Film Exchange	Rhodes Bldg.	Atlanta, Ga.

ILLINOIS

Anti Trust Film Co.	79 So. Clark St.	Chicago
Globe Film Service	107 E. Madison St.	Chicago
H. & H. Film Service Co.	98 Jackson Blvd.	Chicago
Laemmle Film Service	196 Lake St.	Chicago
Standard Film Exchange	155 E. Washington St.	Chicago

INDIANA

Central Film Service Co.	119 N. Illinois St.	Indianapolis

KANSAS

Wichita Film & Supply Co.	122 N. Market St.	Wichita

LOUISIANA

Dixie Film Company	720 Maison Blanche Bldg.	New Orleans

MASSACHUSETTS

Boston Film Rental Co.	665 Washington St.	Boston
W. E. Green Film Exchange	228 Tremont St.	Boston

MARYLAND

B. & W. Film Exchange	412 East Baltimore St.	Baltimore
Consolidated Amusement Co.	28 W. Lexington St.	Baltimore

MINNESOTA

Laemmle Film Service	400 Sykes Block	Minneapolis

MICHIGAN

Michigan Film & Supply Co.	1106 Union Trust Bldg.	Detroit

MISSOURI

Bijou Film & Amusement Co.	1222 Grand Ave.	Kansas City
J. W. Morgan	1310 Walnut St.	Kansas City
Swanson-Crawford Film Co.	Century Bldg.	St. Louis

NEBRASKA

Laemmle Film Service	1517 Farnam St.	Omaha

NEW YORK STATE

Albany Film Exchange	418 Broadway	Albany
Victor Film Service	39 Church St.	Buffalo

NEW YORK CITY

Empire Film Exchange	150 East 14th St.	New York City
Great Eastern Film Exchange.	21 East 14th St.	New York City
Hudson Film Company	138 East 14th St.	New York City
Peerless Film Exchange	94 Fifth Avenue	New York City
Wm. Steiner Film Exchange	110 Fourth Ave.	New York City

OHIO

Cincinnati Buckeye Film Co.	309 Arcade Bldg.	Dayton
Cincinnati Buckeye Film Co.	315 West 4th St.	Cincinnati
Toledo Film Service	319 Superior St.	Toledo
Victor Film Service	Prospect & Huron Sts.	Cleveland

OREGON

Independent West. F. Ex.	Swetland Bldg.	Portland

OKLAHOMA

United Motion Picture Co.	112 Main St.	Oklahoma City

PENNSYLVANIA

Eagle Film Exchange	143 N. 9th St.	Philadelphia
Independent Film Exchange	415 Ferry St.	Pittsburg
Philadelphia Film & Pro. Co.	44 North 9th St.	Philadelphia
Philadelphia Film Exchange	934 Arch St.	Philadelphia
Pittsburg Photoplay Co.	332 Third Ave.	Pittsburg
Swaab Film Service Co.	338 Spruce St.	Philadelphia

TEXAS

Texas Film Exchange	311 Elm St.	Dallas

UTAH

Co-operative Ind. Film Co.	320 Atlas Block	Salt Lake City

WASHINGTON

Pacific Film Exchange	Globe Bldg.	Seattle

WISCONSIN

Western Film Exchange	307 Enterprise Bldg.	Milwaukee

Motion Picture Distributing & Sales Co.

111 East 14th Street NEW YORK CITY

TRUST FILMS

BIOGRAPH.

	Feet
Dec. 15—His Sister-in-Law Dr.)	998
Dec. 19—The Lesson	994
Dec. 22—The White Roses	588
Dec. 22—The Recreation of an Heiress	410
Dec. 26—Winning Back His Love (Dr.)	994
Dec. 29—His Wife's Sweethearts (Com.)	682
Dec. 29—After the Ball (Com.)	311
Jan. 2—The Two Paths	992
Jan. 5—When a Man Loves	998
Jan. 9—The Italian Barber (Com.)	993
Jan. 12—The Midnight Marauder (Dr.)	392
Jan. 12—Help Wanted (Com.)	605

EDISON.

Dec. 14—Pigs is Pigs (Com.)	1000
Dec. 16—The Red Cross Seal (Dr.)	
Dec. 20—The Police of New York City	995
Dec. 21—The Joke They Played on Bumptious	990
Dec. 23—A Christmas Carol	1000
Dec. 27—Eldora, the Fruit Girl (Dr.)	1000
Dec. 28—A Family of Vegetarians (Com.)	990
Dec. 30—The Romance of Hefty Burke (Dr.)	1000
Jan. 3—In the Days of Chivalry	1000
Jan. 4—Sleep, Gentle Sleep	990
Jan. 6—The Fire Department of New York City	400
Jan. 6—A Western Night	600
Jan. 10—The Test of Friendship (Dr.)	1000
Jan. 11—The Home of the Seal (Educational)	300
Jan. 11—The Gardener's Ladder (Com.)	700
Jan. 13—The Link that Held (Dr.)	960

ESSANAY FILM CO.

Nov. 26—A Western Woman's Way	1000
Nov. 29—The Tie That Binds	953
Dec. 3—"Circle C" Ranch Wedding	
Dec. 6—Love's Awakening	1000
Dec. 10—A Cowboy's Vindication	950
Dec. 13—A Tangled Masquerade (Com.)	1000
Dec. 17—The Tenderfoot Messenger (Dr.)	997
Dec. 20—Hank and Lank	265
Dec. 20—The Greater Call	730
Dec. 21—The Bad Man's Christmas Gift	975
Dec. 27—Girls Will Be Boys (Com.)	1000
Dec. 31—A Gambler of the West (Dr.)	1000
Jan. 3—The Redeemed Criminal	1000
Jan. 7—The Count and the Cowboys	1000
Jan. 10—The Sophmore's Romance (Dr.)	1000
Jan. 14—The Girl of the West (Dr.)	1000

GAUMONT.

G. Kleine.

Nov. 19—Lisbon, Before and During the Revolution (Scenic)	727
Nov. 19—Spanish Loyalty	280
Nov. 22—Cast Into the Flames (Dr.)	381
Nov. 22—A Woman's Wit (Com.)	595
Nov. 26—Samson's Betrayal	519
Nov. 26—Calino Travels as a Prince	489
Nov. 29—The Flat Next Door	722
Nov. 29—Tarascon on the Rhone	243
Dec. 3—Lured by a Phantom	712
Dec. 3—Nancy's Wedding Trip	273
Dec. 6—A Man of Honor	834
Dec. 6—Professor's Hat	171
Dec. 10—The Revolt	942
Dec. 13—The Phantom Rider	279
Dec. 13—Closed Gate	676
Dec. 17—Herod and the New Born King (Biblical)	965
Dec. 20—The Cinderella Girl (Dr.)	769
Dec. 20—The Kingdom of Flowers (Botanical)	220
Dec. 24—The Old Home (Dr.)	732
Dec. 24—Cain and Abel Biblical)	279
Dec. 27—The Adventuress (Dr.)	995
Dec. 31—The Doctor's Secretary (Dr.)	981
Jan. 3—The Artist's Pay Day	969
Jan. 7—The Woman Wins	945
Jan. 10—A Child's Plea (Dr.)	758
Jan. 10—The Hills of Corsica (Travelogue)	243
Jan. 14—A Simple Rustic Tale (Dr.)	958

KALEM CO.

Dec. 9—The Rescue of Molly Finney	1007
Dec. 14—Seth's Temptation (Dr.)	955
Dec. 16—Her Indian Mother (Dr.)	995
Dec. 21—The Little Spreewald Maiden	985
Dec. 23—When Lovers Part	963
Dec. 28—The Girl Spy Before Vicksburg (War Dr.)	935
Dec. 30—The Stranger (Dr.)	1005
Jan. 4—The Bolted Door	975
Jan. 6—The Runaway Engine	955
Jan. 11—For Love of an Enemy (Dr.)	995
Jan. 13—The Heart of an Indian Mother (Dr.)	1000

LUBIN.

Dec. 1—Spoony Sam (Com.)	
Dec. 12—An Exile's Love (Dr.)	990
Dec. 15—The Musical Ranch (Dr.)	
Dec. 19—The Dead Leter (Dr.)	
Dec. 22—An American Count (Dr.)	
Dec. 26—Making a Man of Him (Dr.)	990
Dec. 29—Blue Horse Mine (Dr.)	990
Jan. 2—Art and the Legacy	950
Jan. 5—His Last Parade	390
Jan. 5—A Mix in Masks	600
Jan. 5—The Crimson Scars	980
Jan. 5—Fire! Fire! Fire!	980
Jan. 9—Tag Day at Silver Gulch (Dr.)	935
Jan. 12—The Widow's Choice (Com.)	950

G. MELIES.

	Feet
Nov. 3—Generous Customers (Com.)	
Nov. 10—A Mountain Wife (Dr.)	986
Nov. 17—His Sergeant's Stripes (Dr.)	950
Nov. 24—The Cowboy's and the Bachelor Girl (Dr.)	
Dec. 1—Pals (Dr.)	
Dec. 8—What Great Bear Learned	
Dec. 15—Old Norris' Gal	
Dec. 22—A Western Welcome	980
Dec. 29—In the Tall Grass Country (Dr.)	980
Jan. 12—The Owner of the "L. L." Ranch (Dr.)	980

PATHE.

Tale)	607
Dec. 23—Betty's Fireworks	394
Dec. 24—Sunshine in Poverty Row	1000
Dec. 26—The Atonement (Da.)	656
Dec. 26—The Bowling Fiend (Com.)	344
Dec. 28—Running Away From a Fortune (American Com.)	540
Dec. 28—The American Fleet in French Waters (Topical)	125
Dec. 28—In Full Cry (Scenic)	331
Dec. 30—Catalan, the Minstrel (Dr.)	768
Dec. 30—Carnival of Japanese Firemen in Tokio (Sc.)	230
Dec. 31—The Yaqui Girl (Dr.)	1000
Jan. 2—The Misplaced Petticoat	790
Jan. 2—Dutch Kids	497
Jan. 4—The Cowboy's Innocence	994
Jan. 6—An Intrigue	997
Jan. 7—Love Under Difficulties	781
Jan. 7—The Funeral of Count Tolstoi	220
Jan. 9—The Evils of Betting (Dr.)	676
Jan. 9—In the Land of Monkeys and Snakes	276
Jan. 11—The Twin Cinderellas	705
Jan. 11—Dusty Rhodes Takes a Flight (C.)	249
Jan. 13—Max Is Almost Married (Com.)	572
Jan. 13—So Near but Not Quite (Com.)	420
Jan. 14—The Battle at Redwood (Dr.)	1000

SELIG.

Dec. 5—The Widow of Mill Creek Flat	1000
Dec. 8—In the Wilderness	1000
Dec. 12—A Tale of the Sea	1000
Dec. 15—County Fair (Dr.)	1000
Dec. 19—John Dough and the Cherub (Mystical)	1000
Dec. 22—Overland to Fremont	1000
Dec. 26—The Rustlers (Dr.)	990
Dec. 29—Justinian and Theodora (Dr.)	1000
Jan. 2—The Argonauts	1000
Jan. 5—Ramona's Father	1000
Jan. 9—Shadows of the Past (Dr.)	1000
Jan. 12—The Rival Dramatist	1000

URBAN-ECLIPSE.

G. Kleine.

Oct. 5—The Dishonest Steward (Dr.)	699
Oct. 5—City of a Hundred Mosques, Broussa, Asia Minor (Scenic)	296
Oct. 12—Foiled by a Cigarette (Dr.)	991
Oct. 19—In the Shadow of the Night (Dr.)	502
Oct. 19—Tunny Fishing Off Palermo, Italy (Ind.)	500
Oct. 26—The Signet Ring (Dr.)	868
Oct. 26—In the Spreewald (Scenic)	132
Nov. 2—Tragical Concealment (Dr.)	640
Nov. 2—Crossing the Andes (Scenic)	350
Nov. 9—Secret of the Cellar (Dr.)	788
Nov. 9—A Trip Through Scotland (Scenic)	217
Nov. 16—The Rival Barons (Dr.)	860
Nov. 16—An Alpine Retreat (Scenic)	142
Nov. 23—Behind a Mask (Dr.)	516
Nov. 23—Nantes (Scenic)	450
Nov. 30—The Return at Midnight	634
Nov. 30—Kamble Through Ceylon	319
Dec. 7—Death of Admiral Coligny	992
Dec. 5—On the Mexican Border	
Dec. 8—Reggie's Engagement	
Dec. 14—The Little Matchseller's Christmas (Dr.)	749
Dec. 14—Scenes in British India (Sc.)	253
Dec. 21—The Tyrant of Florence (Dr.)	676
Dec. 21—A Chamois Hunt	332
Dec. 28—A Mexican Romance (Dr.)	650
Dec. 28—Coaching in Devonshire, England (Travelogue)	348
Jan. 4—A Lock of Hair	978
Jan. 11—Washed Ashore (Dr.)	670
Jan. 11—Woodcarving in Brienz	320

VITAGRAPH.

Nov. 11—The Nine of Diamonds (Dr.)	990
Nov. 12—Jean Goes Fishing (Dr.)	988
Nov. 15—Drumsticks (Dr.)	998
Nov. 18—A Modern Courtship (Com.)	
Nov. 18—The Bum and the Bomb (Com.)	
Nov. 19—Francesca Da Rimini (Dr.)	
Nov. 22—Suspicion (Dr.)	
Nov. 25—A Four-Footed Pest (Com.)	
Nov. 25—The Statue Dog	
Nov. 26—Love, Luck and Gasoline (Dr.)	
Nov. 29—A Woman's Love (Dr.)	
Dec. 2—Jack Fat and Jim Slim at Coney Island (Com.)	951
Dec. 3—The Poacher's Wife (Dr.)	1001
Dec. 6—A Tin-Type Romance (Com.)	996
Dec. 9—He Who Laughs Last (Com.)	927
Dec. 10—The Color Sergeant's Horse (Dr.)	978
Dec. 13—The Law and the Man (Dr.)	1010
Dec. 16—Playing at Divorce (Dr.)	
Dec. 16—The International Motor Boat Race (Sc.)	
Dec. 17—A Dixie Mother (Dr.)	
Dec. 20—The Light in the Window	997
Dec. 23—Clancy	995
Dec. 24—Jean and the Waif	989
Dec. 27—In Neighboring Kingdoms (Dr.)	995
Dec. 30—Crazy Apples (Com.)	988
Dec. 31—Where the Wind Blows (Dr.)	987
Jan. 3—All Is Fair In Love and War	973
Jan. 6—The Misses Finch and Nephew Billy	979
Jan. 7—The Old Water Jar	984
Jan. 10—Doctor Cupid (Com.)	987
Jan. 13—Water Lilies (Dr.)	991
Jan. 14—Coward or Hero (Dr.)	975

INDEPENDENT FILMS

The following films have been released week of Jan. 18th by the Empire Film Co., 150 East 14th Street, New York:

Jan. 16—Melody (Imp)	997
Jan. 16—Folks Back Home (Yankee)	995
Jan. 16—Battered Bridegroom (Amer)	426
Jan. 16—A Dental Disaster (Amer)	575
Jan. 16—Jealousy of Ramulot (Eclair)	483
Jan. 16—My Wife's Hat (Eclair)	486
Jan. 17—Texas Ted's Defense (Bison)	865
Jan. 17—Montana Love Story (Powers)	503
Jan. 17—Lover's Trials (Powers)	465
Jan. 17—Bertie's Brainstorms (Than)	975
Jan. 18—Blue Domino Disguise (Ambrosio)	545
Jan. 18—Tailor's Queer Advertisement (Amb.)	435
Jan. 18—A City Wolf (Atlas)	1000
Jan. 18—Will of a Western Maid (Champ)	960
Jan. 18—Their New Minister (Nestor)	1000
Jan. 18—A Country Girl (Reliance)	937
Jan. 19—The Bonanza King (American)	995
Jan. 19—A Sad Fascination (Itala)	810
Jan. 19—Rev. Goodleigh's Courtship (Imp)	500
Jan. 19—His First Patient (Imp)	500
Jan. 20—A Reporter's Romance (Solax)	1000
Jan. 20—Red Skin's Portrait (Bison)	1000
Jan. 20—Old Curiosity Shop (Than)	1000
Jan. 20—Returned to the Fold Yankee)	1000
Jan. 20—A Dreadful Dilemna (Lux)	500
Jan. 20—His Faithful Furniture (Lux)	500
Jan. 21—The Trunk Mystery (Gt. Nor)	1000
Jan. 21—A Noble Heart (Powers)	1000
Jan. 21—The Vows (Reliance)	1000
Jan. 21—New Kind of Armchair (Itala)	600
Jan. 21—Visit of a Friend (Itala)	400

SALES COMPANY PROGRAMME FOR THE WEEKS BEGINNING JAN. 16 AND 23, 1911.

Melody (Imp)	Jan. 16
His First Patient—Rev. Goodleigh's Courtship (Imp)	Jan. 19
The Dream (Imp)	Jan. 23
Phone 1707 Chester (Imp)	Jan. 26
The Folks Back Home (Yankee)	Jan. 16
The Return to the Fold (Yankee)	Jan. 20
Convict's Last Chance (Yankee) 990 ft.	Jan. 23
Son of Old Glory (Yankee)	Jan. 27
Jealousy of Sosthenes Ramulot—My Wife's Hat (Eclair)	Jan. 16
Painless Extraction—Kiel the Fly (Eclair) 950 ft.	Jan. 23
Texas Ted's Defense (Bison)	Jan. 17
The Redskin's Secret (Bison)	Jan. 20
Red Man's Wrath (Bison)	Jan. 24
Trials Bud Brown (Bison)	Jan. 27
Bertie's Brain Storm (Than)	Jan. 17
Old Curiosity Shop (Than)	Jan. 20
When Love Was Blind (Than) 900 ft.	Jan. 24
Prompt Payment—Sealing a Ride (Than)	Jan. 27
Montana Love Story (Powers)	Jan. 17
A Lover's Trial—Little Dorothy (Powers) 980 ft.	Jan. 24
The Masquerader (Powers)	Jan. 28
A Noble Heart (Powers)	Jan. 21
The Will of a Western Maid (Champion)	Jan. 18
Why He Went West (Champion)	Jan. 25
A City Wolf (Atlas)	Jan. 18
Irish Hearts (Atlas)	Jan. 25
The Blue Domino Disguise (Ambrosio)	Jan. 18
Tailor's Queer Advertisement (Ambrosio)	Jan. 18
A Wife Calvary—Tweedle Dum Within a Cash (Ambrosio)	Jan. 25
Their New Minister (Nestor)	Jan. 18
The Man in 23 (Nestor) 980 ft.	Jan. 25
A Country Girl (Reliance)	Jan. 18
The Vows (Reliance)	Jan. 21
For Remembrance (Reliance)	Jan. 25
The Last Laugh (Reliance)	Jan. 28
A Sad Fascination (Itala)	Jan. 19
A New Kind of Arm Chair—The Revenging Picture (Itala)	Jan. 26
My Son is Guilty (Itala)	Jan. 28
Visit of a Friend (Ita'a)	Jan. 21
Battered Bridegroom—A Dental Disaster (American)	Jan. 16
The Bonanza King (American)	Jan. 19
When a Man's Single (American) 1000 ft.	Jan. 23
Bertie's Bandit (American) 1000 ft.	Jan. 26
A Reporter's Romance (Solax)	Jan. 20
His Best Friend (Solax)	Jan. 27
A Dreadful Dilemna—His Faithful Furniture (Lux)	Jan. 22
Little Willie Goes Cycling—An Infamous Son (Lux)	Jan. 27
The Trunk Mystery (Gt. Northern)	Jan. 21
Mr. Muggins Has His Sewing Done (Gt. Northern) 506 ft.	Jan. 28
Triumph of Intelligence (Gt. Nor) 391 ft.	

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FIRST CLASS SERVICE

Write Us for Terms

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70 Dearborn Street
Chicago, Ill.

AMERICAN STANDARD DOUBLE DISSOLVING MOVING PICTURE MACHINE. ALL COMPLETE,

$200.00

A POWERS No. 5, SLIGHTLY USED,

$100.00

MANHATTAN SLIDE CO.
124 EAST 14th STREET, NEW YORK CITY

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We beg to announce the opening of our new film exchange. Ready for business FEBRUARY 6th, 1911. Best independent service available. Up-to-date releases — No junk — Reasonable prices. Call and see us with reference to your service.

THE CHAUTAUQUA FILM EXCHANGE
356 DEARBORN STREET, CHICAGO

TWO PIN

machines changed to one pin. Improved easy running, long wearing Cams, Stars, etc., etc.

E. W. LAVEZZI,
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A well built projecting machine having all patents granted. Passed all Underwriters' requirements. Sell for $100.00 each. Inventor needs money to exploit. Good chance for investment. Stand investigation. Apply

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Moving Picture News.

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SPECIAL DETECTIVE WEEK
Monday, January 30th
"THE TAXICAB MYSTERY"
with the Italian Sherlock Holmes

Coming Friday, February 3
"THE COUNTING HOUSE MYSTERY"
with Nell Pierce, Detective
Bulletins—Posters—Free

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344 East 32nd Street, New York, N. Y.

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Moving Picture Devices a Specialty.

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and slides for every purpose made to order
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NEW FIELD BIG MONEY EASY WORK Why don't you think up plots for Motion Picture plays? It's easy, pays up to $50 a week for good work. Men and women. We teach you and help sell plots. Demand unlimited. Send for particulars. ASS'D M. P. SCHOOLS, 908 Chicago Opera House Bldg., Chicago.

Advertisers want results. When writing to them it is our due that you mention The Moving Picture News.

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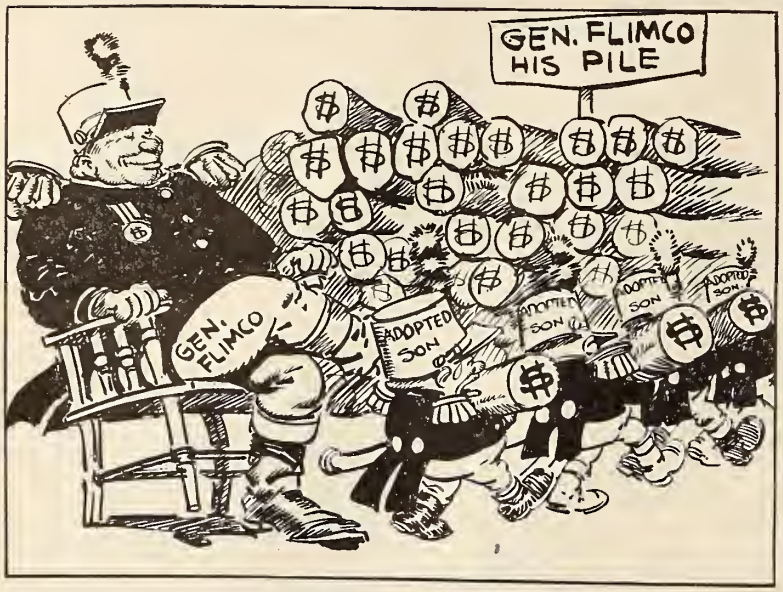
Powers Cameragraph No. 5 for $115, Edison Kinetoscope $45, Edison Model B new $175, Optigraph No. 4 $45, $215 Motiograph new $165, Motion Picture Machine $35. Many other Machines, etc., at Reduced Prices.
Pathe's Passion Play, fine, set Low.
Get Sup. 33 of Many Bargains in Machines, Accessories, etc.
Motion Picture Machines Wanted.
HARBACH & CO.,
809 Filbert Street, Philadelphia, Pa.



Everybody works but

father under Gen. Flimco's foxy plan. It's a soft snap to "buy" up film exchanges with promises and then "fine" the poor suckers

until the office is paid for in fines. How in blazes some of you exhibitors can be satisfied to deal with the foxy Flimco, I can't understand. But you're waking up—many of you. And as fast as you come out of your nap, you'll hook up with me and get a film service that will tickle you to pieces. My customers are making more money than you are making. Let that roll around in your think tank a few days and then write to me.

CARL LAEMMLE, President

The Laemmle Film Service

HEADQUARTERS : 196-198 Lake Street, CHICAGO

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"The biggest and best film renter in the world"

Here is what you have all been looking for.

THE MORTIMER FILM CLEANER

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No Inconvenience to the operator, he does the work while rewinding the film; endorsed by the leading exchanges. Send for our **BOOKLET** giving full description of the little cleaner. Price, **$10.00.**

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MOVING PICTURE MACHINES

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388 2nd Ave., City, near 23rd St.
Take elevator.

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SAVES two-thirds on electric bill and makes **BIG CUT** on the first cost of your complete equipment.

I carry stock of all makes M. P. Machines, Opera Chairs and Supplies.

Free Catalogue No. N 1

J. H. HALLBERG, 36 East 23d St. New York City.

By virtue of its superior qualities **POWER'S CAMERAGRAPH NO. 6**

The Perfect Motion Picture Machine is in demand all over the world. Its price puts it within reach of all. Why buy any other? Read what our Australian agents, The Greater J. D. Williams Amusement Co., Ltd., say:

The Nicholas Power Co., 115-117 Nassau Street, New York, U. S. A.

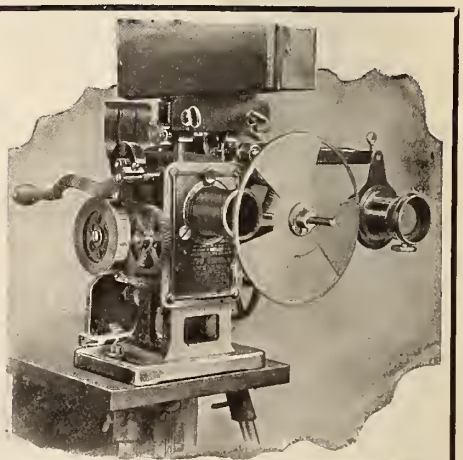
Gentlemen:—Your letter of Nov. 4th received together with the advertisement enclosed, and I certainly must congratulate you upon the way you advertise your machines. You can rest assured we will do the same thing with your Agency and I am sure you will find our firm a live wire. In addition to the fifty (50) machines Mr. Morgan ordered when he was in New York, I wish you would please send us at once the following order: 48 Powers mechanisms to be shipped as follows: 24 Powers mechanisms to be shipped to our Sydney office, address as above; 12 Powers mechanisms to be shipped to our Melbourne (Vic.) office, Suttons Building; 12 Powers mechanisms to be shipped to our Brisbane (Qns.) office, Courier Buildings. It will save us a great deal of freight to have these orders go direct to the different branches. We are now building a new theatre in Melbourne which will cost us for the ground and building $160,000. We intend to make a special feature of the operating room and will spend at least $1,000 in the operating room alone. We intend to install two Powers Cameragraphs and will make a big feature of them. I must certainly say that our pictures have improved wonderfully since we have started using your machines. We have several advertising features which we will introduce there and the Powers Cameragraphs will come in for their share. It is our intention to make this one of the finest moving picture shows in the world. Hoping that you will give our orders your personal attention, and trusting that we may always be able to do a big business with your firm, we remain, Yours truly,

THE GREATER J. D. WILLIAMS AMUSEMENT CO., LTD.

Dated: Sydney, Aus., Dec. 19th, 1910. (Signed) J. D. Williams, Managing Director.

Write today for catalogue D describing it.

NICHOLAS POWER COMPANY, 115 Nassau St., New York



For thirteen years the leading manufacturers of moving picture machines.

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FOR

THE THANHOUSER TWO-A-WEEK

RELEASE OF TUESDAY, JANUARY 31

Only In the Way

WITH "THE THANHOUSER KID" AT HER BEST!

If this is only in YOUR way you'll have an enthusiastic "house" upon that occasion, and maybe a crowded one. And if it isn't in your way, make it COME your way, because a good thing is always worth fighting for. But, two-to-one, it's likely that you won't HAVE to kick much for this reel, for it's one of the best cards in your exchange man's pack, and he's only wise to spring it on you. At that, you might invite him to spring it at his very earliest opportunity. You need this bunch of heart-interest in your programme and you need it QUICK.

No. 181. Code Word, Way.

RELEASE OF FRIDAY, FEBRUARY 3

ADRIFT

A PICTURE WITH A LESSON!

is a useful film with a big, simple moral that would do much to reconcile the Church to the Motion Picture—if the former knew that this sort of film was so much in evidence. Therefore, in billing and announcing this reel, make appeal to the church folk in your district and see if it doesn't go to change the Picture-views of even the "most conservative." For the American church-goer is always open to conviction, and will concede the motion picture an influence for morality and honest living just as soon AS HE KNOWS THAT IT IS.

No. 182. Code Word, Adrift.

The Thanhouser News the "Exhibitor's Guide," sent FREE OF CHARGE to all who can show connection with the Moving Picture business. Drop a card to PUBLISHER, THANHOUSER NEWS, NEW ROCHELLE, N. Y.

The Thanhouser Photoframe consisting of portraits of the famous Thanhouser "Stock," framed in solid oak, mission finish, 34 inches in width and 44 inches in depth, with glass and easel (6 feet high) GOES TO YOU FOR $3.50 with order. This is the prize outfit that tickled-to-death exhibitors the country over are calling THE GREATEST LOBBY-DISPLAY BARGAIN EVER KNOWN.

For system's sake address PHOTOFRAME DEPT.

THANHOUSER COMPANY

NEW ROCHELLE, NEW YORK

IMPS IN CUBA!

Both "Imp" stock companies are now in Cuba producing films that will once more clinch the fact that the Imp is the most energetic and enterprising film-maker in the business. Watch for the Cuban Imps, the Florida Imps, the Mexican Imps. Meanwhile get after these next Imp releases—every week!

By the time you reach this scene in "Maid or Man" the Imp release of Monday, Jan. 30th, you will have laughed till your sides ache. It is a farce comedy of the best type with a series of dead funny situations, each following swiftly on the heels of the other, and winding up with a happy finish. Please make it a point to tell your exchange you want "Maid or Man." It is another of the "Little Mary" series, and you must not miss a single blessed one of these! Get busy!

You have been begging us to produce some high class slap-stick comedy on split reels. Very well! We give you a corking good dose of it in "The Mix-Up," released Thursday, Feb. 2nd, and "An Imaginary Elopement" on the same reel. The picture shown herewith is a climax in one of the funniest chains of silly horse-play you ever saw, and we'll guarantee it will bring down your house with roars of delight. We're giving you what you demand. Now see that you GET IT FROM YOUR EXCHANGE!

Independent Moving Pictures Co. of America
102 W. 101st St., New York. Carl Laemmle, Pres.
All "Imp" Films Sold Through the Sales Co.

MOVING PICTURE NEWS

Volume IV
No. 4

January 28
1911

PRICE
TEN
CENTS

SCENE FROM
"THE PITTSBURG MILLIONAIRE"
AMERICAN RELEASE, FEBRUARY 6th

GREAT NORTHERN

Release for Saturday, January 28th

MR. MUGGINS HAS HIS SEWING DONE

A smashing hit comedy—bound to get many laughs

and

TRIUMPH OF INTELLIGENCE

A hilarious trick comedy of how brain conquers muscle

By all means get this reel of genuine fun

Release for Saturday, February 4th

THE CRIMINAL CHIEF'S CAPTURE

A meritorious detective story with many exciting and exceedingly thrilling situations. A story full to the brim of real action. Book this feature now.

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GREAT NORTHERN FILM COMPANY

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ALL FILMS SOLD THROUGH THE SALES COMPANY.

BISON FILMS

FIVE REELS A WEEK

TUESDAY---BISON. WEDNESDAY---AMBROSIO. THURSDAY---ITALA. FRIDAY---BISON. SATURDAY---ITALA

"A TOUGH TENDERFOOT"

(Released Tuesday, January 31)

Jack is hazed by the cowboys, tossed in a blanket and thrown into the river, but he turns the tables on them in a hilariously funny scene.

ITALA RELEASES

"COACHMAN OF THE VILLAGE"

Thursday, February 2

"THE FEAST OF FOOLSHEAD"

Saturday, February 4

2 WESTERN REELS

"A SQUAW'S BRAVERY"

(Released Friday, February 3)

Roaring Bill tries to force the Indian maid to marry him, but she outwits him, and in a quarrel with his companions, Bill accidentally lights a barrel of powder, ending the career of the conspirators.

AMBROSIO RELEASE

Wednesday, February 1

"THE RETURN FROM SEASIDE BATHING"

"TWEEDLEDUM TRIES WINTER SPORTS"

Two Subjects on One Reel

Sold Exclusively Through Motion Picture Distributing and Sales Co.

NEW YORK MOTION PICTURE CO., 1 Union Square, New York City

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CAMERA

PATENT 560,800

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and then come and get your camera.

Not only are you safe from molestation when you use this camera, but the camera itself is a fine piece of workmanship. The case is of mahogany; the mechanism of steel and brass, the latter blackened with nitrate of silver; has folding main crank, and trick picture crank; film register; six extra film boxes; solid leather carrying case; extra solid tripod with panorama head, etc., etc.

C. FRANCIS JENKINS

WASHINGTON, D. C.

THURSDAY was named after

Thor, the God of Thunderbolts

We have therefore selected Thursday as very, **VERY APPROPRIATE** for our release day. On that day (the day of thunderbolts) Thursday, Feb. 16th, we will hurl our first, with the proper spirit.

A HEROINE OF '76.

In these stirring days when principles were exchanged with shots, they were all

EXCHANGE MEN
EXCHANGE MEN ENLIST!

Rex Motion Picture Company

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SLANDER AND ABUSE THROUGH UNDER-STRAPPERS, STOCK IN TRADE.
TREACHERY IS REWARDED WHILE HONESTY OF PURPOSE IS CONDEMNED.
THE UNLAWFUL COMBINATIONS WILL COME INTO THEIR OWN IF YOU WILL

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New Songs and New Slides.
Write for the list.

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The Moving Picture News

PUBLISHED EVERY SATURDAY

The CINEMATOGRAPH PUBLISHING COMPANY, 30 West Thirteenth Street, NEW YORK CITY

Telephone, 4092 Chelsea

European Agents: INTERNATIONAL NEWS CO., Breams Building, Chancery Lane, London, E. C.

Chicago Representative: J. J. Sullivan, 866 Graceland Ave. 'Phone Graceland 5053

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This newspaper is owned and published by the Cinematograph Publishing Company, a New York corporation. Office and principal place of business No. 30 West 13th Street, New York. Alfred H. Saunders, President; John A. Wilkens, Secretary, and W. M. Petingale, Treasurer. The address of the officers is the office of the newspaper.

SUBSCRIPTION: $2.00 per year. Postpaid in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands. Canada and Foreign Countries: $2.50 per year. All communications should be addressed to The Moving Picture News, 30 West Thirteenth Street, New York City. ADVERTISING RATES: $60 per page, $30 ½-page, $15 ¼-page, single column $20, $2 per inch. Discounts, 20% 12; 10% 6; 5% 3 months.

Volume IV **January 28, 1911** **Number 4**

Notes of the Week

FRONT COVER ILLUSTRATION

On our front cover illustration this week we present to our readers a picture taken from a release of the American Film Company, which will be issued on February 6th. It is called "The Pittsburg Millionaire," and on the usual synopsis page will be found a full description of this film, which we can heartily recommend to the attention of our readers.

INFORMATION WANTED

Will Mr. Gibbs, known to his fellow workers as "Pop Gibbs," kindly communicate with the Editor of the News? Something of value may accrue to him. Several enquiries await him.

W. H. HARBECK

Lost, Stolen, or Strayed

Has any one any knowledge of where our good friend W. H. Harbech has landed? We received a letter from Seattle, 'way back in December, saying he was on his way to New York City. Men and 'phone calls have been the rule in the M. P. News office for the past three weeks. Willie, Willie, where art thou? Letters get no reply. Wires are as bad. And if you only knew the anxiety concerning your welfare, you would answer, and hasten your visit. Any reader knowing his whereabouts kindly advise.

A FLAG OF TRUCE

We wonder, and we have wondered, in our heart, many times, whether the readers of the Moving Picture News care for all the petty squabbles that go on in motion picturedom. It will be noticed for some time past we have eliminated from our columns any personal matters, and have tried to keep ourselves strictly to giving news of interest to the trade, and during the last five weeks, more especially have we been interested in educational films, and trying to interest manufacturers to take up this branch more largely, owing to the fact that the public are desiring such films and that educational centers are demanding them. In our opinion the main cause of the non-success of this educational campaign is the fact of litigation; hence, we desire to carry a flag of truce into the enemy's camp—if there is an enemy. We believe that every manufacturer in the industry is desirous of making the best film and putting on the market only that which will be of benefit to his pocketbook and also to the interests of the exhibitors and their patrons, the public. Is it not time now to call a halt and hold out the flag of truce to the belligerents on both sides and ask a question? The question is this, when Edison and Biograph won their cases together, they made up a compromise, and then joined together under an agreement. Why not now with others? Litigation has gone on for some considerable time and the trade and all those connected with it have become so harassed, and yet in spite of this the Independents have won a considerable victory. Why not get together and draw a line of demarcation and go in for the best interests and the best men only to remain in the industry, and let there be unity and progress?

Letters have flooded this office asking us to advocate a third party, a party of split. This we strongly object to do, and next week we will state our reason why. We will give a specimen letter as a basis why there should be unity on both sides.

EDUCATIONAL FILMS.

Apropos of this subject we may say that educators from many centers have been writing in, asking our opinion and advice as to where they can obtain films to educate their classes and the public generally. We have carried on a campaign for the past five or six weeks with a view to feeling the pulse of the trade, and we have on our staff and are in correspondence with men who stand at the head of the various colleges and universities, who are willing and anxious to aid us with articles to advance this cause. Our columns are open for an expression of opinion, and we think the time is ripe for an advanced movement. By educational films we do not particularly mean travel and such like subjects that have been placed out lately by the Urban-Eclipse, but of a nature that brings science from its high pedestal right into the ranks of the layman.

We are in communication with several gentlemen who can place their services at the disposal of manu-

facturers who are alive to this subject and the question arises "What is an educational film?" We think this question will be answered voluminously in an article from a correspondent next week. But in the meantime we take pleasure in bringing the following letter before our readers:

Rajahmundry, 28-December, 1910.

To the Editor of Moving Picture News:

Dear Sirs:—The epics of Ramayana and Mahabharata are believed to contain the stories of great men and Gods of ancient times; and all classes of people, of all parts of India, take great interest in the stories which they love, with a religious zeal, to read and hear, to enact on the stage and crowd to witness the same. The Indian stage represents mostly stories from these books, and managers and players obtain vast profits by affording occasions of amusement and instruction to the people by way of their performances. It is, therefore, my opinion that cinematographic representation of these stories is sure to fetch large profits throughout the length and breadth of this country.

For this purpose I have provided myself with pictures of the scenes that occur in these stories and the characters that appear in them, and I can explain to you how particular characters should act and speak under particular situations of the plot. But, you will have to adjust the movement and the action. If you can do this, and also the phonographic arrangement, if possible, for the adjustment of the speech and the moving of the lips; I can explain in plain Hindi prose the whole story, its situations and actions. This Hindi is a language that is known throughout India. If you make the arrangements and start on a tour in this country, I will see that you get the patronage of all classes of Indian people—from the commons to the wealthiest princes of the land.

If you think it cannot be done with the aid of pictures only, and you deem it necessary to take photos of characters, actually acting in your presence there, I can go over to you with the necessary dresses and other accoutrements and do the needful to put the scene in actual motion before you.

I shall be much obliged, if you let me know your opinion on these matters. As for our terms, if you think it necessary I should go there, you will have to pay my vogage and back and my expenses in that country, and you shall start on the tour for exhibitions in India, I will accompany you and introduce you to the gentlemen, Rajahs, Maharajahs, and Independent Princes of this country. You shall bear the charges of the tour and give me one-third share of the net profits. Kindly consider these terms and make your proposals, if any.

I remain, dear sirs,

Yours faithfully,

———— ————.

We would be glad for any manufacturers to communicate with our correspondent through the News, and we will immediately put them in touch with him. His letter opens out a vast field of unknown and unforeseen possibilities. India, whose vast field of unexplored religions and mysticism should be of great value not only to the people of India of which our correspondent speaks, but also of very great interest to the Eastern researches on such subjects. We would gladly welcome films as described, and hope that some enterprising manufacturer will be keen enough to avail himself of the opportunity now offered.

THE SWAAB FILM SERVICE, PHILADEPHIA.

It appears from all accounts that the M. P .P. Co. are still on the warpath trying to crush out honest men who will not accede to their unjust demands by giving up to them their hard earned money. It appears from information to hand that on January 24th Mr. Church, of the Patents Company, accompanied by several of the Patents Company's detectives and three sheriff officers, paid the Swaab Film Service a visit and demanded their reels under replevin writs, and for a time it looked as though they were going to have all their own way, having brought one of the largst wagons they could find in Philadelphia and the largest crowd that ever gathered outside a film exchange. Laughing heartily the demand was made for all the films, goods, chattels, and then they began to gather up all that they desired. The attorney of the Swaab Film Service immediately got to work, and by order of the Court a policeman was sent to turn out these emissaries of the M. P. P. Co. and they were compelled to leave the films after ejection by the police officer until a hearing could be obtained on Monday, January 30th.

The M. P. P. Co. were so sure of their point that it took them over two hours with men and wagon waiting to take the film with them, and we can imagine their chagrin when they had to leave without the material they came for. We have no sympathy with such tactics, which we believe are a travesty of good common sense business methods, and we believe we are right in saying that all good thinking people who have honest integrity and clean businesslike methods at heart, are with us in extending sympathy to Mr. Lewis M. Swaab, and wishing him every success in his fight.

TRUST VS. INDEPENDENTS.

Francis Jenkins.

The various decisions granting temporary injunctions on motion picture cameras whenever they employ perforated film intermittently moved, seem unaccountable to one well acquainted with the prior art. But, of course, the decisions are made on the evidence before the Court, and so become law until reversed. The only thing left to do is to temporarily accept the situation as graciously as may be, and adjust oneself to the conditions.

But before pointing out the easiest course, let us lay a foundation for it by a review of the prior art, if only briefly. Perforated motion picture film is shown in French patent No. 194,482, 1888; perforated picture film intermittently moved is shown in British patent 16,785, 1888; another British patent of 1888, No. 423, describes a single lens camera using perforated film, intermittently moved. And there is also an even earlier French patent to Duheron (1865) which shows moving picture perforated band, with sprockets to feed it. In view of all these, as well as the great number of other related patents and publications shown in the list in the News of December 17, 1910, it seems unaccountable that a decision of the character above referred to could be rendered; but as I just stated, the Court is supposed to give a decision on the showing made, and it is incumbent on the defence to make a proper showing, which in my opinion has never yet been done.

Let's look first at the situation with regard to the Edison patent on an intermittent mechanism. Mr. Dickson, as is well known, was in charge of the Edison motion picture experiments. Dickson was and is an expert photographer. He designed and had Edison's

workmen build two machines, one an intermittent and the other a constantly running mechanism. Now Edison, Dickson, and the workmen, all testified that the intermittent machine was built in the fall of 1889, and that this was the only intermittent mechanism they EVER built. They tried it out a few times and then, because it would not work satisfactorily, abandoned it for the constantly running mechanism, that is, a mechanism in which the film was fed without intermittent movement, and this intermittent mechanism (they called it a "stop-motion") was never after used by anyone. Nor was any other intermittent mechanism ever again built or used until Mr. Armat showed Edison such a device in March, 1896, seven years later. The orginal "stop-motion" device was abandoned in 1889, and has remained abandoned to this day. It did not and never could produce the kind of pictures claimed in Edison patent Re-issue 12,038.

To an expert photographer the testimony of Dickson, Edison, and the workmen (testimony given in various suits for infringement of a patent on this abandoned device) also conclusively proves this.

Let us see what was happening elsewhere in the photographic world at this time, 1889 to 1896. The Eastman Kodak Co. was building and selling kodaks, and film for use therein. The shutters on these kodaks were marked to work as rapidly as one one-hundredth of a second. And it was not common for amateur photographers to make exposures at a speed as high as this, though, of course, more often at a less speed of shutter. But at whatever rate of exposure, the manipulation of the camera was as follows: The film was exposed by snapping the shutter, rolled up to a fresh, unexposed place; exposed again and rolled again; and so on until the film was used up. Intermittent movement of the film, it will be observed, and with successful results, else the Eastman Kodak Co. would have been short lived. Now please remember that this mechanism differs from the moving picture camera of the past and present only in that the mechanisms for opening and closing the lens, and for rewinding the film between exposures, are, in the moving picture camera, both attached to a single crank, whereas, in the kodak these two functions are independent of each other, mechanically, that is, the shutter is snapped by pressing a trip, and then the film is rewound with a separate key arrangement. The exposure in both the motion picture camera and in the kodak are often exactly the same. Don't let it be forgotten that the Kodak amateur was getting results on intermittently moved film, for this is really the kernel of the whole matter, while Dickson (Edison) was not getting results. Why? Dickson was an expert photographer and was using the same film, why shouldn't HE get results? Let's analyze the situation a little further and possibly a reason will appear.

Eastman Kodak Co. supplied not only the amateur's film, but the film Dickson was using, so the fault wasn't in the film. (For that matter, from the Eastman Kodak Co. the writer obtained film for his own experimentation, begun in 1890, except for what film was obtained of the late John Carbut, of Philadelphia). Now the letters put in evidence in some of the suits show that both Eastman and Blair were repeatedly urged to supply a more sensitive film, Dickson saying that they "could not get results at the high rate of speed they employed." This "high rate of speed" is variously stated to be thirty to forty pictures per second. (Which is necessary, I admit, in constantly running film, as in the Edison kinetoscope or peep-hole machine, though sixteen pictures per second was found ample before Edison came in, and has since been found ample, and remains the standard rate to-day in mechanisms in which the film is fed intermittently). Also, both the Edison patent and his witnesses say that the period of exposure was about nine-tenths of this time. That is, the exposure would be about one-thirty-second to one-forty-fifth of a second; more than twice as long an exposure as many kodak amateurs found sufficient. And they, Edison, et al., couldn't get results, although the amateur was using the same film and getting fine pictures. Why? The sole and only reason was that Edison and Dickson were NOT using an intermittent mechanism at all; they were using a constantly running film in a continuously running mechanism, and all the exposure they could give without blurring was not more than 1/200 part of a second, or possibly, not over 1/300, admittedly not long enough to get a fully-timed picture using this film. It is clear then why they were so insistent about getting a more sensitive film; and the wonder ceases that Dickson, to get any results at all, was obliged to employ an absolutely dead black background, in front of which the subjects were required to act while dressed in the whitest of white costumes, as the Edison witnesses also testify. Photography on a constantly moving sensitive band required all these aids, and even then they didn't get sufficiently sensitive film to overcome the handicap, or to put out commercial machines until five years later, 1894, although amateurs were getting satisfactory results right along all this time. The "why" is now clear, isn't it? The amateur was using intermittently moved film, while Dickson was using constantly running film, other statements to the contrary notwithstanding. The "stop-motion" or intermittent mechanism had been abandoned, and has remained so from that day to this. And no intermittent mechanism was ever again used or built until seven years after the first one was abandoned, and then it was a copy of a mechanism built by the writer and shown to Edison by Mr. Armat in March, 1896, and immediately copied and put out as the "Edison Vitascope," the first exhibition of which was made at Koster & Bial's Theater in New York (see daily papers of that date).

Patent No. 560,800.

Now, fully-timed pictures CAN be made on constantly moving film, if one goes about it right. Thus, suppose a number of lenses are mounted on a rotating disc in a light-tight box with the axis of the lenses parallel with the axis of rotation of the disc. Now, if the disc is so rotated that the lenses travel across an opening in the front of the camera, an image will fall on the film (if the latter is properly located). And if the film moves in the same direction and at the same speed as the lens, a decreet, sharply-defined photographic image will result. The usual construction is reversed, that is all; instead of a stationary negative surface, a stationary lens, and a shutter moving across the lens, we have a stationary shutter with a lens moving across it, and moving in synchronism with a constantly moving film. Such an apparatus is shown in United States Patent 560,800, a camera which has been in laboratory use for some seventeen years, but which has not heretofore been placed on the market because it could not compete in price, the plurality of high grade lenses making the camera cost more than the intermittent film camera having a single high grade lens of same quality. In the present situation, however, the initial cost of the camera is not so im-

portant as the fact that this camera does not infringe any existing moving picture camera patent.

However, it is very interesting to find out just why Edison, after having abandoned the intermittent moving film for seven years, should suddenly change from the constantly moving film mechanism, known as the Edison kinetoscope, the peep-hole machine, to an intermittent machine, the original of which was shown him in 1896. It is a story which throws a rather lurid light on the situation, and I will tell you about it next week.

TALKING PICTURES

Who first used singing and talking pictures has been a question often asked by many interested in the industry. We, many times, have tried to get authentic data on this subject, and it was only the other day when there walked into our office Mr. Will C. Jones, who, with three comrades, is taking a vaudeville tour through the States, and who explained to us one or two matters. Did we know who was the first to use this device? Mr. Jones proved quite interesting, and told us a little about himself and his experiences, among which he said that he used the Phono-bio-tablo in 1900, and the way he used it was to procure an Edison bell record, using it on a Graphophone Grand. Mr. Jones has had some experience with the Columbia Phonograph Company, when their works were in Orange, and he thought he could put this experience to the cinematograph and so procured both singing and talking pictures to finish up his own act, and on the old Shakespeare Theatre in London, using the roof for staging, singing and acting they produced the phonographic records at the same time the picture was taken. He obtained a special electrician, who rigged up a synchronizing apparatus, which he claims synchronizes to the one-thousandth part of a second. He did this in conjunction with Walter Gibbons, who is well known to the profession in England, and in three days he had everything complete, and early in 1900 he accepted an engagement from Moss & Stoll to appear at the Hippodrome, Leicester Square, London, and under their auspices, touring for two years, made quite a hit throughout the country. They also featured Vesta Tilley in her singing act, and then, as the American Comedy Boys, they finished up their act with the singing and talking pictures.

While engaged on the Stoll tour, touring throughout the southern and western parts of England, especially taking in the Welsh towns and cities, and when appearing in Newport, Cardiff and Swansea, the Welsh people were incredulous as to the phonograph being able to produce the singing. The audience distinctly stated that the American Comedy Boys merely went behind the curtain and produced the sounds, and not the phonograph; they evidently were from Missouri, and wanted to be shown. They were shown, and still they were incredulous, and it became one of the wonders of their act, and gained them better advertising than any head-line bill did or could do.

Messrs. Jones and Lang have just closed with the Empire Theatre, London, and arrived here from England, after two years' absence, with new material, in which they are joined by Messrs. Kane and Boynton, making a very fine quartette. We may say that Mr. Kane was staging and playing a principal part in the Squaw Man, thus having considerable experience. Mr. Boynton is well known in concert, as a high-class tenor. Mr. Lang is one of the originators of their entertainment called The Comedy Quartette.

Mr. Jones has some very interesting reminiscences, and we have asked him to put them in the form of an interview to present to our readers. This he has consented to do, and we hope to begin a series of the experiences of a vaudeville man with the singing and talking pictures.

A SUNDAY EVENING ENTERTAINMENT

By Margaret I. MacDonald

To be always in an attitude of censure is not good. To be always on the qui vive for faulty conduct is unjust. To look for something good, even where little is to be found is the noblest attitude of life; to do good is nobler still.

On Sunday night, as a matter of diversion, I wandered into one of the moving picture houses nearby my home on the West Side of the city—a five-cent picture house. Order was promptly looked after by the manager; ladies were asked to remove their hats, and everything was conducted in ship-shape style. The entertainment was managed in the nicest and most respectable way, in spite of the fact that the little chap of but four years, sitting in front of me, insisted in parading his new rubber boots on the back of the chair in front of him.

There may be room for complaint in the churches that the moving picture houses draw from the church audiences of a Sunday evening, or that they do not incline toward the common good.

Nevertheless, the picture house opens a welcome door to the poor, which, I am sorry to say, all of the churches do not. The poor are not always welcome among the well-dressed audiences which frequent the city churches.

The pictures which were shown in this little picture house were not of a harmful character. There was no taint of immorality there, although there was provided little food for thought, or particular incentive for good.

The pictures were educational in one sense only, they were chosen from scenes from different periods of history, and different portions of the globe. How many of the audience understood the pathetic story of Elaine, from the "Knights of King Arthur," I am not prepared to say. The scene was of necessity artistic and beautiful, and one with an imaginative mind and an insight into the story, with the wonderful polish and coloring given it by Tennyson, could readily picture the rich trappings of the horses, the glow of the burnished helmets, and the flashing of the spears; and later on, the flower-strewn bier, with its burden of death—the beautiful, heartbroken Elaine, who died for the love of Lancelot.

This was a beautifully realistic picture, and a pleasure to those who beheld it—a beautiful illustration of the polished and imaginative work of Tennyson, who has painted, in beautiful and delicate shades, so many scenes of the early periods of history.

Again a scene from the days of the early Western settlers was shown, heartrending in the extreme, but nevertheless bearing with it realistic information of the scenes handed down in history, which our fathers knew so well.

The detective scene, which was of course interesting to most of the audience, was of no special value in the way of information.

Still arises the question in my mind, "when will the picture man look to the needs of the poorer public?" When will he have the courage to turn his picture house into a school of educational recreation? Answer: When he himself is morally and mentally equal to answering the question.

WHAT IS AN EDUCATIONAL FILM?

One side of the moving picturre movement, referred to incidentally in the Moving Picture News, appears to have been either overlooked or neglected. In the so-called educational side is a phase before which all others pale. The presentation of scientific subjects, especially those dealing not only with technical points, but rather those touching the common life, **e.g.**, the White Plague, is undoubtedly of immense importance; the picturing of the ways and habits of birds, beasts and fishes worth yards of text books, while as a teacher of geography the film is peerless. On this last point we need only refer to the views of the Forbidden City, or the film dealing with Lhasa, with priests—please note it—priests—struggling to be "took," where ten years ago to show your nose would have spelt "death."

Remembering these things, and many more, there is another phase far above all.

We must digress to get at our point; to our personal knowledge, in spite of all the cheap talk and "orations," and multitudinous verbosities of "fillers" in the daily press, there has been, and is, a movement, silent, but potent, that means the splitting of nations, and the return to the dead centuries of mediaevalism. This movement is entirely linguistic; for example, in the Netherlands there is a fight to restore the old Flemish, Charleroi can tell this story; in Norway there is a newspaper—the 12th of May—whose sole object is to restore an ancient form of speech; we have sat in boats in Finland and listened to the most heated discussions as to whether Swedish shall be allowed in the land, while Finnish—that mellifluous tongue of terror—is the original speech of the country. This when the Duma was fighting for liberty!

One other example; go and stand in Buda-Pesth and read a government notice; read it, yes, if a half dozen tongues are familiar to you, not otherwise. Though in Hungary's capital, Magyar, won't carry you through; any traveler's note book will give pages of notes, bearing on the attempt to resurrect dead tongues, or to give hypodermic injections to dying ones. We appreciate the philological and sentimental reasons behind these movements, but with twentieth century practical ideals before us they are detestable; they make for nations within nations, for hyphenated nationalities. They are like the "wild cat" currents in electricity, that corrode bridge cables intended to join men, instead of carrying power to unify.

Everybody knows what a rival is. Are we to go back to the original of the word and deem every fellow that happens to live on the other side of the river a mortal enemy, whose home is to be ravaged, family dishonored, and whose own head ought to be smashed so soon as opportunity offers?

Our Ideal is Brotherhood, the Brotherhood of Man, without reference to creed, race or language or anything else save the Fatherhood of God. War, to those who know it, is brutal butchery; we have sermons about it, yet millions go to prepare for it, while millions starve. True, a few millions wrung from the toilers are paraded as given to theoretical panaceas, fantastic cure-alls. But there is a power that has a phase before which all pale.

We have in our midst a preacher before which all the most eloquent divines are nothing; that even the press—with how many circulation?—is a baby. What is it? It's moving pictures. Yes, moving pictures, even if in a five-cent show. They break down "the middle wall of partition" between races. They speak in a universal language. A film is made in Denmark and cheered in New York; made in Italy, applauded in New Zealand; made in France, appreciated in the Argentine; made in England, accepted in Germany; made in Germany and seen in England; made in the United States and known from Montreal to Nagasaki.

On the film men and women speak in the silent language of humanity. On the screen there's a man, or a woman, suffering or rejoicing, and when it comes on the curtain Bombay understands it as well as Melbourne.

In spite of all the petty fights and divisions inside nations, on the screen, there's only one race, man. Only one language, the cry of humanity, the world over.

People talk of educational films; there are not any that are not. No one has any right to limit that word, the life, the struggle, even the humor of races, each and all are educational. They reveal man to man, they speak the same heart tongue, they teach one man to know the other fellow. The term educational has no business to be limited to a certain class of pictures. In many theatres people avoid the so-called educational; they do so by a misunderstanding. We hold that anything that expands the viewpoint, broadens the opinions, or breaks down man-made barriers between race and race is educational. Education is begun in school or university, it is carried on among men, in the world of life; it's there it attains its standing. So, we hold there is no teacher, no preacher so potent as moving pictures in that most important of all struggles, the battle for the true and real dominion of Brotherhood—the Brotherhood of Man.

WHAT'S THE MATTER WITH MOVING PICTURES? THEY'RE ALL RIGHT, BUT——

By a Brooklyn Widow

I understand Brooklyn mothers are asked to write a little about moving pictures, and I am one of them. Being a poor widow and no scholar, I may not express myself in a way to please the more highly educated. Well, well, I notice that writers, as a rule, have a little to say about themselves, and so I must tell you that I have three young children, all attending public school, and when my old man passed into the unknown, about twelve months ago, he said to me, "Sallie, go with the bairns and let them enjoy the pictures and help on in this way their education." So, thus it is the old cracked cup still stands on the shelf in which we all put our spare pennies, and then on a Saturday night they are counted out and off we go. In Brooklyn there are some very fine shows, and many of the halls are large, warm, and comfortable, and it would surprise you, Mr. Editor, to see the finely dressed crowds that gather there, and, then, the pictures are so good that you seem taken out of yourself and can almost think you are galloping across the prairies, or that you are one of the crowd? stood laughing at the antics of Mr. Foolshead. But sometimes I have come away with a feeling of disappointment, especially after such a picture as "Truth Beyond Justice," the kids pulling my arm, and "Mother, what does it mean?" is so hard to answer, and I ask myself does the moving picture maker know how difficult it is to explain to little children about the murder that is being committed behind the shaking curtain. Oh! writer of "Truth Beyond Justice," if you are a father, and take your own children there to see it, tell me when the bairns pull your sleeve and say "What is it," how can you satisfy their innocent minds? Certainly not by the truth. I know no reason why my little Johnnie may not some

day be a power in this great America, and so I do not want his innocent, childish mind filled with unclean and murderous pictures. I think the great owners of the manufacturing end should be very careful whom they allow to choose the pictures. The time has passed when "anything is good enough for the poor," and upon the scene-makers devolves a great responsibility as children are so easily impressed and wrapped in the inmost recesses of their little brains. The effect of what they see remains there, and will often permeate their whole future lives. I don't know anything about the manufacture of pictures, but it seems to me three or four educated gentlemen or ladies should see to the spelling and the subject before they are allowed to come before the most critical audience in the world—young children; always remembering that by the good and the bad we are judged. Inasmuch as ye have published both before these, my little ones, ye have done it unto me.

(Next article by A Brooklyn Old Maid.)

ILLUSTRATED SONG SLIDES

By a Brooklyn Mother

Lots of folks don't like them. I do, but it depends upon the song. Music has great charms, and accompanied by some beautiful slides, has still greater charms, and furthermore helped on by a voice of sympathetic sweetness has the greatest charm of all. I was at a moving picture show a little time ago where "Back to the Old Home" was sung by a young girl, and I wish you had heard the chorus taken up by the children's voices in the audience. One little fellow in a clear, ringing treble was so above the rest that the song had to be repeated. The time has gone when such songs as "Bugs On You," and many others of a similar class, satisfy the higher tone which now rules the moving picture goers. Since the noticeable cleanliness which the manufacturers of films, on the demand of their patrons are, I am sure, doing their best to give us, it is quite time, for the songs, illustrated or otherwise, to take a mighty step in the right direction, and to have none sung but what are elevating or really amusing. If the song writers of the present day want any inspiration I would refer them to forty years ago, when "The Rose of Allan Dale," "She Wore a Wreath of Roses," "Meet Me By Moonlight, Alone," "In Shadowland," "The Arab's Farewell to His Favorite Steed," and many others of that tone, much of the rubbish of the present day would take a back seat, and audiences inclined to be critical would go home with their hearts filled with real music.

WATCHING THE PICTURES

By H. Jeanval

It is not properly realized by audiences what it costs to get some films. It is time some recognition was made of the unnamed who are the foundation of the whole thing. Mad racing down hillsides on horseback, paddling through rapids, swimming in treacherous waters, and a hundred other things are all fraught with danger to the actors and actresses, who often take their lives in their hands to make a reel for our amusement. For the nonce I wish to call attention to some one else who appears to be completely overlooked—the camera man. He deserves, if any one does, our heartiest recognition. Take such a film as Pathe's "Sea Birds," that evidently meant hanging over cliffs—with a heavy machine—dangling at the end of a rope over a boiling sea; traveling to far-off and inhospitable places, getting soaked in mud and rain, and having the patience of Job waiting for the right moment to get some rare—most likely timid and wary bird. These men risk health and even life in order that we may have a film that is but too often noticed by our critics with a few lines as "educational." Educational they truly are, in more senses than one, for they show the bravery, determination and loyalty to a firm's commands that such productions as the one named reveals from start to finish. It would gladden my heart, and I thoroughly believe would be acceptable to audiences, if some means could be devised to make these things known; it would deepen the interest in the reel and enhance its value.

Authors' names appear, well and good; the actors and actresses are recognized sometimes, excellent; but the cost of the film, not in money, but in labor and self-sacrifice, is totally neglected, and I want the camera man acknowledged as he deserves.

Won't some of the actors, actresses, or camera men send me some of their stories? I know they have many a live, strong story tucked away in their memories which, like all brave folks, they think nothing of. I will gladly cut down my stuff to give room to such snappy, and soul-stirring copy as such stories are bound to be. Come along, comrades, and let your light shine; don't hide it under a bushel.

Reliance, what is a "magnificent woman"? See "A Country Girl," sub-title.

Ambrosio looks well in its new "dress" for titles and sub-titles. It might now turn to its translating department; in the "Blue Domino," what is "repulsed disguise"? In the "Tailor's Queer Ad.," the English translation of the placard on the dummy is not exact.

In the Urban's "By the King's Order," we read "his behavio." What language is that?

Biograph, how about that eight-day clock that sticks at 11:45, through two scenes?

It's funny how many newspapers have allowed such a blunder as this to pass:—Gardner's Ladder, instead of Gardener's Ladder (Edison). What, ho, proof-room!

What's the matter with Pathe? Qualms of conscience! "The Marked Dollar" appears with the awe-inspiring notice that it has "passed the Censors." I didn't notice the glorious news upon "The Tables Are Turned!"

In the above film although, "made in America," the little girl writes on French note paper!

What's this? Gaumont asleep! In "The Kleptomaniac" one ring is stolen, yet both in the sub-title and the letter the film records "rings." The old story, even Homer nods once in a while.

The plague of the flowery, dis-cursive, and nebulous synopsis is bad enough—especially when some do not agree with the film, clear evidence that the writer had either not seen the reel, or else was guilty of gross carelessness. Now there's a new carbuncle, the ad writer who in flamboyant adjectives tells us what we are to see. A notebook contains quite a few funny examples showing that the writer was not familiar even with the facts of the film. I humbly commend to such a morsel of the terse, homely philosophy of Dinkelspiel: "Der noisy man alvays attractions a lot of attention until we get used to his voice."

From Our Western Correspondent

Hot Springs, Ark., Jan. 25.—This world-famous resort is entering upon the first stage of its annual season, and there is some crowd here now. All the hotels are filling up rapidly and the show business, naturally, has taken on a corresponding increase. There is only one thing that prevents the picture managers from wearing a smile most golden and that is the fact that they are not permitted to open on Sunday.

There it goes again—that Sunday closing question; but if ever there was a legitimate business that is getting a raw case of discrimination it is the moving picture houses in this city. In spite of the seeming activity of Prosecuting Attorney Wood, gambling has been going on with more or less openness. The Texas club was raided again twice this week, but the "tip" was given beforehand and when the officers arrived all they discovered was a lot of broken paraphernalia. Not twenty minutes after they had withdrawn the club, it is said, resumed business.

The Sunday observance law in this man's town is one huge joke. Why, the place is overrun with palmists, fortune-tellers and clairvoyants, and they are all open on Sunday. The poolrooms are doing a nice Sabbath business, thank you. Of course, the blinds are closely drawn, but any one can play who cares to. Ice-cream parlors, cigar stores and bakeries have a good Sunday patronage, but the picture houses are closed. I hear that a certain club house in the city had quite a run for its money this week; that it was catching the suckers right and left, until some real wise boys blew in and proceeded to show those manipulating the various games what the art of gambling actually consisted of, and when they had finished the club shut down, for the bank had been cleaned good and proper. It's not often that such a state of affairs happens, and when it does it deserves public comment, which it is getting.

The hotel lobbies resemble the meeting hall of so many conventions these Sunday nights. The people have no place to go, and a great many of them take their walk during the day. There is a great kick from the visitors because there is no amusement to give them. The Iron Mountain, Rock Island roads, together with the Business Men's League, is endeavoring to raise $35,000 to advertise Hot Springs, and they are not meeting with any too great success, for the reason that this spasmodic wave of virtue, which is being turned into burlesque, has soured the men who are asked to contribute. Harry Hale, manager of the Lyric Theater, told me that, by being compelled to close Sunday, it was costing him close on to $5,000 a year. There's going to be something doing in this line in the near future, and when it comes off it will make interesting reading, not alone in trade papers but the big dailies as well. Watch and wait for the big show.

If the picture houses dare not open there is one place that the public flocks to and that is the open-air meeting of the Salvation Army. And let me remark right here that we have some "willing workers" in this line of soul savers. The past Sunday, however, something happened that only goes to show that accidents and the unexpected occur in the best of regulated families. There is a cripple here who peddles trinkets while seated in a little wagon hauled by a pompous goat. This man, when Thanhouser's "Robinson Crusoe" was being run, was requested to don the garments of the celebrated wanderer, but declined being part of any advertising scheme. He drew up on the edge of the crowd listening to the Salvation Army services last Sunday night. Now his goat is a very gentlemanly animal, and doesn't "butt in" on other people's affairs. A cab driver in the city owns a pugnacious bulldog, which was also numbered "among those present." It appears that the goat called the bulldog a "roustabout" and the dog did an aeroplane act and when he came down to earth was seen to have caught the goat by the nose. At this particular moment the Army, to the tune of "Casy Jones," was getting the following off its system:

"'Come, all ye sinners, and gather round;
Salvation sure has come to town.
No time to hesitate, you've got to choose
Religion now and cut out the booze."

The meeting was rudely interrupted by the dog and goat specialty. The latter let out a yell that sounded like the wail of a lost soul and the dog held on with all the persistency that characterizes Carl Laemmle's attacks on old "General Flimco." The crowd scattered, Salvation lads and lassies beat it to the tall and uncut—all save one—brave Brother Thompson—he who wallops the bass drum, which, by the way, had been placed in the center of the circle made by the Army, and on which was the evening contribution. The goat and dog, however, paid no attention and they crashed into the bass drum with sufficient force to send the pennies, nickels and dimes to the four winds of the earth. Did Brother Thompson run? Far be it from such. His cause was a righteous one. He straddled the bulldog, and, in the language of the colored minister who thrashed an habitual "black backslider," he "jes' naturally knocked de hell right out ob him." After which the dog went yelping down the street, the drum was placed again in position, amid the applause of the spectators, and the pennies, nickels and dimes recovered, while still others were thrown on the drum by appreciative onlookers who enjoyed the novelty.

Messrs. Hood and Henderson, accompanied by three reels of "The Night Riders in Kentucky and Tennessee," together with billing like a circus, opened a two days' engagement at the Lyceum this week to good business. I understand that these pictures were taken by a licensed camera, but whether they have the sanction of the Patent company, deponent sayeth not. The Lyceum is a trust house and has been ever since it opened.

The business at the beautiful new Princess continues to be the "S. R. O." kind, and this week's bill was of more than usual interest. Walter Law and company were the headliners, presenting a very clever dramatic playlet, "At the Threshold." Mr. Law was well remembered as leading man in "Pretty Peggy" and "The Sign of the Cross." Both he and his company were heartily received and their offering proved a treat. Martin and Polk, eccentric knockabout comedians, scored heavily, as did also Rivers and Rochester, the Australian comedy singing duo. T. Nelson Downs, the "king of koin" (and this is no reflection of one Mr. Rockefeller), mystified the audience. He is a wonder, as is also the oil magnate. Miss Bussee and her trained terriers proved of special delight to the ladies and children, and Saturday there will be a reception on the stage of the Princess, at which time Miss Bussee will invite the audience up for a close inspection of her pets.

"The Virginian," Owen Wister's romance of Wyoming life, was interpreted by an excellent company at the Auditorium Monday night, but the social and dramatic event of the week at this house will take place Friday evening, at which time Madame Nazimova, supported by the Nazimova Theater Company, will present "Little Eyoly," one of Ibsen's plays. We are not very strong for Ibsen in these parts, but they'll all say its great, for to refuse, you know, would place us among the "lowbrows."

If you contemplate coming to this city and desire to see at any time a show that is always good, don't overlook the Lyric; and come early, too; otherwise you'll not get in, for Mr. Hale is packing them to the doors, matinee and night. The stellar attraction this week is Charles F. Haynes, psychologist, and this gentleman put over the real thing. He had us all guessing, driving around the city blindfolded and finding various articles that had been hidden far up in the Ozart Mountains. In fact, Prosecuting Attorney Wood let pass a good thing in this gentleman, for he might have been used to find a few violators of the Sunday closing law, including the gamblers. "Consistency, thou art a virtue." Pat and Mary Touhey were also on the Lyric's bill, and the sons of Erin pulled hard for this act all week. They gave us the real thing in old-time Irish melody and were forced to respond to repeated recalls.

Before I close this communication I want to thank the Kalem company for giving the moving picture industry their masterful reel, "The Wanderer." It was a pleasure to watch this, for it represented and told most vividly a story of life that is too often crowded out of notice in the world's busy busness. Keep it up, Kalem. You made a ten strike in that reel, and if there are any managers dealing in Patent company pictures who have failed to get this reel, well, it's their loss, for it was one of the cleanest, most human-interest pictures I have seen in months. And, Kalem, your "Runaway Engine" was also quite a thriller. Its realism made one forget minor defects.

The best thing in the comedy line proved to be Vitagraph's "The Misses Finch and Nephew Billy." There were times that I have "spanked" this kid in criticism and would have liked to have done so literally, but, "Billy," I forgive the past. You are some brat; there's no denying that, but you gave us the biggest, most hearty laugh of the week, and the ladies at the Scenic, notwithstanding your deviltry, would have taken you in their arms and hugged you.

We also had "His Sister-in-Law." Biograph, was it necessary to feature the birth so vividly? If this keeps up we

expect wet-nurses to be an important factor in motion photography. "The Italian Barber," also a Biograph, was most interesting because it contained "Little Mary.' I guess Carl didn't get some "scoop" when he secured this talented little lady. Can a duck swim?

"The Count and the Cowboys" was also enjoyed. Much obliged for this one, Essanay. Your little comedian looks much better in his Western regalia than he did in the false alarm of "Hank and Lank," alias "Mutt and Jeff."

"The Vote that Counts" and "The Vicar of Wakefield," two Thanhouser productions, together with "Melody' and "Their First Misunderstanding," were among the best Independent reels of the week.

And, referring once more to things theatrical, announcement is made that the Grand Opera House will open the week of February 6 with the W. H. Lewis big stock compay, an organization of thirty persons, including a band and orchestra of eighteen, presenting a high-class repertoire of New York royal successes, together with six vaudeville features and two thousand feet of moving pictures. This, it is said, is one of the biggest attractions on the road, and as the season will be on in full swing when the company opens, they should "clean up" in great shape. Manager W. H. Lewis is in the city making arrangements for the opening.

I noticed that a committee of Y. M. C. A. workers, in "selecting twenty-five of the most beautiful words in the English language" (oh, piffle!), overlooked that gem of beauty and euphony—"photoplay. Ye gods of rhetoric and shades of Webster, how could they be so careless!

THE MAN IN THE BATHS.

A CINE TOUR THROUGH MEXICO

II. In the Heart of the Tropics

By J. A. B.

In Mexico City one must forget the strenuous life, for the very good reason that it stands some 7,500 feet above sea level. Elevators are rare, and climbing stairways is too heroic an exercise to be freely indulged in. The first time we noticed this was when we had to rush back to our room on the third floor for a forgotten film magazine.

The air is so clear and the floor of the valley so level that when one looks at the mountains surrounding this beautiful plain, one forgets that Mexico City is in the Land of the Sky. And no matter which way you would leave the city for the country beyond the plain, you must climb still higher over the mountain ridge.

Possibly our most interesting side trip was south as far as the Guatemalan border. The precautions we took on this trip were many, and if we were to repeat the journey we would omit none of them.

First, all our raw film was carefully dried and repacked in tin cases specially made for us, each with a little compartment for holding calcium chloride, and the whole tin being hermetically sealed. Even then, some of the film showed traces of dampness at the edges. There is a better method, we know, but we did the best that circumstances would allow.

Leaving Mexico by the Mexican Railway, we soon climbed the ridge to the south of the valley, and turned the camera loose on some of the finest cloud and panorama effects we had ever seen, with "Old Popo" and Ixtacchuatl, sister volcanoes now out of a job, in the background. The descent to Cordoba was very picturesque; in fact, it was a perfect dream, for the Pullman was very comfortable, and the time was night.

Cordoba, where we left the Mexican and took the Isthmus Railway, has an ideal climate all the year round. We made a few feet of "local color" stuff, but as the action was conspicuously lacking, and we were not looking for churches and shrines and patios, we stayed only long enough to begin our real journey towards the equator.

The bananas fooled us at first. With so much green and red and brown in the landscape we made what we thought the necessary corrections in our exposures, yet could get but little depth in the resulting negatives. Not until we had three or four pasty-looking strips of over-exposed film did it occur to us to look at our actinometer. When we did, we found we were under-estimating the actinicity of tropical daylight, and afterwards experienced no trouble. Right here we would say that the camera man who despises the humble meter is welcome to his "rule of thumb"; for our part, the Watkins system is good enough, even if you have to study a little to grasp it.

Soon we were speeding through fields of pineapples and hectares of bananas, and by common consent the "shirt-sleeve dress" was adopted. The mountain streams we crossed were in flood, and when we had filmed several of the most beautiful waterfalls, our only regret was that we could not reproduce the colors of the foliage.

We had an Indian pineapple-seller pose for her picture at close range, her white teeth and flashing eyes being in keeping with the brilliant colors of her costume (what there was of it).

We had no trouble with our hand baggage, as the "muchachos" carried it for us at a ridiculously low charge, and were as careful with our instruments as though they were sacred things.

Our first jumping-off place was Motzorongo, a little town set in the midst of a valley so fertile that what you cannot grow there is not worth growing.

Motzorongo is the center of one of the great sugar-cane sections.

The Griffin brothers, two American boys who have made a big success in the sugar industry, entertained us royally, and though this was the quiet season for the sugar operations, they had their whole "gente" (help) turn out and give us a sample of the hustle and bustle of the cutting and grinding season, which we filmed successfully.

Tierra Blanca was reached at noon. You have seen Selig's Panama pictures: well, this place is just as uninteresting.

Just below Tierra Blanca we were shown our first native rubber tree. We merely glanced sideways, necks unbent, for the joker was abroad, and his lips were formed to say the word.

At El Hule, we took the gasoline launch up the Papaloapam river for about 80 kilometers, and here we began to see what real tropical verdure is like. O for the days when we can get color films! We made a few autochrome plates, but they are not the real colors as we saw them. Orchids of every hue clinging to every tree; parrots and cockatoos of brightest red and green loudly protesting against our intrusion into their domain; now and then an iguanabeing scared from a overhanging limb, and coming "plop" into the water within a few feet of us, his green skin shimmering in the tropic sun. A camera man need not die of ennui on a tropical river trip. Much could be written about the scenic grandeur of the little-known Mexican rivers, but the Moving Picture News is not a travel magazine. On our run down the Trinidad river—a two days' lazy floating in a 30-foot mahogany dugout, we had a splendid opportunity to get panoramic cineographs. The motion of the canoe was so steady it was possible to sight some prominent object over the bow, tell the Indians to keep the craft headed for it, and for over a minute that object would hang on to the cross-lines of the finder as if it were a painted image.

It was on the shore of the Trinidad where we first tried our gun, a brand-new Colt, that we had brought along just for the look of things. We had landed to stretch our legs a little, and though we saw no bandits, we noticed, hanging from the branch of a tree, a huge bees' nest some two feet in diameter. Our plan of attack was arranged rapidly. The camera was set up at 20 feet, and Watkins, our unconscious comedian, was to turn the crank whilst we, from a coign of vantage about 40 feet away, were to send a ball into the nest. By some strange mishap our first shot went straight to the mark. Then the fun began.

The camera man was grinding away merrily, watching the nest through the finder, when, not two seconds after the shot, a wild yell from Watkins brought from us the unsympathetic response "Stung." We all made a scramble for the canoe, leaving the camera in the hands of the Philiistines. Until that time we had never seen an Indian laugh, and, of course, the merriment of our canoe boys passed unfilmed.

Returning when things had quieted down, we expected to find that the bees had annexed the camera, but they, evidently recognizing the non-infringing character of the instrument, had left it in disTRUST.

At Achotal, on the Trinidad, we stayed overnight, and were introduced to something in the way of an hotel we had not encountered before. Four of us were given candles, then commanded to march up a rickety staircase to a kind of loft over a stable. The roof was of palm leaves, and the walls of bamboo stalks, placed close together and secured with grass ropes. The sleeping-room was one great chamber, and we were each given a bed with a mosquito net around it.

There were seven other folks in the same room, among them two other Americans and an Englishman, who kicked all the time.

Just to pass away the time during a two days' stay on a rubber plantation, we developed a few feet of film, and made a positive print thereof. No, we did not find any "static" flashes, for the very good reason that we had taken precaution against them. Space is too limited for us to describe the method, but it would be well if camera men who have

had static troubles would try surrounding the camera mechanism with a shield of iron wire gauze.

At Santa Lucretia we took the Tehuantepec National road to Salina Cruz, passing through some of the most productive land in the world.

But the most attractive things in Tehuantepec are the native costumes, and the girls who wear them. Some have called these maidens "land sirens," but the name is not deserved. In the first place, we never heard them sing. But for graceful carriage and fine form, together with the most charming inflection of the poetic Spanish tongue, these maids of the isthmus are unrivalled.

All along this isthmus route we saw evidences of the work of the unscrupulous land shark of the United States. These were in the form of abandoned "finkas" (little plantations), expensive sugar plants overgrown with rampant tropical vegetation, modern farm machinery rusting and rotting in the swamp, and even cosy homes without a semblance of life. There is good land in Mexico, and good money to be made, but when a "small tropical farms" agent goes to a Dakota farmer in the depth of winter, and sells him a farm in the tropics without telling him of the conditions he will actually meet, it is little short of criminal. The story of these dishonest deals will shortly be told in the only convincing way, by moving pictures taken on the spot. Somebody will be sore, but the man who has an up-to-date, honest proposition in Mexican lands will welcome these pictures of things as they are.

PICTURE MACHINE BUSINESS BRISK

Mr. J. H. Hallberg, "The Economizer Man," reports that business in moving picture machines, Economizers and opera chairs has picked up wonderfully in the past two weeks. The demand for Hallberg Economizers especially has been good. However, "There is a reason," as is proven by the following letter from C. F. Gillett, Connellsville, Pa.: "I have had my 'Economizer' working over a month now and am more than pleased with the results. Have taken another new theatre and will want another one at once. The day I received my first bill, which was $15, the Globe Theatre, a new corporation here, was so pleased with the reduction that they ordered one by express, and it was installed two days later. Another manager has also decided to get one."

SEEN ON THE CURTAIN

By Walton

Melody—(Imp).—The film is its name. With sympathetic music to ripple round the tender spots, the reel is one long delight. It is Lieder Ohne Worte. Life appassionata, treated with the hand of an artist, interpreted by tender comprehending men and women. The theme of the story, the music that must be listened to is well known in Germa lore; the Greeks sang of it and the most splendid parts of the glorious Finnish epic, "Kalevala," ring with it. The sweet, pure, human story of the film, treated in this way, lifts the whole into the uplands of the higher life. This production moved the people when released. It always will—it speaks in the language of humanity. Care ought to be taken to make the music equal to the reel.

Jealousy of Sosthenes Rumulot—(Eclair.)—Just as wild a muddle as anyone need wish. The last scene with the supposed murder of the lot is a tortured scream.

My Wife's Hat—(Eclair).—Conceive every possible difficulty a man could get into over his wife's hat and then some more, with a "chaser" thrown in, and there you are!

The Battered Bridegrooms—(American).—They certainly were battered. Jealousy leads to a most beautiful tangle, over which folks laugh themselves hoarse. Everything centers upon April 1.

A Dental Disaster—(American).—About as funny a string of catastrophes as a short reel can hold. It's all fun, misunderstandings, understandings and comic muddles. A yarn about false teeth that "would make a saint laugh."

So Near But Not Quite—(Pathe).—A thief with a cop at his heels, and "a chaser." The finale switches off from the usual. The thief gets a reward, as the synopsis says, from an "ever profuse police captain." Whatever that is!

Max Is Almost Married—(Pathe).—Welcome back, Max! Thrice welcome. We don't always agree, but as man to man—the cynic drops his mark—your name on a film and I prepare to enjoy myself. He nearly gets married, he would have done but for some dogs (aside, that saved him from going to the dogs). Lots of real laughs in this "split."

The Battle of Redwood—(Pathe).—A villainous agent sells the Indians' food. Indians starving set out on warpath and are smitten hip and thigh by the soldiers. Moral:—Ne sais pas.

The Widow's Choice—(Lubin).—Two young men—brothers—in love with a charming widow—she is charming in the film, really—are called away on business and leave her in charge of their widower father, who hates women. When they return she's their stepmother. The Union Square theater audience laughed themselves helpless over this funny reel.

The Count and the Cowboys—(Essanay).—Imagine a French dandy amongst the cowboys. The fun is fast and furious. The duel is a scream—a little spoilt in the making. The way he disappears is side-splitting. The funny man of this firm is a "gem." In this film he fully sustains his role. The reel is honest, clean fun all through.

The Link That Held—(Edison).—This firm seems to delight in a certain kind of story. If it had Mount Kirchinjungar as a background it would be the same sexual business. The heroine plays her part. Thank God, she repents. That's all.

Bertie's Brainstorm—(Thanhouser).—This beats the brainstorm in "Les Miserables." It is a Doré Nightmare.

Texas Ted's Defence—(Bison).—It is a perfect marvel how some of our Western friends will go out all-aflaring, breathing thunder and vengeance against a fellow and then, like a flash, they will shake hands and be ready to die for the fellow they wanted to perforate five minutes before. There's more than meets the eye in this. In this reel we have splendid riding, fine selections of scenery, vigorous acting and a psychological story. See it!

A Montana Love Story—(Powers).—A pretty vigorous yarn where a (the bill on the wall says Nebraska) woman restaurant keeper beats the boys to "a frazzle" through their stomachs. A laughable concoction.

Lovers' Trials—(Powers).—The Fourteenth Street Theater had a good laugh over this, for it's one long series of mix-ups, due to a series of impossible happenings. Go and see it and then wrap a cold-water bandage around your "dome."

The Twin Cinderellas—(Pathe).—Two ladies each lose a slipper, one an actress, and hers is full of jewels. Two policemen find them. Then comes the detective department, two furious women, ending up with everybody kissing everybody. The sly dig at "graft" in the last scene is cleverly done. How well carried out everything is in this reel was clearly shown at Keith & Proctor's Union Square Theater, where the audience loudly applauded the whole thing.

A Country Girl—(Reliance).—That there is acting of the highest order is undoubted; the staging also is good, but the theme of the story shows strain. The firm has evidently made up its mind to run a certain class of story and more than one scene suggests the same train of thought as the "Gray of Dawn." The city girl's actions are open to criticism—they're too near hysteria in spots.

The Will of a Western Girl—(Champion).—A villainous uncle tries to rob an orphan niece, but is thwarted by a will left by the girl's mother. The story is full of life and vigor. The Indian woman plays her part well, as also the niece. There is pathos and power in this well-conceived and executed reel.

The Blue Domino Disguise—(Ambrosio).—As usual, staging and acting are excellent. But the story has no place on the screen and ought never to be there. A disgraceful low-lived liason and an innocent girl murdered at a Bal Masque. Faugh! Ambrosio can find plenty of material in Italian literature, tales from the very vicinity of Turin, fit to utilize and reproduce, in the splendid way it can, that will honor the firm and delight the audience without going to the gutter for material. This film is irretrievably immoral and unmoral.

A Tailor's Queer Advertisement—(Ambrosio).—This is a bitter satire on the officials in a small place. A pair of legs is seen sticking out of water by a fisherman; he does nothing, but with immense fury summons aid, who in turn do nothing, but go for more help. Ot last there are men, women, gend'armes with drawn swords, a fire engine (!) and even the Mayor, all gazing. Their united courage drags the body out only to discover it's a tailor's advertisement. Satire and fun mixed. Looks as if somebody in Turin had been taking a course of Horace lately.

Uncle's Birthday Gift—(Edison).—Much ado about nothing.

By the King's Order—(Urban).—A story with lots of incident. The staging is striking and the acting of the leaders realistic. Through all runs a pretty love story. A fine example of French life of the period.

Help Wanted—(Biograph).—The sprawling, kicking make-believe suicide and indeed the whole thing, is not worthy of Biograph.

The Midnight Marauder—(Biograph)—An arrant coward, who is Bombastes Furioso, a fool burglar who knocks everything over—some tricks, and a lot of bosh. Amen. Biograph, did you really send this rot out, honest Injun?

A Girl of the West—(Essanay).—Very much on the line of former films, so far as theme is concerned. A young deputy sheriff has to serve a warrant upon his sweetheart's brother, then comes the struggle between love and duty. He manfully strives to do the right, but his sweetheart, in her brother's clothes, leads him on a fool's errand. The scenery is interesting and the actors do their best.

Mike the Miser—(Edison).—A tender, thoroughly human story well portrayed. A little messenger boy acts the miser and gets into all sorts of trouble with the other boys. Meanwhile he is trying to save up so that a little sister may have an operation performed. When this is known the lads "change front" and help right loyally. When the lad saves a child from death the calm indifference of the mother is a delicious thrust at the heartless society dame, who is "cursed" with a child. A film of merit which has my heartiest commendation in every way.

Marguerite's Birthday—(Pathe).—Artist goes to get a present for wife's birthday, burglar loots rich broker's floor beneath, leaves his goods in artist's flat; artist blames wife for wrongdoing with said broker; broker accuses artist of theft; whilst the row is going on burglar falls headlong out of a closet into the midst. Thin, very thin.

The Old Water Jug—(Vitagraph).—This is refreshing. It is a thoughtful film. Not only is the theme a fine piece of work, but it is an uplift. The theme is beautifully worked out, in a way that brands itself on the memory. An old Indian abhorred of his kind turns to his waterjug, whereon are the scenes of his youth, each cleverly shown in a vision. Conscience stricken at his cruelties, he fills the vacant place with the sign of the Great Spirit. Then in his dying moments those who fled from him gather round him and soothe him as he departs to the "Happy Hunting Grounds." A noble film in every sense.

Tag Day at Silver Gulch—(Lubin).—Very much on the lines of former reels. The story is all right; it is clean and that's something. The "fighting parson" plays his part. This actor always makes one wish he was a "real" parson. He's a very man, just the sort we need in the life ecclesiastical.

The Italian Barber—(Biograph.—A sort of pot-pourri with the "fin herbes" left out. Not a real biograph.

Buddy the Little Guardian—(Selig).—A sweet child acts as guardian to a drunken father. The little fellow gets work with the mother's (whom the drunkard has left) old sweetheart. The moment the father is alone he gets drunk and has a serious accident. In the meanwhile the little lad is run down by the everlasting automobile. In the hospital his nurse turns out to be his mother and his master turns up. In the next bed the father—unknown to all—expires.

Saved by Her Prayers—(Pathe).—The sea scenery is beautiful. A pretty French story of a girl praying during the storm for her lover at sea. It seems to me the girl was very young to be betrothed, and that the man who came out the boat was her father—on the film.

Dr. Cupid—(Vitagraph).—A cranky old father, who is beaten by his daughter in the love game. The lover, with the connivance of the physician, disguises himself as a doctor and cures the love-sick maiden. An old folk tale rechauffee. In this modern rehash there is a good deal of humor due to the cranky father's good acting.

Test of Friendship—(Edison).—A truly Edisonian yarn where machinery and building holds the centre of the stage. The villian stuns the good young man and slings him out, all unconscious, on a girder, twenty stories in the air. Real Bowery melodrama!

Dusty Rhodes Takes a Flight—(Pathe).—A trick photograph, with a bicycle sailing over a city that "all the King's horses and all the King's men" spite of muskets and cannon, cannot bring down. A small boy does with a popgun. A Pathe comedy!

The Master's Son—(Essanay).—One of those clean, delightful stories of the love of an old negro for the master's son. The devotion and self-sacrifice of the old man and the way he saves the boy and gives him a wife are such as appeal to men and women the world over. The sort of thing Essanay excels in.

The Water Contest—(Gaumont).—A fine example of how the old Quintain is now played in South France.

The Sealed Letter—(Gaumont).—The scenery here is most realistic and chosen by artists. The story is repulsive ;a fisher girl comes to bid her lover good-bye and does so with much tenderness. Before she leaves, between kisses, she gives him a letter, he is not to open till far out at sea. In his lonely little boat he does so and finds she has married an American millionaire and sailed for the land of the free. This is frankly brutal.

The Owner of the L. L. Ranch—(Melies).—The story of a young fellow buying back a ranch for his former mistress and marrying her is all right. The acting of the Baronet (dubbed count in the synopsis) is good, from his scornful treatment of the cowboys, to the calm way he dusts his coat after the rope is taken off his neck. Of course, this is modelled upon the French nobleman of pre-revolutionary days. But that deed and how it was signed, sealed and delivered is beyond my feeble comprehension. Is it a conundrum?

Sea Birds in Their Haunts—(Pathe).—An exceedingly beautiful film of high educational worth. It must have cost great labor, not to say risk, on the part of the photographer to get the negatives. No criticism would be just that did not recognize this to the full.

The Tables Are Turned—(Pathe).—Betty, again, but when the story unfolds, it's "no place for a minister's son."

NICKELODIA NEWS IN BRIEF

Keithsburg, Ill.—Geo. H. Frick has purchased the Gem moving picture theater here from D. B. McFarland and taken possession.

Princeton, Ill.—A. E. Long, of Galena, is planning to open a new moving picture theater here.

Corunna, Mich.—George Sampson has opened a new moving picture theater in the Millard building.

Sioux Falls, S. Dak.—John Bigger has purchased the Majestic theater here from Will H. Lyon.

Concordia, Kan.—Mr. Bert Auten has leased the Neitzel building, and will convert it into a moving picture theater.

Woonsocket, S. Dak.—G. W. Ryckman & Son have opened a new moving picture theater here.

Sheboygan, Mich.—Joe Amley, Ed Geyer and R. Lemieux have purchased the Vaudette moving picture theater here, and are now in possession.

Logansport, Ind.—Frank Schafer has opened a new moving picture theater here.

Gibsonburg, Ohio.—G. L. Donnels is making arrangements to open a new moving picture theater here.

Brenham, Texas.—Mr. Henry Quenten has opened a new moving picture theater here.

Bryan, Texas.—Messrs. Fairman & Long, of Waco, are making arrangements to start a new moving picture theater here.

Herrington, Kan.—Dr. L. D. Blachly and Rose Denny are planning the erection of a new airdrome here.

Lima, Ohio.—H. B. Hoffman is making arrangements to open a new moving picture theater here.

Watseka, Ill.—E. H. Morrell and son, Clarence, have bought the moving picture business from Will Class and are now the proprietors.

Dodgeville, Wis.—Joseph J. Schmitt, of Milwaukee, has purchased the Crystal theater here from D. M. Jones and taken possession.

New Albany, Ind.—Mr. Switow has opened a new moving picture theater on East Market street. It is known as the Victoria.

Brazil, Ind.—Hugh McGurty and Martin Murphy are making arrangements to start a new moving picture theater here.

Wabash, Minn.—W. R. Chamberlain is making arrangements to start a new moving picture theater here.

Wenatchee, Wash.—W. T. Rarey has decided to open a new vaudeville and moving picture theater here.

Nashville, Tenn.—C. Bunch, colored, is planning to open a new moving picture theater here for colored people.

Sterling, Ill.—Del Robinson and M. Sehn, of Peoria, are considering the advisability of establishing a new theater here.

Hancock, Mich.—Thomas Coughlin is considering the erection of a new theater here.

Hot Springs, S. Dak.—M. Black is making arrangements for the erection of a new moving picture theater on River avenue.

Rhinelander, Wis.—Hanson & Taylor have disposed of their interests in the Opera House and Bijou theater to Mr. Kruckeberg.

Springfield, Ohio.—The Wonderland moving picture theater at 15 West Main street, owned by Patrick W. Kelly, was damaged by fire.

Wabash, Minn.—W. R. Chamberlain is making arrangements to start a new moving picture theater here.

Sturgis, Mich.—C. J. Crosby is making arrangements to open a new vaudeville and moving picture theater here.

Manufacturers' Synopsis of Films

THE PITTSBURG MILLIONAIRE
American—Release February 6

Born and reared in an environment of curling smoke from lofty stacks, the huzz, noise and rattle of enormous rolls and other attendant surroundings of a great steel industry, Philip Nash, through circumstances rather than true worth, advanced rapidly from the position of a common laborer to that of general manager of one of the wealthiest and most important of our manufacturing interests.

Associated with Nash in his days of obscurity and comparative poverty was James Seaton, a man some years his senior.

Seaton was descended from a family who, for years, had been identified with many innovations and improvements in the mechanical department and discoveries in the chemical treatment of steel.

Seaton's wife died early in life, leaving to his care and counsel an only daughter, Mary.

Nash, a handsome, manly fellow, who was thrown much in her company, through his friendship for the father, was not slow to show a preference for the beautiful girl. She reciprocated his attentions and in due course, with the glad consent of her indulgent father, they were married.

In the early stages of their married life, contentment and happiness reigned supreme. Mary's entire time was devoted to her handsome husband. She mended his clothing, prepared his meals and watched over the household duties. In short, she made his life an ideal one, as far as his limited income permitted, but after a few years an unfortunate circumstance changed the condition of affairs and caused untold misery in the Nash home.

Mary's father, whose life had been devoted to chemical research for improved conditions in the nature of a formula for tempering steel, succeeded in making an invaluable discovery.

Being of a modest, retiring nature, he lacked the necessary tact to bring it to the notice of the company. He, therefore, made his son-in-law familiar with it and generously added that he would turn over to Nash the formula and allow him to assume all credit for its discovery if he, Nash, would bring it to the notice of the directors.

This, in due course, was successfully accomplished, for the company not only adopted the formula, but advanced Nash to an important official position with a handsome salary and voted him a block of stock in the corporation.

With changed conditions, Nash plunged into extravagances and dissipations, which ultimately led to his downfall.

He moved from his humble cottage into a pretentious apartment hotel, became a member of an exclusive club, was frequently seen in the gilded cafes, became the boon companion of the golden youth of the White Light district.

Mary, his wife, a patient, suffering creature, now left with only the companionship of her modest, retiring old father, who condoned the husband's neglect by saying it was his first glimpse of the underworld and that he would soon tire of it.

Such was not the case, however, for Nash's extravagances and dissipations became more and more pronounced, and in his wild pursuit of pleasure, he began to neglect his business duties as well as his wife.

About this time he was introduced to a singer of note, a young woman famous in the light opera world, whose charms and fascinations led to his complete undoing.

The glamor and attendant excitement of stage life proved too much for him. His home life became more and more irksome, until at last, completely under the spell of this stage siren, he became a slave to her every whim and desire. He deluged her with gifts of magnificent and costly jewels, a pretentious residence and an expensive automobile.

The sleuths of the press, ever on the alert for social scandal, began to print stories reflecting upon Nash's mode of life, which soon came to the notice of the company's officials.

He was called before the board and given a hearing.

Admitting the truthfulness of the many statements made and brazenly defying the directors, his resignation was peremptorily demanded. This he gave without a tremor, and openly avowed his intention of divorcing his wife and marrying the actress. He visited his wife and in a cold-blooded manner presented his case and the poor self-sacrificing creature consented to a separation.

He made provision for her and her father from the wreck of his possessions and went his way.

His unhappy wife divorced him.

He proposed marriage to the actress.

Only a few months' reflection sufficed to prove to him that he had made a grave error.

Despised and hated by his former friends, a creature of laughter and ridicule to his newly-made acquaintances, Phil Nash drifted about in the maelstrom of social flotsam and jetsam until, driven almost insane by censure and criticism, he ventured his last remaining securities and stocks in Wall Street and lost.

Stripped of fortune, bereft of friends, the actress learned of his brutal treatment of his wife and in disgust drove him from her presence. Alone, friendless, without funds to satisfy his newly-acquired desires, Nash decided upon a release from his miserable existence by suicide.

He returned to his wife's home one night, entered through a window and in a cold, deliberate manner was about to fire a shot into his dull, disordered brain when his hand was stayed by his loyal wife who, by chance, entered the room. He turned with a startled expression, dropped to his knees in an attitude of humble contrition.

He had learned his lesson.

KELLY
Atlas—Release February 8

Now, Kelly was a soldier boy in the army of Uncle Sam. He thought he'd like the life until they gave him a tub and washboard and made him official cleanser of the soiled linen. Then his feeling for Uncle Sam diminished and he silently stole away, only to be chased by bloodhounds and finally captured as he clung to the limb of a friendly tree.

If Widow Morgan had only left her money in the bank, the hungry tramp would have failed to find her hiding place and the theft would never be committed; but she didn't, and the tramp bought all the booze he could carry and went to sleep.

Kelly made another get-away and this time eluded his followers. Then he grew hungry and while in search of food, stumbled upon the sleeper-thief. Kelly was shrewd enough to know his uniform must be discarded. He changed clothing with the tramp and went away.

The sheriff had a good description of the thief, and his deputies owned good horses. They caught Kelly and found some of the Widow Morgan's money in his clothes. Kelly cried and confessed to being a deserter rather than go to jail as a common thief, so they rounded up the real culprit and Kelly returned to the fort in time to hear the sunset gun.

He likes to be a soldier now.

THE CRIMINAL CHIEF'S CAPTURE
Great Northern—Release February 4

Bob Walsh, a former criminal who has reformed and atoned for his misdeeds, receives a note from some of his former pals telling him that he must rejoin their gang or else stand the consequences, and is requested to send his answer to a certain place at once. Having made a successful new start in life, and being determined to continue, he consults a detective. The latter advises him to tear up some paper and send it in an envelope as an answer to the appointed spot in order that he may follow them up. The detective follows his client's messenger and afterwards trails the recipient of the envelope, noticing where he goes. The chief and his gang discover the trick which has been played on them, whereupon they go to their victim's house, gag him and take him away. The detective goes to the gang's haunt, and allows himself to be captured, and is put in a cell with his client. When one of the bandits brings them food, the prisoners bind his hands and take the key from him. The detective's little helper gets away with the client, but the detective himself is recaptured and placed in a room with a bomb operated by a clock. The boy helper climbs to the roof and goes down a chimney to his master's rescue. The detective's bonds are cut, and the bomb thrown out of the window just in time before the explosion. The detective has been able to secure proof that the leader of the gang is a noted character. He is wanted by the police, and in a final scene he is denounced and arrested.

THE MIRROR
Imp—Release February 9

Dorothy is beloved by Dick and Paul, who are both persistent in their attentions. Dorothy is apparently unable to decide between them and is quite perplexed. She has been impartial in her favors but the young men press her for an answer.

She is walking alone when she passes the residence of a fortune-teller and is possessed of a happy thought. She will consult the seeress as a way out of her dilemma. She goes in and crosses the palm of the delver into the past and future and is enlightened.

Dick sees her enter the house and, surmising her mission, gains admission to an adjoining room by bribing the woman in waiting. He hears the instructions of the fortune teller, who informs the girl that if she will rise at midnight, descend the stairs in her sleeping robe, walk a certain number of steps, turn the required number of times, and hold a candle to the mirror, she will see the face of the man she is destined to marry.

Dick is made acquainted with this by listening at the keyhole and is elated. At midnight he gains entrance to the home of Dorothy by adopting heroic measures, climbing the porch like an ordinary burglar. Paul discovers his actions and, under the impression that Dick is about to circumvent him in some way, summons a policeman and they enter the house.

In the meantime, Dick, clad in his stocking feet, has taken a position near the mirror to await the coming of Dorothy, who soon puts in an appearance. She follows the instructions of the seeress to the letter, with Dick, jubilant, imitating her movements. She gazes in the mirror, and the fortune teller builded better than she knew, for the face of Dick is photographed on the mirror. Dorothy turns and is too quick for Dick, and his little ruse is discovered. The humor of the situation dawns on the girl and, of course, Dick is forgiven for his deception, just as Paul and the policeman break into the scene. By bribing the officer Dick turns the attention of that worthy on Paul and the copper marches off with the lover who lost, and there is a pretty scene in which Dorothy and Dick are the principals, Dorothy pleased at her choice and Dick radiantly happy at the result of his little strategy.

"WHEN THE CAT'S AWAY"
"Imp" Release, February 9th

Mr. and Mrs. Parker leave their apartments to the care of their servants, Riley and his wife, while Mrs. Parker pays an extended visit to her mother, and Mr. Parker makes a business trip.

Riley assists at the going away, and the furniture is covered with care, he being admonished to take excellent care of the apartments, which he proceeds to do.

Riley finds the need of some ready money, and he resolves to turn a penny his way by letting the apartments in the absence of his master and mistress. He tacks up a neat sign and awaits developments.

Mr. and Mrs. Strong, strangers in the city, happen to pass, see the sign and make application to Riley for the use of the apartments. Riley is open to a deal, and he is paid a month's rent in advance. Mrs. Riley is overjoyed at the arrangement.

In the meantime, Mrs. Parker's stay is cut short by receiving a telegram from her husband, calling her home. Her arrival is most inopportune. Mr. Strong is seated in Parker's favorite chair and she is overjoyed to see her supposed husband. Approaching Mr. Strong, she places her hands over his eyes, and he, thinking it is Mrs. Strong, clasps her to his bosom. To make matters complicated Mr. Parker and Mrs. Strong happen in at this instant. The men glare at each other, and the women immediately engage in a hair-pulling match. Happily the situation is soon straightened out.

The Strongs explain their presence, but the Parkers soon convince them that they have a prior claim on the premises by reason of ownership. Riley is summoned, and finds himself in a predicament out of which he emerges somewhat downcast, for he is compelled to return to Strong his rent money, and is fired by Mr. Parker.

"AT THE DUKE'S COMMAND"
"Imp" Release, February 6th

The locale of this story is in England, during the sixteenth century, a period when a Duke was absolute dictator over the persons of his subjects.

The scene opens at the termination of a dance, where the Duke of Chatmoss is supported by his nephew and his daughter to the throne, the daughter occupying the place of honor by his side.

One of the court maids approaches and the Duke's nephew, Edward, falls in love with her instantly, and his love is reciprocated. The aged Duke notes the beautiful maiden, and is also smitten by her charms. In his infatuation he sends his hunchbacked serf to her apartment, commanding her immediate appearance before him. The cunning hunchback discovers that his master bas been forestalled by the nephew, who is the accepted lover of Irma, the maid. His master, the Duke, is apprised of this fact, and when the girl appears before the Duke, the old gallant immediately overwhelms her with his attentions, but she, in her righteous indignation, repulses him.

The Duke is wrathy, and in his rage vows to win the frightened girl. She runs immediately to Edward, and tells him of the occurrence. Edward is indignant, and strides into the presence of his uncle, the Duke, demanding an explanation. There is a war of words, the nephew and the Duke growing excited, the hunchback fearing harm to himself stands aside with a drawn sword. The Duke coolly tells Edward he must renounce all hope of winning the maid. Angered to desperation, Edward draws his sword to attack the Duke, but is prevented by the hunchback. The Duke summons the guard and commands them to disarm his nephew and take him to the dungeon and torture him. To add to the cruelty of his purpose, the Duke has Irma seized and taken to the cell where Edward is confined and there a mock trial is held and the nephew ordered to the torture chamber. During the time of the torture the hunchback is pacing quickly to and fro between the dungeon, reception room and the girl's chamber.

The Duke informs Irma that the price of the lover's life is herself. She refuses, and the trapdoor is opened, showing to the agonized girl her lover on the rack, being seared and tortured. She consents to sacrifice herself and the torture ceases. The Duke is satisfied at the result of his diabolical method of winning the girl.

The hunchback is commanded to bring the girl to the bed-chamber of the Duke. Irma, left alone, in a fit of desperation sears her face with a red hot poker, horribly disfiguring her beautiful face. She accompanies the hunchback into the presence of the amorous old Duke, wearing a veil. The Duke, lifting the veil, is horrified at the face of the woman who was once so beautiful. He renounces all pursuit of her and commands his nephew to appear in the audience chamber, where Irma is still veiled. The Duke announces to Edward that he must marry her, being possessed of the idea that the girl will be cast aside by Edward when he gazes on her once beautiful face. Edward is all too willing, and raising the veil is shocked at the result of her sacrifice, but draws her towards him in a fond embrace and leads her away, loving her in spite of her blemished face.

The story is a strong one, elaborately staged, and well interpreted.

THE WESTERNER AND THE GIRL
Thanhouser—Release Tuesday, February 7

Mrs. Montague is an American society woman who had a great regard for titles. So when an English Earl promised to pay a visit to her bungalow in the Western mountain region, she was delighted. In her mind's-eye she could see herself the mother-in-law of an Earl—for the Earl was poor and the Montagues were rich, while the woman's daughter was decidedly charming.

Probably there would have been another international marriage, had it not been for the girl in the case. She had an American sweetheart and frowned upon the foreign nobleman, much to her mother's sorrow. So Mrs. Montague, driven to desperation, finally evolved a plot which she believed would win the Earl the success he sought.

A Wild West show was giving performances near her summer home, and the Earl, advised by Mrs. Montague, sought out the proprietor and hired his band of performing Indians. They were to capture the Earl and the heiress. Then the Earl was to be allowed to escape and free the woman whose hand he sought.

But the young American suitor heard of the plot and decided to pay back the Earl in his own coin. The show also had cowboys, and Jack engaged them and the proprietor, Rattlesnake Bill, to capture the Indians after they had captured the Earl. The counterplot worked successfully, and so, instead of being regarded as a hero, the poor Earl acquired quite a different reputation. He was figuratively and literally a "belted Earl" before he finished, and Mrs. Montague found that the real hero was the man her daughter loved, and she was willing to have him marry her. Rattlesnake Bill, who courteously helped both sides, as he agreed, was well satisfied. In fact, the only unhappy person was the Earl.

THE NORWOOD NECKLACE
Thanhouser—Release February 10

The disappearance of the famous Norwood necklace gave Violet Gray, the girl detective, a chance to gain new laurels, and also to have a laugh at her superior officer.

The jewels disappeared in another city and the police obtained a clue to their whereahouts just too late to make an arrest. But they wired the authorities at Violet's city to detain and search a well-dressed woman who was a passenger on a certain train.

En route, however, the suspect received warning by telegraph, and when the woman is taken in charge there are no signs of the gems. Under the circumstances there is nothing for the captain to do except apologize profusely, which he does in good style, as the prisoner is well dressed and of refined appearance.

The only person who did not believe an error had been commited was Violet Gray. So certain was she that her suspicions would be confirmed that she made a bet with the captain on the subject. And she won.

Her first clue was a little girl. Her second, a doll. The final links were a hand and a head of hair!

Each one of these incidents was a trifle, but they united to form the chain that dragged a pretty woman to prison. The captain admitted he had been mistaken and paid over his wager. Violet was too diplomatic to tease him about it, hut she spent the money for a new ring so that her commander would be constantly reminded of his error of judgment, and yet unable to complain of being "nagged" about it.

A SON OF OLD GLORY.
Yankee Release—Jan. 27.

Margaret Luther Abercrombie, missionary to Egypt for the American Tract Society, is accompanied by her nephew, a handsome young man of twenty-five. Among her converts, Miss Abercrombie shows more than common liking for a young orphan girl, beautiful of face and figure, whose mercenary guardian is negotiating with a soulless Jewish slave-trader for the sale of the girl.

Clifton meets the girl when he calls to escort his aunt to their lodgings, and is struck with her wondrous beauty, made doubly so by her expression of fear for the future which seems so black. An old duenna, Leota's faithful friend and companion, has overheard the guardian and the slave-trader bargaining for the girl, and has warne dher to be on guard at all times. Leota, overcome with anxiety, determines, as a precaution, to dispatch a note to the American, giving him the name of the slave-trader, and asking him to search for her should she suddenly disappear. Ayhesa delivers the note, returning just in time to see Leota hurried away by the Jew and his men.

When Clifton is informed of the girl's plight he goes at once to the Jew's slave market, and there finds a sale in progress, Leota being among those soon to be placed on the auction block. Soon the auctioneer comes to "the fairest in all Egypt," and Clifton determines the best and easiest manner of saving Leota is to bid the highest and buy her himself. A wealthy Nabob in the crowd evinces great interest in the girl, and Clifton finds a worthy rival in the bidding.

But his American blood was up, and he forced the Nabob to retreat under fire of his reckless advances, and Leota was turned over to Clifton as his own property.

The Nabob decided to show the young Yankee upstart an Oriental trick he did not know. Quietly his plans were laid, and as quietly carried out. While out walking with Miss Abercrombie, in whose charge she was placed, Leota was suddenly seized by strong men and hurried away. The frantic missionary communicated with her nepbew and told him what had happened. Clifton felt he knew who was responsible for the girl's adbuction, and straightway went to the Nabob's palace and demanded her release. He was thrown into a dungeon for his pains, the Nabob personally escorting him there. Leota sinks to the floor, drawing the cross, given her by the missionary, from her bosom, and prays to the Christian God. An old retainer in the palace, noticing the cross, slips to her side and whispers that he, too, is secretly of the same faith, and that he will help her. Keys are stolen from the eunuch in charge of the dungeon and Clifton is released. While Miss Abercrombie spirits Leota away, the young American literally fights his way out of the palace, through the streets and down to the harbor, where the women have preceded him, and there he finally secures protection on hoard an American steamship bound for the United States.

Leota became a dutiful and lovable wife, and she loves her "Aunt Margie" next to her handsome husband, both of whom sacrificed ambition and their chosen calling that she might be saved from a life of misery and shame.

WAS SHE JUSTIFIED?
Yankee—Release February 10

A waif of the poorer class is secretly adopted by a well-to-do woman who longs for a baby. Her husband, a physician, returns from a sojourn abroad and is told the child is his own, which information he receives joyfully.

At the age of seventeen, the girl has grown to lovable girlhood and is much admirer by those whom she believes to be her rightful parents.

Her real father, a depraved and dissolute sot, suddenly appears in the doctor's absence and demands the return of his child. In an effort to rid herself of the wretch, Mrs. Van Sant offers him money, increasing the amounts again and again, but he is obstinate and clearly indicates he wants the girl to support him, if not with honest toil, then by her beauty and innocence, which he would market to the highest bidder.

The distracted woman, thinking only of saving Millicent from a fate worse than death, and fearing her husband might learn of the deception she has practiced so many years, mixes a drug with brandy and gives it to the brutal father, apparently consenting to his demands ,even to guiding him where the young girl is sleeping peacefully in her bedchamber, then advising him to return the following day.

On his way out the man reels and falls before reaching the door, and Mrs. Van Sant, fearful that her crime will be detected if he dies in the house, summons a physician friend of her husband's, and they succeed in reviving him just as Doctor Van Sant returns. The drug is recognized and the poor woman finally decides to confess everything and rely on her husband's good heart for forgiveness.

She is cast off, much to her surprise, instead of receiving a verdict of approbation. Finally, the distracted woman again visits her sleeping charge and, breathing an anguished farewell, silently glides away to the cabinet where the doctor keeps his most deadly drugs.

This film will awaken comment and create discussion. It will have its friends and assailants in every audience. It is bound to be talked about and that is worth while, if it serves no other purpose. The exhibitor will profit.

FOILING THE CAMORRA
Yankee—Release February 6

It remained for the fearless "Italian Sherlock Holmes" to run down the boldest and most merciless band of kidnappers ever recorded in the annals of the Black Hanad. Headed by a Sicilian Camorrist who had escaped from Italy and later became a small banker in New York, this gang of terrorists had been levying blackmail on the small Italian merchant who showed signs of prosperity until the police were thrown into confusion by the succession of bomb outrages and kidnapping which followed when a victim failed to respond.

Finally a young Italian police lieutenant, Victor Petrosio, begged for a chance to break up the gang. He was given the opportunity and the story of his wonderful experiences and the dangers he encountered we have told in pictures.

Not only do we show the "Italian Sherlock Holmes" fighting against terrible odds at the risk of his life, but the scenes incident to the rescue of the kidnapped children, the capture of the wily Black Hand leader, and the return of the children to their grief-stricken parents, but we illustrate that notable occasion when the brave Petrosio was honored for his daring by the entire Police Department in the presence of his brother officers and representatives of the press.

Just at this time a picture of this kind will be eagerly welcomed.

NICKELODIA NEWS IN BRIEF

Los Angeles, Cal.—B. H. Vanderburgh is taking bids for the erection of a new moving picture theater in Moneta avenue and Forty-seventh place.

Centralia, Wash.—Mr. J. D. Rice has decided to remodel his building here into a vaudeville and moving picture theater.

Canon City, Colo.—Robert W. Foss and L. G. Ludwig have purchased the moving picture theater here from Messrs. Hoyle & Schultz and taken possession.

MOVING PICTURE NEWS

OFFICIAL ORGAN OF THE INDEPENDENT MANUFACTURERS AND THE N. I. M. P. A.

Circulates over the Motion Picture World with a guaranteed larger circulation than any other trade paper.

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ADVICE TO OPERATORS

Oracle Department

By WM. E. SMITH, E. E.

PRACTICAL ARTICLES FOR ALL

This department has been started with the idea to encourage the operators to obtain the best results with their Projecting Machines Queries and questions pertaining to the Moving Picture arts addressed to the Editor of this department will be published in this department. Only answers to inquiries of general interest will be published here for the benefit of all readers. On account of the large amount of inquiries received it may not be possible to print all the answers in any one issue, as each has to take its turn. Correspondents should bear this in mind when writing. If a quick reply is wanted by mail, a charge of **15 cents** is made for each question. Special information requiring a large amount of calculation and labor cannot be furnished without remuneration. The **ORACLE** has no fixed rate for such work, but will inform the correspondent promptly as to the charges involved. When writing only one side of question sheet must be used; diagrams and drawings must invariably be on a separate sheet. Name and address must always be given in all letters. No attention paid to letters not observing above rules.

31 A. Theater Wiring.

(For rules governing Moving Picture Machine, see No. 65 A.)

All wiring, apparatus, etc., not specifically covered by special rules herein given must conform to the standard Rules and Requirements of the National Electrical Code, and the term "theater" shall mean a building or part of a building in which it is designed to make a presentation of dramatic, operatic or other performances or shows for the entertainment of spectators which is capable of seating at least four hundred persons, and which has a stage for such performances that can be used for scenery and other stage appliances.

a. Services.

1. Where source of supply is outside of building, there must be at least two separate and distinct services where practicable, fed from separate street mains, one service to be of sufficient capacity to supply current for the entire equipment of theater, while the other service must be at least of sufficient capacity to supply current for all emergency lights. By "emergency lights" are meant exit lights and all lights in lobbies, stairways, corridors and other portions of theater to which the public have access which are normally kept lighted during the performance.

2. Where source of supply is an isolated plant within same building, an auxiliary service of at least sufficient capacity to supply all emergency lights must be installed from some outside source, or a suitable storage battery within the premises may be considered the equivalent of such service.

This is a matter solely concerning the protection of the person and should therefore be left to the discretion of the assured, so far as the fire risk is concerned.

b. Stage.

1. All permanent construction on stage side of proscenium wall must be **approved** conduit or armored cable, with the exception of border and switchboard wiring.

2. **Switchboards.**—Must be made of non-combustible, non-absorptive material, and where accessible from stage level must be protected by an **approved** guard-rail to prevent accidental contact with live parts on the board.

3. **Footlights:—**

a. Must be wired in **approved** conduit or armored cable, each lamp receptable being enclosed within an **approved** outlet box, the whole to be enclosed in a steel trough, metal to be of a thickness not less than No. 20 gage, or each lamp receptacle may be mounted on or in an iron or steel box so constructed as to enclose all the wires and live parts of receptacles.

b. Must be so wired that no set of lamps requiring more than 1,320 watts will be dependent on one cut-out.

4. **Borders:—**

a. Must be constructed of steel of a thickness not less than No. 20 gage, treated to prevent oxidation, be suitably stayed and supported by a metal framework, and so designed that flanges of reflectors will protect lamps.

b. Must be so wired that no set of lamps requiring more than 1,320 watts will be dependent upon one cut-out.

c. Must be wired in **approved** conduit or armored cable, each lamp receptacle to be enclosed within an **approved** outlet box, the whole to be enclosed in a steel trough, or each lamp receptacle may be mounted on or in the cover of a steel box so constructed as to enclose all the wires and the live parts of receptacles, metal to be of a thickness not less than No. 20 gage.

d. Must be provided with suitable guards to prevent scenery or other combustible material coming in contact with lamps.

e. Cables must be made up of **approved**, stranded rubber-covered wires; conduit construction must be used from switchboard to point where cables must be flexible to permit of the raising and lowering of border, and flexible portion must be enclosed in an **approved** fireproof hose or braid and be suitably supported.

An approved junction box must be installed at the end of the conduit where the flexible cable leaves for the border.

f. For the wiring of the border proper, wire with **approved** slow burning insulation should be used.

g. Must be suspended with wire rope, same to be insulated from border by at least two **approved** strain insulators properly inserted.

5. **Stage Pockets.**—Must be of approved type controlled from switchboard, each receptacle to be of not less than fifty amperes rating, and each receptacle to be wired with a separate circuit to its full capacity.

6. **PrPoscenium Side Lights.**—Must be so installed that they cannot interfere with the operation of or come in contact with curtain.

7. **Scene Docks.**—Where lamps are installed in Scene Docks, they must be so located and installed that they will not be liable to mechanical injury.

8. **Curtain Motors.**—Must be of ironclad type and installed so as to comform to the requirements of the National Electrical Code.

9. **Control for Stage Flues:—**

a. In cases where dampers are released by an electric device, the electric circuit operating same must be normally closed.

b. Magnet operating damper must be wound to take full voltage of circuit by which it is supplied, using no resistance device, and must not heat more than normal for apparatus of similar construction. It must be located in loft above scenery, and be installed in a suitable iron box with a tight self-closing door.

c. Such dampers must be controlled by at least two standard single pole switches mounted within **approved** iron boxes provided with self-closing doors without lock or latch, and located, one at the Electrician's station, and others as designated by the Inspection Department having jurisdiction.

c. Dressing Rooms.

1. Must be wired in **approved** conduit or armored cable.

2. All pendent lights must be equipped with approved reinforced cord, armored cable or steel armored flexible cord.

3. All lamps must be provided with **approved** guards.

d. Portable Equipments.

1. **Arc lamps** used for stage effects must conform to the following requirements:—

a. Must be constructed entirely of metal except where the use of **approved** insulating material is necessary.

b. Must be substantially constructed, and so designed as to provide for proper ventilation, and to prevent sparks being emitted from lamps when same is in operation, and mica must be used for frame insulation.

c. Front opening must be provided with a self-closing hinged door frame in which wire gauze or glass must be inserted, excepting lens lamps, where the front may be stationary, and a solid door be provided on back or side.

d. Must be provided with a one-sixteenth-inch iron or steel guard having mesh not larger than one inch, and be substantially placed over top and upper half of sides and back of lamp frame; this guard to be substantially riveted to frame of lamp, and to be placed at a distance of at least two inches from the lamp frame.

e. Switch on standard must be so constructed that accidental contact with any live portion of same will be impossible.

f. All stranded connections in lamp and at switch and rheostat must be provided with approved lugs.

g. Rheostat, if mounted on standard, must be raised to a height of at least three inches above floor line, and in addition to being properly enclosed must be surrounded with a substantially attached metal guard having a mesh not larger than one square inch, which guard is to be kept at least one inch from outside frame of rheostat.

h. A competent operator must be in charge of each arc lamp, except that one operator may have charge of two lamps when they are not more than ten feet apart, and are so located that he can properly watch and care for both lamps.

2. **Bunches:—**

a. Must be substantially constructed of metal, and must not contain any exposed wiring.

b. The cable feeding same must be bushed in an approved manner where passing through the metal, and must be properly secured to prevent any mechanical strain from coming on the connection.

3. **Strips:—**

a. Must be constructed of steel of a thickness not less than No. 20 gage, treated to prevent oxidization, and suitably stayed and supported by metal framework.

b. Cable feeding must be bushed in an **approved** manner where passing through the metal, and must be properly secured to prevent any mechanical strain from coming on the connections.

4. **Portable Plugging Boxes.**—Must be constructed so that no current carrying part will be exposed, and each receptacle must be protected by **approved** fuses mounted on slate or marble bases and enclosed in a fire-proof cabinet equipped with self-closing doors. Each receptacle must be constructed to carry thirty amperes without undue heating, and the bus-bars must have a carrying capacity equivalent to the current required for the total number of receptacles, allowing thirty amperes to each receptacle, and **approved** lugs must be provided for the connection of the master cable.

5. **Pin Plug Conductors:—**

a. When of **approved** type may be used to connect **approved** portable lights and appliances.

b. Must be so installed that the "female" part of plug will be on the live end of cable, and must be so constructed that tension on the cable will not cause any serious mechanical strain on the connections.

6. **Lights on Scenery.**—Where brackets are used they must be wired entirely on the inside, fixture stem must come through to the back of the scenery and end of stem be properly bushed.

7. **String or Festooned Lights.**—Wiring for same should be **approved** cable, joints where taps are taken from same for lights to be properly made, soldered and taped, and where lamps are used in lanterns or similar devices lamps must be provided with **approved** guards. Where taps are taken from cable, they should be so staggered that joints of different polarity will not come immediately opposite each other and must be properly protected from strain.

8. **Special Electrical Effects.**—Where devices are used for producing special effects such as lightning, waterfalls, etc., the apparatus must be so constructed and located that flames, sparks, etc., resulting from the operation cannot come in contact with combustible material.

e. **Auditorium.**

1. All wiring must be installed in **approved** conduit or armored cable.

2. All fuses used in connection with lights illuminating all parts of the house used by the audience must be installed in fire-proof enclosures so constructed that there will be a space of at least six inches between the fuses and the sides and face of enclosure.

3. Exit lights must not have more than one set of fuses between same and service fuses.

4. Exit lights and all lights in halls, corridors or any other part of the building used by the audience, except the general auditorium, must be fed independently of the stage lighting, and must be controlled only from the lobby or other convenient place in front of the house.

5. Every portion of the theater devoted to the use or accommodation of the public, also all outlets leading to the streets and including all open courts, corridors, stairways, exits and emergency exit stairways, should be well and properly lighted during every performance, and the same should remain lighted until the entire audience has left the premises.

(See No. 17.)

22. **Switches.**

a. Must be placed on all service wires, either overhead or underground, in the nearest readily accessible place, to the point where the wires enter the building, and arranged to cut off the entire current.

Service cut-out and switch must be arranged to cut off current from all devices including meters.

b. Must always be placed in dry, accessible places, and be grouped as far as possible. (See No. 17 c.) Single-throw knife switches must be so placed that gravity will not tend to close them. Double-throw knife switches may be mounted so that the throw will be either vertical or horizontal as preferred.

When practicable switches must be so wired that blades will be "dead" when switch is open.

When switches are used in rooms where combustible flyings would be likely to accumulate around them, they must be enclosed in dust-tight cabinets.

Up to 250 volts and 30 amperes, **approved indicating snap** switches are suggested in preference to knife switches on lighting circuits.

c. Single pole switches must never be used as service switches nor placed in the neutral wire of a three-wire system, except in the two-wire branch or tap circuit supplying not more than 660 watts.

Three-ways switches are considered as single pole switches and must be wired so that only one pole of the circuit is carried to either switch.

d. Where flush switches or receptacles are used, whether with conduit systems or not, they must be enclosed in an **approved** box constructed of iron or steel, in addition to the porcelain enclosure of the switch or receptacle. No push buttons for bells, gas-lighting circuits, or the like shall be placed in the same wall plate with switches controlling electric light or power wiring.

e. Where possible, at all switch or fixture outlets, unless outlet boxes which will give proper support for fixtures are used, a 7-8 inch block must be fastened between studs or floor timbers flush with the back of lathing to hold tubing, and to support switches or fixtures. When this cannot be done, wooden base blocks, not less than 3-4 inch in thickness, securely screwed to lathing, must be provided for switches, and also for fixtures which are not attached to gas pipes or conduit.

f. Sub-bases of non-combustible, non-absorptive, insulating material, which wil separate the wires at least 1-2 inch from the surface wired over, must be installed under all snap switches used in exposed knob and cleat work. Sub-bases must also be used in moulding work, but they may be made of hardwood or they may be omitted if the switch is approved for mounting directly on the moulding.

65 A. **Moving Picture Machines.**

a. Arc lamp used as a part of moving picture machines must be constructed similar to arc lamps of theaters, and wiring of same must not be of less capacity than No. 6 B. & S. gage. (See No. 31Ad. [1]

b. Rheostats must conform to rheostat requirements for theater arcs. (See No. 31Ad. [1])

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

d. A steel box must be used, for receiving the film after being shown, with a hole in the top only large enough for the film to pass through freely, with a cover so arranged that this hole can be instantly closed. An opening may be placed at the side of the box to take the film out, with a door hung at the top, so arranged that it cannot be entirely opened, and provided with spring catch to lock it closed. No solder to be used in the construction of this box.

e. The handle or crank used in operating the machine must be secured to the spindle or shaft, so that there will be no liability of its coming off and allowing the film to stop in front of lamp.

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

g. Extra films must be kept in metal box with tight fitting cover.

h. Machines must be operated by hand (motor driven will not be permitted).

i. Picture machine must be placed in an enclosure or house made of suitable fire-proof material, be thoroughly ventilated and large enough for operator to walk freely on either side of or back of machine. All openings into this booth must be arranged so as to be entirely closed by doors or shutters constructed of the same or equally good fire-resisting material as the booth itself. Doors or covers must be arranged so as to be held normally closed by spring hinges or equivalent devices.

Vaudeville Music

VARIETIES IN MOVING PICTURE THEATRES

BY FRA.

Illustrated Songs

FAMOUS PUBLISHERS OF POPULAR MUSIC

Twenty years as a successful publisher of popular music is the record of Mr. F. B. Haviland, of the F. B. Haviland Music Pub. Co., and their songs have been whistled, hummed, played and sung in every corner of the civilized realm. Mr. Haviland's first hit was "The Sidewalks of New York," and among these big hits might be

F. B. HAVILAND

mentioned "The Baggage Coach Ahead," "Banks of the Wabash," "Good Old Summer Time," "Bill Bailey," "Blue Bell," and the more recent ones, "Nightingale," "You'll Come Back," "Somebody Else," "That Fussy Rag," "Cupid's I. O. U.," "Motor King March," "You Taught Me How to Love you, Now Teach Me to Forget," which at the present time have every evidence of being huge successes.

SONGS ON THE VAUDEVILLE STAGE

At the risk of repeating myself in some sort, I wish to give opinions formed in the larger theaters and also from visits to all kinds of houses in the Greater City and elsewhere. These opinions are not merely my own judgment, but shaped by talks with all sorts and conditions of men and women, who attend shows where vaudeville and songs are used in conjunction with the pictures.

One point I am convinced of, that while songs that are arrant nonsense, or those that are built upon dirty suggestions, may—and often do—make what are so-called "hits," such are, in the main, exploited by highly paid headliners, and we all know there's a certain class of the public that simply yell because some one else does, which some one else howls because it's a headliner that's singing, and who would sit as silent as a mummy if the singer were unknown to fame. I remember an office where there were many old maids of the primmest type who glared at a mere fellow employee who said "Confound it" when he stubbed his toe, yet when the boss came in and turned the air blue with strange blasphemies, purred and murmured as they smirked and bridled, "Oh! ain't he cute!"

But the current is against such songs, even when acted with the Moulin Rouge wriggles. The audience may perhaps yell when the gutter song is squawked, and yet before the evening is over burst into heart-applause at an old song or a straight, clean, melodious new one.

During the last few months I have carefully noted these things. There are certain music publishers whose work is absolutely reliable, it's as clean as a hound's tooth; others the moment they are mentioned, a man had better make for the door if his wife or children are with him. They are known as filth lovers and muckrakers.

Ever and anon some silly vaudeville performer will shoot in a vile song among decent ones. I have heard such after "The Rosary," but the claps are weak. The few that love tenderloin twaddle keep quiet, when the audience is mum.

I have talked with singers of wide experience and the majority confirm my opinion that the old song and the strong, honest, clean new ones are the winners in the long run. The senseless words tacked onto degraded music may—and do—last for a while, but they're as short lived as the noisome, disease-laden mosquito.

We have plenty of music publishers turning out splendid stuff and, from my talks, I assert there are plenty of theatergoers who wish to hear it—more, the number is not decreasing.

I hold no brief for long-faced, pessimistic Puritanic cant, but I do hold a brief for the policy of this paper, anything that's clean and decent, and nothing that's dirty, even if clad in diamonds and fine linen, and I'm glad, heartily glad, to find so many evidences of the growth of a like opinion in the great crowd of theatergoers.

FOURTEENTH STREET THEATER

USHERS

I think it is about high time to say something about some of our friends to whom we are indebted for more than we think—in every theater. The theater-going public have their chief attention fixed upon the stage; that's all right, but as an old and regular attendant, I find that the seat you sit in, and how you get there, has no little to do with what you think of the performance. This trip, I want to write of my old friend, the Fourteenth Street, and its ways. I wrote many long years ago that the character of the head of a house, an office, or a theater met you on the threshold; I am of the same opinion still. We all know Mr. Rosenquest's standing in theatrical circles; I cordially stand with the multitude in that, but I am going to pass my good friend, Captain Elwell, at the portals, and when I have got inside, to say, from close observation, Mr. Rosenquest in nothing shows his grasp of details better than in his choice of ushers. For months past I have longed to have the chance to "roast" the ushers—being a cynical, crushy critic of course needs must, that I "roast."

Now what is a poor critic to do when there's nothing to "roast?" I suppose he must just write—anyhow.

There is no more important part of a theater than its ushers. Yes, I mean it, they can make you so mad you want to assassinate somebody, or they can make you feel so good you begin to think you're of royal birth. We must never forget that if ever a man needed the patience of Job, the eloquence of Demosthenes, the diplomacy of Machiavelli and the general make-up of the angelic host, it's the man who has to deal with the seating of a "gentleman" who has bought a ten-cent ticket and cannot see why a seat has not been reserved for him. We, the public, are no joke when our heads "are swelled," and we are on our dignity.

Well, I wish to pay my tribute to the ushers of Fourteenth Street Theater, and to each, and all, to express my thanks; knowing that I am but voicing the opinions of the crowds who attend. Yes, I've stood in the line outside waiting—I didn't go in, but I talked to the folks and believe what I have written.

The young fellows who act as ushers here are good looking, well dressed, wear no uniforms, and are an educated, intelligent set; their courtesy is well known. I am credibly informed that amidst the fair patronesscs of the house their rating is in the A1 class. They are the class I wish there were more of. More, every man and woman who keeps the laws of the city and follows the rules of the house will find the ushers the essence of politeness, but a transgression brings swift action.

Mr. Rosenquest, thanks for thus reflecting yourself on the floor of your house. Boys on the floor, let me praise you for your loyalty to your head, and your uniform courtesy to the public—of which even a critic is one!

Ted and Corinne Breton. Patter and burlesque, at which there was a good deal of laughter.

George T. Davis. Songs and talking. He pours out a stream of jokes, old and new, which please. Moreover, he knows how to tell a story effectively, this is his strong point. There was pretty well continuous laughter and an encore.

Morrissey and Burton. Comedy and pianologue. Needs a complete overhauling.

Jennings, Jewell and Barlow. A comedy sketch, "The Dope, The Dutchman and The Girl." The Dope's pipe dream in song, "I don't care for Money" took, as he has a pleasing voice and a clear enunciation. The rest seemed thin.

May Morton & Co. Travesty war playlet, "The Regular." The life and soul of this is the lady officer, in her smart khaki; she looks well groomed. The drill with the comedy soldier brought laughs as well as his remarks. The mock bombardment with stuffed balls pleased the house. More can be made of this material. This is distinctly "the hit," and gets all sorts of applause and curtains.

Aldo and Hart. Sensational comedy bar experts, who, by their work, have succeeded in winning the audience.

Jim Driscoll's "We've Kept the Golden Rule" struck home. It's one of Remick's best of the class and DeWitt Wheeler's slides are exceptionally good. Jim did full justice to Snyder's tuneful "Dreams, Just Dreams," as the applause showed.

GREENPOINT

The headliner was William H. Thompson, presenting "For Love's Sweet Sake,' 'also Gordon and Marx, German comedians and L. L. Johnson, ventriloquist.

KEITH & PROCTOR'S UNION SQUARE THEATER

This theater is to be congratulated upon the way the musical end of things is managed—I am speaking of the mornings. A good, sympathetic pianist, one who is not merely a mechanician, but a musician, is a most valuable adjunct to moving pictures. It is a pleasure to me to hear testimony to the excellence of E. Benedict's work in every way. For example, while Biograph's fine film, "His Trust," was running the music was excellent. It accompanied the picture in all the varying scenes, from country life to battlefield, from joyous days to hours throbbing with pathos and suffering. Nor must the drummer be overlooked, for he is good.

In the chorus of Shapiro's beautiful song, "Don't Wake Up," the duet of the lady singer and the pianist was appreciated, as the encore showed. I heard more singing from the audience than I have heard for many months.

The slides illustrating the Rhine lecture are not worthy of the subject. Attention is again called to the sequence of the slides, when Schaufhausen or Drachenfels is spoken of the proper slide ought to be projected. In the Quebec lecture there was a mix-up about St. Ann de Beaupre. The Burne-Jones lecture, with slides showing his most famous pictures, is good, in every way.

Harvey and Harvey. A woman and a clown. Some singing and rough and tumble business.

Gretchen Hartman. This young lady has some effective costumes. She sang "Sweet Italian Waltz," and the "Schlitz" seemed to please. One of her songs I abominate in any shape, so do many others. For heaven's sake, why doesn't it "stop"? It's time such stuff did.

Bigney. Water stunts. The work done was done with that perfect ease and confidence which we all appreciate in any act. He ate a banana, drank milk and smoked under water. He also emptied a water bottle under water and lay at the bottom of the tank two minutes and thirty-five seconds. He deserved his applause. Audiences forget what it means to do this sort of thing four or five times a day.

Hermany's Animals. This turn is effectively staged. The lady performer, clad as a Dutch countryman, put her dogs and cats—not to mention a unique pig, whose original "music" was a feature—through numerous stunts. Roosters and ducks took part, adding to the fun.

Lottie Gardner. Singing. Four pretty costumes, that just fitted the young lady. She sang "Sleepy Head" effectively. She has a sweet voice, when she watches the pitch. Her vivacious rendering of "Cutey" brought laughter and applause.

John and Jessie Powers. Just as funny and entertaining as ever. He in his military outfit and natural size, she in her buxom comeliness and stunning costumes, are a right jolly pair. They got no end of applause, but declined encores.

Greenville, James & Co. "His Dream," a dramatic offering of exceptional merit; the strongest I have seen for a long time. In the first place, the stage setting bore evidence of great care and consideration. Everything harmonized. The sketch is a compound of "The Man of the Hour," "The Servant in the House," and "The Devil"; briefly, it is temptation as suffered by man to-day conquered by The Christ. The satanic suggestion was really well done, the mephistophelian make-up was mediaevalism plus the red rose. The "Man" carried his rôle satisfactorily, the two characters brought their lesson home. "The Servant" is a part of intense difficulty; it must be tender yet firm, gentle yet inflexible. The presentation of this character fraught with gracious love, clothed in majesty, is capable of becoming a mighty teaching force, right upon the stage. I thoroughly enjoyed the thoughtful rendering of the character, and desire to express appreciation of the actor's concept of The Master. The material throbs with latent power; it is capable of being made a sketch of tremendous influence. The whole thing is something new in such a place, and it was wonderful to see the deep attention it received. Glad was I, too, to note how the actors responded to the numerous curtain calls; they did not forget their rôles. More rehearsals, more study, more patient delving into the very roots of the ideas here presented, the eternal struggle between good and evil and the reality of it, and this company will win further laurels. The audience was delighted, the actors are to be congratulated. This is the "hit," in the best sense, of the offerings. A delightful, praiseworthy and virile production.

FIFTH AVENUE

The headline attraction is Valeska Suratt, assisted by Fletcher Norton in her bouffe varieties. Also Wright and Dietrich, Charley Olcott, Russell and Smith's minstrels, Maximo the wire performer, also the latest motion pictures.

THE UNIQUE

A good bill and a full house, and that's "going some."

Bertie Blossom. Singing comedienne.

Holland Operatic Duo. This pair give operatic selections and an American medley with applause.

Williams and Williams. Novelty ring. A flying trapeze and ring act that went well.

Sig. Guilmette. Wire. There is juggling and there is comedy and there is applause. The turn "gets over." I must not forget our friend Louis Stretc—so well known to everybody at this theater—he assists the Signor. So, altogether, the folks are pleased.

De Faye Sisters. Musical. This is the feature of the program. Mandolin and banjo playing that just suits the audiences, and gets "the big hand."

CONRAD C. KOSCHAT

Conrad C. Koschat is musical director at the Theater Unique on Fourteenth Street, and Keith & Proctor's Theater, Jersey City. He completed his studies and graduated in the Royal Conservatory of Music, Berlin. For over ten years he has been a highly successful musical director and pianist in leading vaudeville houses. He has been in charge at the Unique since 1909. He accompanies the pictures splendidly; the music ripples on in complete touch with the joy, sorrow or comedy thrown upon the screen. To see Conrad back in his place after his illness is a sincere pleasure to his many friends.

THE DEWEY

Say, Brother Carr, you know what suits your people. I've talked to a good many, and they think your way is just IT. My wail is, I cannot see half of your proceedings. Worse luck!

Marie Lawrence. Singing comedienne.

Carter and Vincent. Comedy sketch.

Bradley and Barnes. Singing and pianologue. Good.

Russell. The comedy magician. The sort that takes.

Empire State Four. Mirth and melody with featuring.

THE CITY, FOURTEENTH STREET

Jas. A. Kiernan. A comedy sketch, "The Royal Cook." Ripping, full of laughs; well acted.

The Musical Stoddards.

Farley and Prescott.

Stepping Trio. Well worth while seeing.

Anna Buckey's Dogs. "Good wine needs no bush." Good as ever.

MANHATTAN OPERA HOUSE

In addition to the moving pictures Kitty Gordon, the prima donna, introduced several new songs, gowned in great magnificence, also The Millership Sisters, the Camille Trio, and Hennessy & Son.

THE FULTON

Montgomery and Moore, who have just returned from Europe, besides their songs, dances, and sayings, offered some new English hits. May Hampton, one of Frohman's stars, appeared in a comedy sketch, "Just Peggy." The young folks had twenty good minutes of laughter, with "Lamb's Mannikins" beside which there was Tom Gillen, an old favorite at the house.

KEENEY'S THEATER

Things are going with a roar at this house this week, acts and pictures of unusual merit are presented in fine order, under the able management of Stage Manager Edward Berger. The vaudeville consists of the following acts: The Hennings, novelty entertainers, introducing the cleverest lady juggler in the world.

Lord and Mack, clever laugh makers.

The big musical comedy production, 10 Cantelleys, pretty girls and clever comedians.

Mark Wolley, Emperor of German comedy; the Cliff Bailey Trio, comedy acrobatic comiques, spills and thrills, hops and flops, jumps and bumps; and last, but not least, Electrician Hayes, with his fine projection of the pictures.

SONG SLIDES

SONGS RECEIVED

THEODORE MORSE MUSIC COMPANY

1367 Broadway, New York City

Good-Bye, Betty Brown. Jack Mahoney and Theodore Morse. The song goes with a bang, and is a rattling good march. Both words and music A1.

Oh, You Rah! Rah! Rah! Boy. Jack Mahoney and Theodore Morse. This ought to suit "The Rah! Rah! boys" to a T. The words swing along, and the music swings after them. Properly handled, it's a good song of its class.

When a College Boy Meets a College Girl. Jack Mahoney and Theodore Morse. Another campus song, with a good many accidentals to help out. There's not only fun, but philosophy, in this song.

You're Mine, All Mine. Richard Henry Buck and Theodore Morse. Neither the words nor music are very striking, perhaps the chorus is the better part. Billed as a flirting song.

J. H. AUFDERHEIDE, INDIANAPOLIS, IND.

In Bamboo Land. Earle C. Jones and May Aufderheide. The music is decidedly of the original sort besides being very quaint. It is certainly a singable song. In the chorus the chords are of the sort that stick, strange to say, the words tell a story, which glides along rhythmically. The colored cover suggests the song in a pleasing way. Slides by Simpson.

My Girl of the Golden Days. Earle C. Jones and May Aufderheide. The very first chords make one inclined to play more and the rest is not a disappointment. The words are good in sentiment and suggestion, and completely fit in with the music; altogether the song to play and keep. The young lady on the cover is entirely in keeping with the song. Slides by Simpson.

My Sunday Girl. Earle C. Jones and N. S. Carter. The words are of the sort which people like and are altogether more vigorous than the music. The music does not appeal to me. The chorus is much more suggestive, and by its length will just suit many audiences. The dance is a jolly, rattling bit of breezy composition. The cover is taking, with a distinct sense of humor. Slides by Simpson.

In the Vicinity of My Affinity. Earle C. Jones and N. S. Carter. The words are a very definite expression of opinion, and also a bit of homely philosophy. The cover is striking, the drawing good. The music of the verse is nothing uncommon, but I would like to hear the chorus sung in a theater, as it is exactly of the sort that makes popular hits. It fits the words like a glove.

I have received catalogue No. 2 from this firm. It is one of the best things of this class that has come to my desk. The cover is really artistic. The idea of giving the first page of the music with the cover on the opposite page is excellent. The whole thing is got up in color, and is a fine specimen of the printer's craft. As a business getter it ought to be a winner.

VICTOR KREMER CO-OPERATIVE MUSIC HOUSE

67-73 Clark St., Chicago, Ill.

When You're In Wrong with the Right Girl. Gus Kahn and Grace LeBoy. The music is pleasing, but it is very peculiar. The liberal use of accidentals is responsible for this. Sing it over and you'll do it again. The words are inclined to be epigrammatic, but the story they tell is all right.

Plain Little Country Girl. J. Brandon Walsh and Al. W. Brown. The motif of the beginning is odd, especially is this the case in the G sharp at the commencement of the line, "No city gal." Parts are catchy, not the ordinary stamp of song. The words are just what the title means all through. The suggestion about the fields of new mown has is a neat, descriptive picce of work.

LEVI CO. SLIDES

"Blarney Kate." Words by Harold Atteridge, music by Phil Schwartz, published by music house of Laemmle. A clever Irish song with a bewitching melody. Posed in Irish costume with beautiful scenery. A fine sets of slides.

"Under the Honeymoon in June Time." Words by Raymond A. Browne, music by William H. Penn, published by music house of Laemmle. Songs have been written about every conceivable kind of a moon, but here is a new one. An original set of lyrics set to a beautiful melody. Slides are exceptionally well done, good-looking models, fine photography and beautiful coloring.

JOS. W. STERN & CO.

102-104 W. 38th St., New York City

Follow the Car Tracks. Ballard Macdonald and Alfred Solman. The words run along smoothly and not without humor, but I don't care for the theme; the chorus ought to be singable. Illustrated slides go with this song.

INDEPENDENT FILMS

The following films have been released week of January 23d by the Empire Film Company, 150 East 14th St., New York:

Jan. 23—The Dream (Imp)..... 987
Jan. 23—When a Man's Single (American)..1000
Jan. 23—Convict's Last Chance (Yankee)... 990
Jan. 23—Painless Extraction (Eclair)..... 560
Jan. 23—Kill the Fly (Eclair)..... 428
Jan. 24—A Redman's Wrath (Bison)..... 955
Jan. 24—When Love Was Blind (Than)..... 960
Jan. 24—A Wife's Love (Powers)..... 524
Jan. 24—Little Dorothy (Powers)..... 441
Jan. 25—A Wife's Calvary (Ambrosio)..... 607
Jan. 25—Tweedledum Within a Cask (Amb). 337
Jan. 25—The Man in 23 (Nestor).....1000
Jan. 25—Why He Went West (Champion)...1000
Jan. 25—Irish Hearts (Atlas)..... 975
Jan. 25—For Remembrance (Reliance)..... 992
Jan. 26—Bertie's Bandit (American).....1000
Jan. 26—Phone 1707 Chester (Imp).....1000
Jan. 26—The Revenging Picture (Itala).....990
Jan. 27—His Best Friend (Solax).....1000
Jan. 27—Trials of Bud Brown (Bison).....995
Jan. 27—Prompt Payment (Thanhouser)..... 500
Jan. 27—Stealing a Ride (Thanhouser)..... 500
Jan. 27—A Son of Old Glory (Yankee).....1000
Jan. 27—Little Willie Goes Cycling (Lux).. 500
Jan. 27—An Infamous Son (Lux)..... 500
Jan. 28—Mr. Muggins Has His Sewing Done (Gt. Northern) 500
Jan. 28—Triumph of Intelligence (Gt. Nor.). 500
Jan. 28—My Son is Guilty (Itala).....1000
Jan. 28—The Masquerader (Powers).....1000
Jan. 28—Command from Galilee (Reliance)..1000

SALES COMPANY

Programme for the Week Beginning Jan. 30

Jan. 30—Maid or Man (Imp).....
Jan. 30—The Genius (American).....
Jan. 30—Taxicab Mystery (Yankee).....
Jan. 30—A Tough Tenderfoot (Bison).....
Jan. 30—The European Lunch (Eclair).....
Jan. 30—The Elusive Robber (Eclair).....
Jan. 31—Only in the Way (Thanhouser)....
Jan. 31—For My Pal (Powers).....
Feb. 1—A Brass Button (Reliance).....
Feb. 1—Return from Seaside Bathing (Amb.)
Feb. 1—Tweedledum Trics Winter Sports (Ambrosio) .....
Feb. 1—The Surgeon and the Girl (Atlas)..
Feb. 1—The Bridal Trail (Nestor).....
Feb. 1—Judged by Higher Power (Champ.).
Feb. 2—The Mix Up (Imp).....
Feb. 2—An Imaginary Elopement (Imp.)...
Feb. 2—The Mission in the Desert (Amer.).
Feb. 2—The Village Coachman (Itala).....
Feb. 3—Counting-House Mystery (Yankee).
Feb. 3—A Squaw's Bravery (Bison).....
Feb. 3—Adrift (Thanhouser) .....
Feb. 3—Back to the Old Homestead (Lux)..
Feb. 3—Ring of Love (Solax).....
Feb. 4—His First Case (Powers).....
Feb. 4—Command from Galilee (Reliance).
Feb. 4—The Feast of Foolshead (Itala)....
Feb. 4—The Criminal Chief Captured (Great Northern) .....

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Data from Manufacturers' List of Releases

INDEPENDENT FILMS

AMBROSIO.
(By N. Y. M. P. Co.)

		Feet
Dec.	14—Dido Forsaken by Aenea	1027
Dec.	21—Little Peter's Christmas Dinner	
Dec.	28—Drama of the Engine Driver and Grandfather's Pipe	
Jan.	4—The Wall Partition	500
Jan.	4—Trials of Tweedledum as a Policeman	500
Jan.	18—Blue Domino's Disguise and Tailor's Queer Ad	
Jan.	25—A Wife Calvary and Tweedledum Cash	
Feb.	1—Return from Seaside Bathing	
Feb.	1—Tweedledum Tries Winter Sports	

AMERICAN.

Dec.	29—The Squaw and the Man (Dr.)	
Jan.	2—Mrs. Gay Life's Visitors (Com.)	
Jan.	5—The Tenderfoot's Round-up (Com.)	
Jan.	9—An Arizona Romance	990
Jan.	12—Lucy's Lover	560
Jan.	12—The Borrowed Flat	420
Jan.	16—The Battered Bridegrooms	525
Jan.	16—A Dental Disaster	450
Jan.	19—The Bonanza King	990
Jan.	11—How Tweedledum Pays His Bills	500
Jan.	11—Clouds and Ice-Fields	500
Jan.	23—When a Man's Single	1000
Jan.	26—Bertie's Bandit	1000
Jan.	30—The Genius (Com.-Dr.)	965
Feb.	2—The Mission in the Desert (Dr.)	985

ATLAS FILM CO.

Nov.	9—The King of Beggars (Dr.)	
Nov.	16—The Hand of Providence (Dr.)	
Nov.	23—Cast Thy Bread Upon the Waters (Dr.)	
Nov.	30—Saved by a Vision (Dr.)	
Dec.	7—Nature's Nobleman (Dr.)	
Dec.	14—Brothers (Dec.)	
Dec.	21—The Arm of the Law (Dr.)	
Dec.	28—The Outcast's Salvation (Dr.)	
Jan.	4—A Straw Ride (Dr.)	
Jan.	11—A Letter to the Stork (Dr.)	
Jan.	18—A City Wolf (Dr.)	
Jan.	25—Irish Hearts	
Feb.	1—The Surgeon and the Girl	

CAPITOL FILM CO.

Sept.	10—The Messenger Boy's Sweetheart.	
Sept.	17—Round Trip $5.98	
Sept.	24—Bill Mason's Ride	700
Oct.	8—All's Fair in Love and War	
Oct.	15—A Shot in the Night	
Oct.	22—The Locket (Dr.)	

CHAMPION.

Feb.	1—Judged by Higher Power	
Feb.	8—At Double Trouble Ranch	950
Nov.	23—Let Us Give Thanks (Dr.)	950
Nov.	30—The Indian Land Grab (Dr.)	950
Dec.	7—Hearts of the West (Dr.)	950
Dec.	14—The Sheriff and the Detective (Dr.)	950
Dec.	21—His Mother (Dr.)	950
Dec.	28—The Golden Gates (Dr.)	950
Jan.	4—Days of the Early West (Dr.)	950
Jan.	11—Bill's Widow (Dr.)	950
Jan.	18—The Will of a Western Maid (Dr.).	
Jan.	18—Why He Went West (Dr.)	950

CINES.
Eclair.

Oct.	21—The Last of the Savelli Dr.)	800
Oct.	28—Tontolini in Love (Com.)	480
Oct.	28—The Pretty Dairy Maid (Dr.)	480
Nov.	4—A Wooden Sword (Dr.)	800

COLUMBIA

Oct.	29—In the Web (Dr.)	1000
Nov.	12—The Heroine of 101 Ranch (Dr.)	
Nov.	19—Oklahoma Bill (Dr.)	1000
Nov.	26—Stage Coach Tom (Dr.)	1000
Dec.	3—The Cattlemen's Feud (Dr.)	
Dec.	31—Trapped (Dr.)	
Jan.	7—Queen of the Prairies (Dr.)	

ECLAIR.

Dec.	5—The Price of a Sacrifice (Dr.)	833
Dec.	5—The Laundry Girl's Good-Night (C.).	82
Dec.	12—The Bowling Craze (Com.)	445
Dec.	12—Our Dear Uncle From America (Com.)	470
Dec.	19—The Child of Two Mothers (Dr.)	545
Dec.	19—The Museum of Sovereigns (Dr.)	400
Dec.	26—The Lock-Keeper (Dr.)	537
Dec.	26—The Fear of Fire (Com.)	390
Jan.	2—The Great Medal Competition (Com.)	485
Jan.	2—A Well Matched Marriage (Com.)	480
Jan.	9—Mother's Portrait (Dr.)	930
Jan.	16—The Jealousy of Sosthenes Ramulot (Com.)	478
Jan.	16—My Wife's Hat (Com.)	482
Jan.	30—The European Lunch	
Jan.	30—The Elusive Robber	

GREAT NORTHERN.

		Feet
Feb.	4—The Criminal Chief Captured	
Dec.	1—A Child's Judgment (Dr.)	
Dec.	3—The Birthday Present (Dr.)	
Dec.	3—The Ohami Troupe of Acrobats (Sc.)	
Dec.	10—The Poacher (Dr.)	
Dec.	17—A Christmas Letter (Dr.)	
Dec.	17—Dickey's Courtship (Com.)	
Dec.	24—Necklace of the Dead (Dr.)	
Dec.	31—The Scarecrow (Dr.)	
Dec.	31—Bear Hunting (Sc.)	
Jan.	7—The Red Light (Dr.)	
Jan.	14—A Homeless Boy (Dr.)	
Jan.	21—The Trunk Mystery	
Jan.	28—Mr. Muggins Has His Sewing Done	506
Jan.	28—Triumph of Intelligence	391

IMP.
Independent Moving Picture Co. of America.

Nov.	17—Fortune's Wheel (Dr.)	990
Dec.	5—Aspirations of Gerald and Percy (Dr.)	995
Dec.	8—'Twixt Loyalty and Love (Dr.)	990
Dec.	12—Faithful Max (Dr.)	500
Dec.	12—A Clever Ruse	500
Dec.	15—The Poor Student (Dr.)	1000
Dec.	19—The Crippled Teddy Bear	
Dec.	22—Little Nell's Tobacco (Dr.)	
Dec.	26—The Unexpected Honeymoon (Dr.)	995
Dec.	29—Unreasonable Jealousy (Dr.)	990
Jan.	2—The Wise Druggist (Dr.)	995
Jan.	5—Reunited (Dr.)	995
Jan.	9—Their First Misunderstanding (Dr.)	998
Jan.	12—The Empty Shell (Dr.)	995
Jan.	16—Melody	995
Jan.	19—His First Patient (Dr.)	500
Jan.	19—The Rev. Goodleigh's Courtship (Dr.)	500
Jan.	30—Maid or Man	
Feb.	2—The Mix-up	
Feb.	2—An Imaginary Elopement	

ITALA.

Dec.	8—The Soldier of the Cross	890
Dec.	10—Foolshead Knows How to Take His Precautions	588
Dec.	10—The Good Samaritan	408
Dec.	15—The False Accusation	774
Dec.	17—The Mother's Shadow	456
Dec.	17—Thieves as Quick-Change Artists	594
Dec.	22—Who Was the Culprit? (Com.)	
Dec.	24—Greediness Spoiled Foolshead's Christmas (Com.)	
Dec.	29—The Rustic	
Dec.	31—Norwegian Water Falls	500
Dec.	31—A Jealous Wife's New Year Day	500
Jan.	5—Antonio Toscarino	900
Jan.	7—Foolshead as Inspector of Hygiene	900
Jan.	12—Joanna of Braganza	900
Jan.	14—The Recall	900
Jan.	19—A Sad Fascination	
Jan.	21—Visit of a Friend	
Jan.	26—The Revenging Picture	
Jan.	28—My Son Is Guilty	
Feb.	2—The Village Coachman	
Feb.	4—The Feast of Foolshead	

LUX.
By Prieur.

Dec.	2—Necessity Is the Mother of Invention (Dr.)	449
Dec.	9—What It Will Be (Com.)	491
Dec.	9—And She Came Back (Com.)	452
Dec.	16—How He Won Her (Com.)	344
Dec.	16—Her Favorite Tune (Dr.)	550
Dec.	23—Bill Plays Bowls (Com.)	423
Dec.	23—Rosalie's Dowry (Com.)	492
Dec.	30—Aunt Julia's Portrait (Com.)	547
Dec.	30—Tim Writes a Poem (Com.)	375
Jan.	6—How They Tricked Father (Com.)	498
Jan.	6—The Rival Engine Drivers (Dr.)	367
Jan.	13—Bill as a Jockey (Com.)	465
Jan.	13—That Is My Name (Com.)	438
Jan.	22—A Dilemna	
Jan.	22—Faithful Furniture	
Jan.	27—Willie Goes Cycling	
Jan.	27—Infamous Son	
Feb.	3—Back to the Old Homestead	

NESTOR FILM CO.

Oct.	19—The Boys of Topsy-Turvy	960
Oct.	26—Rev. John Wright of Missouri	970
Nov.	2—The Girl from the West (Dr.)	
Nov.	9—The Woodsman (Dr.)	960
Nov.	16—The Ranchman's Bride (Dr.)	
Nov.	23—A Deal in Indians	1000
Nov.	30—Valley Folks	
Dec.	7—The Conquering Hero	
Dec.	14—The Pilgrim (Dr.)	
Dec.	21—A Desperate Remedy (Com.)	
Dec.	28—Elda of the Mountains (Dr.)	
Jan.	4—At Cedar Ridge (Dr.)	
Jan.	11—Sleepy Hollow (Dr.)	950
Jan.	18—Their New Minister (Dr.)	
Jan.	25—The Man in 23	
Jan.	25—New Minister	
Feb.	1—The Bridal Trail	
Feb.	8—The Transgressor	

NEW YORK MOTION PICTURE CO.
("Bison")

		Feet
Nov.	25—A Cheyenne's Love for a Sioux	980
Dec.	9—A Brave Western Girl	965
Dec.	13—An Indian's Test	950
Dec.	16—A Girl of the Plains	approx. 975
Dec.	20—The Cattle Baron's Daughter	
Dec.	23—The Pale Faced Princess	
Dec.	27—An Indian's Elopement	
Dec.	30—Taming Terror	
Jan.	3—In the Heart of the Sierras	900
Jan.	6—A Savage Girl's Devotion	900
Jan.	10—An Indian Trapper's Prize	900
Jan.	13—The Creek Claim	900
Jan.	17—Texas Ted's Defense	900
Jan.	20—The Redskin's Secret	950
Jan.	24—Red Man's Wrath	900
Jan.	27—Trials of Bud Brown	900
Jan.	30—A Tough Tenderfoot	
Feb.	3—A Squaw's Bravery	

POWERS PICTURE PLAYS.

Dec.	13—The Tramp Bicyclist (Com.)	
Dec.	17—His Gypsy Sweetheart (Dr.)	
Dec.	20—Jack Logan's Dog (Com.)	
Dec.	20—The Bachelor's Finish (Com.)	
Dec.	24—A Father's Love (Dr.)	
Dec.	27—The Station Agent's Daughter (Dr.)	
Dec.	27—Freddie's Courtship (Com.)	
Dec.	31—A Daughter of Virginia (Dr.)	
Jan.	3—The Pinkerton Man (Dr.)	
Jan.	3—Beaux Not Wanted (Com.)	
Jan.	7—A Woman Without a Heart (Dr.)	
Jan.	17—A Montana Love Story (Com.)	
Jan.	17—Lovers' Trials (Com.)	
Jan.	21—A Noble Heart (Dr.)	
Jan.	24—Wife's Love and Little Dorothy	980
Jan.	28—Masquerader	960
Jan.	31—For My Pal	
Feb.	4—His First Case	

RELIANCE

Dec.	24—The Refuge	
Jan.	7—As the Master Orders	900
Jan.	11—The Hour of Fate	900
Jan.	18—A Country Girl	950
Jan.	21—The Vows	975
Jan.	25—For Remembrance	900
Jan.	28—The Last Laugh	975
Feb.	1—A Brass Button	
Feb.	4—The Command from Galilee	

SOLAX COMPANY

Dec.	23—The Pawnshop (Dr.)	
Dec.	30—Mrs. Richard Dare (Com.)	
Jan.	6—The Nightcap (Com.)	
Jan.	6—Salmon Fishing in Canada (Sc.)	
Jan.	13—The Girl and the Burglar (Dr.)	
Jan.	20—A Reporter's Romance (Dr.)	
Jan.	27—His Best Friend (Dr.)	
Feb.	3—Ring of Love	

THANHOUSER COMPANY.

Nov.	29—Value Beyond Price (Dr.)	1000
Dec.	2—John Halifax, Gentleman (Dr.)	1000
Dec.	6—Rip Van Winkle (Dr.)	1000
Dec.	9—The Girls He Left Behind Him	
Dec.	9—The Iron-Clad Lover	
Dec.	13—Love and Law (Dr.)	1000
Dec.	16—The Millionaire Milkman (Dr.)	1000
Dec.	20—Looking Forward (Dr.)	1000
Dec.	23—The Childhood of Jack Harkaway (Dr.)	1000
Dec.	27—The Vicar of Wakefield (Dr.)	1000
Dec.	30—Hypnotized (Dr.)	1000
Jan.	3—The Pasha's Daughter	
Jan.	6—Baseball and Bloomers	
Jan.	10—Everybody Saves Father (Com.)	
Jan.	10—The Only Girl in Camp (Com.)	
Jan.	13—The Vote that Counts (Dr.)	1000
Jan.	24—When Love Was Blind	900
Jan.	27—Prompt Payment	
Jan.	27—Stealing a Ride	900
Jan.	31—Only in the Way	
Feb.	3—Adrift	

YANKEE FILM COMPANY

Nov.	14—The Case of the Missing Heir (D.)	1000
Nov.	21—Lone Wolf's Trust (Dr.)	
Nov.	28—The Heart of an Actress (Dr.)	
Dec.	2—Queen of the Nihilists (Dr.)	
Dec.	5—In the Czar's Name (Dr.)	
Dec.	9—Western Justice (Dr.)	
Dec.	12—A Fight for Millions (Dr.)	
Dec.	16—The Old Miner's Doll (Dr.)	
Dec.	19—A Ward of Uncle Sam (Dr.)	
Dec.	23—The Terror of the Plains (Com.)	
Dec.	26—The Insane Heiress (Dr.)	
Dec.	30—The Missing Bridegroom (Dr.)	
Jan.	6—The Royal Wishbone (Dr.)	
Jan.	2—Mrs. Danver's Divorce	
Jan.	9—An Erring Son's Awakening (Dr.)	
Jan.	16—The Folks Back Home (Dr.)	
Jan.	20—Returned to the Fold (Dr.)	
Jan.	30—Taxicab Mystery	
Feb.	3—Counting House Mystery	

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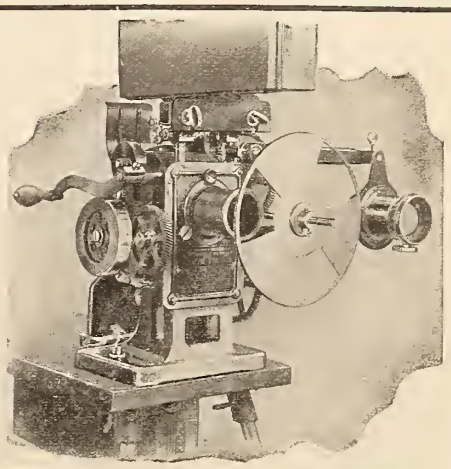

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TRUST FILMS

BIOGRAPH.

	Feet
Dec. 15—His Sister-in-Law Dr.)	998
Dec. 19—The Lesson	994
Dec. 22—The White Roses	588
Dec. 22—The Recreation of an Heiress	410
Dec. 26—Winning Back His Love (Dr.)	994
Dec. 29—His Wife's Sweethearts (Com.)	682
Dec. 29—After the Ball (Com.)	311
Jan. 2—The Two Paths	992
Jan. 5—When a Man Loves	998
Jan. 9—The Italian Barber (Com.)	993
Jan. 12—The Midnight Marauder (Dr.)	392
Jan. 12—Help Wanted (Com.)	605
Jan. 16—His Trust (Dr.)	996
Jan. 19—His Trust Fulfilled (Dr.)	999
Jan. 23—Fate's Turning (Dr.)	998
Jan. 26—The Poor Sick Men (Com.)	991

EDISON.

	Feet
Dec. 14—Pigs is Pigs (Com.)	1000
Dec. 16—The Red Cross Seal (Dr.)	
Dec. 20—The Police of New York City	995
Dec. 21—The Joke They Played on Bumptious	990
Dec. 23—A Christmas Carol	1000
Dec. 27—Eldora, the Fruit Girl (Dr.)	1000
Dec. 28—A Family of Vegetarians (Com.)	990
Dec. 30—The Romance of Hefty Burke (Dr.)	1000
Jan. 3—In the Days of Chivalry	1000
Jan. 4—Sleep, Gentle Sleep	990
Jan. 6—The Fire Department of New York City	400
Jan. 6—A Western Night	600
Jan. 10—The Test of Friendship (Dr.)	1000
Jan. 11—The Home of the Seal (Educational)	300
Jan. 11—The Gardener's Ladder (Com.)	700
Jan. 13—The Link that Held (Dr.)	960
Jan. 17—With Interest to Date (Com.-Dr.)	1000
Jan. 18—Uncle's Birthday Gift (Com.)	995
Jan. 20—Mike the Miser (Dr.)	990
Jan. 24—An Eventful Evening (Dr.)	1000
Jan. 25—The Lover and the Count (Com.)	995
Jan. 27—The Black Bordered Letter (Dr.)	1000
Feb. 1—Bumptious as Romeo (Com.)	975
Feb. 3—Selling Old Master (Dr.)	990
Feb. 7—The Doctor (Dr.)	1000
Feb. 8—Two Valentines (Com.)	1000
Feb. 10—His First Commission (Dr.)	990
Feb. 14—The Rajah (Dr.)	1000
Feb. 15—The Ransom of Red Chief (Com.)	975
Feb. 24—The Price of Victory	1000

ESSANAY FILM CO.

Nov. 26—A Western Woman's Way	1000
Nov. 29—The Tie That Binds	953
Dec. 3—"Circle C" Ranch Wedding	
Dec. 6—Love's Awakening	1000
Dec. 10—A Cowboy's Vindication	950
Dec. 13—A Tangled Masquerade (Com.)	1000
Dec. 17—The Tenderfoot Messenger (Dr.)	997
Dec. 20—Hank and Lank	265
Dec. 20—The Greater Call	730
Dec. 21—The Bad Man's Christmas Gift	975
Dec. 27—Girls Will Be Boys (Com.)	1000
Dec. 31—A Gambler of the West (Dr.)	1000
Jan. 3—The Redeemed Criminal	1000
Jan. 7—The Count and the Cowboys	1000
Jan. 10—The Sophmore's Romance (Dr.)	1000
Jan. 14—The Girl of the West (Dr.)	1000
Jan. 17—His Master's Son (Dr.)	1000
Jan. 21—The Border Ranger (Dr.)	985
Jan. 24—A Sin Unpardonable (Dr.)	998
Jan. 28—The Two Reformations (Dr.)	996

GAUMONT.

G. Kleine.

Nov. 19—Lisbon, Before and During the Revolution (Scenic)	727
Nov. 19—Spanish Loyalty	280
Nov. 22—Cast Into the Flames (Dr.)	381
Nov. 22—A Woman's Wit (Com.)	595
Nov. 26—Samson's Betrayal	519
Nov. 26—Calino Travels as a Prince	489
Nov. 29—The Flat Next Door	722
Nov. 29—Tarascon on the Rhone	243
Dec. 3—Lured by a Phantom	712
Dec. 3—Nancy's Wedding Trip	273
Dec. 6—A Man of Honor	834
Dec. 6—Professor's Hat	171
Dec. 10—The Revolt	942
Dec. 13—The Phantom Rider	279
Dec. 13—Closed Gate	676
Dec. 17—Herod and the New Born King (Biblical)	965
Dec. 20—The Cinderella Girl (Dr.)	769
Dec. 20—The Kingdom of Flowers (Botanical)	220
Dec. 24—The Old Home (Dr.)	732
Dec. 24—Cain and Abel Biblical)	279
Dec. 27—The Adventuress (Dr.)	995
Dec. 31—The Doctor's Secretary (Dr.)	981
Jan. 3—The Artist's Pay Day	969
Jan. 7—The Woman Wins	945
Jan. 10—A Child's Plea (Dr.)	758
Jan. 10—The Hills of Corsica (Travelogue)	243
Jan. 14—A Simple Rustic Tale (Dr.)	958
Jan. 17—The Sealed Letter (Dr.)	837
Jan. 17—A Water Contest (Educational)	168
Jan. 21—The Kleptomaniac's Repentance (Dr.)	965
Jan. 24—Twilight of a Soldier's Life (Dr.)	945
Jan. 28—The Baby Fortune Hunters (Dr.)	682
Jan. 28—Gorges of the Bourne, France (Travelogue)	293

KALEM CO.

	Feet
Dec. 9—The Rescue of Molly Finney	1007
Dec. 14—Seth's Temptation (Dr.)	955
Dec. 16—Her Indian Mother (Dr.)	995
Dec. 21—The Little Spreewald Maiden	985
Dec. 23—When Lovers Part	963
Dec. 28—The Girl Spy Before Vicksburg (War Dr.)	935
Dec. 30—The Stranger (Dr.)	1005
Jan. 4—The Bolted Door	975
Jan. 6—The Runaway Engine	955
Jan. 11—For Love of an Enemy (Dr.)	995
Jan. 13—The Heart of an Indian Mother (Dr.)	1000
Jan. 18—Her Chum's Brother (Com.-Dr.)	980
Jan. 20—Robbie and the Redskins (Dr.)	850
Jan. 20—Modern Light Battery in Action	95
Jan. 25—The Secret of the Still (Dr.)	950
Jan. 27—Puritans and Indians (Dr.)	970

LUBIN.

Dec. 1—Spoony Sam (Com.)	
Dec. 12—An Exile's Love (Dr.)	990
Dec. 15—The Musical Ranch (Dr.)	
Dec. 19—The Dead Leter (Dr.)	
Dec. 22—An American Count (Dr.)	
Dec. 26—Making a Man of Him (Dr.)	990
Dec. 29—Blue Horse Mine (Dr.)	990
Jan. 2—Art and the Legacy	950
Jan. 5—His Last Parade	390
Jan. 5—A Mix in Masks	600
Jan. 5—The Crimson Scars	980
Jan. 5—Fire! Fire! Fire!	980
Jan. 9—Tag Day at Silver Gulch (Dr.)	935
Jan. 12—The Widow's Choice (Com.)	950
Jan. 16—Will It Ever Come to This? (Com.)	715
Jan. 16—Easy Coin (Com.)	250
Jan. 19—A Brother's Redemption (Dr.)	1000
Jan. 23—Father Makes Himself Useful (Com.)	975
Jan. 26—Father Love (Dr.)	1000

G. MELIES.

Nov. 3—Generous Customers (Com.)	
Nov. 10—A Mountain Wife (Dr.)	980
Nov. 17—His Sergeant's Stripes (Dr.)	950
Nov. 24—The Cowboy's and the Bachelor Girl (Dr.)	
Dec. 1—Pals (Dr.)	
Dec. 8—What Great Bear Learned	
Dec. 15—Old Norris' Gal	
Dec. 22—A Western Welcome	980
Dec. 29—In the Tall Grass Country (Dr.)	980
Jan. 12—The Owner of the "L. L." Ranch (Dr.)	980
Jan. 19—Changing Cooks (Com.)	980
Jan. 26—How Mary Met the Cowpunchers (Western Dr.)	980

PATHE.

Tale)	607
Dec. 23—Betty's Fireworks	394
Dec. 24—Sunshine in Poverty Row	1000
Dec. 26—The Atonement (Da.)	656
Dec. 26—The Bowling Fiend (Com.)	344
Dec. 28—Running Away From a Fortune (American Com.)	540
Dec. 28—The American Fleet in French Waters (Topical)	125
Dec. 28—In Full Cry (Scenic)	331
Dec. 30—Catalan, the Minstrel (Dr.)	768
Dec. 30—Carnival of Japanese Firemen in Tokio (Sc.)	230
Dec. 31—The Yaqui Girl (Dr.)	1000
Jan. 2—The Misplaced Petticoat	790
Jan. 2—Dutch Kids	497
Jan. 4—The Cowboy's Innocence	994
Jan. 6—An Intrigue	997
Jan. 7—Love Under Difficulties	781
Jan. 7—The Funeral of Count Tolstoi	220
Jan. 9—The Evils of Betting (Dr.)	676
Jan. 9—In the Land of Monkeys and Snakes	276
Jan. 11—The Twin Cinderellas	705
Jan. 11—Dusty Rhodes Takes a Flight (C.)	249
Jan. 13—Max Is Almost Married (Com.)	572
Jan. 13—So Near but Not Quite (Com.)	420
Jan. 14—The Battle at Redwood (Dr.)	1000
Jan. 16—Marguerite's Birthday (Com.-Dr.)	659
Jan. 16—Saved by Her Prayers (Dr.)	331
Jan. 18—Trailed by an Indian (Dr.)	495
Jan. 18—Sea Birds and Their Haunts (Edu.)	462
Jan. 20—The Tables are Turned (Com.)	981
Jan. 21—The Marked Dollar (Dr.)	968
Jan. 23—How Max Went Around the World (Com.)	633
Jan. 23—Gasoline for a Tonic (Com.)	361
Jan. 25—Saved by Telegraphy (Dr.)	720
Jan. 25—Whiffels' New Sleeves (Com.)	282
Jan. 27—Il Trovatore (Dr.)	964
Jan. 28—Father Against His Will (Com.)	720
Jan. 28—Betty Rolls Along (Com.)	289

SELIG.

Dec. 5—The Widow of Mill Creek Flat	1000
Dec. 8—In the Wilderness	1000
Dec. 12—A Tale of the Sea	1000
Dec. 15—County Fair (Dr.)	1000
Dec. 19—John Dough and the Cherub (Mystical)	1000
Dec. 22—Overland to Fremont	1000
Dec. 26—The Rustlers (Dr.)	990
Dec. 29—Justinian and Theodora (Dr.)	1000
Jan. 2—The Argonauts	1000
Jan. 5—Ramona's Father	1000
Jan. 9—Shadows of the Past (Dr.)	1000
Jan. 12—The Rival Dramatist	1000
Jan. 16—Buddy, the Little Guardian (Dr.)	1000
Jan. 19—An Englishman's Honor (Dr.)	1000
Jan. 23—A Robust Patient (Com.)	1000
Jan. 26—The Spy (Dr.)	1000
Jan. 30—The Little Circus Rider	

URBAN-ECLIPSE.

G. Kleine.

Oct. 5—The Dishonest Steward (Dr.)	699
Oct. 5—City of a Hundred Mosques, Broussa, Asia Minor (Scenic)	296
Oct. 12—Foiled by a Cigarette (Dr.)	991
Oct. 19—In the Shadow of the Night (Dr.)	502
Oct. 19—Tunny Fishing Off Palermo, Italy (Ind.)	500
Oct. 26—The Signet Ring (Dr.)	868
Oct. 26—In the Spreewald (Scenic)	132
Nov. 2—Tragical Concealment (Dr.)	640
Nov. 2—Crossing the Andes (Scenic)	350
Nov. 9—Secret of the Cellar (Dr.)	788
Nov. 9—A Trip Through Scotland (Scenic)	217
Nov. 16—The Rival Barons (Dr.)	860
Nov. 16—An Alpine Retreat (Scenic)	142
Nov. 23—Behind a Mask (Dr.)	516
Nov. 23—Nantes (Scenic)	450
Nov. 30—The Return at Midnight	634
Nov. 30—Ramble Through Ceylon	319
Dec. 7—Death of Admiral Coligny	992
Dec. 5—On the Mexican Border	
Dec. 8—Reggie's Engagement	
Dec. 14—The Little Matchseller's Christmas (Dr.)	749
Dec. 14—Scenes in British India (Sc.)	253
Dec. 21—The Tyrant of Florence (Dr.)	676
Dec. 21—A Chamois Hunt	332
Dec. 28—A Mexican Romance (Dr.)	650
Dec. 28—Coaching in Devonshire, England (Travelogue)	348
Jan. 4—A Lock of Hair	978
Jan. 11—Washed Ashore (Dr.)	670
Jan. 11—Woodcarving in Brienz	320
Jan. 18—By the King's Order (Dr.)	991
Jan. 25—The Sailor's Return (Dr.)	689
Jan. 25—Scenes in Jersey (Travelogue)	296

VITAGRAPH.

Nov. 11—The Nine of Diamonds (Dr.)	990
Nov. 12—Jean Goes Fishing (Dr.)	988
Nov. 15—Drumsticks (Dr.)	998
Nov. 18—A Modern Courtship (Com.)	
Nov. 18—The Bum and the Bomb (Com.)	
Nov. 19—Francesca Da Rimini (Dr.)	
Nov. 22—Suspicion (Dr.)	
Nov. 25—A Four-Footed Pest (Com.)	
Nov. 25—The Statue Dog	
Nov. 26—Love, Luck and Gasoline (Dr.)	
Nov. 29—A Woman's Love (Dr.)	
Dec. 2—Jack Fat and Jim Slim at Coney Island (Com.)	951
Dec. 3—The Poacher's Wife (Dr.)	1001
Dec. 6—A Tin-Type Romance (Com.)	996
Dec. 9—He Who Laughs Last (Com.)	927
Dec. 10—The Color Sergeant's Horse (Dr.)	978
Dec. 13—The Law and the Man (Dr.)	1010
Dec. 16—Playing at Divorce (Dr.)	
Dec. 16—The International Motor Boat Race (Sc.)	
Dec. 17—A Dixie Mother (Dr.)	
Dec. 20—The Light in the Window	997
Dec. 23—Clancy	995
Dec. 24—Jean and the Waif	989
Dec. 27—In Neighboring Kingdoms (Dr.)	995
Dec. 30—Crazy Apples (Com.)	988
Dec. 31—Where the Wind Blows (Dr.)	987
Jan. 3—All Is Fair In Love and War	973
Jan. 6—The Misses Finch and Nephew Billy	979
Jan. 7—The Old Water Jar	984
Jan. 10—Doctor Cupid (Com.)	987
Jan. 13—Water Lilies (Dr.)	991
Jan. 14—Coward or Hero (Dr.)	975
Jan. 17—Three Men and a Maid (Com.)	1000
Jan. 20—The Girl in the Film (Com.)	963
Jan. 21—Cast Up by the Deep (Dr.)	1001
Jan. 24—It Did Look Suspicious (Dr.)	617
Jan. 24—The Fireman's Parade (Edu.)	383
Jan. 27—Girl of the Mountains (Dr.)	999
Jan. 28—Davy Jones in the South Seas (Com.)	995

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Coming, Wednesday, Feb. 8th

An Irish Comedy

"KELLY, U.S.A."

The story of a Soldier's Life.

ATLAS FILM CO.
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New York

Extreme Week—Monday, Feb. 6th

FOILING THE CAMORRA

An Italian Detective Film.

Friday, Jan. 10

WAS SHE JUSTIFIED

An Emotional Drama.

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344 East 32nd Street, New York, N. Y.

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Imp News

A distinct and radical departure from the beaten path will be found by moving picture exhibitors in the Imp release of Monday, Feb. 6th, entitled,

"AT THE DUKE'S COMMAND"

It is one of the most richly staged and elaborately costumed efforts in the history of moving pictures, and will make many new friends for your theatre. The story is laid in England in the sixteenth century. The plot is wonderfully strong with human interest, and the acting will arouse the most hardened onlooker. See that you get this and FEATURE IT BIG!

THEN A SPLIT REEL!

On Thursday, Feb. 9th, we release a split reel containing two dandy little playlets, "The Mirror" and "When the Cat's Away." Soon after these we will release some of the Imp pictures staged in Cuba, and we will simply compel you by their merit to write to us and congratulate us over and over again. If you care to get the benefit of all the coin we are spending to produce the best films in the world, see that you GET TWO IMPS EVERY WEEK!

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Independent Moving Pictures Co. of America
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All "Imp" Films Sold Through the Sales Co.

Are you one of the easy marks who are pulling on the rope while Gen. Flimco sits on his sled and grins? Are you as easy as those exchanges that he "bought" and then fined whenever he could create an excuse? Aren't you getting sick of the game? Why don't you show your independence, give independent films a real try-out and find out for yourself how much bigger your receipts will be. Whenever you're ready for good stuff, come to the biggest and best film renter —the one who will give you a cracking good program every week of the year!

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Subterfuge and trickery can never offset righteous enthusiasm and determination.

EXHIBITORS BEWARE—when one of the Trust's exchanges offers to extend you credit in consideration of your taking a higher-priced service than you can afford, or for any other consideration, that is the entering wedge of ousting you from your business. After you are hopelessly in debt to one of these man traps, they will close in on you and take from you a business that has cost you an expenditure of many times the amount of the credit allowed you and much of your valuable time and effort to build up.

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Select your service now from the accompanying

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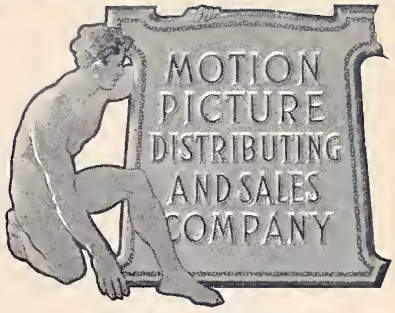

OUR PROGRAM

MONDAY
American—Amer. Film Mfg. Co.
Eclair—Eclair Film Co.
Imp—Independent M. P. Co.
Yankee—Yankee Film Co.

TUESDAY
Bison—N. Y. Motion Picture Co.
Powers—The Powers Co.
Thanhouser—Thanhouser Co.

WEDNESDAY
Ambrosio—N. Y. Motion Picture Co.
Atlas—Atlas Film Co.
Champion—The Champion Film Co.
Nestor—David Horsley.
Reliance—Carlton M. P. Laboratories

THURSDAY
American—Amer. Film Mfg. Co.
Itala—N. Y. Motion Picture Co.
Imp—Independent M. P. Co.
Rex—Rex M. P. Mfg. Co.
1st release Feb. 16th.

FRIDAY
Bison—N. Y. Motion Picture Co.
Lux—R. Prieur
Thanhouser—Thanhouser Co.
Solax—Solax Company
Yankee—Yankee Film Co.

SATURDAY
Capital—Capital Film Co.
Gt. Northern—Gt. Northern Film Co.
Itala—N. Y. Motion Picture Co.
Powers—The Powers Co.
Reliance—Carlton M. P. Laboratories

"THE SIGN OF THE FLYING A"

American Releases

Release Monday, January 30th.

"The Genius"

A Comedy Drama. Replete with dramatic situations tempered with a few laughs. A good reel. Length approx. 965 feet.

Release Thursday, February 2nd.

"The Mission in the Desert"

A Western Feature Drama. A sensation. A reel you will repeat and repeat. Made in Arizona. Length approx. 985 feet.

Release Monday, February 6th.

"A Pittsburg Millionaire"

A dramatic film intense in its appeal. An exceedingly interesting story. A decided feature. Length approx. 985 feet.

Release Thursday, February 9th.

"On the Installment Plan"
"Too Much Aunt"

Split reel comedy. Both hilariously funny. A laugh-making reel from the first foot to the last. Length respectively 560 feet and 430 feet.

AMERICAN FILM MANUFACTURING COMPANY

BANK FLOOR, ASHLAND BLOCK = CHICAGO, ILL.

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Call Call Call Call Call Call Call Call Call

FOR

THE THANHOUSER TWO-A-WEEK

"2-4-U and Good Ones, Too"

RELEASE OF TUESDAY, FEBRUARY 7

How a "Belted Earl" Was "Belted!"

The Westerner and the Earl

deals with that phase of the Foreign Nobleman question that is best known to America—the exchange of a title for Yankee dollars. A certain English Earl tried to exchange his for such of wealthy Mrs. Montague's shekels as came with the hand of her daughter. Mrs. Montague was willing. But her daughter wasn't. The scraggy looking specimen of nobility didn't appeal to her at all, at all; the healthy husky American type of man was more to her liking. But the nobleman schemes out a scheme to win her admiration, and, learning of it, a certain American-type-of-man schemes out a counter-scheme—and the picture brings pleasing order out of the chaos that follows.

No. 183. Code Word, Coduke.

RELEASE OF FRIDAY, FEBRUARY 10

Another Adventure of Violet Gray, Detective

The Norwood Necklace

and its mysterious disappearance gives Miss Gray fresh food for reflection and solution. Reflecting on the freeing from custody of a pretty female subject, Violet decides that the police error was made in the release—and NOT in the detention—of the subject; and the aftermath of her decision is formed in a solution of the whole necklace puzzle. The case of the Norwood Necklace easily shows bright Violet at her best, and you will admit that though her methods are odd, they certainly get the results.

No. 184. Code Word, Norwood.

The Thanhouser News the "Exhibitor's Guide," sent FREE OF CHARGE to all who can show connection with the Moving Picture business. Drop a card to PUBLISHER, THANHOUSER NEWS, NEW ROCHELLE, N. Y.

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NEW ROCHELLE, NEW YORK

MOVING PICTURE NEWS

Volume IV
No. 6

February 11
1911

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FILMS THAT SATISFY

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RELEASE FOR SATURDAY, FEBRUARY 11TH

FOUND AGAIN

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RELEASE FOR SATURDAY, FEBRUARY 18TH

THE LIFE OF A MUSCHIK

A film that, with the aid of an excellent plot, gives a very clear idea of the daily life of the oppressed Russian peasant

THE FALSE ALARM

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The stripling and grandsire fight shoulder to shoulder for liberty and country. Aided only by her tiny sister, who loads the guns, a brave girl defends her home from the attacking British hordes. Realistic battle scenes.

"A PLAIN TALE"

Released Wednesday, February 22

Jealousy and suspicion cloud the domestic horizon, but the sky is soon cleared by love and truth. A simple story pleasingly interpreted.

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MARK M. DINTENFASS, Manager

YANKEE FILMS

MONDAY, FEB. 20

"A Life-Time Penance"

Heart throbs and thrills run rampant

FRIDAY, FEB. 24

"The Woman Who Dared"

A new Nell Pierce sleuth film

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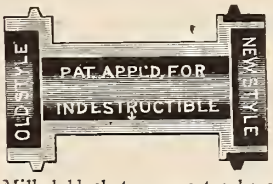

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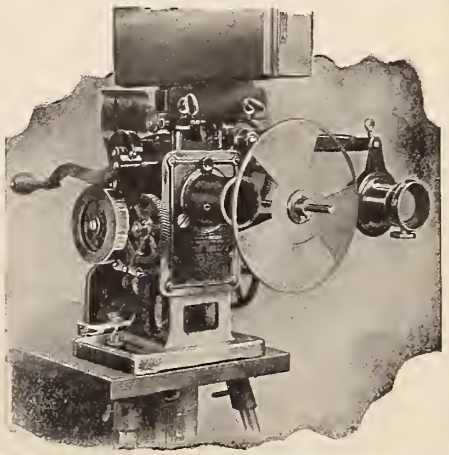

George Washington Saved

BY

"A Heroine of '76"

We tell all about it in a picture which you must see, released on

THURSDAY, FEBRUARY 16TH.

If this courageous girl had not acted as she did, Washington could not have crossed the Delaware, probably Cornwallis would never have surrendered at Yorktown, and maybe there wouldn't be any United States at all—but the fact is, his life was saved so all this unpleasant contemplation is eliminated, and all these "ifs" of history can be better appreciated if you see **"A HEROINE OF '76."**

RELEASED THURSDAY, FEBRUARY 23RD.

"THE STORY OF A PRAYER RUG"

Another REX

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TUESDAY---BISON. WEDNESDAY---AMBROSIO. THURSDAY---ITALA. FRIDAY---BISON. SATURDAY---ITALA

"The Deputy's Honor"

Released Tuesday, February 14

Overwhelmed with shame at permitting his guilty brother to escape, the deputy sheriff ends his life. The penitent brother fulfills the dead man's trust by surrendering to the sheriff.

ITALA RELEASES

"THE FATAL CHARM"
Thursday, February 16

"WHO WILL EAT THE TURKEY"
Saturday, February 18

"The Warrior's Squaw"

Released Friday, February 17

A thrilling Indian story. Two battle scenes. The Sioux brave wins a bride from the camp of the hostile Pawnees, after stirring adventures.

AMBROSIO RELEASE

Wednesday, February 15

"THE DEMON"
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Telephone, 4092 Chelsea

European Agents: INTERNATIONAL NEWS CO., Breams Building, Chancery Lane, London, E. C.

Chicago Representative: J. J. Sullivan. 866 Graceland Ave. 'Phone Graceland 5053

ALFRED H. SAUNDERS, Editor.

This newspaper is owned and published by the Cinematograph Publishing Company, a New York corporation. Office and principal place of business No. 30 West 13th Street, New York. Alfred H. Saunders, President; John A. Wilkens, Secretary, and W. M. Petingale, Treasurer. The address of the officers is the office of the newspaper.

SUBSCRIPTION: $2.00 per year. Postpaid in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands. Canada and Foreign Countries: $2.50 per year. All communications should be addressed to The Moving Picture News, 30 West Thirteenth Street, New York City.

ADVERTISING RATES: $60 per page, $30 ½-page, $15 ¼-page, single column $20, $2 per inch. Discounts, 20% 12; 10% 6; 5% 3 months.

Volume IV **February 11, 1911** **Number 6**

Notes of the Week

OUR FRONT COVER ILLUSTRATION.

The photo on our cover represents one of the most effective scenes in the Thanhouser Washington's birthday release, entitled "For Washington." We all know of Washington's remarkable feat in crossing the Delaware River at Trenton with half of his command, surprising the Hessians and making them his prisoners; but how advance word of helplessness of his army reached the great general has ever been a mystery. The bearer of the message was the very Patriot Maid here portrayed, who, with her American scout sweetheart severely wounded, cleverly disguises herself and takes her lover's message to Washington. Through her aid, the latter reaches the Hessian headquarters, is admitted by the wounded scout, and the enemy awake to find the American flag flying over them and the American army in full possession of their camp, the victors of one of the most bloodless yet decisive struggles of the Revolution.

VICTORY! VICTORY!! VICTORY!!!

Referring to our issue of Februry 4th, on page 13 we gave a full report of the proceedings in the Circuit Courts of the United States for the Southern District of New York, wherein the Patents Company have tried to enjoin the Independents from using the Gaumont Camera. It will be seen from the results of the Courts that the Gaumont Camera is not an infringing camera of the Edison Patents, so that the Independents who are now using the Gaumont camera are free from litigation. As we said then, it is a great indepcndent victory, eases the situation so that all may be free to continue their business as aforetime. We congratulate those members of the Sales Company who hazarded upon gaining such a good result as this end of the litigation shows.

NOTES OF THE WEEK.

Exhibitors and Operators Take Note.

Assemblyman F. A. Higgins, Republican, New York City, has introduced a bill in the Legislature at Albany to amend the Greater New York charter in relation to licensing operators of moving picture apparatus and their connections, repealing that part of the present law, which says that "no person shall be eligible to procure a license unless he shall be a citizen of the United States and of full age." This bill omits from the present law the words, "a citizen of the United States."

It will be seen by the above, which has been referred to the Committee of Cities, that if this amendment passes, it will allow foreigners to obtain a license to run a moving picture show. Now is the time for operators to get busy and petition every Senator or Assemblyman at Albany to use their best interests in favor of the amendment becoming law. If, after this warning, the operators do not take action, not only individually but through the operators' union and the exchange men, they deserve that the law barring them, unless they are a citizen, remain on the statute book.

Another bill we want to call attention to is one introduced on February 7th by Assemblyman Spielberg, requiring the placing of automatic fire extinguishers in all theaters and public places—six on a floor—except at moving picture places, where there must be twelve on each floor used by the public.

This latter is a most important bill to every exhibitor, and one which they should take action concerning very quick, unless they want to pay away heavy sums in installing fire extinguishers. Not that we in any way oppose fire extinguishers in a theater. We have always advocated the placing of a sufficient quantity, and the house to be fully prepared in case of any fire; but that they should have their taxes doubled we cannot see the value of it. It would have been better for them to have employed competent operators, and the fire risk would have been reduced to a minimum instead of the maximum they are getting by using the product of the schools.

EXHIBITORS, BE FIRST IN THE FIELD.

Sooner or later—and most likely sooner—the schools are going to have moving pictures. Don't sit down and give seventeen reasons why they shouldn't, because the die is cast—and you know it.

Let that fact sink into your American blood, and then get busy and see how you can climb on the band wagon.

First of all, it will not be long before a regular set lecture will have to be on the curriculum of the schools using cinematographs telling just how a moving picture is made.

"Oh, everyone knows that!" you say. They don't, and with all the magazine elucidation of the subject there remains in the average mind a darkness of ignorance that must be removed. YOU know, of course, how the films are taken. Then why don't you take time to explain the essential details once in a while to your audiences? They're from Missouri, and they like it. If you are the happy possessor of a camera, get a few feet of film and show them. If you haven't a camera, use your own ingenuity and your machine head and magazines, and see what you can do.

I once made a hundred feet of local stuff over a Powers No. 5 head with a rude box arrangement to keep the film from the light between upper and lower magazines.

We printed the positive over the same old head, and the S. R. O. sign was in use by 6:30 that evening. The sight of the machine on its four shining sprawling legs, in the middle of the main street, was worth a half page ad in the local paper, not to mention the free write-ups we got. It was a good stunt because it worked. It would have been good if it had not worked. The difference being between a fact and a fake (both good ads at times).

The point of it all is, be an educator on your own account. Clear away the mystery that is supposed to exist in the operating room. Trot out your projection machine once in a while and set it upon the staff. Then explain it and demonstrate it. You are helping the educational cause and you are helping your own gate receipts.

Write to the makers of your projection machine and ask them to have some slides made for you showing detailed working, etc. Don't expect them to pay you for advertising, but give it to them: it costs you nothing and it's education of the right sort.

RESPONSIBILITY.

A decade has produced wonderful inventions; the world moves apace; the recent great developments do not begin to portend the accomplishments of the near future. The automobile, the wireless telegraph and telephone, and the respective methods of aerial navigation are as much in advance of us as the steam railway, the telegraph, telephone, steamboat and similar inventions were ahead of the forefathers.

And yet, wonderful as were and are these various discoveries; powerful as they may severally be as aids and servants of the commercial; useful as they may be to society, resultful as they may be as means for monetary investments, they are not to be compared with the motion picture in influence, direct and positive, upon the great body of our citizenship at large.

The well-to-do receive the impression of the action picture in the chairs of the high-priced theater; the laborer, with his wife and family, enjoys the same thing, staged somewhat differently, in the seats of what has become known as the moving picture theater. There is no avenue of escape, the motion picture, like the undertaker, sooner or later sees, in every human being, a victim; and with almost the certainty of death, it lays hold upon one and another until it has assimilated the whole. Its influence is universal.

Powerful impression upon the mind is made through the medium of the eye; sight is frequently an unconscious educator; the mind is much like the properly focused photographic plate, which, without any change, chemical or otherwise, apparent to the unaided optic, receives an impression capable of exact reproduction when placed in contact with the proper chemical solutions and subjected to the proper conditions. Experience is the solution and condition that develops the mind and brings into play the unconsciously absorbed information as well as the directly acquired knowledge gained from books, lectures and similar sources.

It may be an academic question which of the two has the ascendancy in power, the distinctly sought or the unconsciously absorbed knowledge. There are those who will believe that the acquirements of indirection and unconsciousness are probably the more weighty factors. Whether such be the fact or not, the mere raising of the question demonstrates clearly that both are of conspicuous force and must be competently guided to the end that the result upon the mentality of the subjects may be wholesome and beneficial.

Because of the extent to which the public is subject to the moving picture, for it moves vast audiences to cheers, to tears, to laughter, to anger, or any other emotional condition designed by the creator of the picture, a supervision must be exercised, the object of which shall be to entertain the public to its ultimate benefit and edification. It will not produce a sufficiently high standard to show pictures which just pass the scrutinizing censorship of the subsidized and not too moral guardians of the peace and morality of the community. A decided object of bettering the mental, moral and physical conditions and surroundings of the witnesses of the pictures; of giving them the laugh that will drive depression far away; of teaching them how to live better without increased expense; of giving them a comprehensive knowledge of the various parts of the country and the civilized world; of informing them how the government, in its various departments, is operated and controlled; these and many kindred topics or subjects must positively tend toward the mental and moral uplift of the people who witness these exhibitions.

Neither an unclean picture nor a salacious story can possibly have a wholesome result; the possession of the one and and the telling of the other should be made crimes of equal gravity in the purview of the law.

Judgment is coming, surely and steadily; the sturdy morality of the common people will soon make itself felt; the wealthy may be morally lax, but the poor pride themselves on their virtue. There is no more thoroughly virtuous set among our vast population than the family of the wage earner, and there never will be. So, Mr. Exhibitor, if you think in presenting pictures of degradation and nastiness to the audiences who pay the small admission fee, you are pleasing a community and satisfying a demand, you are mistaken. The wage earner, because of his moderate means, may be slow to action, but just as surely as he that sows to the wind reaps the whirlwind, just so sure are you of getting your just deserts.

Villainy never became popular in any very extensive locality; it has been tolerated and endured for a time where it could not be suppressed but eventually

it has always been brought to a somewhat sudden and inglorious end. The greatest villain of them all is the exhibitor of the unwholesome, wickedly suggestive or salacious picture, and he is doubly so if the picture contain the thought of life as indicated by motion.

Every great opportunity brings with it greater responsibility. The professional exhibitor of motion pictures is in the business primarily for financial gain, but if in seeking profits he sacrifices upon the altar of his avarice the innocent and virtuous, the law will exercise its inexorable penalty and the mental misery of a misapplied activity will collect its toll on toward the end of a misspent life in a retribution and remorse so acute as to eat the vitals out of physical existence and make life itself a burden.

Make no mistake about it, the result is as capable of solution as is any mathematical problem. The News appeals to the maker and exhibitor of action pictures for the best in art, in morals and in education—the very best, nothing less will satisfy.

MR. VANDAL, ECLAIR COMPANY.

Mr. Marcel Vandal, the directeur generale of the Eclair Company of Paris, returned home last Thursday on the steamship "La Savoie." Mr. Vandal, during his sojourn in America, having purchased the ground where the Eclair American Film Factory, is to be built, and having also completed with the architects the plans for a most modern up-to-date and complete film factory, has returned to Paris in order to expedite the shipping from there of the printing machines, perforators, etc., etc. In the next few months the Eclair American factory will be in full operation turning out films.

During his stay in America, Mr. Vandal has made many friends and business acquaintances who will be most happy to have him back, and in the meantime they wish him "bon voyage."

REX COMPANY.

It was our privilege to see the film "Heroine of '76" upon the curtain the other day, and it did our heart good to watch the beautiful effects that opened before our eyes in almost every foot of the film. At the conclusion we turned to Mr. Engel and said "Good! Good!" This is the sort of film the Independents want and what we want to see. It is setting an example that we want others to follow, and it shows that our good friend, Ed. Porter, has not lost his cunning but is able to produce finer work than he ever did in the days of old. We feel sure that Rex under the leadership of Ed. Porter will go forward from success to success, and if he gives us such beautiful films as he has started out to produce, we feel sure that only prosperity stands before the company. It is a well known fact that Ed. Porter is one of the pioneers of the movement, and what there is that he does not know about the business we consider is a very small item. He is in the unique position of being the writer of ninety per cent of his scenarios, directs his own stage, designs his own scenery, and operates his own non-infringing camera. We understand that this first issue, "Heroine of '76," is but the beginning of still greater things for which the exchange men are eagerly looking forward, but as an earnest of what they think, we might point to the fact that there is not one exchange that has seen this film but has ordered it for his patrons.

THANHOUSER RELEASE.

Another Washington picture is issued from the studios of "Thanhouser Company" entitled "For Washington." This picture is completed and put out in the issue Thanhouser style. We have commented so much upon the Thanhouser productions in the past, and can only say that the standard set by them in the past is fully continued in the present picture.

CHAMPION RELEASE.

Still another Washington release is issued by the Champion Film Company under the title of "The Old Man and Jim," which is taken from James Whitcomb Riley's beautiful poem of the same title.

At Petersburg, Virginia, in '65 between Grant and Lee.—We understand from Mr. Dittinfast that the cost to produce this film is approximated at $2,100, and in some of the scenes as many as 100 men were engaged to give realization to the picture field. The cut at the head of this article is one illustration from many, and we feel sure that our readers will appreciate tthe efforts that have been put forth on our behalf by the Champion Film Company.

SOLAX MAKES ANOTHER RELEASE.

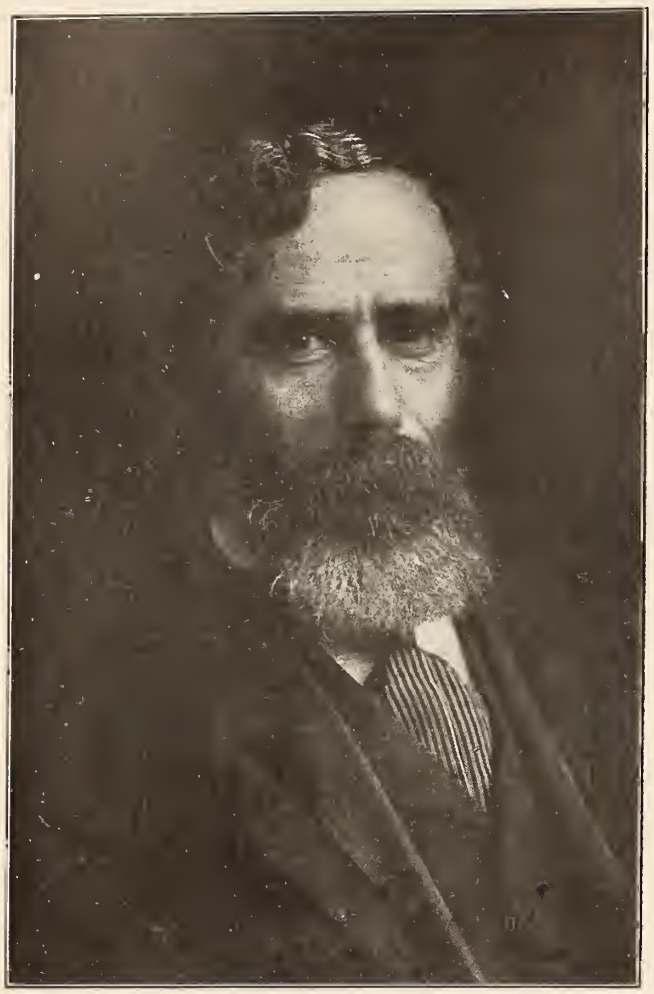
As we go to press we learn the Solax Company is to make two releases a week, beginning March 8th. For a company that has only been three months in existence, this speaks well for them coming as they did in an already crowded market and producing films of such excellent quality.

WHY NOT MOVING PICTURES IN CONNECTION WITH PUBLIC SCHOOL LECTURES?

By Margaret I. MacDonald.

What Froebel did for the children, not only of Germany but of the whole world, one hardworking citizen has done, not only for the city of New York, but for practically the whole United Kingdom, whether in the way of example or practice, for adults, the great mass of children, or children in their uneducated state.

Dr. Henry M. Leipziger, originator of the system of free lectures for the City of New York, has done a greater work than will be realized in this generation. Distance has not yet spread her enchanting veil over this great educator of modern times. The translucence which the future lends to departed genius has not yet lent its halo to one of the greatest of modern adult educators.



Henry M. Leipziger

These free public lectures which have been instituted by Dr. Leipziger are illustrated by means of lantern slides. The fire authorities in their anxiety for the city exchequer have barred one of the most simple and useful means of aid in illustration at these lectures—the moving picture.

It seems to me a great pity that where, comparatively speaking, so few accidents happen in connection with the showing of moving pictures, the lecturers should not be allowed to use them. Slides are very good, and carry out to a certain extent the illustrative idea, but were moving pictures allowed to be employed at these lectures, the attendance would not only be found to be much augmented, but the convictions of the lecturers would be much more forcibly impressed upon the audiences.

In the City of New York there are between one hundred and fifty and two hundred lecture centers, between six and seven hundred lecturers, on over a thousand different subjects. The average attendance at these lectures per year is somewhat over a million people. The audiences comprise all nationalities. Lectures are delivered in Italian, Yiddish, and German, as well as English. The following are some of the subjects upon which lectures are given: Literature, History, Sociology, Art, Music, Astronomy, Descriptive Geography, Travel, etc.

Cannot something be done to bring about the use of the motion picture in connection with these instructive lectures?

Among the names of the lecturers appear those of Hon. Francis P. Bent, Mr. Ezra T. Stanford, Miss Emma R. Steiner, Mr. Herbert L. Bridgman, J. Russel Smith, Ph.D.; Adolphus Knopf, Miss Kate Chittenden, and many others. These lecturers, in this advanced age, when the motion picture is depicting all kinds of scenes, useful and otherwise, in every nook and corner of the city, are being limited to the old fashioned lantern slide. Why? Is it the wish of the multitude that it should be so? No. The limitation is probably due to the opinion of a few of the city officials who, with unthinking energy, pursue the task not only of replenishing but preserving the funds of the exchequer.

'Tis true, the motion pictures could not always be supplied by the lecturers. It would necessarily be an additional expense to the city, but think of the increased and improved means of education for those million odd people—adults who are bringing into the world the future generation in whose hands really rests so much of the future of our country.

Why could not the educational committee of this advanced city—this great metropolis of the new world, set aside a certain fund for the provision of moving pictures to be used in connection with the free public lectures.

Dr. Leipziger has put forth a wonderful effort in the instituting of this system of public lectures. He is the flesh and blood foundation of this "University for the People." All the help possible should be given to him in his good work. The expense would be comparatively little, balanced up against the great amount of good which would unquestionably result from the innovation.

The zealous attention of Dr. Leipziger to things educational in New York, and the voluminous extent of the work which he has accomplished, commend him to all intelligent citizens as a subject of deep admiration, and an inspiration for the improvement of educational vehicles for the diffusion of knowledge to those of small opportunity—for of such consists the bulk of the audiences who attend the public school lectures, not only because they are free, but because there are pictures to be seen.

The nature of Dr. Leipziger's ideals are set forth in the following quotation from his report: "Much remains to be done. Every place where the people have instruction ought to be a beautiful, well-ventilated, spacious, nobly-decorated hall. The words of the lecturers must be true in every respect—in style, in accuracy and in spirit, and this lecture system should aid in making our city the true city of light, the abode of the best type of men and women in the world."

Let us hope that every aid be given him in his noble work, and that the great pleasure giving and educational influence of the motion picture, be coupled with the other knowledge diffusing influences used in the educating of the adult public.

WATCHING THE PICTURES.

H. Jeanval.

'Tis said fools rush in where angels fear to tread. Not having the remotest pretensions to angelhood, I suppose I am the other thing. Still I rush in upon delicate ground and, however true the fool end may be, am determined to say my say. To criticise ladies is not what man aspires to do; but month in and

month out, and what is more, day by day, scenes have come on the screen that show a complete lack of true art. Of course, I hear, I only look for faults—that I emphatically deny. That is not criticism, 'tis graft hunting, or the self opinionatedness of swelled heads and sore heads. If, in a peaceful life I tell my children something that gray hairs and years spent in life's battles had taught me, is that not good? It is not acrid criticism, but what a very fallible man thinks a duty. Not to set the world straight—that we believed ourselves able to do when we left the 'Varsity, but now do not aspire to do—but as friendly advice. Always remembering I'd only be too thankful to get advice in return. None of us; no, none of us, know it all!

I venture to say that no capable actress would do on the stage what is done in the moving picture. Why is this? The greatest actress can only perform to the theater's capacity. Our actresses perform to the world.

If the stage demands exactitude, how much more that stage which is the world? My pocketbooks show many notes taken not only here but in other lands. I only take one or two.

Ladies, why is it, for instance, that you in roles as country girls and in homes of poverty will persist in wearing fashionable high priced shoes? Day by day one sees this. A blot upon clever acting and talented concepts of characters.

Again, why do backwoods girls and fisher girls and other girls where, by force of circumstances, such things cannot be, wear their hair in all sorts of fantastic shapes, such as only leisure, or money, can let a girl do?

This is not what we expect from the talent the moving picture companies possess. It would not be tolerated upon the "legit," why here?

Just one other kick—from a friend—in nine cases out of ten the presentation of poverty is ludicrous. Many a brilliant "star" on the stage can act this from personal experience, and is not ashamed to do it. If next to nobody, in our companies has known the stress of "looking for the next meal," I thank God for it, but don't present, from want of knowledge, fantastic stupidities. Any city in a day's wandering's can put this right. As a wanderer in slums of a good many cities, day and night, I know a few theatric daubs of soot on the face and some artificially torn rags do not fill the bill. Audiences know this and comment accordingly.

Sometimes, I suppose, scenario "editors" or stage directors are to blame. No actress is blamed for acting in an inane story, or trying "to make good" with a stupidly ignorant stage setting; but ladies, actresses of the high standing that now perform on the world's stage, the moving pictures, allow no director to compel you to wear coiffures in fishing boats or French shoes in backwoods settlements. You have the same power as on the stage. Use it and give us your talent to the full, unsmirched by foolish blunders, unworthy of any but a cheap, uncultured, slap-stick show.

Some of the critics have somewhat peculiar ideas. I am not dealing with what one may think in the abstract, but of positive facts. Here's an example, thus quoth a New York paper: "A happy ending follows." "Thus" showed the film, the man after all his trials meets his child and dies. This is not a "happy ending," in the usual parlance. Perhaps he had "Hiri kiri" in mind. But we are not Japanese. I have a grim glimmering that some criticisms are written, not after seeing the film, but after reading the synopsis. The writers are advertised as experts—maybe—one not an expert, would beg to submit that synopsis and films are not the same—always. No, sir, not by a long shot!

Oddities on the Screen.—In Thanhouser's "'Phone 1707 Chester," the office clock shows 7:48. Early bird's there! Fine hair the fisher girl has in "Cast up by the Sea," Vitagraph! Quite a coiffure!

ANOTHER INDEPENDENT VICTORY

The General Film Company, of Chicago, recently prosecuted the American Film Manufacturing Company, of Chicago, with a view to getting a temporary injunction restraining them from using their incorporated name.

In a hearing held February 6th before Judge Cooper, motion for a temporary injunction was quashed, and the Judge, as aforementioned, refused the complainant's request relative to the concern.

Chicago Letter

Politics seem to have taken a firm grip on the picture show men of this town. Never before was so much interest shown in a municipal election.

The fact that there is a Hearst candidate in the field has caused exhibitors to exert all energies to accomplish his defeat, owing to the antagonistic spirit the Hearst papers have shown towards the moving pictures in general, and the five-cent theater in particular.

A goodly number of exhibitors and operators recently formed a Moving Picture Men's Club in behalf of Andrew J. Graham, the Democratic candidate who is opposing Harrison, the Hearst man, and on last Friday a committee composed of ten managers and operators waited on Mr. Graham to assure him of their support and arrange for a mass meeting to be held at the Hotel La Salle next Friday afternoon.

The writer was present in the interest of the operators, and their grievances on the license question were presented to the candidate who has given his pledge to use all efforts in the event of his election towards a more equitable license fee and the adjustment of any existing irregularities.

The Sheridan theater on Irving Park Boulevard and Sheridan Road, which has been a complete failure during the past year as a vaudeville house, has found its proper sphere as a moving picture show and is packed every performance, charging ten cents for three reels of pictures and two illustrated songs.

The Garfield Theater, another large house on the West Side, is also a good example . Jones, Limick & Shaefer Company ran this house as a vaudeville theater for over a year but could not make it pay. It has been running as a picture house for the last month and has turned out to be a regular gold mine.

The Plaza Theater on North avenue, which had such a hard battle, is doing a good business at last. Vaudeville and Independent pictures.

It has been rumored that Sittner's North avenue theater at Sedwick and North avenue are to change their policy from vaudeville and put on first run Independent pictures. The house seats 11,000 people.

The Bijou Dream on State street and the Boston theater on Madison street, are drawing big crowds with Independent pictures. In spite of the fact that both houses are surrounded by theaters showing Trust pictures.

The American Film Manufacturing Company are releasing three very good reels during the coming week. On February 9th "On the Installment Plan" and "Too Much Aunt." Both of these subjects are side-splitting comedies. On February 13th, "A Quiet Evening at Home," another rip-roaring comedy, and on February 16th, a Western drama of exceptional merit entitled "In the Land of the Cactus." "The Pittsburg Millionaire," released February 6th, is a decided feature in a dramatic way and is bound to appeal to all.

I spoke last week of the new daylight moving pictures and since then have seen a practical demonstration, and it is all that it claims to be in the way of a moving picture mar-

vel. Below is a clipping from the Scranton, Pa., Tribune-Republican, telling of the happy manner in which daylight pictures were received at Pole's Theater, and what an improvement they work in vaudeville houses.

Bright-Light Pictures Make a Hit at Poli's

A tremendous success was scored by the Bright-Light moving pictures, shown for the first time in Scranton, at the Poli Theater yesterday afternoon. With every light in the theater in use so that the smallest print on the program could be read, the famous method of R. H. Herbst, of Freeland, was given its first Scranton demonstration. In every particular the demonstration was a great success. The audience applauded at the finish of the picture story, proving its hearty appreciation of this new Poli feature.

The Lyric Theater on State street, in the Loop District, has started to run a real continuous moving picture show, keeping open all night, in fact. Jones, Linick & Schaefer Company, who control this house, have practically thrown the key away. An all-night theater running moving pictures—now what do you think of that?

The new Bowmanville Theater, 5137 Lincoln avenue, opened Saturday with first run Independent pictures and illustrated songs. The Bowmanville is owned and managed by Fred Verch and is thorough and complete in every respect.

The operating room is one of the best equipped in the city and Jack Rouse is the operator in charge of the new motiograph outfit. The little town of Oshkosh is raising quite an Independent rumpus of late, according to Julius Stern, who runs the Colonial Theater. A year ago Independent films were unknown in this town. When the Colonial opened with Independent service the other managers all laughed and said it would not last long, but to-day out of four picture houses three are using first run Independent pictures and General Flimco has not got a look in. I told you farther up in this letter about the Bijou Dream Theater on State street, next door to the Orpheum, and how the Independent pictures were making such a hit. Well, below is a copy of a letter from Sig. Faller, general manager of this house, which speaks for itself:

Bijou Dream Automatic Exposition Company

Chicago, Jan. 19, 1911.

Laemmle Film Service,
Chicago, Ill.

Gentlemen:

You win. Frankly, I had no more idea you could make me like Independent films than the man in the moon. I know now it was because I had never seen the best Independent subjects.

I promised you I would write you a letter like this if you made good. And I repeat, you win. Your Independent films are simply coining money for me. Continue the kind of service you are giving me now and I will stick to you through thick and thin.

Congratulations to the whole Laemmle organization from,

Yours sincerely,
SIG. FALLER,
General Manager.

P.S. I have just seen the new stuff you sent over this morning and it is absolutely great! You win again!

The city health department has registered several kicks of late about poor ventilation in five-cent theaters, and since the West Disinfecting Company, through Lee Frankel, their Chicago representative, have offered a solution to the foul air problem which has been such a menace to the smaller houses.

Carl Laemmle, "The Biggest and Best," is still in town but expects to make a trip to Cuba in a few days to inspect the work of his Imp Company of actors now producing pictures there.

J. J. SULLIVAN.

NICKELODIA NEWS IN BRIEF

Albia, Iowa.—John L. Morgan, of Hiteman, and Thos. Morrish, of Beacon, have decided to start a new moving picture theater in Creston.

Wabash, Ind.—The Harter's Opera House here was destroyed by fire.

Goshen, Ind.—Hal Harrington has opened a new moving picture theater here. It is known as the "Gem."

Cincinnati, Ohio.—Ollie Dempsey's moving picture theater, at 536 West Fifth street, was destroyed by fire.

From Our Western Correspondent

Hot Springs, Ark., Feb. 7.—At present there is an average of over five hundred visitors a day coming to this city. Some "merry host," eh? This is the best indication that the season is on in full blast, and is also the very best reason for stating that the picture houses and larger theaters are packing them to the doors nightly. Yes, they are doing some great business these days; the old theatrical sign "S. R. O." is a daily and common occurrence.

I notice in various trade papers that many of the manufacturers are "breaking camp" and hiking for other scenes. Now, see here, Mr. Manufacturer, if you want good locality, why don't you come out to these "diggings"? We got the real thing out here. You don't know much about Arkansas, do you? Possibly that's because you have never taken the trouble to investigate its scenic beauty, but I'll say this: If you are looking for the real thing in Nature's theater, the old Ozark territory will hand it to you fresh from the griddle. And when I make this statement it is done so, not in the spirit of any advertising advantage the resort may derive from your visit, but because, in a strictly business sense, we have the goods.

Do you know that we have the finest scenery in the world right at our very doors? We have mountain scenery that can give the Rockies cards and spades and make those primeval hills look like veritable dumping grounds. We have a stretch of prairie land that your horses can gallop over to their heart's content, and we have everything else, in fact, that would tend to make the attempt to take realistic pictures a great success. It isn't necessary to hike to Cuba, as the energetic Imp has done; nor to Los Angeles, as Selig is wont to do. We won't "shoot you up" if you decide to abide with us, and I'll see to it personally that you have the greatest protection in the world.

Just send one of your scouts out in this territory and have him look the ground over, and if he can't find some excellent stage settings, all of which have been carved out by the omnipotent hand of Nature, the greatest builder in the world, then silent as the grave will be my voice on this issue in the future. If there are any among you who desire to while away a few quiet hours of the evening by "bucking the tiger"—whisper it soft and low—I'll see that you get a square deal and not steer you up against any crooked game. If you want to go to church on Sunday, I'll send you to edifices where you will hear the silver tongue orators expounding Scripture in a manner that will make you ponder on the evil of your ways—provided you need food for thought on those lines—and you can see by this that we play no favorites. We would like to number you "among those present," and will further guarantee such publicity as will warm the cockles of your heart. In fact, we stand ready to deliver the goods in any manner, shape and form. It's up to you, Mr. Manufacturer. Don't overlook a good bet.

Things were rather quiet the past week so far as anything startling pertaining to the trade was concerned. Of course, there were rumors galore that at last the managers of this city had united in a stone wall defence and would open their houses in spite of hell—but, bosh, there was nothing came of it. Sunday saw them closed tighter than wax. The poolrooms—sure, they were open. The proprietors were "pinched." Cost them ten bucks, which they paid with a smile that had the famous "Quaker Oats" grin looking like a thunder cloud. I wish they would give the picture people the same run for their money. But far be it from such. They are violators—a menace to the peace and good of the Sabbath. Nothing doing in their line. Some of these days there's going to be a storm break in these parts, and when it comes, glory be, but it will make interesting reading.

Paul Gilmore was here the past week in the "Bachelor." Now, there were some who didn't enthuse over Mr. Gilmore and his production, but Paul, I think, is a rattling good actor. I first met this talented and most pleasant star some few seasons ago in Atlantic City, at which time I was knocking out copy for Young's old ocean pier. Naturally, then, I have a warm spot in my heart for the gentleman. His play gave satisfaction generally, however, and as for his individual work, it was above "knocking."

There were two other old friends of mine here this week—the Martinez. They were on the bill at the Princess. Well do I recall the memorable season that Martinez and his accomplished wife were numbered on the roster of a big stock company with which I was associated. We hit the bumps in Indiana. It was during the season of the panic, when banks were featuring "scrip" and when real money was as

scarce as splinters from Noah's ark. Ever hit the bumps in Indiana? Ever go up against an irate and suspicious Indiana landlord? My child, your education has been sadly neglected, and you have not won your bachelor degree in modern theatricals unless you have. Well, we had lots of script—enough to start a "Burning of Rome" conflagration, when, lo and behold, just at the psychological moment, when the trunks had been seized and we were ordered to "camp out," Martinez burst into the picture with a roll of actual coin of the realm big enough to choke a Harlem goat. Vanish the clouds instanter! He was some thoroughbred in those days. Ah, my child, those were happy days—happy days. Martinez's act this week was bigger and better than ever, and I don't say this because of that well-remembered financial stunt he pulled off in the state that George Ade has made famous and Fairbanks has further crowned by the cocktail incident.

The Great Zaemora Family, Mexican aerial artists, headlined the bill the Princess offered this week and deserved their position on the same. George Atkinson also handed out a fine line of comedy, and Herb and Hier were there forty ways with their comedy sketch. Isabel Howell was a most entertaining feature. I recalled having personally played this talented comedienne a few seasons ago in Columbus, O.

All of which reminds me I am in receipt of a letter from my old friend, Frank Duval, of whom there is no better operator in the Buckeye State. Frank and I used to draw money from the same bank when with the Princess Theater in Columbus. Sometimes the money wouldn't be there, and then we'd draw our breath until a deposit was made, but we were all paid in full, and sometimes the other "fullness" followed as a natural course of jollification—but never during business hours. I wouldn't permit that. Frank, however, is now with the Columbus Theater, where he has an excellent position, being chief operator. Frank also has a most talented little stepdaughter who is making a great hit on the road, and a wife who believes that God created but one man—her "hubby"—and then destroyed the die. Frank is working for the right people, let there be no mistake about that. His employers, the Thompson Brothers, are well-known and highly respected in Columbus, and they have one of the prettiest and coziest little houses I have ever been in. Frank writes that the stock company is jamming them in the theater, and the house certainly deserves all the patronage it gets. Frank, let's run "The Miller's Daughter."

If ever there was one thing that reminded one that the spirit of "Dixie Land" has not died out, it was the scene in the Scenic Theater when Biograph's reel, "His Trust," was shown. When that part of the picture showing the boys wearing the Gray and carrying the Bars and Stars of the Confederacy was run off, the theater resounded with good old Rebel yells. Any one who tells you that the South has "forgotten," even though half a century may have elapsed, put him down in the "loony" class, for there is just as much red hot Rebel blood manifested when occasion demands it as there was in the days of '61. I know, for I've seen it. And, by the way, Biograph, that was one of the finest war pictures we have had in many moons.

"Water Lilies," one of those inane and foolish productions that Vitagraph sometimes falls heir to, came to town, and the less said about this effort the better. The young lady should never have been allowed to run at large. Her place was in a padded cell.

Pathe's "Betty Rolls Along" came to town. She did, but the pity of it all is she is liable to roll back this way in something else. Now, "Betty," you've got a good start, so keep on rolling, girlie, for, believe me, you'll never be missed.

Kalem, we liked your story of the two college girls and the little intrigue whereby the brother became the overseer of the plantation owned by the father of the girl's chum. I can't recall the name of this picture, but it was a pretty story, well told, and I certainly am glad that you are coming rapidly forward as the best of the Trust manufacturers. There was a time in Columbus that I insisted for my lecture picture a Kalem for each Sunday, and I got it, too. Sunday, did I say. Yep, that is right; but that was in Columbus, O., not Hot Springs, Ark.

I started out this week with the best intentions in the world of reviewing Independent pictures. Now, at present there is only one house in this city that is running this product—the Orpheum—and the first picture that was flashed on the screen was the Imp, "Keeping His Word"—old as the hills and which that firm should call in; also the Thanhouser reel, "The American and the Queen," both of which have played return dates here. That was enough. I beat it and went to the Scenic. Until the management of the Orpheum gets gumption enough to install a better class of Independent material instead of the commercial junk now coming in there, I suppose we will have to content ourselves with "repeaters" and pictures that have served the cause well for many, many months.

THE MAN IN THE BATHS.

A CINE TOUR THROUGH MEXICO

3. Among the Aztec Ruins

Where now stands the city of Mexico, was once a lake, one of the five which were known to the ancients under various names. Here, centuries ago, beat the heart of the great Aztec Empire. The early history of the Vale of Anahuac, now the valley of Mexico, is shrouded in mystery. Probably the best known of the earlier peoples were the Toltecs, who advanced from the north some time about the sixth century.

In architecture of noble proportions, Hindustan and Egypt come the nearest to providing us with parallels of Toltec art. In fact, the word "Toltec" in Mexico has become synonymous of "architect."

These ancient people were well advanced in agriculture, were fine workers in metal, invented a system of time which was later adopted by the Aztecs, and were, indeed, the true founders of the civilization that was in a state of considerable advancement when the Spaniards conquered the country.

All this it is necessary to remember when one visits the long-forgotten temples and monuments of the Aztecs.

Our first visit to one of these ruins was made as a detour from El Parque, on the road to Cuernavaca. Our trip to the Cerro de Xochicalco was full of interest, though the journey was tedious and fatiguing. It is one thing to load your camera equipment into a touring car for a fifty-mile spin through New York State, but it is quite different to sit astride of a burro while he negotiates six leagues of what he believes to be a road, deep "barrancas" alternating with Indian villages perched on the solid rock. But an archaeologist would willingly endure ten times the hardships we met, to see just what we saw. In the midst of these mountain fastnesses is a small plain, from the level of which rises up a wedge of solid rock some 300 feet high. The summit seems unattainable, until we discover an iron ladder set into the rock by the government, who are sparing no expense to explore and preserve all these ancient temples. Arriving at the top, the panorama first takes our attention, and next the inevitable pyramid and temple. Who the builders of this temple were no one knows. The base of the temple is surrounded by a wide ditch very plainly marked. Five spiral terraces lead to the summit, and supporting these spirals are bastions at regular distances made of stone joined by cement. The top is a wide esplanade, on which are three truncated cones, in shape having probably been something between Egyptian pylons and Hindu tapering pillars.

These ruins are not Aztec; they are not Toltec. The figure of the lizard which characterizes so much of the Aztec sculpture is entirely wanting. The rock temple is very deeply carved with figures, although there has yet to be found any trace of the tools with which this carving was done. Blocks of porphyry seven feet long and three feet thick were brought from a distance, and hauled bodily up the sheer face of the cliff, set in place, and then carved.

Beneath this rock are wonderful caves. We had heard of them, and had brought along magnesium wire and flash powder enough to illumine the Styx. The Indians told strange tales of scorpions and serpents which, from indications of these playful creatures already observed, had a semblance of feasibility, and we really didn't want the old caves filmed any way.

The days of the traveling picture show in the United States are numbered. Almost every small town now has its nickelodeon, and even the western mining camps are no longer the "easy money" they used to be to any man with any kind of a picture machine and any kind of films.

There is good money to be picked up, however, by a traveling outfit through Mexico. But it should never be attempted by any one who does not know the country, and is unable to do some hard riding.

In one little town, with a population of usually around 1,800, there is an influx during Holy Week of some 120,000 pilgrims. This town is not even marked on the railroad maps, and it takes two days' ride on horseback to reach it; there is no wagon road. I venture to say that anyone with the grit to set up a stand during that week would come out with several thousand pesos. We ran across this place, the name of which you couldn't pronounce if I wrote it, on our way to the Aztec ruins at Mitla. These are said to be the finest relics of the Aztec occupation of the country, and certainly the great roofless temples and pillars, carved with wonderful designs, are of great interest to an archæologist.

There is nothing at Mitla, however, or within a hundred miles of it for the exhibitor, but between this and Oaxaca City there is good scenic work for the camera man.

Near Oaxaca we were fortunate in filming a little-known industry, the culture of cochineal insects. At some unknown date, the Zapotec Indians discovered that these little creatures at a certain time of the year contained a rich red color, and they used the dye thus obtained in coloring their sarapes or blankets. In these days aniline dyes have taken the place of the cochineal, but the industry is still carried on in some degree by the Indians. The cochineal harvest was under way when we visited the district. The insects stay on the leaf on which they are hatched, and gradually swell up in size until they are something like a small flea. They are then brushed off into an open-mouthed bag and placed in boiling water to kill them. Next is a natural sun-drying process, and then the making up into ounce packages. When dried, it takes about 70,000 insects to weigh a pound. We had no compensating lens or micro-attachment with us, so could not get much detail to show the actual shape of the insects, but the operations were interesting.

All considered, our trip to Mitla ruins was disappointing from a camera man's standpoint, and the road is one of the worst in Mexico.

Australian News

December 9, 1910.

Up to the time of writing seven picture shows have been doing excellent business in Newcastle, N. S. W.

Picture shows are running just as smoothly as ever in Tasmania; the craze for theater building has opened up in several parts of the country.

The English Amusement Co. have decided to start operations at Launceston at once, the cost being estimated at £15,000.

Vic's pictures, of Fremantle, have opened up in the open air Star Skating Rink, Perth, this summer; the chief attraction being the first of Mr. C. Spencer's bush-ranging series, "The Life of John Vane."

Every success is prophesied by the press, the show being under the supervision of the ever-ready Victor J. Newton, late treasurer of West's W. A.

West's, in the Queens Hall Perth, and at Kings Theater, Fremantle, were showing just recently "Uncle Tom's Cabin," Vitagraph portrayal of the famous story of the "Ante Bellum Days.' Crowded houses witnessed this wonderful production both on the gold fields and at the coast.

A broad smile covered the face of Mr. Albert Clark, manager for W. A., at the evening's entertainment, when orders were given for the "House Full" sign to be put up.

The Animated pictures of the Melbourne Cup are always looked forward to by the racing enthusiasts of Australia. The Gaumont Co., of London and Paris, who have established agencies throughout Australia, have produced a splendid picture of the great race. It was the only picture of the event shown in the principal halls of Sydney at the matinees on the following day of the race. Crowded houses at West's, Spencer's, National Amphitheater and Clem Mason's Queens Hall proclaim it as a "Headliner" in the motion picture art. Several other firms secured a splendid representation of the event.

Pathé Frères, Australia, announce that they have received a cable from Mr. Chas. Pathé saying that the firm have succeeded in producing a non-inflammable film, capable of sustaining the most severe tests. For years film manufacturers have been trying to find an absolutely safe non-inflammable film, but without success.

Pathé Frères state that in four weeks' time all subjects released by them will be printed on this non-inflammable film, and that from December 1st, at any place showing Pathé subjects, there will be absolute security to the public. It is the firm's intention to organize a public demonstration on the arrival of the new films.

The pictured production of the Johnson-Jeffries fight, which has been so eagerly looked forward to, has at last been shown in this part of the world under the McMahan management. The Opera House, Wellington, New Zealand, was the scene of the event on Wednesday evening (November 16th). Reports from Wellington state that hundreds were unable to obtain admission. The Wellington papers declare the pictures to be singularly clear and comprehensive.

The preliminary items and episodes are said to be of an interesting character, while the contest itself is described as being vividly depicted. Widespread interest has been excited throughout Maoriland.

The mystery is, says an Australian paper, how it comes that Maoriland is ahead of the Commonwealth in this particular acquisition.

R. J. PALMER.

SEEN ON THE CURTAIN

By Walton

The Redskin's Secret—(Bison).—Along the usual lines; an Indian's devotion to a white girl only to find all is vain. The story of long self-sacrifice and loyalty to the girl from childhood's days is well limned; the Indian scenes and the river scenery—Bisonesque. Whilst these stories, necessarily, have somewhat of a sameness, there is no doubt of their unbounded and continued popularity.

The Reporter's Romance—(Solax).—A girl reporter sets out to fill an assignment dealing with the underworld. Frankly — I speak with some slight experience of story-getting in odd and sometimes tight corners—she does not act as the capable women do who write for newspapers. Nobody but a "cub" would try to write notes amongst things, and I question the "cub's" doing so. The girl, under threats, tries to rob a house and she finds a husband. Very pretty, but, like most attempts at filming newspaper work, artificial, verging upon the ridiculous.

Coward or Hero—(Vitagraph).—The point brought out in this moving story is the latent strength that often lies hid behind an outward appearance of weakness. As one born in a region where coal mines dot the hills, I thought more of the film as a whole than to carp at details. It is a strong story that anyone who has been in the "seams" will appreciate. Mayhap the flooding scenes were too harrowing, but the teaching of the production holds eternally true, because it's the truth.

The Marked Dollar—(Pathe).—A completely unlikely yarn, altogether too jumpy. A little girl marks a dollar and put it in her father's pocketbook that he may buy a toy. He goes to town, sells his master's cattle for $30,000, sticks the whole thing loosely in a back pocket—which nobody but an idiot would do—and goes to have a drink; and, of course, the wallet is stolen, and, of course, he is arrested. As the robbers flee one of their hats flies; the accused's little girl picks it up, is given a dollar—her marked dollar; then she chases off to the thief's wife, who delivers to her the $30,000. Then all is lovely. Pathe calls that a story. Shades of Hugo and Dumas, how are the mighty fallen!

The Kleptomaniac's Repentance—(Gaumont).—The story is not worthy of Gaumont. A rich woman steals another lady's ring at a gathering. This the thief slips into the apron-pocket of a servant, who is at once denounced by everybody, even her husband—what the mischief a gardener, in that dress, is doing in a salon, deponent knoweth not—arrested and sent to prison. Upon her return there are many pretty scenes with her child—her husband is a pitiless brute. At last the thief, dying, confesses. That wronged wife flies to her husband's arms! Minerva to the rescue! The wife sustains her role as only an artiste can.

Easy Coin—(Lubin).—A modification of an old story. A lazy vagabond gets a good-natured crowd to clear away the snow by howling that he has lost a dollar. It makes a laughable series, especially when the crowd gets "wise."

Will It Ever Come to This?—(Lubin).—Picturing the time if man and woman change places and what would happen. The actors make the best of it and keep the folk in fits of laughter.

The Visit of a Friend—(Itala).—Trick photography plus rough-and-tumble.

A New Kind of an Armchair—(Itala).—A grim attempt to be funny and utterly unworthy of such a capable firm as Itala.

A Noble Heart—(Powers).—The fair leading lady filled her role well. The story is how a girl—who knows what unrequited love is—sends back a lover, who evidently could do much to heal her wounds, to a sorrowing sweetheart. I don't admire the gas asphyxiation business, nor understand young ladies entering a young man's bedroom.

Three Men and a Girl—(Vitagraph).—The theme of the story is a well-worn one, but the acting of the two old guardians and the bright humor of the young lady makes one overlook all that. The film is an interesting, clean, live one that is certain to win favor everywhere as it deserves.

Gasoline for a Tonic—(Pathe).—A pseudo-comedy with a "chaser."

How Max Went Round the World—(Pathe).—Max sets off as a "globe trotter," skips out of the train, so soon as his wife's back is turned, and has a night with the boys. He's carried home and dumped in his drawing-room and explains to his wife next morning how there has been a terrible wreck and so he has returned. In due course cables come to his wife, purporting to be from him, from far-distant lands. His wife has suspicions and the "fur and feathers fly." In the end she forgives. The acting and photography are excellent. The theater rang with laughter all through.

A Robust Patient—(Selig).—A sturdy fellow feels unwell, bids his wife a fond farewell and sets off for a sanitarium. By a sad mischance he gets into a private lunatic asylum, where he is dieted, trained and all the rest. His trials and tribulations keep everyone laughing.

Painless Extraction—(Eclair).—A thief secures some chloroform at the dentist's and puts everyone he meets to sleep with it, with ludicrous results.

Killing the Fly—(Eclair).—An irascible colonel, tormented by a fly, orders a soldier to kill it. He proceeds and before he has done he wrecks the house and creates a riot on the streets.

When a Man's Single—(American).—A young man gets up with a "grouch," insults his wife and she goes home. He tries to keep house with disastrous consequences. He then engages cooks with more lamentable results. His wife returns, made up as a colored woman. The result of their make-up kisses is laughable.

With Interest to Date—(Edison).—Machinery, of course, likewise good photography, also of course. Story: A fellow does a mean trick to another man, the meanest and most contemptible of all tricks—he steals his ideas. The wronged one offsets this by getting hold of a private code cable, seducing an employee of the first man into translating it and then makes a man represent somebody else, thus obtaining a contract. When lie meets lie then comes the tug of war. It's obvious to any right-minded person that the atmosphere of this reel is charged with morality of the highest. Eheu! mayhap, taking all into consideration, this is the psychological moment when such a film is very much apropos.

The Dream—(Imp).—A young fellow does not appreciate a charming wife and instead of coming home on the anniversary of their marriage, goes off with his typewriter and gets blind drunk. In this condition he returns to his house and behaves like a brute to his wife. He then falls asleep and in his dream sees her act as he has done. When he awakes the stress of the dream is still upon him and he cannot believe his own eyes when he sees the faithful wife. The dream has cured him. The idea is well carried out; there is no difficulty in anyone following the story. It is a strong film that will tell its clean, righteous message wherever shown.

The Old Curiosity Shop—(Thanhouser).—To a lover of Dickens a pure delight. The salient points of the story have been taken and thus the film moves along so as to afford an intelligent conception of the original. Needless to say, the immortal Little Nell is acted by the charming Thanhouser child, with a pure childishness that is altogether tenderly true. The by-play of this little one shows a grasp of the character simply marvelous. Of course, one misses the atmosphere when the scenes are in the open; the old hedge lined lane where Little Nell and her Grandfather wandered and the square, embattled, ivy-clad tower crowning God's acre where the Grandfather joined his guardian angel. The condensation has been thoughtfully done, by one who evidently knows the possibilities and limitations of the reel. A worthy production that must needs win its reward.

Red Man's Wrath—(Bison).—The fury and deadly earnestness of the red man, the undying, relentless hatred and determination to revenge, especially where the squaw is concerned, stands out in lurid light. The backgrounds are such as throw up the chase, on land and water, till the final death struggle. The last scene is in the peaceful woods, when wrath is quenched.

When Love Was Blind—(Thauhouser).—A reel telling an interesting and stirring tale, where love lights up the somber scenes. A blind girl is in her home, when it takes fire. Her helpless maid leaves her to yell for help. A young man rushes in and rescues the girl, getting bad facial disfigurements. The young folk marry, and she undergoes an operation by which she recovers her sight. Yearning to see her baby, she pulls off the bandages too soon and is blind forever. The situations are well handled; the acting of the principals shows a true grip of the characters. The work of this firm of late has been not only artistic but throbbing with that clean, human life which is winning high praise.

A Wife's Love—(Powers).—The old gentleman we all rejoice to see is on the screen, is not a bit suited for the impersonator of a crusty, ill-tempered old curmudgeon. The outcast daughter brings about a father's death, as it turned out, all unnecessarily. Pathetic—exceedingly.

Little Dorothy—(Powers).—A snappy piece of drollery, where our old friends move and live and have their being on the curtain. The mischievous child holds the center of the stage; she is delightful. Good honest fun.

Twilight of a Soldier's Life—(Gaumont).—A fine piece of lifelike work. An old soldier is taken from a Home by his son, to live with him. The children are delighted with Grandpa; the mother, however, ill-treats the old man. Her part is grossly overacted. In the end Madame repents. The change from a vixen to a loving woman is a fine piece of work.

The Sin Unpardonable—(Essanay).—A wild, fierce set of happenings in the Canadian woods. Forest scenes are usually fine; as to the actors there is no lack of vigor or grit; note well the wife. A lumberman has a friend that he brings to his home, where he grossly insults the wife. Then comes a grim fight in the forest; the husband thinks he has killed him, but he comes to the cot penitent. The synopsis says "With a broken and contrite heart the poor fellow sinks on his knees before Martha." Will some one please explain the title?

Her Chum's Brother—(Kalem).—A bright, interesting and capable production that it is a pleasure to watch. The story turns upon a young Cuban who falls in love with the photo of his sister's school chum. He gets a position as superintendent of the girl's father's orange grove, but their love is frowned upon by the father. The girl goes to visit her chum in Cuba, and then the brother returns and reveals himself. The orange groves and general staging are excellent, the acting just what it ought to be.

Trailed by an Indian—(Pathe).—Two discharged cowboys steal their master's child. The restoration is brought about by an Indian after a wild, adventurous and fierce chase. It takes Bison to adequately tackle such a subject, if there is to be the local color and entourage.

The Sailor's Return—(Urban).—A sailor sails for Newfoundland in order to pay the rent for his sweetheart's father. A fiendish landlord persecutes her, tells her the ship is lost and is just gloating over her misery when the sailor returns and smites him. The harbor scenes are beautiful in photography and selection; as are the cottage scenes. One thing astonishes me: how so small a boat crossed the Atlantic. These are not the days of Columbus, Hudson or Cabot. Moreover, in the letter it is a schooner that is wrecked, on the film it is a sloop that returns.

Scenes in Jersey—(Urban).—St. Heliers, Orgueil Castle and the lighthouse series are very good.

Changing the Cook—(Melies).—One of those rough-and-tumble ranch scenes full of the sort of fun there current. The boys give the various cooks the time of their lives. They finally succumb to a strong-minded female of uncertain age, with a very strenuous way of expressing her wishes.

The Lover and the Count—(Edison).—A downright funny concoction wherein "Bumptious" acts up to his fame. The lover (Bumptious) is favored by the father, but not by the mother, who desires a Count with the ominous name of "Penniless"—Sansfrancs. This lover disguises himself as a maid and, with a friend, manages to lock up father, mother and count, and to be married by the parson the Count brought to do the deed for him. The photography is excellent, as are the stage setting and the general acting. The reel is "linked sweetness, long-drawn out."

For Remembrance—(Reliance).—Once seen the acting of the old cavalier will never be forgotten. It is tenderly beautiful. The sweet girl in her trials and genuine girlishness won the hearts of the audience. (She has already made a very deep impression by her utter purity in all she touches.) The story of the man's self-sacrifice to help the girl, and his greater self-abnegation in giving her to her youthful lover, is skilfully worked out, even to the tender dramatic touch at the end. The boarding-house folk are the thing—to the life. More than one scene deserves to be limned by a capable artist—and kept.

A Wife's Calvary—(Ambrosio).—The wife and child of a brutal sot leave him and are taken care of by a kind-hearted banker. The sot leaves his job and, with some cronies, attempts to rob this very banker. He gets into the house

through the room where his wife and child are sleeping. The banker hears the noise and, entering, shoots the reprobate.

Tweedledum Within a Cask—(Ambrosio).—This funny gentleman's exploits are in the winter. There is a series of realistic snow scenes, wherein winter sports play "first fiddle."

Two Notable Films

His Trust—(Biograph).—Amongst the many fine films that are now being produced to the honor of moving pictures this stands in the very front rank. To one who has "smelt powder," the majority of battle scenes are simply theatric. These are marvels of realism. It is altogether a superb war drama. It is more, it deals with the life that lies behind the battlefield—home, wife, child—told with a remarkable fidelity. A Confederate officer going to the war confides wife and child to a trusted negro servant. He dies for his Flag amidst the fury and blare of the fight. At home nothing remains but his sword. In the grim hatefulness of war the Union soldiers burn the widow's home, from which are rescued child and sword, by the loyal servant. When all is gone the mother and the child sleep in peace, with father's sword on the wall, whilst the trusty slave sleeps on the "cold ground" outside. The tale is shot through and through with sorrow and sacrifice. It is dealt with by a master hand. The stage setting reveals "Him who knows," the acting of all to be commended, but the widow and the slave are so true to life they live. To those who have known the stress and villainy of real war, it is real; to those whose good fortune has protected them, it is a revelation. The whole a splendid presentation, an honor to every soul concerned in its production.

His Trust Fulfilled—(Biograph).—This, the continuation of "His Trust," is a tale of nobility of character beyond criticism. The old negro stands by the dying mother, protects his master's orphan child, with his own savings. She goes to school and thinks 'tis her own money the lawyer uses. The bright schoolgirl and the ragged negro on the same picture is dramatic. Art on a high plane. The girl marries well and departs to a new life, wholly unconscious of the sacrifice of the old and faithful negro, staunch to "Marsa" and "Missie" of the long years before. The last picture was staged by a man with a grip on the story. The poor old white-haired man gazing in his loneliness at "Marsa's" sword, whilst the stately lawyer, for the first time, shakes hands with "the nigger." That is the kernel, the motive, the teaching of this splendid work. Here we have self-sacrifice, loyalty, abnegation, effacement, all presented in a poor old man. No more vivid presentment of life—life on "the higher table-lands"—was ever thrown on the screen, to teach the magnificence of man at his best, than this tenderly strong picturizing of the Brotherhood of Man, in all its "beauty of holiness."

Il Trovatore—(Pathe).—A magnificent production. There is no need to tell the wild tale which Verdi clothed in sweet music—the whole world knows it in detail. Count di Luna has two sons: one is stolen out of revenge by Azucena, the Gipsy, who rears him as a troubadour; hence the name Il Trovatore. Manrico wins the love of a beautiful lady, Leonora. The then Count di Luna wants her also, and provokes a duel with his unknown brother in which Manrico is treacherously stabbed. Leonora, believing him dead, prepares to enter a convent, but is seized by the Count and rescued by Manrico. The wedding is arranged in Leonora's castle. When going to the altar Manrico hears that his supposed mother is to be burnt by the Count. He rushes off to save her, is seizel by the Count's men and thrown into the same dungeon as Azucena. Leonora can only see her lover by promising to be the Count's bride. In the dungeon the lovers say farewell, she dying of poison she has taken. The Count enters and, seeing what has happened, orders Manrico's execution. Then Azucena tells him he has murdered his own brother, and the opera closes upon the Count's horror and wild remorse.

Such a story, fraught with passion, throbbing with the most intense emotions of the human heart, offers a splendid field for the highest talent in the dramatic world. The film is thronged with "stars" in the profession, garbed and robed with an exactitude that reveals a master-hand. The settings are no painted gimcracks, but real grim castle and fortalice, keeps hoary with age, whose every stone tells of just such scenes as athe re-enacted therein. The staging of the whole is an education in itself. Such scenes as "Leonora pleading for Manrico," "Manrico's rescue of Leonora," "The Wedding Party on the Castle Steps," and the final "Dungeon" scene, are glittering gems in the regal crown which this work is. Artistically and photographically it is a chef d'œuvre.

Nor is that all; a special arrangement of Verdi's opera goes with the film and thus the music-lover hears the well-known strains as the living scenes pass on. No one can doubt the success of this idea. The audience sat entranced as the sad wail of "Ah che la morte" floated through the theater, where everyone gazed spellbound at the passionate scene on the curtain.

In parts one shudders in horror, in places thrills with compassion, but ever in deep admiration of the superb production, rarely equalled, and I fain would say, never surpassed—worthy to go with the music of a genius.

A poem in beauty, an epic in tenseness and a victory for Moving Picturedom.

Mr. Mortimer, of the Mortimer Film Cleaner Co., has advised us that he is having a large number of requests for his booklet, which is advertised in our columns, and that the sales of his Cleaner are increasing daily.

GASTON MELIES IN SAN ANTONIO

You cross the primitive swinging bridge that spans the beautiful winding San Antonio River at the Hot Wells and you are strolling aimlessly along, deeply absorbed in contemplating the primeval loveliness which characterizes the scenery in that locality, when suddenly the still and balmy air is shattered by piercing, blood-curdling yells and is riddled by the discharge of many sixshooters, as a band of half-naked savages gallop past you, hotly pursued by demoniac cowboys, firing at the fugitives with deadly aim.

Not a little startled, you glance about, seeking a place of shelter to avoid being either shot or scalped in the fracas. Ah! Near at hand you espy a large two-story green structure and you make for it in haste. As you round the house at an accelerated pace, you are astounded to perceive a man choking a beautiful girl to death, snarling as he does so. "I have you at my mercy now!"

Every spark of your manhood aroused, you shout, "Stop" and rush forward to prevent the foul murder by knocking out the brains of the villain, when that individual, anticipating your intention, but never letting go his strangle-hold, orders in a matter-of-fact tone of voice: "Now don't butt in and spoil the act."

Drama Canning Factory

Dazed by this succinct remark, you stop to take stock of the situation. An upward glance discloses a large sign on the front of the building the words, Star Film Ranch." Then at once you realize that you are within the confines of the company that has been "canning drama" in the vicinity of San Antonio since November 1, 1910.

An ideal spot for the staging of such production. Rippling with joyous life is the beautiful, picturesque San Antonio River, giant trees fringing its border, garlanded and festooned with Spanish moss. Near at hand are the quaint old missions where tragedies and romances sufficient to afford inspiration to the most unimaginative of actors have been consummated. These are only a couple of the many scenic possibilities afforded in this vicinity.

Average Two Reels a Week

A year ago Gaston Melies, owner of the Star Film Company, brought his actors to San Antonio where many reels of film were taken for the amusement of the American public. Last November he returned with a company of ten actors besides his corps of assistants. Five real, regular Texas cowboys and a string of cow ponies were recruited here. Since that time on an average of two reels a week, each reel 1,000 feet in length, have been "canned" and send broadcast over the country.

Most of the pictures enacted by the Star Film Company deal with the many phases of Western life, a subject prolific with dramatic incidents and of a character demanded more and more by the American people. About ninety per cent of the Western pictures now being shown were produced by this company, many of them being enacted at the "Ranch."

The work of bringing a picture to the finished state in which it is seen and admired in multitudinous nickel theaters throughout the country is an elaborate process, requiring an abundance of time, money and patience on the part of the promoter, and actors with true dramatic instincts. Ideas are the first things required. These are received from all classes of people from dramatists down to the thoroughly illiterate. Those that can be used are accepted and paid for and the others sent back. These ideas are then sent to New York, where they are made into plays containing a caste and divided into scenes, much as the ordinary play, only the directions for acting are very replete. No lines for the actors are contained.

This scenario then comes back to the stage manager who revises it to suit local conditions, posts the caste on the call

board, orders the painting of scenes required and is then ready to rehearse the picture. The actors are assembled, the scenario read and discussed and then rehearsal begins. Sometimes a scene can be rehearsed in two or three minutes, or it may take that many hours. When all is in readiness, the camera is set and the recording of the picture begins. If the scene is enacted in the studio the operator can keep grinding right along; if outside, the camera must be frequently moved to keep in range of the acting.

Upon completion of the picture, the negative is developed at the "Ranch" and one print is made. If this is satisfactory, the negative is sent to the factory in New York, where many positives are made. These are released in various cities all over the country on a given date and are eagerly inspected by thousands of people.

Gaston Melies is at the head of the Star Film Company and before coming to this country was known in France as the producer of the most wonderful trick pictures ever exhibited. He has been here about three years now and his productions have found marked favor with the American public.

William Paley, "the recording angel" of the outfit, is a veteran moving picture man. With his hand turning the crank he "cans" the scenes as they are reeled off. He was working with Edison when the latter invented the camera which has allowed many people to become familiar with theatrical scenes which would have otherwise been prohibited to them. He went through the Spanish war in the wake of the troops, was laid up in Cuba with the yellow fever, was on one of the ships at the battle of Santiago and is still in the game, enjoying it as much as ever.

In his capacity as stage manager of the company, the brunt of the actual production falls on the shoulders of William F. Maddock, a quiet, alert young man fit to bear the strain if ever man was. Trained for his position by seven years as an actor, four years as assistant to Edward E. Rose, the dramatist, he directs the acting with vim and vigor pleasant to behold. Utterly absorbed in his work, he forgets trivialities and in living through a scene is apt to be parted from portions of his wearing apparel, discovering himself at the end in a sad state of dishabille.

Actors Improvise Lines

No lines go with the play but to make the scenes more realistic, the actors often improvise them. A playwright could build a successful manuscript on the sentences that are uttered, for they come spontaneously to the lips of the actors and are just the right thing at just the right time.

However, at times the sayings are ludicrous. On one occasion a dramatic scene was being played in which a man, his daughter and her lover figured. One of the others of the caste was delegated to open a door of the room at a certain moment and summon the father outside, so as to allow the young couple to get in some strong acting. Complying with instructions he stuck his head into the room and stammered excitedly, "Say, Bill, come here. Big Ben has caught a pig!" This really was the truth but it came in so oddly that all three in the picture roared with laughter, thus spoiling the scene, for the camera was taking it all down.

So whole-heartedly do the actors enter into their parts that mishaps sometimes occur. A scene was being portrayed wherein one man hit another in the face. So realistically was this carried out that after a couple of rehearsals the latter's features began to swell alarmingly. Mr. Haddock, seeing that another blow would about finish the abused actor, advised that the former throw the contents of his glass of beer, instead of using his fists to such advantage. So next time he threw not only the contents but also the glass at the other's head, which resulted in that sore-tried gentleman demanding either an apology or a fight to the finish. The apology was, of course, forthcoming.

A Big, Happy Family

The studio is a busy place indeed. To one side the scene painter is busy and at the other carpenters are at work. When Mr. Haddock shouts "Three!" the actors get down to business. With heroism never excelled, tenderfoot slays the bold, bad man of chaps and sombrero and afterward borrows a cigarette from the late deceased while waiting for the next act. And what a great big, happy family the company is. They enter into play with as much zest as they put in their acting. Riding bucking broncos, roping each other when least expected, playing pranks on the girls, all are things that go to make up their round of amusement.

In speaking of the work, the company and other matters, Mr. Haddock said: "If any one imagines this is an easy occupation, they have only to try it, to be disillusioned. Patience is required in prodigious quantities and time must also be forgotten. Often we will labor a whole day on a scene before we get it just right. We are apt to traverse miles of the country in this vicinity before just the right setting is found. Mr. Melies is a stickler for perfection. He spares neither time nor expense in getting things as they should be.

"A picture which we contemplate producing in a couple of months is, 'The Siege of the Alamo.' Already the scenario is being prepared and has necessitated delving into the old archives to obtain the correct historical setting and the infinite number of details required to be known. Of course, it would be impossible to give the siege in its entirety, but the incidents of most historic interest will be faithfully portrayed. The Alamo as it now stands does not resemble its appearance at the time of the famous battle, so we are building an exact reproduction of the structure as it then looked. Several hundred men will be required to act for the picture.

"It may be that Mr. Melies will decide to make San Antonio his headquarters. In that case, the factory will be moved here from New York. It was his intention to spend six months in this vicinity when we came here in November, but he likes this section so well that he may locate permanently."

CORRESPONDENCE

Co-operation with the Schools

February 3, 1911.

Editor, Moving Picture News.

Dear Sir:—For obvious reasons, I do not wish my name nor that of my town published. Mine is the only theater run by a woman in this locality (which is not a thousand miles from Chicago). I want to tell you of an idea along educational lines that worked out well.

I had noticed that a great many of the youngsters used Brownie cameras, and being closely associated with one of our school teachers, I was often shown pretty little vistas of the country around here that the children had made. I thought out a plan for a photographic competition amongst the "kiddies," and it took just two mornings to complete the arrangements.

I formed an examining committee of the two school principals, the one Kodak dealer, both newspaper editors, the mayor of the city and the marshall.

The papers gave us double space at reduced rates, and we had a few thousand dodgers printed outlining the proposition, which was as follows: School children having cameras of any kind were to go out and make pictures of local points of interest. These the photo supply house developed free of charge, and the best twenty-five of them were made up into lantern slides.

On a previously announced evening, the adjudication took place at my picture theater. The committee were given reserved seats in the best part of the house, and the slides were, after a few words of explanation, thrown on the screen, numbered. The committee then announced the eight or nine best, commending, of course, the general quality of the work. These selected slides were then repeated, and from them the winners chosen.

The result as announced by the mayor, met with general approval, and the prizes, given willingly by local merchants, were awarded.

Only two days after the event we were requested to repeat the competition, making the conditions a little less general. The second efforts are now under way, and if the first one is any indication of the interest taken in the scheme, we shall have to order roll tickets more frequently.

I don't say this would work in every place. But it worked here, and I am only running my own show. I have derived many good things from the Moving Picture News, so if this is any use to anyone else, put it down to a desire to see the educational picture scheme go ahead.

M. A. T.,
Michigan.

MOVING PICTURE THEATERS AND THE EDUCATIONAL MOVEMENT

Editor, Moving Picture News.

Dear Sir:

I have read with much interest the notes in your own paper and the daily press relative to the adoption of moving pictures in schools, and would like to say something which may be of use to my fellow-exhibitors. Out here in the West, I suppose the picture show has got as solid a foothold as anywhere else, and possibly the business is on a rather steadier basis. At any rate, it is not difficult to esti-

mate one's average receipts, for in a well-managed show they do not show much tendency to vary. I have heard a number of the exhibitors discussing the trend of educational pictures. A great number of them seem to consider the idea beneath their notice. Others display their ignorance by absolutely ridiculing the idea, and still others, who ought to know better because they are "somebodies" in the cities they live in, speak of what they will do to block the movement by getting their local councils to enact restrictive laws that will be hard to get around.

The wise exhibitor will see that moving pictures in the schools have GOT to come. The children of to-day are being educated to the enjoyment at least of picture shows, and these children are the sons and daughters of those who have the management of school committees in their hands.

The Saturday afternoon free show for the school children has been tried with good results. The youngsters are the best advertisers in the world, for if you show them a good time you don't have to worry about the "paid circulation" of that ad. But this idea of enlisting the children on your side is capable of still more expansion. Whenever a film comes to us from our exchange that has an educational trend, we get busy. First a short description is written, and a boy is sent across the street to the newspaper office. In ten minutes he returns with slugs cast on the linotype, and the synopsis is then run off on our automatic post-card press. Inside of an hour the principal of each of our five schools has these cards for the children's use, and when that picture is on the program our ushers' work is no sinecure. How do we get around the teachers that they wil do this? We don't "get around" them, but they are in the habit of "coming around" to ask us for synopses.

Once in a while we have sent an operator to the school with a machine and a few selected films and some slides, and as the service was entirely free, the school commissioners who are the watchdogs of the best interests of all concerned have generally found some excuse to be in attendance, ostensibly to guard the interests of the youngsters, but in reality to see the pictures. This gives us also some good newspaper advertising.

It is certain that within a short time we shall have motion pictures in our schools in this locality, and when we do the school committees will probably send around a delegation to get subscriptions. We are quite ready to make a substantial donation to such a cause, give it all the publicity we can on our screen, and send up an operator from time to time to show the teachers how to get ahead of the troubles with "those pesky carbons, that WILL NOT burn according to diagrams."

Occasionally, too, we ask one of the professors to come down and give us a brief travel talk, and we have yet to find where this did not prove a good drawing card.

The movement toward motion pictures in schools cannot grow any too rapidly for us. When it becomes an established fact, we shall beg, borrow or otherwise obtain a moving picture camera, and do a few local stunts to help us out. Nothing like "local color." I have given my copies of your paper to our High School principal; can you send me a few more?

G. R.,
Marysville, Cal.

IMP. STOCK COMPANY

Oftentimes letters have come into our office asking where it is possible to obtain representative pictures either in single or group pictures, of the actors and actresses utilized in the various stock companies of the film manufacturers. The above picture represents a group of the Imp actors who have become known far and wide for their beautiful rendering of the plays put out by the Imp Company. That our readers may know who they are, we are giving herewith their names:

First Row—George L. Tucker, David Miles, Mrs. Smith, W. R. Dailey, T. Gaudio. Second Row—W. E. Shea, Mrs. David Miles, F. MacDonald, H. S. Mack, Mrs. F. MacDonald, W. Harvey. Third Row—Thomas Ince, Owen Moore, Mary Pickford, King Baggot, Joseph Smiley, Isabel Rae, John Pickford, Lottie Smith.

Manufacturers' Synopsis of Films

FOR WASHINGTON!

Thanhouser Release, Tuesday, February 21

We all know of Washington's remarkable feat in crossing the Delaware River at Trenton with half of his command, surprising the Hessians, and making them his prisoners; but how advance word of helplessness of his enemy reached the great general has ever been a matter of much mystery.

The bearer of the message was the very Patriot Maid here portrayed, who, with her American scout sweetheart severely wounded, cleverly disguises herself, takes her lover's message to Washington, and leads her countrymen to the house where the Hessian officers, whom she had before this plied with drink, are lying in drunken sleep.

Through her aid, Washington reaches the Hessian headquarters, is admitted by the wounded scout, and the enemy awake to find the American flag flying over them, and the American army in full possession of their camp, the victors in one of the most bloodless yet decisive struggles of the Revolution.

The ingenuity of the Patriot Maid is perhaps best shown in her reception of the Hessian officers when they enter Trenton and select her home for their headquarters. Hating bitterly the very sight of a red coat, she nevertheless treats their attentions with diplomacy, showing merely reserve and not resentment.

By her conduct she completely disarms any suspicions the Hessians may have entertained as to her loyalty, and they willingly allow her to set before them the intoxicating cup—and even compliment her on the superior brew as they drain it. Certainly, if woman is senseless, there are exceptions to the rule, and the Patriot Maid is an admirable one.

A NEWSBOY HERO

Thanhouser Release, Friday, February 24

John Bailey is a struggling young workman, but he is fond of drink. His conduct is long a source of sorrow to his wife, but her prayers and entreaties are disregarded. Finally the climax comes when John returns home one evening and is so much under the influence of liquor that he strikes his wife. Believing that life is unbearable, the woman takes her child and goes out into the world, preferring even death to further mistreatment and humiliation.

The woman and helpless child, with no refuge in sight, wander around in the snow, and finally fall exhausted into the sleep that precedes death. Fortunately for them, Jim Sands, a crippled newsboy, sees their plight, goes to their assistance, and takes them into his poor little home. When they prepare to start out again, Jim offers to share his all with them, and they remain until the mother can obtain some other refuge.

John, in the meantime has hunted vainly for his wife and child, and a newspaper story of the death of a woman and child in the storm convinces him that May and Marie are the victims. Remorseful, he decides that he has no right to live, and plans to drown himself. He is saved from this crime by Jim, and a Salvation Army band, that is holding services nearby, offer to care for him. He realizes that the one thing to do to atone for his fault, is to live a manly, useful life rather than to seek suicide, the refuge of the weak.

Jim by accident learns of the relationship that exists between May and Jack, and brings them together. They are reunited and Jack promises to be in the future what he should have been in the past, a husband who puts home and family above everything else in the world.

"ARTFUL KATE"

"Imp" Release, February 23

"Artful Kate" is an American-Cuban romance which has to commend it the appearance of "Little Mary," and a Cuban setting. It is the second of the Cuban pictures, a delightful little comedy with a wealth of tropical adornment. "Little Mary" appears in the title rôle, and is certainly at her best in this particular style of comedy. The plot has appeal, in that it proves that an ardent lover may be won away from his sweetheart under certain conditions, and the atmosphere, the surroundings —and the girl—in the case prove too seductive for Lieutenant Hammond, who forgets the girl in the States to engage in a mild flirtation.

The story opens with a pretty love scene between the Lieutenant and his betrothed, Kate Stanley. Hammond is ordered to join his regiment in Cuba and Kate is heartbroken. He tells her they must part, and the girl decides to be brave. She exacts from him a promise that he will be true to her, and not indulge in any flirtations with the dark-eyed señoritas she has been told lure men from their vows of constancy in the land of flowers. Hammond is only too willing to swear eternal constancy. Kate places in his watch case a photograph of herself, kisses her manly soldier, and the leave-taking is very affectionate.

The scene reverts to Cuba, Lieutenant Hammond arrives, and is impressed with the country. Kate, having relatives in Havana, receives an invitation to pay them a visit and eagerly accepts, thinking she will meet her lover. She is apprised of his arrival at Havana, and, knowing the predelection of soldiers to flirt, resolves to investigate. Attired in mantilla and Spanish costume, she goes out on the street, and is immediately descried by her fickle lover who is looking for adventure. He does not recognize her, and, to her anger, he attempts a violent flirtation. She repulses him, but he is infatuated, and is not to be denied. Then she is obsessed by an idea to accede to his advances. Hammond seeks an introduction to the girl through her friends, and the enamored young man is persistent in his attentions. He labors under a handicap of not being able to converse in the Spanish language, but procures a language book, and is assisted by Kate, who is also ignorant of the language of the country. Kate, by arts best known to women, obtains possession of her portrait from his watch on the pretense of being jealous of the original, and Hammond is a willing victim to her wiles. There is a pretty love scene, with the American soldier pressing his suit with fervor, and Kate highly enjoying the situation.

The scene then reverts back to the States. Hammond has returned, a Spanish-American War hero, resplendent in his uniform—a hero universally admired. He loses no time in visiting Kate, who has preceded him home. He takes her in his arms. She questions him closely and playfully accuses him of flirting with the sirens of Cuba. He indignantly denies it, hurt and reproachful. Kate opens his watch and finds her picture gone, and inquires the reason. He is nonplussed, but, like a gentleman, he proceeds to lie artistically. He tells her of a fierce fight in which, although outnumbered, he won by wielding his sword, but the portrait was lost from his watch. Kate playfully bids him close his eyes and she will spring a surprise. He does so, and she retires to reappear in Spanish costume, doing the dance that charmed him. She accuses him of his perfidy, and Hammond can only stare. He realizes she has been tricked, and that the girl has proof of the most positive sort. Of course, Kate is a woman, and the result is inevitable. When her lover takes his dismissal literally and leaves, she affrightedly starts to recall him, and right there is where the soldier turns the tables by unexpectedly returning at the opportune time to read her thoughts. She, of course, forgives him, and, he, being a man of impulses, takes her in his arms, thankful that women are prone to change their minds very suddenly in affairs of the heart.

"PICTURELAND"

"Imp" Release, February 20

Pictureland is the initial attempt of the "Imp" Company in Cuba, and if the film is any criterion by which to judge, the future releases will be eagerly sought. The picture is vested with all the wealth of tropical scenery, the settings being admirably well selected, and the whole combining to make a story strong in plot and scenic effects. Pictureland is unique in its way, and really two stories are photographed. The arrival of the "Imp" Company in Cuba, prepared to pose for films and the reception of the company are the introductory pictures.

The actors arrive in a motor car, and are welcomed to the hotel by the boniface and his assistants. The Americans admire the surroundings, and are agreeably surprised at what they see, and the cordial welcome extended to them. All the well-known "Imp" stars appear in traveling costume, which is their first formal introduction in proper personæ, an innovation which will be welcomed by their many admirers.

In the next scene they sally forth to engage in the work of producing a picture. The producer heads the force with the camera men in evidence, a jolly party of folks who depict "Imp" pictures in pantomime.

Then comes the story, a beautiful Cuban romance. Pablo, of humble origin, loves Rosita, a beautiful maiden, and is apparently prospering in his love affair, when a stranger appears on the scene, Wallace Crawford, an American tourist, who evidently finds time hanging heavily on his hands. Crawford rides up to the home of Rosita and asks for a drink. He is quick to note the lovely face and graceful curves of the Cuban girl, and resolves to meet her again. He rides away and Rosita, forgetting Pablo, looks with altogether too much concern after the visitor. Pablo calls with his guitar and, as was his wont, played to the girl, who, seated beside him, allowed her thoughts to wander from the scene and dwell on the tourist. Lulled to sleep by the soft tones of the instrument Rosita dreams, and her dream is depicted on the screen.

In her dream she meets Crawford, who is an adept in the art of charming unsophisticated women. He attempts to caress her, but is repulsed. Knowing the longing of women for finery, he produces rare jewels and adorns the girl with a rich necklace, which she admires. She is won, and is in his arms. The pair move away, Crawford leading his horse. They are detected in their clandestine love-making by Pablo, who summons her parents. Rosita, in her innocence thinks Crawford means honorably by her, and she directs his steps to the church and asks the priest to unite them in marriage. Crawford had not reckoned on this phase of his—to him—harmless love affair, and he declines. He is attacked by Pablo, and only the intervention of the Holy Father saves the life of the faithless American. During the struggle Rosita awakens to find it all a dream. She is contrite, and the drama closes with the venerable Father uniting Rosita and Pablo in marriage.

The actors are then seen returning to the hostelry, where they reappear clad in their street habiliments, only to leave in a motorcar; their work of producing the picture being finished. The film closes with a rare tropical scene peculiar to Cuba.

THE OLD MAN AND JIM

Champion Release, February 22, 1911

The "old man" never had much to say excepting to Jim, and Jim was the wildest boy he had. The old man knew and so did everybody in the town, including the lady's own husband, that Jim loved his neighbor's wife. But Jim didn't care, and the old man was so completely wrapped up in him that he closed his eyes to the wildness of the lad. Nine sons, and Jim was the wildest of them all. Then came news of the war that was soon to break forth between North and South.

And the inevitable happened. The lady's husband saw Jim attempt to kiss his wife, and she permitted him to try. A row that resulted in a disgraceful fight was precipitated, and while the husband lay stunned and bleeding upon the floor, the news was thrown like a bomb upon the excited crowd in the room. "The war has broken out."

The war, that terrible, but necessary slaughter of brave men, was begun, and Jim was the first to go. Some wagging tongues suggested that he had to go to escape the result of his terrible deed.

However, "Cap." Bigler soon wrote back that Jim was the bravest man in the whole regiment, white or black. That his fighting is as good as his farming was bad, and he'd carried the old flag through the bloodiest fight that ever was.

The old man worded a letter to Jim and Jim read it to the boys. It said, "Good-bye, Jim, take care o' yourself." Then came the battle of Petersburg, General Grant commanding. The boys in grey lay behind their entrenchment and literally mowed down the lads in blue. Then the spark leapt into Jim's soul. For he dashed with his men right up to the enemy's cannon, took them, pointed them the other way, and socked it home to the boys in grey, as they hurried for timber, on, and on, Jim, a lieutenant, with one arm gone.

No battle in those terrible times was fiercer. None had deadlier results. Upon a heap of piled up corpses, grey and blue, brothers, dead, as once in life, wounded unto death, with the dear beloved flag held tightly in his hand, lay our hero, Jim.

While his life-blood ebbed away, then appeared to him a vision of the first great father of liberty—George Washington, and by his side stood the father of emancipation, Abraham Lincoln, for whom Jim lay there dying, and between those two great fighters for freedom stands Liberty herself—resplendant in her robes of freedom. Blessing the stricken boy, the vision fades, and Jim with an effort rises to his feet, climbs to the top of the dead and, waving the beloved flag he calls to them to awaken and come on to battle. Furiously waving the tattered flag, he falls back into the arms of General Grant, and some of his aides. Think of a private like Jim, who has climbed up to the shoulder straps. Think of him with the war all through and a glorious old red, white and blue, covering him.

BEGINNING WEDNESDAY, MARCH 8th

2 - Solax - EVERY WEEK - 2

WE WILL RELEASE

WEDNESDAY AND FRIDAY

SOLAX FILMS have been on the market THREE MONTHS and have become so popular we cannot longer withhold our second release.

MEANTIME
FRIDAY, FEB. 17th—Corinne in Dollyland (Comedy)
FRIDAY, FEB. 24th—Love's Test (Drama)
FRIDAY, MCH. 3rd—A Costly Pledge (Comedy)

Solax Company 147 Fourth Ave., New York

The "old man" standing over him. Everybody turning away with tears. And as the hand of the dying boy clings to his father's the old man's voice rings in his ears, "Well, good-bye, Jim, and take care o' yourself."

THE LIFE OF A MUSCHIK

Great Northern Release, January 28th

A film that, with the aid of an excellent plot, gives a very clear idea of the daily life of the oppressed Russian peasant. A typical example is seen, with his wife and child, partaking of his frugal morning meal. In the corner is a little shrine, and before going out to the labors of the day the devout workman crosses himself before the emblem of his religion. At mid-day, the wife gets ready some food, and takes it to her husband in the fields. On her way back she is waylaid by an official. Her husband hears her cries, and runs to the spot, knocking down the cowardly fellow. The official, enraged at being thwarted, has the husband arrested and horse-whipped. Some time afterward, near the same spot, the official is thrown from his horse and severely injured. The peasant's child comes to his assistance, and calls her father, who, however, is more disposed to take vengeance on his enemy than to help him. The child's entreaties prevail, and the official is carefully tended at the peasant's house. The kindness shown to him brings about repentance, and he appoints the peasant to a position as bailiff.

THE FALSE ALARM

This is a rattling good comic, in which a man passes through all sorts of adventures in order to dodge his mother-in-law, who comes to pay him a visit.

"A HEROINE OF '76"

Rex Release, February 16th

General Washington, riding toward headquarters, is overtaken by a severe snowstorm, and forced to seek shelter at a wayside tavern. Shortly before his arrival a party of British soldiers had visited the tavern and posted a placard offering a bountiful reward for the capture of Washington, dead or alive.

Upon his entrance, he is recognized by the description, and a plot is arranged to assassinate him. It falls to the lot of the tavern keeper to do the deed. His daughter, a staunch and loyal patriot, overhears their conversation, and determines to save Washington's life. Through a ruse, she causes him to change his room, and herself takes possession of the one he vacated, and after a silent prayer, she retires.

At midnight, the plotters urge the tavern keeper to begin the murderous assault, and, climbing the stairs, he enters the room occupied by his daughter, and, after a moment that is like an eternity, he leaves the room, trembling, penitent, afraid to think, fearful of memories. He sits brooding by the fireplace all night. Remorse—remorse—it tugs at his heart strings. It points an accusing finger at him. He suffers on until weary and exhausted, he falls asleep. At daybreak, Washington descends the stairs and arouses the sleeper, who imagines Washington a spirit. The most terrible punishment of murder is the memory of it. Washington departs, and the tavern keeper begins to believe the happenings of the night were but a weird dream, but a glance at the knife upon the floor, covered with blood, convinces him of the realism of the events—convinces him, and arouses within him a feeling of horror. At this moment, his daughter, clinging to the banisters, staggers down the stairs, totters, and falls, dying, in her father's arms. A glance at her breast discloses a red stain, and he realizes he has unwittingly killed his own child.

This little heroine sacrificed her life at the shrine of liberty, and as such her memory is hallowed.

A LIFE-TIME PENANCE

Yankee Film Co. Release, February 20th

Tales are numerous of the miscarriage of justice. Many crimes have gone unpunished, and not a few men have been sorely punished for criminal deeds never committed.

But the man who goes through life with a conscience shattered by the knowledge of wrong inflicted on another usually comes to grief, sooner or later. So it is no wonder that one of the principals in this all-absorbing film-narrative of ours, a wealthy broker who accidentally killed one of his employees and told the world it was a case of suicide, was seized with frightful horror when confronted by a likeness of the dead man's face, many years after.

Still, if the son was not likened unto his father, and had not applied for a position to the very man for whom his parent worked, eighteen years previous, the old broker would have no doubt carried his ever-haunting secret to his grave; but fate conspired to bring about proper restitution to the sorrowing family, and a combination of circumstances served to add unusual interest to the unfolding of the plot.

WOMAN WHO DARED

Yankee Film Co. Release, February 24th

Nell Pierce, favorite film detective of the motion picture kingdom, tackled the most difficult case in her notable career. That she succeeded in running to earth the perpetrator of the day's biggest criminal sensation seemed nothing short of marvelous, but Nell is something of a marvel in herself, and rarely suffers defeat.

Perhaps the story does not unfold as most plots do; but the mystery is not explained until the very last, which keeps one "keyed up" with excitement in interest.

A series of remarkable changes of disguise characterizes Miss Pierce's work in this film as above the average character impersonations. In short, "The Woman Who Dared" is an unusual production.

CORINNE IN DOLLYLAND

Solax Release of February 17th

Little Corinne, sitting quietly by her grandmother's side, suddenly decides that she would like to go to the moving picture theater. After a good deal of coaxing the grandmother gives her the wherewithal with which to gratify her desire. She takes the money and sets gaily off for the theater.

Upon her arrival at the theater the gateman, seeing such a little tot, unaccompanied, refuses to let her enter the place. Little Corinne pleads with the gateman, but he proves to be adamant, and we next see her with drooping head and tear-stained face, wending her way slowly homeward—intense dejection being evidenced in her every movement.

On her way home she comes upon a little newsboy crying bitterly. Upon her asking him the cause of his tears, he tells her that a crowd of street urchins have stolen his papers and money. Unselfish little creature, although herself being unable to attend the show, generously gives the little boy her bright, new coin, and directs him to the theater, thereby hoping to help him forget his unhappy plight.

Corinne then continues on her way, and upon her arrival home tells her grandmother of all that has happened. Grandmother sympathizes with little Corinne, and to pacify the little girl, she gets out a large box of wooden toys for Corinne to play with. Thoroughly happy, little Corinne amuses herself for a long time, but finally we see her little head drooping, lower and lower, until she is lost in the land of dreams.

What she dreamed: Little Dolly is kidnapped by the villain. She falls into the hands of the circus manager, and from her babyhood up she is trained to be an expert bare-back rider.

Ten years after, passing through a small village in a parade, she is recognized and restored to the loving arms of her parents, and all is happiness.

NICKELODIA NEWS IN BRIEF

Macon, Ga.—J. B. Melton is considering the advisability of establishing a new moving picture theater here.

Litchfield, Minn.—The American Amusement Company has decided to establish a new moving picture theater here.

Jefferson, Iowa.—A. A. Head has sold the Busy Hour moving picture theater here to Jay Wiggins.

Monmouth, Ill.—H. B. Webster has decided to establish a new moving picture show here.

Portland, Ore.—Mrs. Amy Dobson has secured a permit for the erection of a two-story moving picture theater on Union avenue.

ADVICE TO OPERATORS

Oracle Department

By WM. E. SMITH, E. E.

PRACTICAL ARTICLES FOR ALL

This department has been started with the idea to encourage the operators to obtain the best results with their Projecting Machines Queries and questions pertaining to the Moving Picture arts addressed to the Editor of this department will be published in this department. Only answers to inquiries of general interest will be published here for the benefit of all readers. On account of the large amount of inquiries received it may not be possible to print all the answers in any one issue, as each has to take its turn. Correspondents should bear this in mind when writing. If a quick reply is wanted by mail, a charge of **15 cents** is made for each question. Special information requiring a large amount of calculation and labor cannot be furnished without remuneration. The **ORACLE** has no fixed rate for such work, but will inform the correspondent promptly as to the charges involved. When writing only one side of question sheet must be used; diagrams and drawings must invariably be on a separate sheet. Name and address must always be given in all letters. No attention paid to letters not observing above rules.

"THE OPERATOR"

This week I am going to have a heart-to-heart talk with the prime mover of the performance—the operator. As there are operators and near-operators, I wish to be understood as speaking of the operator as a class, that there are many operators to which it would be unfair to apply my remarks. Some good operators, if placed under conditions different from those where they are now giving entire satisfaction, would be quite at sea, for the time being, because their general knowledge of the different types of projecting machines is imperfect.

Conservatism, and an objection to learn, I have found to be prevalent among a number of operators. Why? Just because he has been running one type of machine for years, and thinks that is the only machine on the market.

But the operator, especially the "old and experienced" operator—should bring himself to realize that the mere running of the show can be done by any one after two or three lessons of an hour each, in threading up and handling the arc lamp, and framing the picture.

First-class operating is not to be obtained in this manner, however. **Experience is necessary**, and if the operator desires to keep up to date, he must always be learning, because this is the age of progress, and new principles are always arriving, which are altering the present methods to a considerable extent. When all is smooth, any one can turn the handle and with a little instruction thread up, and manage the light. But wait until the film breaks, or jumps off the sprocket, or the take-up does not work, or a screw gets loose in some part of the machine, or if something goes wrong on the electrical end during the show; then the man with the knowledge and experience comes out in his true colors, and is easily worth his money. Please note that I said "knowledge and experience," for, without both no operator is in the front rank. It is sometimes necessary to keep the show going at all costs; how many operators could do so? This is where the man who, to his **experience, adds his knowledge** of all the general principles governing his work, will, probably, never get into trouble at all; or, should such an occasion arise, will keep the show "going" with less loss of time than will the operator who has taken a correspondence school course in crank turning.

In using the word "operator," I do not mean the man-of-all-work, who cleans up the place in the morning or puts up the posters, or does odd jobs until he must hurry into the coop to give a show; but the man whose occupation is operating and who devotes himself to it. Now we will see where there is room for improvement in the operator. First—he must have the knack of doing the right thing when an emergency arises. He must be a man of decision, and be able to think quick. Second—he must know the main principles of his projecting machine: optical, electrical and mechanical laws pertaining to it. Third—he must know something about the manufacture of the machine he uses, and be able to handle and use tools to some extent. Fourth—he must be a conscientious worker, and have a determination to keep everything in first-class order.

In the first qualification many operators fail, although practice and experience help to improve him, a nervous or excitable nature militates much against success. So we may say that a good operator is born, not made.

The second qualification requires him to be mechanically or scientifically inclined. He should have spent some time in a machine or electrical shop, or dealt with optical and electrical matters. He should also follow up his knowledge by taking an interest in all new electrical devices, lenses, projectors, etc., etc.

The third qualification is natural to some men, and quite impossible to teach to others, the man who does not take an interest in tools and their uses will generally make but a second-rate operator.

The fourth qualification is just the character any one must have in order to succeed in any line.

Taking into consideration the amount of practical knowledge an operator must have in order to be proficient, he should be **well paid**, paid as a **first-class mechanic.** It is a calling which requires knowledge in several branches of science. He must have a working knowledge of electricity and optics, and also be somewhat of a mechanic to be able to keep his machine in A-1 condition.

I had a case brought to my attention the other day where an operator proved he was onto his job. During the show the star wheel broke, due to a flaw in it, and not having an extra one, what did he do—tell the manager to close up? Not so you could notice it. He got out his blow torch, solder and paste, and brazed that star wheel together, and his show (inside of a half hour) was going on as though nothing had happened to it.

Transformer Troubles.—S. J. G., Dundee, Mich., writes: Am using a Fort Wayne 133-cycle compensare. The local lighting company are installing a 60-cycle generator; can I use my 133-cycle compensare on 60-cycle current?

Ans.—No., you cannot use your 133-cycle compensare on a 60-cycle current, but you can use a 60-cycle compensare on a 133-cycle current, for the following reasons:

Generally speaking, the lower the frequency the larger must the compensare be in order to deliver a given output without overheating. A compensare designed for a given output and frequency can, therefore, be operated on a higher frequency at the same output with somewhat reduced heating; but if used on a lower frequency, it will run somewhat hotter and the efficiency will be slightly lower. Modern compensaress, however, usually have a sufficient capacity to run at full output on half frequency without injury.

Sol Kutner, New York, writes in to ask me to decide a bet.

A claims that you must have 220 volts to hook up an arc lamp.

B says you only need 110 volts, as the lamp only takes 45 volts, the rest is consumed in the rheostat.

Answer: You are right, B. An arc lamp only requires 45 volts at the arc, any voltage in excess of that must be consumed in a rheostat. For instance, you are running on 110 volts; the arc requires 45 volts; you must insert a rheostat which will give you a drop in voltage at 65 volts.

If you run off 220 volts you will have to use a rheostat which will give you a voltage drop of 175 volts.

I would not care to be near the arc lamp that A would connect 220 volts to, because he is going to have some fireworks when he does.

Movement of Moving Picture Machines Indeed

As a sample of the business he is doing in all makes of moving picture machines, J. H. Hallberg, the "Economizer Man," reports among his sales for the past week the following: Keith's Theater, Boston, one Motiograph; Y. M. C. A., Nyack, N. Y., one Motiograph; A. Seamon, Bridgeport, Conn., one Motiograph; W. Edward Lamb, Taunton, Mass., one No. 6 Powers; A. E. Wells, Cortland, N. Y., one No. 5 Powers; C. T. Telford, Delhi, N. Y., L Model B Edison.

Motiograph Motion Picture Machines in Demand

Mr J. H. Hallberg, "The Economizer Man," reports a number of recent sales of the No. 1A Motiograph, and as an evidence of the entire satisfaction they are giving submits a copy of the following letter:

J. H. Hallberg, Redding, Cal., Jan. 19, 1911.

Dear Sir: I received the Motiograph some time ago and am now putting on a beautiful picture with same and would have no other. I am running about 100 day stuff with hardly a jump with the worst of it.

Yours sincerely, J. N. HIGHT, Manager,
Majestic Theater.

Vaudeville Music

VARIETIES IN MOVING PICTURE THEATRES

BY FRA.

Illustrated Songs

FAMOUS PUBLISHERS OF POPULAR MUSIC

It would not need a caption under the photo of Maurice Shapiro to distinguish the features of one who has gained a world-wide popularity in the music publishing business. All lovers of good popular music are familiar with his publications, many of which have reached an enormous sale, and to have the Shapiro house take up the popularizing of any song means much to the composer.

Maurice Shapiro

We happened in for an interview recently and found their offices about as busy as any along this famous music district. The following songs recently published are "going some," and attaining popularity: "Don't Wake Me Up, I Am Dreaming," "That's Going Some For You," "All That I Ask of You Is Love," "Pollywogg Wiggle," and "You Needn't Go to College If You've Been to College Inn."

WARNING TO VAUDEVILLE FOLK—BEWARE OF RUSSIA

A most important notice has been sent out by our Consul in St. Petersburg, and he but voices the general opinion held by the other Consuls. The Consul is very clear and emphatic in what he says "that no contract for St. Petersburg shall be accepted unless the money is paid in advance." I know St. Petersburg and sundry other Russian cities and from some little knowledge there, I beg my vaudeville friends to heed this warning. There are honest managers (a few) and there are not (lots). As to redress, listen to this: "to enforce a contract . . . is apt to require a great deal of time and expense . . ." consequently you are in danger "of losing not only the contract, but sometimes what has been earned and (you) may even be thrown into jail, or conducted to the frontier." Once you get into a dispute the scoundrels can easily beat you. A row goes to the courts and then delay, delay, delay. The rascals know our folk cannot afford this, and even if they could, there's a thousand ways to rob still.

Remember, jail in Russia is a section of the infernal regions on earth, and that the frontier there is a grim reality very different from "counting the ties" here. Fra is an old-time wanderer who has been in some tight corners in foreign lands, and so it is battle-scarred experience that implores vaudeville comrades to heed the kindly and thoughtful warning of Mr. Conner.

The *Player* gives the full text, if you haven't seen it, hasten to read it, and do not let any one, or anything, persuade you to neglect the Consul's warning. He is one of ourselves, and by his knowledge of both lands is able to speak with authority.

THE THEATER AND EDUCATION

In another column of this paper, in last week's issue, the reform of the "reformers" was urged, as the first step. That the stage is a factor in education is so patent, no argument is needed, it is also beyond dispute that it is a favorite object of attack—full oft by those least fitted to judge. When Sir Henry Irving, and he certainly did know whereof he spake, lectured in Edinburgh, he said: "Depend upon it, the theater as a whole, is never below the average moral sense of the time." This puts the matter squarely on the theatergoers' shoulders; managers, as a matter of pure business have to fill the demands of their patrons. Reform the patrons, educate their tastes and the whole character of the theatrical presentation will naturally follow.

With such opinions the Drama League of America has been founded. Every one is concerned in the general uplift of life. Though the work is surrounded with great difficulties yet as proposed, once the influence of the women of the country is set to work, through clubs and the like, and the encouragement of good plays and abhorrence of evil is practically shown, it is possible good may come. I have a profound belief in the power of the mothers, wives, and daughters, and think the reform of the theater attendants is what is primarily needed. Their education, broad and sane; for maybe the theater is ahead of the age.

NOTES AND NOTIONS

An Albany newspaper rises to remark that Lew Fields finds Albany the best place to try out his plays. Albany? Think of it. The "yellow" dog is the only variety known heretofore.

An interesting experiment began this week at the Bijou Theater, Perth Amboy. Moving pictures, illustrated songs and a stock play with a company of nine. Wonder how this will go!

Still moving pictures and vaudeville march on. Now the Globe Amusement Company is arranging to have a string of theaters in the classic Massachusetts and surrounding states where pictures and "vaudy" reign.

Ontario is talking censorship of pictures. Any one who knows the provinces will realize that in certain corners "blue" is the prevailing color, whilst just over the border in P. Q. things are very different, save in Montreal, where in a patch north of St. Antoine and covering Sherbrooke that deems it "fashionable' 'to ignore the crowded "Royal" on Craig; that is the folk who wish to eliminate pictures and vaudeville and preserve "Sappho." Some years ago I was on the frontier between two countries in Europe. I stood in a severe, solemn, "unco' guid" room, where the tables and chairs looked prim and righteous. My baggage passed, through a door I went, and lo! pictures, rugs, wickedly untidy chairs. Between the two an open arch, behind the bar. I went up for "une biere" and through the arch popped a sad-faced gentleman with sundry glasses not quite emptied of "bier." He put all the dregs in a glass, put "a top" on it to make it look fresh. I didn't drink it. I simply thought, and I'm thinking still.

VAUDEVILLE

FOURTEENTH STREET THEATER

Carl Cook. Black-face comedian. Besides patter and jokes, he gave impersonations of Bert Williams, with his odd Florida dialect, and Earnest Hogan with the odder Kentucky. A well-dressed man, who knew his work and *did* it; got an encore, and deserved it.

The Ten Cantelleys. Miniature musical comedy. All young folks, in singing and dancing. The seven young girls had three changes, Highland kilts, old gold and lavender and olive brown velvet. Two young men and girl, eccentric dancing. Clean, crisp and chic. Curtain.

Reilly and Wilson. Man and woman. Patter and jokes. One of the sort where the woman is the butt. Applauded.

Cahill Gillon Company. Comedy sketch, "The Broiler." Full stage. Two gay young men. One is entrusted with rooms of an absent father; also a girl ward. The fun centers upon the ward, turning up in his rooms suddenly, from a convent. She takes the "Guardian" for the father, he thinks she's a "Broiler." To straighten things out the guardian tries to explain Mrs. Grundy, and at last to get a minister to marry them out of hand, which he does en dishabille. The "Guardian" filled the bill, and the girl was a charming ingenue. From A to Z the house was in roars of laughter.

Rodgers, Hopper & Co. In a one-act dramatic playlet, "The Escape." Cast: John Carleton, the District Attorney, Mr. Francis Rodgers; Charles Handford, alias Jim Gregg, an escaped convict, Mr. John Hopper; Mrs. John Carleton, wife of the Attorney, Miss Beatrice Graham.

Les Monforts. Sensational and Comedy Triple Bar Artists.

Jack Driscoll. Illustrated balladist.

Three reels of first-run Independent moving pictures. At three o'clock, in the blinding snow storm, on Monday, there were only ten box seats vacant in the whole house; nothing more need be said about how the audiences like the performances.

KEITH AND PROCTOR'S UNION SQUARE THEATER

The Two Mandys. A man and a woman in a heavy weight turn. The pair are neatly garbed in black, and do all their work well. Not a hitch, not a flaw. The fake boxing match got the laughs.

Goforth and Doyle. A woman in white silk, who sings in a strenuous voice. The man, black, is to take care of her mad sister, whom she impersonates. The crazy woman gives strange orders and raises faint laughter.

Rose de Fay. Singing. This lady has a fine, clear, cultured, soprano voice. Her selections were well chosen, and well rendered. The best thing on the bill, and deserved the applause given.

Ed. N. Hoyt and Company. Mephistopheles, Faust, Martha and Gretchen in a sublimated sketch, I presume from Faust. Lights and no lights, long declamations, and wondrous antics by Martha (her locomotion reminded me of a frog). The other two characters call for no remarks. The whole thing is "raw."

Songs and music go well. Lectures; I enjoy going over the old grounds, but I hate mixed slides. This is a constant wail; the lecturer speaks clearly and carefully what he has to say, but his work is marred by jumbled up slides.

UNIQUE THEATER, FOURTEENTH STREET

Louis Stretz is one of the old and best-known employees of this theater. He takes care of the stage, besides other matters. His sea experience, gained on sailing ships and steamers, stands him in good place. For the handling of people tactfully is his strong point, and globe-wide experience is invaluable here. Every one knows him for what he is, a capable, courteous, good fellow.

Martini and Fabrini. A satisfactory German singing and dancing act.

Musical Camerons. A man and woman; all right.

The Allens. A man and a woman in a laughable comedy sketch.

Laurie Ordway. The Suffragette. The feature of the bill. Three changes, English riding habit, as a suffragette, and in character for song, "I Want to Act." This actress, one of the successes in London, was a screaming success here. Roars of laughter and applause.

THE DEWEY

Halsten and Hood. Singing and dancing. **Allen.** Singing and talking. **The Mitchell Music Song Company.** Satisfactory. **Paul Hollis and Company.** A sketch that took.

THE CITY THEATER

Four Laggards. Good. **Healy and Adams. Lewis and West. Holmes and Long. Viola Duval.** Satisfactory. **Franklin, Ardell and Company.** Seemed to take.

Lucille Mulhall. Horsewoman; A-1.

HAMMERSTEIN'S

Well to the fore is Andrew Mack, the Irish singer and comedian, and the Ten Pianophiends. The bill included Frank Mayne and Company, Rita Gould, Haines and Vidocq, and the Barry Sisters.

MANHATTAN OPERA HOUSE

Maude Raymond, the attraction, also Charles Grapewin and Anna Chance; Marshall P. Wilder, the Four Floods and Maclyn Arbuckle and Company, in "The Welcher."

THE BRONX

Of course Valeska Suratt and her fifteen carried everything before them; then Odiva, of water fame; Schichtl's Manikins; Anna Chandler; the Primrose Four; Patsy Doyle and Simon Gardner and Company. A bill that draws the crowds.

FIFTH AVENUE

Christy Matthewson, "Chief" Meyers and May Tully in "Curves." A baseball skit gets the "big hand." Then there's Edward Abeles & Co. in "He Tried to Be Nice" (and succeeded), the Columbia Comedy Four, Seldonie Statue Beauties, the three Shelvey Boys, and others. The offerings are excellent.

BROOKLYN

FULTON

The box office shows the result of vaudeville and so the management is using every endeavor to keep the bill in the A-1 rank. Ross & Fenton, comedians, and great Brooklyn favorites, are the headliners with a new sketch, "Just Like a Woman;" Albini, illusionist; Sophia Tucker, the coon shouter, well known here; Eddie Foley and his singing; Walter C. Percival & Co. in the farce-comedy "King for a Day;" Baxter & Laconda, ecc entricdancers; Kaiser's Terriers, and others. Pretty sound proof there's something doing.

THE GRAND

That the monster vaudeville bill is a success in Brooklyn was seen by the jammed houses all last week. Amongst the rest were the old favorites: Genaro & Bailey; Consul No. 2, the Man Monkey; James Kiernan & Co. in the sketch "The Royal Cook;" Belle Wheeler, the Hamptons; Shaw & Lyttle and Gannon & Hughes. A good and varied bill.

GREENPOINT

Here, as ever, there's a rattling good bill, as a few selections will show. The main attraction, Gertrude Hoffman, in her new revue, forty strong and running fifty minutes; a troupe of Cingalese must not be forgotten; Mr. & Mrs. Erwin Connelly, new to the East, but famous West, in "Sweethearts," a miniature act by the well-known Sir W. S. Gilbert, of "Pinafore" renown. "It Happened on Monday," by the funny Barry & Wolford, and Wormwood's Animals. A bill pretty hard to beat.

The employees of this theatre will hold their annual ball on April 19th.

Sometimes it seems as if nothing could arouse an audience from that wet blankety feeling that effectually squelches all enthusiasm. As the show, or the day, goes on, generally things improve and the performers get a fair "show." Not always, however. Last week this fit lasted for days and was not confined to one theater. In some places "canning" was in full blast, and so far as I am concerned, I prayerfully trust some of the turns have not only been canned but hermetically sealed. The "canning" did not go far enough. Singers! Quarter tones flat in fortissimo passages! Senseless, pointless patter, flagrant ignorance of the elements of vaudeville requirements. These things are not due to weather or weariness, but to an incursion of conceited incompetents that wouldn't go in a rathskeller. Who turns these things loose upon innocent, unoffending, amusement-seeking audiences?

Rumor says the standee question is to be compromised. Most civic cruxes, in our city, can be settled "in the usual way," but that's where the managers are standing "pat."

It seems girls under 21 cannot work after 10 p. m. except in household drudgery; in such dilettante occupation they can work—for nothing—all night. I thought girls were of age when 18. What does that imply and how about it?

The "claque" bunco game is becoming too evident in vaudeville houses. Things look as if we were to be insulted by MM. les Claquers à la Paris, which heaven forbid!

Stories on the street, some extra lurid and sensational, announce a tremendous internal row in a well-known theatrical combination.

All sorts of affirmations, denials, and the usual battledore and shuttlecock on Park Row about the New Theater. Why not ask Blanche Bates? She'd soon straighten this matter out. The whole trouble is due to recognizing art as art, even when not "my" art! Voila tout!

OUT OF TOWN

Keith's, in Boston, besides the pictures, had a bill that went. Hart's Dancers, good; Billie Burke's Wild West, a hold-over; Pianophiend Minstrels, all right; Woods & Woods, Trio, on the wire and the funny folks; "Chief" Meyers and May Tully.

Keith's, in Philadelphia, had a few things to awaken the sleepers, ending up with Merril & Co., whose bicycle turn was hailed with roars of laughter. The Three Vagrants, novelty musical turn; Valerie Bergere & Co.; the comedy "Billie First Love," and, of course, the pictures.

At the Palace, in the same city, pictures and a good bill in which these figured: Housely & Nicholas, in their musical turn, which was a hit; the Leggerts, hand balancing and ring, good; Perry & Elliott, singing and talking, ot over; and the feature, Power's elephant, "Rosie," a clean success.

At the Colonial, Rochester, N. Y., pictures and a satisfactory bill which included Wolfheim's Statues, a go; Six Gypsy Wanderers, A-1; Frank Routledge & Co. got the claps, and Amy Francis, who made good.

I hear Pantage's in Seattle, Wash., is presenting a ripping bill and good pictures.

The Yonge Street Theater, in Toronto, Canada, an old camping ground, with pictures and vaudeville, is getting the crowds, all right.

SONGS

In view of what I have said in these columns about songs, I cannot but feel glad to know that amongst the changes in moving picture houses there is a notable one: Mrs. Mina V. Hammer, in the Isis Theater, at Minneapolis, calls it "an attraction" to sing classical selections. More—they go. Classical will horrify some; not classical, but clean, is what I plead for. In one sense they are the same; the best can never be dirty; filth in the gutter, purity on the hilltop. The point is, Minneapolis welcomes as an "attraction" clean songs.

Still another sure sign of this tendency: Victor Hollander, the man who wrote "The Cherries in My Neighbor's Garden," of which 'tis said over a million copies were sold; he who composed "Skawkelied" (who doesn't know the "Swing Song"?), is to write exclusively for Jos. W. Stern & Co. Pure music is on the ascendant. This firm is following out its unchanging policy, and I hope ere long to see songs on my desk of the class and brilliancy expected from the composer of the Big Revue now on the "hit" at the Metropol Theater, Berlin.

Victor Kremer has got back from that little trip. I hope he made good out of that variegated catalogue he sent me not so long ago; rumor says he did—I don't douht it.

Al. Plantadosi's new character song, "You're Going to Wish You Had Me Back," will be introduced by Edwards, Van & Tierney.

One of the sweetest songs issued of late, and one that has my complete commendation, is "Will the Roses Bloom in Heaven," published by Chas. H. Harris, New York. I heard it at the Hippodrome, 1740 Fulton St., Brooklyn, where it was sympathetically rendered by Carl Stumpf.

HARRY VON TILZER MUSIC PUB. CO.,
125 W. 43d St., New York City

I'm An Honorary Member of the Patsy Club. Andrew B. Sterling and Harry Von Tilzer. There is nothing very striking about the verse music, the chorus being altogether better. There is a suggestion of a very well-known dance toward the end. The words slide along and are a Jeremiad of marital woes.

It's Got To Be Some One I Love. Wm. Dillon and Alfred J. Doyle. The music has a quaintness of its own, and probably in some quarters will be popular. The words are doubtful, and entirely dependent upon who sings it, and how it is sung.

All Aboard for Blanket Bay. Andrew B. Sterling and Harry Von Tilzer. This is altogether excellent. The music is catchy, and as it ought to be of the lullaby class. The words are good and rhythmical, and thoroughly apropos.

When Mariola Does the Cubanola. Will Dillon and Harry Von Tilzer. No comment is necessary, and I don't ever wish to hear it. So far as the music is concerned, it is worthy of a better companion.

J. H. AUFDERHEIDE
Lemcke Building, Indianapolis, Ind.

I'll Pledge My Heart to You. May Aufderheide. A tuneful composition of merit, and in thorough keeping with the words. The lyric reveals the woman, and is good. I don't quite like that abbreviation of bungalow. The fair lady on the cover appears to be meditating upon the song.

A Totally Different Rag. Earle C. Jones and May Aufderheide. The music is most emphatically the name of the song. As to the lyric, I am hopelessly at sea. "Feet" and metre are beyond my ken. The cover is a dainty piece of work but is it in keeping.

INSTRUMENTAL

J. H. AUFDERHEIDE
Lemcke Building, Indianapolis, Ind.

Vanity. Rag Two-Step. Paul Pratt. Good. Just the sort the dainty lady on the back would enjoy.

Dusty Rag. May Aufderheide. A right jolly piece of composition, very much in keeping with the emphatic gentleman who decorates the back. People who hear this will not wish to sit on their chairs.

The Richmond Rag. May Aufderheide. Some things are said to be an acquired taste, many of them very good when you get accustomed to them. That's the way I feel about this composition. A good, plain, sensible cover.

Colonial Glide. Paul Pratt. Nothing very striking. In parts the composer seems as though he had been thinking of a well-known opera; the accentuation being changed. The cover is in keeping with the composition.

Walhalla. Paul Pratt. It's not the sort of music that I have been accustomed to associate with Walhalla, but it is not without merit. It's a "craze" all right. The cover is artistic, and I suppose suggests the Twentieth Century Walhalla.

I should deem myself remiss if I were not to call attention to the beautiful "dress" and general high-class tone of all the productions that I have seen published by this firm.

LEVI CO. SONG SLIDE RELEASES

"After that I Want a Little More." Words by Al Bryan, music by Ford Fisher, published by Shapiro. A clever little novelty song with a pretty melody already being used with tremendous success by several headliners. The slides are well done, the models exceptionally goodlooking and the scenery beautiful.

"If Life's Best Gift Were Mine to Choose, My Choice Would Still Be You." Words and music by Robert E. Roden, published by Shapiro. A beautiful high-class ballad that will probably become the biggest seller of the year. The song is well illustrated and the set is one of the best ever made by the Levi Co.

In writing to Advertisers please mention

THE MOVING PICTURE NEWS

THE WORLD'S GREATEST THEATRE CHAIR

Sanitary, Space-saving, Life-Saving, Money-Saving. To Use This Chair Is to Make Your Business Grow.

Write Today for Circular W.

HARDESTY MFG. CO.
Canal Dover, Ohio.

"REX" LITHOGRAPH POSTER

The above is a reproduction of the handsome lithograph which the Rex Motion Picture Manufacturing Company intend giving with their future releases. A copyright has been applied for on this idea, and it is a step toward advancement that will show greatly in favor of this new concern, who evidently are starting off in the right path.

INDEPENDENT FILMS

The following films have been released week of February 6th, by the Empire Film Exchange, 150 East Fourteenth Street, New York.

		Feet
Feb.	6—At the Duke's Command (Imp.)	997
Feb.	6—Foiling the Camorra (Yankee)	950
Feb.	6—A Pittsburg Millionaire (Amer.)	1000
Feb.	6—Doctor Against His Will (Eclair)	984
Feb.	7—Half Breed's Plan (Bison)	985
Feb.	7—A Trip Through Africa (Powers)	484
Feb.	7—Ferdie's New Shoes (Powers)	516
Feb.	7—The Westerner and the Earl (Than.)	980
Feb.	8—Savoy Cavalry (Ambrosio)	500
Feb.	8—Tweedledum as a Detective (Amb.)	500
Feb.	8—Kelly, U. S. A. (Atlas)	950
Feb.	8—At Double Trouble Ranch (Champ.)	985
Feb.	8—The Transgressor (Nestor)	990
Feb.	8—School Marm's Courage (Reliance)	978
Feb.	9—Too Much Aunt (American)	500
Feb.	9—On the Installment Plan (Amer.)	500
Feb.	9—The Mirror (Imp.)	500
Feb.	9—When the Cat's Away (Imp.)	500
Feb.	9—John Milton (Itala)	1000
Feb.	10—The Salted Mine (Bison)	1000
Feb.	10—The Orphan's Friend (Lux)	500
Feb.	10—That Horse Did Run (Lux)	500
Feb.	10—Put Out (Solax)	1000
Feb.	10—The Norwood Necklace (Than.)	1000
Feb.	10—Was She Justified (Yankee)	995
Feb.	11—Found Again (Gt. Nor.)	990
Feb.	11—Foolshead at the Cinematograph (Itala)	950
Feb.	11—A Trip Through Mexico (Powers)	990
Feb.	11—The Avenger (Reliance)	1000

SALES COMPANY

The following films have been released week of February 13th, by Motion Picture Distributing & Sales Co.

		Feet
Feb.	13—Darkest Hour (Imp)	
Feb.	16—The Convert (Imp)	
Feb.	13—A Quiet Evening at Home (Amer.)	982
Feb.	13—In the Land of Cactus (Amer.)	995
Feb.	13—Condemned to Death (Yankee)	
Feb.	17—Her Birthday Surprise (Yankee)	
Feb.	14—A Deputy's Honor (Bison)	
Feb.	17—A Warrior's Squaw (Bison)	
Feb.	14—For Her Sake (Than.)	
Feb.	17—Checkmated (Than.)	
Feb.	14—An Unforeseen Complication (Powers)	
Feb.	15—Three Men (Reliance)	
Feb.	18—Souls Courageous (Reliance)	
Feb.	16—Fatal Charm (Itala)	
Feb.	18—Who Will Eat the Turkey (Itala)	
Feb.	13—Mr. Faddleaway Is On Strike (Eclair)	
Feb.	13—The Elixir of Bravery (Eclair)	
Feb.	15—The Demon (Ambrosio)	
Feb.	15—Coals of Fire (Atlas)	
Feb.	15—The Light Beyond (Nestor)	
Feb.	15—Her Three Proposals (Champion)	
Feb.	17—Broncho Bill, the Brave Cowboy (Lux)	
Feb.	17—Matilda Lovestruck (Lux)	
Feb.	17—Corinne in Dollyland (Solax)	
Feb.	18—False Alarm (Gt. Nor.)	
Feb.	18—Muschik (Gt. Nor.)	

Data from Manufacturers' List of Releases

MEMBERS OF SALES CO.

AMBROSIO
(By N. Y. M. P. Co.)

	Feet
Dec. 21—Little Peter's Christmas Dinner....	
Dec. 28—Drama of the Engine Driver and Grandfather's Pipe	
Jan. 4—The Wall Partition.....	500
Jan. 4—Trials of Tweedledum as a Policeman	500
Jan. 18—Blue Domino's Disguise and Tailor's Queer Ad	
Jan. 25—A Wife Calvary and Tweedledum Cash	
Feb. 1—Return from Seaside Bathing.....	
Feb. 1—Tweedledum Tries Winter Sports...	
Feb. 8—Tweedledum as a Detective.....	

AMERICAN.

Jan. 12—The Borrowed Flat.....	420
Jan. 16—The Battered Bridegrooms.....	525
Jan. 16—A Dental Disaster.....	450
Jan. 19—The Bonanza King.....	990
Jan. 11—How Tweedledum Pays His Bills...	500
Jan. 11—Clouds and Ice-Fields.....	500
Jan. 23—When a Man's Single.....1000	
Jan. 26—Bertie's Bandit 1000	
Jan. 30—The Genius (Com.-Dr.).....	965
Feb. 2—The Mission in the Desert (Dr.)...	985
Feb. 6—A Pittsburg Millionaire (Dr.)....	985
Feb. 9—On the Installment Plan (Com.)...	560
Feb. 9—Too Much Aunt (Com.).....	430
Feb. 13—Quiet Evening at Home (Com.)...	985
Feb. 16—In the Land of Cactus (Dr.).....980	

ATLAS FILM CO.

Nov. 30—Saved by a Vision (Dr.).....	
Dec. 7—Nature's Nobleman (Dr.).....	
Dec. 14—Brothers (Dec.)	
Dec. 21—The Arm of the Law (Dr.).....	
Dec. 28—The Outcast's Salvation (Dr.)....	
Jan. 4—A Straw Ride (Dr.).....	
Jan. 11—A Letter to the Stork (Dr.).....	
Jan. 18—A City Wolf (Dr.).....	
Jan. 25—Irish Hearts	
Feb. 1—The Surgeon and the Girl.....	
Feb. 1—His Great Sacrifice (Dr.).....	
Feb. 8—Kelly, U. S. A. (Dr.).....	
Feb. 15—Coals of Fire.....	

CAPITOL FILM CO.

Sept. 10—The Messenger Boy's Sweetheart.	
Sept. 17—Round Trip $5.98.....	
Sept. 24—Bill Mason's Ride.....	700
Oct. 8—All's Fair in Love and War.....	
Oct. 15—A Shot in the Night.....	
Oct. 22—The Locket (Dr.).....	

CHAMPION.

Dec. 7—Hearts of the West (Dr.).....	950
Dec. 14—The Sheriff and the Detective (Dr.)	950
Dec. 21—His Mother (Dr.).....	950
Dec. 28—The Golden Gates (Dr.).....	950
Jan. 4—Days of the Early West (Dr.).....	950
Jan. 11—Bill's Widow (Dr.).....	950
Jan. 18—The Will of a Western Maid (Dr.).	
Jan. 18—Why He Went West (Dr.).....	950
Feb. 1—Judged by Higher Power (Dr.)....	
Feb. 8—At Double Trouble Ranch (Dr.)...	950
Feb. 15—Her Three Proposals (Com.).....	950
Feb. 22—The Old Man and Jim (Dr.).....	950

CINES.
Eclair.

Oct. 21—The Last of the Savelli Dr.).....	800
Oct. 28—Tontolini in Love (Com.).....	480
Oct. 28—The Pretty Dairy Maid (Dr.).....	480
Nov. 4—A Wooden Sword (Dr.).....	800

COLUMBIA

Oct. 29—In the Web (Dr.).....1000	
Nov. 12—The Heroine of 101 Ranch (Dr.)....	
Nov. 19—Oklahoma Bill (Dr.).....1000	
Nov. 26—Stage Coach Tom (Dr.).....1000	
Dec. 3—The Cattlemen's Feud (Dr.).....	
Dec. 31—Trapped (Dr.).....	
Jan. 7—Queen of the Prairies (Dr.).....	

ECLAIR

Dec. 26—The Lock-Keeper (Dr.).....	537
Dec. 26—The Fear of Fire (Com.).....	390
Jan. 2—The Great Medal Competition (Com.)	485
Jan. 2—A Well Matched Marriage (Com.)..	480
Jan. 9—Mother's Portrait (Dr.).....	930
Jan. 16—The Jealousy of Sosthenes Ramulot (Com.)	478
Jan. 16—My Wife's Hat (Com.).....	482
Jan. 30—The European Lunch.....	
Jan. 30—The Elusive Robber.....	
Feb. 6—Doctor Against His Will (Dr.).....	984
Feb. 13—Mr. Faddleaway is on Strike (Com.).	522
Feb. 13—The Elixir of Bravery.....	424
Feb. 20—The Heart of a Warrior (Dr.).....	683
Feb. 20—Hospital for Small Animals (Spec.).	286
Feb. 27—Punch	595
Feb. 27—Beware of the Bomb (Com.).....	370
Mar. 6—King Phillip the Fair and the Templars	975

GREAT NORTHERN.

	Feet
Dec. 3—The Ohami Troupe of Acrobats (Sc.)	
Dec. 10—The Poacher (Dr.)	
Dec. 17—A Christmas Letter (Dr.).....	
Dec. 17—Dickey's Courtship (Com.).....	
Dec. 24—Necklace of the Dead (Dr.).....	
Dec. 31—The Scarecrow (Dr.).....	
Dec. 31—Bear Hunting (Sc.).....	
Jan. 7—The Red Light (Dr.).....	
Jan. 14—A Homeless Boy (Dr.).....	
Jan. 21—The Trunk Mystery.....	
Jan. 28—Triumph of Intelligence.....	391
Jan. 28—Mr. Muggins Has His Sewing Done (Com.)	
Feb. 4—The Criminal Chief's Capture.....	
Feb. 11—Found Again (Dr.).....	

IMP.
Independent Moving Picture Co. of America.

Dec. 12—A Clever Ruse.....	500
Dec. 15—The Poor Student (Dr.).....1000	
Dec. 19—The Crippled Teddy Bear.....	
Dec. 22—Little Nell's Tobacco (Dr.).....	
Dec. 26—The Unexpected Honeymoon (Dr.).	995
Dec. 29—Unreasonable Jealousy (Dr.).....	990
Jan. 2—The Wise Druggist (Dr.).....	995
Jan. 5—Reunited (Dr.).....	995
Jan. 9—Their First Misunderstanding (Dr.)	998
Jan. 12—The Empty Shell (Dr.).....	995
Jan. 16—Melody	995
Jan. 19—His First Patient (Dr.).....	500
Jan. 19—The Rev. Goodleigh's Courtship (Dr.)	500
Jan. 30—Maid or Man.....	
Feb. 2—The Mix-up	
Feb. 2—An Imaginary Elopement.....	
Feb. 6—At the Duke's Command (Dr.)....1000	
Feb. 9—The Mirror (Com.).....	500
Feb. 9—When the Cat's Away (Com.)....	500
Feb. 13—Her Darkest Hour (Dr.).....1000	
Feb. 16—The Convert (Dr.).....1000	

ITALA

Dec. 8—The Soldier of the Cross.....	890
Dec. 10—Foolshead Knows How to Take His Precautions	588
Dec. 10—The Good Samaritan	408
Dec. 15—The False Accusation.....	774
Dec. 17—The Mother's Shadow.....	456
Dec. 17—Thieves as Quick-Change Artists.....594	
Dec. 22—Who Was the Culprit? (Com.)....	
Dec. 24—Greediness Spoiled Foolshead's Christmas (Com.)	
Dec. 29—The Rustic	
Dec. 31—Norwegian Water Falls.....	500
Dec. 31—A Jealous Wife's New Year Day..	500
Jan. 5—Antonio Toscarino	900
Jan. 7—Foolshead as Inspector of Hygiene..	900
Jan. 12—Joanna of Braganza.....	900
Jan. 14—The Recall	900
Jan. 19—A Sad Fascination.....	
Jan. 21—Visit of a Friend.....	
Jan. 26—The Revenging Picture.....	
Jan. 28—My Son Is Guilty.....	
Feb. 2—The Village Coachman.....	
Feb. 4—The Feast of Foolshead.....	

LUX.
By Prieur.

Dec. 16—How He Won Her (Com.).....	344
Dec. 16—Her Favorite Tune (Dr.).....	550
Dec. 23—Bill Plays Bowls (Com.).....	423
Dec. 23—Rosalie's Dowry (Com.).....	492
Dec. 30—Aunt Julia's Portrait (Com.).....	547
Dec. 30—Tim Writes a Poem (Com.).....	375
Jan. 6—How They Tricked Father (Com.)..	498
Jan. 6—The Rival Engine Drivers (Dr.)...	367
Jan. 13—Bill as a Jockey (Com.).....	465
Jan. 13—That Is My Name (Com.).....	438
Jan. 22—A Dilemna.....	
Jan. 22—Faithful Furniture	
Jan. 27—Willie Goes Cycling.....	
Jan. 27—Infamous Son	
Feb. 3—Back to the Old Homestead.....	
Feb. 10—The Orphan's Friend (Dr.).....	711
Feb. 10—That Horse Did Run (Com.).....	272
Feb. 17—Bronco Bill, the Brave Cowboy (Dr.)	639
Feb. 17—Matilda Lovestruck (Com.).....	321

NESTOR FILM CO.

Nov. 2—The Girl from the West (Dr.)....	
Nov. 9—The Woodsman (Dr.).....	960
Nov. 16—The Ranchman's Bride (Dr.).....	
Nov. 23—A Deal in Indians.....1000	
Nov. 30—Valley Folks	
Dec. 7—The Conquering Hero.....	
Dec. 14—The Pilgrim (Dr.).....	
Dec. 21—A Desperate Remedy (Com.).....	
Dec. 28—Elda of the Mountains (Dr.).....	
Jan. 4—At Cedar Ridge (Dr.).....	
Jan. 11—Sleepy Hollow (Dr.).....	950
Jan. 18—Their New Minister (Dr.).....	
Jan. 25—The Man in 23.....	
Jan. 25—New Minister	
Feb. 1—The Bridal Trail.....	
Feb. 8—The Transgressor	
Feb. 15—The Light Beyond.....	
Feb. 22—His Father's House (Dr.).....	

NEW YORK MOTION PICTURE CO.
("Bison")

	Feet
Dec. 23—The Pale Faced Princess.....	
Dec. 27—An Indian's Elopement.....	
Dec. 30—Taming Terror	
Jan. 3—In the Heart of the Sierras.....	900
Jan. 6—A Savage Girl's Devotion.....	900
Jan. 10—An Indian Trapper's Prize.....	900
Jan. 13—The Creek Claim.....	900
Jan. 17—Texas Ted's Defense.....	900
Jan. 20—The Redskin's Secret.....	950
Jan. 24—Red Man's Wrath.....	900
Jan. 27—Trials of Bud Brown.....	900
Jan. 30—A Tough Tenderfoot.....	
Feb. 3—A Squaw's Bravery.....	
Feb. 7—The Half Breed's Plan.....	
Feb. 9—John Milton (Dr.).....	
Feb. 10—The Salted Mine (Dr.).....	

POWERS' PICTURE PLAYS

Dec. 31—A Daugbter of Virginia (Dr.).....	
Jan. 3—The Pinkerton Man (Dr.).....	
Jan. 3—Beaux Not Wanted (Com.).....	
Jan. 7—A Woman Without a Heart (Dr.)...	
Jan. 17—A Montana Love Story (Com.).....	
Jan. 17—Lovers' Trials (Com.).....	
Jan. 21—A Noble Heart (Dr.).....	
Jan. 24—Wife's Love and Little Dorothy.. .	980
Jan. 28—Masquerader	960
Jan. 31—For My Pal.....	
Feb. 4—His First Case.....	
Feb. 4—The Cattle King of Arizona (Dr.)..	
Feb. 7—Freddie's New Shoes (Com.).....	
Feb. 11—A Trip Through Mexico (Sc.).....	
Feb. 14—An Unforseen Complication (Com.).	
Feb. 18—Under Southern Skies (Dr.).....	

RELIANCE

Jan. 18—A Country Girl.....	950
Jan. 21—The Vows	975
Jan. 25—For Remembrance	900
Jan. 28—The Last Laugh.....	975
Feb. 1—A Brass Button.....	
Feb. 4—The Command from Galilee.....	
Feb. 8—The School Ma'am's Courage (C.-D.)	
Feb. 11—The Little Avenger.....	
Feb. 15—Three Men (Dr.).....	

REVIER

Jan. 4—For Better Or Worse (Dr.).....	
Jan. 11—The Goosecreek Claim (Dr.).....	
Jan. 18—For the Child's Sake (Dr.).....	500
Jan. 18—You Try It (Com.).....	500

REX

Feb. 16—A Heroine of '76 (Dr.).....	910

SOLAX COMPANY

Jan. 6—The Nightcap (Com.).....	
Jan. 6—Salmon Fishing in Canada (Sc.)...	
Jan. 13—The Girl and the Burglar (Dr.)....	
Jan. 20—A Reporter's Romance (Dr.).....	
Jan. 27—His Best Friend (Dr.).....	
Feb. 3—Ring of Love.....	
Feb. 10—Mixed Pets (Com.).....	
Feb. 17—Corinne in Dollyland (Com.).....	

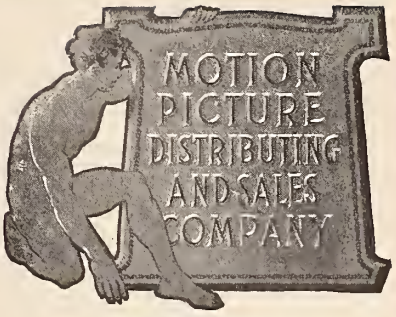
THANHOUSER COMPANY.

Dec. 23—The Childhood of Jack Harkaway (Dr.) 1000	
Dec. 27—The Vicar of Wakefield (Dr.).....1000	
Dec. 30—Hypnotized (Dr.).....1000	
Jan. 3—The Pasha's Daughter.....	
Jan. 6—Baseball and Bloomers.....	
Jan. 10—Everybody Saves Father (Com.)....	
Jan. 10—The Only Girl in Camp (Com.).....	
Jan. 13—The Vote that Counts (Dr.).....1000	
Jan. 24—When Love Was Blind.....	900
Jan. 27—Prompt Payment	
Jan. 27—Stealing a Ride.....	900
Jan. 31—Only in the Way.....	
Feb. 3—Adrift	
Feb. 7—Westerner and the Earl.....	
Feb. 10—The Norwood Necklace.....	
Feb. 14—For Her Sake (Dr.).....	
Feb. 17—Checkmate (Dr.).....	
Feb. 21—The Patriot Maid of '76 (Dr.).....	

YANKEE FILM COMPANY

Dec. 12—A Fight for Millions (Dr.).....	
Dec. 16—The Old Miner's Doll (Dr.).....	
Dec. 19—A Ward of Uncle Sam (Dr.).....	
Dec. 23—The Terror of the Plains (Com.)..	
Dec. 26—The Insane Heiress (Dr.).....	
Dec. 30—The Missing Bridegroom (Dr.).....	
Jan. 6—The Royal Wishbone (Dr.).....	
Jan. 2—Mrs. Danver's Divorce.....	
Jan. 9—An Erring Son's Awakening (Dr.).	
Jan. 16—The Folks Back Home (Dr.).....	
Jan. 20—Returned to the Fold (Dr.).....	
Jan. 30—Taxicab Mystery	
Feb. 3—Counting House Mystery.....	
Feb. 6—Foiling the Camorra (Dr.).....	
Feb. 10—Was She Justified (Dr.).....	
Feb. 13—Condemned to Death (Dr.).....	
Feb. 17—Her Birthday Surprise (Com.).....	

Tenacity



Josh Billings Once Said:

"Konsider the postage stamp. Its usefulness konsists in its ability to stick to one thing till it gets there."

Now, a stamp does not stick out of principle—it has none. But YOU have, and you must stick to what's going to butter your bread.

WE'RE TENACIOUS, we're battling for you, and TENACITY on your part means joint prosperity.

Today the exhibitor has the most logical reason in the world for sticking to our PROGRAM.

PROGRAM

MONDAY
American—Amer. Film Mfg. Co.
Eclair—Eclair Film Co.
Imp—Independent M. P. Co.
Yankee—Yankee Film Co.

TUESDAY
Bison—N. Y. Motion Picture Co.
Powers—The Powers Co.
Thanhouser—Thanhouser Co.

WEDNESDAY
Ambrosio—N. Y. Motion Picture Co.
Atlas—Atlas Film Co.
Champion—The Champion Film Co.
Nestor—David Horsley.
Reliance—Carlton M. P. Laboratories

THURSDAY
American—Amer. Film Mfg. Co.
Itala—N. Y. Motion Picture Co.
Imp—Independent M. P. Co.
Rex—Rex M. P. Mfg. Co.
1st release Feb. 16th.

FRIDAY
Bison—N. Y. Motion Picture Co.
Lux—R. Prieur
Thanhouser—Thanhouser Co.
Solax—Solax Company
Yankee—Yankee Film Co.

SATURDAY
Capital—Capital Film Co.
Gt. Northern—Gt. Northern Film Co.
Itala—N. Y. Motion Picture Co.
Powers—The Powers Co.
Reliance—Carlton M. P. Laboratories

List of BUYING EXCHANGES, Feb. 11th, 1911

All others offering these brands for rent can supply only dupes or worn-out subjects.

CANADA

Applegath, L. J., & Sons	145 Yonge St.	Toronto, Ont.
Canadian Film Exchange	Calgary	Alberta
Gaumont Co.	154 St. Catherine St.	Montreal, Que.
Great Western Film Co.	Winnipeg	Man.

ALABAMA

Dixie Film Co.	503 Chamber of Com. Bldg.	Birm'ham

CALIFORNIA

California Film Exchange	1065 Mission St.	San Francisco
Miles Bros.	790 Turk St.	San Francisco
Western Film Co.	514 S. Los Angeles St.	Los Angeles

COLORADO

Co-operative Ind. Film Co.	Barclay Block	Denver
W. H. Swanson Film Exch.	301 Railroad Bldg.	Denver

DISTRICT OF COLUMBIA

B. & W. Film Exchange	22 La Droit Bldg.	Washington
Paramount Film Exchange	428 9th St, N. W.	Washington

GEORGIA

Consolidated Film Exchange	Rhodes Bldg.	Atlanta, Ga.

ILLINOIS

Anti Trust Film Co.	79 So. Clark St.	Chicago
Globe Film Service	107 E. Madison St.	Chicago
H. & H. Film Service Co.	98 Jackson Blvd.	Chicago
Laemmle Film Service	196 Lake St.	Chicago
Standard Film Exchange	155 E. Washington St.	Chicago

INDIANA

Central Film Service Co.	119 N. Illinois St.	Indianapolis

KANSAS

Wichita Film & Supply Co.	122 N. Market St.	Wichita

LOUISIANA

Dixie Film Company	720 Maison Blanche Bldg.	New Orleans

MASSACHUSETTS

Boston Film Rental Co.	665 Washington St.	Boston
W. E. Green Film Exchange	228 Tremont St.	Boston

MARYLAND

B. & W. Film Exchange	412 East Baltimore St.	Baltimore
Consolidated Amusement Co.	28 W. Lexington St.	Baltimore

MINNESOTA

Laemmle Film Service	400 Sykes Block	Minneapolis

MICHIGAN

Michigan Film & Supply Co.	1106 Union Trust Bldg.	Detroit

MISSOURI

Bijou Film & Amusement Co.	1222 Grand Ave.	Kansas City
J. W. Morgan	1310 Walnut St.	Kansas City
Swanson-Crawford Film Co.	Century Bldg.	St. Louis

NEBRASKA

Laemmle Film Service	1517 Farnam St.	Omaha

NEW YORK STATE

Albany Film Exchange	418 Broadway	Albany
Victor Film Service	39 Church St.	Buffalo

NEW YORK CITY

Empire Film Exchange	150 East 14th St.	New York City
Great Eastern Film Exchange	21 East 14th St.	New York City
Hudson Film Company	138 East 14th St.	New York City
Peerless Film Exchange	94 Fifth Avenue	New York City
Wm. Steiner Film Exchange	110 Fourth Ave.	New York City

OHIO

Cincinnati Buckeye Film Co.	309 Arcade Bldg.	Dayton
Cincinnati Buckeye Film Co.	315 West 4th St.	Cincinnati
Toledo Film Service	319 Superior St.	Toledo
Victor Film Service	Prospect & Huron Sts.	Cleveland

OREGON

Independent West. F. Ex.	Swetland Bldg.	Portland

OKLAHOMA

United Motion Picture Co.	112 Main St.	Oklahoma City

PENNSYLVANIA

Eagle Film Exchange	143 N. 8th St.	Philadelphia
Independent Film Exchange	415 Ferry St.	Pittsburg
Philadelphia Projection Co.	44 North 9th St.	Philadelphia
Philadelphia Film Exchange	934 Arch St.	Philadelphia
Pittsburg Photoplay Co.	412 Ferry St.	Pittsburg
Swaab Film Service Co.	338 Spruce St.	Philadelphia

TEXAS

Texas Film Exchange	311 Elm St.	Dallas

UTAH

Co-operative Ind. Film Co.	320 Atlas Block	Salt Lake City

WASHINGTON

Pacific Film Exchange	Globe Bldg.	Seattle

WISCONSIN

Western Film Exchange	307 Enterprise Bldg.	Milwaukee

Motion Picture Distributing & Sales Co.

111 East 14th Street NEW YORK CITY

LICENSEES OF PATENTS CO.

BIOGRAPH.

	Feet
Dec. 22—The White Roses	588
Dec. 22—The Recreation of an Heiress	410
Dec. 26—Winning Back His Love (Dr.)	994
Dec. 29—His Wife's Sweethearts (Com.)	682
Dec. 29—After the Ball (Com.)	311
Jan. 2—The Two Paths	992
Jan. 5—When a Man Loves	998
Jan. 9—The Italian Barber (Com.)	993
Jan. 12—The Midnight Marauder (Dr.)	392
Jan. 12—Help Wanted (Com.)	605
Jan. 16—His Trust (Dr.)	996
Jan. 19—His Trust Fulfilled (Dr.)	999
Jan. 23—Fate's Turning (Dr.)	998
Jan. 26—The Poor Sick Men (Com.)	991
Jan. 30—A Wreath of Orange Blossoms (Dr.)	993
Feb. 2—Three Sisters (Dr.)	997
Feb. 6—Heart Beats of Long Ago (Dr.)	997
Feb. 9—Priscilla's Engagement Kiss (Com.)	997

EDISON

Dec. 23—A Christmas Carol	1000
Dec. 27—Eldora, the Fruit Girl (Dr.)	1000
Dec. 28—A Family of Vegetarians (Com.)	990
Dec. 30—The Romance of Hefty Burke (Dr.)	1000
Jan. 3—In the Days of Chivalry	1000
Jan. 4—Sleep, Gentle Sleep	990
Jan. 6—The Fire Department of New York City	400
Jan. 6—A Western Night	600
Jan. 10—The Test of Friendship (Dr.)	1000
Jan. 11—The Home of the Seal (Educational)	300
Jan. 11—The Gardener's Ladder (Com.)	700
Jan. 13—The Link that Held (Dr.)	960
Jan. 17—With Interest to Date (Com.-Dr.)	1000
Jan. 18—Uncle's Birthday Gift (Com.)	995
Jan. 20—Mike the Miser (Dr.)	990
Jan. 24—An Eventful Evening (Dr.)	1000
Jan. 25—The Lover and the Count (Com.)	995
Jan. 27—The Black Bordered Letter (Dr.)	1000
Feb. 1—Bumptious as Romeo (Com.)	975
Feb. 3—Selling Old Master (Dr.)	990
Feb. 7—The Doctor (Dr.)	1000
Feb. 8—Two Valentines (Com.)	1000
Feb. 10—His First Commission (Dr.)	990
Feb. 14—The Rajah (Dr.)	1000
Feb. 15—The Ransom of Red Chief (Com.)	975
Feb. 24—The Price of Victory	1000
Feb. 17—A Stage Romance	1000
Feb. 21—The Rival Sculptors	990
Feb. 22—Mr. Bumptious, Detective	990
Feb. 28—The Iron Master	1000

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Dec. 10—A Cowboy's Vindication	950
Dec. 13—A Tangled Masquerade (Com.)	1000
Dec. 17—The Tenderfoot Messenger (Dr.)	997
Dec. 20—Hank and Lank	265
Dec. 20—The Greater Call	730
Dec. 21—The Bad Man's Christmas Gift	975
Dec. 27—Girls Will Be Boys (Com.)	1000
Dec. 31—A Gambler of the West (Dr.)	1000
Jan. 3—The Redeemed Criminal	1000
Jan. 7—The Count and the Cowboys	1000
Jan. 10—The Sophmore's Romance (Dr.)	1000
Jan. 14—The Girl of the West (Dr.)	1000
Jan. 17—His Master's Son (Dr.)	1000
Jan. 21—The Border Ranger (Dr.)	985
Jan. 24—A Sin Unpardonable (Dr.)	998
Jan. 28—The Two Reformations (Dr.)	996
Jan. 31—The Jilted Joker (Com.)	640
Jan. 31—Hank and Lank (Com.)	366
Feb. 4—Carmenita, the Faithful (Dr.)	995
Feb. 7—A Woman's Voice (Com.)	566
Feb. 7—Ten Words for Twenty-five Cents (Com.)	425
Feb. 11—The Bad Man's Downfall (Dr.)	1000

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Dec. 13—The Phantom Rider	279
Dec. 13—Closed Gate	676
Dec. 17—Herod and the New Born King (Biblical)	965
Dec. 20—The Cinderella Girl (Dr.)	769
Dec. 20—The Kingdom of Flowers (Botanical)	220
Dec. 24—The Old Home (Dr.)	732
Dec. 24—Cain and Abel Biblical)	279
Dec. 27—The Adventuress (Dr.)	995
Dec. 31—The Doctor's Secretary (Dr.)	981
Jan. 3—The Artist's Pay Day	969
Jan. 7—The Woman Wins	945
Jan. 10—A Child's Plea (Dr.)	758
Jan. 10—The Hills of Corsica (Travelogue)	243
Jan. 14—A Simple Rustic Tale (Dr.)	958
Jan. 17—The Sealed Letter (Dr.)	837
Jan. 17—A Water Contest (Educational)	168
Jan. 21—The Kleptomaniac's Repentance (Dr.)	965
Jan. 24—Twilight of a Soldier's Life (Dr.)	945
Jan. 28—The Baby Fortune Hunters (Dr.)	682
Jan. 28—Gorges of the Bourne, France (Travelogue)	293
Jan. 31—At Eventide (Scenic)	173
Jan. 31—The Last Curtain	823
Feb. 4—Jiggers Looks for a Job	537
Feb. 4—Krimmel Waterfalls (Scenic)	435
Feb. 7—Jiggers' Moving Day (Com.)	395
Feb. 11—Napoleon in 1814 (Dr.)	797
Feb. 11—Autumn Leaves (Edu.)	185
Feb. 7—The Strongest Tie	605
Feb. 14—The Reformation of the Suffragettes	665
Feb. 14—Land Marks of Avignon, France	338
Feb. 18—Saul and David	128
Feb. 18—At the End of the Road	838
Feb. 21—The Plot That Failed	815
Feb. 21—Pictures in Chemistry	175

KALEM CO.

Dec. 16—Her Indian Mother (Dr.)	995
Dec. 21—The Little Spreewald Maiden	985
Dec. 23—When Lovers Part	963
Dec. 28—The Girl Spy Before Vicksburg (War Dr.)	935
Dec. 30—The Stranger (Dr.)	1005
Jan. 4—The Bolted Door	975
Jan. 6—The Runaway Engine	955
Jan. 11—For Love of an Enemy (Dr.)	995
Jan. 13—The Heart of an Indian Mother (Dr.)	1000
Jan. 18—Her Chum's Brother (Com.-Dr.)	980
Jan. 20—Robbie and the Redskins (Dr.)	850
Jan. 20—Modern Light Battery in Action	95
Jan. 25—The Secret of the Still (Dr.)	950
Jan. 27—Puritans and Indians (Dr.)	970
Feb. 1—The Sheriff's Sister (Dr.)	1000
Feb. 3—The Trail of the Pomas Charm (Dr.)	1005
Feb. 8—Little Sister (Com.-Dr.)	1000
Feb. 10—The Broken Trail (Dr.)	1000

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Dec. 15—The Musical Ranch (Dr.)	
Dec. 19—The Dead Leter (Dr.)	
Dec. 22—An American Count (Dr.)	
Dec. 26—Making a Man of Him (Dr.)	990
Dec. 29—Blue Horse Mine (Dr.)	990
Jan. 2—Art and the Legacy	950
Jan. 5—His Last Parade	390
Jan. 5—A Mix in Masks	600
Jan. 5—The Crimson Scars	980
Jan. 5—Fire! Fire! Fire!	980
Jan. 9—Tag Day at Silver Gulch (Dr.)	935
Jan. 12—The Widow's Choice (Com.)	950
Jan. 16—Will It Ever Come to This? (Com.)	715
Jan. 16—Easy Coin (Com.)	250
Jan. 19—A Brother's Redemption (Dr.)	1000
Jan. 23—Father Makes Himself Useful (Com.)	975
Jan. 26—Father Love (Dr.)	1000
Jan. 30—His Bogus Uncle (Com.)	1000
Feb. 2—Age vs. Youth (Dr.)	1000
Feb. 6—A Double Elopement (Com.)	990
Feb. 9—The Petticoat Sheriff (Com.)	1000

G. MELIES.

Nov. 17—His Sergeant's Stripes (Dr.)	950
Nov. 24—The Cowboy's and the Bachelor Girl (Dr.)	
Dec. 1—Pals (Dr.)	
Dec. 8—What Great Bear Learned	
Dec. 15—Old Norris' Gal	
Dec. 22—A Western Welcome	980
Dec. 29—In the Tall Grass Country (Dr.)	980
Jan. 12—The Owner of the "L. L." Ranch (Dr.)	980
Jan. 19—Changing Cooks (Com.)	980
Jan. 26—How Mary Met the Cowpunchers (Western Dr.)	980
Feb. 2—Only a Sister (Dr.)	980
Feb. 9—Tony, the Greaser (Dr.)	980
Feb. 16—Billy and His Pal (Dr.)	

PATHE.

Dec. 28—The American Fleet in French Waters (Topical)	125
Dec. 28—In Full Cry (Scenic)	331
Dec. 30—Catalan, the Minstrel (Dr.)	768
Dec. 30—Carnival of Japanese Firemen in Tokio (Sc.)	230
Dec. 31—The Yaqui Girl (Dr.)	1000
Jan. 2—The Misplaced Petticoat	790
Jan. 2—Dutch Kids	497
Jan. 4—The Cowboy's Innocence	994
Jan. 6—An Intrigue	997
Jan. 7—Love Under Difficulties	781
Jan. 7—The Funeral of Count Tolstoi	220
Jan. 9—The Evils of Betting (Dr.)	676
Jan. 9—In the Land of Monkeys and Snakes	276
Jan. 11—The Twin Cinderellas	705
Jan. 11—Dusty Rhodes Takes a Flight (C.)	249
Jan. 13—Max Is Almost Married (Com.)	572
Jan. 13—So Near but Not Quite (Com.)	420
Jan. 14—The Battle at Redwood (Dr.)	1000
Jan. 16—Marguerite's Birthday (Com.-Dr.)	659
Jan. 16—Saved by Her Prayers (Dr.)	331
Jan. 18—Trailed by an Indian (Dr.)	495
Jan. 18—Sea Birds and Their Haunts (Edu.)	462
Jan. 20—The Tables are Turned (Com.)	981
Jan. 21—The Marked Dollar (Dr.)	968
Jan. 23—How Max Went Around the World (Com.)	633
Jan. 23—Gasoline for a Tonic (Com.)	361
Jan. 25—Saved by Telegraphy (Dr.)	720
Jan. 25—Whiffels' New Sleeves (Com.)	282
Jan. 27—Il Trovatore (Dr.)	964
Jan. 28—Father Against His Will (Com.)	720
Jan. 28—Betty Rolls Along (Com.)	289
Jan. 30—The Escape from the Tuileries (Dr.)	1000
Feb. 1—Hearts, Hunger, Happiness (C.-D.)	722
Feb. 1—Practical Brook Trout Breeding (Edu.)	279
Feb. 3—The Slave's Revolt (Dr.)	722
Feb. 3—Rice Industry in Japan (Edu.)	256
Feb. 4—A Cowboy's Devotedness (Dr.)	922
Feb. 6—Max Has the Boxing Fever (Com.)	561
Feb. 6—An Imitator of Blondin (Com.)	400
Feb. 8—Legally Dead (Dr.)	1000
Feb. 10—The Missing Bride (Dr.)	800
Feb. 10—Review of Chilian Troops (Edu.)	180
Feb. 11—Silver Leaf's Heart (Dr.)	1000

SELIG

Dec. 15—County Fair (Dr.)	1000
Dec. 19—John Dough and the Cheruh (Mystical)	1000
Dec. 22—Overland to Fremont	1000
Dec. 26—The Rustlers (Dr.)	990
Dec. 29—Justinian and Theodora (Dr.)	1000
Jan. 2—The Argonauts	1000
Jan. 5—Ramona's Father	1000
Jan. 9—Shadows of the Past (Dr.)	1000
Jan. 12—The Rival Dramatist	1000
Jan. 16—Buddy, the Little Guardian (Dr.)	1000
Jan. 19—An Englishman's Honor (Dr.)	1000
Jan. 23—A Robust Patient (Com.)	1000
Jan. 26—The Spy (Dr.)	1000
Jan. 30—The Little Circus Rider	
Feb. 2—The Curse of the Red Man	
Feb. 6—Too Much Mother-in-Law	
Feb. 9—Thelma	
Feb. 12—The Survival of the Fittest	
Feb. 16—The Buccaneers	
Feb. 20—The Padre	
Feb. 27—The Eye of Conscience	

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G. Kleine

Oct. 26—The Signet Ring (Dr.)	868
Oct. 26—In the Spreewald (Scenic)	132
Nov. 2—Tragical Concealment (Dr.)	640
Nov. 2—Crossing the Andes (Scenic)	350
Nov. 9—Secret of the Cellar (Dr.)	788
Nov. 9—A Trip Through Scotland (Scenic)	217
Nov. 16—The Rival Barons (Dr.)	860
Nov. 16—An Alpine Retreat (Scenic)	142
Nov. 23—Behind a Mask (Dr.)	516
Nov. 23—Nantes (Scenic)	450
Nov. 30—The Return at Midnight	634
Nov. 30—Ramble Through Ceylon	319
Dec. 7—Death of Admiral Coligny	992
Dec. 5—On the Mexican Border	
Dec. 8—Reggie's Engagement	
Dec. 14—The Little Matcheller's Christmas (Dr.)	749
Dec. 14—Scenes in British India (Sc.)	253
Dec. 21—The Tyrant of Florence (Dr.)	676
Dec. 21—A Chamois Hunt	332
Dec. 28—A Mexican Romance (Dr.)	650
Dec. 28—Coaching in Devonshire, England (Travelogue)	348
Jan. 4—A Lock of Hair	978
Jan. 11—Washed Ashore (Dr.)	670
Jan. 11—Woodcarving in Brienz	320
Jan. 18—By the King's Order (Dr.)	991
Jan. 25—The Sailor's Return (Dr.)	689
Jan. 25—Scenes in Jersey (Travelogue)	296
Feb. 1—Disinherited	990
Feb. 8—On the Border of the Forest (Dr.)	895
Feb. 8—Canadian Iron Center, Port Arthur (Educational)	110
Feb. 15—Catherine Howard	1005
Feb. 22—The Golden Sickle	882
Feb. 22—Felling a Smoke-stack	113

VITAGRAPH

Nov. 18—The Bum and the Bomh (Com.)	
Nov. 19—Francesca Da Rimini (Dr.)	
Nov. 22—Suspicion (Dr.)	
Nov. 25—A Four-Footed Pest (Com.)	
Nov. 25—The Statue Dog	
Nov. 26—Love, Luck and Gasoline (Dr.)	
Nov. 29—A Woman's Love (Dr.)	
Dec. 2—Jack Fat and Jim Slim at Coney Island (Com.)	951
Dec. 3—The Poacher's Wife (Dr.)	1001
Dec. 6—A Tin-Type Romance (Com.)	996
Dec. 9—He Who Laughs Last (Com.)	927
Dec. 10—The Color Sergeant's Horse (Dr.)	978
Dec. 13—The Law and the Man (Dr.)	1010
Dec. 16—Playing at Divorce (Dr.)	
Dec. 16—The International Motor Boat Race (Sc.)	
Dec. 17—A Dixie Mother (Dr.)	
Dec. 20—The Light in the Window	997
Dec. 23—Clancy	995
Dec. 24—Jean and the Waif	989
Dec. 27—In Neighboring Kingdoms (Dr.)	995
Dec. 30—Crazy Apples (Com.)	988
Dec. 31—Where the Wind Blows (Dr.)	987
Jan. 3—All Is Fair In Love and War	973
Jan. 6—The Misses Finch and Nephew Billy	979
Jan. 7—The Old Water Jar	984
Jan. 10—Doctor Cupid (Com.)	987
Jan. 13—Water Lilies (Dr.)	991
Jan. 14—Coward or Hero (Dr.)	975
Jan. 17—Three Men and a Maid (Com.)	1000
Jan. 20—The Girl in the Film (Com.)	963
Jan. 21—Cast Up by the Deep (Dr.)	1001
Jan. 24—It Did Look Suspicious (Dr.)	617
Jan. 24—The Fireman's Parade (Edu.)	383
Jan. 27—Girl of the Mountains (Dr.)	999
Jan. 28—Davy Jones in the South Seas (Com.)	995
Feb. 4—A Queen for a Day	1000
Feb. 7—The Deluge	978
Jan. 31—Jean Rescues	976
Feb. 3—Society and the Man	981
Feb. 10—The League of Mercy (Dr.)	991
Feb. 11—At the White Man's Door (Dr.)	1000
Feb. 14—Consuming Love	975
Feb. 17—When the Light Waned	994

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"AND A CHILD SHALL LEAD THEM"

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was one of those remarkable youngsters that poverty could not down nor misery sour. For deep in his heart of hearts was a spring of goodness, of strength, and even of charity, that betokened brighter days and an honorable position in the important life that was to come. Small wonder, therefore, that at the first test of his manhood, he acquitted himself with rare distinction. He merely acted according to his lights—and they were strong with the flame of righteousness. He had been weighed and not found wanting, as may have been expected. The weighing is what the reel takes up. No. 188. Code word, Hero.

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NEW ROCHELLE, NEW YORK

MOVING PICTURE NEWS

Volume IV
No. 7

February 18
1911

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A story of romance and war among the Indians. A discarded suitor seeks revenge and brings trouble and sorrow to the girl's tribe, but is punished in the end.

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"LITTLE SOULS"
Thursday, February 23

"FOOLSHEAD'S PRESENT"
"THE HAVANA CIGAR"
Saturday, February 25

"The Fate of Jo Dorr"

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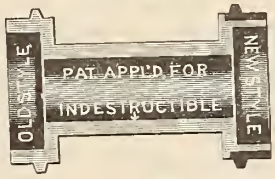

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This is a day of progress—Time keeps on coming and going—and old-fashioned machines must be replaced with THE MOTIOGRAPH—THE MOST DURABLE—SIMPLE—ACCESSIBLE Motion Picture Machine on the market—and THE MACHINE THAT PROJECTS THE BEST PICTURE.

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AGENTS IN ALL PRINCIPAL CITIES

WE TOLD YOU SO!
WE KNEW IT!

REX HAS MADE GOOD!

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WE TELL YOU SO!

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Released, Thursday, February 23rd, is another Rex!
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RELIANCE PICTORIAL PLAYS

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The Moving Picture News

PUBLISHED EVERY SATURDAY

The CINEMATOGRAPH PUBLISHING COMPANY, 30 West Thirteenth Street, NEW YORK CITY

Telephone, 4092 Chelsea

European Agents: INTERNATIONAL NEWS CO., Breams Building, Chancery Lane, London, E. C.

Chicago Representative: J. J. Sullivan. 866 Graceland Ave. 'Phone Graceland 5053

ALFRED H. SAUNDERS, Editor.

This newspaper is owned and published by the Cinematograph Publishing Company, a New York corporation. Office and principal place of business No. 30 West 13th Street, New York. Alfred H. Saunders, President; John A. Wilkens, Secretary, and W. M. Petingale, Treasurer. The address of the officers is the office of the newspaper.

SUBSCRIPTION: $2.00 per year. Postpaid in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands. Canada and Foreign Countries: $2.50 per year. All communications should be addressed to The Moving Picture News, 30 West Thirteenth Street, New York City.
ADVERTISING RATES: $60 per page, $30 ½-page, $15 ¼-page, single column $20, $2 per inch. Discounts, 20% 12; 10% 6; 5% 3 months.

Volume IV **February 18, 1911** **Number 7**

Notes of the Week

OUR FRONT COVER ILLUSTRATION.

The cut in the center this week illustrates a scene from the "Solax" release of February 24th, entitled "Love's Test," a full synopsis of which appears in the usual column of the manufacturers' data.

The cut following is another illustration from the same subject:

THE INDEPENDENT SITUATION

We have been taken to task very severely for publishing in our issue of February 4th the full statement and text of the suits before the Circuit Court in New York, wherein we claimed a "Great Independent Victory," gained on February 1st. We have been told that we have published untruthful, misleading and malicious statements, it was remarked that we had committed a great travesty of good taste, had abused the privileges of our editorial position, and that generally speaking, we had made a hash of the whole business. A statement was made that we might hear more about it in contempt proceedings. We asked him, why so highly indignant at the Moving Picture News for giving publicity to what we believed of very vast importance to the trade not only in America but the world over? We would like to point out the fact that the eyes of the trade in every civilized country are looking to America to learn the results of litigation by the Patents Company against the Motion Picture Distributing and Sales Company's Associates. We want to go on record as saying that the party aggrieved did not have the courage of his convictions nor did he have the honesty of putting those opinions in letter form, protesting against the article published. We told him we would give him all the publicity that he desired and would publish his name in full and our remarks thereto, but up to the present time of writing we have heard nothing concerning the matter. We want to put ourselves right with our readers and re-assert that the proceedings in the court of February 1st were of the utmost importance to the industry, and the News was the only paper that published this report, notwithstanding the fact that every paper received a copy of the proceedings as did we ourselves. We took the matter up with a prominent member of the Sales Company, who furnished us with the data, and he said that he had taken the matter up personally with his private counsel and this counsel had declared there was nothing in the report as published, except what was of the utmost importance, and should be distributed broadcast, so that the public at large might have the facts at first hand; that there was nothing in the report that any one could object to, or call in question as to its truthfulness. We are content and fully satisfied with that ruling.

We may say in addition to the above that we have no intention of disseminating misinformation, nor have we any desire to create unrest among exhibitors. There is nothing baseless about the facts that we published but that they may cause unrest among the exhibitors is possibly correct. We take it for granted the exhibitors are now beginning to see that they are paying $104 a year for absolutely no protection whatever, they are paying $104 a year for the privilege of using their own machines, and running any old "cold copies" that the exchange chooses to give them, if they murmur, or state that they have used this copy some months ago, they are told they can take that or nothing, they are perfectly helpless, and the General Film Company or whatever alias it chooses to go under.

has them in its power. When exhibitors are threatened like this we do not think they should be blamed for feeling dissatisfied at trying to gain and keep what is justly their due. We can say one thing—and we would like to say it very forcibly—that is: If every exhibitor who reads this copy of the Moving Picture News would immediately—unless he is fully satisfied that the goods supplied to him are all he needs, and that he is content to pay the price therefor—inform his exchange that he is not going to pay any more license fees but that he is going to choose whatever he wishes for his own exhibition, that he is going to use both the Patents Company and the Sales Company's goods—then the $104 would soon crumble away and he would quickly get in the position where he ought to be, viz., that of dictator and not the dictated to.

Another point that comes up occasionally—we met it ourselves last week—it is also generally put to us in a sneering manner. You are supporting the so-called Independents, are you not? Why this should be the case we do not know, but we would like to point out to our readers that there are two parties in the field, that there always will be two parties, one is composed of the licensees of the Motion Picture Patents Company, the other is the associates of the Motion Picture Distributing and Sales Company, and why "gentlemen" do not give these sections their proper name is, as we have said before, more than we can understand. The Motion Picture Patents Company endeavors, through one adjudicated patent which they have acquired, and several unadjudicated patents which, in our opinion, will be thrown out as soon as they ever come before the courts in the proper manner and are properly defended, are seeking by hook and by crook to intimidate an old enthraldom, the exhibitor. The Motion Picture Distributing and Sales Company is endeavoring to defend itself from what it considers malicious litigation, and is being upheld by practically two-thirds of the exchanges in the country, also they cater to about half the exhibitors, and we hope "right will win over might," so that in defining the position of these companies, whether we call it the "Trust" or "Independent," it should be defined as such, and not by the unasked sneer or innuendo attached thereto. It is either one or the other, that is, it is either Trust or Independent, and not "so-called" Trust or "so-called" Independent.

Another special point, we know (of our own personal knowledge), that there are non-infringing cameras upon the market. Our advertisement columns of the past two weeks give evidence of one, another which we know concerning, has been submitted to the highest patent attorneys available, has been declared to be absolutely a non-infringing camera, and one that could be used by any one without fear of litigation. There is still another of which we have been shown the working drawings; it is perfect in its arrangement, both in theory and in practice, because it is constructed on so simple a basis that no one can go wrong who uses it, nor will it get out of order with fair treatment. Other non-infringing cameras are on the market, but we have no special good word to say for them; they are not practical, they might do at a pinch; so that when carping critics and prejudiced persons come to our office with statements, which we are trying to contravert, we want to say, "We are from Missouri and must be shown that we are wrong," backed up by good, solid reasons and evidence before we write anything different to what we have done. While on this question of the policy of the News the attorney for the Patents Company, we understand, made some very disparaging remarks, partly to the effect that it was the paid organ of the Sales Company, and as such voiced its sentiments. We beg to differ from the Learned Counsel, and state most emphatically that it is not the organ of the Sales Company nor of any other company. We simply voice our own opinion without fear or favor. By this we mean, our opinion has always been voiced in the interest of Independents and of straightforward dealing. We have befriended the exhibitor whom we consider the mainstay of the whole industry; we have befriended the operator on whom depends the success or failure of an exhibition; we have championed the cause of the exchange men. And who among the number, whether Patents Company or Sales Company associates, can accuse us that we have not told them the truth, and that we have voiced our sentiment irrespective of whether it brought us dollars or doughnuts, and for this independence we have very often the latter instead of the former?

We have never sat on both sides of the fence, nor have we been lax in standing up for independence in the true sense of the word. It has been thrown at us that we are only carrying Independent advertisements. That is so. The question has been asked us, "Why do we not carry the Patents Company's ads?" The Moving Picture News is open to carry the advertisements of every manufacturer in the industry, in whatever sphere of supply or demand he may be, irrespective of what side of the fence he may be on. While we have canvassed, and canvassed largely and sold space only, perhaps we might say, to the independent section, yet our columns are not closed to the Patents Company's advertisements. The only difference is—the one we go after—the other must come to us. That is all there is to say to it. All we ask is a fair field and no favor. We stand up for those interests we have at heart, and what is more, we know we shall win in the end, or we would not take the stand we do.

INANE CRITICISM

Taking up the copy of the Kinematograph and Lantern Weekly for February 2d we note some of the "Latest News from America," which is written by an irresponsible person who is not in touch with the business, and we want to rub some of his remarks into the minds of our readers, and to show them the opinion that this critic holds concerning them and their productions. Take the following three paragraphs as an example:

"I take note of your editorial admonition as to the improvement in the quality of the English film, and I am glad to note your criticisms on the films made this side. It is the case, of course, that the American goes for sensationalism. So does the American public. On the other hand, there is always a large public content to look at the finer parts of a production and to allow the sensational aspect to go by."

"I think I am entitled to take a little credit for the improvement in the English film. For nearly two years I have discussed the subject in your columns and elsewhere. A year or so ago I was unpopular both in this country and abroad for speaking the truth. But truth is bound to prevail. The truth was that the English film was below the American product, and now bids fair to equal, if not to surpass it. After all is said and done, the American picture is a very hermaphroditic product indeed. It is mostly made by British brains. For example, the presiding spirits of the Vitagraph Company are English to the backbone, Smith, Blackton, and Rock having been born in England."

This chap must have brainstormitis to write such tommybosh.

"The much admired Biograph picture is the result of British brains, Mr. Griffith, their well-known producer, who is responsible for these pictures, being an Englishman. And not to labor the point too much, there is hardly a film plant in this country which does not rely more or less upon British help."

Another special thing we note is the remarks concerning our friend Friese-Greene and for a non-infringing camera, we would reply to this invective that we already know of several non-infringing cameras so that the writer need not worry himself at all on this point, full publicity will be given in the News in a week or two.

"I expect Mr. Friese-Greene will return to your side shortly, although he is inclined either to remain here or to come back. He is desirous of putting his color process on the market."

"The field is open for the inventor in respect of a new camera which does not infringe any existing principle. It is a very thorny problem. Still, if such a camera were put on the market, it would be an unquestioned success. I commend the idea to A. S. Newman.

"I have been traveling about the country recently, and have observed that the picture is enormously popular with provincial audiences. They treat it very seriously. In large cities it is pretty well a filler in the way of entertainment. In country towns, however, it is taken more seriously, and unquestionably fills a void which the cheap melodrama left.

"Risking your editorial frown, I must give you the item of news that at the moment of writing the Trust section of the business bids fair to assume control of it. Litigation has gone badly against the Independents."

The last paragraph "tickles us to death" (if we may use a slang expression), litigation goes badly against the Independents; well, it is to laugh, and laugh heartily, but why the Independent manufacturers allow a prejudiced alien to rap them on the knuckles like he is doing, is more than we can imagine. The writer evidently must have seen double or read the litigation wrong, like he did in another celebrated patent case relating to a trade-mark which is well in the memory of our readers, both on this and the other side of the Atlantic. It certainly is a very bad lapsus-linguae.

Another point this learned gentleman makes mention of is as follows, regarding the question of color cinematography:

"There is the question of color, which has been a subject of interest to me for many years. I have gone over the ground several times, pointing out that practically no novelty attaches to the color processes at present before the world. 'Regni' confirms me in this. He analyzes the Friese-Greene, the Lee-Turner, and other processes, and arrives at the same conclusion as I do, namely, that there is nothing in them that is novel, and also little that is practical.

"No color process can claim to have really solved the problem, because none of them, so far as I can discover, is based upon a close study of first principles. We must, before finality is reached in this matter, pay closer attention to the work of the early experimenters, such as Henry Collen, James Clark, Maxwell, Captain Abney, and others who have interested themselves in the theoretical side of color."

We cannot understand why he writes in the manner he does, and further than that, why he does not bring out his great master patent of color photography which the world is very anxious to see. We looked for great things, we sought a mountain, and, behold, we found —a mole hill!

THE WAY OF THE TRANSGRESSOR

If ever there was a tough old rugged road, filled with pitfalls, punctured with the thrills of chilling alarm, interspersed with the cold, creeping feeling of the culprit about to be unmasked, productive of cold sweats, clammy extremities and interior tremors, it is the road frequented by the transgressor.

The hideousness of impending disclosure to one posing before the public in the mask of honor, virtue and integrity cannot be adequately depicted with pen or brush. The awful uncertainty, not so much about the form and manner as about the time of the event forecasted and sure, burns down deep into the vitals and the mentality of its victim, as he awaits the public denunciation which ultimately sets him forth as a living lie before the very friends and neighbors whose esteem through many years of ceaseless toil he has endeavored to earn and in the hour of exposure prizes in a priceless value. The efforts of toil swept into the great beyond; the prized friendships swept away; the impending success as it approaches its zenith backsliding into the pit of failure much after the manner of the avalanche descending the steep incline of a mountain side; and in the end all is gone. All may and frequently includes life, liberty and prosperity. Many such examples are in our county, state and federal prisons—one is enough, not mentioning names. the indication is sufficient in the words the Ice King.

There are other transgressors of lesser moment who sometimes are so very fortunate as to attain a competency, secure a limited degree of local respect and escape the public headquarters maintained solely for undesirable personages possessed of inclinations bending toward the positively criminal. These approach so closely the border line between the statutorily criminal and the morally upright as ever to live in the great expansive land of uncertainty not with regard so much to personal liberty as to standing in society. Ostracism is seldom enforced by that money sodden group of persons denominated "Society," because if the truth were known so very many are tarred with the same stick and plumed in the same feathers.

We are not mentioning any names nor handing out any specific instances, but there have been occasions in the history of the United States of America, short as it is, where alleged inventors of great repute have endeavored to take unto themselves the original work of the real discoverers of new and useful mechanical contrivances, wherewith to deceive the gullible public into according glory, laud and honor unto the impostor and the investing public into parting with golden streams of the circulating medium in exchange only for a worthless paper bearing the Patent Office seal.

And during the same period there have been instances of the detection and exposure of the attempted fraud, much to the chagrin, vexation and mortification of the villainous impostor whose sole penalty all too frequently is loss of caste softened by large pecuniary gains but a freedom from any interference with physical liberty.

The way of the transgressor is not confined by any means to that particular class of alleged inventors who are little other than impostors. It is found also in the journalistic field and elsewhere. Our labors, however, have been so closely confined to journalism and particularly to that special branch thereof which is de-

voted wholly and entirely to the animated picture business that we are quite fully concerned that only the highest and best customs and ethics shall prevail in the profession.

It is a difficult matter to fill a paper with original composition, and quite another to edit a paper exclusively with a paste pot and a pair of shears. The first effort requires mentality of a high degree of perception, perspicacity and refinement; the second could well be done by any boy who has attained the standard of education prescribed for several grades below graduation in the ordinary grammar school. Such an imposition is far from editing a publication, it amounts simply to an ignorant semi-supervision of space filling and nothing else. We may and probably do at times make mistakes, because any two minds weighing and passing judgment upon the same statements are not unlikely to arrive finally and honestly at opposite conclusions. But the paste pot and the shears are forbidden utensils in our editorial department. We do not claim infallibility, but our readers are given the square deal in original research and writing, excepting in the very few instances where some item of information is openly acknowledged to be taken from some accredited and reputable magazine. And when such an exceptional paragraph is used the originator is given proper credit.

There are journals claiming respectability which fail to observe such reasonable standards; whose aim is to claim everything, abandoning professional ethics and all phases of honor and integrity in the vain hope that by claiming much, stealing more and pilfering indiscriminately, they will in the end gain the limelight of public favor. For a time such methods seem to succeed, but only for a time; when rising to a final goal they are signals of failure, the sign-posts of disappointment meeting an untimely end at the crossroads of virtue and dishonor.

Merit alone is real success; it may be frustrated momentarily, but in the end it rises over all obstacles into the pure and upper atmosphere where it is recognized for just what it is, gaining the praises of men and the financial compensation earned and deserved. And all the foregoing is equally as true of inventors as it is of journalists, and vice versa.

THE KINDERGARTEN AND CINEMATOGRAPHY.

"Kindergarten" in this country has come to mean little besides a school for the tiny tots who are just setting their baby feet on the lowest step of the ladder of learning. But in the broader sense, all life is really, or ought to be, a kindergarten, for humanity is composed of children and the world a garden.

To some extent every exhibitor can be of use in the kindergarten of learning, and without much effort on his part either.

The moving picture operator of the future will be a man of resourcefulness, ready at all times to make new uses of old ideas, and new ideas too. If he does this rightly, he is helping on the educational movement and advertising his show at the same time.

Take an example: In the lower grades of school work clay modeling takes some part. Now and again exhibitions of the children's work are held at the schools. If you want a bit of cheap and good boosting, Mr. Exhibitor, get up to one of these work displays, make half a dozen kodak pictures of the show and give the children a free admission Saturday afternoons.

Don't stop at that. Get out your kodak prints for the poster easels of your front, and make lantern slides of them also, with, where possible, the names of the youngsters shown.

"But," you say, "I haven't a kodak." Then you have no right to be in the business. Go right away and buy one, any price, from the $2.00 Brownie up, and if you are a novice, don't overlook the No. 2 Bull's Eye. It will be the best advertising money you ever spent.

"Then," you say again, "I don't know how to make a lantern slide."

You don't have to, but it's a shameful admission, especially if you get the Moving Picture News regularly. If you haven't time, get your local photo supply house to do the work for you. The point is, if you make use of your opportunities, you will create a desire for these little educational localisms, and it doesn't take many dimes to pay for a dozen slides.

There are scores of other things the little hands are doing in the schools whilst you are hanging around the box office in the morning, wasting your time in talking to deadheads who value your time as they do their own as a negative quantity.

Get in the kindergarten of this picture work yourself, and KEEP IN IT. It pays.

You cannot value these local and topical slides too highly. If you'll put a litttle brain work on them, you will make more out of them than out of advertising slides.

And you'll very soon be surprised to find how your own mind will evolve new uses for the old idea. That is the indisputable proof that pictures are educative in that they "lead out" of a hardened old picture theater man a desire for more knowledge of everything.

And don't forget that IT PAYS.

ACCENTUATE THE USEFULNESS OF MOVING PICTURES BY COMBINING NOBLER EMOTIONS IN FILMS.

By Margaret I. MacDonald.

Love, race prejudice, and finance—three important factors in the world's upheavals, were the subjects which attracted my attention this week in one of the West Side moving picture houses.

I was delighted to find the class of pictures presented in this particular theater of very good quality, in a moral sense.

Race prejudice has played, and does play, a conspicious part in the unhappiness and dissatisfaction of the human race. The black man, the red man, the yellow man, etc., versus the big "I am," the white man.

Why we should have been scattered over the face of this diminutive planet, such a variegated, particolored throng we do not know. Why the Infinite should have chosen so many different colors and shades wherein to manifest Himself is a subject too great and ponderous for us to attempt to answer. The fact remains, we are all of one mind on one particular question, in connection with each individual race and color: The red man thinks all men should have been red, the black man is of the opinion that through some unfortunate condition of nature the color was bleached out of we poor "white trash," and the white man, inflated with the result of his superior opportunities, and those of his ancestors, would wipe from the face of the earth everything which has not pink and white tinted skin like himself.

The flowers group together and there is no question of color. The lower animals, speckled, spotted, black, white, and so forth, have no particular objections to

one another on the color question. Nevertheless, here is another side of the question; though they do group together in harmony of color, no one color conflicting with the other, for nature has so tuned her sound and color scheme that there is no discordant note or shade, still, that higher unit of creation, man, is given that sense of discrimination which enables him to separate and classify into the different species the members of the animal and vegetable kingdom, above which he soars by way of reason, cultivating them in their different spheres, surrounding them with fitting environment, striving to accentuate desirable characteristics, and eliminate undesirable ones. In other words, man has taken the position of Burbanker for the whole of creation—except probably himself.

I have centralized the question of race prejudice as being a very important one. Love is too large and complicated a question to discuss in limited space—the hub around which the whole universe revolves is too diverse in its attitudes, conditions, and intentions to allow of thorough analysis in this article. Finance, the commonly known "root of all evil," and interesting to us creatures of original sin (?), is too well known as the bread and butter foundation to need commendation as a matter of interest.

To give the people pictures which touch the emotions in such a way as to induce deep thought based on a moral basis is good. To become detached from the emotions of this life is impossible, as long as we remain in the material state. If we are to present scenes depicting the different phases of the life giving emotion, they must be carefully selected and presented in conjunction with other noble emotions, and blended in such a manner as to support and uplift the central and most powerful emotion. Human nature as we know it to-day, is full of inflated desires. The strongest drawing card in the theater to-day is the semi-vulgar, encased in beauty. Men frequent the theaters where the most subtlely alluring love scenes are being enacted—where the most indecent spectacles can be seen. The desire for such things on the part of the masses, and the feverish eagerness on the part of the managers to satisfy that desire, are growing to such an alarming extent that the morality of the American public is in serious danger, and degeneracy is already stamping itself upon too large a majority of our population.

The film with which I was most deeply impressed was one combining many things: the uselessness of bitter prejudice—race prejudice in the case of an Indian in this instance—the fulfilling of a righteous promise and the power of a deep, true love. This picture was presented in such a way as to set in strong bas-relief the noble qualities against the ignoble. The picture told a silent story, and left the mind in a thoughtful mood without stirring up the baser passions, or the bitter racial feud which slumbers in the hearts of so many Americans.

WATCHING THE PICTURES.

H. Jeanval.

I have a very unpleasant duty to perform, and yet it touches upon so important and vital a question that it must be done. No one is a more ardent admirer of the exquisite photography, careful staging and superb acting of Itala productions than I am, but John Milton is beyond endurance. Why put "Yohn Milton" on the film? A hideous blunder in a name the world knows. If necessary why not put plain Italian Giovanni if John is unknown? We know how to spell Dante, Tasso, Petrarch, Fra Angelica, and even Spontini ,and we expect Itala to know John Milton. One of the other blunders such as "Stuards"—as if we spelled Medici, Medite—"Milton gets blind," and so on, I am sorry to say many times, I'll say nothing beyond expressing regret. Then when Charles II. is greeted by enthusiastic crowds—this scene is full of activity and realism—the background is an Italian city! More, whilst the costumes of the Cavaliers are, in the main, passable, those of the Roundheads are fantastic apings. Itala knows full well there are libraries in Turin that contain abundant material to put this right. But my main complaint is a much more serious one. One of the chief arguments for the existence of moving pictures is that they are educational, that they present the truth. There is no more serious charge against anyone than that he falsifies history. Novelists may, and do, invent an entourage for a character, but even they may not take a great, world-fame character and spin a web of untruthfulness round him, or her This Itala has done, the "last of the Elizabethans" is portrayed without the slightest regard to truth.

He never had such a wife as the talented actress creates; he had two daughters, not one; the King never helped him to escape from the Cavaliers; he was not stricken with blindness in the dramatic way shown in the film; no King helped him in the days when he sold the immortal "Paradise Lost" for £5.

To take the glorious Dante and thus treat him were literary sacrilege, so it is with Milton.

That Itala, with the galaxy of talent it possesses. whose work is a delight to us on the screen in far distant lands, should permit such a parody of John Milton, is a source of wonderment and profound regret to many a warm friend.

No matter how artistically produced or how well acted—vice is vice. No amount of fine dresses or stage graces will render a house of evil fame fit to put on a screen. When this is coupled with drunkenness, it is vile, sordid, putrid. Drunkenness in decollete gowns or swallow-tailed coats, when the drink is in champagne glasses, is as bestial as in an East Side dive where rags and filth swig adulterated "red eye." To see a woman in evening dress staggering on the curtain ought not to be thrust before decent families. We don't want the Tenderloin on the screen, and what's more, we won't have it. We may be a lax lot, but we have sufficient manhood to protest against this filth dancing on the curtain before mothers and children. It's time amore potent means were taken to protect the moving picture from being degraded from its high place.

There are films sent out, fortunately most of them are now on the "Junk" shelf, that are a disgrace to common decency; they are rotten, immoral, corrupt spawn of the infernal regions. Immorality and drunkenness are worse, if such can be, in the gawds and tatter of wealth than they are in rags.

They are more dangerous, the young think that's the style and to go and do likewise is to be "fashionable"—a word dripping in blood and garbed in woe; the crape of ruined lives.

It is pitiable to see such fine work as that of the Urban Eclipse should permit disgraceful mistakes on their films; in "The Border of the Forest" we read "retiremont" to a monastery! In the Port Arthur film this blazes out, "Ort Arthur." This is simply disgusting. In "A Pittsburg Millionaire" (America) this solecism occurs, "it's immediate purchase."

In Melies "Only a Sister" one point strikes me, if the boy had a banking account then the five hundred dollar check, whatever his standing, was simply overdrawing. He must have had one or his sister could not have paid the $500 in a rush. What's the point of the story?

In Pathe's "An Imitator of Blondin" a man hears of a prize to be given in Montreal for a feat performed on Niagara Falls. Please get out your geographies!

In Pathe's "Heart, Hunger and Happiness," how about the men's and women's dresses at the party? A little incongruous. No sout pas?

CHARLES O. BAUMANN—"MAN OF THE HOUR."

An enigmatical proposition for strangers; a cool, calculating, hard-headed business man; a loyal friend and a foe worthy of any steel—such a man is Charles

O. Baumann, who by his shrewdness and indomitable energy has won the acknowledged leadership of the Independent moving picture forces of America.

The biography of most prominent men in the industry is rather stereotyped, reciting that "he was an early pioneer," etc., etc. Such is not the case with Mr. Baumann, for he has only been identified with motography a few years, entering this branch of amusement at a time when the Independent outlook was gloomy indeed, and it was mostly through his efforts that the dark clouds were rolled back, permitting the sun of success to cast its brilliant rays upon the Independent camp.

That he was recognized as a dangerous factor by the enemies of Independence was amply demonstrated when they trained their heaviest batteries upon him and his interests, but he held the fort under conditions that would have caused a less stout heart to quail. He not only found it possible to overcome all opposition, but assisted his fellow manufacturers, financially and otherwise.

Less than two years ago the New York Motion Picture Co. released its first reel. To-day there are two reels per week issued, and the number of prints sold is enormous. In addition to this, Mr. Baumann is the guiding spirit of the Carlton Motion Picture Laboratories, producing Reliance films, the popularity of which is the talk of the country.

The New York Motion Picture Co. is also sole agent in the United States for the famous Ambrosio and Itala films, and altogether Mr. Baumann and his associates control seven reels per week.

Mr. Baumann was mainly responsible for the Motion Picture Distributing & Sales Co., providing a community of interests which has placed the Independent cause upon a solid foundation. A singular fact is the origin of this combination. Mr. Baumann was sitting at his desk in deep thought, and was twirling a silver dollar. The inscription, "E pluribus unum" caught his eye, and like a flash the inspiration came. "United we stand" was the key of the Sales Co., and is its motto.

Mr. Baumann's various official connections bear heavily upon his time. One of his characteristics in taking care of people who call upon him—of whom there are many—is to listen carefully to the proposition advanced. By that time his mind is fully made up, and "yes" or "no" is final.

SCENE FROM "HIS GREAT DUTY"

GREAT NORTHERN RELEASE

His Great Duty

A special film of great beauty is to be released by this company on Saturday, February 25th. The above cut represents one scene taken from the story; in our opinion the whole production, acted by the actors of the Royal Theater, at Copenhagen, is a magnificent production. The photography is beautiful, and the effects are such we think every patron of cinematography ought to see. We have almost used up our vocabulary of words in praising the Great Northern productions, but in stereoscopic effects in the interiors this film is unique, the story is finely told and the results all that is to be desired. We commend it to our readers.

A TRIBUTE TO THE NEWS.

February 8, 1911.

Friend Saunders:—Have been busy lately literally night and day, and only had a chance this morning (in the cars) to go over the current number of "The Moving Picture News." Really you are turning out a trade paper worth while, and any one of several articles I have read would justify any issue. I do hope you will be supported as you ought to be by subscribers, advertisers and contributors. You are furnishing pure gold to the cause of right and justice, and

in due time that will also include Law of necessity. More power to your pen and more pennies to your purse! Ever sincerely,

JAMES D. LAW.

CHICAGO LETTER

Since the last writing the greatest matter of importance which has been brought to light is the shameful manner in which the picture exhibitors are being treated on Milwaukee avenue and the raw tools that are being employed to fight competition. Now, I myself am a great believer in a man going his competitor one better at all times, but also believe in doing it in a fair way and not injuring the exhibiting business by setting a precedent.

The general seat of disturbance seems to be that A. M. Gollas, who runs the Royal Theater, on Milwaukee avenue, has been flopping about once a week from the General Film Co. to the Independents, and vice versa, until his patrons are not sure of what kind of pictures can be seen at his theater. To satisfy every one, he conceived the brilliant idea of running six reels, three reels of Trust pictures and three reels of Independent film.

Steingard, who runs the Peerless and uses Trust pictures, and Gollas arranged a sub-renting system and by hiring a boy to carry the reels, as fast as they are run in one place, to the other, they are each running six reels of pictures to a show and outdoing their competitors who are unable to put on such a large show.

Up to the present writing both the Trust and Independent exchanges renting these men have closed their eyes to this violation of agreement on the sub-renting.

Hyman Bros., owners of the Janet Theater, the home of the Independent picture on North avenue, are negotiating with Zippwald & Co., theatrical contractors, with a view of enlarging their house. By putting in a balcony and other alterations they can secure between three and four hundred more seats, which means a great deal on North avenue, which is the biggest picture show center in Chicago.

The Plaza Theater was the first Chicago house to boost the Daylight Pictures. They opened the show with Independent pictures on the Herbst machine during the past week. Managers from different parts of the city and out of town were invited to the demonstration.

The Chautauqua Film Exchange, 356 Dearborn street, opened for business Feb. 6th, buying through the Motion Picture Distributing and Sales Co.

The Chicago Moving Picture Machine Operators are gaining a national reputation on account of their progressive spirit. Local 145, I. A. T. S. E., which was organized a little over three years ago, now numbers over 500 men, and are recognized by all to be, as a mass, the best electricians and operators throughout the country. Local No. 2, the I. A. T. S. E. stage hands' local in Chicago, began to realize that the junior local, 145, was fast passing them in workmanship, intelligence and numbers, and fearing they would be obliterated called upon the International body to place a check on the "aggressive upstarts," as they put it.

Local 145 did not see why their honest progress should be checked off and went quietly about building an impregnable defense. They took out corporation papers of organization under the Illinois statutes and at the proper moment withdrew from the International body.

They have nailed their colors to the mast, claiming they are out to control everything electrical in the theatrical field, switchboards, spot and effect lamps, picture machines, etc. They are prepared to accept any locals of operatiors throughout the country, and are putting organizers on the road to gain control of picture locals now under control of the International body. Several prominent picture locals in the West and Middle West are signifying their intention of joining forces with Local 145, as they, too, are being oppressed and held in submission.

The leader in this "Declaration of Independence" movement by Local 145 is W. F. Menzel, who was formerly connected with the National Proj. & Prod. Co., and other memorable projects in the moving picture industry.

P. C. Moore, a former president of Local 145, I. A. T. S. E., is another man prominent in the good work for the operators.

There were a great number of feature reels turned out by the Independent manufacturers of late. "The Westerner" and "The Earl," by the Thanhouser Co.; "Her Darkest Hour," Imp; "The Half-Breed's Plan," a Bison; "The Schoolman's Courage," a Reliance, and the Ambrosio reel, "Savoy Cavalry," and "Tweedledum" as a detective, were among the best for the week. Am glad to see so many manufacturers turning out war stories for Washington's Birthday.

J. J. SULLIVAN.

OUR WESTERN CORRESPONDENT

Hot Springs, Ark., February 15.—Just when it looked as if we were going to have a nice, dignified, quiet and most gentlemanly primary campaign for the mayoralty nomination, with all the big gambling houses running without brass bands and notification to the wide, wide world, to say nothing of a gradual prying off of the "lid" that was clamped on the resort by the Prosecuting Attorney's office, Mayor Martin Jodd, who is a candidate for a third term nomination, threw a political bomb into the camp of his opponents and instructed Chief of Police W. W. Willey to immediately suppress all forms of gambling in Hot Springs. "Ain't it awful, Mabel?"

We have had some very interesting events transpire since the man on the "case" worked on my last effusion. The Mayor decided that his old Chief of Police was not as active in the suppression of gambling as His Honor would have him be, and the city's chief executive intimated that there would be a change in the police department; that he had so informed W. Frank Moore, who was then chief of police, and that if he would not pack up and leave without being asked, he, the Mayor, would prefer charges against him of incompetence and non-attention to duty.

Well, the most irate citizen in this beau-ti-ful "valley of vapors" was Chief Moore, and he came back with a rejoinder that if he had ever received orders to stop gambling that he would have made the places look like a desert without the welcome oasis. The next day the Chief resigned. W. W. Willey was appointed.

Then the other candidates in the field got busy, and they have had the merriest time harpooning the portly form of Mayor Jodd with their political shafts of pointed interrogations. For instance, they want to know why it is that Mayor Jodd, who has been in office now nearly four years, has had such a sudden and violent change of heart regarding gambling. John A. Riggs, manager of the Lopez Medicine Co., the only candidate running on a strictly anti-gambling platform, calls attention to the fact that this was the first time Mayor Jodd ever took such drastic steps and leaves the public to judge the motive implied. W. W. Walters, one of the resort's most shrewd business men, who has also been Mayor, declined to dignify the circus play by public comment, saying he would "take care of Mr. Jodd at his political meetings, but Attorney James L. Graham, who is also a candidate for Attorney-General of Arkansas, declared that the Mayor's action showed a state of mind bordering on collapse; that he cannot get away from the record he has made and that nothing he can now do will save his sinking craft. Then along comes C. C. Lemly, former candidate for Mayor and Sheriff, who asserts that he is in favor of licensing the gambling houses and doing away with the "hole-in-the-wall" joints the city has to bear with under present conditions; that if we are to have gambling here, let the city get some revenue from the houses and place the gambler in a position where he can be watched. It was not so long ago that Hot Springs realized $1,600 a month from the gambling houses when they were under police regulation. But the edict has gone forth and gambling is supposed to be as dead as Judas.

Didst notice I said "supposed to be"? Well, here is where the supposition comes in. Chief of Police Willey, who was appointed to succeed W. Frank Moore, is a witness in one of the many murder trials from this city. The defendant asked and received a change of venue, and the case is on this week in the Circuit Court at Malvern. Chief Willey is over there, so the gamblers, appreciating the first law of physics, "that no two things can occupy the same place at the same time," have opened on the quiet and violated instruction received from him. But wait until "Big Bill" gets back. Ye gods and little fishes, if he doesn't get busy and inaugurate a general smashing of gambling paraphernalia then I miss my guess, for, as they say in these parts, "He's bad medicine when he's started." He will do his duty regardless of personal views on the subject, believe me, and the "Knights of the Green Cloth" are going to be a wiser lot of men if they try to buck this boy.

I have detailed the foregoing not because it has any bearing on motion photography (although I would liked to have taken a moving picture of the political situation here the past week), but because, by the gradual resumption of gambling and other forms of pleasure that it was to be used as a silent argument to permit the picture houses to also get busy Sunday.

For some weeks the rumor has been current here that the moving picture and vaudeville interests would "get together and stick" and, opening their houses on Sunday, stand for arrests and, if necessary, have the case carried to the Supreme Court. So, with this end in view, representatives of the Scenic, Lyric, Lyceum, Orpheum, Princess and Majestic were on hand. Also "numbered among those present" were Attorneys Boiuc and Sawyer, the latter also being the legal

adviser of the Arkansas Amusement Association, which controls the Orpheum and Lyceum.

The question of opening on Sunday was discussed in all its many complicated phases, and the attorneys requested, if the managers were going into this matter at all, that each house subscribe $200, making a total purse of $1,000, one-half of which was to go for attorney fees, the other half to be used to carry the case to the Supreme Court, if this be found necessary. The Orpheum and Lyceum represented one interest.

The Scenic was the first to "kick over the traces" and declined to come across with the two hundred simoleons, for the reason, they stated, that they were not sure they would get $200 worth run for their money. This threw the entire meeting "in the air," so to speak, and it was said that the Lyric, after the meeting had adjourned, also expressed objection to the $200 contribution. The matter is now just where it was weeks ago. No one seems to be willing to take the initiative and "buck" the prosecuting attorney, and it is very doubtful if this resort, for some Sundays to come, will witness any entertainment in the motion picture line on that day.

Well, it was just as I stated in my letter last week, the bill calling for a new judicial district of Garland and Montgomery counties was presented in the General Assembly by Representative Whittington, of this city. This is the measure that has for its object the shelving of Judge Wood, prosecuting attorney.

This resort the past week has witnessed an invasion of ball players of both National and American leagues, who, taking advantage of the weather, which has been like summer in its warmth, have come here for preliminary workouts prior to the regular spring training season. Many of the diamond stars are members of teams who will train in other places than Hot Springs, but there are such a number of prominent ball players who are here ahead of their clubs that the others came as much for the companionship of their acquaintances as they did for the benefits they will derive from the baths and practice they have been getting.

If present condition can be taken as a criterion, it looks as if old Jiggs Donohue, the former first sacker of the White Sox, will give his younger competitors a good run for that position this year. Jiggs was promised by Comiskey some time ago that if he could get in position and deliver the goods that the place was his. He has been making Hot Springs his home, having opened up a billiard and pool emporium, as well as aiding bowling alley facilities, opposite the fashionable Arlington Hotel, but the past two weeks has seen him at Majestic Park getting into condition. Jiggs is also interested in the movement that is being made to organize an Arkansas league, and he stated that he would be as well satisfied with a club in this State, where he would not be so far away from his business as would be the case if he were back in fast company.

There seems to be some doubt as to just where the St. Louis Browns will train when they arrive this summer. Report had it that they would use one of the new diamonds now being built at Whittington Park. This field, when completed, will be one of the most ideal ball grounds in the South, being four hundred feet square, with grandstand and all training appointments. It seems, though, that when the Boston Americans gave up their lease at Majestic Park and decided to take the long "hike" to California, that the Browns assumed their lease and gave J. H. Jones, who controls Majestic Park, to understand that they would use the grounds formerly assigned to the classy aggregation from the Hub. Furthermore, it is known that Garry Herrman, of the Cincinnati Reds, has already arranged a series of games between his team and the St. Louis Browns, and this being the case it is not likely that they will be found training in extreme sections of the city. The Browns are expected the early part of next month, about the same time the Reds will arrive.

The Brooklyn National League is also coming here for a longer stay than characterized their visit last year, and the Pirates of Pittsburg, with the veteran, Fred Clark, at their head, will arrive the latter part of next month, arrangements having already been made with the Eastman Hotel to that effect. The Eastman is the biggest and most expensive hostelry in the city, but Clark believes that nothing is too good for ball players, especially the members of his team.

A big delegation of Washington players arrived this evening, including Tom Hughes, "Germany" Schaffer, McBride, Walter Johnson, Conroy, Doc Reisling and Gessler. Jimmie Burk, manager and third baseman of the Indianapolis team of the American Association, is here for preliminary work, together with Grover Land, who has been delegated to do the majority of the receiving for the Cleveland Naps. Art Fromme, on whom Clark Griffith, of the Cincinnatis, depends for a great deal of the box work, arrived this week and has been chumming with George McQuillan, who came to the Reds in the historic trade with Philadelphia, which some months ago set the baseball world agog.

These ball players, by the way, are rapidly rounding into condition, and if they are not in perfect form when his "umps" calls "Play Ba-al!" at the beginning of the season it won't be their fault. They are taking the best of care of themselves. The greatest and most violent form of dissipation they are indulging in is an evening's visit to the moving picture shows and vaudeville theater. They love their pictures, but after the "good-night" slide is flashed on the curtain they hike for their hotels and the hay.

The Lyceum this week is running the famous Independent pictures of the Cheyenne, Wyo., roundup of celebrated cowboys, at which Colonel Roosevelt managed to get in front of the camera. In fact, Teddy is billed as heavily as any of the cowpunchers, and business is good.

After waiting many, many weeks, the Princess has at last succeeded in arranging a split week and is now giving two complete shows. One show, I understand, is booked by Sullivan and Considine, and the other comes from the Majestic circuit.

The Lyric this week packed them to the doors, the great attraction being Astro Conlin, who manages to get in the limelight at most unexpected times. Astro is the lad who predicted the return of Belle Elmore, wife of Dr. Crippen, who figured recently in a "necktie party" in foggy old London town. Of course, Mrs. Crippen failed to materialize, but there were local papers which "fell" for this yarn and Astro is getting a munificent salary. He is a very pleasant and brilliant young man, and he gives the kind of a show that keeps every one guessing.

And, speaking of guessing, I'm going to take a guess myself, to the effect that I guess this will be about all for this week. Good-night. Good guess!

THE MAN IN THE BATHS.

FILM CRITICISM

As one who watches the films, day by day, and reports impressions thereon in the columns of this newspaper, I feel it is time to make a few remarks from a personal standpoint. I know full well in certain circles it is an article of faith, that the best preparation for criticism is to be profoundly ignorant of the subject matter and then use lots of adjectives, the whole to be adequately seasoned with malice and personal spite. This set can be ignored as outside the ken of any decently honest man. I am not dealing with scenario writing, where we are told all manner of experience, and even success, in books or dramas, are less than nothing worth.

The people who see the films, may not know anything of photographing, or operating, or manufacturing, of course, the majority do not, but to say that people who have studied art, read a good deal and lived the common life with their eyes and ears open, do not know a good picture, or a clean one, is simply the egotistic nonsense of a braggart. This ridiculous despotism that some are trying to set up, must, and will, share the just fate of all usurping czars.

We must not say what we think of a play because we are not Maeterlinck, D'Annunzio, and David Belasco rolled together with Sarah Bernhardt's genius as a seasoning. We may not say we like a musical composition unless we are Chopin, Schubert, Rossini and Bach in one entity with Paderewski, Joachim and Patti thrown in. In other words, we are forever to hold our peace. Because a man cannot manufacture films, construct cameras, understand perforations and write scenarios, he is to pay his money at the theater, take his seat, and meekly murmur "magnificent," "spectacular," "grandiose," "prodigious," "miraculous," as twaddle, villainy, vice and rot dances before his bewildered eyes, with the smallpox of "expert" performations dancing hither and thither! How charming! The film is to be a Czar and I tremble, as I recall scenes 'twixt Petersburg and the Urals, where the strings of "criminals" because they were not Tolstoi, wearily trudged on to the mines because they dared to express an honest opinion. Miserable wretches, who, not being noblemen or officials, honestly said, and wrote of life as presented on the screen out there.

En passant, who had a ghost of a claim to be film experts not so many years ago!

Many manufacturers—I shudder and remember Tobolsk and Omsk at this point—are either sublimely ignorant of who goes to moving picture theaters or else take up old Vanderbilt's opinion of the public and do not care one continental what the common, vulgar, unwashed think. Here's where their majestics make a bad mistake, and one that is going to hit them in their only tender sport, their bank account. I claim from a life, nowadays, spent in watching pictures and in talking to a few who go to the theaters that some film mak-

ers do not realize—why I know not—that the moving picture is no longer a mere toy for common folk, but an educator, as well as an amuser, to people as well educated as the manufacturer—in some cases if the film is the umpire—a long sight ahead of them. To go back a sentence, even if only shown to the "common people," the man who makes his "pile" out of them and their nickels, is a low-down scoundrel if he panders to vice.

The cry of some manufacturers is, as they squirm like a beetle with a pin stuck through their anatomies, it's only the "picture pounder" who sees these things. Whoever says this is an ignoramus, so far as the audiences of moving pictures are concerned.

I'll show this by giving a few examples of what high-school children and just ordinary common folk have said to me in shows, high and low: On one subject I cannot give examples, because they would fill pages and that is the gross ignorance displayed in the spelling and grammatical construction of heads and sub-heads in films. "Gee whiz, look at her shoes"—high heels in the backwoods. "Oh"—electric lamp on a prairie. "What d'ye think of that?"—rats in an Indian girl's hair. "Say, how's that strike you?"—canoes left afloat that suddenly appear all snug. "What about that?"—telegrapher from Central Broadway office, when the General Manager didn't know the Morse code; "Jumping———," as a Park Row man saw a newspaper film; "Belay, there, Bill"—a sailor struck helpless at a sea scene and "Pardon Me" as an ecclesiastic in full collar array rushed past me in a New York theater when a Biblical story, staged by an "expert," appeared. Manufacturers, say the films are not meant for critics. The sternest critics are not the "occasional scribblers" like myself utterly neglible; they are the people. They are no fools, and when the Stars and Stripes are shown in war time they know what's what. More than one paragraph of criticism under my name, has meant seeing a film two or three times in different theaters and sundry talks with the folk in the audience; sometimes this has meant revised opinion.

In short, manufacturers, in many cases, do not, or will not, recognize an undeniable fact that the audiences before whom their films are shown are rational beings with sufficient education to be disgusted with grammatical and historical blunders. I may not appeal upon literary or ethical grounds—such things would be swept aside—I can, not appeal, but demand, that ignorant nonsense be eliminated as if not, exchanges will not use such films, because exhibitors won't have them, for the simple reason their audiences won't "stand for" them.

There is not one manufacturer that can beat public opinion. No, not one. Advertising in press and poster deludes "suckers," but they get "wise." It does not matter what the maker yells in his house organ to delude the exhibitor, it's what the people think that counts. More than one firm of makers in America knows this, and more than one big theater is to-day turning down films because the people, the people, mark ye, wont have them. Manufacturers' blunders and incapacity might pass in what they dub a "low class " house, but not where the uplift of moving pictures has now carried them. The demand for accuracy does not come from the magnificently paid critic, but from the great American public here and the intelligent folk elsewhere, who simply say to the manufacturer as in other lines of business, you produce what we require or we get our goods at another shop.

Remember, Mr. Producer, there are big open markets in other lands where Mr. A. is no more than Z, so that what the critic says is not mere negligible nonsense, but the red light that spells danger on a very important line of rails—the one that ends in the nest where is the goose that lays the golden eggs.

ADOPT MOTIOGRAPH FOR EDUCATION

The popularity of the Motion Picture in educational work has again been attested through the adoption by the Board of Education of the city of Chicago of a Motion Picture Equipment to be used in the nine school centers under the direction of Professor Voorhies. The first entertainment of this nature which the School Board will offer to the children and parents will be given this week in the Fallon School, at Wallace and Forty-second streets.

The Board of Education looked into the matter of selecting an outfit with the utmost care, having appointed a special committee under the direction of Mr. J. D. Shoop, superintendent of schools, and they finally adopted the MOTIOGRAPH Motion Picture Machine as being the best adapted to their work and the machine on which the committee decided unanimously.

If interested in buying machines, supplies, etc., the name of Harbach & Co., 899 Filbert street, Philadelphia, should not be overlooked. Good bargains are offered.

MISS PAULINE BARRY

A dainty young lady of petite figure, who looks well in her pretty costumes. She puts over an altogether pleasing single act. It is not so much the way her numbers are placed as her sweet and cultured voice which wins for her the loud applause she gets and deserves. Miss Barry has a future before her and without doubt will be able to "make good" on the big time. May she have the success she merits!

Opera Chairs and Arc Lamps for the South

Mr. J. H. Hallberg, "The Economizer Man," reports among his recent equipments of motion picture theaters the sale of flaming arc lamps to H. J. Paradis for his theater at Winston, N. C., and opera chairs for Paradis & Shanks, Caswell Theater, Kinston, N. C. The high-class quality of Mr. Hallberg's line has gained for him the perfect confidence of his customers; they rely on him for all their requirements.

The Hardisty Manufacturing Co., of Canal Dover, Ohio, who are making theater chairs, report their sales increasing daily. Any of our readers who are interested should send for their circular W as advertised.

MR. ELLIS COHEN IN NEW ROLE

Ellis Cohen has been made the agent for the famous Cellit non-inflammable film; also edinol-hydro, the best developer for moving picture films, both products of the Farbenfabriken of Elberfeld Co. His office is now located at 117 Hudson street, New York.

Mr. Cohen was formerly manager of the moving picture department of the Morning Telegraph.

Bradford, Ill.—Frank Warren has opened a new moving picture theater here.

Independence, Kan.—Messrs. Day, Compton and Glen Snyder have sold the Joy Moving Picture Theater to R. R. Painter of Oklahoma.

Philadelphia, Pa.—Mr. B. F. Miller has plans underway for the erection of a new moving picture theater at the corner of Third and and Fitzwater streets.

SEEN ON THE CURTAIN

By Walton

The Spy—(Selig).—This is a fine specimen of a well-told tale worth the telling. It deals with a Confederate spy who, though wounded, is saved by a boy of the South. The scenes in the negro hut and his home are not only fine specimens of photography but are realistic, and show the care that has been given to detail. They are fine examples of the life of the period and vivid glimpses of the South of the war time. The negro women lighten things up by their antics. The last scene of duty successfully done, through toil and suffering, rounds out a notable reel.

Father Love—(Lubin).—This is a sombre production. A rich girl marries her violin teacher and is forbidden her father's house. She sickens and dies; her husband has a paralytic stroke; in his misery he leaves his baby on the grandfather's doorstep. Long years after father and child meet in a music store. Through the girl her father and grandfather are reconciled. Her father at once dies. The agony is too strenuous.

Robbie and the Redskins—(Kalem).—A mischievous boy holds the center of the stage. He teases everybody; the father and mother go to help with a neighbor's sick cow; they go at a speed that would indicate a terrific catastrophe. While gone the Redskins raid their hut; they are the most extraordinary Indians I ever saw. While they pile in and are eating, the girl, who is behind the door, slips out and gives the alarm. The boy is hidden in an eight-day clock. The Indians stream off into the pantry and the boy locks them in. How on earth that pantry door withstood the onslaught of a party of Indians with muskets I know not, but it did—till the rescuers came. The two squadrons met and the Indians fled. The boy in the clock case is the hero. In my limited wanderings amongst Redskins I never met any of this brand—or heard of them.

Modern Light Battery in Action—(Kalem).—A filler.

Bertie's Bandit—(American).—The hero is a "sissy" boy, addicted to botany. He goes west with his sweetheart and her mother to pick up manliness. He certainly is a wonder, for his first escapade is to tackle a notorious bandit and knock him silly with his fists. He didn't know it was the bandit. There's a terrific row amidst some fine rock scenery, and just as the bandit is about to get the best of things the young lady appears with a pistol. The bandit is "potted" and when the posse in pursuit arrives he is duly taken care of. Bertie gets the $5,000 reward. His sweetheart is convinced that after all he is a man, and that bandit is the most disgusted bandit that ever graced a screen. The reel is full of action, the scenes are fine, and the story is unique.

The Revenging Picture—(Itala).—Bad translation—ought to be avenging. The scenes are laid in the troublous days of the French Revolution. A Marquis hides a friend in a secret room that has a spring in the floor opening upon a well. Whilst in hiding "the aristocrat" paints his Marquis friend on the wall. A lying steward betrays his master and his friend, and gets the palace—the outside is not a palace on the film—as a reward. Long after the steward in a drunken fit hurls a bottle at the wall, which reveals the secret room. He sees the picture of his master and stepping back to gloat, touches the floor spring and is shot down to a horrible death. The costuming and the interiors are meritorious.

Only in the Way—(Thanhouser).—This theme is getting threadbare; a foreign film is almost identical. The son's wife acts brutally to her husband's mother; things are set right by a child. Compare Gaumont's "Twilight of a Soldier's Life," etc. The acting of a child is charming, and of the old lady a womanly concept—even to details. The wife's grabbing the old lady's bag, umbrella, etc., was, as one said who sat next to me "a bit too rushed."

For His Pal—(Powers).—A pal's loyalty is the theme; mighty few pals would measure up to this standard. One of them is blinded in a mine and when the other one tries to get him married to his sweetheart the blind one nearly throttles him, in a ghastly screen picture. It's not the actor nor actresses who are in fault. Who in thunder passed that scenario or faked the scenery?

A Tough Tenderfoot—(Bison).—All that need be said is that a "tenderfoot" is douched, ducked, and a few other things and gets even. He dopes some whisky and gives the boys a drink. The scene on the rail convulsed the house. The last fellow fell slowly.

Saved by Telegraph—(Pathe).—I have not the slightest intention to deal with the "plot." I simply wish to ask a few questions. Films have passed the babyhood stage—now they are not fairy tales, they are real life. As a matter of education, the film is meant to be presented before all sorts and conditions of folk. I, in the most friendly spirit, ask these questions: Did whoever wrote this scenario ever really know a telegraph office? Go to lower Broadway and ask, five minutes' walk will cover the information bureaus. A general manager's daughter interrupts a man at the key. (Holy Moses!) She comes down for lessons at that key (Jehoshaphat!) Pass the getting loeked in the safe (ask Biograph about that) but please explain to a poor, blundering, yet withal somewhat practical critic how these two people existed so long in that safe. A telegraph operator in that swell evening get up. (Say, boys at the key—I very nearly wrote floors and addresses), why, what are you giving us? And then inside the safe the general manager, the "G. M." can't telegraph, and the little girl, a "ham," has got to do it! Isn't there anybody writing scenario or arranging stage settings who can and will stop this rubbish?

Wiffle's New Sleeve—(Pathe).—The safe appears again with sundry presumedly funny happenings!

The Secret of the Still—(Kalem).—The scenery of this film is an education. The moss gathering, turpentine getting and the still end are most interesting. This is of the best. The story does not call for special mention, except that I have long wished to know how it is that young ladies who live in the backwoods wear such fashionable, high-heeled shoes! The setting is A-1, better without the tortured yarn.

The Jilted Joker—(Essanay).—A series of far-fetched jilted mix-ups that may, or may not—it depends on the weather and the liver—be deemed a joke.

Hank and Lank Make a Mash—(Essanay).—The outset is foolish, no girl would go with that object; the end funny when Hank gets mixed up with the masquerader. With such a company as this firm has can't it do better than copy—feebly copy—what is on the breakfast table every morning?

The Last Curtain—(Gaumont).—If ever there were an educational film this is one. A great actor bids good-bye to Paris with flowers and éclat. Afterward, those who bowed and scraped, now see nothing to get, and so, in a store, etc., ignore him. In his country life, his heart is ever in Paris. A strolling company comes to the town; he is interested. An accident happens and these poor, obscure players apply to the Master. Though ill, he plays in "Ernani," and is accorded a splendid triumph. The work was too much for him, and the last picture shows the weeping, country troupe in his death-chamber, with their tribute of love. Was ever a nobler lesson put on the screen than this? The greatest triumph of a great man was to help the obscure and poor, in the hour of their necessity; yea, more, he gave his life for them.

At Eventide—(Gaumont).—Scenes of peaceful beauty on the lake when the sun was low. Magnificent mountains, quiet homes resting at their feet, while on the rippling waters boats speed home to rest. An entrancing commentary on the old words, "At eventide it was light."

The Girl In the Film—(Vitagraph).—A young fellow goes out with a camera and gets all manner of love scenes, but he falls asleep and two young ladies passing, in fun, take a snapshot in which one appears. When developed the lady appears; this is a mystery, but the young fellow falls in love with the photo and eventually finds "her." The fun is their swift love-making and long leave-taking. At seven they bow, at four a.m. they've kissed, etc., and he's still saying good-night—outside. It's all a live joke. See the sleepy heads next morning, though!

The Brass Button—(Reliance).—A lady at a social gathering, shows her fine necklace to the hostess and her husband. Shortly afterward a maid finds it on the floor and determines to keep it. She hides it at the bottom of a stick of shaving soap on a bedroom dressing-table. When the loss is discovered there is a terrific fuss, but no trace is found. Before the loss the husband has received a letter from a bank threatening to close down upon him, without he at once makes good. This letter—strange to say—he carelessly left upon the table. Next day when the husband is at the office the wife finds the letter and forthwith suspects her husband, so that when he returns with the glad news that a change in the market has saved him, he faces a tempest. On top of this the other woman and her husband burst in like a cyclone, with two detectives. Thus the unhappy broker is in a cul de sac. (A change in the market is easily proved, but not in the story.) The guilty maid appears and one of the detectives who has found a piece of soap with the impress of a button upon it shows it is that of the maid's cuff button. She is arrested and the necklace restored. I am glad to notice an improvement in the manufacturer's end, so that one can see and enjoy the acting of those concerned.

The Return from Seaside Bathing—(Ambrosio).—A gentleman while in the sea is seized with such a terrific toothache he rushes off in his bathing suit, and a medley of cloth-

ing to the dentist's, where the united efforts of many fail to pull the molar. He then dashes off to the train, where a woman asks him to hold her child. The train leaves, taking him, his toothache and the baby. (Why a man, such as he was, ever traveled in that class on an Italian railroad is a poser). When he arrives at home and faces his wife, the child raises ructions. Fortunately, its mother arrives and gives him such a slap the tooth comes out! Parts are amusing and parts are photographically worthy of the firm.

Tweedledum Tries Winter Sports—(Ambrosio).—Of course this funny fellow makes every one laugh. His antics, skating, tobogganing and skiing are comic. What he contrives to do is simply marvelous. The snow scenery amid the mountains is exquisite, so realistic one expects to hear the swish, whizz, crunch of the snow and ice. The split would be a beauty with no story.

How Mary Met the Punchers—(Melies).—Mary came from Boston. Don't forget that—and so with the high superciliousness of that academic city treated the punchers with lofty scorn. When a gentleman with a title from the next ranch arrives, she's all smiles. The two go riding and are chased by a gang of drunken Indians. They hide behind the ruins of a shack. Sir Granville fixes up a dummy on a horse, but has to borrow Mary's skirt. (Business.) The Indians chase the dummy, Sir Granville goes for help. He never appears again. Cowboys come to Mary's rescue, bringing her skirt. (More business.) Mary then shakes hands—with the left hand—with her rescuers. I know not whether it is my cerebellum or cerebrum that's out of order, but my brain cannot grip these things. Mary comes from Boston. Boston! At once she's in a divided skirt, can ride splendidly and, moreover, use her pistol as to the manner born. The air out there must be wondrous potent. The punchers' lasso work is interjected.

The Poor Sick Men—(Biograph).—Bravo, Biograph! You certainly got out of the rut this time, and made everybody laugh and laugh, and then laugh some more. I'm very much afraid some of us, running in double harness, knew something of the situation from personal experience. Two men, father and son-in-law, make out they're sick, and so cannot go to the theater with their wives. So soon as the ladies go, each, without the other's knowledge, sneaks off to play cards. They meet, more fun. The club's raided, they slip up the fire escape, and one gets a kid's clothes, the other a policeman's. Their escapades on the way home are unique. Their changing clothes and fixing the sore foot and aching head to meet their wives is side-splitting. The innocent wives condole—here wink the other eye! Every theater where this is shown will feel like shouting "Encore!"

The Disinherited Son—(Eclipse).—The stage settings are of a high order. They are real, not faked, tawdry, make-believes. The story is innately French and pivots upon French customs. A young man loves a girl who works in his father's factory, and will not marry the girl chosen by his parents. He is disinherited. He seems to have done well. He's about to leave the country, but wishes to see his mother (man-like) and to bring his wife and boy. They all meet in the home garden. The boy strays, meets his grandfather—who does not know him—and makes him assist in the manufacture of mud pies. Of course, the child brings about reconciliation. That the acting is of the highest goes without saying. Parisian "stars" filled the roles. The mother's part calls for the highest in dramatic art—she fills it.

Bumptious as Romeo—(Edison).—I imagine it would have been a pleasure to all concerned to hear the Union Square Theater audience laugh, as this reel was shown. Real whole-souled laughter. Bumptious sees Romeo and Juliet played and determines to show how it ought to be done. His endeavors to be Romeo, his extensive and clinging love making and his final catastrophe in upsetting the scenery, broad farce. As he sneaked out of the "star's" dressing-room and then in his rooms destroyed all evidence of a dead ambition—even smashing the immortal Will—he told and told well, the old story of thorough and complete disillusionment.

Maid or Man—(Imp).—A young fellow gets a gray head to go to a prize fight. Gray head's actions there cause disturbance. The fight is raided, and the two after a strenuous flight get home, dishevelled, tattered and battle scarred. The woman comes to the rescue and the youngster dresses in his sister's robes, playing the maid to an incoming policeman. He plays his part in his flirtation with the "cop" to the dot. The old man in his joy at the "cop's" departure falls upon his son's neck—that is the pseudo-maid's. Just then in comes the mother—hysteria and so forth, till explained. The Fourteenth Street Theater was filled with merriment over this well conceived and worked out reel. Good for you, little sister, and also ditto for you, brother; I didn't know you could so adequately fill that class of work.

The Escape from the Tuileries—(Pathe).—A stirring, vigorous, well-told story from the Reign of Terror in France. The tale does not bear condensation. Educational films are much spoken of; here is one. What men and women did and suffered for conscience sake. The stage settings are just what is required. The outpourings of the red caps, mixed with the forerunners of the petroleuse, are vivid, and acted as only Parisians can. The scene where the lady in her bed treats with the bloodthirsty mob—whilst the count is under the mattress—reveals that unbreakable spirit so often to be seen in those days. The other side of the picture some folks forget—mayhap don't understand. Historically, photographically and theatrically of that excellence I like to see Pathe produce.

CORRESPONDENCE

A SCHOOL BOY'S OPINION OF M. P. SHOWS

New York, Feb. 8, 1911.

Dear Sir:—

I was talking to a friend about moving pictures and vaudeville and he said: "Moving pictures and vaudeville have sprung up over night, and will not last long." I asked him why he thought so, and he replied: "Because the public will not stand to be made a laughing stock of all the time and no good can come from them." Well, it looks to me as if the public were enjoying being made a laughing stock of. I will admit that they have done harm, but they also have done good.

There are any number of houses in the city that give a good clean show and treat their patrons with respect, and charge a small admission fee. But there are others that ought to have their doors nailed closed.

But there are good and bad sides to all things in business and pleasure, and it is so with moving pictures. Moving pictures are not a thing of the past; in fact, they have come to stay.

It is one of the many products of American genius by which thousands of people are amused every day, but they have also brought about abuses which have grown to serious proportions. Many people wonder if there is a way to stop these low houses. Yes, as the old saying is, **Where there's a will, there's a way.** If the people would stop patronizing these houses they would be forced to put on a cleaner show or go out of business entirely.

Faithfully yours,
WALDO GORDON VIELE.

MOVING PICTURES, LIKE BUNYAN'S "PILGRIM'S PROGRESS," REVEALED IN A DREAM

Philadelphia, Pa., Feb. 11, 1911.

Friend Saunders:—

The highly interesting communication of Mr. C. Francis Jenkins in "The Moving Picture News" of February 4th regarding Edison's connection with the "invention" of the "Vitascope" reminded me of a tale I was told some six years ago in Washington, D. C. I then made the acquaintance of an interesting Scotch woman holding a Government position at the capital and commanding the respect of all her associates and acquaintances. Among other topics we discussed **moving pictures** and to my astonishment she said: "Perhaps you would not credit it, but I am the real originator of **moving pictures** as we now understand them." She then went on to tell me that one night many years ago she had a dream, and in her dream she saw the figures from a painting in her room step out of their frames and seat themselves at a table just like human beings, and after transacting their business they retired to their frames again and became still pictures once more! This dream she had more than once and it set her thinking; not the first time, by the way, when great works and deeds have been originated and suggested by the subconscious mind in sleep. She further told me she had a very clever friend in Washington at the time (which was the early nineties) and she went over this dream with him in detail, and so impressed him by it that he did not rest until he solved the secret and invented the moving picture, for which (as she said then) others, including Edison, had been given undue credit. Either Mr. Armat or Mr. Jenkins can no doubt verify this story. The lady is now living in Scotland and is an occasional correspondent of mine so is available should any controversy arise. It is at least an "incident" that I think should be recorded in your authoritative paper, along with all the other news relating to the origin of motography.

Respectfully yours, JAMES D. LAW.

Manufacturers' Synopsis of Films

A WESTERN GIRL'S CHOICE
Champion Release, Wednesday, March 1

Dora Maxwell resides with her parents on their extensive ranch in the West, and her sweetheart is Milton Logan, the ranch foreman. Returning from a brisk canter, Dora is confronted with a great surprise in the presence from the East of her uncle and a strange young man.

Receiving a letter from her Aunt, through its presentation by her Uncle, Dora discovers that the young stranger is intended to be her future husband, and her Aunt also invites her to come East with the two men, when they return. She is urged to renounce the uncultured (?) West and adopt the refining environments of the cultured (?) East. In accordance with the wishes of her deceased mother, Dora's Aunt is desirous of inviting the girl to visit New York.

The attractiveness of the young Eastern millionaire is evident, and Dora, for the nonce, forgets poor Milton and spends her time in the company of Richard Moore. She soon meets with an opportunity to compare the worth of the two men, and that of the Westerner is so undoubtedly superior to the other she dares no longer hesitate in her choice.

In aid of her decision to refuse her Aunt's kind invitation is a dream she has of supposed Eastern civilization. The humiliation suffered through the cowardice of Moore, compared with the bravery of Logan, ends the false infatuation she experienced, and throws her, repentant and subdued, into the arms of her Western sweetheart. Moreover, her undesirable suitor returns, chagrined and discomfited, without having remained at the ranch over a day.

Writing a courteous letter of retusal to her Aunt, Dora places it in the hands of her astonished Uncle, and leaving them, she hurries to her room, gets into her riding habit, and meeting Milton at the front door, they both canter off with laughter and love in the winter's air.

"A MANLY MAN"
Imp Release, Feb. 27th

Norman Duncan, a civil engineer in the employ of the United States Government, loves Elinor Williams, and they are happy in their plighted troth. Duncan is ordered to the Philippines, to take charge of some important work, and takes an affectionate leave of his sweetheart, to whom he promises to be faithful.

We see him arrive at his destination, and take in the tropical surroundings. The young engineer is red-blooded, and human. He finds time hanging heavily on his hands, and seeks diversion. He finds it in Lola, a beautiful Filipino girl, with Juno-like form and handsome face. She gives him a passing glance, and Duncan is interested. He seeks the girl, and she is not averse to the attentions of the handsome young man from the States.

Petro, her lover, takes in the situation, which bodes no good for the interloper. Lola and Duncan meet, and the love affair is progressing beyond his fondest expectations.

Returning from his foray into the swamps one day Duncan is stricken with the deadly fever. He is overcome and his companions desert him, fearing the contagion. Lola finds him and, braving the ravages of the disease, assists him away. This episode is witnessed by the jealous native lover, who curses them, hoping his fickle sweetheart and her lover will both succumb to the dread fever.

We see Lola nursing Duncan back to life and health, faithful in her duties as a nurse, and glorious in her satisfaction of saving the life of the man whom she loves with all the passion of the Latin women. Slowly Duncan regains his strength, and we see him emerge from the hut supported by the faithful Lola. He is seated out of doors, when Petro appears, and is surprised to see him alive. Stung to desperation in his jealousy, Petro steals up, and is about to plunge a knife into Duncan's back, when the girl throws herself upon him, wrests the knife from his grasp, and sends it spinning into the foliage. Petro and Duncan grapple, when a priest providentially makes his appearance, and Petro desists with an abject apology. In a few words, the situation is explained to the man of God, who, with a keen discernment of right, inquires of the young engineer as to his intentions toward the native girl. He sternly insists that honorable union can be the only result of their relations. Duncan ponders, and then his better nature asserts itself, and he assents to a marriage. The ceremony is performed.

Later, Duncan, in the garb of a Filipino, is seated in his yard. His boy, the result of the marriage, comes to him. An American appears and questions Petro, who is standing near. The stranger inquires for Duncan, and Petro, alert, his jealousy having not abated by the marriage of Duncan and Lola, points to Duncan. There is a recognition. Duncan is pleased to welcome his friend. He is informed that Elinor, the sweetheart whom he left in the States, is outside the gate. Duncan is overjoyed. Elinor runs to him, and there is a happy reunion. He is holding her in his arms when Lola approaches, terrified at the sight. She understands, and humbly makes her way to Duncan's side. He sees her, and is racked with conflicting emotions. His wife and sweetheart—which? Sorrowfully, he breaks the intelligence to Elinor, who stands aghast. She understands. The woman he has sworn to love and cherish holds out her arms to him. The girl, to whom he plighted his troth, assumes the same attitude, less demonstrative. Elinor sorrowfully walks away, and Duncan seats himself in anguish, and then—takes Lola in his arms, and she is supremely happy, and Duncan is content—a manly man.

"ARMY MANOEUVERS IN CUBA"
Imp Release, March 2d

The "Imp" release of March 2d is one of the most elaborate educational pictures ever attempted, portraying the principal feature of the recent fête day in Cuba.

The occasion is the recent celebration of the independence of Cuba, the soldiery appearing in army manœuvers, a glittering, bewildering spectacle. The soldiers were photographed on the drill ground, at Camp Columbia, a beautiful stretch of sward, with tropical settings, the barracks plainly visible in the distance.

For military precision the pageant is a beautiful spectacle, regiment after regiment, cavalry and artillery, passing in review before the superior officers. The troops are splendidly uniformed, and the manœuvers demonstrate that the citizen soldiery of Cuba is a magnificent body of men, capable of coping with a like number on the field of battle, should the occasion require.

After the military demonstration the luncheon scene is pictured, showing many of the prominent citizens of Havana and officers of the Cuban army passing before the camera, the scenes closing with the chief executive of the Island in the opening remarks of his address, congratulating his bearers on the prosperity of the country under the system of independence that has obtained since they were freed from Spanish oppression by the intervention of the United States.

The picture is an interesting one from an educational as well as a scenic standpoint.

THE DYNAMITERS
Imp Release, March 2d

Jenkins, a club man, has a humorous experience that should be a very strong temperance lecture in pantomime. He is returning from a night of it with convivial companions, when he meets a party discussing the woes of the down-trodden laboring classes.

Jenkins has taken on a talking jag, and he waxes eloquent, descanting on the subject. He has an anarchist for an auditor, and as the crowd disperses the agitator takes the tipsy orator in tow and guides him to the rendezvous of his co-conspirators. They descend a flight of stairs with Jenkins blindfolded. The members of the gang appear masked, and Jenkins is persuaded to take an oath which binds him to the task of righting wrongs. Lots are drawn and Jenkins takes out the fatal black cube, and is given a bomb with clock-work attachment with the injunction to demolish a manufacturing plant.

We see Jenkins tipsily wending his way homeward, lugging the infernal machine. He throws himself on his bed and awakens, thoroughly sobered, with the destroyer on his hands. He hears the ticking of the machinery and knows the hour of the explosion is fast approaching. He dashes out and endeavors to lose the machine, dodging into stores and shops. The infernal machine is invariably returned to the luckless agitator and in desperation, he drops it in a park where it is restored to him by an intelligent dog. Happy thought—he will employ the sagacity of the canine to extricate himself from the dilemma. He passes the stairway leading to the habitation of the anarchists and instructs the dog to deposit the bomb below. The dog does so and rejoins Jenkins, and they make a run for it.

The dynamite explodes, wrecking the surrounding territory, and Jenkins escapes with his clothing rent, but otherwise intact.

It is a ludicrously funny comedy with plenty of action, the canine contributing materially to its success.

A CHILD'S PRAYER
"Lux" Release, February 24th

This is a very well acted short drama, relating the story of a child's prayer, and how it was answered. A struggling composer, whose talent is as yet unrecognized, receives a notice from his landlord, to the effect that unless he can pay his rent he will have to go. With a sigh, the composer takes up his latest score, and, bidding farewell to his wife and child, goes out, hoping that at last Fortune will smile upon him. He attempts to interview a well-known director of music, but without success, and at length returns home. Hopelessly he tosses his score on the table, and, resting his head on his arm, falls asleep. His little girl enters, carrying her doll, and, falling on her knees, prays for help. Then, catching up the score, she hastens out. Entering the director's office, she is at first refused admittance, but the great man himself enters and listens to her story. So touched is he by her appeals that he instructs his secretary to give the little girl a check, and escort her home. This is done, and the child's prayer turns sorrow into gladness.

THE STORY OF A PRAYER RUG
Rex Release, February 23

In Turkey, the land of mystery and mysterious romance, there are many strange customs wonderfully weird in the eyes of Occidentals. Amongst them is the "prayer rug" upon which the household kneels when conducting its prayers.

Old Hamid has just finished weaving a "prayer rug" and Elmas, his daughter, tells her sweetheart of the event, for an event it is. In the shade of a grove, with the warm sun and blossoms of the sunny land all about them, they plight their troth, these children of the Orient, for the heart is the same the world over, and love is the law of the world.

Accidentally, one day while getting water at the well, Elmas is discovered by the Pasha, who desires to make her queen of his harem. He follows her home and offers to buy her from her father, but the offer is refused.

Several days later Elmas disappears. Suspicious, the father apprises Elmas' sweetheart of the Pasha's offer. The lover determines to find and rescue Elmas and, disguised as a rug peddler, carrying a fair assortment of rugs on his back, he gains entrance to the harem. Amongst the assortment he has taken with him is the "prayer rug," which he knew Elmas would recognize at sight, and she does. Think not that the Turk lacks ingenuity, for he is slick and skillful. So when Elmas' sweetheart departed from the harem with his rugs on his back he had, concealed in the packet, little Elmas.

He carries her a distance before releasing her, and after clasping her in his arms, he points to the sun, the Oriental symbol of happiness, the omen of love.

LOVE'S TEST
Solax Release, Feb. 24th

Margaret Golden, a winsome and wealthy maid, is sought by many suitors, but has given her heart and the promise of her hand to Harold. Edith, who is herself in love with Harold, and consequently jealous of the existing friendliness between he and Margaret, contrives to raise a doubt in Margaret's mind as to the disinterestedness of Harold's love for her, and she decides to put him to the test. She writes a letter to Harold, telling him she has something important to tell him.

The letter is seen by her Aunt, with whom Margaret makes her home. The Aunt tries to dissuade her from what she regards as a very foolish move—for Margaret has told her that she intends to tell Harold that she has lost her fortune. Failing to change Margaret's mind, the Aunt waylays Harold and tells him of Margaret's plan. Harold is at first indignant, but finally regards the matter as a good joke, and determines to pay Margaret back in her own coin.

He listens to her sad tale, and then proceeds to tell her that he, too, has lost his fortune. As they are now both poor he can see no reason why they should not marry at once, and as Margaret is hardly in a position to refuse him, she accepts, and they marry and start for their new home in Poverty Row.

The scenes which follow show the new couple amid novel and strange surroundings. Poor Margaret, entirely unfamiliar with housework, tries hard, but her efforts are pronounced failures. Harold butts in, and his efforts to instruct Margaret in the gentle art of housekeeping give rise to a lot of very funny situations.

Finally both of them reach a point where forbearance has ceased to be a virtue, and they each decide to confess to the other. This they do, and happy in the knowledge of each other's love as proven by "Love's Test," they depart from their humble home, bidding a hearty adieu to "Old Ironsides," and we next find them at Martin's, where, seated at a table groaning with good things, they are busily engaged in making up for lost time—the past forgetting and by the past forgot.

THE LITTLE MOTHER
Thanhouser Release, February 28

A poor widow who supports her two children, one a baby and the other a girl of six, by scrubbing, weakens under hard work and finally dies. Marie, the "little mother," anxious that her home may not be broken up, calls on one of her mother's employers and requests that she be given a chance to take the dead woman's place. The artist, a wealthy, good-hearted young man, pleased with the child's pluck, laughingly employs her, and makes her believe that she is really doing all the "chores."

The artist's kindness, much to his surprise, brings him recompense one thousand fold. One of his models plots to fleece him. She calls at his studio, faints in his arms and when her confederate rushes in with a policeman, she makes charges that lead to the arrest of the innocent artist.

Just as the policeman is leading her benefactor away, the little scrubwoman sees what is happening. She follows the party to the police station, but is afraid to enter. When the "complainant" and her husband come out, the child is impressed with the fact that they seem to be on the best of terms. Her suspicions are aroused, and she "shadows" them like a regular detective.

What crook would ever imagine that a little girl, wheeling a baby carriage, was a "sleuth"? This pair certainly did not, for when they met a friend in the park, they stopped to tell him how they had successfully arranged to "trim" a rich artist, never doubting that he would pay liberally to have the case dropped.

The little girl, from her place in hiding, heard the story; so did the baby; but if the baby was put upon the stand it could only say "Goo," and that would hardly be accepted as evidence.

So the girl found a policeman and told him about it. And the policeman went with her to her hiding place and heard enough to warrant him in making what he afterwards described as "a two-handed collar."

What happened was that the adventuress and her confederate were haled to the police station and locked up, while the artist was set free in a hurry. The police impressed upon him that he owed his liberty to the bright work of an intelligent little girl, and he has never forgotten it.

The result is that there is now a "scrubwoman" whose duties are a sinecure, although the wages are high, and the future of the "little mother" and her baby are assured.

STAGE STRUCK
Thanhouser Release, March 3

A country girl who has always been interested in the drama becomes hopelessly stage struck when a company of barnstorming actors, presenting Shakespearian plays, appears in her home town. She applies for an engagement to the star of the organization and is finally offered a small part. Forbidden by her father to follow the career of her choice, she runs away and joins the company.

Disallusionment soon follows. The star is dissatisfied with her attempts at acting, and the hard work and bad hotels soon tax her strength. While playing a one-night stand in a little town the company is treated to a square meal by a prosperous young drummer, who is greatly attracted by the country girl's youth and beauty.

The company get into financial straits, are unable to pay their hotel bills, and have their baggage seized. Entirely without funds they start to walk to the next town. "Walking the ties" is a new form of exercise for our heroine, and half way on the journey she begs the company to go on without her, as she is too weary and sick to continue. Sitting alone and weeping bitterly on the steps of a forlorn little railway station, the girl is surprised to see, getting off a train, her new acquaintance, the drummer. He insists upon buying her a ticket for home and starting her off at once. The girl is welcomed back home by her father, and when a few weeks later she receives, together, an offer of a New York engagement, and an offer of marriage from the young drummer—she decides to accept the latter, and to appear in the future as—just wife.

THE ABDUCTION OF PARSON JONES
Yankee Release, March 3

Who kidnapped the Parson? The town was thrown into confusion by the sudden disappearance of Reverend Jones, and rumors multiplied until one was at a loss to believe whether or not he eloped with the pretty girl whose photo was found on the floor of his study with an endearing message inscribed on the back.

And if you were to glance through the list of those booked for passage on the S. S. Oceania, bound for the West Indies, you would not find the name of Parson Jones, even though something warned you he was on board.

It would be a shame to expose the plot before you see the film. Besides, this is the first of the Yankee World-Tour series and is a decided novelty.

ALL FOR GOLD
Yankee Release, February 27

The rush for gold was on and many there were who flocked to Nome in search of the precious metal, among them Tom Stuart, who left a wife and young daughter behind, back East.

The girl fell in love with the son of a rich broker and when he informed his father that he intended to wed the girl a storm of protest followed, and the boy was warned never to see the girl. However, love knows no obstacles and the happy twain were wed. They departed for the West shortly after, the girl writing her father in advance of their coming.

Meanwhile there was trouble in the gold mining camp and Tom Stuart was daily missing small portions of his hoardings of dust. Where it went he could not guess, but suspicion pointed strongly to Jose, a Mexican roustabout. Tom's partner was unmindful of the loss and led a carefree happy life.

When the newly married couple from the East reached the Nome region they were tired and worn out. They sought shelter in the very cave where Tom Stuart's gold was concealed and accidentally discovered the treasure. Of course they filled their pockets and journeyed on to the camp. Tom Stuart discovered his loss the next day and aroused the camp to action. Jose, the suspect, was dragged to the nearest tree and was about to lose his life, for he confessed to small thefts, when the broker's son learned of the commotion and appeared on the scene in time to explain away the guilt of Jose.

Father and daughter met for the first time in three long years and Tom accepted his new son-in-law in good faith in spite of his innocent escapade which almost caused a tragedy.

Some time later the happy and prosperous couple returned to the East, just in time to save a ruined broker from suicide. A father's forgiveness followed, of course.

BEGINNING WEDNESDAY, MARCH 8th

2-Solax-EVERY WEEK-2

WE WILL RELEASE

WEDNESDAY AND FRIDAY

COMING RELEASES
FRIDAY, FEB. 24th—Love's Test (Drama)
FRIDAY, MCH. 3rd—A Costly Pledge (Comedy)
WEDNESDAY, MCH. 8th—Out of the Arctic (Drama)

Solax Company

147 FOURTH AVENUE, NEW YORK

ADVICE TO OPERATORS

Oracle Department

By WM. E. SMITH, E. E.

PRACTICAL ARTICLES FOR ALL

This department has been started with the idea to encourage the operators to obtain the best results with their Projecting Machines Queries and questions pertaining to the Moving Picture arts addressed to the Editor of this department will be published in this department. Only answers to inquiries of general interest will be published here for the benefit of all readers. On account of the large amount of inquiries received it may not be possible to print all the answers in any one issue, as each has to take its turn. Correspondents should bear this in mind when writing. If a quick reply is wanted by mail, a charge of **15 cents** is made for each question. Special information requiring a large amount of calculation and labor cannot be furnished without remuneration. The **ORACLE** has no fixed rate for such work, but will inform the correspondent promptly as to the charges involved. When writing only one side of question sheet must be used; diagrams and drawings must invariably be on a separate sheet. Name and address must always be given in all letters. No attention paid to letters not observing above rules.

HOW TO OPERATE AN ELECTRIC PROJECTING MACHINE

An outfit for an electric projecting machine consists of the following apparatus: **One arc lamp, hand feed; one rheostat either adjustable or fixed; one lamp house; one double pole single throw fusable switch; one coil of flexible asbestos covered wire, and two carbons.**

This apparatus should be connected up with the rheostat in series with the arc lamp. When selecting a proper service upon which to operate an electric projecting machine, care

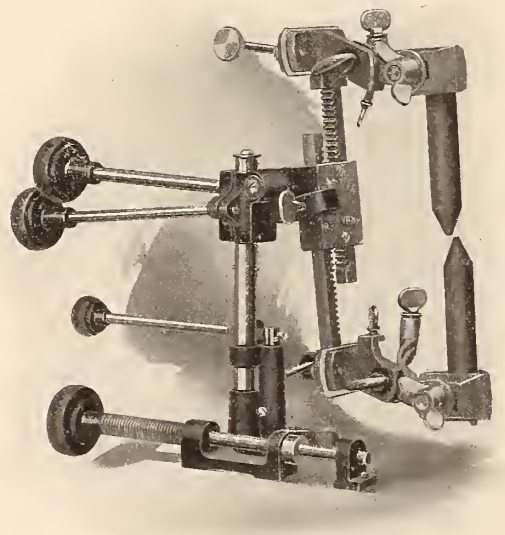


Fig. 1

should be taken to see that the service wires are of **sufficient size** to carry the arc lamp current **without overheating,** and thereby **eliminating the danger from fire.** An operator **should never** try to obtain current from a **pendant** or **drop light, lamp receptacle,** a cluster, or a circuit of which the wires are smaller than a No. 6 Brown and Sharp Gage; the electrical connections must be made at a regular outlet or junction box directly connected to the mains. (See Underwriters' rules published in Moving Picture News, January 21st and January 28th.)

When the set up is being made for direct current, care should be taken to see that the positive lead is connected to the upper carbon. Whether the connections are right or not can readily be determined by allowing the lamp to burn for a short while, then opening the circuit and observing which carbon stays red the longest, for the positive will stay red the longest. If the positive should happen to be the lower one, the connecting may be easily reversed at the lamp terminals. Another method is by the use of polarity paper, which is made as follows:

Dip blotting paper in a solution of **potassium iodide** to be had from any druggist. Take the paper, which must be in a moist condition, place the two electric wires on the paper near together. The **positive terminal** will turn the paper a **deep violet.** This paper may be used any number of times by moistening it with water before using it.

To operate the lamp ordinarily, see that there is current at the switch. If it be a low voltage circuit of 120 volts, this may be done by connecting an incandescent lamp across the mains or by placing the thumb and forefinger of one hand across the terminals of the switch. A tingling sensation will be felt in the fingers, which will indicate the presence of current at the switch. This method of testing for current is not advisable unless the pressure in volts is known, as serious results may occur to the operator if he were to try this on a 500-volt circuit; it would probably burn his fingers severely.

If there is current at the switch, close same, and the carbons then be brought into contact by turning the handle of the lamp mechanism. When the carbons are in contact they should be slowly drawn part, by turning the handle in the opposite direction. As the carbons burn away they should be fed together gradually; the distance between the upper and lower carbons should be about 3/8 inch. If the carbons should be brought closer together than 3/8 inch, a long tip will form in the crater of the positive carbon and thereby give a bad light.

An arc lamp is a mechanism consisting of two movable arms which are insulated from each other. These two arms have jaws at their extremities for holding the carbons. These carbons are so supported by the arms of the mechanism as to move in a vertical positive. Fig. 1 shows the type of lamp used by the **N. Powers Co.** The entire lamp is raised and lowered by means of a threaded device which keeps the angle of the arc parallel with the face of the condensing lenses. Backward and forward adjustment is effected by a feed screw terminating in a large milled handle. All adjusting rods pass through back of the lamp house and terminate in fiber handles, which being a non-conductor of heat are easily handled at all times.

When burning upon direct current the positive carbon which is the upper one burns away twice as fast as the negative carbon. When used on alternating current, however, both carbons burn away at the same rate.

THE FUSE FOOL

There is a most varied assortment of fools on this planet, as any half observant person can easily discover in the course of an ordinary day's experience, but of all fools that infest the world, that particular fool who substitutes a nail or a hairpin or some such device in place of a blown fuse is the kind that neither God nor man has any use for. He is a malicious fool, and he has the cunning of the coyote besides. For some other varieties of the genus fool, one's disapproval is sometimes tempered by sympathy for their foolishness. The "unloaded" gun pointer, the boat rocker, the banana-skin thrower are more stupid than malignant, and stupidity is not always incurable. But the fuse "fixer" has not even the poor excuse of stupidity. He generally knows, or he should know, the probable consequences of his act, yet he cunningly sneaks in a device which is almost certain sooner or later to cause destruction of property, and possibly human life as well.

MORE MISINFORMATION GIVEN BY TROUBLE MAKER

While glancing over a very recent issue of the M. P. World, I noted the following in which our contemporary says: The voltage has nothing to do with the size of wires, except where a transformer is being used. Neither does it make any difference whether alternating or direct current is used, unless it be that a transformer is used.

(From the M. P. World.)

Two More Drawings.—Mr. C. W. Bennett, Crystal Falls, Mich., contributes two more excellent sketches showing wiring diagrams. Drawing No. 1 shows one proper way in which to connect a moving picture lamp or another arc lamp in series with resistance. Notice the pilot lamps. You will see that should any fuses blow it would put out one lamp, or both, and if both lamps should go out at the same time, then

you would know your main fuse has blown, or else that the power has been shut off for some cause. Sketch No. 2 shows another proper way to connect up a moving picture lamp or ordinary arc lamp. This sketch is designed to show you how you can have two sets of fuses to protect your lamp, so that when one fuse blows you cut in on another set by simply throwing the double pole switch over, without waiting to install another fuse. Mr. Bennett advises a 75-ampere switch for all operating room circuits, and the advice is good. He also advises that no wire smaller than a No. 6 be used, while heavier wire is still better. Wire your booth, he says, with the proper size wire in the start, and then you won't have to be changing from time to time. "I am aware," says Mr. Bennett, "that you may not need heavy wire, but never get the idea that you can have your wires too big, because in this you are mistaken." All of which the editor of this department will cheerfully endorse. Mr. Bennett further says: "Remember at all times that the size of wire required is dependent on the following, viz.: The distance your booth is from the point where the service wires enter the building. The number of machines to be installed in the booth, whether you are to use alternating or direct current and what voltage you are going to use. If you use the so-called current savers or choke coils, then your rules change a little."

I do not quite follow Neighbor Bennett in all of this. **The voltage has nothing to do with the size of wires, except where a transformer is being used. Neither does it make any difference whether alternating or direct current is used, unless it be that a transformer is used, or, at least, I know of no material difference.** The necessary size of wire will be governed by the number of amperes the lamps in the booth will consume and, as Neighbor Bennett says, the distance of the booth from the supply wires, or main switch board. We are indebted to Neighbor Bennett for the excellent sketches, another one of which will appear in the near future. **What I mean by a transformer influencing sizes is that larger wires are necessary on the secondary than on the primary, due to drop in voltage and increased amperage.**

I cannot help but to rise to a point of order, when I see such a statement given by a man who has herctofore **claimed** to be a well-versed **expert** on both electrical and mechanical problems relating to the projecting machine.

I would advise him to get a book, or take a course in some correspondence school that teaches elementary electricity. I shall endeavor to enlighten him on the following, that the voltage plays an important part in the size of wire used.

It is well known that in overcoming resistance electrical energy is wasted, and, as it costs money to develop or buy electrical energy, it is evident that such waste must be kept down to a minimum. This may be done by decreasing the resistance of the conductors, or what amounts to the same thing, or increasing the size of the conductors. **The effect of resistance** is to cause a **drop in the voltage** in the supply circuit, and the energy lost in overcoming this resistance appears in the form of heat. A few illustrations may suffice to show what an important bearing this question has in the size of wiring.

A two-wire circuit supplies a current of 50 amperes to an arc lamp at a distance of 200 feet from the meter. The drop allowed is five per cent and the voltage of the circuit is 110 volts. What size wire should be used?

Substituting the value given above, in formula, the size of the wire is found to be

$$A=\frac{2200 \times 50 \times 200}{110 \times 5}=40{,}000 \text{ cir. mils., or a No. 4 wire.}$$

If this energy were used for ten hours a day for 300 days and the cost of the energy was eight cents per kw. hour, the total yearly cost would be

$$\frac{50 \times 110 \times 10 \times 300 \times 0.08}{1000}=\$1320.00.$$

Of this five per cent, or $66.00, would be lost yearly due to the drop. The cost of 400 feet No. 4 double braided, rubber covered wire would be about $21.00, so that the loss would be over three times the cost of the wire, and without any calculations it is easily seen that the system of wiring is not economical. We should use a large wire, thereby decreasing the voltage drop (about a No. 2 B. & S.). From the above it will be seen that although our wire, a No. 4, is of sufficient size to carry 50 amperes at 110 volts, we are having a drop in voltage of five per cent, or 22 volts, therefore, it will be seen that voltage is an important factor in regard to the size of wire.

Our esteemed contemporary also says: What I mean by a transformer influencing the sizes is that larger wires are necessary on the secondary than on the primary, due to the decrease in voltage and increase in amperage. (If that was all the designers and builders of transformers had to contend with, it would be a cinch.) It is like taking candy from a kid, showing him how little he knows about electricity. It is a shame to do it. Well here goes his second piece of candy: The very important effects of electromagnetic inertia on the flow of alternating currents makes them appear to be more complex than direct currents. The point is so important that it must be given very careful attention. When a direct current is passed through an incandescent lamp, the amount of power expended by the passage of the electric current through the lamp filament, which is converted into heat and light, is equal to current X volts. In the same way, when alternating current is passed through an incandescent lamp, the amount of power which is expended in the lamp filament, and converted into heat and light is also equal to current X volts. We, therefore, see that an incandescent lamp which is intended to give 16 candle power at a pressure of say 110 volts will be equally efficient when it is connected to a constant pressure circuit which furnishes it continuous current at an uniform pressure of 110 volts, or when it is connected to a circuit which furnishes alternating current at an effective pressure of 110 volts.

Now suppose we take 200 feet of No. 7 B. & S. gauge insulated copper wire. Its resistance is almost exactly one-tenth of an ohm at ordinary temperatures, and it, therefore, requires only one-tenth of a volt to send one ampere of direct current through it. This is true whether the wire is stretched out straight, wound in a simple coil, or wound around an iron core, since the resistance of the wire at a given temperature depends only upon its length, cross section and material, and none of these are altered by coiling or winding up the wire.

To send one ampere of alternating current of, say a frequency of 125 periods per second (15,000 alternations per minute), through this wire when stretched out straight requires a tenth of a volt effective pressure, or the same as in the caseof a direct current. Now, if this wire is coiled up (as a transformer winding) a greater pressure than one-tenth of a volt will be required to send one ampere through the wire, while if it is wound on a big laminated iron core there may be as much as 100 volts of even more required to send one ampere through the wire.

We know that the resistance of the wire is not changed by coiling it up or by winding it on an iron core, so that the actual resistance is one-tenth of an ohm all the time. This is proved by the fact that coiling the wire and winding it around an iron core does not change the amount of pressure required to send one ampere of **direct current** through it. This is where such things as **current lag** and **impedence** have to be dealt with.

An alternating current changes all the time, so that it never has a steady value, and the effect of self-induction is, therefore, felt by it at all times. While the current is rising, self-induction tends to hold it back or keep it from rising, and when the current is falling self-induction still tends to keep it from changing. The result is that in a circuit having self-induction an alternating current is always retarded a certain amount behind the alternating pressure which sets it up. The current is said to have a **lag.** This same retardation causes the maximum value of the current to be smaller than it would be were there no self-induction effects. The effective current in an alternating circuit is equal to the effective electrical pressure applied to the circuit divided by the **impedence** of the circuit. The **impedence** is a combination of the true resistance of a wire composing the circuit with the effect due to self-induction.

The true resistance of the wire depends only upon its length, cross section and material, while the effect of self-induction depends upon the magnetic effect of the different parts of the circuit, and upon the frequency of the current.

When a direct current flows through a circuit, the true resistance of the circuit only need be taken, but when an alternating current flows through the same circuit the **impedence** comes into account.

From this it will be seen that our esteemed contemporary is up a tall tree with his electrical knowledge, when he says the size of wire used or a transformer depends only on the decrease in voltage and increase in amperage of the secondary. We sincerely hope he won't have a mental short circuit, or blow many fuses after reading this (because we are after him for fusing up too heavy on his feeders of electrical knowledge). It is a wonder his consumers (the operators) haven't got wise to the unreliable quality of juice (information) he has been sending out to them. His mental generator seems to be of poor electrical design going like the mischief but not developing any current. My boy, you had better rewind your generator or you will have an awful burn out one of these days.

Vaudeville
Music

VARIETIES IN MOVING PICTURE THEATRES

BY FRA.

Illustrated
Songs

FAMOUS PUBLISHERS OF POPULAR MUSIC

The representative of the Moving Picture News who recently had the pleasure of an interview with Mr. Julius P. Witmark, expresses himself as delighted with that gentleman's inexhaustible energy and well balanced optimism. Discussing the business situation Mr. Witmark remarked "that never in the history of this house have we put forth in

JULIUS P. WITMARK

one season so many enormous sellers, and I am confident that 1911 will be one of the biggest years we have ever known. For instance," continued Mr. Witmark with a genial smile, "here is a condensed list of this season's big hits resulting in a tremendous volume of sales: 'My Heart Has Learned to Love You, Now Do Not Say Good-Bye,' 'For Killarney and You,' 'Slip On Your Glad Rags and Come With Me,' 'On San Francisco Bay,' 'We'll All Go Home When There's No Place Else to Go,' 'They've Won Every Nation's Battles But Their Own,' 'In the Garden of My Heart,' 'I'd Like to Be Loved by a Boy (Girl) Like You,' 'Good-Bye, My Love, Good-Bye,' 'Neptune,' 'The Volcano,' 'Teach Me to Pray,' and 'Red Pepper Rag,' vocal and instrumental. Then again our musical comedy successes are makink a tremendous showing, 'Naughty Marietta,' 'When Sweet Sixteen,' 'Madame Sherry,' 'Katie Did, 'Bright Eyes,' 'Three Twins,' 'The Fascinating Widow,' 'A Trip to Japan' (the Hippodrome show), 'The Girl of My Dreams,' 'The Girl in the Train,' 'The Paradise of Mahomet', 'Barry of Ballymore,' and a half-dozen others of the season's vintage, with the new Herbert opera for Fritzi Scheff in preparation, 'The Rose Shop.'"

THE STAGE AHEAD OF THE AUDIENCE

Unthinking speakers and writers denounce the stage and all its works. The stage is evil and that's all there is to it—the attitude of the bigot who cannot see beyond his own nose. Nothing is entirely bad, that figment of a man-manufactured theology—such as fried witches in Massachusetts and set the fires of the Inquisition ablaze—still rankles and festers in so-called minds that cannot think—but practically it is dead.

My business is with the picture houses where there is vaudeville, and as I wander from theater to theater daily, I claim, without egotism, to know as much about our stage as those who never cross a theater's dorr when anyone is looking—and get their ideas from a lop-sided and dying sectarian press.

The theater is what the people make it, and the people are what their teachers make them. We have institutions in galore for the uplift of the race; millions of dollars are given to make the race better, the aforesaid dollars having, in the first place, been made by the people to be uplifted. The "uplifted" people—out of school—will be amused; God made them that way. That's good theology. It's the business of the theater to supply the demand. That's business. Business as lived by the men who give millions. There's not a business man, be he church warden, deacon or elder, that does not strive to fill a demand. The cleanness or uncleanness of the stage is due to the demand of the people; their demand is what they are; when they are not obliged to be something else.

I once met a church dignitary in New York who was enjoying some "turns" because he was in a city where nobody knew him! Also in places strange in Paris, a preacher studying sociology! The reasons for coming to see us are not so strange. A man's a man in spite of a "dog collar." During the last week I sat in one of our best "pop" houses and saw a clean, clever act. I know it did not "fill the bill;" later on in the day I was in another popular house. There was nothing wrong, but once or twice the actor was coarsely vulgar; immense applause, in which the women took an emphatic part. In the first case the theater was ahead of the audience, in the next it was alongside of it. Many acts are condemned and are failures, not because they are too bad, hut because they are too good! What the people demand, they will get—as a pure matter of dollars and cents. What they demand is what they are; what they are is "up to" the moral teachers in our midst. The theater does not make the people who throng its seats; they come as they have been made by somebody else, not to ask but to demand what their teaching, before they came to the theatre, made them.

We might then say to the stage critics, we do as you do in your business: we supply a demand. We, for dollars and cents, give the people what you have taught them to need and thus, rightly, too, put the onus where it belongs. But we do no such thing; we have our graduates on the vaudeville stage, men and women in the honor class, just as clean, as clever and as potential as any university. Their teaching, too, has an influence far beyond any classroom. We have no claim to super-righteousness, but we do claim that we are not a class to be looked down upon by anybody, and that the vaudeville stage is an important factor in the education of the people—more, that far from being behind, the stage is full oft ahead of the audiences as made and moulded by those who criticize and denounce us.

THE PICTURE AND THE PLAYER

I have no intention of entering into the pros and cons of whether it is good to have vaudeville in the moving picture theaters or not; the final word upon that subject is for wiser heads—and even in conclave they, so far, have not settled the point. Like Mahomet's coffin, 'tis still 'twixt heaven and hades. Still, as a result of visits to all sorts of theaters and talks with various folks of sundry nationalities, I wish to give the majority opinion. In the neighborhood theaters pictures alone go; still there is an inkling of the subthought: they like songs. Illustrated songs entirely depend upon the quality of the slides, and certainly some do look like a "yellow" advertiser on a rampage. I find the general majority prefer some vaudeville, but—and this little, yet all important word—it depends upon the vaudeville. There are scores of houses, some bearing big names, where the vaudeville is so absolutely rotten that it is beyond endurance.

Good vaudeville and good pictures make up a show that cannot he beaten. When you get "junk" pictures and "punk" vaudeville there is no salvation. There are managers who have both good pictures and good vaudeville and yet do not make a success, for the lack of a little common sense. For instance, comedy followed by a lugubrious reel or a drama followed by a screaming farce on the curtain. People don't want to weep all the time—the tears run dry, or to laugh all the time—the risible power fails; they need a judicious mixture without violent jumps and gymnastics. Good reels and good vaudeville with the musical end looked after is a winner always. If the pianist is bad, or the singer is vile, the last impression lasts and result of good work is destroyed.

Picture and player, not destroyed by villainous music, will pay. Underpaid music, ancient pictures and cheap vaudeville spell ruin. Ruin in the till, that's one thing; ruin in the standing of the house, and that's worse, because it reflects upon the combination power for good.

VAUDEVILLE

FOURTEENTH STREET THEATER

Les Montforts. Comedy acrobats who delighted the house. Their bar-work was excellent, whilst that upon the trapeze was a brilliant example of clever performing. The plaudits were long and hearty.

Ford and Blair. Two men with change, patter and dancing. Laughter and applause.

Rodgers. Hopper & Co. in a one-act dramatic playlet. "The Escape," one of the best sketches seen in many a long day. The story is one throbbing with human passion, revenge, triumph, pathos. The scene opens in the District Attorney's office, which is exceedingly well staged, where he is working late. An escaped convict enters and holds the lawyer up at pistol point. It appears the attorney was his prosecutor. Gregg declares Carleton shall die on the stroke of twelve, and then goes on to recite his wrongs about his wife, and how his daughter believes him dead. By a clever ruse Carleton gets possession of the pistol and goes to 'phone for the police. Carleton asks Gregg who took charge of his daughter, and to his horror learns that the convict's daughter is his own wife. Just then the wife comes in—the convict hiding—and tells her husband his life is in danger on account of Gregg's escape. Then Mrs. Carleton explains how she remembers her father and how he died. The convict thus learns the truth, the wife retires. Then Carleton provides Gregg with money and clothes and so he escapes. The parts are acted with vigor and a true feeling for the role, each of the tensely dramatic situations being skillfully handled. The convict is specially good, but all deserve praise. During the performance the audience was still with that stillness that denotes deep and heartfelt interest. There were two curtains whilst the audience thundered their applause.

The Yashimate Japanese. A clever, clean act, of the typical Japanese sort. Man and woman in costume. Applause.

The Firenzi Trio. Character and operatic vocalists who sang in Italian. The folks clapped and the "ciribiribee" evidently carried the house.

Halstead and Wheeler. Comedy musical act. Two men who played the cornet, trombone and freak instruments. The black face and his antics were hailed with roars of laughter.

William Ellis. Monologist. Got good-humored laughter and applause.

Cora Mickle Hoffer & Co. Supported by Frank Minor and Wilma Frances Vincent, in "The Way of the Transgressor," written by Cora Mickle Hoffer. Cast: Albert Crane, Frank M. Minor; Marion Crane, his wife, Wilma Francis Vincent; Melvin Crane, their baby, Melvin St. John; Jacques, their waiter, Enrico Ventura; Widow Trevalyn, Cora Mickle Hoffer. Time: present. Place: Delmonico's, Frisco.

The hit of a strong holiday bill. The audience laughed and applauded, then did it all over. The staging of the cafe was excellent. Albert Crane, a crank on liquor and purity of speech, is dining with his wife. Enter a rich widow with whom he at once sets up a vigorous flirtation and arranges a meeting half an hour later. His young wife was not quite so blind as he fondly hoped, and when she goes out with her lord and master she manages to escape and informs the widow that she is the wife, not "friend," of Albert. The widow is persuaded to teach the old masher what's what. When he returns with his finicky primness she proceeds to give him "his." She uses all the slang she can think of—her supply is prodigious—and pretends ways of the "fast set." Albert is fully satisfied and turns to his gentle wife, the widow producing his wife and child. The widow carries the role of a cultured woman who, for the sake of another woman, degrades herself, well. She evidently presents what she meant when she wrote the sketch. Albert fills the bill whilst Jacques, as a foreign waiter "wise" to "situations," deserves praise. Three curtains. A well conceived and well acted piece of comedy with an underlying seriousness that is very much to the point these days.

Jim Driscoll, balladist, knows just what to sing and, what is more, he knows how to sing it.

On Monday the crowds waiting were four to six deep from Sixth Avenue to the Armory early in the day.

KEITH & PROCTOR'S

Beginning with Monday the house runs moving pictures as usual at 9 a. m., but puts on the vaudeville at 11 a. m. The opening bill was bright and commendable. Four reels and four turns, about two and a half hours of good, clean stuff. I know full well how Brother Buck watches things from his quiet little corner, and in any change he has my heartiest good wishes for that success which this popular house so eminently deserves.

R. H. Mohr. Artist, ventriloquist. One of the best turns of the kind I have seen for a long time. Mr. Mohr is an expert with the crayon and not only draws well but talks well. His remarks are not only humorous but shrewd, and certainly "got over." His "illusion of the voice" was excellent. He got laughs, applause and a how and deserved them all.

Wells & Norton. The pair act as a maid and a hell boy in a hotel. After the patter was over the lady threw off her maid's costume and in all the glory of spangles performed her whirly-whirl dance. The youngsters had better look to their laurels. Old friends one is glad to see again.

The Great Sterk. Work on the slack wire. The young fellow had that capable and confident way that takes. Everything done was accurate, quickly performed and flawless. Applause came.

Valentine's Dogs. The doggies did their work and, as usual, it was recognized. Most of us love dogs.

Jones, Williams & Co. A vastly buxom lady is very much married to a man who is not a giant. She has suspicions about huhby; he stays out nights. Last night he got tangled up with an actress, a "crushed strawberry" one. She comes to get a locket she lost. Wife is lured away. The young lady comes, only to be rushed into a china closet as wife returns. At last the inevitable meeting, and I'll be hanged if I ever saw a more realistic hair pulling. Roars of laughter and the "big hand."

Caroline Schroeder. Singing. A well-dressed lady with changes. She has a sweet voice, well controlled; a charming personality, and a good selection of songs. The turn is refined and altogether worthy of praise. The sort of act we want more of; the audience showed that as before.

Ruby Caldwell. A young lady whose toe dancing is good, but whose singing, until tuned up, will not do.

Constance Windom & Co. A sketch in an Adirondack sanitarium where the staging of the theater is the best part. There are the makings of a sketch and the seeds of possible fun, but the whole is too prolix, too drawn out. It lacks ginger, snap and virility. The Dude's the best.

The lectures on Greek Sculpture are well illustrated and the slides follow the subject, as they ought to do.

Mrs. Tucker, an old friend, has been filling the usual singer's place. Her voice is sweet, true to pitch and sympathetic. Her singing has given great pleasure to the musical lovers and won the well-deserved applause she got.

On Monday one had to struggle to get near the door, to say nothing of getting inside.

THE UNIQUE

Holiday brought an all-feature bill and crowded houses.

The Gallaties. A man and a woman who sang selections in Italian. The ciribiribee as an encore got "the hands." This pair must attend more to pitch, especially in the high notes.

Ripon. The Scotch ventriloquist. The feature of this "split," and a good one.

The Homans. A man and a woman in a comedy playlet, "The Romance of the Rose." This is good, and goes.

The Hennings. Man and woman in novelty juggling, which went well.

Reynolds and Hart. Comedy, singing and talking.

Eddie Dyer. Singing, talking and dancing.

Nellie Moran. Billed as the Irish Queen. This was the feature act, and her impersonations completely won the audience. The hit of the bill.

'Tis good to see old friends. Amhrosio's "Ave Maria" turned up. The beauty of the settings and the sweetness of the story are never old. More, as the film sped on. Gustaf Koschat at the piano rippled on with Gounod's arrangement of the Baeh theme. Why do I speak of this? Because, near me, I heard auditors describing the scenes and they knew Gounod's air. Some folks think vaudeville audiences appreciate nothing outside of ragtime. Such folks have never roamed around amongst theaters and listened to, or talked to, the rank and file of the "wage earners." I may say that I found out that those who enjoyed Gounod were "out of works" who'd just dropped in to rest.

THE DEWEY

On Monday this house was packed, and then a waiting list. Amongst the providings which went well were: The Spauno; De Grant and McClellan, big; Kelly and McShane; the Miller Sisters; Hilda Renard and Leila Golde.

THE CITY THEATER

This theater continues to attract large audiences and, to all appearances, should be a money maker. The Hawlet Trio, clay modeling, good; Lucille Mendhall & Co., new acts; Lawrence & Co.

Mann & Co. This is a rural sketch in which Mr. Mann, as a farmer, fills his role well. The woman as a waif adequately filled her part. This was the hit of the bill, and won deserved applause.

FIFTH AVENUE

Andrew Mack, with his singing and his anecdotes was easily the feature. Eddie Leonard and Mable Russell, negro ditties, that went; Gerald Griffin, in the comedy, "Other People's Money," made a hig hit; "The Models of the Jardin De Paris," by Carl Henry & Co., was a big laughing hit; Verona Verdi and her brother, a bright pair of Italians, played on the violin and cello, very well; Frank Milton and the De-Long Sisters, in a Western sketch, did well; Gald Smith and Happe Hebrew Comedy, with freak musical instruments; Cedara, in a wonderful stunt on a motorcycle, excellent.

MANHATTAN OPERA HOUSE

Dr. Cook has bobbed up amongst the moving pictures, and is to discourse about "The Truth About the Pole." On the bill are McIntyre and Heath, Grace Gardner & Co., the Eight English Madcaps, Bissett & Scott, and others.

HAMMERSTEIN'S

Maude Raymonds heads the bill. Other features a re Charley Grapewin & Co. in "The Awakening of Mr. Pipp;" Howard & North; Williams & Schwartz in a strong dramatic sketch, "The Devil, the Servant and Man;" McConnell and Simpson and the Worthleys, singers and dancers.

BRONX

The well-known Gertrude Hoffman is the headliner in her Revue; Hal Davis and Inez MacCauley in a sketch, "One Xmas Eve;" Tom Nawn & Co. in "When Pat Was King;" Kline Bros.; Ashley & Lee and Dorothy Granville.

LINCOLN SQUARE

The Curtis Sisters, comedy; Dorothy DeSchelle & Co. did some excellent work in a little sketch that contains possibilities; Monarch Comedy Four made the house laugh; the Flying Russells. Some care ought to be taken in the choice of the pictures, otherwise the effect is bordering on the ludicrous and has a tendency to spoil the temper of the audience.

KEENEY'S THEATER

This house is certainly "going some." All around the neighborhood the offerings have been subject to enthusiastic comment. This is not to be wondered at, for in addition to the Keeneyscope the following acts of merit were presented: Juggling Wilson, comedy jugglers; Pinard and Manning, very clever comedians; Davis and Gallaghan, in a comedy skit, "A Business Proposal," one continuous roar of laughter from start to finish; the Bruces, buck and wing dancers on roller skates, very good; Heyn Brothers, novelty acrobats; Burns & Wilson Co., in a laughing sketch, "The Hotel Silvery Moon;" Irene La Tour & Co., acrobatic comedians; Williams and Sterling, comedians; Seymour and Harris, singers and dancers; The Great Leon, magician, very clever and startling.

We have to congratulate Manager Edw. J. McMahon for securing a bill of such drawing quality.

BROOKLYN
FULTON

A strong bill is offered for the holiday week at this popular theater. Adele Ritchie heads the bill again, as she had to cancel last week's engagement through illness. Amongst the specialties are Mr. & Mrs. Arthur Forhes, in the comedy "A Wild Rose;" Fred M. Tallman, a billiard player, in an exhihition of fancy shots; the Bardley Trio in a minstrel act; the Four Minstrel Girls; Collins & Curtis, Hebrew comedians; Frey & Fields in "The Horse Doctor," and Al Libcy, comedy cyclist.

GRAND

This house continues to get the crowds, and they appreciate the long bill. Manager Springer, amongst other things, announces the following: McWater & Tyson, from the "Follies of 1910;" Hopper & Co. in "The District Attorney;" Oliver & Ryan; Eddie Austin; the Parter Trio; Bruce Hayward, and the Hawaiian Four.

GREENPOINT

Eva Fay, with all her extraordinary mysteries in mind readings and cabinets, is the headliner. Amongst other features are Glasan, singing comedian; the Primrose Four, a well-known quartette; Claude & Fanny Usher in the sketch, "Fagan's Decision;" Muller & Carelli, comedy acrobats; the Dolce Sisters, singers; Berzoe's performing animals and getter, and Rogers Comedy Skaters.

On Friday evening, February 10th, Baltic Lodge 284 held a reception at the Masonic Temple, Lafayette and Clermont Avenues, Brooklyn. The hall was crowded to the limit and the vaudeville was provided by the members of the lodge. Amongst other numbers were songs by Harry Humphries, "Heigh-ho," good; Bill Carson, "Kiss Me." We could have listened to this again. Jim Davidson, "I'll Lend Me Wife." This was greeted with great laughter. Frank Schiller, "Winter," very good; but the hit of the evening was Geo. Winter's rendering of "Barber Shop Chord," which brought down the house. After the entertainment dancing was in order, the favorite music being hits of the following houses: Harris, "Buy a Little Love;" Remick, "Winter," "Cotton Babes" and Silver Bell;" Witmark, "When You Won the Only Girl" and 'Good Night, Dear;" Shapiro, "All that I Ask Is Love" and "Listen to the Jungle Band." Miss Wells sang twice and was heartily applauded.

OUT OF TOWN
BOSTON

Keith's. Beatrice Ingram & Co. were good, and so were Whitter and Hill; Charles & Fanny Van & Co. got the laughs. Master Gabree & Co., also Rice, Sully & Scott were good.

Orpheum. Geo. Femming & Co., good; the Prattics; Prof. Dodd and Dog, good; Ziska & Saunders; Granier & LuFosse.

PHILADELPHIA

Keith's. Adeline Genee as usual crowded the house, and was the hit of the bill. The Exposition Four is a musical act that "got over." Conlin, Steele & Carr, comedy, excellent; Ward & Cullen, singing and talking, good; Herzog's Houses and Niblo's Talking Birds did well; the Lanetow-Lucier Co. made a hit in their comedy, "Heyes of Hierity."

Liberty. Dora Martine, on the trapeze, good; the Washer Bros., two dwarfs, got the laugh; the Stewart Sisters, dancing, a strong bill.

Palace. The Musical Kleises, good; the Kinzarad Bros., acrobats, good; the Lussier Sisters, all right; Aldert & Evans, black face act; Allie Johnson, colored man, slack wire; Freeman & Fiske.

ATLANTIC CITY

Savoy. Geo. Primrose, good; Foy Bond, very good; Claude & Marion Cleveland did well, and also Joe La Fleur; Heely & Adams, and Jeannette Jerndine, good.

SONGS

CHARLES K. HARRIS MUSIC PUB. CO., N. Y.

I Never Knew Till Now. Chas. K. Harris. Very tuneful with many quaintly pretty chords and resolution. A song to be commended for home use. The words are good, clean and appealing.

Don't You Mind It, Honey. Caro Roma. The music moves along in sympathy with the words; the chorus is catchy. The words are not only just the sort we like but have the cheerful ring that counts for so much in songs.

Star of My Dreams, Shine on. Arthur J. Lamb & John T. Hall. One of the most beautiful, tuneful and taking songs that I have come across for a long time. The chorus is quite as pretty as the rest. As to the lyric, it is as good as the music, and that is high praise.

Will the Roses Bloom in Heaven? Chas. K. Harris. The lyric is of a high order and is a great relief from the senseless stuff so current in so many theaters. It is not only rhyme, but it means something. The music once heard will be remembered. It is a song which is becoming more and more popular in the theaters and places where such songs are featured.

The above-mentioned songs have my heartfelt commendation. I have listened to them amidst a crowd; my own children have played them in the home, and in each case the verdict was the same. Pure, beautiful music to hear with delight in a theater and with complete confidence in the home.

MAURICE SHAPIRO
Broadway and 39th St., N. Y. City

Don't Wake Me Up, I Am Dreaming. Beth Slater Whitson and Herbert Ingraham. A song which is bound to be popular in spite of the key it is written in and the many accidentals. Properly sung the air and the words are such that audiences will want to hear again.

Dixie Rose. Dave Reed. Right good words wedded to good music. The sentiment of the composition with its subtle touches of humor just such as appeal.

You Needn't Go to College If You've Been to College Inn. Edgar Selden and Herbert Ingraham. A jolly, snappy, swinging campus song. The words and the music are entirely of the kind that "Rah" boys delight in.

Pollywog Wiggle. Selden, Fisher & Bryar. The combined efforts of the trio whose name adorn this composition do not appeal to me. The music has its good points and possibly to "Wiggle" lovers the lyric will be deemed of the ultra humorous class.

A Certain Party Rag. Edgar Selden and Tom Kelley. One of these eternal rags which, when sung by a singer, has points that appeal; but when rendered, as alas too often is the case, by incompetents then it has all the elements of excruciating torture.

MUSICAL NOTES

The Shapiro Musical Publishing Co., have engaged Ray LaPearl to sing the hits during the coming season.

J. Fred Helf Co.'s latest songs are being featured all around us. "Gee, But It's Great to Meet a Friend from Your Home Town," "That Barber Shop Chord," "My Love Is Greater Than the World" and "I'm on the Right Side of the Right Girl" are stunning successes.

Amongst the Haviland songs that I have heard of late and which are favorites I may mention: "Tipperary Whirl," "I've Got Your Number," "Somebody Else" and "Nightingale."

Victor Kramer Co. has made successes of such songs as the following, if I may judge from the way they are received in the theaters: "Why Don't the Band Play Dixie," "Little Puff of Smoke," "Mother," "In the Garden of Love," "Any Old Way You Cook Chicken."

Owing to the scarcity of good bass songs M. Witmark & Sons have recently issued two magnificent numbers, entitled "Neptune" ("Lord of the Sea Am I") and "The Volcano," by the distinguished English writers of standard songs, Clifton Bingham and Stanley Gordon. It is seldom songs of this class attract immediate attention in the trade and among professional singers, but notwithstanding the short period these numbers have been on the market they are being praised on all sides.

Data from Manufacturers' List of Releases

MEMBERS OF SALES CO.

AMBROSIO
(By N. Y. M. P. Co.)

		Feet
Dec.	28—Drama of the Engine Driver and Grandfather's Pipe	
Jan.	4—The Wall Partition	500
Jan.	4—Trials of Tweedledum as a Policeman	500
Jan.	18—Blue Domino's Disguise and Tailor's Queer Ad	
Jan.	25—A Wife Calvary and Tweedledum Cash	
Feb.	1—Return from Seaside Bathing	
Feb.	1—Tweedledum Tries Winter Sports	
Feb.	8—Tweedledum as a Detective	
Feb.	15—The Demon	900

AMERICAN.

Jan.	30—The Genius (Com.-Dr.)	965
Feb.	2—The Mission in the Desert (Dr.)	985
Feb.	6—A Pittsburg Millionaire (Dr.)	985
Feb.	9—On the Installment Plan (Com.)	560
Feb.	9—Too Much Aunt (Com.)	430
Feh.	13—Quiet Evening at Home (Com.)	985
Feb.	16—In the Land of Cactus (Dr.)	980
Feb.	20—The College Spendthrift (Dr.)	990
Feb.	23—Strategy (Com.-Dr.)	980
Feb.	27—The Sheriff's Sweetheart (Dr.)	800
Feb.	27—The Silence System (Com.)	200
Mar.	2—College Chums	975
Mar.	6—Hypnotizing a Hypnotist (Com.)	615
Mar.	6—Memories (Dr.)	375
Mar.	9—The Rich and the Poor (Dr.)	1000

ATLAS FILM CO.

Nov.	30—Saved by a Vision (Dr.)
Dec.	7—Nature's Nobleman (Dr.)
Dec.	14—Brothers (Dec.)
Dec.	21—The Arm of the Law (Dr.)
Dec.	28—The Outcast's Salvation (Dr.)
Jan.	4—A Straw Ride (Dr.)
Jan.	11—A Letter to the Stork (Dr.)
Jan.	18—A City Wolf (Dr.)
Jan.	25—Irish Hearts
Feb.	1—The Surgeon and the Girl
Feh.	1—His Great Sacrifice (Dr.)
Feb.	8—Kelly, U. S. A. (Dr.)
Feb.	15—Coals of Fire

CAPITOL FILM CO.

Sept.	10—The Messenger Boy's Sweetheart.	
Sept.	17—Round Trip $5.98	
Sept.	24—Bill Mason's Ride	700
Oct.	8—All's Fair in Love and War	
Oct.	15—A Shot in the Night	
Oct.	22—The Locket (Dr.)	

CHAMPION.

Dec.	7—Hearts of the West (Dr.)	950
Dec.	14—The Sheriff and the Detective (Dr.)	950
Dec.	21—His Mother (Dr.)	950
Dec.	28—The Golden Gates (Dr.)	950
Jan.	4—Days of the Early West (Dr.)	950
Jan.	11—Bill's Widow (Dr.)	950
Jan.	18—The Will of a Western Maid (Dr.).	
Jan.	18—Why He Went West (Dr.)	950
Feb.	1—Judged by Higher Power (Dr.)	
Feb.	8—At Double Trouble Ranch (Dr.)	950
Feb.	15—Her Three Proposals (Com.)	950
Feb.	22—The Old Man and Jim (Dr.)	950

CINES.
Eclair.

Oct.	21—The Last of the Savelli Dr.)	800
Oct.	28—Tontolini in Love (Com.)	480
Oct.	28—The Pretty Dairy Maid (Dr.)	480
Nov.	4—A Wooden Sword (Dr.)	800

COLUMBIA

Oct.	29—In the Web (Dr.)	1000
Nov.	12—The Heroine of 101 Ranch (Dr.)	
Nov.	19—Oklahoma Bill (Dr.)	1000
Nov.	26—Stage Coach Tom (Dr.)	1000
Dec.	3—The Cattlemen's Feud (Dr.)	
Dec.	31—Trapped (Dr.)	
Jan.	7—Queen of the Prairies (Dr.)	

ECLAIR

Dec.	26—The Lock-Keeper (Dr.)	537
Dec.	26—The Fear of Fire (Com.)	390
Jan.	2—The Great Medal Competition (Com.)	485
Jan.	2—A Well Matched Marriage (Com.)	480
Jan.	9—Mother's Portrait (Dr.)	930
Jan.	16—The Jealousy of Sosthenes Ramulot (Com.)	478
Jan.	16—My Wife's Hat (Com.)	482
Jan.	30—The European Lunch	
Jan.	30—The Elusive Robber	
Feh.	6—Doctor Against His Will (Dr.)	984
Feh.	13—Mr. Faddleaway is on Strike (Com.)	522
Feh.	13—The Elixir of Bravery	424
Feb.	20—The Heart of a Warrior (Dr.)	683
Feh.	20—Hospital for Small Animals (Spec.)	286
Feh.	27—Punch	595
Feb.	27—Beware of the Bomb (Com.)	370
Mar.	6—King Phillip the Fair and the Templars	975

GREAT NORTHERN.

		Feet
Dec.	17—A Christmas Letter (Dr.)	
Dec.	17—Dickey's Courtship (Com.)	
Dec.	24—Necklace of the Dead (Dr.)	
Dec.	31—The Scarecrow (Dr.)	
Dec.	31—Bear Hunting (Sc.)	
Jan.	7—The Red Light (Dr.)	
Jan.	14—A Homeless Boy (Dr.)	
Jan.	21—The Trunk Mystery	
Jan.	28—Triumph of Intelligence	391
Jan.	28—Mr. Muggins Has His Sewing Done (Com.)	
Feb.	4—The Criminal Chief's Capture	
Feb.	11—Found Again (Dr.)	
Feb.	18—The Life of a Muschik	
Feb.	18—The False Alarm	

IMP.
Independent Moving Picture Co, of America.

Dec.	19—The Crippled Teddy Bear	
Dec.	22—Little Nell's Tobacco (Dr.)	
Dec.	26—The Unexpected Honeymoon (Dr.)	995
Dec.	29—Unreasonable Jealousy (Dr.)	990
Jan.	2—The Wise Druggist (Dr.)	995
Jan.	5—Reunited (Dr.)	995
Jan.	9—Their First Misunderstanding (Dr.)	998
Jan.	12—The Empty Shell (Dr.)	995
Jan.	16—Melody	995
Jan.	19—His First Patient (Dr.)	500
Jan.	19—The Rev. Goodleigh's Courtship (Dr.)	500
Jan.	30—Maid or Man	
Feb.	2—The Mix-up	
Feb.	2—An Imaginary Elopement	
Feb.	6—At the Duke's Command (Dr.)	1000
Feb.	9—The Mirror (Com.)	500
Feb.	9—When the Cat's Away (Com.)	500
Feb.	13—Her Darkest Hour (Dr.)	1000
Feb.	16—The Convert (Dr.)	1000
Feb.	20—Pictureland	1000
Feb.	23—Artful Kate (Dr.)	1000

ITALA

Dec.	15—The False Accusation	774
Dec.	17—The Mother's Shadow	456
Dec.	17—Thieves as Quick-Change Artists	594
Dec.	22—Who Was the Culprit? (Com.)	
Dec.	24—Greediness Spoiled Foolshead's Christmas (Com.)	
Dec.	29—The Rustic	
Dec.	31—Norwegian Water Falls	500
Dec.	31—A Jealous Wife's New Year Day	500
Jan.	5—Antonio Toscarino	900
Jan.	7—Foolshead as Inspector of Hygiene	900
Jan.	12—Joanna of Braganza	900
Jan.	14—The Recall	900
Jan.	19—A Sad Fascination	
Jan.	21—Visit of a Friend	
Jan.	26—The Revenging Picture	
Jan.	28—My Son Is Guilty	
Feb.	2—The Village Coachman	
Feb.	4—The Feast of Foolshead	
Feb.	9—John Milton	900
Feh.	11—Foolshead at the Kinematograph	900
Feb.	16—The Fatal Charm	900
Feb.	18—Who Will Eat the Turkey	900

LUX.
By Prieur.

Dec.	23—Bill Plays Bowls (Com.)	423
Dec.	23—Rosalie's Dowry (Com.)	492
Dec.	30—Aunt Julia's Portrait (Com.)	547
Dec.	30—Tim Writes a Poem (Com.)	375
Jan.	6—How They Tricked Father (Com.)	498
Jan.	6—The Rival Engine Drivers (Dr.)	367
Jan.	13—Bill as a Jockey (Com.)	465
Jan.	13—That Is My Name (Com.)	438
Jan.	22—A Dilemna	
Jan.	22—Faithful Furniture	
Jan.	27—Willie Goes Cycling	
Jan.	27—Infamous Son	
Feb.	3—Back to the Old Homestead	
Feb.	10—The Orphan's Friend (Dr.)	711
Feb.	10—That Horse Did Run (Com.)	272
Feb.	17—Bronco Bill, the Brave Cowboy (Dr.)	639
Feb.	17—Matilda Lovestruck (Com.)	321
Feb.	24—A Child's Prayer (Dr.)	534
Feb.	24—Matilda Chased (Com.)	354

NESTOR FILM CO.

Nov.	2—The Girl from the West (Dr.)	
Nov.	9—The Woodsman (Dr.)	960
Nov.	16—The Ranchman's Bride (Dr.)	
Nov.	23—A Deal in Indians	1000
Nov.	30—Valley Folks	
Dec.	7—The Conquering Hero	
Dec.	14—The Pilgrim (Dr.)	
Dec.	21—A Desperate Remedy (Com.)	
Dec.	28—Elda of the Mountains (Dr.)	
Jan.	4—At Cedar Ridge (Dr.)	
Jan.	11—Sleepy Hollow (Dr.)	950
Jan.	18—Their New Minister (Dr.)	
Jan.	25—The Man in 23	
Jan.	25—New Minister	
Feb.	1—The Bridal Trail	
Feb.	8—The Transgressor	
Feh.	15—The Light Beyond	
Feb.	22—His Father's House (Dr.)	

NEW YORK MOTION PICTURE CO.
("Bison")

		Feet
Dec.	30—Taming Terror	
Jan.	3—In the Heart of the Sierras	900
Jan.	6—A Savage Girl's Devotion	900
Jan.	10—An Indian Trapper's Prize	900
Jan.	13—The Creek Claim	900
Jan.	17—Texas Ted's Defense	900
Jan.	20—The Redskin's Secret	950
Jan.	24—Red Man's Wrath	900
Jan.	27—Trials of Bud Brown	900
Jan.	30—A Tough Tenderfoot	
Feb.	3—A Squaw's Bravery	
Feb.	7—The Half Breed's Plan	
Feb.	9—John Milton (Dr.)	
Feb.	10—The Salted Mine (Dr.)	
Feb.	14—The Deputy's Honor	900
Feb.	17—The Warrior's Squaw	900

POWERS' PICTURE PLAYS

Dec.	31—A Daughter of Virginia (Dr.)	
Jan.	3—The Pinkerton Man (Dr.)	
Jan.	3—Beaux Not Wanted (Com.)	
Jan.	7—A Woman Without a Heart (Dr.)	
Jan.	17—A Montana Love Story (Com.)	
Jan.	17—Lovers' Trials (Com.)	
Jan.	21—A Noble Heart (Dr.)	
Jan.	24—Wife's Love and Little Dorothy	980
Jan.	28—Masquerader	960
Jan.	31—For My Pal	
Feb.	4—His First Case	
Feb.	4—The Cattle King of Arizona (Dr.)	
Feb.	7—Freddie's New Shoes (Com.)	
Feb.	11—A Trip Through Mexico (Sc.)	
Feb.	14—An Unforseen Complication (Com.)	
Feb.	18—Under Southern Skies (Dr.)	

RELIANCE

Jan.	25—For Remembrance	900
Jan.	28—The Last Laugh	975
Feb.	1—A Brass Button	
Feb.	4—The Command from Galilee	
Feb.	8—The School Ma'am's Courage (C.-D.)	
Feb.	11—The Little Avenger	
Feb.	15—Three Men (Dr.)	
Feb.	18—Souls Courageous	900
Feb.	22—A Plain Tale	900

REVIER

Jan.	4—For Better Or Worse (Dr.)	
Jan.	11—The Goosecreek Claim (Dr.)	
Jan.	18—For the Child's Sake (Dr.)	500
Jan.	18—You Try It (Com.)	500

REX

Feb.	16—A Heroine of '76 (Dr.)	910

SOLAX COMPANY

Jan.	6—The Nightcap (Com.)	
Jan.	6—Salmon Fishing in Canada (Sc.)	
Jan.	13—The Girl and the Burglar (Dr.)	
Jan.	20—A Reporter's Romance (Dr.)	
Jan.	27—His Best Friend (Dr.)	
Feb.	3—Ring of Love	
Feb.	10—Mixed Pets (Com.)	
Feb.	17—Corinne in Dollyland (Com.)	

THANHOUSER COMPANY.

Dec.	27—The Vicar of Wakefield (Dr.)	1000
Dec.	30—Hypnotized (Dr.)	1000
Jan.	3—The Pasha's Daughter	
Jan.	6—Baseball and Bloomers	
Jan.	10—Everybody Saves Father (Com.)	
Jan.	10—The Only Girl in Camp (Com.)	
Jan.	13—The Vote that Counts (Dr.)	1000
Jan.	24—When Love Was Blind	900
Jan.	27—Prompt Payment	
Jan.	27—Stealing a Ride	900
Jan.	31—Only in the Way	
Feb.	3—Adrift	
Feh.	7—Westerner and the Earl	
Feh.	10—The Norwood Necklace	
Feb.	14—For Her Sake (Dr.)	
Feh.	17—Checkmate (Dr.)	
Feb.	21—The Patriot Maid of '76 (Dr.)	
Feh.	21—For Washington	
Feh.	24—A Newsboy Hero	

YANKEE FILM COMPANY

Dec.	19—A Ward of Uncle Sam (Dr.)	
Dec.	23—The Terror of the Plains (Com.)	
Dec.	26—The Insane Heiress (Dr.)	
Dec.	30—The Missing Bridegroom (Dr.)	
Jan.	6—The Royal Wishbone (Dr.)	
Jan.	2—Mrs. Danver's Divorce	
Jan.	9—An Erring Son's Awakening (Dr.)	
Jan.	16—The Folks Back Home (Dr.)	
Jan.	20—Returned to the Fold (Dr.)	
Jan.	30—Taxicab Mystery	
Feb.	3—Counting House Mystery	
Feb.	6—Foiling the Camorra (Dr.)	
Feb.	10—Was She Justified (Dr.)	
Feb.	13—Condemned to Death (Dr.)	
Feh.	17—Her Birthday Surprise (Com.)	
Feb.	20—A Life-Time Penance (Dr.)	
Feb.	24—The Woman Who Dared (Dr.)	

"THE DIE IS CAST!"

Mr. Exhibitor, did you ever hear of a scaramouch?

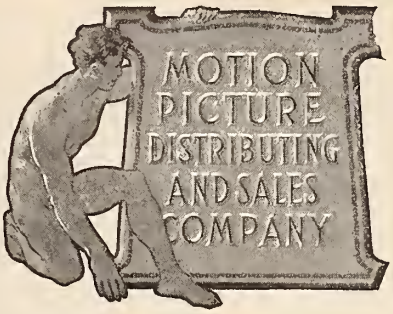
You certainly have met him.

In business he is known as a "four-flusher." The trouble with his kind is that you RESPECT him until you finally see his bluff called, then you realize how foolish you were to pay him homage.

The gigantic bluff of some people who tried to tell you that they are the only ones entitled to make Moving Pictures has been called. See Moving Picture World, Feb. 18th, page 356, showing withdrawal of Injunction against Gaumont Type of Camera, and Moving Picture News, Feb. 4th, page 13, under heading "Great Independent Victory."

By sticking together the Independents have met, beaten and exposed their bluff.

Now, do they still command your respect as they did before you knew that they didn't have a leg to stand on? There is only one answer you can give, and that is, to call at once for this UNEXCELLED PROGRAM:



OUR PROGRAM

MONDAY
- American—Amer. Film Mfg. Co.
- Eclair—Eclair Film Co.
- Imp—Independent M. P. Co.
- Yankee—Yankee Film Co.

TUESDAY
- Bison—N. Y. Motion Picture Co.
- Powers—The Powers Co.
- Thanhouser—Thanhouser Co.

WEDNESDAY
- Ambrosio—N. Y. Motion Picture Co.
- Atlas—Atlas Film Co.
- Champion—The Champion Film Co.
- Nestor—David Horsley.
- Reliance—Carlton M. P. Laboratories

THURSDAY
- American—Amer. Film Mfg. Co.
- Itala—N. Y. Motion Picture Co.
- Imp—Independent M. P. Co.
- Rex—Rex M. P. Mfg. Co.

FRIDAY
- Bison—N. Y. Motion Picture Co.
- Lux—R. Prieur
- Thanhouser—Thanhouser Co.
- Solax—Solax Company
- Yankee—Yankee Film Co.

SATURDAY
- Capital—Capital Film Co.
- Gt. Northern—Gt. Northern Film Co.
- Itala—N. Y. Motion Picture Co.
- Powers—The Powers Co.
- Reliance—Carlton M. P. Laboratories

Motion Picture Distributing & Sales Co.

111 East 14th Street, New York City

INDEPENDENT FILMS

The following films have been released week of February 13th by the Empire Film Co., 150 East 14th Street, New York:

	Feet
Feb. 13—Her Darkest Hour (Imp)	998
Feb. 13—Quiet Evening at Home (American)	982
Feb. 13—Condemned to Death (Yankee)	950
Feb. 13—Mr. Faddleaway Is On Strike (Ecl.)	536
Feb. 13—The Elixir of Bravery (Eclair)	421
Feb. 14—A Deputy's Honor (Bison)	975
Feb. 14—An unforeseen Complication (Pow.)	930
Feb. 14—For Her Sake (Thanhouser)	965
Feb. 15—The Demon (Ambrosio)	975
Feb. 15—Her Three Proposals (Champion)	1000
Feb. 15—The Light Beyond (Nestor)	1000
Feb. 15—Three Men (Reliance)	980
Feb. 16—In the Land of Cactus (American)	1000
Feb. 16—Fatal Charm (Itala)	950
Feb. 16—The Convert (Imp)	990
Feb. 16—Heroine of '76 (Rex)	995
Feb. 17—A Warrior's Squaw (Bison)	1000
Feb. 17—Bronco Bill, the Brave Cowboy (Lux)	500
Feb. 17—Matilda is Lovestruck (Lux)	500
Feb. 17—Corrine in Dollyland (Solax)	975
Feb. 17—Checkmate (Thanhouser)	1000
Feb. 17—Her Birthday Surprise (Yankee)	990
Feb. 18—Life of a Mischik (Gt. Northern)	500
Feb. 18—False Alarm (Gt. Northern)	500
Feb. 18—Who Will Eat the Turkey (Itala)	990
Feb. 18—Beneath Southern Skies (Powers)	1000

SALES COMPANY

The following films have been released week of February 20th by Motion Picture Distributing & Sales Co.:

	Feet
Feb. 20—Pictureland (Imp)	
Feb. 20—College Spendthrift (American)	
Feb. 20—A Lifetime Penance (Yankee)	
Feb. 20—Heart of a Warrior (Eclair)	
Feb. 20—Hospital for Small Animals (Eclair)	
Feb. 21—The Way of a Redman (Bison)	
Feb. 21—For Washington (Thanhouser)	
Feb. 21—What Would You Do? (Powers)	
Feb. 21—Mexican Centennial (Powers)	
Feb. 22—A Plain Tale (?) (Reliance)	
Feb. 22—Redeeming Angel (Ambrosio)	
Feb. 22—His Father's House (Nestor)	
Feb. 22—The Old Man and Jim (Champion)	
Feb. 23—Artful Kate (Imp)	
Feb. 23—Strategy (American)	
Feb. 23—Little Souls (Itala)	770
Feb. 23—Story of a Prayer Rug (Rex)	
Feb. 24—The Woman Who Dared (Yankee)	
Feb. 24—Fate of Joe Dorr (Bison)	
Feb. 24—A Newsboy Hero (Thanhouser)	
Feb. 24—Love's Test (Solax)	
Feb. 24—A Child's Prayer (Lux)	534
Feb. 25—Across the Mexican Border (Powers)	
Feb. 25—Even the Accuser (Reliance)	
Feb. 25—Foolshead Present (Itala)	
Feb. 25—Havana Cigar (Itala)	
Feb. 25—His Great Duty (Gt. Northern)	

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Feb. 16—The Buccaneers	
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Feb. 27—The Eye of Conscience	

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Dec. 5—On the Mexican Border	
Dec. 8—Reggie's Engagement	
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Dec. 21—The Tyrant of Florence (Dr.)	676
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Dec. 28—A Mexican Romance (Dr.)	650
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Jan. 25—The Sailor's Return (Dr.)	689
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Feb. 8—Canadian Iron Center, Port Arthur (Educational)	110
Feb. 15—Catherine Howard	1005
Feb. 22—The Golden Sickle	882
Feb. 22—Felling a Smoke-stack	113
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Feb. 22—Felling a Smoke-Stack	113
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Mar. 1—Beauties of Sans Souci	362

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Nov. 26—Love, Luck and Gasoline (Dr.)	
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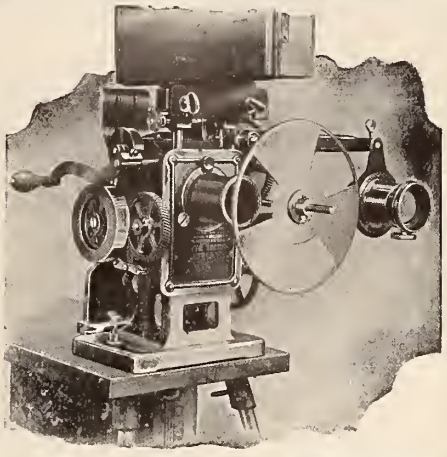

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No. 189. Code Word, Lither.

RELEASED FRIDAY, MARCH 3rd

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No. 190. Code Word, Stage.

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Volume IV
No. 8

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RELEASE FOR SATURDAY, FEBRUARY 25TH

HIS GREAT DUTY

(Enacted by Actors of the Royal Theater of Copenhagen)

A magnificent feature production. Gorgeous scenes—Exquisite tinting and toning—Photography clear as crystal. Order this film from your exchange NOW.

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THE RIVAL SERVANTS

A strong plot, good acting and photography are characteristics of this subject.

EXHIBITORS: By using Great Northern productions, you are sure to please your patrons.

ALL FIRST CLASS INDEPENDENT EXCHANGES HANDLE OUR PRODUCT.

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GREAT NORTHERN FILM COMPANY

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BISON FILMS

FIVE REELS A WEEK

TUESDAY---BISON. WEDNESDAY---AMBROSIO. THURSDAY---ITALA. FRIDAY---BISON. SATURDAY---ITALA

"A Warrior's Faith"

Released Tuesday, February 28

Showing the dangers of early missionaries among the savages. A captive priest converts an Indian maid, and through her intervention the lives of the white prisoners are saved. Many thrilling incidents and stirring battles.

ITALA RELEASES

"NINA'S DOLL"
Thursday, March 2

"COTO AND THE FLAG"
Saturday, March 4

"Owanee's Great Love"

Released Friday, March 3

An Indian romance between a Sioux warrior and a Blackfoot maid. The Sioux is killed in battle and the girl, mourning over his body, is taunted by a rejected suitor. In frantic rage she attacks her tormentor, kills him, and then destroys herself.

AMBROSIO RELEASE

"TWEEDLEDUM—AVIATOR"
"ESCORT OF THE VICEROY OF CAUCASUS"
Two subjects on one reel
Wednesday, March 1

Sold Exclusively Through Motion Picture Distributing and Sales Co.

NEW YORK MOTION PICTURE CO., 1 Union Square, New York City

Champion Evidence

that favor is being awarded **CHAMPS.** A notable film for all.

"The Vindication of John"

Released March 8, 1911

The flight of John to escape sentence through circumstantial evidence and his subsequent vindication are worked out grandly.

Watch Our Coming Booklet for the mass of favorable expressions for **CHAMPS.**

THE CHAMPION FILM CO.
Mark M. Dintenfass, Gen'l Mgr.
12 East 15th Street, N. Y. C.

"ROBERT EMMET" IS COMING!

STILL Asking **STILL Asking** **STILL Asking**

THE THANHOUSER TWO-A-WEEK FOR ?

RELEASED TUESDAY, MARCH 7 An Oddity That IS!

THE MUMMY

will afford you about fifteen minutes of as brisk entertainment as anyone could wish for. It's something new in the line of trick film—it's a novelty in the ways OF NOVELTIES. From the time the mummy pops out, alive, from her coffin, to her appearance at the altar as the "Egyptologist's" blushing bride you are given a series of funny surprises that will leave you in laughing bewilderment. But laugh your loudest! Don't you know one of the first missions of the motion picture is to GET YOU TO LAUGH? Then help the picture's mission!

No. 191 Code Word, Mum.

RELEASED FRIDAY, MARCH 10. The Best "Bunco Story" in a Long While!

THE SPIRIT HAND

had a grasp that was guaranteed to get the money for the sharpers behind it. Certainly it was the shrewdest get-rich-quick device that bunco steerers ever employed and you'll think it a pity that said steerers didn't put their brains to better use. The evolver of such a scheme as theirs, working on lawful and legitimate lines, would be a Morgan or a Rockefeller in the natural order of things. But we are not advertising the get-rich-quick business. If the sharpers hadn't met Nemesis in the form of a mere pretty girl we shouldn't have made this mighty entertaining story public.

No. 192. Code Word. Spand.

THANHOUSER COMPANY

NEW ROCHELLE, NEW YORK

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W. E. GREENE FILM EXCHANGE, Inc.

The Oldest and Largest Independent Film Exchange in New England

THE HOUSE OF QUALITY AND SATISFACTION.

MR. EXHIBITOR:

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W. E. Greene Film Exchange, Inc.
228 Tremont Street, Boston, Mass.
Telephone: 3790 Oxford

YANKEE FILMS

MONDAY, MARCH 6th
"Angel of the Bowery"
A Salvation Army Drama

FRIDAY, MARCH 10th
"The Senorita's Sacrifice"
Spanish World-Tour Film

YANKEE FILM COMPANY
344 East 32d St., New York, N. Y.

EVERY EXHIBITOR reads the Moving Picture News.
ADVERTISEMENTS BRING RESULTS

WANTED—A REAL MOVING PICTURE MAN

I want a man who is pre-eminently fitted to supervise a line of picture shows now running in a large city outside of New York City. Must be a man who recognizes the value of the pictures above everything else. Must understand vaudeville without regard to what the booking agent wants to hand him, and must work with the ultimate object in view of dispensing with this feature.

We will provide an unlimited supply of educational, industrial and scenic films to draw from and will procure anything he needs in this line.

Must have the ability to catalogue same for church, Chautauqua and school exhibitions. The catalogue of the largest travelogue and lecture slide firm in the world is his to draw from as auxiliary to the films. Will have full control over every manager and other help in connection with seven shows now running and he must necessarily be a practical man in this line.

Show me you can handle this proposition and I won't dicker on your financial recompense. Address "Confidential," The Moving Picture News.

RELIANCE PICTORIAL PLAYS

Sold only through Motion Picture Distributing and Sales Company

ACTED BY AN ALL-STAR STOCK COMPANY

"From the Valley of Shadows"

Released Saturday, March 4

The Grim Reaper takes the idolized child of the cafe owner, and his wounded heart is touched by the pitiful plight of the drunkard's wife and her babes. The appeal to the man's better nature, in the presence of death, is highly dramatic, and works his reformation.

"A Trick of Fortune"

Released Wednesday, March 8

A comedy drama. In quest of a quiet spot to end his mortal cares, a despondent youth is mistaken for a capitalist looked for by the villagers. The ensuing incidents are extremely ludicrous.

"EVER THE ACCUSER," ADVERTISED FOR FEB. 25 RELEASE, WAS HELD BACK, AND "TANGLED LINES" RELEASED IN PLACE OF IT

TWO REELS PER WEEK—WEDNESDAY AND SATURDAY

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CARLTON MOTION PICTURE LABORATORIES, 1 Union Square, New York City

The Moving Picture News

PUBLISHED EVERY SATURDAY

The CINEMATOGRAPH PUBLISHING COMPANY, 30 West Thirteenth Street, NEW YORK CITY

Telephone, 4092 Chelsea

European Agents: INTERNATIONAL NEWS CO., Breams Building, Chancery Lane, London, E. C.

Chicago Representative: J. J. Sullivan, 866 Graceland Ave. 'Phone Graceland 5053

ALFRED H. SAUNDERS, Editor.

This newspaper is owned and published by the Cinematograph Publishing Company, a New York corporation. Office and principal place of business No. 30 West 13th Street, New York. Alfred H. Saunders, President; John A. Wilkens, Secretary, and W. M. Petingale, Treasurer. The address of the officers is the office of the newspaper.

SUBSCRIPTION: $2.00 per year. Postpaid in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands. Canada and Foreign Countries: $2.50 per year. All communications should be addressed to The Moving Picture News, 30 West Thirteenth Street, New York City.
ADVERTISING RATES: $60 per page, $30 ½-page, $15 ¼-page, single column $20, $2 per inch. Discounts, 20% 12; 10% 6; 5% 3 months.

Volume IV **February 25, 1911** **Number 8**

Notes of the Week

OUR FRONT COVER ILLUSTRATION.

We are pleased to call our readers' attention to the new Imp release, "The Message in the Battle," illustrated on the front cover of this issue.*

It is not necessary to present in this column the synopsis of this excellent production, as it will be found in the regular department, but we cannot let this opportunity pass without giving a few words of commendation for the superb manner in which the production is presented.

The regular Imp Company is re-inforced by some native talent which for the first time have appeared before a moving picture machine and have thrown their whole heart and soul in the acting.

The scenery of Cuba and the natural effects, both on land and water, makes this production a realistic one, and the impressions after seeing it on the screen are lasting.

*The illustration was enlarged from a section of the film.

EDUCATIONAL FILMS.

Our correspondence on this subject has been so vast that we have not had time, with our other multitudinous duties, to wade through and digest the whole, but we are getting towards a point where we can safely say that the educational propaganda will be one of the advance movements in motion picturedom. Letters from Clergymen, Educationalists and Professors, of almost every grade of Science, are interested in this subject, and to quote letters from the "Rev. W. H .J.," "F. R. P. S.," "The Rev. J. C. H.," "The Rev. J. O," "Right Rev Dr. G.," all tend to give us encouragement in the work that we have undertaken. Many of the science teachers ask for lists of films, and we desire that all our readers shall help us to formulate a list of educational and religious films of a standard classification. What we desire is something of the nature of "the best hundred books," but instead of books putting films in their place, this should easily be arranged and we want our readers to send us the titles of what they consider the best one hundred educational films, also their suggestions and ideas for improvements, and what they would wish in the shape of films that will elevate their patrons. For this purpose we have organized an Exhibitors' page, and we want the exhibitors to use this page for their own benefit. It is our intention also to formulate in addition to the Oracle page, "an Operators' Union page," wherein the operators may also be able to express their own individual opinions for the advancement of their Unions. Will our readers help?

TO OUR READERS.

Mutual Interests.

We desire to keep in close touch with our readers and want them all to feel that our interests are mutual. We are, in consequence of our most extensive acquaintance with the trade and practical knowledge of the requirements of motion picture exhibition and managers, in a position to give advice as to the best way to get results in the management of these enterprises, the purchasing of accessories, as well as the selection of films and the service to be derived that will best suit their requirements. To committees, secretaries, and others of schools, educational institutions and associations, we will willingly co-operate and our columns, offices, or personal services are at their command. We will see that catalogs and descriptive matter of any articles pertaining to the trade are sent, and advise as to the best and most economical course to pursue in the selection.

We are not interested in any concern manufacturing or handling those products; and this service is rendered in a spirit of co-operation and we want our readers to feel at liberty to take advantage of the offer without feeling the least obligation on their part. Use our office; write us as often as you like—we will then know each other better.

WHO WANTS THIS THIS POSITION?

In our advertising columns of this issue, an advertisement will be found headed—"WANTED, A REAL MOVING PICTURE MAN." The man who sent in this advertisement is a firm believer in the moving picture above everything else in connection with his theaters, having demonstrated that it is possible to get satisfactory financial results by catering to the lovers of good moving pictures without any outside

attractions other than good music and singing to accompany the same. The advertisement offers an opportunity to some brainy man with the necessary executive ability to supervise the managers of a line of shows now in operation, and he must be sufficiently talented in this respect to outline the policy of each show to produce results. Having to do this, he will be given full authority as supervisor over each establishment. To a man who is ambitious to show what he knows about the value of the moving picture—supplemented by stereo slides—as an educator, this advertisement offers a fine opportunity. Ordinary moving picture and travelogue "lecturers" in the hands of such a man can be "coached" and developed to a degree where they will be able to provide a very satisfactory "twenty-minute travel talk" which will immensely please the patrons of the picture theater.

The man filling this position will be in direct touch with school and church officials and also educational bodies and Chautauqua circles who generally furnish their own lectures but need just such a man with the material at hand from which to choose suitable subjects. It is gratifying to know that some one is preparing to meet a condition that already exists in a great many sections of the United States.

Wanted, a man! **Are you that man?** If so, now is your opportunity.

MORE TROUBLE FOR THE "TROUBLE MAN."

Though "Greater Than Edison," He Refuses to Believe the Truth—A Challenge Offered by the Film Index That May Bring Him Down Out of the Tree.

A few weeks ago, in order to observe some of the manifestations of electric energy as expressed in the arc lamp of a motion picture machine, the editor of The Film Index directed and closely observed some experiments with an M. P. lamp. What happened was stated in these columns in the issue of Feb. 11. The article in question was intended as an answer to some rather puerile statements in the Motion Picture World questioning the correctness of an assertion by Mr. J. H. Hallberg, a contributing editor of The Film Index, that the best light could be obtained from A. C. if the carbons were set straight up and down.

The facts demonstrated confirmed Mr. Hallberg's statements beyond question. We enumerated them so that the "Man Who Is Greater Than Edison" might make a few experiments of his own to refute our statements, if possible, by something more tangible than "hot air." But this is how he comes back:

> Two weeks ago, when Mr. J. H. Hallberg issued a statement that heat currents through the condenser attracted the arc, or, as he put it, "pushed the arc out in front toward the condenser," I simply laughed, the matter being too utterly absurd for serious consideration. When, a week later, he made the further statement that the current, entering the lamphouse, passing through the carbons and out again formed a magnet which also, in conjunction with the "heat current" influenced the arc, the matter was not even replied to, it was so silly (that's the only word that fits). But now comes the Index, in an editorial, setting forth the fact that there is an unexplained, unknown force which seems to attract the arc toward the condenser, citing the alleged fact that when the arc is struck with carbons straight up and down and central with each other, the flame shoots upward and forward only. I am willing to seriously consider a proposition of this kind, no matter by whom made, since it makes no absurd, hysterical claims, but merely sets forth a proposition entirely susceptible of proof one way or the other, and free from attempts to advertise some special appliance by making claims for it that are absurd and which insult intelligence.
>
> As to the flame shooting forward, I am neither in position to affirm or deny this, as I have not noted it in experiments of the past. Possibly it does. I have not A. C. available just now to try it out. If it is the fact, I would attribute it to a slight possible static charge in the condenser. I don't really know that a lens would retain such a charge, but I do know that heat and friction would produce it. Whether or not heat alone would do it I cannot say, not being an "electrical expert," but this I do know, that even allowing such a force to be present, it is not sufficient to materially influence the position of the crater. This I can say positively, based upon experience.
>
> Several letters have been received from readers of the department saying that their experience is that good light is impossible with carbons set straight up and down and central with each other. Some of these will appear next week. That has been the experience of the editor also. Had the hot-air expert confined his remarks to common sense, refrained from attempting to advertise his transformer by making ridiculous claims for it, and evinced the slightest knowledge of the action of light, heat and air currents in lamphouses, I would not have poked fun at him. Mr. Halberg may be a competent electrician, or he may not be; I don't know. I presume, however, that he is. Be that as it may, one of the department correspondents pertinently inquires, in a letter just received: "What does Mr. Halberg know about projection? When and where did he ever run a projection machine? Let him set forth his experience in actual projection practice and we will then listen to him with more respect when it comes to projection matters or matters dealing with practical projection."
>
> And now, will some of our readers who are using A. C. and who are able to set the lamp perpendicular, kindly (with carbons set exactly central with each other) experiment and report what they find?

Same old dodge, "let George do it."

Does anyone remember when the editor of the "troubled department" ever tried out a problem submitted to him? The foregoing extract from his department published in the M. P. World of Feb. 18, is just about as intelligent as anything he has ever printed. In substance it is an admission that he doesn't know what he is talking about.

It is fortunate that he has no A. C. at hand or he might have got himself in bad. Please note how absurd he appears: In one sentence he says, "I am willing to seriously consider a proposition of this kind," but does he so consider it? Not for an instant; this is what he replies in almost the next breath: "As to the flame shooting forward, I am neither in position to affirm or deny this, as I have not noted it in the past."

That statement would throw some doubt upon the claims of the "Man Who Is Greater" to have operated a M. P. machine, for the fact that new carbons invariably burn with a noticeable flame is a fact that every M. P. operator knows and looks out for lest the flame should break his condenser lens.

Then he says: "If it is a fact, I would attribute it to a possible static charge in the condenser," although he admits that he doesn't really know.

Of course he doesn't know or he would not even suggest it. If he knew, he would know that an object charged with static electricity would repel rather than attract; also, that glass being about the greatest nonconductor there is, would not receive or retain static. On that point he will have to guess again.

The question now is: How are we to get this "Man Who Is Greater" to learn the truth, and tell it?

It is evident that he is not amenable to reason; that he cannot appreciate an intelligent statement of facts, and that he is hopelessly ignorant of the principles of either electricity or projection of light.

There is but one argument that we know of that will stop his nonsense or convince the people who seem to believe in him, that he is wrong. Here is our proposition:

The Film Index will make all arrangements for a public demonstration of the various devices employed in projecting pictures, including the several makes of

machines and current controlling devices, with both direct and alternating current and standard makes of carbons, so that all conditions may be obtained. This apparatus will be connected by a competent electrician, or we will permit Mr. Richardson to connect it himself, and then we will ask him to demonstrate the correctness of his claim as against Mr. Hallberg's. Of course, Mr. Hallberg will have an equal chance to prove his assertions. This meeting will be open to all operators and managers of picture theaters.

To make this proposition attractive to Mr. Richardson The Film Index will post $50.00 in cash to be paid to him in the event that he satisfies a majority of those present that he is right and that Mr. Hallberg is wrong. The only stipulation we make is that the result shall be printed in full in the "Trouble Department" of the Motion Picture World and The Film Index.

Now, let's see if the "Man Who Is Greater Than Edison" has any sporting blood.

The above is taken bodily (by permission) from Film Index, and except that we might be pulled for "butting in" we would offer another $50.00 to the challenge. We hope the meeting will be open to every newspaper man in the industry, and that they may be allowed to take notes and publish the full experiments and results in their various periodicals. They will, no doubt, make very interesting reading. When Messrs. Hallberg and Hoff are sending out invitations, we would like six for the staff of The News, who are keenly interested in this subject. We also hope the "school" children will not be left out, this will be an opportunity for them to learn something.—(Ed., M. P. N.)

One of the editors begs the question as follows:

Why have controversies on technical questions? As a matter of common sense what does the "arc" amount in the eyes of the exhibitor, or an audience? All the patrons of a picture house want is a good reproduction of a picture. The successful manager has that point of view, to gain it he employs an operator. If he engages anything else he loses money. The man who employs an operator who first starts to run a machine and then corresponds with the trade journals for points as to how to run the machine is a fool. May I add that the operator is a knave?

Why all this discussion about the "arc?" The brains of the men engaged in it are needed in other quarters. Every hour of their time is in demand. Why should they be required to delve into authorities, rack their experience, and put pages upon pages through the press for the enlightenment of some people who know nothing about the business, will not spend money, but hope to qualify themselves by a subscription of a dollar or two a year?

I have read and studied the discussion, and I feel that already the combatant theorists have given gratis what it has cost each of them much time and money to learn. I will not attempt to intimate which of the theorists is correct, because neither have been to see me and I believe a decision would be worth something.

And at this point I recall the "arc" discussion. The audience knows and cares nothing about the arc. It wants its money's worth. The care of the manager is his audience. The "arc" is all right. What is wanted is a proper man to handle it, and if the right money is paid the handling will be looked after. The trouble is that too many men think they are smart. They engage a good operator and then have one of their smart sons watch him. In the course of three or four weeks the young hopeful goes to his sire and says "Fadder, it's easy." The father enthusiastically asks "Can you do it, Issy?" Of course, you know the answer, and the good man loses his pob. Issy starts in and somehow he fails to produce the goods his predecessor handed out. He tells his father-manager the trouble and, as a result, a letter is written to the two dollar per annum benefactor. Then Hallberg and Richardson grind out what they would not give privately for $50.00, get on bad terms with each other, and create havoc generally.

Is not this an easy way to let an ignorant writer down easy We commend the question to the Chicago Union for special perusal.

A SURPRISE PARTY.

We had a surprise party one day last week when we visited the Rex plant. We were astonished—pleasantly astonished—and marvelled long at the sight we saw. In fact, we saw several things, the composite whole of which constitute nothing less than a marvel.

We went to see a king and were given a royal reception. We went to see a king film—and we saw one.

Also a prince as well—Edwin S. Porter. We saw him, talked with him, and listened to him. Mostly we listened, for the tale which he told was one of truthful interest and interesting truth. He told us of his plans, and we listened in the nearest kind of a trance that we ever came to.

We heard a story worth hearing and repeating—a tale of man's achievements and the joyous ecstasy of creation; of the marvel of one man's mentality, and the wonderful make-up of one Edwin S. Porter.

We do not take it upon ourselves to detect genius when we see it, but if Mr. Porter is not an out and out thoroughbred genius, he is a human dynamo, a phenomenon. The things he said and the things that we know he did, stamp him as the most crafty of his craft, the most skillful of his ilk.

"Rex" has already released pictures that have been talked about, commented upon, discussed, and approved. Mr. Porter has produced the pictures. That's the whole story, there is the entire answer. For, in conservative, deliberate language, Ed. Porter is a wonder.

He has aimed to put a novelty into every picture he releases, to make it of the highest quality possible—that is, possible for Mr. Porter, and let it be known that the highest quality possible to Mr. Porter is far above the highest quality of just ordinary producers. He produces all his pictures on his own non-infringing camera, and the results are a beautiful, steady picture, with perfect photography.

Porter, more than any other man in the trade, can be termed a pioneer of the business; one of that hardy stock of which all pioneers are made, who blazed the trail and hewed the path to the pinnacle of success which motion picturedom maintains to-day. More than any other man his name is quoted in the trade—it is a by-word and a pass-word, a synonym of initiative and success. "The Great Train Robbery," "Paul Revere," "The Blue and the Gray," "Army for Two,"

"The Teddy Bears," "The Dream of the Rarebit Fiend," these are only a few of his notable productions. The pictures he has thus far produced for Rex are of a calibre to be heralded as a forerunner of greater things to come. The studio, the plant, the equipment, all have been designed with an aim to facility and the saving of precious moments, when their saving is most necessary. They have been designed, moreover, to suit Mr. Porter, and when anything suits him, and in his estimation fills the bill, it is good and commendable.

Mr. Porter was delighted to see us. We were pleased to see and speak to him. He gave us a hint of future surprises, and judging from the success already achieved, the prospects for future greatness are most sanguine.

All in all, independent film makers are to be congratulated upon Rex being in their ranks, for the benefits that will accrue to the independent faction through the advent of Rex into the manufacturers' realm, increases our expectation of ultimate independent victory. With such leaders in the fore, failure is impossible, success assured.

We congratulate Rex, Mr. Porter, and ourselves for having seen both.

WHAT WE SEE IN THE VICINITY OF BROADWAY.

By Margaret I. MacDonald.

Broadway, teeming with a transient population, sightseers and shoppers, snatching an hour between times for a little diversion, offers to the public a variety of moving pictures in a variety of moving picture theaters.

One afternoon not long ago, for the sake of information, I visited a couple of these theaters, and was disappointed to find nothing interesting to tell my readers of in the way of educational subjects. What was freshest in my mind as I rode home on the elevated train was the imaginative clash of spears, the trickle of blood, the whirr of bullets, the thud of a human body falling over a cliff, and many other such things which jarred sadly on my tired nerves. Between pictures came the screaming vaudevillian with the usual display of lightly clad female limbs, a song or two of an inferior type, and a few suggestive jokes.

Next to me on both occasions sat men from whom emanated a strong odor of liquor. Why were they there? "Thereby hangs a tale" which I shall not attempt to relate.

In the pictures presented there was nothing which appealed to me save the setting of the scenes, which were given sometimes by nature, and sometimes by the hand of art.

One of these pictures was a pirate scene in which several people were stabbed to death, and one woman rescued from dishonor, death, etc., after going through all kinds of exciting experiences, holding a man off at a pistol's point, until her lover came, and so forth. Another was the story of a blind woman whose beautiful, sagacious dog led her about to make the few shillings she could, but which her drunken son appropriated for his own selfish purposes, gambling, etc. This picture, on second thought, might prove a lesson to many in the audience. If so, then it has its use.

Thousands of people throng these Broadway theaters every day, looking for entertainment, or the whiling away of an hour or so. They are getting, in these theaters, the kind of things, I am sorry to say, that they like; but what the people like is not necessarily wholesome, or what is in any way beneficial to them. However, the members of the human family are creatures of inclination, and man is still more an animal than a creature of intellect, therefore he goes whither his inclination leads him. The managers know this—they know of that toward which his tastes incline, and so proceed to the gratification of the popular taste without an intelligent thought as to the effect of their offering of entertainment upon the hordes of living souls who daily drop their coins into the theater managers' pockets.

The love of sensationalism is strengthening among Americans. The magazines, the newspapers, the press in general feed this desire. The events accentuated in the headlines are the bank robberies, murders, stories of kidnappers—anything to feed the desire of sensationalism—it makes the paper sell. The redemption or the demoralization of the human race has long since ceased to be anything more than a mere matter of dollars and cents, as far as the press or the theater manager is concerned. It is the selling value of the article that counts, and that is denoted by the approval or disapproval of the public taste.

However, little can be done to right matters, or dispel the various evils resulting from the thoughtlessness and indifference of those empowered with the vehicles of education, to use for good or for evil, as suits their thought and purpose, without unity of effort in the direction of good. Without unity of purpose nothing can be done. If the moving picture theater managers, not only on the "great white way," but through the entirety of this great city, should stand together and say, "We will educate this great mass of humanity. We will see to it that they get in our theaters only what is wholesome and good, and what is of value from both a moral and mental standpoint." This would be a Trust worth while—unique and progressive and one which would go down in history as one of the most aggressive powers ever directed against the demoralization and degeneracy of the human race, one of the most substantial means of education in the annals of the nation, and one of the most creditable reform movements ever instituted.

WATCHING THE PICTURES.

H. Jeanval.

Some years ago struggling with hieroglyphics, I sat in front of a sarcophagus crammed with exquisite emblems clear cut, as though of yestereve, and tried to read the story of the Egypt of four thousand years ago. All went well till I came across the key of the sentence about a gentleman trying to knock out his brains with a hammer. That I could not translate. In those days my only knowledge was such as a 'varsity honor course and a few P, Q, S's and X, Y, Z's of learned societies gave, and so in my youthful egoism I was selfishly disgusted. As I brooded, Dr. Birch, known wherever Egyptology is taught, touched me on the shoulder and said: "After all these years, under the loom of my books, the old scene crops up as I sit alone near the midnight bell. Conscience that makes cowards of us all, quoth one. Conscience that makes beggars and niddlings through stress and duress, the moulders and makers of world-history thunder the text books of humanity.

"My Puritan conscience worries me," said one of this city's millionaires as we wandered along a country road, he discussing a winter dawdle on the Mediterranean that winter, and I insisting upon how his tenants in an East Side block—who gave him the money to dawdle—were going to exist.

Conscience troubled the gentleman who died thousands of years ago; conscience worries a man whose name, once in a while, flames in the national press. They both felt the same dig in the mental ribs. In each case the question was: How to do wrong, with a simper and a halo. In other words, how to be a devil and make folks think you are an angel. The office of the honest man is when he sees on the screen the enigmatic man with a hammer is to say what it is, even if it wears fine dresses, and to say in the twentieth century after Christ what was said the twentieth century before. Right is right; and wrong is wrong; and the critic of The Moving Picture News to-day must, as his brother did 4000 years ago, speak out or be a coward.

We often see bad spelling upon the screen that is in keeping with the story and is all right; but one point is overlooked, ignorant folk write ignorantly. To give a piece of badly spelled stuff written in an educated hand is ridiculous.

I had the misfortune to see Vitagraph's "League of Mercy" at the Union Square Theater where the accompanying music was simply agony. When the picture representing a meeting of ladies for charitable purposes was projected a musical genius played "Stop! Stop! Stop" which was resolved into "Any little girl." Rather than such atrocious rot, lock the piano up.

Amongst the many things I am thankful for is that I am not an "expert" in anything. It must be an awful nuisance to sit on a chair that's only got three legs and is liable to reduce one at any moment from pompous royalty to undignified disgrace. So, not being an "expert," I want to know the state of mind that comes from some education and a little common sense. I have dwelt some moons with Indians, full bloods, from the Rockies up to Arctic House, and I want to know in what tribe one can see upturned eyes, cuddles and cooings, same as whites do when Cupid twangs the bow? Of course no "expert" will condescend to notice me for has he not put in on the screen and shall not that suffice? Mayhap some expert, a real one will enlighten my darkness.

Thanhouser, in "Checkmates," I would like to know how a Baron could do what no ordinary commoner would be such a boor as to do, shake hands with a lady in her home with a glove on; further, how could a man servant be permitted to remain in a room and so become cognizant of la vie in time. As to how the cell scenes were managed, I know not!

My soul is disturbed within me as to that telescope in Selig's "Buccaneers." For Manufacturers: Britannic is the correct spelling—seen on the screen. Of all the theatric insults ever obtruded on an intelligent audience the amateur-made paper wings of "The Spirit of Evil" in Gaumont's "Saul and David," is far and away the most stupid. In Pathe's a narrow escape of Lieut. Scott. How is it, first a girl goes with a pitcher to the water and returned, and yet never filled it; second, how can a crowd of Indians avenge the death of a tribesman who was a woman? Submitted with profound consideration.

I venture to inquire from "experts" why on films the moment a white man hears of an Indian he begins to pack up and "skidoo," whilst the pianist plays tum-dum in a minor key? Please help common folk by putting on the film the date. Who says it is so to-day—lies. In Edison's "The Rajah" a letter is written from Bengal. Where's that city. New York State would be a somewhat indefinite address! Selig, in "The Padre," says a child is found by "its dead mother," and also someone is "lost on the desert." The education of somebody is evidently weak and wobbly. In Pathe's "A Soldier" a doctor feels a patient's pulse with his gloves on!

Carol Schroder, "that dainty miss" in songs is as good in her turn as she looks—that's going some. Very much "some," for did not mine old friend win the beauty prize in the "Royal Chef" at the Iroquois Theater in Chicago. Just look at the cut; how's that, boys? She's now doing a "single' 'over Keith & Proctor time and U. B. O. She's been on the stage since she set out with Mabelle Gilman Opera Company in "The Mocking Bird" when her years were fourteen; then she was with Shuberts, and with LaSalle Theater Stock (musical) in Chicago for a pair of seasons.

Her first appearance in vaudeville was early in 1910, and since then she has "made good." Carol, an old admirer of your talents, one who does not know you, save in the musical sense, wishes to acknowledge your ability and to venture to "cross the lights" and say who books you, books not only a singer, a mighty good one, but a very worthy comrade doing big work not only on but off the stage.

Boston, Mass.—The Springfield Theater Company is contemplating the erection of a new theater at the corner of East Court and Dwight street.

Dayton, O.—Harry A. Limbert is making arrangements to open a new moving picture theater at the corner of Richard and McClure streets.

I regret to hear that the Biograph people are having all sorts of trouble out in Los Angeles. Death and sickness overshadow all. We all sympathize with those in sorrow and sincerely hope the sick ones may soon be back with us hale and well.

CHICAGO LETTER

The latest move made by the Trust is easily explained in a letter sent out by the General Film Co. to all their customers. The text of the letter is that all exhibitors must pay their bills on Tuesday of each week no matter when they fall due, and any exhibitor who fails to comply with this order by Tuesday will have his show sent out C. O. D. the next day. Looks as though the Trust needs the money, or, perhaps, they are just tightening up another hole in the collar they are placing around the exhibitors' necks. At any rate, managers who are in the habit of paying their bills promptly are very indignant, and claim the branch managers should have used a little discretion and notified only the delinquent customers. But I suppose the poor branch managers are as helpless as the exhibitors.

The Republic Theater, a large vaudeville house on Lincoln avenue, near Irving Park Boulevard, has been leased by Mr. Swartz, who successfully operates two other theaters on N. Clark street. Five acts of vaudeville and Independent moving pictures will constitute the program. Mr. Swartz will manage the house himself. Ira Jackson will be the operator in charge of the power outfit. The opening under the new management takes place February 26th.

Carl Laemmle believes wherever the General Film Co. has an exchange there is room for a good, up-to-date Independent exchange also, and he is backing up his judgment by sending Julius Singer, his right hand man, out to open up branches. The first of these new exchanges opens next week in Des Moines, Ia. Mr. Singer has just returned from Des Moines, where he made arrangements for the opening of their office in the Iowa Trust Building on Fifth street, an ideal location in the heart of the business section.

Mr. Burch succeeds Singer as general correspondent and advertising man in Laemmle's Chicago exchange. Singer's next trip will be east for more exchange locations, and Laemmle expects to have six new branches open by Oct. 1st.

The American Film Service, we are given to understand, have been unsuccessful in their attempt to stop the American Film Mfg. Co. from using the word "American" in connection with their company name. The American Film Service claims to have the word copyrighted in connection with the word film.

Miss Madeline Sullivan, who gained so much notoriety by running away from home to marry Plenty Hawks, the Indian, is now showing at the local theater and drawing exceptionally large crowds. Some enterprising film manufacturer should grab her at once as her story and romance would make a great Indian picture and I believe be as big a drawing card as the Count De Beaufort story turned out by the Imp Co. some time ago.

The various Independent film exchanges around town all report a steadily increasing business, especially among out of town customers, as the small town exhibitors are getting such poor service from the General Film Co., they are glad to turn Independent in order to get a good show. Around the General Film Co.'s branches exhibitors have to take whatever show is handed out to them regardless of the fact that it may not be suitable to their audience or location. There are to be several big Independent surprises sprung within the next few days.

Now that the injunction is off on the Gaumont camera and non-inflammable film caused one of the largest theater fires known in some time, at Cedar Rapids, Ia., we wonder what the next move of "The Mostly Punctured Patents Co." will be.

Miss Clarice Rogalla, superintendent of the Chautauqua film exchange, reports they are getting along nicely, and expect to be in a position to handle all new customers in a few days.

W. F. Menzel has issued a call for all operators in Chicago to attend the next meeting of Local 145, I. A. T. S. E., on March 6th at the Union Hall, 164 Randolph street, room 7. Meeting commences 10 a. m. Important jurisdictional discussion.

Local No. 2, I. A. T. S. E., are endeavoring to wrest control of the operators from Local 145, and are sending out circular letters offering operators a membership in their local.

The Boston Theater, Madison street, is packed every day from 9 a. m. to 11 p. m. Some argument for the Independent pictures being shown in this house.

Saw a Vitagraph picture "When The Light Waned," in which the girl receives a letter before her blind lover has mailed it. Due to rapid P. O. delivery no doubt.

J. J. SULLIVAN.

WESTERN CORRESPONDENCE

Hot Springs, Ark., Feb. 21.—We have been so busy in these parts trying to decide who we wish to nominate on the Democratic ticket for mayor of this budding municipality that things theatrical and in the moving picture line have been relegated to the rear for the time being. The best I can say for the theaters is that they are doing a great business and that all of them appear to be recuperating from the loss sustained during the summer when the heat was terrific and the competition worse.

The split week that the Princess is now enjoying enables that house to present two different bills on the week, and to say that this state of affairs is highly appreciated would be putting it mildly. Harry Hale, at the Lyric, "cleaned up" this week, his great attraction being Astro Conlin—better known as "Conlin the Seer." He presented a great act, and as he is well known in the city, having been incarcerated in both city and county jails for alleged offenses, and having shown the officers what a cinch it is to get away when one is a real "seer," he just drew them to the Lyric in droves. They fought to get in there this week. Conlin, let me state, is a mighty fine chap to know. Highly educated, with humor well developed and knowledge on many subjects, always ready for a good laugh and up to all kind of tricks to amuse his friends, he is delightful company.

The Lyceum has decided to change its pictures every day. Heretofore this house changed on Monday, Wednesday and Friday. The Orpheum continues its daily change, but the material that is coming in there is Independent material of the poorest kind. The Princess has also gone Independent, but the pictures are old. So far as good Independent product goes, we haven't a chance to see any here, for the only two houses that use the Sales' company output run commercial material, and when it gets here it's fierce and you have to get identification papers and a baptismal certificate to understand what it is.

The big W. H. Lewis stock company at the Grand is demonstrating what a real attraction can do in a house that has received a black eye from the public. This company, practically a stranger to local patrons of theaters, is now on its third week, and the old "S. R. O." sign is up every night. The plays they put on would not take a blue ribbon for class but they are getting the coin, and, as Manager Lewis picturesquely puts it, "'Nuff said." This company changes its bill three times a week. Between acts its vaudeville performers do their respective turns, amounting to six specialties in all, and, to make matters more interesting, they give two thousand feet of motion pictures. Now, isn't that "some" show? Believe me, it is, and the public think so, for they are packing the theater.

Want to hear a little gambling news? All right, here goes. The chief of police says he has stopped gambling. The public thinks so, too, and the proprietors of the palatial palaces of chance have a very decided idea along the same lines, for the reason that they are not permitted to enter their former places of business. Plain clothes men are stationed at the doors of the different gambling houses and no one is allowed to enter. The lights are out and it begins to look as if the "lid," so far as gambling is concerned, has been put on this place and that it's going to stick, too. Whether the new administration will be liberal or otherwise remains to be seen, and the city is now passing through the hottest political campaign that it has ever experienced. Judge Wood has publicly called one of the candidates an "anarchist" and he has retorted with the statement that the Judge has ruined the city. The present mayor has been "cussed" up hill and down dale and accused of holding back the policemen's pay while he gives it to the city and accepts his full salary. Incriminations and re-incriminations have characterized this fight so that the voter is between "the devil and the deep blue sea," but with it all the waters still remain hot and five hundred visitors a day are coming into the city. This is a great town when you get acclimated and know the "ropes."

The one profession that is very much in the limelight of publicity at present is baseball. And no wonder, with over thirty prominent ball tossers, members of both National and American Leagues, here. Last week I sent the Moving Picture News quite a bit of baseball "dope." I don't know whether Mr. Saunders cared to use it or not, for the reason that copies of the paper have not as yet reached me. I sent it because I never knew any one connected with picture houses but what was an ardent "fan," be he proprietor, man-

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What Our Patrons Want

Exhibitors' Page

Suggestions for Improvements

At the request of many of our readers among the exhibitors throughout the country, who have sent us, time after time, complaints concerning the bad service they are getting from film exchanges and also the result of the films exhibited in their houses, we have decided to open this page that they may make their wants known concerning what the public likes or dislikes, and the result in their houses of any film exhibited. Some of the exhibitors have sent us very good suggestions for the improvement of films as seen from an exhibitor's standpoint. These suggestions are exceedingly good from both an exhibitor's and a manufacturer's standpoint, inasmuch as it puts the manufacturer in direct touch with the exhibitor who uses his product. Some of the letters sent in to us have been so antagonistic to some makes of films that, for our own sake, let alone that of our advertisers, we have felt constrained to keep them out of print, with the result that the writers of the letters have written again and again, blaming us considerably for not giving due prominence to their just complaints. No one can speak with greater propriety concerning the wants of the exhibitor than can the exhibitors themselves, and while we open this page we do not want unnecessary complaints or personal attacks, but real, good suggestions that are of value to the profession at large. Taking into consideration the fact that many complaints come to us which have no foundation, we purpose submitting a copy of every letter sent, to the manufacturer of the film, for his reply or criticism before we publish it, and we hold the right to reject or accept at our discretion any letter sent in, and none will be published without it has the bona fide signature of the writer, and this must in every case be published with the letter. We take this step for the protection of our readers, and also of any person to whom the letter may be addressed or whose products are written about.

We want this page to be open, so that every exhibitor may feel that it is his page, in which he can express his opinions and ideas and that it may be a forum of general information. To take a letter we received recently referring to curtains of the reflecting type, several remarks therein indicate that the writer purchased a screen and that it is going black or oxidizing, and he is very sore as the result of his experiment. We advise this person to write the maker direct, and ask for the return of his money for submitting such a bad screen to him. While on the subject of screens, we herewith republish an article we wrote in the summer of 1907 and published in our issue of May 2, 1908. We may say that there is no patent on the article or the method of producing, and if our readers cannot get a local man to do the job for them, and will write us, we will answer them in these columns, telling the correct method of applying the substance.

The Screen

Germany, we note, is now making experiments for the screen; we will watch them with interest.

We frequently get letters asking us the question, What do you think makes the best curtain, and how would you prepare it? This is a question that has proved a bugbear to the trade at large for a number of years, and has never been fully answered to the satisfaction of the exhibitor. One method we tried was to make a large frame, as for an artist's canvas, on which we stretched twill sheeting. This answered for a time, but gradually got darker, and lost some of the light. We then sized it and gave it a coat of calsomine. In a little while this yellowed and needed another coat of calsomine. We have tried pure white plastered walls, which answered till yellowed, then we whitened it. This, like the sheet, needed doing over after a time. We must confess that at the best they are troublesome jobs, but nothing looks so bad as a dirty screen or wall. Then, again, we have tried white lining paper in place of the calsomine, and that has answered fairly well.

In our experiments and business experience we made the acquaintance of Mr. John Anderton, of Birmingham, who was experimenting in conjunction with Mr. Lewis Wright, with a silver-faced screen, and we watched its development with interest. We have tried to find out if any of Anderton's Silver Screens were on the American market, but so far have failed to locate an importer. In the course of the experiments, which were made with a view to increase the light obtainable for microscopic projection, the arc lamp was the highest light obtainable, and this failed to bring out the full power of the objects when the light gave out and would not project further. The next problem was the screen, and experiments were made with silver paper, which was pasted on linen, and after numerous failures through sidereal and lateral reflections owing to the various striations of the silver paper, a method was discovered which Mr. Anderton patented. This screen gave some 50 per cent. more illumination than an ordinary piece of white paper, which placed on the silver screen, showed a dark patch. During the experiments silver powder was used, but this was not prepared so carefully and commercially then, as is now the case; and we now offer our readers a simple suggestion for the screen question. We procured a small tin of aluminum paint and coated a small square of cardboard with the same, then held this in the light from the machine, and saw at once an increase in the illumination. We believe that if a wall or stationary screen was coated with this paint (which is so largely used for radiators), first across the surface from left to right, without streaks, and then from top to bottom in a second coat, and after fully drying treat the screen with a coat of water varnish to prevent oxidation, a good illumination of picture would result. Will our readers try on a small scale and give us the results of their experiments?

Norfolk, Va.—Mr. Boone, of Alabama, is making arrangements to open a new moving picture theater here.

Adrian, Mich.—H. D. Frost is making arrangements to open a new moving picture theater here.

Bowling Green, Ky.—The Columbia Theater Company is planning to establish a new moving picture theater in the Rabold Building.

Fulton, Ill.—S. P. Begtol, of Sterling, is planning to open a new moving picture theater here.

St. Louis, Mo.—Frank Talbot has decided to erect a new moving picture theater at 17 South Sixth street.

(Continued from page 10)

ager, operator, usher or janitor. And I realized the vast circulation that this publication has, so I took it for granted that the papers would reach those towns where several of the players now here and of whom mention was made were well known. The readers, no doubt, would like to know what their favorites were doing in "the valley of vapors;" how they were getting in condition and the very latest news concerning them.

As correspondent for several out-of-town dailies, as well as looking after the city interests for one of the local papers, I am brought in contact with the players, and they certainly are a gentlemanly lot of athletes. A finer, better developed and more genial "bunch" it has never been my pleasure to meet, so I am going to hand out a little more "dope" for the moving picture baseball "fans," and if my chief, Mr. Saunders, does not care to run it he won't offend me in the least. So here goes:

The thirty or more players, members of National and American League teams, who for the past two weeks have been busily engaged in preliminary training in this city, are rapidly getting into good condition. In fact, some of them look ready to start the season now; all of them say they are anxious for the 1911 race to begin.

It is not the result of the games that have been played the past week between two teams picked from among the stars of the big leagues that counted, so much as it is the opportunity of getting a line on the condition of the men. A majority of them, those who took the best of care of themselves during the winter, found it rather easy to get back in the game, and among this number may be mentioned Tom Hughes, the twirler of the Washington Senators, who has been a positive revelation to other players and fans who watched him work out this week at Majestic park. Hughes has more "smoke" on the ball at the present time than most pitchers possess in the heart of the season. His speed is terrific, and Captain McBride says that he is well pleased with the showing he made. Almost the same thing may be said of McQuillan, the Cincinnati pitcher. Grover Land, who will do the bulk of receiving for the Cleveland "Naps," has handled the "shoots" of Hughes and McQuillan the past two weeks, and it is predicted that Grover is going to surprise the American League, if present condition counts for anything. His throwing the past week was of the lightning order. His aim was accurate and he, too, appears to be ready for the bell. George Mullin, of the Detroit staff, and Walter Johnson, the star boxman of the American League, are rapidly rounding to, both taking it easy during these preliminary stages, while Art Fromme of the "Reds" has cut loose considerably and looks as if he has recovered his old-time form. "Germany" Schafer expects to land a place on the Washington team, while Wid Conroy, also of the Senators, looks as good as ever he did. Jimmie Burk, manager of the Indianapolis team of the American Association, has got down to earnest work and predicts a great season for himself, and "Dixie" Walker is sure to be there with a fine assortment of "foolers" when called on by McAleer. His game here this week demonstrated that he is in great shape when he held the opposing team down to one measly single in four innings.

The baseball colony next week will be augmented by the arrival of twenty of the New York Highlanders and a big delegation of Tigers, headed by Hughie Jennings, and it won't be long, either, before the entire Brooklyn, Pittsburg, Cincinnati and St. Louis Browns are here for their spring training.

The Business Men's League struck a popular chord at their meeting this week when it was proposed to banquet the visiting teams. This affair, which, it is said, is the first of its kind to be given by a municipality where the big league teams train, will take place when the various clubs are here for their spring work, probably some time in the early part of next month. At the next meeting of the Business Men's League a committee will be appointed to arrange all details of this affair, and the banquet promises to be a great feature.

THE MAN IN THE BATHS.

"KINEMACOLOR" TO THE SCALA

We are officially informed that, after a lengthy and an exhaustive survey of the many sites and premises available for his purpose, Mr. Charles Urban, F.Z.S., joint inventor of kinematography in the actual tints of nature, has finally leased from Dr. E. Distin Maddick that beautiful theater, The Scala, in Charlotte Street, W., and will there produce "Kinemacolor" in all its miscellaneous varieties, approximately about the first week in April. "Kinemacolor," it will be remembered, was for nearly two years one of the principal attractions at the Palace Theater (as "Urbanora" had been for eight years previously at the Alhambra); but its rapid growth and development demanded a programme to itself, a stage of its own whereon to unfold the wealth of its gleanings in the widely-diversified fields of history, travel, zoology, botany, pageantry, sport, science and the drama, and the Scala, the handsomest theater in the world, is structurally the very house for the purpose. Built mainly of white marble and cut stone, and possessing numerous exits on all sides, the Scala is the first theater in history to receive the London County Council's permit to erect an elaborate operating enclosure, with an electrical installation capable of coping with every kind of optical novelty, in the auditorium itself— a most important consideration to the artistic reproduction of life-motion pictures, though one too frequently ignored by theatrical managers all over the country. This enclosure alone will displace in the best part of the theater some fifty of the luxurious, red-morocco armchairs for which the Scala has been noted, but it is felt the sacrifice is not too great in view of the results to be secured. Again, the "rake," or slope, on the various floors of the Scala is so well adjusted as to secure an uninterrupted view of the stage from any part of the house.

Special features will be made of a full orchestra under the direction of a prominent leader, which will accompany the pictures and also play selections; and the fortunate possession of the Lord Chamberlain's license will be taken advantage of, not only to produce from time to time the best dramatic work in short plays of the foremost British authors, but to introduce translations (not adaptations) of the most interesting foreign plays and any remarkable novelties from abroad which may seem attractive to the London public. Nor will the fact that "Kinemacolor"—lending every semblance of life in the veritable tones of nature—multiplies infinitely the value of kinematography as a force in education be lost sight of. At every demonstration will be given a brief but highly instructive urban science lecturette, illustrated either by "Kinemacolor" or monotone pictures, and chosen with a view to entertain as well as instruct.

There will be two performances daily, in the afternoon and evening, respectively, and it is believed that many ladies and children will be attracted to these matinees. The personal supervision of the program by Mr. Charles Urban will ensure its being kept at the highest standard of excellence, rigorously exclusive of any feature which could offend the most fastidious taste, and unquestionably unique in the world of true entertainment.

The Vitagraph Dinner.

Two hundred and fifteen employees of the Vitagraph Company of America, from the office boy and watchman to the general manager, were entertained by President W. T. Rock at Raub's restaurant, in Brooklyn. Following the dinner, which is an unusual affair, there was an entertainment in which the actors of the Vitagraph Stock Company took part, and after that there was dancing for several hours. The employees were allowed to invite guests for the entertainment and ball. The first course of the banquet was served at 6:30 o'clock, and after that had been served the hall was darkened and the latest film made by the Vitagraph Company, entitled "The New Stenographer," was run off. The second picture showed how and where the Vitagraph pictures are made. The employees in all of the departments saw themselves at work.

The program was made up of numbers filled by employees.

Among those present were William T. Rock, president of the company; J. Stuart Blackton, vice-president; A. E. Smith, secretary and treasurer; Charles Kent, Van Dyke Brooks, Frederic Thompson, E. R. Phillips and Lawrence Trimble, directors; J. B. French, general superintendent; A. V. Smith, cashier; John Rock, general manager of the Chicago office; and Mrs. A. R. Reader, wife of the manager of the Chicago office. There were also about thirty invited guests.

"IMP'S" BALL A BIG SUCCESS

The ball given by the employees of the Independent Moving Picture Company of America, at the Leslie rooms Saturday night, February 11th, was one of those pleasurable affairs that go to engender a better feeling among co-workers. Edward Roskam, Jack Cohn, Doretta McDonald and Daisy Pollack had charge of the arrangements, ably assisted by others. The music was by MacArthur's orchestra, from the music house of Laemmle and during the intermissions the latest song hits were sung by Edward Doer and William Arthur, including the $2,000 prize song, "I'll Change the Thorns to Roses." Jack Cohn was floor manager, and there wasn't a dull moment. The grand march was led by Mr. and Mrs. Carl Laemmle, and the rays of spot lights heightened the effect. The ball was largely attended, quite a

number being present from the Thanhouser Company. A great many moving picture celebrities mingled with the crowd and this second effort of the "Imps" was a pronounced success and a great advance on the one a year ago.

Our representative noted among the "Imp" employees present: Edward Roskam, Doretta McDonald, Harry Zellar, Jack Cohn, Rene Bardet, Eugene Gaudio, I. Solzer, Bert Siebel, Henry Klotz, Harvey Willstumpf, Ed Williams, Daisy Pollack, Irene Brogan, Myra Callahan, Julius Bernheim, Harold Wilkins, Robert De Vide. Our representative says: Count me an "Imp" from now on.

LOBBY DISPLAY

The advantages accruing to the exhibitor who is original and enterprising in connection with the decorations and advertising contained in his lobby are many and well known A large percentage of the attendance in a goodly number of moving picture theaters can consistently be termed transient, in other words, are individuals who drop into the theater when they have a few moments to spare to while away these few moments in contemplation of the moving pictures exhibited therein.

The appearance of the lobby to this transient trade signifies the worth of the exhibition for which they will pay their money. The important worth, therefore, of arranging proper and attractive lobby displays cannot be over-estimated.

From reports that we have received from Chicago, it appears that the American Film Manufacturing Company of that city, manufacturers of the "American films," have gone their competitors one better in point of advertising for the benefit of the exhibitor.

They have completed four distinct sets and styles of lobby display, depicting the leading players in the American films. The first and least expensive of these, but by no means of the smallest moment, is a highly colored poster containing five colors, something unusual in moving picture posters, of an exceedingly artistic design, and on extra heavy calendered paper. These posters wil be furnished exhibitors principally through the exchange, although these posters can be obtained by application direct to the American Company in Chicago.

They likewise have a set of five original photographs, unmounted, each photograph containing a characteristic pose of one of their leading players. This set they will supply the exhibitor direct, or through the exchange, at a price of 50c. per set, or 10c. for each photograph. The photographs can be obtained neatly mounted at a price of 60c.

The original idea, and one that will undoubtedly appeal to a goodly number of exhibitors, is a neatly framed series of photographs of the leading actors in this company to be hung in the lobbies of the various theaters featuring American films, which they tender exhibitors, at a price of $1.50, f.o.b. Chicago, and their final offer, and in the writer's opinion undoubtedly the best at the price is a photo frame that would do justice to the finest legitimate theater in the land. This photo frame is a staunch oaken easel made of real oak, not imitation, together with a large frame containing the photographs of every leading player, arranged in an exceedingly tasteful manner.

LIFE OF MOSES

A Cleveland Correspondent Writes:—

On Monday evening, February 13th, the Lake Shore Film Co., in co-operation with the Local Anti-Tuberculosis League, under whose auspices the exhibition was given, exhibited the five reels of the "Life of Moses," a Vitagraph issue, at the Euclid Avenue Christian Church, this city. The projection was accompanied by a well-prepared biblical lecture, delivered by the Reverend Dr. H. M. Cook.

The performance was well attended, there being approximately four hundred and fifty persons present, a goodly number of whom were clergymen and ministers of this city. All told two hundred and seventy ministers were invited. To say that the entire audience was enthusiastic does by no means express their appreciation in the superlative degree. A prominent layman after witnessing the exhibition made the remark that in his estimation this subject, shown to both children and adults, would do more in a spiritual way than a whole year of sermons.

Although no one derived any special benefit, either monetary or otherwise from this exhibition, it nevertheless had its object, and the results will ultimately be that the men of the cloth are going to take a different stand toward motion pictures at least in this city. It will remove, to a great degree, the narrow-minded, parched and prejudiced opinion held by a good many clergymen toward motion pictures and moving picture theaters.

SEEN ON THE CURTAIN

By Walton

"Rockville Center next stop," cried out the conductor on the Long Island east-bound express. I jumped up at his call, and it struck me suddenly that my good friend Chas. Donlon resided in this lively little town. Mayhap, thought I, I might find him at his stately residence. With quaking feet and beating heart I started to rout out his august majesty. To the man who opened the door, your humble servant handed his card. I felt somewhat easier when I was invited inside. It was a trembling hand I stretched out to be enclosed in the warm grasp of Mr. Donlon. He requested that I be seated; this I did, taking extra care I found the chair nearest the door.

"Mr. Donlon," quoth I, "would you spare a few moments of your time in giving me a little information?" He assured me he would. Before starting my attack I edged near the door and then fired my first shot. "What is your opinion of moving pictures, Mr. Donlon?" said I. "Moving pictures," he said, "are a missing element this world has long been waiting for. They represent education and virtue. They are here to do good," he said. "This town," he said, "has a population of four thousand, and every year shows a big increase. We have a moving picture theater here and every mortal in the place crowds around its door afternoons and evenings, almost resorting to riotous proceedings to gain admittance.

"Yes, sir," he went on, "it's truly wonderful the marked progress moving pictures have made on Long Island. Every town I have visited has a moving picture theater, and every blessed one of them is always crowded. Our theater here bears the name of Magnet and has a seating capacity of four hundred. This is filled four and five times a day. Our show consists of five reels, principally the Imp and Thanhouser, and we have two illustrated songs. The whole show is very good and well worth the price of admittance which is ten cents. The young man who sings has a very good voice and wins the plaudits at every attendance. Our young lady who plays the piano certainly knows her business, and every one leaves our theater well satisfied."

"Yes, sir," he went on, "Long Island feels the benefit of moving pictures; they have worked wonders, yes wonderful wonders. I am a strong supporter of the Moving Picture News, and I owe my success in the moving picture world to its splendid editorials. I believe in the Independent films, and am a hater of the Trust. 'Down with the trash' is the slogan of the people of Long Island."

Mr. Donlon Is Well Known in the Moving Picture Circle in Long Island.

"We want no Trust and we do not intend to have a Trust film in our town. Moving pictures enable us to get glimpses of parts of the world unknown to us. Another story which tells out the victory of moving pictures happened some few nights ago. I was talking to a friend of mine about Paris where I spent some months. He gave me such a vivid description of the Grand Opera House and many other buildings there that I was amazed. 'When did you go to Paris?' I asked him. 'Never,' was his astounding answer. 'Then how do you know so much about it?' I gasped. 'My friend,' he whispered, 'have you ever heard of moving pictures?' I admitted I had. 'It is there I go to get my knowledge,' he said. 'It is there I go to get my education. Moving pictures,' he declared, 'contain knowledge, wisdom and truth. What you don't know, spend ten cents to see a show and get what you don't know.'

"As to the truth of his story, I advise those who don't know what's what to go visit a moving picture and find out.

"My friend," went on Mr. Donlon, "tell mothers, fathers and children to visit moving pictures, tell them all to come to this great silent advisor."

"Lynbrook next stop," proclaimed the conductor of the train I was on. His announcement brought me back from dreamland in a hurry. I was on my way to interview one of the fair sex. With seven kinds of cold chills playing tag up and down my spine and a weak heart, I wondered if she was a suffragette. Lord deliver me, I silently pleaded, if such she be. I had a vision of some strapping big woman with a rolling pin in her hand waiting to test its worth on my think dome. I trembled as I arose from my seat and cast a hasty glance out the window. Seeing no wild beasts or anything that looked like a suffragette roaming around, I plucked up courage and ventured to look around this busy little town.

A large brick building stared me in the face, and, upon observing it more closely, I discovered it to be a moving picture theater. "A fine big building," says I.

I now started post haste to interview the noble lady whose

name, by the way, is Miss Howe. I reached her door safely and again that feeling of fear overcame me. I rang the bell, determined to do or die for the sake of the Moving Picture News. A neat little maid opened the door and I felt better; she looked harmless enough. She took my card with a bright little smile and invited me inside. I chose a chair which I thought would hold me up, in event of my receiving any violent shock, and awaited her coming.

I heard a footstep at the door, looked appealingly towards the window and almost jumped out as she entered the door. My fears were soon proven groundless, as she stretched her dainty little hand. "Miss Howe," I ventured, after our greeting was complete, "what is your opinion of moving pictures?" After a moment's meditation she said: "Moving pictures are the something the public have long been looking for and just found. It is most astounding," she went on, "the wonderful progress they have made. They have leaped out of the unknown darkness and shed their light throughout this island.

"Here in Lynbrook we have three big moving picture theaters, each one of them is crowded to its fullest capacity at every performance. The shows are fine as well as educational, and we all feel the full import of their worth. Our largest theater is the Lyceum, holding approximately five hundred people; next comes the 'Bates Opera House,' which has a seating capacity of three hundred, and then the Plaza, which seats two hundred people."

"Can you," I asked, "give me a comparison of some play and the moving pictures?" "I can," she flashed back quickly.

"A play is unfinished; it lacks nature's make-up. There is something missing. It does not touch the public's inner thought and feeling, it merely amuses them. A play is classed as a toy. It is really nothing, while the moving picture carries the public with it. As picture after picture is flashed upon the screen, it shows us life's true stories. It makes our feelings go in harmony with the picture. We go home," she added, "with a vivid mental picture of what we have seen. With the lesson the silent picture has taught us. We feel better, yes, wonderfully better. Moving pictures teach us so many things. They show the wrong and right path of life. They teach us religion, they teach us truth and they teach us honesty. A young girl," she added, "has gone out into the busy world prepared to fight against wrong and all that means. Where did she get knowledge, her experience?" she asked. "She got it from the moving picture theater. She saw pictures of life's snares and traps; she studied, she memorized them. She took them as her slogan and helpmate. She stood by the silent story the picture told. She rose up in the business world. She became one of New York's leading business women. And how and why? Because she would rather go and see an educational picture than a silly and foolish play. "Ten cents," she exclaimed, "gives you the key to knowledge, and anywhere from two to five dollars gives you the key to absolute ignorance. Tell the public, tell the public," she said excitedly, "their eyes are closed. Tell them through the Moving Picture News to fall in line with their fellow mortals and march forward, yes, forward to the golden mountains of moving picturedom."

'Phone 1707 Chester—(Thanhouser).—A man is crazy over horse racing. He gets a tip and as he has no money tries an office friend and gets nothing; then borrows a hundred from the delicatessen man. He plays 50 to 1 shot and wins. (Don't forget that 50 to 1.) He sends back the money to the store, which gives a clue to his deserted wife who—with her child—the delicatessen man cares for. He goes off and is seen in a drunken revel. As he's about to drink wine out of a woman's slipper—just like a certain Russian of high degree—his wife appears and disappears. He's dragged out—having spent all his money; $100 at 50 to 1. That's going some. He next appears with a wonderful crowd in a Turkish bath. His locker is discovered and the number of the store telephone and the fellows communicate with the wife; take up a subscription for the baby and bundle him off. There's a yarn to make your hair curl!

Fate's Turning—(Biograph).—A young man bids his fiancee good-bye and goes to the seaside. He's fashionable; has an attack of "nerves." At the hotel he experiences the get-well-quick; there's a pretty waitress; they are betrothed! His father dies and on account of new dignities he tells the waitress "All's off." She goes to his home and is received with that sweetness characteristic of the vulgar rich. The utter brutality of the man is revealed by after events. Grand finale: He's about to be married to a "fitting mate" and the stage is set. In rushes the ruined girl with her baby in her arms; the bride elect is enough of a woman to depart. Then the fashionable preacher marries the man and the girl and she promptly dies. Like the thief out West that "caves in" before a revolver, so does this magnificent speciman of a man. We've read enough of this sort of late; there's no need to put them on the screen. Aim of this production unknown.

The Emperor's Luneh—(Eelair).—A sort of Barmecide collation. Emperor invites soldier to lunch, the poor fellow gets nothing, as no sooner is a dish placed before him than Napoleon jumps up to attend to this, that or the other; then the table is removed and the old soldier is glad to avail himself of the substantial, if homely, fare sold by the Parisian sidewalks cook. Put not your trust in princes!

The Baby Fortune Hunters—(Gaumont).—A quaint child story of two little ones who went in search of "the pot of gold." This boy and girl elude father and mother and apply for work to a farmer who is tickled to death at the idea. The field scenes of oxen ploughing, sowing and winnowing with the flail are exquisite photographs of French country life. The law steps in and the little ones are marched off home, not, however, without their wages, which are proudly turned over to their parents. It is not a story, has no pretence so to be; it is a beautiful portrayal of a delicate child fantasy in which the French excel.

Betty Rolls Along—(Gaumont).—This young lady manages to leave destruction and fury in her tracks as she performs sundry and manifold antics on a pair of roller skates. Her finish is in the deep waters, surrounded by her foes.

The Blaek Bordered Letter—(Edison).—A detective story dealing with the sudden disappearance of an heiress. Through a letter the detective traces the girl to a private asylum. Here she has been placed by a sanctimonious guardian who has robbed the estate. In the end he has to face his guilt. The story is complex and at times the stage is overcrowded.

Cast Up by the Sea—(Vitagraph).—A man of wealth goes to the shore and falls in love with a fisher girl. His mother will have none of it—he looks old enough to have mind of his own. The girl goes back to her old life—for his good. She marries a drunkard, and general beast. Then comes lugubrious scenes, with the interjection of another man, who protects her. Next she is widowed. The rich man on his yacht is dreaming of her, and, writing a love message, puts it in a bottle which he throws into the sea. The widow and the new man are mooning by the waters. The bottle is seen and broken. How under the canopy the message was not found, an ordinary man knoweth not. The new man cuts his finger on the bottle, the widow tends his wounds and then the couple walk off in love's embrace. Meanwhile the rich man rapturously cuddles a fair dame. Why this title? Apparently the sea cast up nothing! Why not, Sinfonia mysteriosa, with Chopin's funeral march to interpret.

Prompt Payment—(Thanhouser).—Broad farce. A penniless business man is besieged by creditors, who sit down to play poker in the outer office till "he returns." Meanwhile he is in his private office; with the help of his typewriter he escapes by the window. Then he goes to a costumer and is fitted up with a disguise; he returns to his office as another creditor; joins them at the game and skins the quartet to the last cent. Then he returns his costume and goes back himself to the office, where he pays the creditors with their own money. A rollicking film full of laughs.

Stealing a Ride—(Thanhouser).—A couple of youngsters hitch their sleds to their parents' sleigh, determined to have a ride even if father and mother said "nay." The ride brings in some very pretty snow scenery. They tumble off and cannot catch the sleigh, so they get lost in the wintry woods. Their parents see the empty sleds, tumble to the situation and set off to find the children. They're found, taken home and suitably punished and kissed. A split reel of the sort young folks—as well as old—will enjoy.

Trials of Bud Brown—(Bison).—Bud arrives from the East and falls in love with the rancher's daughter. A beetle-browed foreman tries to stop this, but Bud can use his fists and does so. When the girl and Bud are out riding Mr. Foreman, and others of a like ilk, kidnap Bud, make a Mazeppa of him and then proceed to hang him. The girl gets help and just in the nick of time they arrive and save Bud. Then the ground is decorated with departed ruffians—exterminated ragamuffins. The riding, shooting and general kick-up of these films are just the sort that people like. They brighten the program, whatever else is running.

His Best Friend—(Solax).—The film gave pleasure upon its release as the doggie is such a dandy. The photography is of the excellent class and the stage settings show care. I wish the crook was not so super-crooky and doggie's performances not so much so. The story tells of an English lord who perforce sets out to see a cousin in New York whom he does not know. On the liner he meets a crook, who uses the wireless and prevents my Lord doing so. In New York the nobleman is drugged and the crook tries to impersonate him. The doggie brings the girl and the crook gets "his." A critic is always a cynical, crabbed entity, but this I can say and say conscientiously: This film will win the applause of audiences. It is full of action, keeps folks

wondering what's going to happen, has good live backgrounds, is clean as the sea breezes, has an A1 doggie, shows the defeat of the villain and the triumph of Cupid.

It Did Look Suspicious—(Vitagraph).—It certainly did and Vitagraph made a mighty good film story of it. Briefly it is this: A business man takes his wife's ring for repairs, he drops it on the sidewalk. A milkman picks it up; he's in love with a maid in aforesaid business man's employ and to her he gives it. When master discovers loss, Hail Columbia! The girl has it on her finger, then arrest and court. The pompous, inhuman brutality of some of the minions of the law—fellows we pay for—not a bit overdrawn. The girl's innocence is proved and the milkman gives a much better ring—a plain band of gold. Underneath the story, which is well staged and acted, runs a better and a stronger tale; how easy it is for the innocent to suffer and how they are treated in spite of our wild cries about "Liberty and Equality."

Convention of Firemen—(Vitagraph).—By my side sat a Long Islander as this reel was shown. Silence till the end when he burst out with "Hully Gee, that's Freeport and the boys all right!" No need for any addition.

An Eventful Evening—(Edison).—It was all that. Father, railroad president, goes to a meeting and leaves his daughter and sick wife—it seems alone—in a country house. Burglars appear, girl 'phones for special engine, entertains burglar till "special" arrives. Aforesaid burglars are "canned" and mother sleeps through it all. Some of the photography is beyond praise; the engine scenes, as a railroad man said to me, "the real thing." But, the story, Edison, the story! Do for pity's sake give us scenario equal to your other work.

The Little Circus Rider—(Selig).—The circus procession and the tent scenes are the real thing. The story, too, points a moral and a practical one. The sub-tropical scenery good. A girl is misled by a city scoundrel (scoundrels always come from cities) but is saved by a "cop." She joins a circus where the folks are wondrous kind. Her father's friend and her "devoted" finds her and gets a job under the canvas. The circus goes to her home town; here she has an accident and is nursed at home. In the end she gets father back and her old lover as a husband. Would that all rascals were thus foiled and that peace was the end. It isn't so always. The glamour and glitter of a specious cadet-rogue ends not always thus.

A Father Against His Will—(Pathe).—This American production of the firm is a glorious mix-up, full of laughs. A young fellow goes to meet his betrothed. On his way he sees two delightful babies sitting on a park seat—the mothers just slipped away to buy a balloon, and help a wounded kid,—he plays with the little ones which an officious "cop" compels him to carry along. With a child in each arm he meets sundry friends and lastly his betrothed. His character is irretrievably ruined. In the police station mothers arrive and maul him, whilst his betrothed sits by in fury. All, at last, is explained and his betrothed forgives him—like the law, for what he never did. The scenery is good, and the mix-up will always make folks laugh. It's a long time since I have seen a Pathe have so cordial a reception.

Gorges of the Bourne, France—(Gaumont).—The presentation of the beauties of this river, excellent. The viewpoints are well chosen. The clinging houses, in all their quaintness, close by the brawling waters and the bridge spanning the stream are some of the salient points which make live again memories of old time wanderings near the chasms of this picturesque river.

Judged by a Higher Power—(Champion).—It has been my agony to endure films produced, but this is the limit. Of the story and its morals, let others judge. I'm dealing with plain facts, a "thunderbolt"—ye Olympian gods of two thousand years ago to the rescue—strikes a 'phone; result, blindness, of sinful user of said 'phone. This is represented by a tremendous cloud of smoke at the other side of the room. Did the, whoever it is, ever see "lightning's" effect upon wires? Better toddle off, little boy, to a signal box or a 'phone exchange and amend thy ways and be sensible.

Two Reformations—(Essanay).—The power of a pure woman to straighten things out, no one doubts. Because this is the theme of this film and because the actors are capable I "hold my horses" as to detail and story theme.

Selling Old Master—(Edison).—The Southern scenes are beautiful, tender and true; the stage settings admirable. The old couple's loyalty a worthy theme, but somebody spoilt everything. An old negro, in poverty, with a gold ring on his finger! Won't somebody treat us as half-intelligent beings? Cynical critic! all right, but when I was looking at this peculiarity a stranger in the theater next to me burst out: "Oh!—a starving nigger with a ring!" I'm not a great man who goes to private exhibitions. My sights are seen amongst the common herd who pay to see, and this I can say, it will not do to follow the course, apparently set by some, to think that a firm's name is so famous that anything will do. Even the aegis of Edison's name will not suffice to go on treating the public as a lot of illiterate idiots. We occasionally have glints of common sense.

The Rice Industry In Japan—(Pathe).—One of those beautiful and realistic productions for which Pathe is famed. No one can see this film without feeling Japan is in the theater as it runs.

The Slave's Revolt—(Pathe).—In common with films of this sort, backgrounds are altogether wrong. Ancient Egypt is a difficult problem to handle, but I thought this firm capable of doing more exact work. Itala handled a similar theme infinitely better. In Paris, where the pupils of Renan still are, Egyptology ought not to be dead. Doubtless all the movement and vigor displayed are good, but a slave crawling up near the throne and so on will not go under Rameses. The javelin scene is of Sanscrit origin; another part comes from the papyrus, but as a whole this is not a realistic Rameses tale, in spite of costumes.

Adrift—(Thanhouser).—The child plays an important part. These films are too full of mental gymnastics. A poor artist is so charged with love for wife and child that their pose enables him to paint a picture which spells fame. A society belle meets him and then Arabian Nights' infatuation. In his wealth he acts like a brute. Then heigh, presto, change! The child in a moment brings the belle to her senses and also her father. A child's influence, I gladly admit, but the other business is psychology beyond anybody but the press agent for a theatrical second rate. This film is not theatrical, nor second rate; in moral it is good, but the firm ought to avoid the cheap theatrics of some competitors.

The Squaw's Bravery—(Bison).—An Indian squaw, whose acting is splendid, carries all before her. The scene where she held the candle, got by a clever ruse, over the powder and so saved her lover, gripped the audience. Wherever the squaw appears there one may rest assured will be work that will well repay the watching. So it is here.

Ring of Love—(Solax).—An old professor finds amongst his Egyptian treasures a ring. This ring has extraordinary power, everyone falls in love with the wearer. The results in modern life, where it is ever changing hands, keep the theater in roars of laughter. Photography good; plot out of the common; result, a film all enjoyed to the full.

A Pittsburg Millionaire—(American).—A young worker, happily married, advances by leaps and bounds to a high position in a steel corporation through formulæ given to him by his father-in-law. Wealth turns his head, he neglects his wife and showers favors upon an actress. He goes so far as to demand "his freedom" from his wife; then he makes suitable provision for her. The press gets on his track, and publishes the news that "he seeks" a divorce. When the actress reads this, his hypocrisy enrages her; she returns his jewels and orders him out of her house. Despairing, he goes home, draws a pistol and is saved by his wife. Thus says the film; the synopsis, a prodigious production does not say so; far from it. The theme of the story is very much on the lines of a real happening, only the film climax is free from the gross ingratitude that marked the "swelled head's" career in real life, disgraced by the action of a so-called "minister of the Gospel." The story is too complex and not always clear. It's a great relief to see work of this standing after "The Genius" that had no genius in it. The photography, staging and acting are all very good. The rôles of the wife and her father stand out, as does that of the actress, especially in her last appearance.

Doctor Against His Will—(Eclair).—One of those delightful French representations of a French comedy. The stage settings, exteriors and interiors, are beautiful. The rôles are presented by actors and actresses filled with the spirit of the situation, instinct with those quaint nuances and understandings that show talent of a high order. Sganarell is fun personified, his wife, a vigorous yet loving dame, so truly Gallic! The young lady patient just the actress for the part. A Moliere representation that must be given the highest praise. The audience caught the fun and not only laughed but applauded heartily. The applause belongs to Eclair.

Too Much Mother-In-Law—(Selig).—Mother-in-law in a new phase; kind of overdrawn. The scenery in parts most beautiful. Young fellow gets out, because he likes to kiss his wife. Whilst in a turpentine camp, he receives a telegram. The fun of the film is that it demands his immediate

(Continued on page 23)

Manufacturers' Synopsis of Films

THE VINDICATION OF JOHN

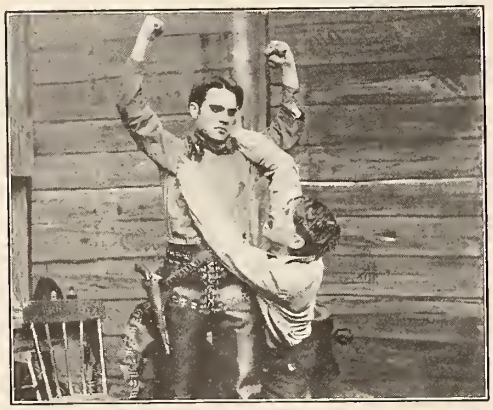
Champion Release, March 8

Pressing creditors and large losses at the gaming table are greatly depressing to Harold Brown, the bank clerk, but none pay any attention to his troubled mien.

The great new bank vault had been newly installed and its combination was known only to John, who copies it in ink, blots it, and gives it to the treasurer. Harold notes the blotting of the written combination. At the opporune moment he secretes it, and, arriving at his room, easily reads it by holding it before the mirror.

That night the safe is opened and a large sum is extracted. The combination, presumably known to none but the treasurer and John, the poor boy is suspected, apprehended and confined in jail to await trial. His mother, believing in John's innocence, accomplishes his escape in a novel manner, and he is soon on his way westward to await proof of his honesty.

With the flight of time he becomes a valuable ranch hand and the favorite of all, including Helen, the daughter of Rancher Case. He is



about to tell the willing and eager girl of his love, when he suddenly realizes his position as a fugitive from justice. He dare not ask this girl to share his name.

Harold Brown, the actual looter of the bank's cash, pays his debts, and resigning his position, boards a train for the West to spend the surplus in having a good time. He rapidly sinks to the lowest strata of existence in the barrooms, and from one of which he is bodily ejected. Staggering along, sick and drunken, he is overcome and is discovered by a returning body of cowpunchers of Case, lying in the road. Some gallop off for a doctor while others carry him to a deserted shack.

John arrives from the ranch with the doctor and is surprised to find his old desk mate in such wretched shape. Bending over the form, he is thrilled with happiness at the stricken man's confession. Then comes the removal of stigma to his name with the necessary explanations to all interested and to that little girl, who, smiling through her tears, looks up into the face of her vindicated lover, John.

THE RIVAL SERVANTS

Great Northern, Release March 4

A young girl leaves home to take a situation in a big city as domestic servant. She receives advances from the son of the family, who turns out to be an invetcrate gambler. In a gambling club which he frequents he, one night, loses all he has. Reaching home in the small hours of the morning, he sees on the sideboard a valuable piece of jewelry, which his mother has left there. The temptation to steal it besets him and he succumbs. The new domestic performs the usual household duties in the room next morning, and when the family arrives and the jewelry is missed, she is naturally accused of the theft. The son, though present, allows her to be arrested for the crime of which she is innocent. About this time the gambling den is raided. Here there was a maid who has pawned the jewel on behalf of the young man; the police have, naturally, been in communication with the pawnbroker and have her description. He is summoned and recognizes her as the girl who pawned the jewel, and she, to save herself, denounces the real criminal, upon whom judgment is speedy. A most interesting dramatic story.

TRACKED

Imp Release, March 6

A forged note, a trusting wife betrayed by a villain, an indignant husband with a keen sense of justice, and a forger brought to book, form the nucleus of a highly interesting drama with the scenes laid in Cuba. "Tracked" affords an opportunity for the stars of the "Imp" Company to appear at their very best.

Dan Barret, a forger, is sought by Balfour, a detective. Barret, finding the States a rather dangerous abiding place, goes to Cuba to avoid the officers. He is riding seeking seclusion when he comes to the tobacco plantation of Roger Densmore, an American, who has embarked in tobacco culture.

On his arrival Barret is taken ill and is cared for by Densmore and his wife. On becoming convalescent he admires the wife of his benefactor and is seized with a devilish idea to possess her. He invites her to accompany him on a horseback ride. She assents, and he then forges a letter to her husband saying the wife no longer loves him and has gone with another man. The wife, unsuspecting, is lured to an isolated portion of the country and Barret appears in his true colors, seizes her, and throwing her across his horse gallops away.

The mother of Mrs. Densmore finds the note and summons Densmore by servant. Densmore is shown the note and is furious. In company with a servant he sets out to be avenged. They find Barret at bay and he is attacked by the servant and disarmed by Densmore. The planter will not listen to his wife. The compromising situation explains. He gives the cur a chance for his life by extracting all the cartridges in his revolver but one, then, spinning the cylinder around commands the destroyer of his happiness to shoot. In turn each snaps the hammer until it is Densmore's turn to try the fifth shot, with a certainty of the death of Barret. Barret flinches, proves himself a craven coward and begs for his life. Densmore allows him five minutes start and then with his servant gives chase. Barret runs, but finally falls exhausted just as the faithful servant is about to run him through with his machete. Balfour, the detective, who has followed Barret to Cuba, providentially appears on the scene and saves the life of Barret. He explains that Barret is a forger. The detective is shown the note and, to the satisfaction of the husband, shows the note to Densmore as a forgery. Barret, brought to a sense of realization, confesses, and the husband turns to the wife he has wronged and is forgiven.

Barret is led away, and the story closes with the planter taking his faithful wife in his arms, begging her forgiveness for ever doubting her fidelity.

The drama is embellished with the true Cuban settings, the tobacco plantation and the forest scenes being beautiful.

THE MESSAGE IN THE BOTTLE

Imp Release, March 9

Lieutenant Shannon, a handsome young officer of the United States Army, bids farewell to his sweetheart, Louise Spencer, and takes passage on a battleship to join his regiment. We see him on the deck of the ship waving farewell to his friends as the craft steams majestically away.

The boat is shipwrecked and the young officer drifts ashore on a raft on the southern coast of Africa. Exhausted and almost famished, he manages to beach his frail craft and then, stripping a cloth from the improvised mast which he has used as a signal, he writes on the canvas, puts the message in a bottle and, corking the receptacle, he tosses it into the sea, breathing a prayer that it may be found by friends and that he may be rescued. Staggering ashore with strength almost spent, he falls exhausted on the rocks to be captured hy members of a tribe of eannibals and half carried before their king. His presence among the savages at first provokes curiosity and hostile demonstration, but his life is spared and his coming is hailed with delight.

Later, recognizing his prowess in battle, he is crowned leader. At the head of the tribe he is engaging an invading faction in battle and distinguishes himself, returning to the king with a report of victory, carried on the shoulders of admiring members of the tribe, the fight having been a decisive struggle in which many natives participated.

The young lieutenant has so ingratiated himself into the affections of the ruler that that dignitary wishes to reward him, and offers Shannon the hand of his daughter in marriage. The young white man is averse to any such arrangement, but he consents when the request is accompanied by a stern command.

In the meantime the message in the bottle has been found by some of Shannon's friends while bathing, and they lose no time in fitting out an expedition to search for him. They arrive on the island just as the wedding ceremony is being performed. It is an elaborate affair, the warriors are all in attendance in their wild, fantastic glory, hideously ugly and warlike in their fete costumes. They are dancing the Tango-Africano war dance with Shannon and the dusky maiden kneeling, when the wedding rites are interrupted by the arrival of officers and jackies of a gunboat together with Louise Spencer, who welcomes Shannon as one arisen from the dead. He is overjoyed to see his friends and sweetheart.

As the ship's cutter moves away from the island, bearing the young officer, the dusky maiden, who was to have been his bride, stands immovable, poised on a rock, arms extended, bidding him a sad farewell, heartbroken.

BY THE LIGHT OF THE MOON

Rex Release, March 2

Many times the moon has figured in romance and sentiment and the consternation of irate fathers, a human commodity which seems to be an accessory to the lovelorn thing.

By the light of the old, old moon they are spooning when their blissful occupation is interrupted by an eavesdropping tramp who sees possibilities of blackmail. A tribute is demanded—and awarded—and the lovers resume the sentimental session.

In the way of lovers the talk turns to marriage. They discuss her father's stubborn opposition, the chance of making him consent to their marriage. In the way of modern Romeos and Juliets, they determine to foil the old gentleman and marry in spite of him.

Since Adam wooed Eve, the manner and method of presenting one's suit has undergone many and vast changes. In everything, including love, the old is discarded. So when the lovers decide to elope, they plan to do it in no less startling a manner than by an aeroplane, which they do, only to be seen by the aforementioned irate parent, who pursues the car of the air in his automobile. Straight, fast, steadily, the aeroplane proceeds on its way to a minister, and gets there long enough before the arrival of the father to receive the marital blessing, and afford the old gent a healthy excuse for his wrath.

"Time flies," as six or eight people have already told us, and another years joins those that preceded it. We see the young husband, eager, anxious, worried, 'phoning the doctor that—well, we know what it is about when we glimpse at the medico's face. The doctor at once gets into his car and is off. We see his car racing along and over him a stork flying in the same direction. Then we see the baby, a bouncing baby it is, and just as the father is portraying his happiness with the little stranger, he is presented with another. There is consternation on the face of the father, but genuine amusement on the faces of all who witness it.

THE MUMMY
Thanhouser Release, March 7

Professor Dix has won fame as a scientist and has collected many objects of Egyptian ware, centuries old, that arouse the enthusiasm of his associates. Even Jack Thornton, an active, go-ahead young business man, is interested in the Professor's home, but although he tries to pretend it is Egyptology which attracts him, the Professor's fair young daughter is really the lodestone. Jack decides to win the old man's respect by posing as an Egyptologist himself. To start his collection he purchases a mummy at an auction sale, and takes it home, expecting that later he can make a great hit with his sweetheart's father by presenting it to him as a gift.

While the mummy is in Jack's room a live electric wire is by accident brought in contact with it. The body has been so perfectly mummified that the electric current is all that is necessary to ignite the vital spark, and Jack is amazed to see dancing forth from the

case which he thought contained only unattractive rags and bones, a beautiful Egyptian princess. As soon as she is released, the mummy makes violent love to Jack, and causes his sweetheart to quarrel with him. (For how can a plain business man explain the presence in his room of a beautiful barbarian?)

When her love is spurned, the visitor from the distant past avenges herself by having Jack made into a mummy and placed in the case in her stead. Her heart relents, however, in time to save him from being "cut up" by the professor, who with a sharp knife starts to investigate the contents of the mummy case.

But all ends happily when Jack's plain statement of the seemingly impossible facts are proved true by the professor. Jack is reunited to his sweetheart, and the professor, being a widower, also an ardent admirer of everything antique, leads the recreated Egyptian lady to the altar, in spite of the fact that there is a difference of several thousand years in their ages.

ANGEL OF THE BOWERY
Yankee Release, March 6

There's plenty of material for good dramas in the Salvation Army. Almost every soldier in this vast organization could tell a story of heart-throbs, of hopes and ambitions, of storms and distress, which would suffice to make a drama dramatic. "The Angel of the Bowery" is famous in song and story all over America.

She was a Salvation Army lass whose father had died a drunkard. She loved a chap in their home town, but the boy's mother would not countenance a union between her son and a drunkard's daughter; so the girl went to New York and became a Salvationist.

Little did she know she would later meet her old sweetheart in a low Bowery dive, where he had finally drifted after leaving his mother in anger, and started on the downward path. But she never faltered when her duty called.

Just what transpired afterwards must not be told. That there was a wedding at the Barracks may be admitted, however, and it was attended by the rank and file of the army.

THE SENORITA'S SACRIFICE
Yankee Release, March 10

From sunny Spain comes the story of a Senorita's devotion. The story of a love which went for naught, and could only be shown in silence.

It has to do with a young American whose sojourn in Spain was marred by an encounter with brigands who left him for dead. Papinta, a pretty Senorita, while gathering flowers along the mountainside, discovers the wounded Yankee and brings him back to life. The story then becomes exciting. We leave the film to tell what followed.

Suffice to say, there's a surprise in store not only from the standpoint of story but photography as well.

No more picturesque or beautiful scenery could scarcely be imagined while the acting is all Yankee.

A COSTLY PLEDGE
Solax Release, March 3

Lucy Martin waits in her cozy home wearily for her husband. Time creeps on apace. The waiting wife looks anxiously at the clock to find that the hands have crept around to 3:30. Finally John arrives. He has imbibed not wisely but too well. Lucy upbraids him for his weakness, but finally breaks down into a burst of passionate tears. John, repentant and anxious to square himself, tells her that he will never do it again, but Lucy is very doubtful as to the strength of his good resolutions.

Finally John offers to sign a pledge, which he writes at his wife's dictation. The pledge binds John never to take another drink, and provides that should he do so, he will pay to his wife as a forfeit a sum of $500. Softened by John's willingness to atone, Lucy forgives him.

Several weeks pass—poor John, thirsty and weakening, escorts his wife to the station, where she is leaving town for a visit to her folks, and immediately after her departure beats it to the nearest saloon for a longed-for drink.

In the meantime, Lawyer Robbins, one of John's friends, receives an invitation to a masquerade ball and decides to accept. He meets John coming out of a saloon, who tells him of his wife's absence, and the two plan to take in the ball together. They have another drink on it and then seek a costumer from whom John hires a bell-boy outfit and his friend the costume of a Red Cross nurse.

John invites Robbins to make his home their headquarters during his wife's absence, and the two proceed there, stopping on the way for a number of drinks. They reach the house pretty far gone, and John's ludicrous efforts to mix a high ball in a lamp chimney provides comedy. The morning after the ball the two friends are found attired in their respective costumes—with oh, such heads, and well-formed resolutions to "never again."

A ring at the doorbell attracts their attention—they look out of the window—horrors—the wife is there, vigorously ringing the bell and waiting admittance. Consternation reigns. Finally John has an idea. His friend is attired as a nurse, and he will play sick and thereby gain the sympathy of his wife. Hastily hiding all evidences of their debauch John composes himself in what he fondly believes to be a correct invalid's pose, and Robbins, the supposed nurse, admits Mrs. Martin.

Fun fast and furious follows, but the young wife finally detects the imposition and makes John pay the penalty—a cash fine of $500.

THE SPIRIT HAND
Thanhouser Release, March 3

Mrs. Gray, a wealthy widow, mourns continually for the husband who had been separated from her by death. Her grief was so intense that she easily fell a victim to the wiles of a pair of sharpers.

One of the criminals, a woman, had secured employment as the widow's maid. Her confederate posed as a spiritualistic medium. Sue, the maid, stole a photo of Mr. Gray, his seal ring and a love letter that he had written his wife. Then the two laid the plans to separate the grief-stricken woman from her money.

The medium "made up" to look like Grey and, aided by his woman accomplice, appeared to the woman in her home. Then the maid induced her to visit a "famous medium," as she put it, who could interpret for her the message from the spirit world.

Mrs. Gray called on the charlatan and saw the hand of her dead husband pen a message. She thought it was his hand because it wore his signet

ring and wrote in his handwriting—a clever forgery process. The spirit ordered her to turn over her fortune to be disposed of by a mandate from the other world, and she meekly obeyed. She brought to the medium all her cash and saw it whisked away by the hand she thought to be that of her husband.

Fortunately for the poor woman she had two daughters. One, the elder, took a practical way to cure her mother and save the fortune. She failed. The other adopted a method all her own, and succeeded.

And the swindlers, who thought that the widow's fortune was safely in their hands, had their hopes dashed at the last moment and were marched off to jail in the bargain.

A DISTINCT NOVELTY

"BY THE LIGHT OF THE MOON"

YOU'LL LIKE IT!
RELEASED THURSDAY, MARCH 2, 1911.

YOU'LL SAY IT'S GREAT!
"Rex" (of course!)

ADVICE TO OPERATORS

Oracle Department

By WM. E. SMITH, E. E.

PRACTICAL ARTICLES FOR ALL

This department has been started with the idea to encourage the operators to obtain the best results with their Projecting Machines Queries and questions pertaining to the Moving Picture arts addressed to the Editor of this department will be published in this department. Only answers to inqueries of general interest will be published here for the benefit of all readers. On account of the large amount of inquiries received it may not be possible to print all the answers in any one issue, as each has to take its turn. Correspondents should bear this in mind when writing. If a quick reply is wanted by mail, a charge of **15 cents** is made for each question. Special information requiring a large amount of calculation and labor cannot be furnished without remuneration. The **ORACLE** has no fixed rate for such work, but will inform the correspondent promptly as to the charges involved. When writing only one side of question sheet must be used; diagrams and drawings must invariably be on a separate sheet. Name and address must always be given in all letters. No attention paid to letters not observing above rules.

OHM'S LAW

The intelligent operation of a moving picture machine requires the knowledge of the application of Ohm's Law.

It is customary when describing the general application of Ohm's Law to use the term, "an electric circuit." An electric circuit consists of a complete conducting path from one terminal of a generator, through a consuming device (the arc lamp), and back to the other terminal of the generator. An electric generator develops electric pressure, termed "volts." This pressure overcomes the resistance or choking effect of the conductors and the consuming device (the arc lamp); and thereby forees what is termed a "current" of electricity through the circuit. The resistance is measured in units called Ohms, and the current flowing through a complete circuit is always of the same strength at any part of the circuit. The pressure is used up, however, in various amounts throughout the circuit depending upon the resistance in each part of the circuit. Obviously, if one part of the circuit has twice as much resistance as another part, and the same circuit of electricity flows through both, the part having twice the resistance will eonsume twice as much pressure. The pressure in volts always forces the greatest amount of current possible through a resistance. This maximum current strength is equal in magnitude to the pressure in volts divided by the resistance in Ohms. This relation, "termed Ohm's Law," is expressed as follows:

$$\text{Current in amperes} = \frac{\text{Pressure in volts.}}{\text{Resistance in Ohms.}}$$

Thus if a resistance of 20 Ohms be connected across a 120-Volt circuit, a current of 6 amperers will flow

$$\frac{120 \text{ Volts}}{20 \text{ Ohms}} = 6 \text{ Amperes.}$$

For convenience, Ohm's Law may be memorized from the following:

"E" stands for the pressure
Which we are taught to use,
Divided by "R," for resistance,
Will give us "C," the juice

$$\frac{E}{R} = C$$

"C" is "E divided by R,"
With this we don't get very far,

$$C = \frac{E}{R}$$

But "E" is "R times C," you see,

$$E = R \times C$$

And "R" is "E divided by C."

$$R = \frac{E}{C}$$

"W," watt, is "Current times
Electromotive force,"
And "seven forty-six" of them
The "Power of a horse."

$$W = C \times E$$

$$746 = \text{H.P.}$$

The application of Ohm's Law to a moving picture lamp circuit may be shown as follows: Consider the electrical circuit of the lamp; it consists of the mains (the supply) coming from the generator at the power house, and terminates in the fused double pole switch.

From one terminal of the switch a wire is connected to one carbon of the arc lamp, the other terminal of the switch being connected to one terminal of the rheostat. With the switch open the other terminal of rheostat is connected to the other carbon of the arc lamp. The switch is then closed and the carbons are brought in contact and separated to form an arc. Assuming that the resistance of the rheostat is sueh that a current of 25 amperes is flowing through the circuit. Assuming that the pressure at the switch is 120 Volts. Under ordinary operating conditions an arc requires a pressure of 40 volts across its terminal for proper operation. If the arc consumes 40 volts and the pressure is 120 volts at the switch, we must insert a deviee such as a rheostat that will consume 80 volts. Recalling Ohm's Law, if a current of 25 amperes flows through a rheostat and the pressure (volts) consumed in it is 80 volts, what will the resistance of the rheostat be? The answer is 3.20 Ohms, obtained by dividing 80 volts by 25 amperes. If we were to measure the voltage across the arc by means of a voltmeter it would be 40 volts, while the voltage across the rheostat would be 80 volts. It must be remembered that the arc usually consumes 40 volts and this must be subtracted from the total voltage to obtain the voltage consumed in the rheostat. Thus on a 220 volt circuit, 180 volts must be consumed in the rheostat, and on a 500 volt circuit 460 volts must be consumed by the rheostat.

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

Total pressure	120 Volts
Lamp pressure	40 Volts
Remaining pressure	80 Volts
For 15 amperes, 80/15=5.30 ohms	Resistance of Rheostat
For 18 amperes, 80/18=4.44 ohms	
For 20 amperes, 80/20=4.00 ohms	
For 25 amperes, 80/25=3.20 ohms	

Now to find the resistance of the arc, we will proceed as follows:

Total pressure	120 Volts
Lamp pressure	40 Volts
Rheostat pressure	80 Volts
For 15 amperes 40/15=2.666 ohms	Resistance of Arc
For 18 amperes 40/18=2.222 ohms	
For 20 amperes 40/20=2. ohms	
For 25 amperes 40/25=1.6 ohms	

Other conditions may be worked out in a similar manner.

Brooklyn, N. Y., Operators Take Notice

Some time ago a number of Brooklyn operators wrote me saying that the Police Department was stopping all operators from working who did not have cards dated 1911 in violation of the clause that all cards were good for one (1) year from date of issue. I communicated at once with the Police Commissioner and received the following reply:

POLICE DEPARTMENT
of the City of New York
269 State Street
Borough of Brooklyn
Office of the Borough Inspector
February 10, 1911.

The Police Commissioner,
"Through official channels."

Sir:—In reply to the attached communication signed by William E. Smith, E. E., relative to moving picture operators' cards, I would respectfully report that I have forwarded copies of the said communication to the commanding officers of the various inspection districts within the Borough of Brooklyn, calling their attention to the law governing the licensing of moving picture operators, with instructions to strictly comply therewith. They report that they have forwarded copies of said communication to the commanding officers of precincts within their respective inspection districts, and that none of the **operators of moving picture machines** within their districts have been ordered to cease working and no arrests have been made for not having "1911" cards.

I assume responsibility for the accuracy of the above report.

Respectfully,
JAMES E. DILLON,
Borough Inspeetor, Brooklyn and Queens.

I. A. T. S. E., 154, M. P. P. M. O. U.

Seattle, Wash., Feb. 8, 1911.

Dear Sir and Bro.:—The following officers were elected by Seattle Local, No. 154, I. A. T. S. E., for the ensuing term: H. E. Cawthon, president; Harry Clark, vice-president; C. C. Farmer, treasurer; Thos. Kennedy, recording and financial secretary; Chas. Doyle, business agent; G. A. Smith, sergeant-at-arms; L. L. Goldsmith, press agent; L. L. Goldsmith and H. E. Cawthon, delegates to labor council; A. H. McQuestin, Jay Hass and Harry Clark, trustees; Harry Bennett, C. C. Farmer, Thos. Kennedy and Harry Clark, examining board.

Fraternally Yours,
THOS. KENNEDY, Secretary,
Odeon Theater.

Thank you, Bro. Goldsmith, for your best wishes. Would ask you to give my compliments to the boys of 154, and ask them to drop me a line, as I am always pleased to hear from them at any time. Would also ask Bro. Kennedy to send me a copy of the minutes of the coming meetings of 154.

E. L. Stephens, Martinsville, Va., Writes:

Please tell me what kind of a curtain or screen to use to get the best results from a picture. I have also had some trouble with my wires burning in half where they connect with carbon holders. I have a tight connection and use heavy wire and I can find no cause for them burning in half, which they do very often.

Answer:—Well Martinsville, Va., I would advise you to make your curtain or screen of unbleached muslin, and, after you have put it in place, to give it a coat of glue size and after the glue sizing has dried give it a coat of white calsomine with just a slight tinge of blue in it, and if possible have a black border of say 10 inches around it as it will help to make the picture stand out better.

In regard to the wires burning in half at the carbon holders, it may be that there is a poor or high resistance contact between the wire and the lug, which is caused by the wire being loose in the lug or that the wire and lug has become oxidized at the point of contact. Scrape the wire and the interior of the lug until you have a bright surface, then tighten up on them. If this don't help, write me again, letting me know the size of wire and type of lugs you are using.

G. I. D., Baltimore, Md.:—Writes me saying he is using a Powers No. 6 machine, which was giving him fine results, but lately there seems to be ghost in the picture. Can you tell me what causes this and how can I get rid of it.

Answer:—Baltimore, your trouble seems to be in the setting of the revolving shutter.

If the ghost appears at the top of the picture, turn your shutter down, or in the direction which it turns when running, until you eliminate the ghost in the picture.

If it is at the bottom of the picture, turn your shutter in the opposite direction to which it turns when running. Also have the shutter as near the lens as possible.

From Auckland, New Zealand,—Comes the following: Can you tell me how to find the size lens needed for a moving picture machine, the throw to be about 60 feet?

Answer:—Auckland, you do not say what size picture you wish to project at 60 feet, therefore, I cannot figure it out for you. But you may do it yourself by the following rule: Multiply the distance of the throw by the size of the aperture opening, "which is usually about seven-eighths of an inch," and divide the result by the size of the picture wanted on the screen. If you want a picture 12 feet wide, a 4.37-inch or 4.50-inch lens would be about right.

Arc Lamp Resistances

A. Clarke writes asking for advice with reference to his arc lamps. The voltage of his installation is being changed from 200 volts to 100 volts. There are at present four lamps in series on 200 volts, each lamp having an arc voltage of 45 volts. The balance is taken up with resistance. "Will the same resistance do for 100 volts if half the wires are cut out?" he asks, also "Are new resistances really needful or can old ones be adapted?"

Answer: As you are now running, the lamps require 180 volts, and 20 volts is absorbed in the resistance. On 100 volts your lamps will run two in series, thus taking 90 volts, the remaining 10 volts being for the resistance. The 20 volt resistance will do for this if half the wire is taken out or "shorted." You will, however, require one resistance for each pair of lamps. The age of a resistance has absolutely no bearing on its electrical efficiency.

A Large Small Resistance!

Jim Elliott writes: "When selecting an adjustable resistance should the size of same be based on minimum or maximum amperes required. For instance, let 20 amps. be the minimum and 50 amps. the maximum on 100 volt circuit. Assuming a 45 volt arc, then C equals $\frac{E}{R}$, 20 equals $\frac{100-45}{R}$. Therefore R equals $\frac{55}{20}$ equals 2¼ ohms. This is the minimum resistance. Maximum would require 50 equals $\frac{55}{R}$, R equals $\frac{55}{50}$ equals 1 1-10 ohm. From the above it seems that a larger resistance would be required for 20 amps. than for 50 amps., which is contrary to usual practice.

Answer: You have misinterpreted the expressions "large resistance" and "small resistance." This refers to the number of ohms of the resistance. A **large** ohmic resistance is often **small** in size and vice versa. Your reasoning is otherwise quite correct.

Rainbow Colors on Screen

Fred Zral, Gosport, N. Y., says: "Working at about 35 amps. D.C. with ⅝ inch cored carbons in perfect alignment, with a well formed crater in correct position, the lamp set at an angle of about 30 degrees, the light rays properly centered on the film in the gate and a fine light on the screen, I notice sections of rainbow-like colors for which I could not account. Can you assist me to ascertain the cause for the appearance of these colors?"

Answer: The circle of light thrown on to the gate from the condensing lenses is usually surrounded with a ring of rainbow colors. It is possible you are getting some of these on to the screen. Re-adjust your arc relative to its distance from the condenser. The cause of these colors is the prismatic effect of the lenses. When light passes through a prism it is split up into its primary colors. A lens is like a prism in its effect on rays of light. Unless a lens is specially corrected for this property there will be always a certain amount of edge colors. This phenomenon is known as "chromatic aberration."

NICKELODIA NEWS IN BRIEF

Fullerton, Cal.—Mrs. Browning is having plans and specifications drawn for the erecting of a new moving picture theater here.

Pueblo, Col.—W. E. Lent is making arrangements to open a new moving picture theater here.

Ocheyedan, Ia.—Mr. Beckwith has purchased the interest of his partner, Mr. Cleveland, in the moving picture theater business here and is now sole owner.

Cleveland, O.—C. F. Sehroeder is having plans drawn for the erection of a new theater to be located at 7700 Lake avenue.

Milwaukee, Wis.—Architect P. M. Christianson is preparing plans for the erection of a new moving picture theater to be located at the corner of Greenfield and Eleventh avenues.

Denver, Col.—The Iris Amusement Company has purchased the property at 1716 Curtis street, as a site for a new moving picture theater.

Two Harbors, Minn.—J. H. F. Free, of Duluth, is contemplating the erection of a new $25,000 theater here.

Buffalo, N. Y.—Louis Becker has secured a permit for the erection of a new moving picture theater at 909 Jefferson street.

A DISTINCT NOVELTY
"BY THE LIGHT OF THE MOON"
YOU'LL LIKE IT!
RELEASED THURSDAY, MARCH 2d, 1911
YOU'LL SAY IT'S GREAT!
"Rex" (of course!)

Vaudeville
Music

VARIETIES IN MOVING PICTURE THEATRES

BY FRA.

Illustrated
Songs

FAMOUS PUBLISHERS OF POPULAR MUSIC

One of the busiest men in the trade and one whom the representative of this paper found the easiest to approach was Mr. Chas. K. Harris. Seated in his richly furnished private office in the Columbia Theater Building at Forty-seventh Street and Broadway (at which place they have recently located), surrounded by an able force of trained assistants, Mr. Harris modestly, but enthusiastically, told the story of his early successes, how, when a poor boy, he composed his famous "After the Ball," which had a record sale of 1,550,000 copies. "I'm Wearing My Heart Away for You" is another characteristic song of Mr. Harris and one that had an enormous sale. These were followed by other successes, all of which were money-makers for him, and brought cheer and gladness to the hearts of all who heard them. Mr. Harris deserves credit for giving us a class of songs that, besides being a success to him financially, are, as well, a success musically—he has created a standard of ballads that have character and are, therefore, "Harris" in quality.

CHAS. K. HARRIS

If space would permit, we would like to write more, but the intent of these articles are only to make our readers better acquainted with the famous publishers and composers, so for the present this must suffice.

Mr. Harris' latest compositions are: "Forgotten Love," "I Want to Buy a Little Love" (a unique little child plaint), "It's Always June When You're in Love," "Suppose I Met You Face to Face?" "He Kissed and Rode Away," "Some Day Your Heart Will Yearn for Me," "Don't Give Me Diamonds, All I Want Is You," "Lindy, Why Can't You Love Your Joe?" "I'm Trying So Hard to Forget You," "I Never Knew Till Now," and "Will the Roses Bloom in Heaven?"

THE OLD FOURTEENTH STREET SHOWS UP IN BROOKLYN

THE NEW OLYMPIC

There isn't a soul, except a fried sole, that gets loose on Fourteenth Street that has not struck a crowd on the sidewalk west of Sixth Avenue. A great, big four and six deep conglomeration of women and men waiting to get into James Wesley Rosenquest's show at the Old Fourteenth Street Theater. A theater rich in memories and yet not a dead one, because today's show is an honor to the old-time shows.

James Wesley Rosenquest, for over twenty-five years, has been an honored and honorable figure in theatrical circles. He gives a clean and up-to-date show for ten cents, and thousands who never miss a weekly turn will bear me out in this.

Now he's come to my own burgh, Brooklyn, the old Hyde & Behman house, the Court, on Adams Street, next Monday, will be James Wesley Rosenquest's Olympic. What he's done in Manhattan he's going to do in Brooklyn. The next time I meet an auto coming off the bridge at a 70-mile gait I'll know that's Bert or Jack Driscoll.

James Wesley Rosenquest is an old Brooklynite, and he's got to make the Olympic as good as the Fourteenth Street, and if I know James Wesley Rosenquest, and I think I do, his Brooklyn house will be as great, big, rattling success as the Manhattan one. "Here's how, boys!"

FOURTEENTH STREET THEATER

Collins & Riley. Costume and straight—good.

Dave Lubin & Co. in the Southern skit, "A Humming Coon." Black-face with their own scenery that "got over."

Hazel & Hazel. Comediennes. Two women in a hobble skirt stunt. Liked by the audience.

Woodford's Educated Animals. Dogs, monkeys and pony presenting Consul II, the Man Monkey. Upon return the hit of the bill and get the "big hand."

Gertrude Dion-Magill, in the comedy sketch, "Oh! You Steve." Cast: Mr. Baker, Jas. Ryan; Mrs. Baker, Gertrude Dion-Magill; The Boarder, Frank Sargent. Place—New York City. Time—Present. Along the ordinary lines.

LaMaize Quirl & Tom. Comedy acrobats. Three men in slap-stick who get their stunt over the lights.

KEITH & PROCTOR'S UNION SQUARE THEATER

May Wentworth. Piano and singing. Just as welcome and just as good as ever, and that's going some. A fine presence and a stylish dresser. Her piano arrangement introducing "The Lost Chord" good; her rendition of "In the Garden of My Heart" with "Without You" got over.

Dreano and Goodwin. Man and woman, jokes and antics. The woman is well-dressed and dances to please. Three bows.

Eddie Foyer. Topical songs and conversations. His rendering, in costume, of "The Black Sheep," struck home—hard.

Harrigan, Giles & Co. Comedy sketch. Man—Helven—and two women. Laughs and applause.

Mayer & Hyde. A well-dressed pair, man and woman. Jokes and singing. Bow.

LaSalle & Lind. Clubs. Two young fellows well appearing in their white flannels. The club work was well and cleanly done and got lots of applause.

Perkins, Barker & Fanning. Singing and piano. Three well and tastily dressed young girls who all sing, one playing the piano. The turn was a dainty one and pleased the audience.

Williams & Rogers. A man and a woman in a sketch which I dubbed "A Pair of Them." Enter young lady into room, looks around, hears a noise, skips behind a screen. Enter burglar, who discovers girl. He demands money; she says her husband has lost every cent. Burglar is touched and wants to help her. She so wheedles him that she gets his pistol and then, exhorting him to lead a better life, she turns out his pockets and he is glad to go. She then proceeds to loot the room, querying, "Wonder who lives in this joint?" The sketch has the germ of possibilities. General presentation satisfied the audience.

UNIQUE

Frances Scott. High-class vocalist. Went good.

Brown & Brown. Two kids in an act which "got over" with a hurrah.

Hyland & Farmer. Two sisters in character changes who got all sorts of applause.

Jack Hallahan. Eccentric comedian; all right.

Howard & Alono. Novelty character changes. Rounded out an all-feature bill.

Rhoda Bernard. Character singing comedienne; featured; good.

Hunter & Chappell. Colored entertainers. Flat and flabby.

The Silbers. Singers, operatic selections; miserere, good.

Ritter & Bovey. Singing and dancing.

Peter McLeod. Impersonator. Song and dance. The "big hand" of the bill.

THE DEWEY

Wells & Williams. A pair that "got over."

Marie Tyler. A singer.

Gladys Wilbur. She is just as good as she was the last time I heard her sing.

Sam Edwards & Co. Featured.

Laurie & Alleane. Singing, talking and dancing; all worth seeing and hearing.

The Lyric Four. Three chappies and a black face. Pleased the audience.

The Gallaties. A couple of Italians, man and a woman, in selections. I've seen them before; as to their Italian I suppose they thought we didn't understand; their singing was, as before, a yelp fortissimo, a quarter of a tone out. Sing piano, and keep time and then—passable. This turn, till musically improved, must not insult any audience.

Dwhar and Sommetiery. A couple of colored folk.

THE CITY THEATER, 14th STREET

"The people know we're here," said Ben Leo, the manager, to me as we stood chatting in the theater. He spoke in the bright, cheery way that a man does when things are humming. "You bet your life they do," quoth me, as I looked at that, architecturally, fine house, with a big crowd in the seats and a well-staged and cleverly acted turn. My vaudeville criticism began with Lottie Collins and "Tarara-boom-de-ay" in London a few years ago. Since then seen a few things in Paris, Petersburg, Dresden, etc., and wish to remark this theater for vaudy is A-1.

Rogers' Ariel Dogs. The stage settings A-1, the man well dressed. The whole turn with his tiny doggies and their stunts is clean, clever and capable.

Walter Percival & Co.

Hallett & Stack.

Florence Modena & Co.

Dave Lynn.

Spiegel & Dunn. Pass it on—to the ladies.

Bell Boy Trio. A good stunt.

Bartholdi's Cockatoos. A good, clean first act.

Poole and Lane. Sharpshooters. Clean and striking act.

John F. O'Reilly. Quiet gentleman monologue and singing. Very good.

Kelly & Curtis. Man and woman, singing. Three changes. Stunning dresses and "all to the merry."

Budd's Inferno. This is clear out of the rut. There is a gay young spark who makes up and finds himself dead and in inferno. There Mephistopheles and Peaches, a charming young lady, and aforesaid "spark," keep the house laughing. The eye-opener at the end brought down the house and was of the novelty kind that just fills and rounds out a rattling good bill. Curtains 1-2-3-4, etc.

KEENEY'S THEATER

That the monster vaudeville bill is a success at Keeney's Third Avenue was seen by the jammed houses all this week, and Manager Edward J. McMahon is using every endeavor to keep the bill in the A-1 rank. Among the main attractions were the following:

The Keeneyscope. Four reels of the latest pictures.

Buckley and Anderson. Comedy musicians.

Dick and Dolly Merriman. The clever laugh-makers.

The Royos & Loring Co. In their merry farce, "The Jokers."

Lucille Savoy. Original Parisian art posing and singing novelty, with very beautiful and clever electrical effects, under the expert manipulation of Mr. Walter E. Newport.

McPhee and Hill. The clown and the lazy man.

Leona & Dale in "A Lesson in Opera."

Lewis Sisters. Singers, dancers and musicians.

Empire State Four. Clever comedians.

Gilmore & Castle. Blackface comedians.

King & King. Comedy bicyclists.

FIFTH AVENUE

Amongst the attractions is a man that laid in the bygone around Los Angeles. The scenery has been made for this production and the whole thing, from surroundings, ought to be a "hit." The playlet is entitled "In Old California," by Mrs. Elmer Woodbury."

MANHATTAN OPERA HOUSE

Frank Fogarty, an old favorite, is the headliner. Howard & North; Stepp, Medlinger and King; Nicholas Sisters; George B. Reno & Co.; Hal Merritt; A. O. Duncan and Benson and others.

THE BRONX

The blackface comedy stars, McIntyre & Heath, in their latest sketches. "Props," by Billy Van and the Beaumont Sisters, is another headliner; Kelly & Keni; Leon Rogee; Brown & Blyler; Claude & Fannie Usher and the Diaz Monkeys.

HAMMERSTEIN'S VICTORIA

The first appearance of Harry Kelly, a one-time comedy musical star, in a first appearance on the vaudeville stage; Elita Proctor Otis in one-act comedy sketch; Al. Johnson & Co.; Ellie & McKenna; Mr. & Mrs. Mark Murphy; Phina & Co.; the Three Dolce Sisters; the Three Ravens and the Juggling De Lysie Sisters.

EDEN MUSEE

Besides the moving pictures, a new group entitled, "Washington Entering Trenton," will be shown to add a patriotic touch to a strong bill.

BROOKLYN

THE GRAND

McMahon's "Watermelon Girls" in plantation pastimes; Monte O'Brien; Johnson, Davenport & Lorella; Aldert & Evans; McHugh & Tyrons; the Yashomite Japs, a very clean, clever and taking turn; Wilson & Ford and the Marvellous Fords, etc. Manager Springer feels that his big bill is making a hit and he's going to keep it going.

FULTON

The popularity of this house is unflagging; good comedy and music are what people demand, and are the house's slogan. John C. Rice & Sally Cohen in "The Path of the Primrose" and Earl Flynn, with bis American Beautics, are the headliners; Axtell, Lee & Heine in "Two Men, a Girl and a Dog;" the Banjo Fiends; the Musical Stoddards, good; Dill & Ward, singing and dancing; Blair & Blair, character change artists and others.

GREENPOINT

A new sketch, "He Tried to Be Nice," by Edward Abeles, well known as "Monty" in "Brewster's Millions;" "On a Side Street," a New York sketch by Homer Miles & Co.; the Chadwick Trio; Bernard & Dorothy Granville and the Avon Comedy Four in "The New Teacher," and others.

EMPIRE

"The Passing Parade" is the feature. Sam Sidman, master of fun makers, is rollicking along as usual. The house is crowded and Brooklynites in the neighborhood say things are humming.

JONES' THEATER

Under the Loew regime this well-known theater known as "the crowded" house, keeps up a long and ever varying bill which, with the pictures, please our folks.

PAYTON'S BIJOU THEATER

Since the change the house seems to have become even more popular amongst the folks round the Borough Hall section. A rattling good vaudeville bill and the pictures count for dollars at the box office.

FOX'S FOLLY

The bill here is just what suits that section off Broadway. There are "no flics" on that house. Somebody is watching public opinion pretty closely down there, as the bill shows.

OUT OF TOWN

BOSTON

Keith's. Maclyn Arbuckle in "The Welcher," a laughing hit; the Courtiers; Bert Levy, good; Felix Adler, joyous; T. H. Davies & Co., satisfactory; Wentworth, Vesta & Teddy, two acrobats and a dog, filled the bill; Tempest and Sunshine, all right; Three Livingstons in bar work, excellent.

Orpheum. Barrons & Mile; Clara Nelson; Franklin Ardell & Co.; Kline & Clifton, and Mason & Bart.

PHILADELPHIA

Keith's. Bill got over A to Z. Carrie De Mar made a hit in "Three Days on the Ocean;" Lonesome Flossie in clever "Chantecler" turn; Marion Murny & Co. in the playlet "The Prima Donna's Honeymoon," made good in a well-dressed presentation.

Victoria. Amgozo, the African Tricking, featured, amongst the support the Bartons, singing and talking, got over; Crowley & Crowley, singing and dancing, fair; Gere & Delaney, well dressed, roller skating act, good; Farlo & Farlo, nothing doing; Whitely & Bell, talking and singing, got the hand, and Bolo, good juggling.

MUSIC

SHAPIRO

Cristo Columbo. Thomas J. Gray and Fred Fischer. This is a poor "Guinea" worked to death with alarming results.

That's Going Some for You. Alfred Bryan and Fred Fischer. A pair of us have laid our heads together and all we can say is let it pass.

M. WITMARK & SONS, NEW YORK

"Naughty Marietta"

Victor Herbert's sparkling opera, "Naughty Marietta," the book of which is by Rida Johnson Young, reached the century mark of its run at the New York Theater on Friday of last week, when Mr. Herbert conducted the orchestra in celebration of the event. The house was crowded. "Naughty Marietta" is one of the season's triumphs. It is a work of dignity, beauty, richness and imaginative powers. A word of praise is due the vivacious little prima donna, Emma Trentini, who puts into her work so much of the personal and sympathietic that it has endeared her to New York playgoers; Orville Harold, the favorite tenor, in his solo, "I'm Falling in Love With Someone," is one of the hits of the opera. The numbers atracting attention are "Naughty Marietta," "Sweet Mystery of Life," "'Neath the Southern Moon," "It Never, Never Can Be Love," "Italian Street Song," "Live for To-day," "The Sweet By-and-by," "If I Were Anybody Else But Me," "You Marry a Marionette," "It's Pretty Soft for Simon." The instrumental numbers are "Dream Melody," (Intermezzo), a set of waltzes, selections and score. The music of the complete production is published by M. Witmark & Sons.

OUT OF TOWN

PORTLAND, MAINE

Next fall the Keith's Theater will be given over to vaudeville. This season the stock policy was tried. Popular prices will prevail next season, the scade running from ten to thirty cents.

ALTOONA, PA.

New house will open March devoted to moving pictures and vaudeville.

BUFFALO, N. Y.

There are now about five picture houses playing stock here. (In view of what has been said in these columns anent cognate subjects this small item must be given its full value.)

HARRISBURG, PA.

Orpheum. Here are daylight pictures; Lew & Welch, got over; Herman Meyers got the laugh; Pauline Perry & Co., the hit.

HARTFORD, CONN.

Hartford. Lew Welch & Co., the thing; Marie Laurent, good, and Young Bros. got the applause.

KNOXVILLE, TENN.

Grand. Here DeVere & Roth were IT; Kroneman Bros. pleased, and Lawrence & Edwards raised Cain.

NEWARK, N. J.

Proctor's. Things are going good. Conlon, Steele & Carr made a hit; the Devlin Sisters were "muchly" good; Tom Mahoney got the laugh, and the Dagwell Sisters filled the bill.

MUSICAL NOTES

A dancing trio becoming very popular is the act billed under the name of Young Brothers and Veronica. The clever dancing, charming personalities and beautiful costumes of the trio always please their audience. They are featuring Henry and Branen's new flirtation song, "I'm Looking for a Nice Young Fellow."

Burns and Lawrence, known as the Rathskeller Duo, are presenting a singing specialty. Bennett and Lewis' "spotlight" number, "My! What a Funny Little World This Is," is one of the features of their act. Tommy Ward, the eccentric dancing comedian, is featuring Jeff T. Branen's comic song, "If I Could See as Far Ahead as I Can Behind."

Miss Agnes Truesdale is a very busy girl these days. She presents a kid act of the extra good sort and opens her act with Henry and Branen's "I'm Looking for a Nice Young Fellow."

Messrs. LeMaire and Fisher. "My! What a Funny Little World This Is" is one of the features of their act. They have been singing this number for over two months. Hello, Sterns!

Ever think of installing a pipe organ in your theatre? If so you should read

The RECENT REVOLUTION IN ORGAN BUILDING

By George L. Miller, F. R. C. O.

A non-technical description of all the modern inventions in this line.

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SALES COMPANY

The following films have been released week of February 27th by Motion Picture Distributing & Sales Co.:

Feb. 27	Manly Man (Imp.)	
Feb. 27	Sheriff's Sweetheart (American)	772
Feb. 27	Silence System (American)	228
Feb. 27	All for Gold (Yankee)	
Feb. 27	Punch (Eclair)	595
Feb. 27	Beware of the Bomb (Eclair)	370
Feb. 28	A Warrior's Faith (Bison)	
Feb. 28	Little Mother (Thanhouser)	
Feb. 28	The Call of the Heart (Powers)	
Mar. 1	Tweedle Dum Aviator (Ambrosio)	
Mar. 1	War of the Cossacks (Ambrosio)	
Mar. 1	The Professor's Romance (Nestor)	
Mar. 1	A Western Girl's Choice (Champ.)	
Mar. 1	The Trump Card (Reliance)	
Mar. 2	The Dynamiters	
Mar. 2	Cuban Army Manoeuvres	
Mar. 2	College Chums (American)	1000
Mar. 2	Nini's Doll (Itala)	
Mar. 2	By the Light of the Moon (Rex)	
Mar. 3	A Costly Pledge (Solax)	
Mar. 3	Jack's Lucky Horseshoe (Lux)	
Mar. 3	On Their Honeymoon (Lux)	
Mar. 3	Owanee's Great Love (Bison)	
Mar. 3	Stage Struck (Thanhouser)	
Mar. 4	His Rival Servant (Gt. Nor.)	987
Mar. 4	Home, Sweet Home (Powers)	
Mar. 4	From the Valley of Shadows (Reliance)	
Mar. 4	Cato and the Flag (Itala)	
Mar. 4	Foolshead More than Usual (Itala)	

INDEPENDENT FILMS

The following films have been released week of February 20th by the Empire Film Co., 150 East 14th Street, New York:

Feb. 20	Pictureland (Imp)	999
Feb. 20	Heart of a Warrior (Eclair)	700
Feb. 20	Hospital for Small Animals (Eclair)	262
Feb. 20	A Lifetime for Penance (Yankee)	910
Feb. 20	The College Spendthrift (Amer.)	1000
Feb. 21	A Mexican Centennial (Powers)	361
Feb. 21	What Would You Do? (Powers)	609
Feb. 21	For Washington (Thanhouser)	1000
Feb. 22	Tweedledum is Shy (Ambrosio)	426
Feb. 22	Redeeming Angel (Ambrosio)	424
Feb. 22	The Old Man and Jim (Champion)	983
Feb. 22	His Father's House (Nestor)	998
Feb. 22	Plain Tale (Reliance)	975
Feb. 23	Strategy (American)	990
Feb. 23	Artful Kate (Imp)	1000
Feb. 23	Little Souls (Itala)	770
Feb. 23	Story of a Prayer Day (Rex)	895
Feb. 24	The Fate of Jo Dorr (Bison)	990
Feb. 24	A Child's Prayer	950
Feb. 24	Love's Test (Solax)	1000
Feb. 24	A Newsboy Hero (Thanhouser)	1000
Feb. 24	The Woman Who Dared (Yankee)	1000
Feb. 25	His Great Duty (Gt. Northern)	900
Feb. 25	Foolshead's Present (Itala)	500
Feb. 25	The Havana Cigar (Itala)	500
Feb. 25	Across the Mexican Border (Pow.)	975
Feb. 25	Reliance	985

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GREAT REDUCTIONS

Motion Picture Machines $35 Up.
Accessories, Supplies, etc.
Pathe's Passion Play (as new). Low price.
Send for Supplement 33 containing many Bargains.

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A DISTINCT NOVELTY

"BY THE LIGHT OF THE MOON"

YOU'LL LIKE IT!
RELEASED THURSDAY, MARCH 2d, 1911

YOU'LL SAY IT'S GREAT!
"Rex" (of course!)

Data from Manufacturers' List of Releases

MEMBERS OF SALES CO.

AMBROSIO
(By N. Y. M. P. Co.)

		Feet
Dec.	28—Drama of the Engine Driver and Grandfather's Pipe	
Jan.	4—The Wall Partition	500
Jan.	4—Trials of Tweedledum as a Policeman	500
Jan.	18—Blue Domino's Disguise and Tailor's Queer Ad	
Jan.	25—A Wife Calvary and Tweedledum Cash	
Feb.	1—Return from Seaside Bathing	
Feb.	1—Tweedledum Tries Winter Sports	
Feb.	8—Tweedledum as a Detective	
Feb.	15—The Demon	900

AMERICAN.

Jan.	30—The Genius (Com.-Dr.)	965
Feb.	2—The Mission in the Desert (Dr.)	985
Feb.	6—A Pittsburg Millionaire (Dr.)	985
Feb.	9—On the Installment Plan (Com.)	560
Feb.	9—Too Much Aunt (Com.)	430
Feb.	13—Quiet Evening at Home (Com.)	985
Feb.	16—In the Land of Cactus (Dr.)	980
Feb.	20—The College Spendthrift (Dr.)	990
Feb.	23—Strategy (Com.-Dr.)	980
Feb.	27—The Sheriff's Sweetheart (Dr.)	800
Feb.	27—The Silence System (Com.)	200
Mar.	2—College Chums	975
Mar.	6—Hypnotizing a Hypnotist (Com.)	615
Mar.	6—Memories (Dr.)	375
Mar.	9—The Rich and the Poor (Dr.)	1000

ATLAS FILM CO.

Nov.	30—Saved by a Vision (Dr.)	
Dec.	7—Nature's Nobleman (Dr.)	
Dec.	14—Brothers (Dec.)	
Dec.	21—The Arm of the Law (Dr.)	
Dec.	28—The Outcast's Salvation (Dr.)	
Jan.	4—A Straw Ride (Dr.)	
Jan.	11—A Letter to the Stork (Dr.)	
Jan.	18—A City Wolf (Dr.)	
Jan.	25—Irish Hearts	
Feb.	1—The Surgeon and the Girl	
Feb.	1—His Great Sacrifice (Dr.)	
Feb.	8—Kelly, U. S. A. (Dr.)	
Feb.	15—Coals of Fire	

CAPITOL FILM CO.

Sept.	10—The Messenger Boy's Sweetheart.	
Sept.	17—Round Trip $5.98	
Sept.	24—Bill Mason's Ride	700
Oct.	8—All's Fair in Love and War	
Oct.	15—A Shot in the Night	
Oct.	22—The Locket (Dr.)	

CHAMPION.

Dec.	21—His Mother (Dr.)	950
Dec.	28—The Golden Gates (Dr.)	950
Jan.	4—Days of the Early West (Dr.)	950
Jan.	11—Bill's Widow (Dr.)	950
Jan.	18—The Will of a Western Maid (Dr.).	
Jan.	18—Why He Went West (Dr.)	950
Feb.	1—Judged by Higher Power (Dr.)	
Feb.	8—At Double Trouble Ranch (Dr.)	950
Feb.	15—Her Three Proposals (Com.)	950
Feb.	22—The Old Man and Jim (Dr.)	950
Mar.	1—A Western Girl's Choice (Dr.)	950
Mar.	8—The Vindication of John	950

CINES.
Eclair.

Oct.	21—The Last of the Savelli Dr.)	800
Oct.	28—Tontolini in Love (Com.)	480
Oct.	28—The Pretty Dairy Maid (Dr.)	480
Nov.	4—A Wooden Sword (Dr.)	800

COLUMBIA

Oct.	29—In the Web (Dr.)	1000
Nov.	12—The Heroine of 101 Ranch (Dr.)	
Nov.	19—Oklahoma Bill (Dr.)	1000
Nov.	26—Stage Coach Tom (Dr.)	1000
Dec.	3—The Cattlemen's Feud (Dr.)	
Dec.	31—Trapped (Dr.)	
Jan.	7—Queen of the Prairies (Dr.)	

ECLAIR

Dec.	26—The Lock-Keeper (Dr.)	537
Dec.	26—The Fear of Fire (Com.)	390
Jan.	2—The Great Medal Competition (Com.)	485
Jan.	2—A Well Matched Marriage (Com.)	480
Jan.	9—Mother's Portrait (Dr.)	930
Jan.	16—The Jealousy of Sosthenes Ramulot (Com.)	478
Jan.	16—My Wife's Hat (Com.)	482
Jan.	30—The European Lunch	
Jan.	30—The Elusive Robber	
Feb.	6—Doctor Against His Will (Dr.)	984
Feb.	13—Mr. Faddleaway is on Strike (Com.)	522
Feb.	13—The Elixir of Bravery	424
Feb.	20—The Heart of a Warrior (Dr.)	683
Feb.	20—Hospital for Small Animals (Spec.)	286
Feb.	27—Punch	595
Feb.	27—Beware of the Bomb (Com.)	370
Mar.	6—King Phillip the Fair and the Templars	975

GREAT NORTHERN.

		Feet
Dec.	17—Dickey's Courtship (Com.)	
Dec.	24—Necklace of the Dead (Dr.)	
Dec.	31—The Scarecrow (Dr.)	
Dec.	31—Bear Hunting (Sc.)	
Jan.	7—The Red Light (Dr.)	
Jan.	14—A Homeless Boy (Dr.)	
Jan.	21—The Trunk Mystery	
Jan.	28—Triumph of Intelligence	391
Jan.	28—Mr. Muggins Has His Sewing Done (Com.)	
Feb.	4—The Criminal Chief's Capture	
Feb.	11—Found Again (Dr.)	
Feb.	18—The Life of a Muschik	
Feb.	18—The False Alarm	
Feb.	25—His Great Duty (Dr.)	

IMP.
Independent Moving Picture Co. of America.

Dec.	29—Unreasonable Jealousy (Dr.)	990
Jan.	2—The Wise Druggist (Dr.)	995
Jan.	5—Reunited (Dr.)	995
Jan.	9—Their First Misunderstanding (Dr.)	998
Jan.	12—The Empty Shell (Dr.)	995
Jan.	16—Melody	995
Jan.	19—His First Patient (Dr.)	500
Jan.	19—The Rev. Goodleigh's Courtship (Dr.)	500
Jan.	30—Maid or Man	
Feb.	2—The Mix-up	
Feb.	2—An Imaginary Elopement	
Feb.	6—At the Duke's Command (Dr.)	1000
Feb.	9—The Mirror (Com.)	500
Feb.	9—When the Cat's Away (Com.)	500
Feb.	13—Her Darkest Hour (Dr.)	1000
Feb.	16—The Convert (Dr.)	1000
Feb.	20—Pictureland	1000
Feb.	23—Artful Kate (Dr.)	1000
Feb.	27—A Manly Man (Dr.)	1000
Mar.	2—Army Manoeuvres in Cuba (Edu.)	500
Mar.	2—The Dynamiters (Com.)	500

ITALA

Dec.	22—Who Was the Culprit? (Com.)	
Dec.	24—Greediness Spoiled Foolshead's Christmas (Com.)	
Dec.	29—The Rustic	
Dec.	31—Norwegian Water Falls	500
Dec.	31—A Jealous Wife's New Year Day	500
Jan.	5—Antonio Toscarino	900
Jan.	7—Foolshead as Inspector of Hygiene	900
Jan.	12—Joanna of Braganza	900
Jan.	14—The Recall	900
Jan.	19—A Sad Fascination	
Jan.	21—Visit of a Friend	
Jan.	26—The Revenging Picture	
Jan.	28—My Son Is Guilty	
Feb.	2—The Village Coachman	
Feb.	4—The Feast of Foolshead	
Feb.	9—John Milton	900
Feb.	11—Foolshead at the Kinematograph	900
Feb.	16—The Fatal Charm	900
Feb.	18—Who Will Eat the Turkey	900
Feb.	23—Little Souls	770
Feb.	25—Foolshead Present	
Feb.	25—Havana Cigar	

LUX.
By Prieur.

Dec.	30—Aunt Julia's Portrait (Com.)	547
Dec.	30—Tim Writes a Poem (Com.)	375
Jan.	6—How They Tricked Father (Com.)	498
Jan.	6—The Rival Engine Drivers (Dr.)	367
Jan.	13—Bill as a Jockey (Com.)	465
Jan.	13—That Is My Name (Com.)	438
Jan.	22—A Dilemna	
Jan.	22—Faithful Furniture	
Jan.	27—Willie Goes Cycling	
Jan.	27—Infamous Son	
Feb.	3—Back to the Old Homestead	
Feb.	10—The Orphan's Friend (Dr.)	711
Feb.	10—That Horse Did Run (Com.)	272
Feb.	17—Bronco Bill, the Brave Cowboy (Dr.)	639
Feb.	17—Matilda Lovestruck (Com.)	321
Feb.	24—A Child's Prayer (Dr.)	534
Feb.	24—Matilda Chased (Com.)	354
Mar.	3—Jack's Lucky Horseshoe (Dr.)	530
Mar.	3—On Their Honeymoon (Com.)	440

NESTOR FILM CO.

Nov.	16—The Ranchman's Bride (Dr.)	
Nov.	23—A Deal in Indians	1000
Nov.	30—Valley Folks	
Dec.	7—The Conquering Hero	
Dec.	14—The Pilgrim (Dr.)	
Dec.	21—A Desperate Remedy (Com.)	
Dec.	28—Elda of the Mountains (Dr.)	
Jan.	4—At Cedar Ridge (Dr.)	
Jan.	11—Sleepy Hollow (Dr.)	950
Jan.	18—Their New Minister (Dr.)	
Jan.	25—The Man in 23	
Jan.	25—New Minister	
Feb.	1—The Bridal Trail	
Feb.	8—The Transgressor	
Feb.	15—The Light Beyond	
Feb.	22—His Father's House (Dr.)	
Mar.	1—The Professor's Romance (C.-D.)	990
Mar.	8—In the Commissioned Ranks	

NEW YORK MOTION PICTURE CO.
("Bison")

		Feet
Jan.	6—A Savage Girl's Devotion	900
Jan.	10—An Indian Trapper's Prize	900
Jan.	13—The Creek Claim	900
Jan.	17—Texas Ted's Defense	900
Jan.	20—The Redskin's Secret	950
Jan.	24—Red Man's Wrath	900
Jan.	27—Trials of Bud Brown	900
Jan.	30—A Tough Tenderfoot	
Feb.	3—A Squaw's Bravery	
Feb.	7—The Half Breed's Plan	
Feb.	9—John Milton (Dr.)	
Feb.	10—The Salted Mine (Dr.)	
Feb.	14—The Deputy's Honor	900
Feb.	17—The Warrior's Squaw	900
Feb.	21—The Way of a Red Man (Dr.)	
Feb.	24—The Fate of Joe Dorr (Dr.)	

POWERS' PICTURE PLAYS

Jan.	17—A Montana Love Story (Com.)	
Jan.	17—Lovers' Trials (Com.)	
Jan.	21—A Noble Heart (Dr.)	
Jan.	24—Wife's Love and Little Dorothy	980
Jan.	28—Masquerader	960
Jan.	31—For My Pal	
Feb.	4—His First Case	
Feb.	4—The Cattle King of Arizona (Dr.)	
Feb.	7—Freddie's New Shoes (Com.)	
Feb.	11—A Trip Through Mexico (Sc.)	
Feb.	14—An Unforseen Complication (Com.)	
Feb.	18—Under Southern Skies (Dr.)	
Feb.	21—What Would You Do (Com.)	
Feb.	25—Across the Mexican Border (Dr.)	
Feb.	28—The Call of the Heart (Dr.)	950
Mar.	4—Home Sweet Home (Dr.)	950

RELIANCE

Jan.	28—The Last Laugh	975
Feb.	1—A Brass Button	
Feb.	4—The Command from Galilee	
Feb.	8—The School Ma'am's Courage (C.-D.)	
Feb.	11—The Little Avenger	
Feb.	15—Three Men (Dr.)	
Feb.	18—Souls Courageous	900
Feb.	22—A Plain Tale	
Feb.	25—Ever the Accuser	

REVIER

Jan.	4—For Better Or Worse (Dr.)	
Jan.	11—The Goosecreek Claim (Dr.)	
Jan.	18—For the Child's Sake (Dr.)	500
Jan.	18—You Try It (Com.)	500

REX

Feb.	16—A Heroine of '76 (Dr.)	910
Feb.	23—The Story of a Prayer Rug (Dr.)	

SOLAX COMPANY

Jan.	20—A Reporter's Romance (Dr.)	
Jan.	27—His Best Friend (Dr.)	
Feb.	3—Ring of Love	
Feb.	10—Mixed Pets (Com.)	
Feb.	17—Corinne in Dollyland (Com.)	
Feb.	24—Love's Test (Dr.)	
Mar.	3—A Costly Pledge (Com.)	
Mar.	8—Out of the Arctic (Dr.)	

THANHOUSER COMPANY.

Jan.	3—The Pasha's Daughter	
Jan.	6—Baseball and Bloomers	
Jan.	10—Everybody Saves Father (Com.)	
Jan.	10—The Only Girl in Camp (Com.)	
Jan.	13—The Vote that Counts (Dr.)	1000
Jan.	24—When Love Was Blind	900
Jan.	27—Prompt Payment	
Jan.	27—Stealing a Ride	900
Jan.	31—Only in the Way	
Feb.	3—Adrift	
Feb.	7—Westerner and the Earl	
Feb.	10—The Norwood Necklace	
Feb.	14—For Her Sake (Dr.)	
Feb.	17—Checkmate (Dr.)	
Feb.	21—The Patriot Maid of '76 (Dr.)	
Feb.	21—For Washington	
Feb.	24—A Newsboy Hero	
Feb.	28—The Litle Mother (Dr.)	
Mar.	3—Stage Struck (Dr.)	

YANKEE FILM COMPANY

Dec.	30—The Missing Bridegroom (Dr.)	
Jan.	6—The Royal Wishbone (Dr.)	
Jan.	2—Mrs. Danver's Divorce	
Jan.	9—An Erring Son's Awakening (Dr.)	
Jan.	16—The Folks Back Home (Dr.)	
Jan.	20—Returned to the Fold (Dr.)	
Jan.	30—Taxicab Mystery	
Feb.	3—Counting House Mystery	
Feb.	6—Foiling the Camorra (Dr.)	
Feb.	10—Was She Justified (Dr.)	
Feb.	13—Condemned to Death (Dr.)	
Feb.	17—Her Birthday Surprise (Com.)	
Feb.	20—A Life-Time Repentance (Dr.)	
Feb.	24—The Woman Who Dared (Dr.)	
Feb.	27—All for Gold (Dr.)	
Mar.	3—The Abduction of Parson Jones (Com.)	

(Continued from page 15)

return. He gets into all kinds of scrapes, but, showing the telegram, makes even "cops" and bankers help him. The back of the telegram form only is shown each time—watch the fingers that hold it, especially the square nails and how it gets more and more dilapidated—a little something his wife had in her hands before he went told what we're not supposed to know. The cause of all the racket appears at the last—a first born baby. A good, clean, laugh-getting film that "got over" good and hard.

An Imitator of Blondin—(Pathe).—A lazy fellow reads of a prize for tight rope walking and proceeds to experiment on everything that looks like a rope, with the inevitable "chaser."

Max Has the Boxing Fever—(Pathe).—The marvelous Max goes to a fight and determines to be a boxer. His own fun is shown as he practices. But the big hit is when he and a friend box in a café on roller skates. This is one long scream.

Jean Rescues—(Vitagraph).—Jean is splendid. The first engaged man a surly brute; that a gentleman should act thus is a film fancy. However, it affords opportunity for the pickled emotion business. The last scene where the girl asserts herself and is happy with a dog, lover and good, old Jean suited the audience.

The Try Out—(Edison).—The synopsis says "this unusual story." After a good many years mixed up with vaudeville folk I think it nothing of the sort. I do think the dressing rooms where the two young folk bewail their failure very unusual. I'll grant that—after sitting in a few dozen. Now I leave the synopsis because after the manner of its kind, it doesn't know what it's writing about. A young fellow writes a sketch, engages a young lady to act with him, who knows as little about the "biz" as he does. He gets it "booked" and that scene is altogether to "the merry." Two people so infatuated as to get in the scene shifters' way on the stage may be fun, it isn't life. At the try out the "audience" in the film showed care in arrangement, and talent in the actors. (By the way, did each one sit in the same place at the success as at the failure?) That the burlesque succeeded is a neat hit at conditions. To criticize Edison is high treason, I know, but I care not. The photography is good, the acting is better; as to the story, somebody better step down from the throne, and if ever vaudeville is again honored by this firm, the said somebody might get "tips" from somebody who knows what the aforesaid somebody most emphatically did not. I presume I must now await my death warrant, No. 000,000. I calmly abide its arrival. This I wrote in my nervousness, not warrant, but **"lettre de cachet,"** that's the proper term, is it not, when somebody extinguishes nobody?

The Sheriff's Sister—(Kalem).—The settings are to be admired. A deserted Mexican wife and her baby find a home in a clergyman's house. The Mexican husband, posing as a bachelor, makes love to the sheriff's sister. The sheriff, who has charge of the girl, objects, and shows it. The Mexican vows vengeance and persuades the girl to elope. They go to be married (sic) at the very clergyman's house, where he meets his deserted wife. The girl flies to home and brother. Pretty story of family love, and foiled villainy.

Hearts, Hunger and Happiness—(Pathe).—A right good comedy. A young fellow feels blue. The doctor sees what's the matter but orders him to fast three days. His sweetheart demands his attendance at a birthday feast, where all sorts of fun come about as he slyly puts his food into his neighbor's pockets. This brings about a series of comic happenings, the cause of the sickness is explained—just plain love. The young fellow is a funny fellow and Keith & Proctor's audience thoroughly enjoyed a truly comic reel.

Practical Brook Trout Breeding—(Pathe).—Very full subtitles elucidate the matter. Useful, but not for indiscriminate display.

The Strongest Tie—(Gaumont).—Beautifully staged and produced. A wealthy pair, who have lost a child, wish to adopt one of the children of a couple of poverty stricken fisher folk. Mother love keeps the child; the wealthy mother in her own heart understands it all. The realism of the acting and its vivid touches are of the highest.

Jiggers' Moving Day—(Gaumont).—Luck, photography and a "chaser." Altogether unworthy of Gaumont.

A Woman's Voice—(Essanay).—An artist paints a society lady's picture; they fall in love and are engaged. One morning the lady, feeling herself neglected, calls her lover on the 'phone—early. He is not up and his colored housekeeper answers the call. A woman's voice! Then there is a tempest and the fair lady breaks the engagement. The bewildered artist gets a clue and drags his housekeeper off with him to his charmer's home. Lo! then is all well. Fun well carried out.

Ten Words for Twenty-five Cents—(Essanay).—Founded upon one of the yarns that float around telegraph offices. An excitable lady wants her husband to come, as she's "dying to see" him. Incidentally a most delightful, unspoilt, childish child is introduced. The wire is received, the husband tears off, goes through all manner of happenings, getting out of each by showing the "wire," almost a duplicate of Selig's "Too Much Mother-In-Law" on this point. The man arrives at home, with a doctor, expecting to find a dying wife and, behold, she's placidly happy with the child. You see—the operator, in order to make the necessary ten words, cut out the last three words from the sentence, "I am dying to see you." Now will you fellows at the key in the Western Union and Postal be good! The moving picture firms have got after your fairy tales. Was it a C. N. D. man who wickedly deluded an innocent scenario expert? Fie upon you! It makes an amusing film, though, and it's well done. As to the Selig end, pure telepathy.

When the Cat's Away—(Imp).—By the way, the film reads "when the cat's away," neither sense nor grammar. The story about a janitor sub-letting rooms when the owner is away is threadbare, had an almost identical release some months ago. Of course, the owners return and find their rooms occupied. The acting is good, especially of the wife, and the way the end is handled possibly justifies the means.

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BIOGRAPH.

		Feet
Jan.	5—When a Man Loves	998
Jan.	9—The Italian Barber (Com.)	993
Jan.	12—The Midnight Marauder (Dr.)	392
Jan.	12—Help Wanted (Com.)	605
Jan.	16—His Trust (Dr.)	996
Jan.	19—His Trust Fulfilled (Dr.)	999
Jan.	23—Fate's Turning (Dr.)	998
Jan.	26—The Poor Sick Men (Com.)	991
Jan.	30—A Wreath of Orange Blossoms (Dr.)	993
Feb.	2—Three Sisters (Dr.)	997
Feb.	6—Heart Beats of Long Ago (Dr.)	997
Feb.	9—Priscilla's Engagement Kiss (Com.)	997
Feb.	13—What Shall We Do With Our Old (Dr.)	994
Feb.	16—Fisher Folks (Dr.)	998
Feb.	20—The Diamond Star (Dr.)	996
Feb.	23—His Daughter (Dr.)	997

EDISON

Dec.	23—A Christmas Carol	1000
Dec.	27—Eldora, the Fruit Girl (Dr.)	1000
Dec.	28—A Family of Vegetarians (Com.)	990
Dec.	30—The Romance of Hefty Burke (Dr.)	1000
Jan.	3—In the Days of Chivalry	1000
Jan.	4—Sleep, Gentle Sleep	990
Jan.	6—The Fire Department of New York City	400
Jan.	6—A Western Night	600
Jan.	10—The Test of Friendship (Dr.)	1000
Jan.	11—The Home of the Seal (Educational)	300
Jan.	11—The Gardener's Ladder (Com.)	700
Jan.	13—The Link that Held (Dr.)	960
Jan.	17—With Interest to Date (Com.-Dr.)	1000
Jan.	18—Uncle's Birthday Gift (Com.)	995
Jan.	20—Mike the Miser (Dr.)	990
Jan.	24—An Eventful Evening (Dr.)	1000
Jan.	25—The Lover and the Count (Com.)	995
Jan.	27—The Black Bordered Letter (Dr.)	1000
Feb.	1—Bumptious as Romeo (Com.)	975
Feb.	3—Selling Old Master (Dr.)	990
Feb.	7—The Doctor (Dr.)	1000
Feb.	8—Two Valentines (Com.)	1000
Feb.	10—His First Commission (Dr.)	990
Feb.	14—The Rajah (Dr.)	1000
Feb.	15—The Ransom of Red Chief (Com.)	975
Feb.	24—The Price of Victory	1000
Feb.	17—A Stage Romance	1000
Feb.	21—The Rival Sculptors	990
Feb.	22—Mr. Bumptious, Detective	990
Feb.	28—The Iron Master	1000

ESSANAY FILM CO.

Dec.	21—The Bad Man's Christmas Gift	975
Dec.	27—Girls Will Be Boys (Com.)	1000
Dec.	31—A Gambler of the West (Dr.)	1000
Jan.	3—The Redeemed Criminal	1000
Jan.	7—The Count and the Cowboys	1000
Jan.	10—The Sophmore's Romance (Dr.)	1000
Jan.	14—The Girl of the West (Dr.)	1000
Jan.	17—His Master's Son (Dr.)	1000
Jan.	21—The Border Ranger (Dr.)	985
Jan.	24—A Sin Unpardonable (Dr.)	998
Jan.	28—The Two Reformations (Dr.)	996
Jan.	31—The Jilted Joker (Com.)	640
Jan.	31—Hank and Lank (Com.)	366
Feb.	4—Carmenita, the Faithful (Dr.)	995
Feb.	7—A Woman's Voice (Com.)	566
Feb.	7—Ten Words for Twenty-five Cents (Com.)	425
Feb.	11—The Bad Man's Downfall (Dr.)	1000
Feb.	14—Getting Sister Married (Com.)	1000
Feb.	18—The Cattleman's Daughter (Dr.)	1000
Feb.	21—Their Wedding Gift (Com.)	580
Feb.	21—Just as the Clock Struck Nine (C.)	412
Feb.	25—The Outlaw and the Child (Dr.)	1000

GAUMONT

G. Kleine

Dec.	20—The Kingdom of Flowers (Botanical)	220
Dec.	24—The Old Home (Dr.)	732
Dec.	24—Cain and Abel Biblical)	279
Dec.	27—The Adventuress (Dr.)	995
Dec.	31—The Doctor's Secretary (Dr.)	981
Jan.	3—The Artist's Pay Day	969
Jan.	7—The Woman Wins	945
Jan.	10—A Child's Plea (Dr.)	758
Jan.	10—The Hills of Corsica (Travelogue)	243
Jan.	14—A Simple Rustic Tale (Dr.)	958
Jan.	17—The Sealed Letter (Dr.)	837
Jan.	17—A Water Contest (Educational)	168
Jan.	21—The Kleptomaniac's Repentance (Dr.)	965
Jan.	24—Twilight of a Soldier's Life (Dr.)	945
Jan.	28—The Baby Fortune Hunters (Dr.)	682
Jan.	28—Gorges of the Bourne, France (Travelogue)	293
Jan.	31—At Eventide (Scenic)	173
Jan.	31—The Last Curtain	823
Feb.	4—Jiggers Looks for a Job	537
Feb.	4—Krimmel Waterfalls (Scenic)	435
Feb.	7—Jiggers' Moving Day (Com.)	395
Feb.	11—Napoleon in 1814 (Dr.)	797
Feb.	11—Autumn Leaves (Edu.)	185
Feb.	7—The Strongest Tie	605
Feb.	14—The Reformation of the Suffragettes	665
Feb.	14—Land Marks of Avignon, France	338
Feb.	18—Saul and David	128
Feb.	18—At the End of the Road	838
Feb.	21—The Plot That Failed	815
Feb.	21—Pictures in Chemistry	175
Feb.	25—Paganini and the Countess Beatrice	998
Feb.	28—Matrimonial Epidemic (Com.)	813
Feb.	28—Lafont and Pola's Last Flight	185
Mar.	4—The Tramp's Find	680
Mar.	4—Forbidden Cigarettes	335

KALEM CO.

Dec.	30—The Stranger (Dr.)	1005
Jan.	4—The Bolted Door	975
Jan.	6—The Runaway Engine	955
Jan.	11—For Love of an Enemy (Dr.)	995
Jan.	13—The Heart of an Indian Mother (Dr.)	1000
Jan.	18—Her Chum's Brother (Com.-Dr.)	980
Jan.	20—Robbie and the Redskins (Dr.)	850
Jan.	20—Modern Light Battery in Action	95
Jan.	25—The Secret of the Still (Dr.)	950
Jan.	27—Puritans and Indians (Dr.)	970
Feb.	1—The Sheriff's Sister (Dr.)	1000
Feb.	3—The Trail of the Pomas Charm (Dr.)	1005
Feb.	8—Little Sister (Com.-Dr.)	1000
Feb.	10—The Broken Trail (Dr.)	1000
Feb.	15—Grandmother's War Story (Dr.)	1000
Feb.	17—The Lost Ribbon (Dr.)	1000
Feb.	22—The Open Road (Dr.)	995
Feb.	24—Priscilla and the Pequot (Dr.)	925

LUBIN.

Jan.	2—Art and the Legacy	950
Jan.	5—His Last Parade	390
Jan.	5—A Mix in Masks	600
Jan.	5—The Crimson Scars	980
Jan.	5—Fire! Fire! Fire!	980
Jan.	9—Tag Day at Silver Gulch (Dr.)	935
Jan.	12—The Widow's Choice (Com.)	950
Jan.	16—Will It Ever Come to This? (Com.)	715
Jan.	16—Easy Coin (Com.)	250
Jan.	19—A Brother's Redemption (Dr.)	1000
Jan.	23—Father Makes Himself Useful (Com.)	975
Jan.	26—Father Love (Dr.)	1000
Jan.	30—His Bogus Uncle (Com.)	1000
Feb.	2—Age vs. Youth (Dr.)	1000
Feb.	6—A Double Elopement (Com.)	990
Feb.	9—The Petticoat Sheriff (Com.)	1000
Feb.	13—The Show Girl's Strategem (Dr.)	1000
Feb.	16—Getting Even (Com.)	600
Feb.	16—Schultz Has the Smallpox (Com.)	400
Feb.	20—The Test (Dr.)	1000
Feb.	23—Dobbs, the Dauber (Com.)	1000

G. MELIES.

Dec.	1—Pais (Dr.)	
Dec.	8—What Great Bear Learned	
Dec.	15—Old Norris' Gal	
Dec.	22—A Western Welcome	980
Dec.	29—In the Tall Grass Country (Dr.)	980
Jan.	12—The Owner of the "L. L." Ranch (Dr.)	980
Jan.	19—Changing Cooks (Com.)	980
Jan.	26—How Mary Met the Cowpunchers (Western Dr.)	980
Feb.	2—Only a Sister (Dr.)	980
Feb.	9—Tony, the Greaser (Dr.)	980
Feb.	16—Billy and His Pal (Dr.)	
Feb.	23—My Prairie Flower (Dr.)	980
Mar.	2—In the Hot Lands	960

PATHE.

Jan.	23—Gasoline for a Tonic (Com.)	361
Jan.	25—Saved by Telegraphy (Dr.)	720
Jan.	25—Whiffels' New Sleeves (Com.)	282
Jan.	27—Il Trovatore (Dr.)	964
Jan.	28—Father Against His Will (Com.)	720
Jan.	28—Betty Rolls Along (Com.)	289
Jan.	30—The Escape from the Tuileries (Dr.)	1000
Feb.	1—Hearts, Hunger, Happiness (C.-D.)	722
Feb.	1—Practical Brook Trout Breeding (Edu.)	279
Feb.	3—The Slave's Revolt (Dr.)	722
Feb.	3—Rice Industry in Japan (Edu.)	256
Feb.	4—A Cowboy's Devotedness (Dr.)	922
Feb.	6—Max Has the Boxing Fever (Com.)	561
Feb.	6—An Imitator of Blondin (Com.)	400
Feb.	8—Legally Dead (Dr.)	1000
Feb.	10—The Missing Bride (Dr.)	800
Feb.	10—Review of Chilian Troops (Edu.)	180
Feb.	11—Silver Leaf's Heart (Dr.)	1000
Feb.	13—Betty's Apprenticeship (Com.)	689
Feb.	13—Pineapple Cannery in China (Ind.)	315
Feb.	15—A Western Courtship (Dr.)	715
Feb.	15—The Axoloti (Edu.)	266
Feb.	17—Whiffle's Double (Com.)	499
Feb.	17—A Boy's Wit (Dr.)	462
Feb.	18—Lieut. Scott's Narrow Escape (Dr.)	984
Feb.	4—A Cowboy's Devotedness (Dr.)	922
Feb.	6—Max Has the Boxing Fever (Com.)	561
Feb.	6—An Imitator of Blondin (Com.)	400
Feb.	8—Legally Dead (Dr.)	1000
Feb.	10—The Missing Bride (Dr.)	800
Feb.	10—Review of Chilian Troops (Edu.)	180
Feb.	11—Silver Leaf's Heart (Dr.)	1000
Feb.	20—A Soldier (Dr.)	761
Feb.	20—A Buffalo Hunt (Edu.)	236
Feb.	22—Hubby's Troubles (Com.)	671
Feb.	22—Indo-China Province of Laos (Sc.)	321
Feb.	24—Who Killed Max? (Com.)	689
Feb.	24—An Escape of Gas (Com.)	302
Feb.	25—The Changeling (Dr.)	1000
Feb.	27—Max Makes Music	403
Feb.	27—Pots, Pans and Poetry	531
Mar.	1—Oh! You Clubman	905
Mar.	3—Satan Defeated	750
Mar.	3—Around Constantina, Algeria	200
Mar.	4—Jealousy Foiled	1000

SELIG

Dec.	15—County Fair (Dr.)	1000
Dec.	19—John Dough and the Cherub (Mystical)	1000
Dec.	22—Overland to Fremont	1000
Dec.	26—The Rustlers (Dr.)	990
Dec.	29—Justinian and Theodora (Dr.)	1000
Jan.	2—The Argonauts	1000
Jan.	5—Ramona's Father	1000
Jan.	9—Shadows of the Past (Dr.)	1000
Jan.	12—The Rival Dramatist	1000
Jan.	16—Buddy, the Little Guardian (Dr.)	1000
Jan.	19—An Englishman's Honor (Dr.)	1000
Jan.	23—A Robust Patient (Com.)	1000
Jan.	26—The Spy (Dr.)	1000
Jan.	30—The Little Circus Rider	
Feb.	2—The Curse of the Red Man	
Feb.	6—Too Much Mother-in-Law	
Feb.	9—Thelma	
Feb.	12—The Survival of the Fittest	
Feb.	16—The Buccaneers	
Feb.	20—The Padre	
Feb.	27—The Eye of Conscience	

URBAN-ECLIPSE

G. Kleine

Nov.	9—Secret of the Cellar (Dr.)	788
Nov.	9—A Trip Through Scotland (Scenic)	217
Nov.	16—The Rival Barons (Dr.)	860
Nov.	16—An Alpine Retreat (Scenic)	142
Nov.	23—Behind a Mask (Dr.)	516
Nov.	23—Nantes (Scenic)	450
Nov.	30—The Return at Midnight	634
Nov.	30—Ramble Through Ceylon	319
Dec.	7—Death of Admiral Coligny	992
Dec.	5—On the Mexican Border	
Dec.	8—Reggie's Engagement	
Dec.	14—The Little Matchseller's Christmas (Dr.)	749
Dec.	14—Scenes in British India (Sc.)	253
Dec.	21—The Tyrant of Florence (Dr.)	676
Dec.	21—A Chamois Hunt	332
Dec.	28—A Mexican Romance (Dr.)	650
Dec.	28—Coaching in Devonshire, England (Travelogue)	348
Jan.	4—A Lock of Hair	978
Jan.	11—Washed Ashore (Dr.)	670
Jan.	11—Woodcarving in Brienz	320
Jan.	18—By the King's Order (Dr.)	991
Jan.	25—The Sailor's Return (Dr.)	689
Jan.	25—Scenes in Jersey (Travelogue)	296
Feb.	1—Disinherited	990
Feb.	8—On the Border of the Forest (Dr.)	895
Feb.	8—Canadian Iron Center, Port Arthur (Educational)	110
Feb.	15—Catherine Howard	1005
Feb.	22—The Golden Sickle	882
Feb.	22—Felling a Smoke-stack	113
Feb.	22—The Golden Sickle	882
Feb.	22—Felling a Smoke-Stack	113
Mar.	1—Comrades	638
Mar.	1—Beauties of Sans Souci	362

VITAGRAPH

Nov.	25—The Statue Dog	
Nov.	26—Love, Luck and Gasoline (Dr.)	
Nov.	29—A Woman's Love (Dr.)	
Dec.	2—Jack Fat and Jim Slim at Coney Island (Com.)	951
Dec.	3—The Poacher's Wife (Dr.)	1001
Dec.	6—A Tin-Type Romance (Com.)	996
Dec.	9—He Who Laughs Last (Com.)	927
Dec.	10—The Color Sergeant's Horse (Dr.)	978
Dec.	13—The Law and the Man (Dr.)	1010
Dec.	16—Playing at Divorce (Dr.)	
Dec.	16—The International Motor Boat Race (Sc.)	
Dec.	17—A Dixie Mother (Dr.)	
Dec.	20—The Light in the Window	997
Dec.	23—Clancy	995
Dec.	24—Jean and the Waif	989
Dec.	27—In Neighboring Kingdoms (Dr.)	995
Dec.	30—Crazy Apples (Com.)	988
Dec.	31—Where the Wind Blows (Dr.)	987
Jan.	3—All Is Fair In Love and War	973
Jan.	6—The Misses Finch and Nephew Billy	979
Jan.	7—The Old Water Jar	984
Jan.	10—Doctor Cupid (Com.)	987
Jan.	13—Water Lilies (Dr.)	991
Jan.	14—Coward or Hero (Dr.)	975
Jan.	17—Three Men and a Maid (Com.)	1000
Jan.	20—The Girl in the Film (Com.)	963
Jan.	21—Cast Up by the Deep (Dr.)	1001
Jan.	24—It Did Look Suspicious (Dr.)	617
Jan.	24—The Fireman's Parade (Edu.)	383
Jan.	27—Girl of the Mountains (Dr.)	999
Jan.	28—Davy Jones in the South Seas (Com.)	995
Feb.	4—A Queen for a Day	1000
Feb.	7—The Deluge	978
Jan.	31—Jean Rescues	976
Feb.	3—Society and the Man	981
Feb.	10—The League of Mercy (Dr.)	991
Feb.	11—At the White Man's Door (Dr.)	1000
Feb.	14—Consuming Love	975
Feb.	17—When the Light Waned	994
Feb.	18—The New Stenographer (Com.)	994
Feb.	21—A Tale of Two Cities, Part I	1014
Feb.	24—A Tale of Two Cities. Part II	1013
Feb.	25—A Tale of Two Cities, Part III	994

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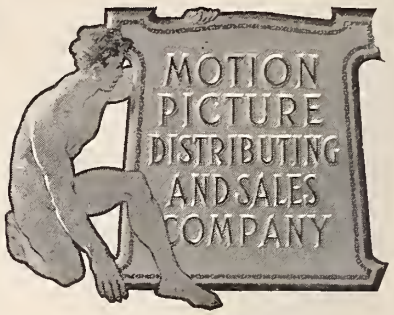

OUR PROGRAM

MONDAY
American—Amer. Film Mfg. Co.
Eclair—Eclair Film Co.
Imp—Independent M. P. Co.
Yankee—Yankee Film Co.

TUESDAY
Bison—N. Y. Motion Picture Co.
Powers—The Powers Co.
Thanhouser—Thanhouser Co.

WEDNESDAY
Ambrosio—N. Y. Motion Picture Co.
Atlas—Atlas Film Co.
Champion—The Champion Film Co.
Nestor—David Horsley.
Reliance—Carlton M. P. Laboratories

THURSDAY
American—Amer. Film Mfg. Co.
Itala—N. Y. Motion Picture Co.
Imp—Independent M. P. Co.
Rex—Rex M. P. Mfg. Co.

FRIDAY
Bison—N. Y. Motion Picture Co.
Lux—R. Prieur
Thanhouser—Thanhouser Co.
Solax—Solax Company
Yankee—Yankee Film Co.

SATURDAY
Capital—Capital Film Co.
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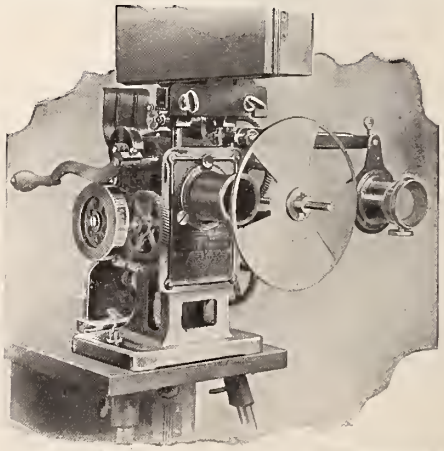

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Yes, "demand" is the word! After getting half a dozen such letters from you—AND FROM SCORES OF OTHER EXHIBITORS—your exchange will be COMPELLED to give you what you are paying for! Don't forget to do your part. It is easy enough. Write today and demand TWO IMPS EVERY WEEK. Write tomorrow, next day, next day and next day till you get what you demand.

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Find out! Investigate! Use your thinking apparatus! Use your power!

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Take our word for it—and do as we tell you—book this picture right off—book it for at least two days—if possible for three—"nuff ced."

Message placed in bottle by shipwrecked officer and cast into the sea—his capture by Cannibals—made chief of the tribe—battle of the black hordes and the victorious return—finding of message floating in the sea by friends—wedding with Cannibal princess interrupted by arrival of rescuing party—officer mourned as dead restored to his sweetheart—departure from the island and grief of the dusky princess—thrilling story of land and sea—faithful scenic effects—with a tribe of genuine savages in cast.

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(Release of March 6th)

Another Cuban story that you cannot afford to miss. A highly fascinating and interesting picture with tropical coloring. Forger from the States is cared for by Cuban tobacco planter while ill, and betrays his benefactor by abducting his wife, leaving a forged letter for the husband compromising the wife. The magnanimous manner in which the indignant planter gives the craven coward satisfaction—the sensational chase through the canebrakes and the subsequent intervention of the detective who rights the wrong—the reconciliation of husband and wife—combine to make a strong and gripping drama with unique situations. Make a note of the date of the release on your calendar and follow this up with a letter to your exchange ordering "Tracked."

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MOVING PICTURE NEWS

Volume IV
No. 9

March 4th
1911

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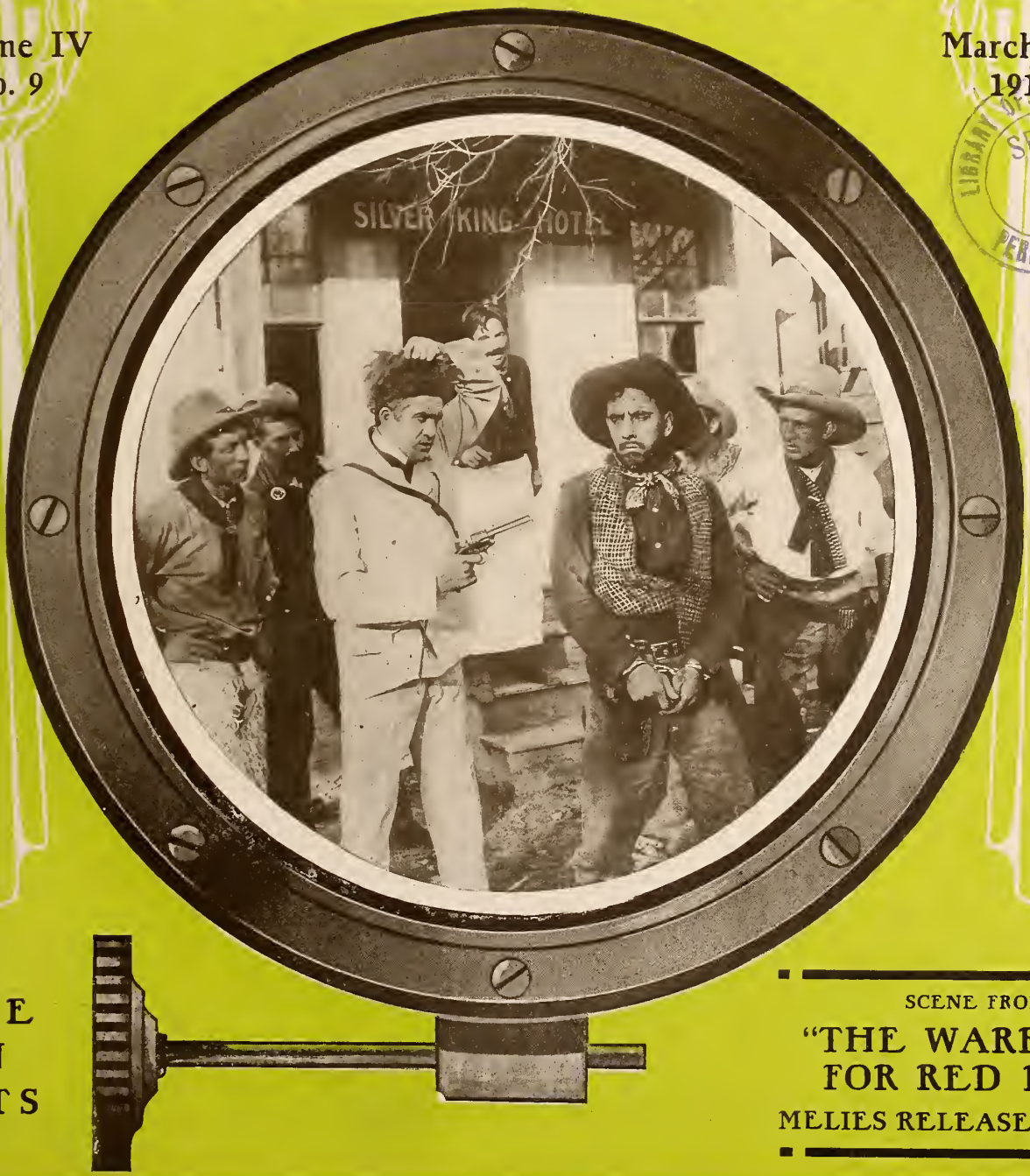

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SCENE FROM
"THE WARRANT FOR RED RUBE"
MELIES RELEASE, March 30th

OUR FILMS

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Release for Saturday, March 4th

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A strong dramatic production that will not fail to make a vivid impression because of its clever and realistic portrayal.

Release for Saturday, March 11th

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FIVE REELS A WEEK

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"DICK FARRELL'S PRIZE"

Released Tuesday, March 7

The exciting experiences of two young men camping in the west. At first they are treated as a joke but soon make friends and help capture a band of desperadoes.

ITALA RELEASES

"NOBILITY"
Thursday, March 9

"FOOLSHEAD SHOOTING"
Saturday, March 11

"HER PRISONER"

Released Friday, March 10

A plucky girl gallops after the man who has wounded her sweetheart, captures him at the point of a gun and turns him over to the sheriff.

AMBROSIO RELEASE

"THE PRISONER OF THE CAUCASUS"

Wednesday, March 8

Sold Exclusively Through Motion Picture Distributing and Sales Co.

NEW YORK MOTION PICTURE CO., 1 Union Square, New York City

All Over the World

There is nightfall, but never
"The Fall of a Knight" like this

"The Fall of a Knight"

Released Thursday, March 9th

Will bring a laugh from a hearse driver

Because it's a "Rex"

STILL Insisting **STILL Insisting** **STILL Insisting**

THE THANHOUSER TWO-A-WEEK ON ?

Released Tuesday, March 14
See the "Thanhouser Twist!"

His Younger Brother

is the story of the artifice a girl employed in her brother's behalf, and the twist comes when you find that her efforts weren't needed. For the brother was not the spotless man his sister presumed him to be, but the discovery came at the wind-up of her struggle to place the blame elsewhere. Her sense of devotion to him leads her to try hard to fasten the guilt on a man of stainless character and when she learns how mistaken and misguided was the effort, she makes reparation by taking the man's name for her own and joining with him to save the erring brother from further sin. **No. 193.** **Code Word, Hither.**

Released Friday, March 17
A Splendid "Thanhouser Classic"

ROBERT EMMET

makes a subject of actual historical importance, one that stamps the motion picture as an absolute educational force. As such it will add tone to your place and go far to refute the local Picture Pounders. You have in this a reel that will teach more about the momentous Emmet period in Irish history than hours among the text books. This fifteen-minutes-of-film really describes Emmet's part in Ireland's great fight better than all the lengthy discourses of the Patrick's Day orators. It is remarkable for its wide appeal. Not only will the Irish-American enthuse over the stirring tale it tells, but the lover of liberty everywhere will feel its appeal, the student of history (we all are, nowadays) will like it for the history in it, and the lover of love stories will like it for the entrancing love story that it is. **No. 194.** **Code Word, Emmet.**

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MONDAY, MARCH 13TH
"THE TEST OF LOVE"
A story of woman's loyalty

FRIDAY, MARCH 17TH
"HIS DOUBLE TREASURE"
A tale of two great finds

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ACTED BY AN ALL-STAR STOCK COMPANY

"EVER THE ACCUSER"

Released Saturday, March 11

Remorse and fear conjure up accusing visions of the dead man until the weakened mind breaks, ending in confession and death. Sensational court room scene.

"COME UNTO ME"

Released Wednesday, March 15

The story of a minister, misjudged and condemned, who regains his pulpit after a battle with the sordid world.

A touching act of self-sacrifice by a woman is dramatically shown.

COMING: MARCH 18, A BIG FEATURE, "AT SWORDS' POINTS"

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Telephone, 4092 Chelsea

European Agents: INTERNATIONAL NEWS CO., Breams Building, Chancery Lane, London, E. C.

Chicago Representative: J. J. Sullivan, 866 Graceland Ave. 'Phone Graceland 5053

ALFRED H. SAUNDERS, Editor.

This newspaper is owned and published by the Cinematograph Publishing Company, a New York corporation. Office and principal place of business No. 30 West 13th Street, New York. Alfred H. Saunders, President; John A. Wilkens, Secretary, and W. M. Petingale, Treasurer. The address of the officers is the office of the newspaper.

SUBSCRIPTION: $2.00 per year. Postpaid in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands. Canada and Foreign Countries: $2.50 per year. All communications should be addressed to The Moving Picture News, 30 West Thirteenth Street, New York City. ADVERTISING RATES: $60 per page, $30 ½-page, $15 ¼-page, single column $20, $2 per inch. Discounts, 20% 12; 10% 6; 5% 3 months.

Volume IV **March 4, 1911** **Number 9**

Notes of the Week

"THE WARRANT FOR RED RUBE"

Our Front Page Illustration

This week we place before our readers a picture from Melies Mfg. Co.'s production, "The Warrant for Red Rube."

When is a warrant not a warrant? Answer: When there is no one to serve it. But if a Texas sheriff gets a warrant, there is some one to serve it, and it's going to be served or bust.

Bill Sanders, sheriff of Alkali County, gets a warrant for Red Rube, the tough. He gives it to his deputies to serve, but Rube gets busy with the strong arm and makes them look like monkeys. When several instalments of deputies have failed, Bill Sanders gets on the job himself. Bill not only knows how to juggle the 44 Colts, but he keeps gray matter in his skull. In going after Red Rube, he decides to rely on his brains instead of his hardware. He disguises himself as a tenderfoot, arms himself with a camera, and gets on Rube's trail.

Things are warm and lively thereafter, but Sanders gets his man, and the honor of Alkali County is preserved.

This film will be released March 30th.

EDUCATIONAL FILMS

In connection with the importance and adequacy of the use of moving pictures as illustrators at public school lectures, which subject was touched upon in a recent issue of this magazine, an interview was obtained by Miss MacDonald and ourselves, representing the Moving Picture News, with a prominent member of the educational body in New York.

"The great difficulty always is, to get some one to take the initiative, who is earnest and sincere in purpose. One is invariably met with 'How much is there in it?'"

These opening words of the interview are, alas! too true, and the fact of existence of such a truth is due not entirely to selfish penuriousness, but to a condition brought about by the customary exchange of money for work and wares, and the forced necessity for the reception of such reward in order that the body may be kept in a fit state to generate mental and physical energy.

The honorable gentleman with whom the matter was discussed is of the opinion that the motion picture could be used in connection with the Public School lectures with great efficacy. "In each lecture center," said he, "a moving picture plant would require to be installed. The amount to cover that expense, at a minimum, would be somewhere in the neighborhood of $25,000 or $30,000. These lectures are not always given in the school buildings, and all the buildings are not fireproof, therefore the question arises, how shall plants be installed in these buildings and the rules and regulations of the fire authorities be adhered to?

The suggestion was made by us that booths be substituted to overcome that difficulty. The answer given was that the lecture halls were not large enough to admit of space being given them.

The limited supply of films suited to educational purposes would also be a drawback, as well as the obtaining of films at a nominal price, was one objection made, which was met by the interviewer with the proposition of forming a company at a capitalization of probably $50,000 for the purpose of obtaining and sustaining an adequate stock of educational films of all kinds, which could be rented out at a nominal rental to the educational authorities of the city for use at the public school lectures.

The suggestion was well taken, and commented upon as being a point worthy of discussion and consideration.

"We do not wish to go into the moving picture show business," remarked the gentleman; "we do not wish even to hold the people always in anticipation of the seeing of moving pictures when they come to hear a lecture. There are some subjects, such as music, art, sociology, and a number of other subjects, which are not possible of illustration by moving pictures. In our enthusiasm for the use of moving pictures as educators we must not lose sight of the importance and power of oratory."

In answer to the question, "What kind of pictures do you consider the proper kind for use at these lectures," he said, "Travel, history, mining, agriculture, pictures illustrating the habits of different animals and insects, the illustrations of the operations of different industries, and various other educational subjects."

There are many pictures which do not at the present time get past the Board of Censorship, and which it may be are rightfully suppressed, so far as their use in the regular moving picture house is concerned, which might be very effectively used in connection with a lecture which would provide explanatory notes making the subject a matter of education rather than merely a gruesome picture of unwholesome influence. This is the case particularly with regard to scenes illustrating certain periods of history, just as, in the words of the gentleman in question, "The Passion Play would be nothing without the crucifixion, or the story of Mary Queen of Scots with the block and axe left out." Robespierre also was a subject of vital interest mentioned.

The question in hand we feel is worthy of deep thought and serious consideration. We are deeply interested in the subject, and having obtained the favorable opinion of one worthy and representative member of the educational authorities of the city, we are desirous in our keen interest in the matter in connection with the progress of humanity, to bring before the notice of the entire body of representatives entrusted with things educational in this great educational center, a point which is of vital importance in aiding the diffusion of useful knowledge through the public school lectures.

Another important point is that of Public Schools using the motion pictures to illustrate their daily studies. There is no reason, other than the extra initial cost of installing the apparatus. By the way, this once installed would cover the whole field as above outlined. The News would be glad indeed to see every Public School equipped with the means of showing motion pictures and an exchange working only on educational lines.

THE INTERPRETATION OF MUSIC BY THE AID OF PANTOMIMIC DANCING AND MOTION PICTURES.

By Margaret I. MacDonald.

There is a charm in sounds of sweet quality which soothes; there is a power in personality to attract or repel; there is in rhythmic motion a beauty akin to that of poetry, and there is a point where all three blend, which makes a movement similar to the effect of the motion picture, namely, the pantomimic interpretation of music.

What we call classical music is left in a little word world all to itself, with the exception of the meagre few who really care to delve in that world of sweet and wondrous mystery.

True, this is an age of melody, but, in the majority of instances what kind of melody? The answer will be left to the reader to think out according to his intelligence.

The average listener has not the power of imagination with the genius who wrote. He is looking for a simple little melody to tickle the senses. Wagner is to him a bunch of discords, Beethoven is a musty old has-been, and the music of Chopin or Grieg is but an unintelligible jargon. The song without words, the tone poem, unintelligible except to the few who deem it worth while to learn, and who seek to intelligently interpret the tone language, is a most uninteresting muddle of sounds.

It is a well-known fact that American music and American art are not appreciated in America, and as "A prophet hath no honor in his own country," it must be left for future generations to hang the laurels on the inanimate necks of cold marble statues, or erect monuments to the glory of the genius after his material self has crumbled away in the dust.

We would like to be able to determine just what characteristic will follow American music down the aisles of history. Shall it be the meaningless hitch step of the rag-time and the insipid sentimentality of the average popular melody which shall mark this age of progression in other avenues of art and invention? Or, will there soon be a reaction which will stamp on the outgoing sands of time something which will indicate not the ruthless frivolity of the American people, but the advancement which is in keeping with the intelligent and progressive age in which we live. We must give to posterity a nucleus upon which to build.

Not long ago I visited a presentation of pantomimic dancing by one of our most celebrated pantomimic artists. Puzzling compositions from the great masters were interpreted in the motions of this wonderful artist. The dancer, attired in the soft clinging garments of the ancient Greeks, dancing in a half right against a background of shadowy draperies, reminded one of a beautiful old painting with the central figure come to life. Every emotion was displayed in the expression and rhythmic motion of the body, from the delirium of love to the dark clutch of despair.

In connection with this pantomimic work a thought has come to me. Why can not a great deal be done toward the musical education of the public by means of moving pictures? The posing for moving pictures consists entirely of pantomimic work. Why not have interpretations of some of the standard musical works, not only of European composers, but of our American composers as well, thrown upon the canvas. To be sure, there is but one Maud Allan, one Isadora Duncan, one Gertrude Hoffman, but there must be many more ready to enter that field who have the talent without the opportunity.

A short synopsis of the intention of the work to be interpreted could first be given, so as to acquaint the audience with what was about to be shown them. Each separate movement of the composition should be explained, whether an allegretto, a largo, a prestissimo movement, and the emotion or sentiment intended to be portrayed.

No more admirable way could be found to illustrate a lecture on the compositions of different composers.

To make it the success it should be, three intelligent units must be at work apart from the photographer: the artist who poses for the picture, the lecturer, and the individual, or individuals in combination, whose work it is to execute the music. All of these must be past masters of each individual art in order that the performance be made an entire success.

EDUCATIONAL LECTURES IN THE KEITH & PROCTOR THEATERS

Interview with U. Grant Blackford by "Fra."

It has always been the policy of both Messrs. Keith and Proctor to make a feature of the illustrated lectures on the different countries of the globe. Even away back in 1901, when Mr. F. F. Proctor was operating a stock company in the various theaters of his circuit, which comprised the Fifth Avenue, Twenty-third Street, Fifty-Eighth Street, 125th Street theaters, in New York, also Albany and Montreal, I was stage manager of Section E (there was one company for each house changing each week), I carried slides in my trunk to throw on the sheet in the various houses. Mr. Keith also used them in his houses in Boston, where they have reached a very high stage

of development, also I have seen them at the Providence House, I think, while playing there in vaudeville.

Educational lectures are always interesting and instructive, they are used in all our public schools, and many a profitable and pleasant evening may be spent in this way. As yet, the Keith & Proctor Theaters are the only places of amusement where they may be found in Greater New York.

The lectures now in use at these houses are not the usual dry and uninteresting ones generally on view, however, but brand new material interestingly written by expert authors and copyrighted at Washington. They are especially written for Mr. Keith's Boston theater, the Bijou on Washington street, and it is only through the indefatigable efforts of Mr. U. Grant Blackford, the general manager of the Keith & Proctor circuit of theaters, to whom great credit is due in placing them on the high plane on which they are today, at great trouble and expense, he succeeded after much negotiation in obtaining these special lectures.

For instance we are now running a beautiful series called "Camera Chats with the Yankee Traveler," written by Julian Mortimer Cochrane, descriptive of the different phases of Life in Old Japan. These proved very interesting and timely, in view of the great interest being taken in that quaint kingdom: life was shown in all its phases, the farmers, the militia, the charming geisha girls, the many curious forms of religious worship, and other interesting facts. We followed that with a series on "The Philippines," which proved very timely, "Central America" came next, and then "The Montreal Mid-Winter Ice Carnival," and "Old Quebec" came next, and now we are taking up "Northwestern Canada" and that wonderful range of mountains known as the Canadian Alps. For those interested in art subjects we have had Burne-Jones, the wonderful English artist, and beautiful examples of his work, also a series of the masterpieces of Greek sculpture.

And now a word as to the lecturers themselves. They are all able men especially chosen for this work; one of the best is Dr. Aaron Burr, who is now located at the 58th Street House, covering also the 125th Street Theater. He has been a lecturer for nearly forty years, so you can judge for yourself that he is especially qualified to carry on this interesting work. He brings to it the ripe experience of years of close and careful study of mankind as he has lectured in pretty nearly every city in the United States.

Mr. Sol Levoy, who is the lecturer at Harlem Opera House, has been connected with the firm for over three years, he having had full charge of the illustrated song singers when they were a feature of the programs. Now that they have been dispensed with, he is meeting with as great success as a lecturer as he formerly did as a singer.

Mr. Frank Rathborne, the lecturer at the Jersey City house, is a young man of promise, a Harvard graduate. He shows in his work careful and intelligent reading which enables the audiences to grasp his subject very clearly.

The remaining two houses are taken care of by myself, Union Square and 23rd Street. Union Square is the headquarters from which all the lectures are handled. I have charge of the distribution of the lectures; they are used first at Union Square, then they go to East 125th Street, 58th Street, 23rd Street, Harlem Opera House, and Jersey City, and I then ship them back to Boston. Each set of slides are carefully examined on their return from every house for breakage, and if there is any it is charged to that house, so you see there is quite a system to keep each house straight. I usually keep three days ahead on the lectures, that insures there always being a lecture ready for use on a Monday and Thursday without danger of disappointment, also it gives the lecturers ample time to thoroughly familiarize themselves with their subject before its rendition.

I have lectured in every Keith & Proctor theater in New York and played most of the out-of-town houses. I was an actor ten or twelve years before taking up this work which I have been at now over a year and a half. I was in the old stock company at the different houses, as I mentioned before, and also at the Fifth Avenue, but I like lecturing better than acting.

Chicago Letter

The Independents won one of the greatest victories in their career last week when the Orpheum Circuit decided to go Independent.

C. E. Bray, general manager of the Western Vaudeville Managers Association and the Orpheum Circuit, after seeing the junk service being supplied by the General Film Company at the Academy Theater, registered a complaint and was told that it was the best he could get unless he wanted to pay more money. He therefore decided by changing to Independent service he could get better film and ordered the manager of the Academy to discontinue Trust service and make arrangements with the Laemmle Film Service and he at the same time issued orders that all houses on the Orpheum circuit should at once contract for Independent film as soon as possible.

The Orpheum Circuit is the largest chain of theaters in the United States, so this means a great blow to Gen. Flimco as well as a big feather in the Independent's hat.

The new Columbia Theater, at Madison and Clark streets, opened Saturday with high-class burlesque. At the present time the Columbia is the only burlesque house in the loop.

The Hotel Planters, consisting of 400 rooms, occupies the upper stories of the new Columbia.

The union wrangle between the I. A. T. S. E. and Local 145, the operators' union, as to under whose jurisdiction the operators shall work still goes on. I attach hereto an article that appeared in the Chicago Tribune last Saturday.

PICTURE SHOW MEN OUSTED FROM FEDERATION OF LABOR.

Charges Against Operators are Sustained by Governing Body —Sluggers are Reported at Work.

The Moving Picture Machine Operators' Union was ousted yesterday from the Chicago Federation of Labor.

Three principal charges were brought against the officials of the union and all were sustained by the executive board of the central body, which took the action.

One of the charges, a unique one, was that the officials allowed the union to incorporate under the state laws, in violation of "trades union principles." The others were that payment of per capita tax to the international union was refused, and that assessments were levied against the members without giving an accounting.

The ousted organization has a membership of 400 and its affairs are conducted by a board of directors, of which William F. Menzel is chairman. Lee M. Hart, secretary of the Theatrical Stage Employees' International Alliance, with which the ousted union originally was affiliated, declared his life had been threatened by sluggers because he revoked the union's charter.

An operator who refused to join the ousted union was slugged Wednesday evening at Clark and Van Buren streets. Secretary Hart declared that a system of organized slugging is being carried on by an "inner circle" wrecking crew, whose emblem is a small button bearing a skull and crossbones.

After reading the above article I called Business Manager Menzel on the 'phone and was told that Local 145, I. A. T. S. E., Inc., were preparing to institute injunction proceedings against Local No. 2, I. A. T. S. E., to restrain

them from using the name of International Alliance of Theatrical Stage Employees

We made a tour of Halsted street from Madison to Jackson Boulevard one day last week and were surprised to see so many Independent houses. The first place we stopped was the Virginia Theater, running vaudeville and moving pictures. The next stop was a few doors south, the Academy of Music, the historic playhouse where so many of our old-time stage celebrities won their laurels, and what do you think met my gaze as I entered? An Independent picture demonstrating the Herbst daylight pictures. After seeing several good vaudeville acts and two reels of good Independent film we wended our way southward once more. The next stop was the Lyric, a five-cent theater a block away from the Academy. This house was also showing Independent pictures and good service, too, as in picture land an Imp of recent release was on when I entered. It was about 2:30 p.m. and the house, like the ones previously mentioned, was well filled with people. We did not tarry long here, much as I would have liked to, the picture was so well projected, but there were other places to be seen so we again began to pedal south on the busy thoroughfare. The next house of importance was the Boulevard Theater, corner Halsted and Jackson. This is one of the oldest picture houses on Halsted street and the one in which Ivan Van Ronkel started in the business, but when Van Ronkel was running this house you could have seen a good show there at all times which is more than I could say when I visited it the other afternoon.

Our next and last stop was the Bijou Theater, another landmark of the old Kohl and Middleton days. This house changed from stock drama to vaudeville and Independent moving pictures last week and is doing a land office business under McDonald's clever management. Another surprise was in store for me. C. J. McGarry, an old-time kinodrome operator, is the man at the crank, so we sat down and had a heart-to-heart talk about the good old days of the operating biz.

J. J. SULLIVAN.

From Our Western Correspondent

Hot Springs, Ark., March 1.—Two weeks ago I took occasion in my letter to call attention to the political campaign that was being waged between four candidates for the Democratic Mayoralty nomination. The result of that fight furnished an excellent reflex as to the state of the public mind regarding the policy for this resort—whether they wanted the town to be wide open, but under strict police regulation, or whether they desired it to be closed, with gambling eliminated, a strict interpretation of the Sunday observance law and this, of course, to include the closing of the picture shows and all other forms of amusement.

The gentleman who publicly advocated permitting the gambling houses be allowed to do business but placed under the watchful eye of the police, W. W. Waters, will be the next Mayor of Hot Springs, for he was nominated over the present encumbent, Mayor Martin Jodd, by forty-three votes, and it is not likely that there will be any opposition to him, while the candidate who ran on the reform ticket, who declared that he would close the gambling houses, was third in the race, polling an even 200 votes.

You who read that particular communication will recall that I stated the Mayor had, in the last two weeks of the campaign, closed the gambling houses; such, brethren, was the case, but after the returns were in, some one kicked the "lid" a wallop in the left side facing north and we haven't heard of it since.

I want to give you the condition of things in this city the past Sunday, just for the benefit of those who run picture shows in other cities and are fortunate enough in not being in the same business here. You recall, too, don't you? that Judge Wood had closed the moving picture places here for several months? that he would not permit any one to work on Sunday? Well, I took a walk along Central Avenue today and noted that there were several places of business enjoying a good day's trade. The cigar, ice cream and book stores, in the latter place novels being for sale of the "Nick Carter" and "Deadwood Dick" variety, and, on reliable authority of men who "hit one," I learned that the saloons also had a good day's business. The gambling houses have been opened, as I stated, since election night, and the only legitimate business that was closed and on which a fight is being waged is the picture shows, and every one of them was shut tighter than wax. How do you like that, Mr. Manager, for a "square deal"? Looks pretty bum, doesn't it? Well, the proprietors of the picture houses are good and sore—and I don't blame them. I hope they will do what they threatened today—open next Sunday and fight this case to a crisp finish, for if ever there was discrimination shown, it is manifested in this city against the picture houses. The thing that made a hit with me was the sight of a would-be astronomer with a telescope, right in the very heart of the business district, plying his trade as if Sunday laboring laws had never been heard of. Three doors below the Orpheum Theater was closed because to run harmless moving pictures would be laboring on the Sabbath. It's all right to try and discover the population of Mars through a telescope on the public streets, but you dare not look at a religious picture or any other clean exemplification of motion photography on Sunday. It sure is the limit.

And here's another hot one. The Governor of the State decided long, long ago when the white man's hopes went down to defeat in Reno, last Independence Day, that motion pictures of this fistic encounter would never be exhibited in Arkansas as long as he was its chief executive. "Fine and dandy," yelled the good people. "Soak it to 'em, Governor," they reiterated.

Now, along comes the Arkansas Amusement Company with a big advertisement that pictures of this historic battle will be shown in the Lyceum Theater, and I guess that isn't going some. I am anxiously awaiting what his excellency will say when he hears this. I bet there will be something doing, unless some one has converted him to the fact that the pictures will not incite a race riot and are perfectly proper. Hot Springs, as I stated months ago in previous communications, wants these pictures and it is to be hoped that those who have the negotiations in charge can put this one over and give them to us.

The moving picture men of Little Rock are making an awful kick to have their license reduced a couple of hundred dollars. I hear that they have to pay something like $600 a year to do business there and, believe me, it's too much. Just what the city fathers will do with their request, I know not, but I understand that they are favorably inclined toward a reduction.

"Madam X" was the real dramatic treat of the week and the Auditorium was packed to the doors. And who should come along the line by my old friend, William Macauley, who is starring in "Classmates." It has been over ten years since I last saw William, and at that time I was a member of the Macauley and Patton Company, playing "rep" through the New England States. It was the last season "Billy" Patton was appearing in productions of this nature. Now, Macauley has branched out and is making good as a star of his own company. He had a very nice play and gave a good interpretation of Robert Edeson's former success.

The Scenic Theater ran this week the moving pictures of the Pawnee Bill and Buffalo Bill Wild West and Far East Show. The pictures are by far the best of their kind I have ever seen. It seemed the entire production was given. The reels were not as new as they possibly could have been, but, fortunately, the interesting events were clear and the pictures made a great hit.

A man came here the past week to open up a five-cent picture house. There isn't one in the city—all charge ten cents. He looked about, noted the number of theaters, was told that he couldn't open on Sunday and then got out his pencil and did a little figuring.

"What is a conservative estimate of Sunday business in this city?" he asked.

"One hundred dollars on the day is a conservative figure," he was told.

"And they've got you closed on Sunday, have they?"

"Tighter than Heaven," he was informed.

"Well, that's one hundred plunks a week that I lose because I don't get it. I do get, however, fifty-two Sundays like that, and I don't get then $5,200 that I should get when everything else is wide open. I like your city, but that Sunday business gives me heart failure. Ta, ta."

Wise old geek, that.

I wonder how those who read these letters like the baseball dope I have been sending in. If I thought they liked it, I'd keep it up, for goodness knows I could fill four columns of the Moving Picture News with stories about the players. However, until Mr. Saunders tells me to cut it out I'm going to pass it along in the hope that some one in the moving picture business who reads those columns may enjoy it and recognize in the names mentioned players they have implored during the heat of a fiercely contested ball game to "knock it over the fence."

A great deal has been written concerning the new and improved drainage system that has been installed by Doc Owens, superintendent of Whittington Park, but I doubt

if the public generally knows the real cause as to why this improvement was made necessary. It was only when out at the park an evening or two ago, walking over the diamond where Bill Dahlen and his cohorts are now chasing the horsehide during the day, Doc Owens told me the actual facts.

Nature Butted In

"One morning I came on the diamond rather early to see how certain minor improvements I had ordered the night before were coming along, and as I walked toward the home plate I noticed that it was swimming in about two feet of water. Down the third base line was a stretch of water, the third sack was submerged, while out in the left field were some of the cutest little duck ponds one would care to take a snap-shot of," said Doc.

"I couldn't understand it, because when I left the night before everything was fine and dandy. The only thing that passed my lips in the intervening time was water, so I pinched myself to see if I was awake. It wasn't a dream—I soon found that out. I started to investigate and discovered that Nature had decided to take a hand in the baseball situation, and during the night had sent up through the ground a series of natural springs, and these were bubbling all over the lot. No, the springs were not those of hot water, but cold as ice. It was up to me to get busy and back nature off the boards, so we had to install a drainage system. The public may not know it, but it was mighty hard work, and we hustled night and day. It was necessary to purchase a carload of drain pipes and an equal amount of charcoal. The diamond and outfield were cut up regardless of appearances until, to a stranger, looked as if we were experimenting on the water system of a miniature municipality. We sunk the pipes in charcoal to a depth of five feet. We followed the natural flow of water, but directed it finally to one large drain sewer, which, extending from back of home plate, runs out through the diamond into rightfield and empties in the little run back of the rightfield wall."

And that's the story of the new drainage system at Whittington Park, an improvement that has made this field the finest in the great southwest.

More Players Here

Jack Powell, pitcher of the St. Louis Americans, got in yesterday afternoon and is registered at the Eastman. Jack is considered one of the real gentlemen of the great national game and has a host of friends on teams in both big leagues. Jack still feels the loss of his two bright children, who died last summer in the very heart of the playing season. The blow was a hard one and completely took the ginger and heart out of the big fellow. He is looking forward to a great season this summer and was busy circulating among the fraternity yesterday.

Ed Willits, one of Detroit's boxmen, has joined the colony of ball tossers at the Park, where Bush, Crawford, Strange and Donovan and Washington players are located. It is also possible that Lafitte, a young recruit, may join the Tigers here later. Lafitte took the trip south with Jennings' men last year, but later was turned over to one of the Eastern League teams, where he was a positive sensation. Jennings recalled him and is going to give him a thorough tryout this year and looks for the lad to make good.

Dahlen and others of the Brooklyn team have started their road work and today passed considerable time at Whittington Park in easy practice. When the twenty-six other members of this team get in next week, things sure will hum at Doc Owens' establishment.

[Our Western correspondent is going a little out of his way in handing us so much of the baseball stuff. We submitted it to one of our staff (he is a football "gawk," that's his word) his reply was, "good dope," every M. P. man wants to know about these items. We don't know, we want more about the pictures, how they are received, what the audiences think about them. What do our readers think?

—Ed., M. P. N.

"Ye will see
"The very persons of our noble story,
"As they were living."

Prologue Henry VIII

SCENES FROM SHAKESPEARE'S "KING HENRY VIII." AS GIVEN BY SIR HERBERT TREE AT HIS MAJESTY'S THEATER, HAYMARKET, LONDON, W., ENGLAND

A Short Introductory by Will G. Barker

Introduction

In attempting to give a short description of this epoch-making picture, I eagerly seize the opportunity of publicly thanking Sir Herbert Tree, Mr. Arthur Bourchier and Miss Violet Vanbrugh, together with the whole of Sir Herbert Tree's Company and Staff of His Majesty's Theater, for enabling me to immortalize, by means of a narrow band of light-sensitive film, the wonderful production of Shakespeare's "King Henry VIII." The courtesy, patience and valuable help I have received from all concerned has made an otherwise arduous task, with all its attendant worries, a labor of love.

Hundreds of gorgeous and costly dresses were cheerfully and carefully folded, checked and packed into huge vans late at night after the regular performance. And oh! the colors of these magnificent silks and stuffs! The indescribable scenes of splendor on the stage of His Majesty's Theater will never be forgotten by those lucky enough to have viewed them. The pictures I am privileged to put before you—fine as they are—I must humbly confess give only a partial idea of the delights awaiting the many thousands who visit His Majesty's Theater. Pantechnicons were requisitioned to convey the historically correct "properties" from the theater. This meant all-night work in preparation for the early morning enactment of the scenes in my studio at Ealing Green.

My object in trying to induce Sir Herbert Tree to allow his prodigious success "King Henry VIII" to be kinematographed was not only to interest, amuse and educate the myriads of picture theatergoers, but also to enable me to hand down to posterity a faithful, silent and permanent record of the wonderful life-like portrayal and representation of some of the most important personages and incidents in the eventful history of England.

I am proud to have had the honor to present the picture for a further reason. It is the first permanent record of the great English actors' art. Garrick, Kean, Phelps, Kemble, Mrs. Siddons, to mention only a few, are but names in the minds of the people. Tree, Bourchier, Miss Violet Vanbrugh will, by means of kinematography, live for all time in this wonderful representation of their art.

The reign of King Henry VIII (1509-1547) was noted for the sowing of the seed of many things that are yet bearing fruit in our national life to-day. First and foremost, Henry's desire to obtain a divorce from Queen Katherine and so enable him to marry Anne Boleyn was without doubt one of the causes of Luther's Protestantism making headway in this land. It must also be remembered that the illustrious Queen Elizabeth (1558-1603) was the daughter of Henry and Anne. In Queen Elizabeth we can trace some of the masterfulness, persistency and tenacity of Henry, her father. To Elizabeth we owe the foundation of our world-wide empire. Henry was the founder of a permanent British navy, which his daughter, Queen Elizabeth, used with such marked success to repulse and utterly destroy the Spanish Armada. This Armada was undoubtedly fitted out as a result of Henry's having divorced Queen Katherine, the daughter of the King of Spain. What if Henry could see our navy to-day?

Cardinal Wolsey, one of the figures that stand out by themselves from the pages of British history, was born in St. Nicholas street, Ipswich, about 1472. Made Chancellor of England in 1515, his rapid rise to power was unprecedented in the whole history of England. His influence over Henry was enormous. His lightest wish was granted by the King. He carried power of life and death in his hand. A divine, a soldier and a statesman; fearless, impartial and unscrupulous where his power was assailed, Wolsey, like most men, had his weaknesses. As Prime Minister of England he made no distinction between public and private money in his income. His extravagances were only equalled by his high soaring ambitions. He seemed to compete with the King in his possessions. His palace, stables, choir, gold and silver plate, lavish entertainment, retinue, etc., etc., were beyond compare in the land.

Still he used vast sums from his own purse to found Ipswich and Cardinal College at Oxford (now called Christ Church College) as a part of a splendid national scheme of education, which scheme the greed of Henry eventually ruined.

But Wolsey's extravagances were his own undoing. Wolsey's favor with Henry, founded on success, fell by failure. The King wanted everything sacrificed to the accomplishment of the divorce from Queen Katherine. Wolsey, although opposed to the King's designs, in fear of losing his position, stooped to despicable and unworthy means to bring about the divorce. Wolsey's power, however, failed to force the Pope to comply with the King's desires. Henry had no use for anyone who failed. Accidentally discovering that the Cardinal had amassed a fortune of something like five to six millions sterling (a fabulous sum in the 16th century) Henry used the knowledge to dismiss Wolsey and confiscate his property (1529). This able stateman, who by his in-

genious statecraft, amazing diplomacy, and far-seeing foreign policy, lifted England from "a state of little account into the highest circle of European politics," died penniless at Leicester Abbey, September 29, 1530.

Cast

King Henry VIII, Arthur Bourchier; Cardinal Wolsey, Sir Herbert Tree; Cardinal Campeius (Legate from the Pope), S. A. Cookson; Cranmer (Archbishop of Canterbury), Charles Fuller; Duke of Norfolk, A. E. George; Duke of Buckingham, Basil Gill; Duke of Suffolk, Edward O'Neill; Earl of Surrey, Gerald Lawrence; Lord Chamberlain, Edward Sass; Capucius, Francis Chamier; Lord Abergavenny, Clarence Derwent; Lord Sands, Walter R. Creighton; Sir Henry Guildford, Edmund Gurney; Sir Thomas Lovell, Henry C. Hewitt; Sir Nicholas Vaux, Charles James; Thomas Cromwell (Secretary to Cardinal Wolsey), Reginald Owen; Griffith (Usher to Queen Katharine), Henry Morrell; 1st Gentleman, Cyril Sworder; 2nd Gentleman, Charles Howard; Garter King at Arms, Clifford Heatherley; Surveyor to the Duke of Buckingham, Acton Bond; Sergeant-at-Arms, Arthur Gaskill; Servant, W. B. Abingdon; A Crier, Edmund Goulding; A Scribe, James Smythson; Jester, Ross Shore; Queen Katharine, Miss Violet Vanbrugh; Anne Boleyn, Miss Laura Cowie; An Old Lady, Mrs. Charles Calvert; Patience (Waiting Maid to Queen Katharine), Miss Lila Barclay.

Scenes

The Cloisters. The Banqueting Hall, Wolsey's Palace. Blackfriars Hall. Ante Chamber, with adjoining chapel. Westminster Abbey.

Blackfriars Hall—The Consistory of Rome Ordains a Trial for the Divorce of Queen Katharine from the King

In this scene is depicted the first omen of Wolsey's coming downfall, and the collapse of the power of Rome in England. Katharine, in an impassioned speech, appeals to the King:

"I have been to you a true and humble wife."

She endeavors to get the trial adjourned for her to communicate with her friends in Spain. The Cardinal will not agree,and orders the trial to proceed. Katharine continues her speech, and growing every moment more heated and incensed against the Cardinal, turns on him:

"It is you that have blown this coal betwixt my Lord and me."

The Cardinal denies it:

"Madam, you do me wrong."

Katharine takes up the thread of her defence once again, and with highly dramatic fervor says:

"I refuse you for my judge, and appeal to the Pope."

Whereupon she leaves the court. The King, beside himself with rage, turns upon Wolsey:

"I abhor this dilatory sloth and tricks of Rome. Break up the court."

and leaves also.

Banqueting Hall, Wolsey's Palace—King Henry VIII is Ensnared by the Charms of Anne Boleyn

Here is shown the sumptuous apartment in Wolsey's Palace, and one gets some idea of the magnificent gold plate, valued at 1½ millions sterling—with which the tables are laden. The Cardinal enters.

"You are welcome—and to you all—Good health."

Dancing follows feasting. The King, always one for a jest, joins the masked dancers, in a weird head-dress portraying a sheep. Wolsey suspects the King's presence amongst them, and enquires whether

"There should be one amongst them by his person

"More worthy this place than myself?"

He is informed that such is the case, and the Cardinal endeavors to select such a one.

"Here I'll take my Royal choice."

and his choice is that of the King. The King's glance has fallen on Anne Boleyn, and her charms quickly captivate him. The Cardinal's anger is aroused, and he makes vain attempts to part the twain; eventually Wolsey suggests the King's adjournment to the next chamber. The King will have none of it. He is too enamored of Anne, and says to her:

"Sweet Partner, I must not yet forsake you."

The Cloisters—Cardinal Wolsey at the Zenith of His Power

Buckingham is surrounded by his friends. They are endeavoring to deter him from openly quarreling with Wolsey. At this moment the Cardinal passes with his entourage. Buckingham fixes his eyes on the Cardinal, and the Cardinal on him, both full of disdain. Buckingham assumes that the Cardinal has gone to the King and wishes to follow him. The Duke of Norfolk remarks:

"I advise you to consider that the Cardinal is all powerful."

Buckingham's surmise proved correct. The Cardinal obtains a mandamus for the arrest of Buckingham. Armed with this authority, the sergeant-at-arms addresses Buckingham:

"My Lord, the Duke of Buckingham, I arrest thee of high treason."

Wolsey's Downfall—Ante Chamber to the King's Apartments

The Nobles are seen discussing the impending fall of Wolsey. The Duke of Suffolk tells them:

"The Cardinal's letter to the Pope miscarried, and came to the eye o' the King."

The King enters reading the inventory of Wolsey's wealth, put by mistake into a packet sent to him by Wolsey.

"What piles of wealth hath he accumulated to his own portion."

The King departs with these words as he hands the papers to Wolsey that completed the Cardinal's ruin:

"Read o'er this, and after this, and then to breakfast with what appetite you have."

Wolsey, rent by his own feelings, gives way to his grief.

"Farewell, farewell, a long farewell to my greatness."

We now see the better side of Wolsey in the love he bears for those of his own household. Cromwell, his servant, enters and is amazed at at seeing his master in such a state.

"Go, get thee from me, Cromwell.
"I am but a poor, fallen man, unworthy now
"To be thy lord and master."

and on Cromwell protesting, the Cardinal bursts forth:

"Cromwell, I charge thee, fling away ambition.
"By that sin fell the angels.
"Be just and fear not.
"O! Cromwell, Cromwell,
"Had I but served my God with half the zeal
"I served my King, He would not in mine age
"Have left me naked to mine enemies.
"Farewell, the Hopes of Court,
"My hopes in Heaven do dwell."

Poor Lo on the Warpath

Let the moving picture man beware! Chief Big Bear and Chief Big Buck are in full war paint. Their Cheyennes and Arapahoes have taken to the scalp dance. At any moment the noble redman may be hard on his trail.

Why? Because Poor Lo has seen a moving picture show.

Of course, we do not mean to say that Chief Big Bear and Chief Big Buck will necessarily take the warpath just because they have seen a moving picture show. They are not that sensitive. Neither are they preachers nor uplifters nor protectors of the legitimate drama.

But Chief Big Bear and Chief Big Buck were in Washington last week to have a little talk with their White Father, President Taft, and in seeing the sights they took in a "photo-play"—a "heap bad" photo-play that hurt their feelings, insulted their dignity and roused their fighting blood.

Chief Big Bear threw savage stoicism to the winds and freed his mind right there in Washington. Translated from English into the well-known jargon that stamps all Indian utterances as authentic, his utterance runs thus:

> Ugh! Me heap big Injun. Me Arapahoe chief. Me Big Bear. This show heap bad. Heap big lie. Pictures show Injun men bad men and do heap bad thing all time. Injun men in pictures heap lie. No Injun man; pale face dressed up like Injun man. Poor Injun get blame for bad pale face. Me got to go home to-day or me go to Great White Father and ask him to stop heap bad show—stop heap big lie. You wait. Big Bear and Big Buck go home. Then Big Bear and Big Buck raise heap fuss. Picture man look out. Ugh!

All of which would seem to indicate that Big Bear and Big Buck do not take kindly to moving pictures in which "fake" Indians figure as the villains; likewise that there is trouble in store for the moving picture man.

Now, we take it for granted that even the moving picture man has a sort of natural affection for his scalp and wants to remain in its immediate vicinity—prefers to keep in touch with it. That being the case, we suggest that he hasten to pay a visit of ceremony to the Cheyennes and Arapahoes and endeavor to appease the wrath of Chief Big Bear and Chief Big Buck.

This does not seem impossible, by any means. Chief Big Bear and Chief Big Buck are smart Indians. It ought to be possible for the moving picture man to convince them that

the average patron of a moving picture show is a lot more intelligent than he looks; that he knows "fake" Indians from real ones even in a photo-play, and that no one ever believes anything he sees in a moving picture, anyway.

But even if these representations fail to soothe the savage breast, the effort will not be wholly in vain. For by heroic self-sacrifice the moving picture man may be able to save the moving picture industry from total annihilation. All that is necessary is a moving picture machine in active operation then and there—a machine that will catch every detail of the vengeance of Chief Big Bear and Chief Big Buck and their Arapahoes and Cheyennes upon their traducer and insulter.

For even the Indians will realize that the surest offset to a photo-play which shows "fake" Indians doing a bad thing is a moving picture showing real Indians doing a praiseworthy act.—Chicago Inter-Ocean.

ADVERTISING MATTER DUTIABLE IN CANADA

(From Consul John E. Kehl, Sydney, Nova Scotia)

It is not generally known that catalogues, price lists, fly sheets, and other advertising matter (except catalogues and price lists for the wholesale trade) are dutiable in Canada at the rate of 15 cents per pound. This office recently received notice from the collector of customs in Halifax that advertising matter (a retail catalogue weighing 3¾ pounds) was being held, pending the payment of 54 cents duty. The catalogue was addressed to this consulate and is undoubtedly one of many mailed by a Chicago house to various parties in Canada.

For the benefit of interested parties, I quote in part the Canadian customs regulations on advertising matter:

Duty at the rate of 15 cents per pound, under tariff item 126 is to be collected on circulars, fly sheets, and other advertising matter (except catalogues and price lists for wholesale only) when imported by mail addressed to individuals or otherwise. When duty remains unpaid for 60 days, the matter is to be treated as "unclaimed." At the expiration of six months, the inspector may direct the matter to be destroyed in default of payment of duty.

Bona fide trade catalogues and price lists of goods for wholesale, not exceeding three to one address, may be admitted through the mails free of customs duty: **Provided, however,** That such catalogues and price lists shall not be held to include almanacs or advertising periodicals or printed matter designed to advertise the sale of goods by any person in Canada.

The collector of customs at the port where such printed matter arrives in large quantities usually notifies the sender that it is dutiable and that if a remittance is made to cover the amount due the matter will be released and forwarded to the addressees. In single cases the addressee is notified, and quite frequently refuses to pay the duty. (Daily Consular and Trade Reports.)

Daily Consular and Trade Reports of Feb. 15th has the following:

No. 6259. Moving-picture films.—A trading company in the United States writes to the Bureau of Manufactures that it is desirous of communicating with American manufacturers of moving-picture films with a view to representing them for the sale of such products in Austria-Hungary. Correspondence is desired as soon as possible. Application to the Bureau of Manufactures.

Motion Pictures

There are a great number of motion picture shows in Erie. There are in most cities and towns, from the largest to the smallest. The motion picture business is one of gigantic proportions. Although motion pictures were unheard of a few years ago, large fortunes have been made in the business already, and the various companies supplying films and machines are said to be organized as a "trust." The motion picture is an institution which has come to have a marked influence on society in several ways. It is an institution which deserves attention on that basis.

There are undoubted evils which accompany and are caused by the motion picture shows. There is the question of the character of pictures. Many of the pictures manufactured are of such a nature as can have nothing but a detrimental effect on the minds of those who see them, particularly children. The danger along this line is much greater than in the vaudeville or legitimate theaters since so large a part of motion picture audiences is composed of children.

Then there is the question of the darkened theater. This is perhaps where the greatest danger lies, especially in the larger cities. Men whose business is the luring of young girls to improper walks of life find the motion picture theater their greatest ally. The hour or two of darkness gives them the opportunity they want to form the chance acquaintance which they will try to develop to their advantage.

Lastly, there is the question of expense. Some one has gone so far as to say that the motion picture is the cause of the much-discussed "high cost of living." Of course, this is carrying the matter too far, and it is altogether likely that the statement originally emanated from some one interested in the more costly forms of amusement or entertainment whose business was being damaged by the increasing popularity of the motion pictures. On the other hand, there is no doubt that the motion picture theater gets money from many families that can ill afford even this inexpensive form of entertainment.

These are the possible evils of the motion picture and there are good things to be said about them—so good, in fact, that if the business is properly regulated it becomes a beneficent institution in many respects—one which if lost would mean a severe loss to society.

The motion picture theater, operated along the right lines, affords excellent entertainment at a very small cost. It can be made educational in the highest sense, it can be inspirational in the same degree, and can teach lessons of honesty, faith, faithfulness, courage, sacrifice and any number of virtues. It affords the tired laborer and his family an hour of pleasant mental diversion and physical rest.

The dangers of the motion picture theaters are simple and may be most easily removed by any proprietor who wishes to conduct his business along right lines. All he need do is to carefully censor the films that are offered and have this theater fairly well lighted. Darkness is not necessary to a good showing of the pictures. A theater may be fairly light without any appreciable loss of effect. As a matter of fact there has been recently perfected a system or process by which the pictures may be properly shown in a perfectly lighted theater.

If any of the large number of motion picture shows in Erie is being operated along lines that are detrimental to the public welfare, as there is perhaps reason to believe, it is the business of the police to correct the abuse. But if the police are as inactive in this respect as in many other things which they are supposed to look after, little reliance can be placed upon them.—B. O. in Erie, Pa., Dispatch.

NICKELODIA

Hoisington, Kan.—C. C. Johnson has purchased the interest of Frank Fritscher in the Crystal Theater here.

Manchester, Iowa.—Carl Martin has purchased the Model Theater here from Alton Dunham.

Galesburg, Ill.—A. R. Taylor has opened a new moving picture theater on Main street.

Findlay, Ohio.—A new moving picture theater has been opened here. It is known as the Lyceum.

Maccomb, Ill.—J. D. Bloom, of Monmouth, has sold the Airdome here to Messrs. Nisby Clark and Pete Campbell.

Pekin, Ill.—A. Nachman is planning to open a new moving picture theater here.

Springfield, Mo.—T. E. Hornbeck has disposed of his interest in the Majestic Moving Picture Theater here to S. W. Wilkins.

Forest City, Iowa.—Mr. Bixby has sold the Gem Moving Picture Theater here to Mr. Porterfield, of Hubbard.

Louisiana, Mo.—F. J. Duvall and Dr. E. M. Bartlett are preparing to open a new moving picture theater here.

Salida, Colo.—F. E. Gimlet has commenced the erection of a new theater here.

Iowa City, Iowa.—W. H. Englert is completing arrangements for the erection of a $30,000 theater here.

Topeka, Kans.—Paul Mulvane and J. W. Elliott are making arrangements to open a new moving picture theater here.

Buffalo, N. Y.—Louis Becker will erect a new moving picture theater at 909 Jefferson street.

Martinez, Cal.—Mr. Joseph A. Kelly is planning the erection of a new vaudeville and moving picture theater here.

Longmont, Colo.—A. H. Buckley is preparing to start a new moving picture theater here.

Gooding, Ill.—Mr. Park has opened the New Vaudette Moving Picture Theater here.

Lima, Ohio.—H. H. Lampe is preparing to open a new moving picture theater here.

Portland, Ore.—H. E. Brouse has secured a permit for the erection of a new moving picture theater at East Sixty-seventh street and Foster avenue.

Ainsworth, Neb.—Schrider Bros. have purchased the Royal Moving Picture Theater here.

EXHIBITORS' PAGE

WHAT THE PUBLIC DEMAND

SUGGESTIONS FOR IMPROVEMENTS

OLYMPIC THEATRE, BROOKLYN

Last Monday morning the sandwich boards throughout the length and breadth of Brooklyn proclaimed the fact that the Rosenquest's Fourteenth Street, New York, had come across to our Borough. I went to their theater and found, although the first day, that everything was bright, light, and in first-class order, good drop scenes and words staring in front of you "Asbestos." Bert Rosenquest was in charge and I don't believe he has slept for the last three or four days because the house bore evidence of a most careful and thorough supervision. The house heretofore in Brooklyn has not been what we could call a success. The Rosenquest work,

as is well known to everybody in Fourteenth Street Theater, showed itself at once here.

I am only speaking for the first day, when the machinery is supposed to be a little out of order. It was not so here. Everything went as smoothly and without a jar as though the house had been opened for the last ten years. As to the show itself, it is completely and entirely what the Brooklynite wants. This is not my opinion only, as that would be of little worth in this case, but the opinion of the people who attend it. I heard people from Flatbush, Bushwick, and East New York declare "That is just what we wanted." Clean, clever, well-managed and within the range of our pocket.

The Fourteenth Street Theater, as everybody knows, is one of the greatest successes in New York City in the way of a good show for little money. The old Hyde and Behman Court Theater, now the Olympic, under the Rosenquest management promises to be what I from all my heart wish it to be, a brilliant success. The following was the opening programme:

Walter Percival & Co. presenting "A King for a Night." Abe Washington Lee, valet to Skinner, Walter C. Percival; His Royal Highness, Walter C. Percival; Monte Skinner, Confidence man from the U. S. A., Seymour A. Rose; Mlle. Moncette Du Fieese, a French Heiress, Grace Florence; Lennon, Du Fieese's butler, Joseph Percival. Scene 1—Street in Paris. Scene 2—The Du Fieese Residence. Carline Hoffman, Eccentric comedienne; Carl & Jones, Comedy Instrumentalists, Cornet and Violin; Woodford's Educated Animals, Dogs, Monkeys and Pony, presenting Consul II, the man monkey; Belmont Trio, Sensational Acrobats; Jack Driscoll, King of Illustrated Balladists; Jack's in clover. He has to do two turns now, one at Brooklyn, one at New York, and he has a brand new auto to run him to and fro.

One bright, particular act on the bill was Nice and Lovey, billed as those "entertaining kids," two very clever people. They open with Mr. Lovey as "Buster Brown" and Miss Nice as a kid. Mr. Lovey got away very well singing "Honeymoon Glide." Miss Nice in the Yama Yama number certainly made them sit up singing "Shaky Eyes," as she has the genuine in that respect. They have a whirlwind finish, Mr. Lovey bringing forth roars of laughter in a ballet costume and Miss Nice with her very clever eccentric dancing. They went big.

COMIC FILMS NEEDED

To the Editor of The Moving Picture News:

Dear Sir: In my opinion I think the Comic series in moving pictures is desirous. As it makes one forget his troubles and is compelled to give way to the humor which is created by them. As the saying goes, "Laugh and the world laughs with you," 'tis the same when you go in a moving picture theater, and the comic picture is thrown on the sheet. Some one laughs louder and more heartily than the rest, and that of course makes others see the funny side!

ONE WHO KNOWS.

THE CHESTER BIOGRAPH.

Chester, Pa., February 21, 1911.

Mr. Alfred H. Saunders,
Editor of the Moving Picture News,
New York City.

Dear Mr. Saunders:—It gave me pleasure to read your favor of the 18th inst., referring to the new addition of your valued journal hereafter to be known as the "Exhibitors' Page." Although some other trade papers in our line had some sort of "Exhibitors' Column," I have never steeped a pen in ink to write to any of them, because I thought it would be waste of time, but being impressed by the fact that The News is the "Backbone of the Independent Movement," and consequently the only paper that always fought for the Exhibitors' cause, I faithfully promise to be a frequent contributor to your "Exhibitors' Page." You will receive my first letter in a few days. Wishing you future success, I remain,

Yours sincerely, OTTO MILLER.

Mr. J. H. Hallberg, "The Economizer Man," reports the opening of a new theater in Oswego, N. Y., belonging to George Halsted, for which he furnished a complete outfit consisting of Powers No. 6 Cameragraph with the Hallberg "Economizer."

ONE YEAR'S DEVELOPMENT

There thrives in Butte an enterprise, the Montana Amusement Company, which has linked itself into the daily lives of a greater number of people than any other industry in the state of Montana.

Between January 15, 1910, and the same date in 1911, more than 2,500,000 men, women and children have sought and found wholesome and economical amusement in the pictorial and vaudeville houses now controlled and operated by this phenomenally successful institution.

Astounding, indeed, is the information just given out by this company to the effect that 3,300,000 feet of motion picture films were shown in its theaters during the year, which, if placed end to end, would extend from New York to London and back again and which comprised 49,950,000 separate photographs—figures almost beyond the comprehension of the human mind.

Intimately known to but few of its patrons, the Montana Amusement has developed during the short period of one year into a formidable business industry, and has with giant strides gradually and healthfully passed from a one-theater enterprise to a nine-theater corporation, from employees numbering ten to the little army of one hundred and twenty-five, and from an annual payroll of $8,500 to the gigantic total of $110,000.

The Montana Amusement Company, which began operations in Butte a little more than a year ago, is to-day in control of a chain of profitable houses extending from Billings on the east to Butte on the west and to Great Falls on the north.

In Butte the average weekly attendance at the houses controlled only by this company aggregates 28,000 persons, this figure including the liberal patronage being accorded to the reorganized New Empire Theater, which only seven weeks ago passed into the hands of the Montana Amusement Company, and which, under the Aladdin-like touch of capable management has already become what is undoubtedly the treasure state's foremost vaudeville house.

While the amusement company has recently brought high-class vaudeville within its broad scope of entertainment offerings, the chief source of revenue is derived from its vast motion picture interests. What is one of the handsomest moving picture houses in America is the recently completed Imperial Theater in Butte. Known as "The House of a Thousand Lights and Mirrors," this magnificent theater stands as a monument to the growing popularity of this form of amusement and bespeaks for the Montana Amusement Company and for Butte the high favor in which a superbly appointed motion picture emporium is held by local theatergoers. The Imperial is the only moving picture house in the country equipped with a solid mirror lobby and exclusive leather divan seating facilities.

The Alcazar Theatorium in Anaconda is now being remodeled and in a few days will be similarly arranged. Like the Imperial, the Anaconda house will take first rank among the most costly theaters in the country and will add but another mark of distinction to this rapidly growing enterprise.

No industry in the world is undergoing so rapid an evolution as this marvelous system of visualization, and nothing is becoming more potent as an educational factor in the lives of all classes.

The many thousands of patrons of the Montana Amusement Company have, at an infinitesimal cost, been taken to every country in the world by means of the motion picture. They have visited every city of mentionable size and they have seen every nationality. They have laughed and they have wept at the faithful depiction of life as it existed a thousand years ago and as it is to-day. They have watched the course of the ravages of disease and have learned much concerning medical science. To London, Paris or New York in the twinkling of an eye is but one of the marvelous feats of the motion picture, and the camera does not lie. The people have ceased to marvel, but they have not ceased to be subtly and oftentimes unconsciously influenced, educated or amused.

The Montana Amusement Company, with a capital stock of $200,000, is a close corporation. The stockholders, officers and directors are F. T. Bailey, president; George H. Grombacher, secretary-treasurer, and William Cutts, general manager. These three men have watched carefully over the destinies of the amusement field in Montana and have seen their own enterprise grow out of its swaddling clothes and assume its present proportions.

Gradually but cautiously these local motion picture pioneers have reached out and have grasped many promising sites and locations, until their interests have attained state-wide dimensions. The failure of a motion picture theater is generally a direct result of inefficient management, and even then does one rarely hear of insolvency. That the affairs of the Montana Amusement Company are being efficiently managed is reflected in the present magnitude of the enterprise.

What, in the light of past achievement, the Montana Amusement Company will add to its holdings during the present year will best be written in the history of 1911. It is predicted by the most conservative that the story will be both interesting and one of continued success.

SEEN ON THE CURTAIN

By Walton

The School Ma'am's Courage—(Reliance).—A theme by no means new, yet treated in a way that is new. The photography is good, but the manufacturing end needs attention. The acting is realistic; the "bully" as a serio-comic rôle is a careful study; the school ma'am presented with that tenderness, so full of strength, that marks all this actress' work, by which she is becoming not only a favorite, but an influence wherever these films are shown. The old parents are just a piece of pure home life. The daughter, anxious to help them, secures a school ma'am's position. At first the children, led by the "bully," make her life miserable. She tries to persuade him to help her; he half promises, then betrays her trust. The quiet little body suddenly breaks loose and thrashes him; the beginning of his downfall, which culminates when his father drags him in howling. The girl's influence wins and her birthday is celebrated by presents from her scholars—including the reformed "bully." The last picture with the old folks by the fire and the girl singing an evening hymn of thanksgiving in the "gloaming"; in pose, workmanship and motif, art presented by artists.

The Transgressor—(Nestor).—A sombre story that ends in an act of splendid sacrifice. A man, because of transgression, has to leave wife and child. When the mother is dying she sends for him; he is captured and sent to prison. The daughter is adopted and when grown up has many suitors, amongst them a lawyer—who has a big streak of yellow—and a sailor—the favored one. The father escapes from prison by using the lawyer's coat; this fellow of the skunk tribe finds the old man and demands the daughter or back to prison for him. There's a terrific uproar when the truth becomes known to his daughter; her character does not shine. Then the "transgressor" rises to the sublime when he declares he is not her father, leaving her to comfort while he goes back to prison. The warden takes things pretty calmly. The girl's part serves as a black background to the "transgressor's" light that shines before men.

Savoy Cavalry—(Ambrosio).—Fine examples of the wonderful cavalry drill common in the Italian army. The photography is flawless and the work of the factory that turns out films that are as "steady as a rock," a delight to audiences.

Tweedledum As a Detective—(Ambrosio).—This is a piece of real fun. It is not trick photography and a "chaser." The head and feet of a man stick out of a barrel; a woman sees this and rushes off to the police department. There is immense activity, all funny. Tweedledum is summoned and the crowds, police, everybody, with the volatile pantomime of Italy, sets to work. Tweedledum as Sherlock Holmes is inimitably droll. He measures the foot sticking out of the barrel and then proceeds to upset people and measure their feet. Of course, in true detective style, he arrests an innocent man. The end being, that after all the fuss, it is no murder, but simply a gay dog that is sleeping it off. The last scene is a hilarious riot in which judges, barristers and the rest take part. The reel is really funny, Tweedledum at his best.

The Instalment Plan—(American).—Two young fellows furnish their room from an instalment house. They get behind, so one morning, before they're dressed, Cohen's man comes and strips the place. A wire arrives telling of the coming of aunt and uncle; in desperation they borrow a neighbor's effects—who is out for the day. Just as all are at peace, neighbor returns. Everything is swept out and aunt and uncle depart in high dudgeon. The aunt slips back with some money. I don't think the best has been made of the possibilities of the yarn.

On the Border of the Forest—(Urban-Eclipse).—This is a fine reproduction of a romance from the days "when knights were bold." A Count, secure in his castle, is a rapacious old vagabond, preying upon the peasantry and travelers. The Prince, his overlord, hears of it and, disguised as a monk, enters the Counts castle, sees for himself and

denounces him. On his way home, the Count's men set upon him and leave him for dead. He is found by the daughter and retinue of a neighboring Earl, taken home and nursed till he recovers—the battlement wall is an example of what historic background ought to be—meanwhile the Earl is seized and held for ransom—the document shown in Old English is suggestive, but not correct. The ransom is sent and the girl goes with it. The old robber Count, seeing the girl, wants her, not the ransom. Enter the Prince alone, then is shown the power of the overlord in chivalry's law, when the soldiers bow before the Prince and seize the Count. The old rascal gives up his sword, and is sent to a monastery for the rest of his life, in order to meditate and doubtless die "in the odor of sanctity." The Prince declares his love for the girl and they, with the released Earl, march out "under crossed swords." The beauty of the settings and the acting, for instance that of the daughter, faithful in action and spirit, I fail to see why, where this film was posed, it was necessary to paint Norman interiors. In one case a real later Decorated door leads to a Norman hall. I am aware such is quite possible, but when soldiers wear nose plate helms, the architecture, even of doors, must agree. It is not to be forgotten the Count has chain armor. The whole is a fine piece of work, but it might just as well, with the wealth of resource in France, have been archæologically correct.

Only a Sister—(Melies).—This is a wholly commendable film, where a clean heart story is told. There is talk of educational films, here's one. Not how to make things, to make the money, but how a life is saved, and that from my standpoint is more than dollarism. An editor denounces gamblers. The head "squeeze" tries to ruin his son—a young fool—a noble girl, his sister, saves him by giving up her hard earned savings with which she meant to go to college. The girl is not only acting a heroic and splendid part, but she lives it on the screen. Love, of course, is all right, but we get too much of the up-turned eyes, and whimpering coyish slop-over sort that besmears "answers to the love lorn" in the newspaper Weeper columns. Here is strong clean, honest American family love, the foundation of national greatness.

The Two Valentines—(Edison).—As an example of care, just note that the Hebrew gentleman in the boarding-house reads a Hebrew newspaper. Two bashful young folk live in the same boarding-house. Each sends a valentine to the other—identical—which is to be returned if love's proposal is not accepted. Naturally each despairs. As they flee, they meet in the same trolley—curiously enough hugging their valentines. The plot demands that—and all is well. The release is apropos in time. Forgive me, there is no time in "love's sweet dream," it's a film to see. The exhibitor who does not have it makes a mistake. The young lady is one who in all her rôles is welcome to me. She is natural, she has none of that "dying duck" business. She's not an everlasting whimper, nor does her mouth always express supreme discontent with the world at large.

The Three Sisters—(Biograph).—Here a stage girl whirls in sparkling as Mumm, and as true to the vintage. An example of the "loving, loyal hearts" that throb "behind the lights." A pair of sisters don't do much at home. The third, dances in from the stage. She sizes things up; stays home and opens a dancing academy. Here the usual condescending investigating committee comes; a know-nothing crowd from Fifth looking after Third. There are parsons, too, one behind his "dog collar" is a man and spots one of the sisters, May. May, after the manner of her type, fixes it up to "skidoo" with a cigarette consuming decadent. The stage girl is "wise," locks May in her room and makes love to the cigarette fiend. That short skirt killed him. Curate arrives and the stage girl arranges that dishevelled May sees him. May's wrath and the way she gradually finds the curate's vest is a treat. Watch, too, her left hand and how it gets round "his reverence's neck." Rescue is the slogan of this film. By whom? The stage girl with her great, big heart, an eye-opener for "blue" cants. May, the saved, was worth saving—as every woman is.

The Mirror—(Imp).—A young lady cannot make up her mind about two suitors. So she consults a lady seer; one of the young fellows outside the door hears what she has to do in order to see her future husband in a mirror; aforesaid young man gets into her home and hides. The way Miss Pickford went through all the old-time incantations—sacred to All Hallows—even to the coming down stairs backwards holding a lighted candle, shows the careful study which makes for such splendid acting as she did. The mirror scene and the grand finale make up a picture far lifted from the monotonous platitudes so often inflicted upon one. The make-up and doings of the fortune teller are delightful.

The Trail of the Pomos Charm—(Kalem).—This is a truly splendid production. It is full af action and the settings are magnificent. Those scenes amongst the mountains are startling in their vivid realism. One stands amid the glories of the Eternal hills. The love of an Indian maiden for a lonely prospector and how she delivers him from the pursuing Indians afford the theme of the story. The riding of the rescuers amidst the gorges tell of wonderful horsemanship, whilst no less does the chase down the mountainside by the Indians show what fleetness and sure-footedness mean. The acting of the jealous daughter of the Chief is remarkable in its by-play; that of Mawona, tenderly womanly, whilst Blue Day lived his part. But 'tis the scenery, Nature in her majesty that holds and grips. One almost felt the mountain breezes as the reel swept on.

Society and the Man—(Vitagraph).—A forcefully presented story with high-class acting, staging and photographing. A man with his wife and child live happily in the country; he is summoned to the city, where he is a success. Then we see a neglected child, a bridge-playing, fashionable wife, with the inevitable "other" man and the beginning of a scandal. The husband is ruined in a "slump," the wife hears the news amidst her "friends." The sudden frost is mayhap a little over-acted, but it tells the old, old story. In the end the family are brought together once more. Here's another educational film; a real story of real life. A silent preacher more eloquent than a thousand mellifluous highly-paid orators. Well done, Vitagraph, you're living your name and doing the "Vita" end graphically.

Thelma—(Selig).—A presentation of Marie Corelli's picturesque novel. The chief points are taken and a clear and connected story told. It's a tale moving on the uplands of life, such as seen and known in that sternly pure and honorable land, Norway. Many of the pictures are beautiful, none more so than the last one, where Olaf Guildmar, after the manner of his Viking ancestors, feeling death near, seizes his staff and is led to his ship, which is set on fire and thus drifts off to Walhalla. That the whole film is a beautiful and meritorious one I gladly admit, but there are points which one cannot pass. The rocks are not a bit like the fjords, even the beach is different and so are the fields behind. The peasants are not like those I met with Bjorsen or Ibsen. I am aware how difficult such staging is; but as one who has spent many a day in Norwegian homes, it seemed the painted walls were an offence. The English interior is not a bit English. The two letters are in the same hand and that such as no English lady writes. But the one thing that shows utter lack of care and is unpardonable, is in the yacht. A beautiful picture shows the yacht—it is Sir Philip's yacht, an English boat, and yet at the gaff she flies the Stars and Stripes. I admire the film, but one cannot shut one's eyes to blunders, particularly if unnecessary.

The Petticoat Sheriff—(Lubin).—I fear me, this reel is not overly gallant and advise the firm to be careful when militant suffragettes prowl near. A wife opposes her husband in the election for sheriff. She is elected, through the women. Her first case is a "bad man." She disdains help, and is thoroughly humiliated by the "bad man," who completely outwits her. However, "hubby" saves her and nobody knows. A humorous film of the best sort.

Too Much Aunt—(American).—The photography is of the kind that makes watching a picture a pleasure and not a penance. The story deals with a little boy who's getting "one too many" for his parents, due to an aunt. He plays "old soldier" so that he may not go to school. The doctor soon diagnosed his case and he's bundled off with his books, in spite of Auntie's protests. "Auntie" plays now, as she always did, rôles that call for an emphatic lady beautifully. The subject is too near a recent release to be pleasant.

The Heroine of '76—(Rex).—The unfolding of the announcement and its stage setting with the final figure bringing out the trade-mark, the crown, caught the fancy of the audience at once. Clever, striking and effective the film calls for praise—unstinted praise. The acting is good, the photography is what we need and the manufacturing is what we are only too glad to see. I, for my part, gladly welcome the newcomer which from its critical performance promises so much.

Queen for a Day—Vitagraph).—One of the daughters (Sic) of Anak fills the stage physically beyond a doubt. A queen for but a day. She is, in one sense of the word, a queen all the time. Bridget, the colossal cook, raises Cain in the household. She has a fortune left, then she will have none of Heinrich, the German grocer. Through an ad she seeks a title. The "tryouts" are not satisfactory. Heinrich engages some colored men to act as his retinue whilst he poses as the King of Kullaballoo. This fetches Bridget and they're married. Then the dusky guards demand their pay, but are ignominiously expelled by "Her Majesty." Heinrich trembles but Bridget relents. The reel ends with a crash.

The Keith & Proctor audience enjoyed the broad burlesque and laughed all through.

Carmenita, the Faithful—(Essanay).—The photography and the general presentment are satisfactory. The role of Carmenita is true to the life. The theme somewhat stilted and decidedly gray headed. A Mexican determines to have Carmenita and steals her from her helpless husband. In the end the inevitable cowboy rescue. The knife and crucifix episode reveals Carmenita's talent.

His First Commission—(Edison).—A Lincoln tale, and for that, if nothing else, bound to be popular. I didn't admire the make-up of Lincoln; his top hat is outre. Because a soldier is rewarded for bravery Lincoln's son "Tad" demands and gets a commission. Armed with this he enlists the children. The part all through is cleverly acted by the boy. He goes through the grounds and finds a sentry whose place he takes—all on the strength of his commission. The soldier flies to the bedside of a sick wife, is arrested and taken before the President, who hears his tale. The President and the private go out and find a very tired little boy still faithfully keeping watch. The tale is fraught with humor and pathos. The tender heart of Lincoln is an admirable theme and an honor to the screen.

Review of the Chilian Troops—(Pathe).—An interesting military film, excellent in production, with well-chosen viewpoints.

The Missing Bride—(Pathe).—A very beautiful colored production full of life, and interesting in its settings. A bridal party set off to have some fun. The synopsis says the games are amongst the ruins of an "old castle." Pardon me, Mr. Synopsis, but wasn't that "old castle" an abbey, somewhere near where nave and choir meet? They play "hide and seek," and the bride climbs through the ivy and suddenly falls into a secret passage; this she follows, opens a door, only to find herself locked in a vaulted chamber. There she finds another bride seated, but lo! a crumbling skeleton. Her tale of sin is dramatically revealed by visions. Meanwhile there is fruitless search for the missing girl. A cat (not kitten, Mr. Synopsis) gets into the chamber and thus a message is sent to the upper world and she is rescued. (By the way, was it the same cat that ran into that hole which afterwards appears on the table and in the young folk's arms? It ought to be.) The magnificent ruins, the gayly garbed vivacious French folk and the secret vault all go to make an interesting and meritorious reel. I feel certain it is one that will be called for once its beauty is known.

The Norwood Necklace—(Thanhouser).—A film where the lady detective looms large and acts her part succinctly and well. The story moves along smoothly and one does not need to worry as to what it's all about. The kind of film the man not over-endowed with brains likes, because it tells its own story as any well conceived and acted play does. A valuable necklace is stolen, passed on to a confederate, who gets on the train, learns the authorities are wise and hides it in a child's doll. To get it back is the trouble, the detective as a maid gets the clue and the scornful lady is marched to duress hard and plenty.

The Salted Mine—(Bison).—A man "salts" a mine, but the man who was to buy loses his money to a gambler. The fellow who lost waylays the gambler and wounds him; before he can grab the wallet a prospector appears and takes the wounded man to his camp; here the wallet falls out of his pocket and is carelessly thrown into the wagon. The prospector reports a "strike" to his family. The gambler overhears this, which has such an effect upon him that—wounded—he flings himself upon his horse and registers his claim, thus defrauding the man that helped him. However, it is the "salted" mine and the prospector drives off with the wallet in his wagon. Thus is justice done and equity maintained! Fiat Justica ruaf Collum! Collum in this case is the **x** of the equation.

A Double Elopement—(Lubin).—A young couple are in love; the girl's mother will have none of it. The boy's father, a widower whom experience has not taught, essays to help his son. Result is the widow and he decide to elope. Meanwhile the young folks decide to do likewise. By chance they go to the same cleric; then there is surprise and finally reconciliation. The film abounds in humorous situations which the actors handle well. A work that fills the house with laughs.

Napoleon in 1814—(Gaumont).—Scenes laid in a French village between the crises of 1812 and 1815. An only son of a widow is drafted; on a battlefield he is left for dead. The Emperor rests at the widow's cottage. There he falls asleep and the widow full of the spirit of Wiertz determines to stab him. An Eastern guard saves him. The son returns and is forgiven by Napoleon. The film abounds in stirring events, fine groupings and realistic portraitures. Gaumont handles the theme as a French firm ought to do, with historical exactitude. It is a revealing of the spirit that seethed amongst the people in the days of the Empire's decadence.

Foolshead at the Kinematograph—(Itala).—The comedian's antics at the moving picture show are full of fun. The destruction of the building, amidst dust, beams and wildly waving legs and arms, oddly grotesque.

The Angel of His Dream—(Powers).—The theme is disjointed and the acting, for the most part, stilted. The vision of the angel looks like a girl in a cotta where the draping needs attention. I think 'tis a dream that saves an artist. Somewhat on the lines of the Imp production, but far behind in general conception and execution.

The Little Avenger—(Reliance).—A girl is arrested and saved by the kind-hearted wife of a policeman. Enter the low-down politician, who, as he cannot bribe the policeman, determines to "break" him with the aid of a grafting "cop." Then a "protected" dive which the policeman finds in full blast. As he will not keep silence, perjured witnesses have him dismissed. The girl, wise to such business, goes to the dive, sees the "dough" passed to the "cop," traitor acting for "the man higher up." She loses her life but her friend gets his shield back. A sequence of affairs, as enacted in the "Tenderloins" with which the dwellers in great cities know only too well.

Found Again—(Great Northern).—Whatever this firm produces is marked by magnificent acting and splendid photography; this film is an example of both. The production is full of dramatic situations cleverly handled. Two young people are happily married; as time rolls on the husband's love grows cold, and in order to get rid of his wife he pretends that the marriage was not bona fide. The woman in her agony departs with her child to her parents' home; the mother receives them; from some extraordinary mental twist the father finds such a course dishonorable. She, being an accomplished singer, determines to try grand opera, where she becomes a "star." In her host of admirers a baron is so persistent that she shakes him before the gathering. With the fury of a little villain rebuffed he determines upon revenge. The picture of the home life here introduced is tender and striking. Upon the stage, in the midst of her triumph, the blackguard baron shoots her from a box. He is arrested; she is taken to an hospital. In the doctor she recognizes her lying husband, who kneels in penitence by her side as she "crosses the bourne." The theatrical scenes are real. The story whilst strong, in a way, presents two detestable creatures, almost beyond belief—the supersensitive father and the contemptible, cowardly husband. One hog of that breed is enough at a sitting.

Her Darkest Hour—(Imp).—"Little Mary" adds to her laurels. The story is of a girl's trials and tribulations in trying to live. A school teacher, she loses her place because the village gossip persuades the nincompoop-education board she is incompetent. As a typewriter her employer is of the class that take advantage of defenceless girls. In her despair, through a bottle of milk, she is taken to a widower's home where his obstreperous child falls in love with her. Result she stays there as mistress for life. A film that shows some of the trials of a lonely girl; the actions at all times made good. In the last scene "Little Mary" and the child carried the house. On the holiday a crowd at the Fourteenth Street Theater did not only laugh, but gusts of laughter swept the house all through. At its release this reel spelt another Imp success.

The Demon—(Ambrosio).—A fantastic, mystery tale belonging to the Faust cycle, so popular as teachers in the middle ages. The laying of the scenes with Khurdish surroundings affords fine opportunities for picturesque costumes and effective backgrounds. The drama founded upon Lermontof opens with Satan cast out of heaven and then as a voice attacking a beautiful girl drawing water. She is betrothed to a neighboring chief and she, her family and maidens make merry awaiting his coming. The chief and his followers are shown at bivouac; the enemies attack and the chief is slain. A wonderfully realistic knife dance is shown, whilst the girl and friends wait and an equally vivid scene when the corpse of the chief arrives. The girl retires to a convent. Behind all is the recurring Satanic appearances. In the convent the climax comes when evil is finally defeated by good. That the whole production is beautiful and that the teaching is high is beyond cavil. But the miserable translation in the subtitles and the misuse of English words that have varying meanings misleads an audience and destroys the effect of an, otherwise, laudable release.

The "outliving" instead of "surviving" is one of the examples of carelessness (?) in Ambrosio's fine production, "The Demon." How under the sun anyone in Turin allowed

(Continued on page 23.)

MANUFACTURERS' SYNOPSES of FILMS

THE FISHER MAID
Imp Release, March 16

The love of the daughter of a poor fisherman for a young man far above her in social station forms the plot of a highly interesting love story, which terminates happily with a marriage.

The story opens with Paula, the fisher maid, meeting her father as he returns from a fishing voyage, the simple fisher folk welcoming the coming of the relatives.

Ambrose Fenton, the sweetheart of Paula, arrives and is greeted affectionately by the loving, trusting girl. Their little affair appears to be running smoothly when jealousy enters the story and the heart of the maid is broken.

Ambrose asks the girl to be his wife, and she consents. Happy, in the exuberance of her joy, she tells her father. The honest old fisherman is doubtful of the sincerity of Ambrose, and his suspicions are confirmed when he sees his daughter's lover in the company of a woman of his own social set. The daughter is hurriedly summoned, and looking through a gate they see Ambrose kiss the girl. Paula is borne away by her indignant father, who swears to be avenged for the supposed wronging of his daughter. The young woman with Ambrose is his sister, who has journeyed far to see him, and has not met his sweetheart as yet.

Paula, unable to bear her grief, resolves to end her life, and chooses a death in solitude. She staggers to the beach, throws the oars out of a fishing dory and, seating herself in the boat, is washed out to sea. Her father, noting her absence, prosecutes a search, aided by the villagers. They discover the missing boat and the oars on the sand, and the mystery is explained. The father is frantic in his grief.

Ambrose, missing his sweetheart, calls at the humble home of her father. The fisherman denounces him for a trifler and a betrayer of the affections of his child, and Ambrose is attacked by the indignant friends of the girl. He finally gathers from them that Paula, thinking him false, has gone to sea to end her life. He explains to the father, who falls unconscious.

Ambrose, frantic with grief, starts to find the girl if possible, and is successful. Stumbling over rocks on an island, with the spray dashing over him, he finds Paula lying at the water's edge, the body rising and falling with the waves. Breathing a prayer of thankfulness, he takes her in his arms and swims for the mainland, arriving at the home of the griefstricken father, exhausted. Paula is revived. The face of Ambrose is the first one she sees when regaining consciousness. He tells her the supposed rival is his sister, and she is overjoyed.

The finale is a pretty scene with Ambrose and Paula on the seashore. The fisher maid has been transformed into a stylishly garbed woman and is comely to look upon. Ambrose draws her to him and with her parasol writes on the sand, "My Wife."

THE SECRET OF THE PALM
Imp Release, March 13

Cecil Abbott is the foreman of the Canby fruit ranch in Cuba and also a favorite suitor for the hand of Edna, the handsome daughter of the ranchman.

The mother of Don Alvarez, an old-time friend of Canby, sends her son to Cuba to enjoy the hospitality of her schoolmate of years ago, and the intriguing Spaniard makes trouble for all concerned. Don Alvarez sees Edna, and is smitten by her charms. He also notes her love for the handsome foreman and plots his ruin. Cecil is entrusted with the mailbag and rides away to the postoffice. Don Alvarez takes advantage of his absence to declare his love for Edna and is repulsed in a decisive manner. Don Alvarez, accustomed to fascinating women, is chagrined and enraged.

Cecil meets Edna is a pretty spot while returning from the postoffice and they engage in a little tete-a-tete. The romantic scene is broken in upon by the Spaniard, who steals forth stealthily and takes the mail pouch from Cecil's horse. The young couple, happy in their great love, walk to the ranch house. The rancher comes out for his mail, to find it gone. Cecil is nonplussed. He is accused of having robbed the mail pouch, and is in disgrace. The girl sympathizes with him, but the faith of Canby is shaken.

Don Alvarez, once in possession of the pouch, is at a loss as to the most effectual way to dispose of it. He finally decides to secrete it in the topmost branches of a palm tree. He makes the perilous ascent and, fatigued and frightened, reaches the top and hides the bag, exultant. He returns to the ranch and secretly rejoices at the downfall of his rival.

Later, Don Alvarez receives a letter from his mother conveying the intelligence that she has sent him money by a former mail, and the villain discovers that it is in the sack that he has secreted in the tree.

He is in favor with the ranchman and has been entrusted with the carrying of the mail. Leaving hurriedly, he climbs the tree, to look down and discover a clandestine meeting between Edna and Cecil. Enraged, he shakes his fist at the lovers. They move away, and in his eagerness to regain possession of the pouch, he loses his hold and falls, carrying with him the bag. He is found, bruised and dying, at the foot of the tree by Edna and Cecil. The honest young fellow carries his rival to the ranch and Canby is summoned. Edna has picked up the mail bag and follows, mystified. Her entrance with the bag rouses the Spaniard and, with his dying breath, he confesses his crime, absolving Cecil from all blame.

It is needless to remark that Cecil is restored to the favor of Canby and Edna—she has never doubted him—is taken in his arms. Don Alvarez dies, and the inference is that Cecil is promoted from ranch manager to son-in-law.

ROBERT EMMET
Thanhouser Release, March 17

Robert Emmet, although he died at the age of 25, made a record that will always keep his memory green among his countrymen. From his boyhood his heart was set on freeing Ireland from English rule. He entered Trinity College and made a brilliant name for himself there, but was expelled through the discovery of his affiliation with the United Irishmen.

He spent several years in exile, during which period he was received by Napoleon, whom he tried unsuccessfully to interest in the Irish cause. Returning to his native land, he headed an uprising that failed.

He escaped with several of his followers, but despite their protests returned to see his sweetheart, Sarah Curran, and was captured by the British soldiers.

While in prison he shielded Sarah from the prying authorities, and offered to plead guilty if she was not subject to official annoyance. Despite all efforts to save him, he was executed in Dublin.

The pathetic love story of Emmet and Sarah Curran is a page in history that will never be forgotten by their countrymen.

"He had lived for his love, for his country he died,
They were all that to life entwined him;
Nor soon shall the tears of his country be dried,
Nor long will his love stay behind him."
—Tom Moore.

HIS YOUNGER BROTHER
Thanhouser Release, March 14

A young clerk, employed by a wealthy broker, weakly yields to the temptations of city life, and embezzles some of the money entrusted to his care. He found out, of course, and is about to fly when an officer arrives at his home and places him under arrest. In a last effort to hide his disgrace from his loving sister and mother he tells them that he is the victim of a plot and is being railroaded to prison for the sins of his employer.

The sister believes him, as sisters will, and forms a daring plan to save him. She decides to disguise herself as a boy, secure employment with the broker, and discover his secrets. Then she will free her darling brother.

Part of her scheme is successful. She lands the job, and wins the broker's confidence. Against her will, she day by day finds it harder to keep on hating him. He is kind-hearted, charitable and considerate, not at all what she had expected him to be.

The broker even goes so far as to decide to free the young embezzler. He pleads with the judge, urges him to give the young man a chance to retrieve his folly, and the clerk leaves prison. Full of gratitude, he accompanies his employer to his office, and there frankly admits all his wrongdoing. The new "clerk" listens with horror. She realizes that the broker was unjustly accused and that her brother had lied to her. Overpowered by emotion, her condition finally attracts the guilty man. He looks up to see the sister he loves gazing sorrowfully at him, and realizes the sacrifices she has made in a misguided effort to "clear" a name that deserved to be bad.

The brother's cry of recognition gives the broker his first inkling of the truth. He realizes that the bright boy who has recently come into his employ was no other than the sister of his former clerk. Too astonished for words, the broker allows the brother and sister to leave the office without further explanation. When they have gone, he sends after them a note informing the boy that he is to have a fresh start as the broker's agent in Brazil, and that if his "younger brother" will consent, she can fill his old position. For the broker has realized that the supposed boy had found a place in the heart he never thought would be pierced by Cupid's arrow.

THE GIRL AND THE OATH
Champion Release, March 15

Amy and Helene are sisters, between whom more than the ordinary sisterly affection exists, and more so, since the death of their mother, Amy's care for her baby sister had grown into worship.

The boys on their father's ranch are about to commence the regular round-up, and are to be gone for almost a half year, for the boundaries of the old ranchman's lands are far between, and his cattle number hundreds of thousands. Favorite among the boys is Tom, and this is true with the girls also, who are actually in love with him. However, Tom's love is bestowed on Helene, but his friendship for Amy misleads her into believing that her love is returned.

As the boys on this day are bidding good-bye, Tom is upstairs being

secretly married to Helene by the parson, who had entered through the window.

Not long after the boys had left, the ranchman is mortally stricken. Before passing away, he confides to Amy that Helene is not her sister, but is a child of his own sister, born out of wedlock. Amy gives her fervid promise to never tell Helene the awful truth, and as her father closes his eyes, she repeats her solemn oath to ever retain the secret, and to always love and protect her "baby Helene."

With the return of the cowboys eight months later, the house is gaily decorated by the girls and preparations made for a rousing welcome. Then does Amy realize that in the deep embrace of Tom and Helene her love is ill spent, and with the fire of jealous hate and predominating evil, she enters the festooned room alone, destroying everything her hands clutch, and cursing aloud the sister who had succeeded.

Hastening within, the guests are startled at the scene. With evil mind, the frenzied Amy has gripped the frail throat of the younger girl, and e'er the onlookers sufficiently recover, Helene is lying senseless at her assailant's feet, who then proclaims to the crowd that Helene is not her sister, and that she is a child of shame. Tom then acknowledges his secret marriage, whereupon Amy utters a piercing shriek and falls back into the arms of the boys.

Weeks after, upon recovering from her illness, Amy attempts to leave, but is intercepted by Helene, who imparts a bit of news which turns her sorrow into joy. She will stay and help care for the coming child. With the entrance of the beauty and grandeur of motherhood into the home flees the evil from Amy's soul, and as she cuddles the tiny mite to her breast, love is again awakened to her.

HIS DOUBLE TREASURE

Yankee Release, March 17

Imagine befriending an injured seaman and hearing from his lips the strange story of a buried treasure which had laid hidden for a great many years where even the old seaman who possessed a map of the location had not been able to find it. Then you begin to see an interesting plot with possibilities for many novel situations.

Upon the death of the seaman, the map was carefully gone over and sent to the nephew of the man to whom it was bequeathed by the dead seaman with minute instructions how to proceed with the search.

The nephew, fresh from college, was cruising about for his health, finally stopping off at Bermuda, where, fortunately, the map indicated the treasure might be found. Receiving his uncle's letter and instructions, he entered into the spirit of the quest for the excitement of the venture rather than in the belief that he would really find the hidden gold; but he little dreamed that a pretty girl and two murderous brigands would add to the excitement.

His experiences before locating the treasure were rather thrilling for a young college chap, and the film is made to show them. That he lost the treasure the moment it reached his hands is also a part of the narrative, but the pretty girl through cleverness and bravery not only saved his life but restored the treasure to him, and you can guess what followed.

The film was staged and photographed in Bermuda, where superb scenic environment abounds in plenty.

THE TEST OF LOVE

Yankee Release, March 13

Carmencita, wild, care-free daughter of Spain, fair of face and with voluptuous form; the favorite dancer of Madrid's wine gardens, was fascinated by an American tourist, and just to tease her lover, kept up a continuous flirtation which brought about an almost tragedy.

Just how she contrived to save the American's life at the risk of her own, and then proved her love for her Spanish sweetheart, forms an excellent story which has been conveyed to the film in a striking and original manner.

Scenic possibilities have been drawn on to a great extent in beautifying the subject, and the photography quality is really unusual.

THE FALL OF A KNIGHT

Rex Release, March 9

All over the world there is nightfall; but never the fall of a night like this. Many times since knighthood was in flower, and even after it withered, many errant and erring knights have fallen from the pedestal whereon they fain would climb down to the dust of earth—dust which they have bitten.

Her parents desire her to marry a nobleman, but she and a certain he do not agree with the old folks' ultimatum. The father inserts an advertisement in the newspapers inviting noblemen to call at his home for matrimonial and monetary purposes. An impecunious waiter reads the ad and at once determines to enter the lists in' the role of a nobleman. He writes that he will call; and the two young people forthwith arrange for his fall. The he gets the butler to permit him to don his clothes and assume his stoic position in life; the she engages Biddy, the cook, to impersonate herself, the heiress.

The Count makes his entrance and is entranced by the elevated Biddy. Things go well, when Biddy's lover, the traditional policeman, passing the window, sees the love-scene and makes a hasty and formidable appearance. After a strenuous little while, the Count finds himself on the cold, unsympathetic pavement where, a little later, the girl's parents, returning home, find him. With profuse apologies they escort him back to the house—where suddenly the girl's lover recognizes him as a waiter at a favorite restaurant. That settles it. For the second time, and with worse results, through the window we see a "knight-fall."

OUT OF THE ARCTIC

Solax Release, March 8

Helen Morris is loved by Dr. Hartley, and while she does not care for the doctor she is so urgently begged by her father to accept him that she frankly consents to do so. Later she meets Walter Hughes and the young couple fall violently in love. The doctor surprises them during a scene where the young lovers are oblivious to all the world and starts to upbraid Helen for her faithlessness.

Helen promptly tells the doctor that she cannot become his wife, and returns his ring. The doctor conceals his rage, but determines upon a subtle revenge. An Arctic expedition is being quietly organized, of which he is the head, and he contrives so that Walter is cajoled into signing on for the voyage.

When Helen hears the news she realizes that the doctor means no good to her lover, and begs Walter not to go. Walter, who has been taunted and ridiculed for his backwardness, tells her that it would be impossible for him to back out now. Helen then seeks Dr. Hartley and begs him to release her lover. The doctor consents, knowing full well that Walter will not now withdraw. Helen finally swears him upon a crucifix that she wears that he will return her lover to her unharmed. The doctor takes this oath and the expedition departs.

We next find the members of the expedition in a box house on the edge of the Northern wilds. They depart for their ship, and the next scene is in the cabin of their ship. The ship is crushed by the ice and an explosion occurs. The doctor and Walter, by some strange fatality, are the only ones of all the ship's company that are left alive. They remain around the ship's wreck for several weeks, the doctor's hatred for his successful rival increasing daily.

Finally they depart in a hazardous effort to get South. Walter is helped along by the doctor until they get to the snow house, within which they seek shelter. Walter, in a delirium, murmurs Helen's name, which so infuriates the doctor that he raises an axe to strike the fatal blow. Helen appears as a vision to him, her extended hand holding the crucifix, her lips murmuring a reminder of his oath. Panic-stricken, Hartley drops the axe, renews his oath and, taking Walter on his back, starts on his desperate effort to gain civilization.

Far south a fete is in progress. Among the fair we see Helen. Suddenly she stops—a look of horror passes over her face—the scene in the box house now being enacted in the Northern wilds is before her gaze. Wildly she turns to her father and requests him to take her away. The family, acting upon Helen's insistence that they go, depart for the North, and we see them, as the drama draws to a close, in the box house. A cry is heard from the outside, they look and find Hartley and Walter—the former having carried the sick boy on his back the whole distance. He staggers in with his burden—sees Helen, points feebly to his charge, says "I have kept my oath," and falls prone upon the floor.

PUT OUT

Solax Release, March 10

Going away upon business, Scroggins bids his wife a fond good-bye. Returning to the room after her husband's departure, Mrs. Scroggins finds Mary, the maid, engaged in a flirtation from the window. The masher with whom Mary has been flirting determines to see the fair lady who has invited his attention, and so securing a ladder he climbs in through a window.

Mrs. Scroggins, coming into the room, is amazed and alarmed to find an intruder in the room. The masher, supposing that Mrs. Scroggins is the girl with whom he has been flirting, begins to make love to her. Beating a hasty retreat, Mrs. Scroggins runs frantically through the house and, coming finally to the kitchen, finds Nora engaged in a quiet tete-a-tete with a husky plumber who has come to fix the pipes.

The plumber readily consents to come to the assistance of Mrs. Scroggins. The two women remain in the kitchen while the plumber goes to dispose of the intruder. In the meantime Scroggins, who has missed his train, returns to his house. The masher, hearing his approach, secretes himself. Scroggins and the plumber, entering the room at the same time, collide. The plumber, thinking that Scroggins is the one to be evicted, promptly proceeds to throw him out of the window.

The scenes are depicted in a most interesting and amusing manner, and the series of side-splitting complications that follow keep the house in an uproar.

On the same film is

CARIBOU HUNTING

This film shows the great Northern wilderness in all its autumn beauty. The scenic views in this film are absolutely without a peer, the tinting and toning is wonderful, and the beautiful scenes depicted give an accurate portrayal of the grandeur and beauty of the virgin forests.

This film is also of great educational value and such a picture will be greatly appreciated by the city audiences.

THE SON OF THE EXECUTIONER

Great Northern, Release March 11

This is an unusual subject, cleverly conceived and well acted, the plot turning on the dislike which everyone feels for the grim human instruments of capital punishment. The old executioner, nevertheless, feels a professional pride in his occupation, and designs that his son shall succeed him. Accordingly on the crown of his head is branded a cross such as his father wears. The young man, however, has a strong antipathy to this grim occupation, and he runs away to seek his fortune. However, no one will have anything to do with the man who bears the hated brand on his head, and the young man is at his wit's end to know what to do until a witch, to whom he renders some service, gives him a magic sword, with which he performs many deeds of valor and rescues a princess who is beset by highwaymen. He is received at the palace and made much of. A devastating fire occurs there, accompanied by many thrilling scenes. The queen, deserted by her craven maids, is in danger of losing her life in the flames. The executioner's son goes to the rescue, but as he emerges bearing his unconscious burden, his hat comes off and the hideous cross is revealed. There are immediately cries of execration at the thought that this "unclean" person has been in the confidence of the king, and the young man's life is in danger until the queen and princess plead for him. The king gets over the difficulty of his ignoble origin by making him a knight and he weds the princess.

NICKELODIA

Sun Prairie, Wis.—E. A. Kleiner and B. B. Cobb are making arrangements to open a new moving picture theater here.

Lima, O.—L. G. Berger is making arrangements to open a new moving picture theater on North Main street, to be known as the Lyric.

Dixon, Ill.—Messrs. Henry Clopine and Arthur Angelmier are making arrangements to open a new theater here.

Schuylerville, N. Y.—The Wonderland moving picture theater here, owned by Cholakis Matthews, was destroyed by fire.

Patterson, N. J.—Joseph M. and William A. Daly, are making plans for the erection of a new theater at 298 Main street.

Scranton, Pa.—Architect Harvey J. Blackwood is drawing plans for a new nickelette at 308 Lackawanna avenue for Thenon & Co.

Allentown, Pa.—S. B. Walker, of Coplay, has purchased the Lyric Theater here from Mark Sanderowitz, of Siegfried.

ADVICE TO OPERATORS ORACLE PRACTICAL ARTICLES FOR ALL DEPARTMENT

By WM. E. SMITH, E. E.

RHEOSTAT

The function of a rheostat is to limit the supply of electrical energy furnished to the arc lamp, and also to help maintain a steady light.

It has been found impractical to operate an arc lamp directly upon the source of supply without some steadying resistance in its circuit, since the resistance of the arc varies

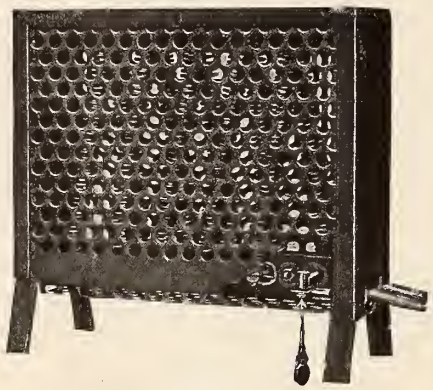

Fig. 2

over a very wide range of value, due to the different grades of carbons being used.

When the carbons are in contact the resistance of the arc is practically at zero, except that which is due to the structure of the carbons. If we were to connect up the arc lamp in this condition without a rheostat or resistance of some kind

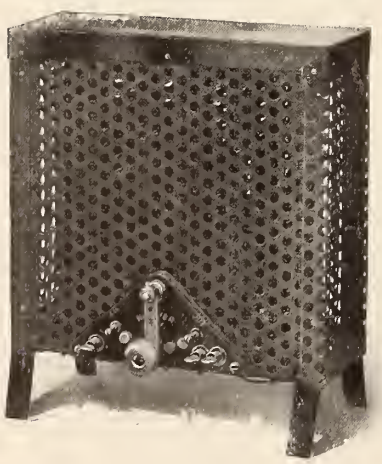

Fig. 3

in circuit to a low voltage supply, say a 120-volt circuit, we would be liable to pass as much as 300 amperes across the arc which would result in a general burn out.

Figure 2 shows the type of rheostat for 25 amperes at 120 volts furnished by the N. Power Company, of New York, to comply with the requirements of National Board of Fire Underwriters for New York City and the city of Chicago. (This rheostat is of the non-adjustable type.)

A rheostat for an arc lamp is usually made up of a number of coils of resistance wire wound in the form of helix. This wire must have sufficient carrying capacity so that it will not become heated to excess. Its temperature should not rise above 550 deg. F., and the whole structure must be mounted in a sheet iron enclosing frame.

Fig. 4

Figure 3 is a 25-ampere adjustable rheostat. The most practical form of rheostats for projecting work are made variable, so as to increase or decrease the amperage according to the conditions arising.

The resistance wires of the rheostat should be insulated from the frame work of the rheostat at the points at which

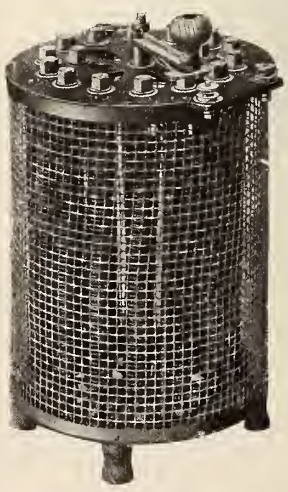

Fig. 5

they are supported so that the frame work will not cause a short circuit of the resistance coils.

Figure 4 illustrates a 120-volt circular rheostat and has heavier resistance wire than the 25-ampere rheostat, and is adjustable for use on voltages up to 120 volts. It will safely carry 30 amperes of current.

A 220-volt adjustable rheostat is illustrated in Figure 5 and is similar in design to the 120-volt circular rheostat, but has heavier coils of resistance wire which are longer and it is adjustable for use on any voltage up to 220 volts. It will safely carry 35 amperes of current and is so arranged that it can be completely divided and the two halves used separately or in multiple.

There are many patented forms of rheostats; the most common form of resistor material for rheostat construction is wire.

Wire can be wound in coils, stretched over insulated frames or imbedded in porcelain. Wires larger than No. 6 B. & S. are difficult to wind in spiral form. When it is desired to increase the current capacity of a coil resistor beyond that of a No. 6 B. & S. several coils must be connected in multiple.

The finished coils are generally mounted in an iron frame. They are suspended vertically from insulated supports and interconnected so as to give the proper current capacity and resistance.

The total resistance should be divided into units containing a sufficient number of coils in multiple to give the required current capacity and then enough of these units in series to give the required resistance.

The kind of wire generally used for rheostats is nickel steel, as it has a resistance of 517 ohms per cir-mil foot (that is a nickel steel wire 1/1000 of an inch in diameter and one foot long has a resistance of 517 ohms).

Louis Goodman, N. Y. writes:—Allow me to trouble you with a few questions:

1. Does the Edison Company only put in 220-volt meters on the A. C. circuits in the Bronx?

2. If there is a 220-volt meter, does it mean that the arc lamp must be hooked up on 220 volts or can't be hooked up on 110 volts?

3. Is there any M. P. lamp in the Bronx that is hooked up on 220 volts; is it allowed by the city department?

4. Does the city department allow the Standard or any other picture machine to be run by motor.

5. Can I use a 60-cycle Hallberg economizer on 125 cycles?

Answer:—**1.** The Edison Company make it a practice to install a three-wire circuit, 220 volts between the outside wires and 110 volts between the outside and the neutral wires. On a three-wire circuit, the two outside wires enter the meter and the neutral wire is tapped so as to place the armature of the meter across one side of the circuit. **2.** If there is only a two-wire 220-volt circuit, the lamp must be connected across the 220-volt circuit.

3. From the report of the New York Edison Company they do not specify any motion picture house in the Bronx as being supplied with a two-wire 220-volt service. The city department code does not say what the service voltage may be so long as the arc lamp voltage is 45 so long as the device for reducing the voltage is of the approved type.

4. The only motor driven picture machine that is approved of as yet by the city department is the American Standard. I understand the Powers, Motiograph and Edenagraph companies have submitted motor driven machines for approval; any machine that is driven by a makeshift motor device is in direct violation of the city department and underwriters' rulings.

5. Yes, you can use a 60-cycle economizer on a 125-cycle circuit; it will hum a little louder than on 60 cycles, but will be just as efficient on 125 cycles.

Rush L. Carey, Albion, N. Y., writes and asks as follows:—Would you kindly let me know if I can run a moving picture arc lamp on a 25-cycle current; which would be the better to use alternating current at 25 cycles or direct current? How can I obtain direct current from alternating current? I have heard such a thing is possible? What make of picture machine would you recommend?

Answer:—Yes, Albion, you can run your arc lamp on a 25-cycle current, but why do you wish to run your arc lamp on 25-cycle current when there is a 60-cycle line running through Albion; you would get a much better and steadier light from 60-cycle current than you will from 25-cycle current.

I presume you do not know that there is a 60-cycle line in Albion. If you will get in touch with the Chas. L. Sweet Power Co., at Medina, N. Y., they have a 60-cycle line going to Albion.

In regards to changing from alternating to direct current, there are two ways in which it may be done. 1. By using a motor generator set. If you will write to the Fort Wayne Electric Works, at Fort Wayne, Ind., they make a special machine for motion picture arc lamps.

2. By using a Mercury Arc Rectifier. If you will communicate with the General Electric Co., 30 Church street, New York City, they would be pleased to send you a circular of their mercury arc rectifiers as made for motion picture arc lamps.

I would advise you to communicate with the advertisers of machines in our columns. Such machines as the Powers No. 6. The motiograph, the Standard and the Edison are all A-1 machines.

Newark, N. J., asks if he can alter his rheostat coils so that he can run in series with another resistance which is outside the operator's coop, and get a range of 25 to 45 amperes.

Answer:—Without knowing the exact gauges, material and lengths used for these resistance spirals I cannot give any definite advice. I think it would be best for you to get an ammeter in circuit. You can then easily figure out the exact resistance in ohms on each stop of the rheostat. In calculating care must be taken to deduct the arc voltage from the supply voltage, as the electric arc itself is not to be regarded as a resistance

If: Supply voltage=220 volts.
Arc voltage=50 volts.
Amperes on first stop=20 amp.

Then from Ohm's law:—

$$\text{Resistance} = \frac{\text{Volts.}}{\text{Current}} = \frac{220-50}{20} = \frac{170}{20} = 8\tfrac{1}{2} \text{ ohms.}$$

If you make a series of tests as indicated with switch on each contact in turn you will then know the exact resistance at each contact. From these tests it will be easy to calculate the effect of removing part of the resistance or altering connections to contacts. You will then know where to put your third terminal for other voltages.

Gasoline Electric Generating Sets.—Alfred Doyle Mont., writes saying he is using a gasoline driven generating set for running his arc lamp and lighting ten 16-candlepower lamps and two flaming arc lamps. The dynamo is running with every satisfaction, but the engine has lately developed some peculiarities. The engine, when cold, starts up quite nicely, and previously I have been able to adjust the speed, within certain limits, by advancing or retarding the spark. Lately, however, after the engine has been running for a little while, movements of the spark lever apparently have no effect on the running, and after switching off engine it continues to run with nasty thuds for quite a number of revolutions. The engine runs considerably noisier than previously, and the water in circulation tank gets very hot. I shall be very pleased if you can help me.

Answer:—Brother Doyle, your trouble is clearly caused by pre-ignition, due to overheating of certain parts. Sometimes it is caused by a sharp edge or points of sparking plug reaching incandescence, and so igniting the charge of gas too early. If your trouble dates from the changing of a sparking plug, this may account for it; but I am more inclined to believe that the tops of pistons and cylinder head are fouled with carbon. This is caused, primarily, by an improper and over-rich mixture of gas, due to too little air in the carburetor. The heat from each explosion is retained by this carbon (which is a very bad conductor), and soon reaches a temperature sufficiently high to explode the charges of gas before the spark takes place. This accounts for engine running after being switched off, and also explains the overheating of your cooling water. Your remedy will be to remove cylinder heads and scrape off the carbonous matter from both inside of cylinder top and piston crown. This should right matters and you might try, if you have the means, giving more air to carburetor.

I. A. T. S. E., Local 160, M. P. P. M. O.

Cleveland, Ohio.

The following were elected to office for the ensuing year: Joseph Scheiver, president; C. Gleichman, vice-president; Joseph Swartz, financial secretary; Howard W. Codding, recording and corresponding secretary; Harland Holmden, business agent; S. M. Hulbert and R. W. Mullen, delegates to convention; H. W. Codding and Harland Holmden, delegates to central body; Ernst Widler, sergeant-at-arms; H. W. Codding, Raymond Ray and A. Jay Smith, trustees; A. J. Smith, Elmer Cox, H. W. Codding, Max Rosenfeild and Harland Holmden, executive board; Elmer Cox, August Maier, Raymond Ray, R. W. Mullen and J. A. Steinhoff, examining board.

VARIETIES IN MOVING PICTURE THEATRES

VAUDEVILLE MUSIC

ILLUSTRATED SONGS

By FRA

FAMOUS PUBLISHERS OF POPULAR MUSIC

The publishing house of Jerome H. Remick & Co., of New York and Detroit, is meeting with flattering success, and they report the sales of their new productions as being very satisfactory.

Their New York offices, situated at 131 West Forty-first Street, where the entire building is taken up with their offices, studios, and sales departments, is a veritable bee hive, and the enthusiasm shown by all stamps the concern as a "live wire" one, with every reason to be proud of

Jerome H. Remick

its record for producing songs and music that have met with popular favor by a discriminating public.

At the present time their new song, "Winter," the music by Albert Gumble, and words by Alfred Bryan, is having a large sale, and keeping the presses busy supplying the demand, but this is only one, and orders for others are coming in at a rate that is all that can be expected.

We are pleased to present with this article a portrait of Mr. Jerome H. Remick, the president of the music concern bearing his name. The name of Remick has been so prominently brought forward to our readers who are using their music that to become better acquainted with him, through the medium of our publication, will no doubt be welcomed.

The songs as published are reviewed or noted in the regular column of the News, and our readers should keep in close touch each week as they appear.

Just a few of the recent ones include: "We've Kept the Golden Rule," "Old Grey Bonnet," "The Vale of Dreams," "The Garden of Roses," "If You Believe in Dreams, Sweetheart," "Just a Chain of Daisies," "Dixie," "Let's Make Love Among the Roses," "Who Are You With, Tonight?" "They're All Good American Names," "Alamo Rag," "My Irish Dearie."

WOMAN AND THE STAGE

That woman is the chief factor in history needs no proving, history declares it, and when one turns to one's own home, no word is more sacred than "my mother," with her silvern locks and youth beaming out of childhood's days; or mayhap one's children's mother, framed in a life of supreme self-sacrifice. I stand 'twixt the two, my mother on the edge of the grave and my children's mother, a woman who in sunshine and shadow has taught me what God means, on the stage and off.

My standpoint is this: the stage is a preacher as much as the pulpit; more. Churches are empty, shows are full; in both cases one has to pay; neither are free.

Who rules the church? Let truth speak: the women. (In some cases men that have fooled women into believing they are saints.) In church we men would be only too glad that mother and children's mother ruled.

I take this standpoint: what I believe on the stage is the same as I believe is in church, and that is: woman is *the* thing. That being so, and nobody can deny it, listen to the New York World's thoughts:

"The census of Frohman Theater audiences shows the proportion of women playgoers to be larger than had been supposed. Women constituted 72 per cent of Maude Adams' audience in 'Chantecler;" 63 per cent of that at the Garrick, where a French farce is on the boards, and averaged above 68 per cent for the five houses at which the count was taken. The overwhelming representation of women indicates how completely the regulation of the drama is nowadays in their hands. Composing, as they do, the great majority of theatergoers, they determine the fate of plays and the vogue of actors. They are the real dramatic censors and the New York stage to-day is what they have made it. If it is below the standards of Daly and Wallack the women are to blame, and if it has deteriorated artistically or morally the fault is theirs. It is due to them that the 'star' system has superseded the stock company, and it is out

KEITH & PROCTOR'S UNION SQUARE THEATER

DeVeaux Twins. Couple of well-dressed girls in dance and song. They go as well now as last time.

Galanti. Clay modelling. Good.

Blount Brothers. Went along.

The Aeroplane Girl. Her songs suited the audience. The eerie, spooky ship sailing in the dark, with the slipper stunt, was just what we wanted. Didn't we yell, and laugh to beat the band?

THE DEWEY

Joe Paris. An accordeon stunt that "got over."

Cameron & Devlin. Two boys in topical work. Good.

Houston & Olmsted. Man and woman who pleased.

Dawson & Edward. A couple who took up comic German yarns and pleased.

Madge Wood. Singing and dancing.

Gidfords & Earle. A yarn about a female doctor's office that got the "big hand" going and coming.

BROOKLYN

COLUMBIA THEATER

I just enjoyed things here. Marcus Loew is doing what Marcus Loew ought to do, and does, when he feels like it. Your Spanish Troubadours fill the bill.

LOEW'S BIJOU

Arthur Kirk. Xylophonist. Good.

Piottis. The Italian and his sweetheart. Liked.

The Great Fulgora. Transfigurator.

Chas. H. Vedder & Co. in "A Cry in the Night."

Bell Boy Trio. Comedy singing, talking and dancing. Liked.

Three Shorties. Gymnasts. All right.

Newest motion pictures.

Pictorial Ballads.

EMPIRE THEATER

Miss New York, Jr., the famous $10,000 Beauty Show; Will H. Cohan in "Jolly, Jestful, Jingle of Joy," A-1; Mr. Ira Kessner in illustrated song novelties, "got over;" Miss Ada Corbett, imitations and impersonation of Harry Lauder, excellent.

The Dancing Mitchells. The greatest Parisian Apache Dance entitled "Paying the Penalty." Time—Midnight. Scene—Cafe Du Sourie. Place—Paris. Zluer-De-Marie, Lulu Mitchell; Antonin Chevrnevr, Senorita's sweetheart, Bennett Mitchell; Senorita Petrecineo, a girl of the streets, Helen Lawton; Petre Sicaso, a ruffian, James Fairburn; Mother Ponisse, keeper of a den, Helen Reilly; Gen. Darme Marc'ie, officer, Chester Guyer; Ine Castno, a guide, Leo Franks. One of the best things ever seen in Brooklyn.

Frozini, wizard of the accordeon; Slowtown Junction.

THE STAR

Moving pictures; Odiva; Eugene Kelly and Violet Rio, novelty singing and dancing; Kip and Kippy, comedy juggling; Harry Holden and Lucy Harron in "The Messenger Boy and the Show Girl." Next week Trocadero Burlesquers, Frank Finney in his new song play, "The North Pole."

GREATER COLUMBIA THEATER

Columbiascope; Cody, singing cartoonist; Tiller Sisters, character changes, singing and dancing; Josephine Isleil, singing comedienne; Automatic Band; Kline and Clifton in "A Dummy's Holiday;" Savoys & Co., novelty entertainers, with their kennel of acrobatic bull terriers; Harry Moore, illustrated songs.

FOURTEENTH STREET THEATER

Now splits with Olympic, at Brooklyn, for programme. See another page.

FIFTH AVENUE

Isabelle D'Armond has been doing all sorts of clever things here. She is just the sort of girl that dances her way over the lights. Hello! George Moore, you do the backing up all rightie.

William Short

William Short. Lecturer Keith & Proctor's Union Square and Twenty-third Street Theaters; been with the firm nearly two years, now in 86th week; before that an actor was with the Proctor Stock nine year ago in 1901, when the circuit of houses was all stock and included Albany and Montreal. Also played the Fifth Avenue and Harlem Opera Houses, when in stock. Was the first lecturer to go into the Harlem Opera House when that house went into pictures three years ago. Was three seasons with Donnelly Stock at the Murray Hill Theater, New York; also played a season at the Greenwall Stock, at the Grand Opera House, New Orleans, and Phelan Stock, Portland, Me.

Lucille Savoy. Original Parisian art posing and singing artist who is appearing on the Keeney vaudeville circuit with very beautiful and clever

Lucille Savoy

electrical effects under the manipulation of her own electrician, Walter E. Newport, who is an expert in this line.

KEENEY'S THEATER

The popularity of tbis house is unflagging as the box office shows the result of the monster vaudeville bill.

The Keeneyscope. Four reels latest pictures.
Waugher & Patterson. Clever colored entertainers.
Columbia Musical Four. Those classy musical girls.
Scottie Provan. Scotcb comedian.
Terry Elmer & Co. A laughing hit.
Les Alexanders. European acrobatic girls.
Fagan, Merrick, Thurston. Laughing comedy.
Mlle. Sire. Shadowgraphist.
Mr. & Mrs. Curtis. A merry skit, "Tbe Tamer."
Von Lear & Rowe. Burlesque magicians.
Gertie Le Clare and Pickaninnies. Singing and dancing.
Servillo & Pipo. Comedy jugglers.

INDEPENDENT FILMS

The following films have been released week of February 27th hy the Empire Film Exchange, 150 East 14th Street, New York:

Feh. 27—Manly Man (Imp).....1000
Feh. 27—Punch (Eclair) 580
Feh. 27—Beware of the Bomb (Eclair)..... 371
Feb. 27—All for Gold (Yankee)..... 950
Feh. 27—The Sheriff's Sweetheart (Amer.). 773
Feh. 27—The Silence System (American)... 231
Feh. 28—Warrior's Faith (Bison)..... 985
Feh. 28—Call of the Heart (Powers)..... 955
Feb. 28—The Little Mother (Thanhouser)... 990
Mar. 1—Tweedledum Aviator (Amhrosio).. 441
Mar. 1—War of the Cossa (Ambrosio)..... 410
Mar. 1—A Western Girl's Choice (Champ.).1000
Mar. 1—A Professor's Romance (Nestor)..1000
Mar. 1—The Trump Card (Reliance)..... 975
Mar. 2—College Chums (American).....1000
Mar. 2—Army Manœuvres in Cuha (Imp).. 500
Mar. 2—The Dynamiters (Imp)..... 500
Mar. 2—Nobility (Itala) 975
Mar. 2—By the Light of the Moon (Rex)..1000
Mar. 3—Owanee's Great Love (Bison)..... 995
Mar. 3—Jack's Lucky Horseshoe (Lux)..... 500
Mar. 3—On Their Honeymoon (Lux)..... 500
Mar. 3—A Costly Pledge (Solax).....1000
Mar. 3—The Spirit Hand (Thanhouser)....1000
Mar. 3—Abduction of Parson Jones (Yank) 985
Mar. 4—The Rival Servants (Gt. Nor.).... 990
Mar. 4—Coto and the Flag (Itala)..... 500
Mar. 4—Foolshead More than Usual (Itala) 500
Mar. 4—Home Sweet Heart (Powers).....1000
Mar. 4—From the Valley of Shadows (Reliance) 998

SALES COMPANY

The following films have heen released week of March 6th hy the Motion Picture Distributing & Sales Co.:

Mar. 6—Tracked (Imp) .....
Mar. 6—Hypnotizing a Hypnotist (Amer.)..
Mar. 6—Angel of the Bowery (Yankee)....
Mar. 6—King Phillip the Fair and the Templars (Eclair) .....
Mar. 7—Dick Farrell's Prize (Bison).....
Mar. 7—The Mummy (Thanhouser).....
Mar. 7—When Masons Meet (Powers).....
Mar. 7—Bandit's Surprise (Powers).....
Mar. 8—A Trick of Fortune (Reliance)....
Mar. 8—Prisoner of Caucasus (Ambrosio).
Mar. 8—In the Commissioned Ranks (Nestor) .....
Mar. 8—The Vindication of John (Champ).
Mar. 8—Out of the Arctic (Solax).....
Mar. 9—Message in the Bottle (Imp).....
Mar. 9—The Rich and the Poor (American)
Mar. 9—Nohility (Itala) .....
Mar. 9—Fall of a Knight (Rex)..... 958
Mar. 10—Senorita's Sacrifice (Yankee).....
Mar. 10—Her Prisoner (Bison).....
Mar. 10—The Spirit Hand (Thanhouser)....
Mar. 10—Put Out (Solax).....
Mar. 10—Caribou Hunting (Solax).....
Mar. 10—Bill in Love Again (Lux).....
Mar. 10—Jones' Remedy (Lux)..... 956
Mar. 11—The Gamhle with Love (Powers)..
Mar. 11—Ever the Accuser (Reliance).....
Mar. 11—Foolshead Shooting etc. (Itala)....
Mar. 11—Son of the Executioner (Gt. Nor.).. 890

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An International Monthly Magazine For Thinking Masons

ALFRED H. SAUNDERS, Editor

30 WEST THIRTEENTH STREET, NEW YORK, U. S. A.

Believing the time opportune for a magazine of advanced ideas, interesting to Masons who desire to abandon mere records of Lodges, Banquets, etc. (which are only of local or personal interest), we solicit your co-operation. The fullest freedom will be allowed in the discussion of all matters worth recording, such as History, Jurisprudence, Symbolism, Occult, Mystic or other truths relating to our beloved Order.

Research along Highways and Byways of Atlantis, Egypt, India, Mexico and other Old Wisdom Religion Centres will be welcomed. Bv such means the craft will be vindicated in its claims to enlightenment in this 20th Century.

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MEMBERS OF SALES CO.

AMBROSIO
(By N. Y. M. P. Co.)

	Feet
Dec. 28—Drama of the Engine Driver and Grandfather's Pipe	
Jan. 4—The Wall Partition	500
Jan. 4—Trials of Tweedledum as a Policeman	500
Jan. 18—Blue Domino's Disguise and Tailor's Queer Ad	
Jan. 25—A Wife Calvary and Tweedledum Cash	
Feb. 1—Return from Seaside Bathing	
Feb. 1—Tweedledum Tries Winter Sports	
Feb. 8—Tweedledum as a Detective	
Feb. 15—The Demon	900
Feb. 22—Redeeming Angel	
Mar. 1—Tweedledum, Aviator	
Mar. 1—War of the Cossacks	

AMERICAN.

Jan. 30—The Genius (Com.-Dr.)	965
Feb. 2—The Mission in the Desert (Dr.)	985
Feb. 6—A Pittsburg Millionaire (Dr.)	985
Feb. 9—On the Installment Plan (Com.)	560
Feb. 9—Too Much Aunt (Com.)	430
Feb. 13—Quiet Evening at Home (Com.)	985
Feb. 16—In the Land of Cactus (Dr.)	980
Feb. 20—The College Spendthrift (Dr.)	990
Feb. 23—Strategy (Com.-Dr.)	980
Feb. 27—The Sheriff's Sweetheart (Dr.)	800
Feb. 27—The Silence System (Com.)	200
Mar. 2—College Chums	975
Mar. 6—Hypnotizing a Hypnotist (Com.)	615
Mar. 6—Memories (Dr.)	375
Mar. 9—The Rich and the Poor (Dr.)	1000

ATLAS FILM CO.

Nov. 30—Saved by a Vision (Dr.)	
Dec. 7—Nature's Nobleman (Dr.)	
Dec. 14—Brothers (Dec.)	
Dec. 21—The Arm of the Law (Dr.)	
Dec. 28—The Outcast's Salvation (Dr.)	
Jan. 4—A Straw Ride (Dr.)	
Jan. 11—A Letter to the Stork (Dr.)	
Jan. 18—A City Wolf (Dr.)	
Jan. 25—Irish Hearts	
Feb. 1—The Surgeon and the Girl	
Feb. 1—His Great Sacrifice (Dr.)	
Feb. 8—Kelly, U. S. A. (Dr.)	
Feb. 15—Coals of Fire	

CHAMPION.

Dec. 21—His Mother (Dr.)	950
Dec. 28—The Golden Gates (Dr.)	950
Jan. 4—Days of the Early West (Dr.)	950
Jan. 11—Bill's Widow (Dr.)	950
Jan. 18—The Will of a Western Maid (Dr.)	
Jan. 18—Why He Went West (Dr.)	950
Feb. 1—Judged by Higher Power (Dr.)	
Feb. 8—At Double Trouble Ranch (Dr.)	950
Feb. 15—Her Three Proposals (Com.)	950
Feb. 22—The Old Man and Jim (Dr.)	950
Mar. 1—A Western Girl's Choice (Dr.)	950
Mar. 8—The Vindication of John	950

ECLAIR

Dec. 26—The Lock-Keeper (Dr.)	537
Dec. 26—The Fear of Fire (Com.)	390
Jan. 2—The Great Medal Competition (Com.)	485
Jan. 2—A Well Matched Marriage (Com.)	480
Jan. 9—Mother's Portrait (Dr.)	930
Jan. 16—The Jealousy of Sosthenes Ramulot (Com.)	478
Jan. 16—My Wife's Hat (Com.)	482
Jan. 30—The European Lunch	
Jan. 30—The Elusive Robber	
Feb. 6—Doctor Against His Will (Dr.)	984
Feb. 13—Mr. Faddleaway is on Strike (Com.)	522
Feb. 13—The Elixir of Bravery	424
Feb. 20—The Heart of a Warrior (Dr.)	683
Feb. 20—Hospital for Small Animals (Spec.)	286
Feb. 27—Punch	595
Feb. 27—Beware of the Bomb (Com.)	370
Mar. 6—King Phillip the Fair and the Templars	975

GREAT NORTHERN.

Dec. 17—Dickey's Courtship (Com.)	
Dec. 24—Necklace of the Dead (Dr.)	
Dec. 31—The Scarecrow (Dr.)	
Dec. 31—Bear Hunting (Sc.)	
Jan. 7—The Red Light (Dr.)	
Jan. 14—A Homeless Boy (Dr.)	
Jan. 21—The Trunk Mystery	
Jan. 28—Triumph of Intelligence	391
Jan. 28—Mr. Muggins Has His Sewing Done (Com.)	
Feb. 4—The Criminal Chief's Capture	
Feb. 11—Found Again (Dr.)	
Feb. 18—The Life of a Muschik	
Feb. 18—The False Alarm	
Feb. 25—His Great Duty (Dr.)	
Mar. 4—The Rival Servants (Dr.)	

IMP.
Independent Moving Picture Co. of America.

	Feet
Dec. 29—Unreasonable Jealousy (Dr.)	990
Jan. 2—The Wise Druggist (Dr.)	995
Jan. 5—Reunited (Dr.)	995
Jan. 9—Their First Misunderstanding (Dr.)	998
Jan. 12—The Empty Shell (Dr.)	995
Jan. 16—Melody	995
Jan. 19—His First Patient (Dr.)	500
Jan. 19—The Rev. Goodleigh's Courtship (Dr.)	500
Jan. 30—Maid or Man	
Feb. 2—The Mix-up	
Feb. 2—An Imaginary Elopement	
Feb. 6—At the Duke's Command (Dr.)	1000
Feb. 9—The Mirror (Com.)	500
Feb. 9—When the Cat's Away (Com.)	500
Feb. 13—Her Darkest Hour (Dr.)	1000
Feb. 16—The Convert (Dr.)	1000
Feb. 20—Pictureland	1000
Feb. 23—Artful Kate (Dr.)	1000
Feb. 27—A Manly Man (Dr.)	1000
Mar. 2—Army Manoeuvres in Cuba (Edu.)	500
Mar. 2—The Dynamiters (Com.)	500
Mar. 6—Tracked (Dr.)	1000
Mar. 9—The Message in the Bottle (Dr.)	1000

ITALA

Dec. 22—Who Was the Culprit? (Com.)	
Dec. 24—Greediness Spoiled Foolshead's Christmas (Com.)	
Dec. 29—The Rustic	
Dec. 31—Norwegian Water Falls	500
Dec. 31—A Jealous Wife's New Year Day	500
Jan. 5—Antonio Toscarino	900
Jan. 7—Foolshead as Inspector of Hygiene	900
Jan. 12—Joanna of Braganza	900
Jan. 14—The Recall	900
Jan. 19—A Sad Fascination	
Jan. 21—Visit of a Friend	
Jan. 26—The Revenging Picture	
Jan. 28—My Son Is Guilty	
Feb. 2—The Village Coachman	
Feb. 4—The Feast of Foolshead	
Feb. 9—John Milton	900
Feb. 11—Foolshead at the Kinematograph	900
Feb. 16—The Fatal Charm	900
Feb. 18—Who Will Eat the Turkey	900
Feb. 23—Little Souls	770
Feb. 25—Foolshead Present	
Feb. 25—Havana Cigar	
Mar. 2—Nini's Doll	
Mar. 4—Cato and the Flag	
Mar. 4—Foolshead More than Usual	

LUX.
By Prieur.

Dec. 30—Aunt Julia's Portrait (Com.)	547
Dec. 30—Tim Writes a Poem (Com.)	375
Jan. 6—How They Tricked Father (Com.)	498
Jan. 6—The Rival Engine Drivers (Dr.)	367
Jan. 13—Bill as a Jockey (Com.)	465
Jan. 13—That Is My Name (Com.)	438
Jan. 22—A Dilemna	
Jan. 22—Faithful Furniture	
Jan. 27—Willie Goes Cycling	
Jan. 27—Infamous Son	
Feb. 3—Back to the Old Homestead	
Feb. 10—The Orphan's Friend (Dr.)	711
Feb. 10—That Horse Did Run (Com.)	272
Feb. 17—Bronco Bill, the Brave Cowboy (Dr.)	639
Feb. 17—Matilda Lovestruck (Com.)	321
Feb. 24—A Child's Prayer (Dr.)	534
Feb. 24—Matilda Chased (Com.)	354
Mar. 3—Jack's Lucky Horseshoe (Dr.)	530
Mar. 3—On Their Honeymoon (Com.)	440
Mar. 6—Angel of the Bowery (Dr.)	
Mar. 10—The Senorita's Sacrifice (Dr.)	

NESTOR FILM CO.

Nov. 16—The Ranchman's Bride (Dr.)	
Nov. 23—A Deal in Indians	1000
Nov. 30—Valley Folks	
Dec. 7—The Conquering Hero	
Dec. 14—The Pilgrim (Dr.)	
Dec. 21—A Desperate Remedy (Com.)	
Dec. 28—Elda of the Mountains (Dr.)	
Jan. 4—At Cedar Ridge (Dr.)	
Jan. 11—Sleepy Hollow (Dr.)	950
Jan. 18—Their New Minister (Dr.)	
Jan. 25—The Man in 23	
Jan. 25—New Minister	
Feb. 1—The Bridal Trail	
Feb. 8—The Transgressor	
Feb. 15—The Light Beyond	
Feb. 22—His Father's House (Dr.)	
Mar. 1—The Professor's Romance (C.-D.)	990
Mar. 8—In the Commissioned Ranks	

NEW YORK MOTION PICTURE CO.
("Bison")

Jan. 6—A Savage Girl's Devotion	900
Jan. 10—An Indian Trapper's Prize	900
Jan. 13—The Creek Claim	900
Jan. 17—Texas Ted's Defense	900
Jan. 20—The Redskin's Secret	950
Jan. 24—Red Man's Wrath	900
Jan. 27—Trials of Bud Brown	900
Jan. 30—A Tough Tenderfoot	
Feb. 3—A Squaw's Bravery	
Feb. 7—The Half Breed's Plan	
Feb. 9—John Milton (Dr.)	
Feb. 10—The Salted Mine (Dr.)	
Feb. 14—The Deputy's Honor	900
Feb. 17—The Warrior's Squaw	900
Feb. 21—The Way of a Red Man (Dr.)	
Feb. 24—The Fate of Joe Dorr (Dr.)	
Feb. 28—A Warrior's Faith	
Mar. 3—Owanee's Great Love	

POWERS' PICTURE PLAYS

Jan. 17—A Montana Love Story (Com.)	
Jan. 17—Lovers' Trials (Com.)	
Jan. 21—A Noble Heart (Dr.)	
Jan. 24—Wife's Love and Little Dorothy	980
Jan. 28—Masquerader	960
Jan. 31—For My Pal	
Feb. 4—His First Case	
Feb. 4—The Cattle King of Arizona (Dr.)	
Feb. 7—Freddie's New Shoes (Com.)	
Feb. 11—A Trip Through Mexico (Sc.)	
Feb. 14—An Unforseen Complication (Com.)	
Feb. 18—Under Southern Skies (Dr.)	
Feb. 21—What Would You Do (Com.)	
Feb. 25—Across the Mexican Border (Dr.)	
Feb. 28—The Call of the Heart (Dr.)	950
Mar. 4—Home Sweet Home (Dr.)	950
Mar. 7—When Masons Meet	
Mar. 7—The Bandit's Surprise	
Mar. 11—A Gamble with Love	

RELIANCE

Jan. 28—The Last Laugh	975
Feb. 1—A Brass Button	
Feb. 4—The Command from Galilee	
Feb. 8—The School Ma'am's Courage (C.-D.)	
Feb. 11—The Little Avenger	
Feb. 15—Three Men (Dr.)	
Feb. 18—Souls Courageous	900
Feb. 22—A Plain Tale	
Feb. 25—Ever the Accuser	
Mar. 1—The Trump Card	
Mar. 4—From the Valley of Shadow	
Mar. 8—A Trick of Fortune	900

REX

Feb. 16—A Heroine of '76 (Dr.)	910
Feb. 23—The Story of a Prayer Rug (Dr.)	
Mar. 2—By the Light of the Moon	

SOLAX COMPANY

Jan. 20—A Reporter's Romance (Dr.)	
Jan. 27—His Best Friend (Dr.)	
Feb. 3—Ring of Love	
Feb. 10—Mixed Pets (Com.)	
Feb. 17—Corinne in Dollyland (Com.)	
Feb. 24—Love's Test (Dr.)	
Mar. 3—A Costly Pledge (Com.)	
Mar. 8—Out of the Aretic (Dr.)	

THANHOUSER COMPANY.

Jan. 3—The Pasha's Daughter	
Jan. 6—Baseball and Bloomers	
Jan. 10—Everybody Saves Father (Com.)	
Jan. 10—The Only Girl in Camp (Com.)	
Jan. 13—The Vote that Counts (Dr.)	1000
Jan. 24—When Love Was Blind	900
Jan. 27—Prompt Payment	
Jan. 27—Stealing a Ride	900
Jan. 31—Only in the Way	
Feb. 3—Adrift	
Feb. 7—Westerner and the Earl	
Feb. 10—The Norwood Necklace	
Feb. 14—For Her Sake (Dr.)	
Feb. 17—Checkmate (Dr.)	
Feb. 21—The Patriot Maid of '76 (Dr.)	
Feb. 21—For Washington	
Feb. 24—A Newsboy Hero	
Feb. 28—The Litle Mother (Dr.)	
Mar. 3—Stage Struck (Dr.)	
Mar. 7—The Mummy (Dr.)	1000
Mar. 10—The Spirit Hand (Dr.)	1000

YANKEE FILM COMPANY

Dec. 30—The Missing Bridegroom (Dr.)	
Jan. 6—The Royal Wishbone (Dr.)	
Jan. 2—Mrs. Danver's Divorce	
Jan. 9—An Erring Son's Awakening (Dr.)	
Jan. 16—The Folks Back Home (Dr.)	
Jan. 20—Returned to the Fold (Dr.)	
Jan. 30—Taxicab Mystery	
Feb. 3—Counting House Mystery	
Feb. 6—Foiling the Camorra (Dr.)	
Feb. 10—Was She Justified (Dr.)	
Feh. 13—Condemned to Death (Dr.)	
Feb. 17—Her Birthday Surprise (Com.)	
Feb. 20—A Life-Time Repentance (Dr.)	
Feb. 24—The Woman Who Dared (Dr.)	
Feb. 27—All for Gold (Dr.)	
Mar. 3—The Abduction of Parson Jones (Com.)	

(Continued from page 15)

"His fiance" to pass I know not. Are the French translations as bad as the English? Ambrosio, with an art department so splendid, do please attend to your literary bureau!

Three Men—(Reliance).—Opens in a Western saloon; three men love a girl. There's pistol exploding and so on. She marries one, a drunken gambler, and suffers. An Indian lover sends her money in her distress. The Mexican lover appears and the drunken husband, trying to strangle his wife, is shot. Finale: Mexican takes the widow to other climes and the Indian is last seen as bearing the blame for the murder and the stage set for lynching. The teaching is so self-evident it is not necessary to comment thereon.

Her Three Proposals—(Champion).—Here's the story: A girl by three accidents makes the acquaintance of three men—a traveling salesman, a banker and a cowboy. They all propose, by letter, by one mail. She detests life with each—they're all beasts—and so she accepts none. Last scene, an old maid with memories! Memories of what, how, which or when this scribbler knoweth not.

The Deputy's Honor—(Bison).—A story of a wayward brother who holds up a stage—on the screen—his brother being the deputy sheriff, who by the absence of the sheriff is in full control. The crime is tried; a mother intercedes—the deputy obeys his mother. The criminal fleeing hears the shot that ends his brother's life and then flees back and weeps profusely.

For Her Sake—(Thanhouser).—A story of the South. Two men love a girl. War breaks out and one, an irretrievable skunk in the Union army, gets the accepted lover, a Confederate, in his power; behaves like a blackguard; the girl tries to release her lover and is shot. The Union man, thinking he will catch his "rebel" rival, sets out "with much show and circumstance" to arrest the escaped prisoner and finds him by the side of the slain girl. Horror-stricken that passion has caused all this, the Union officer departs and leaves the "rebel" with his dead.

The Bad Man's Downfall—(Essanay).—A ruffian of the typical sort forces his attentions upon a new girl teacher and is completely foiled by a strong man the girl loves. A clean film people admire.

Whiffle's Double—(Pathe).—The gentleman lover who brings flowers and diamonds has a double who is shown as another that comes to fit madam with shoes. The film is one continuous series of laughs.

Corinne in Dollyland—(Solax).—The photography and staging of this are a delight. Solax stands in a class by itself. The child's dream where she sees the antics of her box of toys made to live is novel and cleverly depicted. Parents ought to take their children to see this film; they will be delighted. No neighborhood theater can afford to miss this fantasy.

The Warrior's Squaw—(Bison).—An Indian row; one, wounded, crawls into the underbrush. A girl of the victorious tribe finds him, loves him and feeds him. This is found out and the pair escape. The man's tribe flay the other gentry.

NICKELODIA

Peoria, Ill.—Messrs. Robinson and Zahler have secured a permit for the remodeling of the Liberty Theater here.

New Leipsig, N. Dak.—Fred Schoensiegel is planning the erection of a new theater here.

Philadelphia, Pa.—J. Fred Zimmerman, Sr., has secured a permit for the erection of a new theater at the corner of Eleventh street and Lehigh avenue.

St. George, Utah.—The St. George Amusement Company has been incorporated with a capital stock of $7,000. The incorporators are Charles Whipple, S. C. Hardy and Wm. A. Nielson.

Madison, Iowa.—Mr. Amos Johnson, of Story City, is making arrangements to open a new moving picture theater here.

Davenport, Ia.—Charles Berkell is preparing to open a new moving picture theater at 428 Brady street.

E. W. Lavezzi, of Chicago, whom our readers are quite familiar with, has a method for putting steel teeth on worn-out sprockets, thereby saving not only the price of a new sprocket, but also the price of a star and arbor on some makes of machines and without increasing its weight. Old worn-out sprockets, he claims, may in many cases be made better than new by his practical method.

Operators should keep in touch with Mr. Lavezzi, and it is interesting to note that he has made an offer of ten dollars to any Chicago operator who can put his repaired sprockets out of order by doubling the speed of the machine.

ENTERPRISE

If the newspaper publicity attendant upon the introduction of the variously termed "Harem Skirt," "Trouser Skirt," etc., augurs anything, it certainly denotes that the American Film Manufacturing Company in their announced release of film entitled "The Harem Skirt" have scored a decided hit. Apropos of this release we quote herewith an item from the Chicago American relative to the popularity of this style of garment:

"Skirtaloon" Girls Driven from Streets

New York, Feb. 28.—Misses Edith Hordlow and Adelaide Bernon, wearing harem skirts on Fifth avenue and Broadway, became the objects of such eager interest that they were forced to take refuge in taxicabs at three different stages of their promenade They hadn't proceeded a block before a procession had formed behind them which grew like a rolling snowball.

It appears to us that this film will prove to be a decided feature and powerful attraction in any theater in which it is projected, as it is consistent to infer from the attention at present being paid this fashion fad that the greater mass of the public undoubtedly are curious to ascertain the reason for its astounding capabilities in the line of blocking traffic and exciting mobs to violence, etc. We compliment the American Film Manufacturing Company, of Chicago, sincerely on their enterprise.

2 - Solax - 2

WEDNESDAY and FRIDAY

THE SUCCESS OF THE FIRST HAS MADE POSSIBLE THIS SECOND RELEASE

Beginning March 8th "OUT OF THE ARCTIC" (Drama)

DON'T FORGET THAT WEDNESDAY IS SOLAX FUNNY DAY

Released Friday March 10th—"PUT OUT" and "CARIBOU HUNTING"
(Comedy)—Split Reel—(Scenic)

HERE'S THE COMBINATION THAT YOU HAVE BEEN DEMANDING

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BIOGRAPH.

		Feet
Jan.	12—The Midnight Marauder (Dr.)	392
Jan.	12—Help Wanted (Com.)	605
Jan.	16—His Trust (Dr.)	996
Jan.	19—His Trust Fulfilled (Dr.)	999
Jan.	23—Fate's Turning (Dr.)	998
Jan.	26—The Poor Sick Men (Com.)	991
Jan.	30—A Wreath of Orange Blossoms (Dr.)	993
Feb.	2—Three Sisters (Dr.)	997
Feb.	6—Heart Beats of Long Ago (Dr.)	997
Feb.	9—Priscilla's Engagement Kiss (Com.)	997
Feb.	13—What Shall We Do With Our Old (Dr.)	994
Feb.	16—Fisher Folks (Dr.)	998
Feb.	20—The Diamond Star (Dr.)	996
Feb.	23—His Daughter (Dr.)	997
Feb.	27—The Lily of the Tenements (Dr.)	991
Mar.	2—The Heart of a Savage (Dr.)	995

EDISON

Jan.	11—The Home of the Seal (Educational)	300
Jan.	11—The Gardener's Ladder (Com.)	700
Jan.	13—The Link that Held (Dr.)	960
Jan.	17—With Interest to Date (Com.-Dr.)	1000
Jan.	18—Uncle's Birthday Gift (Com.)	995
Jan.	20—Mike the Miser (Dr.)	990
Jan.	24—An Eventful Evening (Dr.)	1000
Jan.	25—The Lover and the Count (Com.)	995
Jan.	27—The Black Bordered Letter (Dr.)	1000
Feb.	1—Bumptious as Romeo (Com.)	975
Feb.	3—Selling Old Master (Dr.)	990
Feb.	7—The Doctor (Dr.)	1000
Feb.	8—Two Valentines (Com.)	1000
Feb.	10—His First Commission (Dr.)	990
Feb.	14—The Rajah (Dr.)	1000
Feb.	15—The Ransom of Red Chief (Com.)	975
Feb.	24—The Price of Victory	1000
Feb.	17—A Stage Romance	1000
Feb.	21—The Rival Sculptors	990
Feb.	22—Mr. Bumptious, Detective	990
Feb.	28—The Iron Master	1000
Mar.	1—The Rival Candidates (Com. Dr.)	1000
Mar.	3—The Writing on the Blotter (Dr.)	1000
Mar.	7—Love and the Stock Market (Dr.)	1000
Mar.	8—A Night of Terror (Com.)	400
Mar.	8—The Old Family Bible (Dr.)	600
Mar.	10—How Bella Was Won (Dr.)	1000
Mar.	14—All for the Love of a Lady (Dr.)	990
Mar.	15—The Department Store (Com.)	625
Mar.	15—Baby's Fall (Com.)	375
Mar.	17—The Wedding Bell	1000

ESSANAY FILM CO.

Dec.	31—A Gambler of the West (Dr.)	1000
Jan.	3—The Redeemed Criminal	1000
Jan.	7—The Count and the Cowboys	1000
Jan.	10—The Sophmore's Romance (Dr.)	1000
Jan.	14—The Girl of the West (Dr.)	1000
Jan.	17—His Master's Son (Dr.)	1000
Jan.	21—The Border Ranger (Dr.)	985
Jan.	24—A Sin Unpardonable (Dr.)	998
Jan.	28—The Two Reformations (Dr.)	996
Jan.	31—The Jilted Joker (Com.)	640
Jan.	31—Hank and Lank (Com.)	366
Feb.	4—Carmenita, the Faithful (Dr.)	995
Feb.	7—A Woman's Voice (Com.)	566
Feb.	7—Ten Words for Twenty-five Cents (Com.)	425
Feb.	11—The Bad Man's Downfall (Dr.)	1000
Feb.	14—Getting Sister Married (Com.)	1000
Feb.	18—The Cattleman's Daughter (Dr.)	1000
Feb.	21—Their Wedding Gift (Com.)	580
Feb.	21—Just as the Clock Struck Nine (C.)	412
Feb.	25—The Outlaw and the Child (Dr.)	1000
Feb.	28—Taming a Tyrant (Com.)	1000
Mar.	4—On the Desert's Edge (Dr.)	1000

GAUMONT

G. Kleine

Jan.	10—The Hills of Corsica (Travelogue)	243
Jan.	14—A Simple Rustic Tale (Dr.)	958
Jan.	17—The Sealed Letter (Dr.)	837
Jan.	17—A Water Contest (Educational)	168
Jan.	21—The Kleptomaniac's Repentance (Dr.)	965
Jan.	24—Twilight of a Soldier's Life (Dr.)	945
Jan.	28—The Baby Fortune Hunters (Dr.)	682
Jan.	28—Gorges of the Bourne, France (Travelogue)	293
Jan.	31—At Eventide (Scenic)	173
Jan.	31—The Last Curtain	823
Feb.	4—Jiggers Looks for a Job	537
Feb.	4—Krimmel Waterfalls (Scenic)	435
Feb.	7—Jiggers' Moving Day (Com.)	395
Feb.	11—Napoleon in 1814 (Dr.)	797
Feb.	11—Autumn Leaves (Edu.)	185
Feb.	7—The Strongest Tie	605
Feb.	14—The Reformation of the Suffragettes	665
Feb.	14—Land Marks of Avignon, France	338
Feb.	18—Saul and David	128
Feb.	18—At the End of the Road	838
Feb.	21—The Plot That Failed	815
Feb.	21—Pictures in Chemistry	175
Feb.	25—Paganini and the Countess Beatrice	998
Feb.	28—Matrimonial Epidemic (Com.)	813
Feb.	28—Lafont and Pola's Last Flight	185
Mar.	4—The Tramp's Find	680
Mar.	4—Forbidden Cigarettes	335
Mar.	7—The Barber's Daughter	505
Mar.	7—The Ambitious Bootblack	450
Mar.	11—His First Sweetheart	560
Mar.	11—The Beautiful Gorges of Tarn	415
Mar.	14—The Sword and the Cross	840
Mar.	14—Breakers in the Clouds	155
Mar.	18—The Privateer's Treasure	860
Mar.	18—Rocky Caves of France	110

KALEM CO.

Jan.	6—The Runaway Engine	955
Jan.	11—For Love of an Enemy (Dr.)	995
Jan.	13—The Heart of an Indian Mother (Dr.)	1000
Jan.	18—Her Chum's Brother (Com.-Dr.)	980
Jan.	20—Robbie and the Redskins (Dr.)	850
Jan.	20—Modern Light Battery in Action	95
Jan.	25—The Secret of the Still (Dr.)	950
Jan.	27—Puritans and Indians (Dr.)	970
Feb.	1—The Sheriff's Sister (Dr.)	1000
Feb.	3—The Trail of the Pomas Charm (Dr.)	1005
Feb.	8—Little Sister (Com.-Dr.)	1000
Feb.	10—The Broken Trail (Dr.)	1000
Feb.	15—Grandmother's War Story (Dr.)	1000
Feb.	17—The Lost Ribbon (Dr.)	1000
Feb.	22—The Open Road (Dr.)	995
Feb.	24—Priscilla and the Pequot (Dr.)	925
Mar.	1—Sailor Jack's Reformation (Dr.)	1005
Mar.	3—Mexican Filibusters (Dr.)	1005

LUBIN.

Jan.	5—The Crimson Scars	980
Jan.	5—Fire! Fire! Fire!	980
Jan.	9—Tag Day at Silver Gulch (Dr.)	935
Jan.	12—The Widow's Choice (Com.)	950
Jan.	16—Will It Ever Come to This? (Com.)	715
Jan.	16—Easy Coin (Com.)	250
Jan.	19—A Brother's Redemption (Dr.)	1000
Jan.	23—Father Makes Himself Useful (Com.)	975
Jan.	26—Father Love (Dr.)	1000
Jan.	30—His Bogus Uncle (Com.)	1000
Feb.	2—Age vs. Youth (Dr.)	1000
Feb.	6—A Double Elopement (Com.)	990
Feb.	9—The Petticoat Sheriff (Com.)	1000
Feb.	13—The Show Girl's Strategem (Dr.)	1000
Feb.	16—Getting Even (Com.)	600
Feb.	16—Schultz Has the Smallpox (Com.)	400
Feb.	20—The Test (Dr.)	1000
Feb.	23—Dobbs, the Dauber (Com.)	1000
Feb.	27—Nan's Diplomacy (Com.)	1000
Mar.	2—Father's Birthday Ring (Com.)	600
Mar.	2—Woman's Curiosity (Com.)	400

G. MELIES.

Dec.	1—Pais (Dr.)	
Dec.	8—What Great Bear Learned	
Dec.	15—Old Norris' Gal	
Dec.	22—A Western Welcome	980
Dec.	29—In the Tall Grass Country (Dr.)	980
Jan.	12—The Owner of the "L. L." Ranch (Dr.)	980
Jan.	19—Changing Cooks (Com.)	980
Jan.	26—How Mary Met the Cowpunchers (Western Dr.)	980
Feb.	2—Only a Sister (Dr.)	980
Feb.	9—Tony, the Greaser (Dr.)	980
Feb.	16—Billy and His Pal (Dr.)	
Feb.	23—My Prairie Flower (Dr.)	980
Mar.	2—In the Hot Lands	960

PATHE.

Jan.	28—Betty Rolls Along (Com.)	289
Jan.	30—The Escape from the Tuileries (Dr.)	1000
Feb.	1—Hearts, Hunger, Happiness (C.-D.)	722
Feb.	1—Practical Brook Trout Breeding (Edu.)	279
Feb.	3—The Slave's Revolt (Dr.)	722
Feb.	3—Rice Industry in Japan (Edu.)	256
Feb.	4—A Cowboy's Devotedness (Dr.)	922
Feb.	6—Max Has the Boxing Fever (Com.)	561
Feb.	6—An Imitator of Blondin (Com.)	400
Feb.	8—Legally Dead (Dr.)	1000
Feb.	10—The Missing Bride (Dr.)	800
Feb.	10—Review of Chilian Troops (Edu.)	180
Feb.	11—Silver Leaf's Heart (Dr.)	1000
Feb.	13—Betty's Apprenticeship (Com.)	689
Feb.	13—Pineapple Cannery in China (Ind.)	315
Feb.	15—A Western Courtship (Dr.)	715
Feb.	15—The Axoloti (Edu.)	266
Feb.	17—Whiffle's Double (Com.)	499
Feb.	17—A Boy's Wit (Dr.)	462
Feb.	18—Lieut. Scott's Narrow Escape (Dr.)	984
Feb.	4—A Cowboy's Devotedness (Dr.)	922
Feb.	6—Max Has the Boxing Fever (Com.)	561
Feb.	6—An Imitator of Blondin (Com.)	400
Feb.	8—Legally Dead (Dr.)	1000
Feb.	10—The Missing Bride (Dr.)	800
Feb.	10—Review of Chilian Troops (Edu.)	180
Feb.	11—Silver Leaf's Heart (Dr.)	1000
Feb.	20—A Soldier (Dr.)	761
Feb.	20—A Buffalo Hunt (Edu.)	236
Feb.	22—Hubby's Troubles (Com.)	671
Feb.	22—Indo-China Province of Laos (Sc.)	321
Feb.	24—Who Killed Max? (Com.)	689
Feb.	24—An Escape of Gas (Com.)	302
Feb.	25—The Changeling (Dr.)	1000
Feb.	27—Max Makes Music	403
Feb.	27—Pots, Pans and Poetry	531
Mar.	1—Oh! You Clubman	905
Mar.	3—Satan Defeated	750
Mar.	3—Around Constantina, Algeria	200
Mar.	4—Jealousy Foiled	1000
Mar.	6—Max Embarrassed	600
Mar.	6—After the Boxing Bout	375
Mar.	8—Red Deer's Devotion	1000
Mar.	10—Undying Love	740
Mar.	11—A Lonely Little Girl	1000

SELIG

Dec.	29—Justinian and Theodora (Dr.)	1000
Jan.	2—The Argonauts	1000
Jan.	5—Ramona's Father	1000
Jan.	9—Shadows of the Past (Dr.)	1000
Jan.	12—The Rival Dramatist	1000
Jan.	16—Buddy, the Little Guardian (Dr.)	1000
Jan.	19—An Englishman's Honor (Dr.)	1000
Jan.	23—A Robust Patient (Com.)	1000
Jan.	26—The Spy (Dr.)	1000
Jan.	30—The Little Circus Rider	
Feb.	2—The Curse of the Red Man	
Feb.	6—Too Much Mother-in-Law	
Feb.	9—Thelma	
Feb.	12—The Survival of the Fittest	
Feb.	16—The Buccaneers	
Feb.	20—The Padre	
Feb.	27—The Eye of Conscience	
Mar.	2—The Outbreak	
Mar.	6—The Little Shepherdess	
Mar.	9—The Medallion	
Mar.	13—The Code of Honor	
Mar.	13—The Man from the East	

URBAN-ECLIPSE

G. Kleine

Nov.	23—Nantes (Scenic)	450
Nov.	30—The Return at Midnight	634
Nov.	30—Ramble Through Ceylon	319
Dec.	7—Death of Admiral Coligny	992
Dec.	5—On the Mexican Border	
Dec.	8—Reggie's Engagement	
Dec.	14—The Little Matchseller's Christmas (Dr.)	749
Dec.	14—Scenes in British India (Sc.)	253
Dec.	21—The Tyrant of Florence (Dr.)	676
Dec.	21—A Chamois Hunt	332
Dec.	28—A Mexican Romance (Dr.)	650
Dec.	28—Coaching in Devonshire, England (Travelogue)	348
Jan.	4—A Lock of Hair	978
Jan.	11—Washed Ashore (Dr.)	670
Jan.	11—Woodcarving in Brienz	320
Jan.	18—By the King's Order (Dr.)	991
Jan.	25—The Sailor's Return (Dr.)	689
Jan.	25—Scenes in Jersey (Travelogue)	296
Feb.	1—Disinherited	990
Feb.	8—On the Border of the Forest (Dr.)	895
Feb.	8—Canadian Iron Center, Port Arthur (Educational)	110
Feb.	15—Catherine Howard	1005
Feb.	22—The Golden Sickle	882
Feb.	22—Felling a Smoke-stack	113
Feb.	22—The Golden Sickle	882
Feb.	22—Felling a Smoke-Stack	113
Mar.	1—Comrades	638
Mar.	1—Beauties of Sans Souci	362
Mar.	8—The Fury of a Woman Scorned	720
Mar.	8—Beautiful Wye Valley, England	300
Mar.	15—Redemption	508
Mar.	15—The Thames, from Oxford to Richmond	472

VITAGRAPH

Dec.	3—The Poacher's Wife (Dr.)	1001
Dec.	6—A Tin-Type Romance (Com.)	996
Dec.	9—He Who Laughs Last (Com.)	927
Dec.	10—The Color Sergeant's Horse (Dr.)	978
Dec.	13—The Law and the Man (Dr.)	1010
Dec.	16—Playing at Divorce (Dr.)	
Dec.	16—The International Motor Boat Race (Sc.)	
Dec.	17—A Dixie Mother (Dr.)	
Dec.	20—The Light in the Window	997
Dec.	23—Clancy	995
Dec.	24—Jean and the Waif	989
Dec.	27—In Neighboring Kingdoms (Dr.)	995
Dec.	30—Crazy Apples (Com.)	988
Dec.	31—Where the Wind Blows (Dr.)	987
Jan.	3—All Is Fair In Love and War	973
Jan.	6—The Misses Finch and Nephew Billy	979
Jan.	7—The Old Water Jar	984
Jan.	10—Doctor Cupid (Com.)	987
Jan.	13—Water Lilies (Dr.)	991
Jan.	14—Coward or Hero (Dr.)	975
Jan.	17—Three Men and a Maid (Com.)	1000
Jan.	20—The Girl in the Film (Com.)	963
Jan.	21—Cast Up by the Deep (Dr.)	1001
Jan.	24—It Did Look Suspicious (Dr.)	617
Jan.	24—The Fireman's Parade (Edu.)	383
Jan.	27—Girl of the Mountains (Dr.)	999
Jan.	28—Davy Jones in the South Seas (Com.)	995
Feb.	4—A Queen for a Day	1000
Feb.	7—The Deluge	978
Jan.	31—Jean Rescues	976
Feb.	3—Society and the Man	981
Feb.	10—The League of Mercy (Dr.)	991
Feb.	11—At the White Man's Door (Dr.)	1000
Feb.	14—Consuming Love	975
Feb.	17—When the Light Waned	994
Feb.	18JThe New Stenographer (Com.)	994
Feb.	21—A Tale of Two Cities, Part I	1014
Feb.	24—A Tale of Two Cities, Part II	1013
Feb.	25—A Tale of Two Cities, Part III	994
Feb.	28—Captain Barnacle's Courtship (Com.)	998
Mar.	3—Bertha's Mission (Dr.)	988
Mar.	4—Mammy's Ghost (Dr.)	985
Mar.	7—The Wild Cat Well	960

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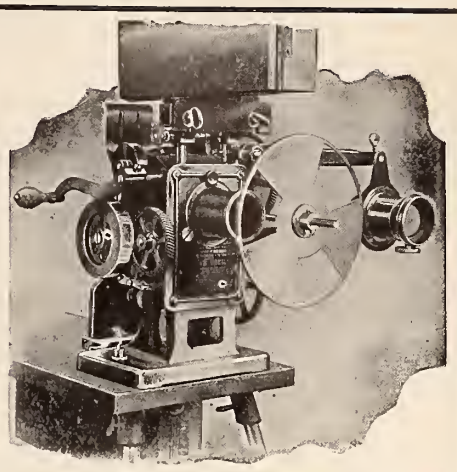

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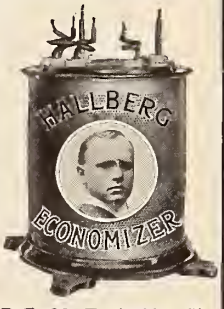

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There are several film exchanges which would rather drink poison than patronize the "Imp" Company. It is a matter of personal spite, envy, bitterness, jealousy, hatred. Your exchange **may** be one of those. If it is not giving you

Two Imps Every Week

there's a nigger in the woodpile somewhere. Find out! If your exchange is not giving you TWO IMPS EVERY WEEK, do one of two things:

(1)—Write to them every day till you get what you want. Or—

(2)—Try another exchange.

"The Secret of the Palm"

(IMP Release of March 13.) "Made in Cuba."

Here's a thriller—full of action—exciting from start to finish—get it for your next "IMP night" and notice results.

A Spaniard, goaded to desperation, attempts to ruin a rival on account of unrequited love.

He fastens a crime on the ranch foreman and then brings about his own death in a sensational manner by a fall from the topmost branches of a palm tree.

The wrong is righted—but—see the film.

"The Fisher-Maid"

(IMP Release of March 16.) "Made in Cuba."

Mr. Exhibitor:—

Nine hundred and ninety-six feet of thrilling drama **with "Little Mary" in nearly every foot of it.** (Do your booking **right now.**)

One of the greatest fishermen's stories ever attempted.

The fisher maid, jealous of the sister of her sweetheart, drifts away to the open sea seeking to end her life in solitude.

Her lover discovers the mistake and goes to the rescue, finding her body tossed by the waves. The thrilling rescue, the resuscitation of the girl, and the subsequent reconciliation has heart gripping interest all the way through. But what's the use?

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Independent Moving Pictures Co. of America, 102 West 101st Street, New York, Carl Laemmle, President. All Imp Films Are Sold Through the Sales Co. Two each week.

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That I am doing the MOST SUCCESSFUL film rental business of the day. No, Siree!! It's because I have gained the absolute confidence of you exhibitors. It's because my square, honest, upright dealing with you for the past five years is bearing fruit. It's because I'm "doing things" all the time—doing them for you—the exhibitor—and for the betterment of the whole moving picture industry, and lastly, it's because I have always given you your money's worth—and sometimes more. I don't want your business unless you honestly believe I deserve it. I don't want it if you are doubting my sincerity. If on the other hand you believe in me—if my word carries any weight with you—then and then only do I ask you to give me a chance to figure with you on your film service—*and on the basis of quality only.*

CARL LAEMMLE, President

The Laemmle Film Service

Headquarters:

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The **Biggest** and **Best** Film Renter In the World.

"THE SIGN OF THE FLYING A"

American Releases

TWO REELS EACH WEEK

MONDAYS AND THURSDAYS

Release of Monday, March 6th.

"HYPNOTISING A HYPNOTIST" with "MEMORIES"

"Hypnotising a Hypnotist" is undoubtedly as funny a farce comedy as the most discriminating exhibitor could desire. Dott Farley is particularly funny in her characterization of the old maid. The fun is fast and furious—the denouement extremely funny. "Memories" on the same reel is a short subject that is both quaint and original.

Dott Farley and Jack Campbell in "Hypnotising a Hypnotist."

Release of Thursday, March 9th.

"THE RICH AND THE POOR"

A film dealing with the never-ending conflict between capital and labor. The depiction of the tyranny exercised by the scheming and villainous capitalist over his employees is heart-rending, but the eventual victory of the young foreman more than offsets the previous impression. This film will be acclaimed by the workingman as a timely and effective production and will prove a drawing card in any theatre.

Scene from "The Rich and the Poor."

Coming---"THE HAREM SKIRT"

The funniest funny film released in a twelve-month. Write for our lobby display proposition—a display to suit every purse. Get on our Mailing List for "FILM FACTS."

ALL Independent Exchanges buy American Film.

AMERICAN FILM MFG. COMPANY

BANK FLOOR = ASHLAND BLOCK

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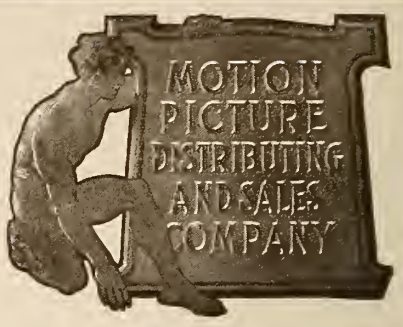
CONSEQUENCES



They are the final result
The last analysis

In our battle for the right to trade, we have stood by our guns, and each well aimed, carefully-planned shot has brought—consequences.

At this moment we are feeling these consequences in the good healthy condition of the Sales Company. We invite exhibitors to share in it—there's sunshine enough for all, no toll exacted. The portal to real independence is through this UNEXCELLED PROGRAM.

PROGRAM

MONDAY
American—Amer. Film Mfg. Co.
Eclair—Eclair Film Co.
Imp—Independent M. P. Co.
Yankee—Yankee Film Co.

TUESDAY
Bison—N. Y. Motion Picture Co.
Powers—The Powers Co.
Thanhouser—Thanhouser Co.

WEDNESDAY
Ambrosio—N. Y. Motion Picture Co.
Atlas—Atlas Film Co.
Champion—The Champion Film Co.
Nestor—David Horsley.
Reliance—Carlton M. P. Laboratories
Solax—Solax Co.

THURSDAY
American—Amer. Film Mfg. Co.
Itala—N. Y. Motion Picture Co.
Imp—Independent M. P. Co.
Rex—Rex M. P. Mfg. Co.

FRIDAY
Bison—N. Y. Motion Picture Co.
Lux—R. Prieur
Thanhouser—Thanhouser Co.
Solax—Solax Company
Yankee—Yankee Film Co.

SATURDAY
Capital—Capital Film Co.
Gt. Northern—Gt. Northern Film Co.
Itala—N. Y. Motion Picture Co.
Powers—The Powers Co.
Reliance—Carlton M. P. Laboratories

List of BUYING EXCHANGES, March 4th, 1911

All others offering these brands for rent can supply only dupes or worn-out subjects.

CANADA

Applegath, L. J., & Sons	145 Yonge St.	Toronto, Ont.
Canadian Film Exchange	Calgary	Alberta
Gaumont Co.	154 St. Catherine St.	Montreal, Que.
Great Western Film Co.	Winnipeg	Man.

ALABAMA

Dixie Film Co.	503 Chamber of Com. Bldg.	Birm'ham

CALIFORNIA

California Film Exchange	1065 Mission St.	San Francisco
Miles Bros.	790 Turk St.	San Francisco

COLORADO

Co-operative Ind. Film Co.	Barclay Block	Denver
W. H. Swanson Film Exch.	301 Railroad Bldg.	Denver

DISTRICT OF COLUMBIA

B. & W. Film Exchange	22 La Droit Bldg.	Washington
Paramount Film Exchange	428 9th St., N. W.	Washington

GEORGIA

Consolidated Film Exchange	Rhodes Bldg.	Atlanta, Ga.

ILLINOIS

Anti Trust Film Co.	79 So. Clark St.	Chicago
Globe Film Service	107 E. Madison St.	Chicago
H. & H. Film Service Co.	98 Jackson Blvd.	Chicago
Laemmle Film Service	196 Lake St.	Chicago
Standard Film Exchange	155 E. Washington St.	Chicago

INDIANA

Central Film Service Co.	119 N. Illinois St.	Indianapolis

KANSAS

Wichita Film & Supply Co.	122 N. Market St.	Wichita

LOUISIANA

Dixie Film Company	720 Maison Blanche Bldg.	New Orleans

MASSACHUSETTS

Boston Film Rental Co.	665 Washington St.	Boston
W. E. Green Film Exchange	228 Tremont St.	Boston

MARYLAND

B. & W. Film Exchange	412 East Baltimore St.	Baltimore
Consolidated Amusement Co.	28 W. Lexington St.	Baltimore

MINNESOTA

Laemmle Film Service	400 Sykes Block	Minneapolis

MICHIGAN

Michigan Film & Supply Co.	1106 Union Trust Bldg.	Detroit

MISSOURI

J. W. Morgan	1310 Walnut St.	Kansas City
Swanson-Crawford Film Co.	Century Bldg.	St. Louis

NEBRASKA

Laemmle Film Service	1517 Farnam St.	Omaha

NEW YORK STATE

Albany Film Exchange	418 Broadway	Albany
Victor Film Service	39 Church St.	Buffalo

NEW YORK CITY

Empire Film Exchange	150 East 14th St.	New York City
Great Eastern Film Exchange	21 East 14th St.	New York City
Hudson Film Company	138 East 14th St.	New York City
Peerless Film Exchange	52 14th St.	New York City
Wm. Steiner Film Exchange	110 Fourth Ave.	New York City

OHIO

Cincinnati Buckeye Film Co.	309 Arcade Bldg.	Dayton
Cincinnati Buckeye Film Co.	315 West 4th St.	Cincinnati
Toledo Film Service	319 Superior St.	Toledo
Victor Film Service	Prospect & Huron Sts.	Cleveland

OREGON

Independent West. F. Ex.	Swetland Bldg.	Portland

OKLAHOMA

United Motion Picture Co.	112 Main St.	Oklahoma City

PENNSYLVANIA

Eagle Film Exchange	143 N. 8th St.	Philadelphia
Independent Film Exchange	415 Ferry St.	Pittsburg
Philadelphia Projection Co.	44 North 9th St.	Philadelphia
Philadelphia Film Exchange	934 Arch St.	Philadelphia
Pittsburg Photoplay Co.	412 Ferry St.	Pittsburg
Swaab Film Service Co.	338 Spruce St.	Philadelphia
Exhibitors Film Service Co.	23 N. 9th St.	Philadelphia

TEXAS

Texas Film Exchange	311 Elm St.	Dallas

UTAH

Co-operative Ind. Film Co.	320 Atlas Block	Salt Lake City

WASHINGTON

Pacific Film Exchange	Globe Bldg.	Seattle

WISCONSIN

Western Film Exchange	307 Enterprise Bldg.	Milwaukee

Motion Picture Distributing & Sales Co.

111 East 14th Street NEW YORK CITY

MOVING PICTURE NEWS

Volume IV
No. 10

March 11th
1911

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SCENE FROM
"SON OF THE EXECUTIONER"
GREAT NORTHERN RELEASE
March 11th

ALWAYS
Forging Ahead
WITH A HIGH STANDARD OF QUALITY FILMS

THE ONE BEST BET

RELEASE FOR SATURDAY, MARCH 11TH

THE SON OF THE EXECUTIONER

A beautiful feature film with a wealth of detail that will win the admiration of every audience. Many thrilling scenes—magnificent costumes—perfect photography and effective tinting and toning.

RELEASE FOR SATURDAY, MARCH 18TH

BETWEEN LOVE AND DUTY

A powerful dramatic film—splendidly enacted.

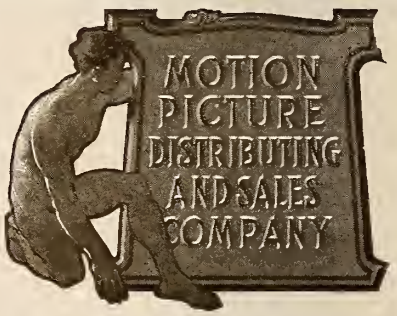
Life and People Below the Equator

A charming travel picture of nomadic tribes in the torrid zone.

Exhibitors: You cannot possibly afford to miss a single Great Northern release as they are drawing cards—every one of them.
ALL FIRST CLASS INDEPENDENT EXCHANGES HANDLE OUR PRODUCT

GREAT NORTHERN FILM CO., 7 EAST 14TH STREET, NEW YORK
All Films Sold Through Sales Co.

Retrenchment



At the beginning of the struggle our adversaries gained *temporary victories.* They shouted these from the housetops and published them from one end of the land to the other.

But Now--

They are frantically importuning the exhibitor not to give attention to the most recent events in the patent litigation!

The shoe is on the other foot! They meekly acknowledge that it is *they* who are on the defensive.

The SALES COMPANY, however, pursues the even tenor of its way. Instead of neglecting *quality* in a fruitless quest for monopoly, we are pleasing our customers more and more every day with this UNEXCELLED PROGRAM.

OUR PROGRAM

MONDAY
American—Amer. Film Mfg. Co.
Eclair—Eclair Film Co.
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Yankee—Yankee Film Co.

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SATURDAY
Gt. Northern—Gt. Northern Film Co.
Itala—N. Y. Motion Picture Co.
Powers—The Powers Co.
Reliance—Carlton M. P. Laboratories

Motion Picture Distributing & Sales Co.

111 East 14th Street, New York City

BISON FILMS

FIVE REELS A WEEK

TUESDAY---BISON. WEDNESDAY---AMBROSIO. THURSDAY---ITALA. FRIDAY---BISON. SATURDAY---ITALA

"STARLIGHT THE SQUAW"

Released Tuesday, March 14

An exciting story, well acted, showing the capture of an unruly soldier, who has wounded an officer and fought the Indians.

ITALA RELEASES

"A DOG AND TWO MISTRESSES"
Thursday, March 16
"FOOLSHEAD IN SOIREE"
Saturday, March 18

"SACRIFICE OF SILVER CLOUD"

Released Friday, March 17

An Indian girl warns the soldiers of a secret attack planned by her tribe, and loses her life. Thrilling battle scenes.

AMBROSIO RELEASE

"A COWARD"

Wednesday, March 15

Sold Exclusively Through Motion Picture Distributing and Sales Co.

NEW YORK MOTION PICTURE CO., 1 Union Square, New York City

"SILAS MARNER" IS COMING!

STILL Asking STILL Asking STILL Asking

THE THANHOUSER TWO-A-WEEK

FOR

?

RELEASED TUESDAY, MARCH 21,
Another "Thanhouser 2-on-1"

DIVORCE

is a well-plotted picture and a well-directed blow at the divorce evil. You will be gratified and surprised when you see how the home was saved. A doll did it! This may not sound reasonable, but it all looks logical on the screen and, indeed, the incident is taken from real life.

—And On the Same Reel—

Waiting at the Church

As a humorous description of a man's efforts to find the right wife, this will command laughs aplenty when it hits your screen.

No. 195. Code Word, Vorce.

RELEASED FRIDAY, MARCH 24
A Noble Heart Beat Under His Ragged Shirt!

THE TRAMP

is a new thing in "Hobo" stories, one that throws aside the theory stamping him an out-and-out marauder and shows him a man of honor who likes to rove but hasn't the money to do it in Pullmans. At least this holds good of one-half the knights of the road. Favored with wealth, they would be called globe-trotters. Minus gold (often because of motives that were too pure and too lofty to sanction the illicit, worldly ways of getting it) they are "bums," "hobos," outcasts whom "honest" men must shun, as, indeed, our hero was shunned.

No. 196. Code Word, Kniad.

THANHOUSER COMPANY

NEW ROCHELLE, NEW YORK

"SILAS MARNER" IS COMING!

RELIANCE PICTORIAL PLAYS

Sold only through Motion Picture Distributing and Sales Company

ACTED BY AN ALL-STAR STOCK COMPANY

"At Sword's Point"

Released Saturday, March 18

Sensational battle scene, 100 men engaged with swords. Stirring rescue of the young king from the very jaws of death. Thrilling duel in the dark between the queen and soldier with wonderful electrical spark effects from the clashing steel. Magnificent settings. Beautiful costumes.

"When Red Turned Gray"

Released Wednesday, March 22

After a spree, Ross sees things. Hair-raising visions appear. A beautiful girl stands before him and when he tries to embrace her she vanishes. She appears again and turns into a devil. Chairs move away when he attempts to sit down. After many similar incidents cracked ice and cold water bring relief.

TWO REELS PER WEEK—WEDNESDAY AND SATURDAY

Place your order with your Exchange

CARLTON MOTION PICTURE LABORATORIES, 1 Union Square, New York City

The Moving Picture News

PUBLISHED EVERY SATURDAY

The CINEMATOGRAPH PUBLISHING COMPANY, 30 West Thirteenth Street, NEW YORK CITY

Telephone, 4092 Chelsea

European Agents: INTERNATIONAL NEWS CO., Breams Building, Chancery Lane, London, E. C.

Chicago Representative: J. J. Sullivan. 866 Graceland Ave. 'Phone Graceland 5053

ALFRED H. SAUNDERS, Editor.

This newspaper is owned and published by the Cinematograph Publishing Company, a New York corporation. Office and principal place of business No. 30 West 13th Street, New York. Alfred H. Saunders, President; John A. Wilkens, Secretary, and W. M. Petingale, Treasurer. The address of the officers is the office of the newspaper.

SUBSCRIPTION: $2.00 per year. Postpaid in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands. Canada and Foreign Countries: $2.50 per year. All communications should be addressed to The Moving Picture News, 30 West Thirteenth Street, New York City.
ADVERTISING RATES: $60 per page, $30 ½-page, $15 ¼-page, single column $20, $2 per inch. Discounts, 20% 12; 10% 6; 5% 3 months.

Volume IV **March 11, 1911** **Number 10**

Notes of the Week

OUR FRONT COVER ILLUSTRATION.

This week we illustrate a scene from a Great Northern release of even date, entitled "The Son of the Executioner." Full particulars will be found in our advertising columns and the synopses in last week's issue.

THE FALL OF TROY

This great subject of the Itala Company, shortly to be released in America by the New York Motion Picture Company was run through the machine for our edification, and when we say we believe it to be a masterpiece in cinematography, we think every one who has had the pleasure of seeing this film will agree with us, that nothing in the whole realm of the art has ever been attempted on so magnificent a scale as this film. The New York Motion Picture Company are to be congratulated that they are able to distribute it to the trade in America. We hope the success they deserve will be theirs.

The magnificence of the staging and what Itala was attempting reached this office some weeks ago, and our worthy henchman, Jeanval, has had the matter in hand for some weeks. He will no doubt write his views at the proper time. We were therefore somewhat prepared for the scale and scope of the film. We expected great things, and certainly we have not been disappointed. To say this only gives our readers a very faint conception of the expression which an inspection of this subject conveyed to our mind. It is undoubtedly one of the greatest feats accomplished in the trade, and we understand that some 2,000 people were employed in all. With the wonderful settings, the magnificent scenery, the grand productions, cost, we understand, the Itala Company something like $30,000 of our money. We sincerely hope that the result throughout the world will more than compensate them for their outlay.

The story is divided into two parts, its total length being over 2,000 feet. The opening gives a fine prologue, in which Homer, the Greek poet, is seen reciting, or singing, to a gathering of his countrymen the celebrated victories of the heroes of the Trojan War. The story itself begins with a scene of magnificent depth of subject in which Menelaus, King of Sparta, is seen parting from his beautiful wife, the renowned of the Gods, the beautiful Helen. The magnificent stereoscopic effect of the Palace of the Greek King is beautifully photographed and the costumes are full worthy of the settings. We wish they could have been produced in their natural colors by Kinemacolor, as, by so doing, the grandeur and beauty would have been rendered as the subject deserves. Following the departure of Menelaus, there appears to Helen, introduced in the usual courteous manner of the Greeks, Paris, son of Priamus, King of Troy, who arrives as ambassador to the court of Menelaus. In the absence of this King, Paris is greeted with all the honors due to his high and exalted state by Helen, and in following the course of the story, it is not long before love springs up between the pair. Paris declares his passion in the garden of the palace to which Helen responds. They are not aware that their privacy was being intruded upon in the form of a servant, who hastens to carry the news to Menelaus that his wife had proved faithless to him. There is introduced just here a beautiful scenic effect so beautifully rendered that it almost takes away the breath of the spectator. Venus, the Goddess of Love, favors the suit of Paris for Helen, and is (by some occult manner known to the Gods and Goddesses of old), wafted away in a beautiful shell through the air, attended by cupids and nymphs, servants of Venus. The next scene shows the servant appearing before Menelaus with his message, and the return of the King to his court, where he, finding his wife is lost to him, calls his friends around him, tells his story, and they swear allegiance to him, and to follow him in the war he intends to wage upon Troy, in revenge upon Paris and Helen. The next scene shows the Grecian army making the assault upon the walls of Troy, and it is in this scene that those interested in the art will gain some idea of the unprecedented magnificence of the stage settings. The towers and walls of Troy seem to tower hundreds of feet above the warriors assembled around the foot of the wall, and it is here that hundreds of warriors assemble. Towers for siege purposes are pushed up to the walls, scaling ladders are reared, which are mounted by intrepid soldiers who are immediately killed on putting foot over the battlements, stones are hurled upon the soldiers beneath, and in scenes of almost indescribable

confusion the Greeks meet a seemingly ignominious defeat, the news of which is brought to Paris and Helen, who have been watching the struggle, to their great and inexpressible joy.

An interval takes place to allow a change of reel, and a notice to that effect explains to the audience that there is an interval of two minutes. When the second part of the picture opens, the Greek army outside the walls shows the generals of the Greek army consulting together, they realizing that the siege and conditions in which they have worked will not be successful, resort to a ruse, and to the great relief of the watching Trojans they rush from the walls of Troy in seemingly complete disorganization. The faces of the Greek soldiers as they run, show that they are well schooled for the part they are taking, by the panic-stricken look upon the face of every one who passes in view. This ruse proves very successful. The Trojans, believing that the Greeks have been vanquished, and are totally demoralized, leave their place of safety, and discovering the horse, known in mythological history as "Troy's Wooden Horse," seize upon it and bring it into the town amidst the exultation of the Trojans, who believe that in capturing this horse, dedicated to the Greek Gods, they have obtained a complete mastery over their enemies. The capture of the horse is witnessed by Secheus, a Greek spy, who was left behind for this purpose. He immediately makes his way to the fleet, swimming along the banks of the Zanthus until he reaches the camp of Menelaus, who, on receipt of the information given him by the spy, immediately embarks in the vessels to return to Troy. Our next scene opens with the City of Troy at sleep. Darkness has covered the whole city, and with the exception of a few braziers left burning to guide the belated wayfarers to their homes, we suddenly see the great horse open a trap door in the stomach, and from thence descends a numerous troop of Green soldiers, who had hid themselves therein. They gather up torches, braziers, and every available instrument which will take fire and rush brandishing them, round the city, setting fire to the buildings. Troy is soon wrapt in flames, and the inhabitants, panic-stricken, rush hither and thither, being met by the Greek warriors, who have been admitted inside the walls by their spies and allies. This magnificent scene must be seen to realize its full perfection, beauty and startling effect. Its realism is great, and to see the scenes in the streets of Troy, with the irresistible march of the Greek troops, rushing in good order to the palace, which they ultimately destroy. Then to see Paris and Helen watching the flames. Paris takes Helen in his arms and rushes to escape, but finds it altogether too late. The Greek troops surround him on every side, the Trojans are being beaten down at every point, and the finale shows Menelaus and Paris in mortal combat amidst the conflagration of the palace. Menelaus slays Paris, and Helen falls prostrate on his body, midst the falling pillars of the huge palace and temple, bringing to a fitting close one of the greatest attempts to depict history ever produced in a cinematograph film.

Salem, Ill.—C. Morrow has purchased the moving picture theater of J. H. Brinkerhoff, and taken possession.

Altoona, Pa.—Mr. J. C. Keith is making arrangements to start a new moving picture show here.

Elizabeth City, N. C.—H. T. Greenleaf, Jr., is considering the erection of a new moving picture theater here.

Hamilton, O.—William Gordon is making arrangements to erect a $50,000 theater at the corner of Third street and Broadway.

THE AMENITIES OF EDITORS

Quite a number of letters have reached this office, concerning one or two skits about us, written in other papers. They have been very amusing, and, when the readers know the writers as well as we do, they will understand our attitude of silence. Reading the Young People's Weekly, our boys brought home from Sunday School, we came across the following article, which puts the matter in good shape and answers our correspondents at the same time:

DO NOT NOTICE THE BARKING DOGS

By Joseph Kennard Wilson, D.D.

It is very annoying, of course, when you are quietly driving along the road, attending strictly to your own business, to have a little snarling, ill-natured dog come running out at you in a perfect frenzy of barking. It is an altogether natural impulse to reach for the whip and to cut at him savagely, and to keep striking at him with increased vigor of arm and heat of temper as you miss him—as you surely will!—again and again. But stop a minute! Do you think it really pays? Don't you suppose that that is just what the little rascal wants? That it is part of the game to put you in a rage and make you go through all sorts of undignified stunts? Put the whip back in its socket. Straighten up, and look about you at the scenery along the roadside or the people on the street, just as if there wasn't a yellow dog this side of Mars. And see how soon that yapping nuisance will tire of his sport, and will leave you for more interesting victims—more interesting because more interested. If it doesn't annoy you, it doesn't amuse him. Depend upon it, the very best way to treat barking dogs is not to notice them in the least.

Perhaps it isn't a dog, though. It may be something quite different that annoys you. It is some uncomfortable circumstance of your life; it is the malice of some neighbor or fellow-workman; it is some disappointment in your plans; it is some failure to attain to what you desire. But oh! how it barks, as it runs by the side of the wagon of your life! And oh! how you long to hit it a good sharp crack, and to send it off about its business! But the trouble is, that isn't the best way to send it off about its business; that only intensifies its conviction that its business is to follow and annoy you. The troubles that you notice grow like Jack of the Beanstalk. Keep your mind upon that sore finger of yours; allow yourself to note every sharp twinge of pain or ache in it; and by and by you can hardly get through the doorway without hitting that finger against both door posts. Quit thinking about it; make up your mind that you have something to do that is of greater consequence than coddling sore fingers, and see how long it will be before you have forgotten that there's anything the matter with it. The dog that you won't notice enough to get out your whip for will soon take so little notice of you that he won't bark as you go by.

One of the most annoying of these snappy curs is the little, petty, "no-account" criticisms to which nearly every one becomes subject when he strikes out in any degree from the ordinary and begins to "make things go" in any department. Of a score of people who notice you three or four will be apt to tell you that the wheel that is turning is not turning in the right way; three or four more will treat your most serious plans and purposes with flippant ridicule; still another three or four will insinuate that you have a "swelled head," and so on. If you succeed in your undertaking, they will give you no credit, but will talk of your "luck";

if you fail, they will join the "I-told-you-so" brigade, and will gloat over your failure. It is pretty hard not to take the whip out, sometimes—pretty hard to drive straight along on your chosen road without taking any notice of these petty critics and criticisms; but that is just what you must do. Answering back only aggravates the trouble and prolongs it. Each snap of the whiplash means a new bark. Criticism fattens upon the restiveness of its victim, and dies of starvation if it is not noticed. Never undervalue the sober, thoughtful criticism of any one, friend or enemy. Turn it over in your mind; look at it on all sides; see what there is in it; make it help you. But these trifling little flings, these objections for the sake of objecting, these querulous complaints—what's the use of bothering with them? Drive on! Don't waste your time and strength and whip by striking at a barking dog—Young People's Weekly, Feb. 25, 1911.

MR. ENGEL, THE "REX" MAN

In our issue of the 25th of February, writing of our visit to Rex we made mention in a very special manner of Ed. Porter, whom we consider the premier cinematographer in the States. The question came to us, "Who is the other man?" and in this issue we want to introduce to our readers the other dog, Joseph W. Engel. It has been our pleasure to know Mr. Engel for some years. We had a passage of arms with him in Chicago that we both well remember, but in the pro-

verbial French manner, we kissed and made up, and to-day we hope we are good friends.

In introducing Mr. Engel to our readers as one of the directors of the Rex Company we want to say of him, in his own words that "he has worked hard for Rex." He says that he has hardly had any sleep, or what "sleeps" he has had, have been filled with dreams of the "Right Royal Rex," so that we may say, from the crown of his head to the sole of his foot, he is a king (using the word Rex as king) in the Rex Film Company. We don't know how Ed. Porter, whom we consider the "King" will take a rival. We think he may invite him out to a duel, or to a passage of arms, or a wordy war. We will leave it to them to get out of it as best they can. While Ed. Porter has been devoting his time to the production, Mr. Engel has been equally persistent in bringing the sales end before the buying public, and from what we can hear on the street he has proved himself a marvel among the members of the Sales Company, for the phenomenal manner in which Rex sprang to the front.

By the number of sales they made of their first issues and judging from the last picture they have put out, "By the Light of the Moon," it should be an easy matter for Mr. Engel to double or treble what he has already accomplished. At any rate he has the good wishes of the News for success.

Speaking of success, we understand that nearly every exchange in the country is purchasing the Rex releases, and in looking for larger fields and pastures Mr. Engel is contemplating a trip to Europe with a view of establishing an European agency or agencies, and is wondering if he will meet with as good success in Europe as he has met here. Mentioning agencies, they have a large correspondence from abroad, asking particulars of their film, and for circulars and other printed matter to be sent to the vaious correspondents. We think it would not be a bad plan if some of those foreign correspondents who have written to us, asking our intervention to obtain agencies, would write to Rex asking for terms and stating what they can do.

THE OBJECT OF MOVING PICTURES

By Herbert Quarless

The end and object of moving pictures viewed in its highest sphere, as a branch of arts, is to convey delight by means of the power of imitation, and the pleasures we derive from the contemplation of whatever is beautiful, not confined to the most pleasing objects in scenery alone, but what embodies whatever ideas the mind is capable in forming in beauty, in its most extended meaning—and is equally qualified to record with powerful impressions however important or delightful, arising from contemplating of the varied scenes of animate and inanimate nature, that cannot be equally roused by the exhibition of moving pictures, these placing in our hands a valuable and very fascinating means of instruction, and elevating the study far above the merit of merely elegant and pleasing art.

We may describe with all the beauty of language, or all the fascination of poetry such incidents as act most powerfully on our feelings, the horrors arising from frantic passions, sympathy with distress and sorrow or the delight excited by an amiable action; but how feeble is the effect like to prove, when brought in parallel with the instantaneous impression which the actual sight and presence of the scene is capable of rousing!

A person may give way to the bitterest expressions of anger and revenge; if we only hear the words, we may take time to consider their import, and reason at our leisure on the consequences likely to ensue; but present to our view, a picture inflamed by all the vindictive workings of rage, the participation becomes instantaneous; like the basilisk, it rivets our attention with an intensity beyond the power of description to excite.

"IT IS TO LAUGH"

By Margaret I. MacDonald

Joy is a lubricator. Sorrow clogs the machinery which joy, in its turn, liberates. Joy rejuvenates; it puts a new face on everything; it colors life anew—even the ash barrel shares in the rosy tint which joy diffuses.

Joy in a hilarious sense is sought by every man, woman and child. The world pays out a great deal of money to people who can make it laugh. When the circulation of money ceases the entertainer must needs find happiness in his work, else it will be a sad and sorry old world, with not a thing to make it blink its eyes, or shake its sides. We fancy indigestion and long faces will prevail.

The other day I was wandering about the center of the city, looking about for something which would furnish a thought for this week's article. We passed several large moving picture theaters. My friend said, "I don't believe you would find anything out of place in any of these—I don't think there is much use going in, is there?"

"Why, certainly," I replied, "I should be glad to find something which would not call forth adverse criticism; I should be glad to tell my readers that I had found something that savored of good; and at least something that if it did not savor of good to speak of, savored of no bad."

I entered when a picture had well begun. I peered down the aisles, and over the heads of the people, but no seat was to be had, and an usher stood in the center aisle holding a rope across to prevent more people from coming in. The public were as usual on their joy quest, and the manager of the house was happy as the coin flowed in. The people who were being entertained were happy, too—at least as happy as a momentary diversion could make them.

In the absence of seating accommodation, I was content to stand at the back. The two chaps whose reflex flitted nimbly about on the canvas, seemed to be permeated with a desire for eternal boxing; heaven would be their home if they could but have untrammelled freedom, regardless of time or place, to box, box, box, "forever, Amen." They boxed on the boulevard until the policeman stepped between, just in the nick of time to get a punch in the wind which doubled him up at their feet. They quarreled in attempting to relate the story to their friends, at the club, and in attempting, in terrible earnest, to finish the bout there, a catastrophe of tables and chairs and glasses occurred. Eventually they were thrown together on a board raft, on the river—they were still boxing, 'mid the dangers of bone smashing, and skull cracking, on the slippery boards, until Dame Fortune, in one of her relentless moods, with one swift touch, brushed them both off into the water, where their heads bobbed up and down for a few minutes, like a couple of seals, and would you believe it? they still continued to box. Though the wild waves played about them, they were set as adamant in their purpose, and they were still boxing with undaunted ardor when the curtain dropped.

The audience was delighted, and apparently satisfied with this ridiculously unnatural picture. Perhaps it was because it was unnatural that it appeared so funny to every one. I laughed with the rest, and it did me no harm. We are looking for something to tickle our several bumps of mirth. What do we care whether it is natural or unnatural, so long as it makes us laugh?

There was no harm in this picture; it had none of the prize-fighting atmosphere about it. It was no incentive to any one to do anything in particular but to laugh. It provoked good, hearty, wholesome laughter. We forgot for the moment that little Mary was sick at home, or that little Johnnie had failed in his examination at school, and the thousand other ills, greater and lesser, that harass the thousand-odd human hearts. And so this ridiculously foolish picture had its mission, after all, and so has everything in this world which does not savor of grossness.

"All work and no play makes Jack a dull boy," so they say. Therefore, we would not relinquish our hold on the joy inspiring films, no matter how unreal they may be, providing the subject matter and its treatment are clean. The latter attribute we demand to find in each picture in predominating measure.

EDUCATION AND MOTION PICTURES

A Straight Talk to the Teachers

By Lindsay Bancroft

I have written some generalisms on the matter before (and I am egoist enough to use the first person singular), and lest my papers should be judged worthy of a place among the periodical platitudes, I will state without fear of contradiction that all this talk of making pictures that will fit the school curriculum is beside the mark. No manufacturer, or set of manufacturers (the Patents and Sales Companies will please excuse this, because it is true) can turn out educational pictures that will fit the present school regime. The demand would be too diversified to justify the enormous cost; and there are other reasons.

But it is a case of Mahomet and the mountain. The educational program as at present carried out in our schools is NOT admirably suited to the introduction of the motion picture. The magnitude of this new thing, this appeal to the first of the five senses, has been entirely underestimated even by those teachers and professors and lecturers who are most desirous of seeing motion pictures in the schools.

The Froebel system of teaching the tiny ones, the Naas and other "Sloyd" methods of training the young in the use of common tools, and the legion of "manual training" and "physical (torture)" courses have forced themselves into the schools, the time-table of studies being modified and altered to make room for them.

Teachers who are trying to use motion pictures as a pastime, or a "recreative study," or as a reward, forget it. The motion picture is no small thing in education, but the films you can at present obtain are entirely insufficient and very few are suitable.

You cannot take ten minutes off the history lesson, curtail the reading exercise and make recess shorter, to make room for the motion pictures. That is not fair to the pictures, and it is not safe for the child.

You must find some way of "infusing" the cinematograph into the regular studies, as an essential part thereof.

This means that the whole system of present-day school teaching must be somewhat remodeled to FIT THE NEW CONDITIONS that the advent of the motion picture has created. It is not merely a juggling of time-tables that is needed, but a sweeping reform all round.

This reform (the word is used advisedly) has many aspects, every one of which will have to be carefully considered before the ultimate good can be achieved.

First of all, are your schools structurally suitable to the introduction of the cinematograph Have you considered the attitude of your local civic authorities and how this may affect you in the future? Do you really

know anything about cinematographic possibilities outside of having attended a picture show?

Go to your local theater once in a while, and ask the manager to talk to you on the subject, and about his troubles and triumphs; think just how you would use motion pictures in your own classes.

The local manager will be only too pleased at any interest you evince in the technical and practical side of the business.

Have you considered just how your school or institution can raise the money that will be needed?

Then, too, have you thought of the technical differences between motion pictures and text-book or chart illustrations There is a place both in simple art and everyday science that you are teaching, or pictures of motion, as there is for the "specimen" in an object lesson. Do you know where this place is? Should the motion picture of, say, cutting sugar cane, come before or after the exhibition of the cane itself to your class? Your normal training text-book will tell you one thing, your better judgment will tell you another.

And this is because, when the system under which you are now teaching was being evolved, motion pictures were non-existent.

It is now up to the professors of our normal and high schools to take measure of this new element that has arisen, and devote some deep thought to putting the moving picture where it belongs in the program. There is no doubt about it, the pictures cannot be adapted to the schools, but the school system must make itself adaptable to the pictures that will be certainly forthcoming when they are really wanted.

EDUCATIONAL LECTURES

Under the head of this caption in last week's issue, Mr. U. Grant Blackford gave an interview regarding the Keith & Proctor theaters. As soon as the paper was off the press Miss Bernyce Childs called us up on the 'phone and told us that was what she did in the year 1906 on the Pacific Coast. She lectured principally upon various cities and towns and noted popular resorts. Asking her to come down and see us she ran in the other afternoon and further exemplified the above by telling us her experiences, as follows: "I took my views, had my negatives made into lantern slides, and through the Entertainment Bureau on the Coast, delivered my own lecture in schools, churches, drawing rooms, etc." That is all very well as far as it goes. Short and sweet, but we want to know more than that. First of all, where did you take the views? "I started in Nome, Alaska, among the miners, when the gold fever was at its highest craze. I met all sorts and conditions of men, from all parts of the world, and when I say men, I mean women, too, for they got the fever just as bad as did the sterner sex. They also underwent the hardships that the men did, in their grasping after what the Good Book declares to be the root of all evil. Many of the photographs taken here were unique, showing the life and conditions at that time, although it had become pretty well civilized that year. From there I went all the way down the Coast to San Diego, using my camera on every special bit of life or magnificent scenery that I could see, more especially getting pictures of those wonderful monasteries with which the whole country is dotted. The life and habits of these people were caught by me as true to nature as I could get them. From San Diego I went into Arizona to study the growth and cultivation of the cacti, of which I took many pictures, keeping body and soul together, getting bread and cheese, by giving lectures to the inhabitants en route.

The five cent theaters were only just commencing to open up, rather few and far between, in these localities. Still I got the craze there, and in opposition to them I distributed hand bills and made myself well acquainted with the inhabitants, lecturing in their Town Halls, and had good audiences, making money on these travelogues or lectures. Working my way round the various towns, in the course of time I struck the motion picture people, and lectured in the various theaters where these were shown. From this it was an easy stage to advance to talking to the pictures behind the screen, and I obtained, with my own company, quite a good success in this period. Coming to New York and getting back into the "Legitimate," I sold my negatives and slides to Charles Besler Company, who now have them in their possession, and they should be available for any one desiring to give a lecture, or lectures, on these subjects."

We thanked Miss Childs for her interview, and were very glad to meet one of the pioneers of the talking pictures, following the travelogues, and our impression is now, as we have mentioned in several back issues, that the time is ripe, when such ladies as Miss Childs' services can be secured to give educational talks to the various motion picture houses. Miss Childs is a versatile scenario writer, and we expect to hear more of her when she returns from a visit she is making to the West.

BILL STEINER AND NICHOLAS POWERS.

Now, here is a combination. Who would ever have imagined Mr. Nicholas Powers of "Cameragraph" fame, would become an actor and make himself doubly immortalized in the films. Well, that is just what he has been and gone and done. He will delight the

thousands of Nickelodia by the wonderfully versatile manner in which he has filled several heavy parts—as though to the manor born—and in the immediate releases of Yankee Film he will be shown. We congratulate Bill Steiner in coralling Mr. Powers while he is on his holiday tour through Bermuda, and anxiously anticipate the pictures.

CHAMPION FILMS.

As announced in their advertising space of this issue, the Champion Film Co. will in the future issue two releases each week, Monday and Wednesday. The Monday releases will be of the historical order while the Wednesday release will be, as usual, one of those famous Western ones.

Chicago Letter

Things in and around Chicago concerning the moving picture industry are pursuing an even tenor, regardless of the flurries about "open market," "moving picture convention," and the fact that we have not an "ideal" moving picture show in Chicago and a lot of that bum rubbish that is being dished out to us of late.

The various independent film manufacturers deserve a little flattery for some of the very good pictures that have found their way into our midst during the past week or two.

The Reliance Company have eliminated those provoking jumps from their recent releases, and, take it from me, I am not saying a word too strong when I call the last four Reliance films masterpieces—"A Plain Tale," "Tangled Lines," "The Trump Card" and "From the Valley of the Shadows." Look over any of these and dispute me if you can.

The Cuban Imps are also in line for a little praise. "Artful Kate" was a winner as a high-class comedy story.

"Tracked" won instant recognition as a dramatic triumph. Baggot and Miss Rhea should work together more, as we will never tire of their efforts.

The Bison Company, on whom we depend for our real Western pictures, have been outdoing themselves of late. Just glimpse back and take "A Warrior's Faith," "Owanee's Great Love," "Dick Farrell's Prize" and several others, and in each you will find true Indian and Western spirit.

The Thanhouser Company have also contributed several which, like all Thanhousers, took well. "The Mummy," "Stage Struck," "The Little Mother" and "A Newsboy Hero" were all exceptionally good as to photography, acting, staging, etc. We impatiently await "Robert Emmet."

I also wish to take this opportunity of thanking B. Adler and the Thanhouser Company for the neat "lobby display" advance photos in the Thanhouser News.

Managers are all hoping other manufacturers take up this idea, as it is a good method of advertising your pictures ahead.

Had a letter from Julius Singer, Laemmle's confidential man, to-day. Singer is in Des Moines, Ia., where he opened a Branch Exchange for Laemmle a week ago and he tells me he is getting on famously. Naturally he would, for what exhibitor could resist Singer's jovial manner and illuminating smile, especially the smile? If I can get what I have been searching for I will have that smile in the next issue of the News.

Singer is one of those little fellows, who is bound to be a big man in the moving picture business.

The American Film Manufacturing Company's plant on Orleans street is about one of the busiest places you can find these days. Everything is hustle and bustle, and it certainly shows results, as the late releases of the Flying "A" are the real old time essence of photography.

"College Chums," which I had the pleasure of seeing the other evening, impressed me very much, as it did those seated about me, especially the sub-titles made up from verse-lines of different authors.

The Bijou Dream Theater on State street is still packing them in with Independent pictures, as is also the Boston on Madison street, in spite of the competition.

While we are hearing so much talk about silver coated curtains, mirror screens, mirror curtains, etc., it would pay some exhibitors a big return to whitewash their screens so the audience could appreciate the generous merits of the Picture Manufacturers' Product.

J. J. SULLIVAN.

From Our Western Correspondent

Hot Springs, Ark., March 8.—Well, we have had quite a jolly time with the fight pictures of the Jefferies-Johnson scrap at Reno, July 4th of last year, and, after waiting patiently for their appearance, the reels came to town, and all sportdom, as well as society and every one else with an ounce of real live gore in them, turned out; and it was some show, believe me. It was just what we had been waiting for, and all this noise that has been created on account of the pictures must have been started by those who were sore because they were left out of the "pickings."

There is nothing in the pictures to cause a riot, unless one wants to start something out of pure cussedness. It is true that we hated to see old Jeff get the walloping he did; but if he was fool enough to fight the negro he got what he deserved. The best man won—that's all there is to that argument, and, black though Johnson is, you've got to hand it to him, for he is sure some scrapper.

The Lyceum Theater showed these pictures for two days, after which the Majestic took them for Saturday and Monday. The Majestic, you know, is the only house that caters to colored talent and sets aside a great number of seats for colored patronage. When the pictures were on at the Lyceum a request was made of the directors of the Arkansas Amusement Association to permit the colored people to witness the reels from eleven o'clock to midnight, which was refused, for the Lyceum is in the heart of the business district and the only "gentlemen of color" ever seen in the theater is the porter, and he "beats" it with much speed when his day's work is over. Mr. J. W. Millmine, who runs the Majestic, gave the negroes what they were looking for, paid $250 for the six reels for two days, and last Saturday night I went down there to see how the colored people accepted the show. I was surprised at the mild manner in which they took the pictures. A more orderly audience I have never seen. Only at the end of the fifteenth round, when Jeff is battered through the ropes, did they cut loose, and the applause at that point was terrific. Trouble? Why, bless you, there never was a sign of it.

Opposite the Lyceum, while the pictures were on there, stood a group of negroes watching the white patronage entering the theater. I walked over to listen to them "cackle."

"I sho would give all my interest in H—— jest to see dem pictures," said one big "buck."

"Man, ef de white folks would let me inside dat theater to see dat show, I'd be willin' to work for nothin' for de remainder ob my life," responded another.

Both houses played to capacity business and the Majestic patronage was composed of every "coon" in town, and they all paid their "two bits" and half dollar most willingly.

It doesn't pay in this part of the country to permit negroes to run moving picture shows on the main street, as witness the race riot in Fort Worth, Tex., last week. A man leased a building on the main street for a colored picture show. All the white girls who sold tickets in that city's other picture houses struck. The managers went to the mayor and city solicitor and tried to have the colored place closed, but they couldn't do it unless there was some violation of the city ordinance. The first night the show opened the trouble started, for a crowd of boys gathered and hooted the colored people as they came from the theater. And a "cop" stood by and looked on. Finally one of the youngsters seized the electric sign; others swung on it; there was a ripping tearing noise and down came the illuminated advertisement. A moment later a brick crashed through the window on the temple of thought of the colored cashier. And the "cop" still looked on. The man who leased the building came forward as the crowd was moving the electric piano into the street and said: "Ladies and gentlemen, I apologize to the people of Fort Worth for leasing this property for a colored theater, and it won't happen again."

"I move we accept the apology and adjourn," cried a man, and it was all over. No, there's no "nigger show" on Main street in that town.

Figuring prominently among the news of interest throughout the state the past week were three items in which the moving picture shows were more or less involved. They comprised murder, marriage and a red-hot denunciation by a reverend bishop. The wise man who once scribbled that "Variety is the spice of life" is now permitted to toss his hat in the air and yell "I told you so."

Taking the events in the order named brings forward the little town of Paragould, where Miss Amy Wilson, daughter of the "village blacksmith," lives. While papa is busy readjusting the covering for pedal extremities of horses, his daughter sells tickets in a moving picture house there. Miss Wilson is a typical Southern girl; being so, she believes that a negro should know his place. A colored bootblack in one of the barber shops of her town made insulting remarks to her on two different occasions. The young lady did not tell her father or friends, else there would have been a "necktie party" instanter. Instead, she went home, got her little magazine revolver, put it in her muff and passed by the barber shop for the third time, not to tempt the negro, but on an errand. The "dinge" spied her and this time seized the young lady and drew her into a nearby hallway. Then she got busy—real busy—and there was work for the undertaker. Miss Wilson placed the muzzle of her revolver against the stomach of the "coon," pressed the trigger and fairly riddled him. After this little pleasantry had been completed, she walked across the street to where the sheriff was starting towards her, handed him the smoking revolver and informed him what had happened.

"Did you kill the nigger?" the sheriff asked.

"I hope to God I did," calmly replied the young lady.

She was taken to the sheriff's home for dinner that night and every business man in town came forward to go her bail. Miss Wilson is still selling tickets at the same old stand and business has picked up in great shape.

The marriage. A fifteen-year-old school girl meets her seventeen-year-old beau. They decide to get married and the event takes place. Did they run away on their honeymoon? Not these wise ones. That costs money, so the happy husband took his bride to see the picture shows, where they passed the entire afternoon and later received paternal blessing.

The denunciation: Rev. Bishop Moore, of Little Rock, in a circular letter, takes a crack at theatricals in general and the moving pictures in particular. The good man says:

"Nothing grieves us so much as to see, day after day, hundreds of children issuing from theaters and picture shows, which are conducted for the sole purpose of money-getting, without any regard to their pernicious influence on the minds of the young. We honestly believe that the stream of innocent life is being frightfully polluted by unrestrictedly permitting children to attend theaters and picture shows which are not above suspicion."

Does it hurt, Mr. Manager? While the bishop means well enough, I am inclined to take issue with him in a mild way. I don't think that the picture shows are in business for the money that is in it any more than any other legitimate business conducted, and I do know that managers DO NOT run their houses without regard for the minds of the little ones. They are not in the business for charity, any more than the reverend bishop; and I cannot imagine that he would consent to preach or perform the duties of his high office for nothing. I wonder, in closing, when the bishop was in a moving picture house last. I wonder if he has really made a study of motion photography. I wonder if he has fortified himself with convicting evidence that motion pictures as a whole are rotten for children. Oh, I wonder if—but what's the use.

And right here I want to place a nice club in the hands of Bishop Moore for his next denunciation of picture shows. Selig you've got it coming to you and I hope he rips the everlasting lining out of you. My only regret is that motion photography in general must suffer for your wanton boldness. I saw your reel, "Too Much Mother-in-Law," at the Scenic, and I am more convinced than ever that if this thing keeps up my prediction made some weeks ago concerning "wet nurses" being an important factor in the future in making pictures will be verified. It was a good comedy, but that last scene could have been eliminated and brought just as good results. Behind me sat a mother and her little son. Here's what little Willie Want-to-Know-It-All asked his mamma:

"Ma'ma, what must the lady be in bed with the baby for?"

Nice, isn't it, Selig? Aren't you ashamed of yourself? The mother could not answer. Women in the theater condemned the ending of that picture, and no wonder. Why it is necessary to show a mother depicting the result of confinement and make it so rotten plain on the curtain is beyond me; and why in the name of Heaven that angelic board of censors let such oneryness—for that's all one can call it—get by is an equal mystery. I claim that a picture dealing with sexual relations should not be permitted to be placed before children. They learn that soon enough, and it is mighty embarrassing for a mother to be asked questions concerning a picture that she cannot explain to her little ones. I hope the day will come when the good woman who poses for pictures will tell the director to go straight to H—— when he asks her to portray anything of this character. And the plainer she told him the more I'd bless her and the profanity she used, for she would be none the less noble.

Had the pleasure this week of witnessing two reels of Trust and Independent make in which "Little Mary" was the leading lady. It's a pleasure to watch anything and everything that this talented little artiste does, for she always gets away with it better than a majority of the ladies before the camera. "A Man and a Maid," an Imp production, was at the Princess. The little "Missie" didn't have so much to do in this picture, a greater part of the work going to Owen Moore, and I was pleasantly surprised at his interpretation, for I always considered Owen such a clumsy hulk of humanity that I didn't believe him capable of the acting he did in this reel. The other picture was a later Biograph, one in which the three sisters took a prominent part and Mary was finally captured by the reverend gentlemen, a la "Gloria Quayle" and "John Storm," late of ye "Christian." There was as much difference between these two makes as there is between day and night. The Imp lacked the finesse that characterizes a majority of the Biograph products. Mary, Mary, why did you do it? Was it because you needed the money? I hated to see you leave the Biograph, and alll over the theater when you came trooping on that Independent curtain I heard people exclaim: "Why, see, there's the little Biograph girl." That's what we knew you by out in these parts before Carl blazoned your picture and the press agent got busy when the Imp enticed you away. You may add dignity and art to your new employer, but just the same we liked you best with Biograph, for they surrounded you in a manner that left nothing to be desired. We have a deep rooted opinion that will have to take a powerful lot of sight evidence and argument to convince us that other firms are in it with Biograph, for we believe that they are not. And this isn't any "boost" for Trust product, either. It's just a plain statement of facts as we believe them to be.

There's a new operator at the Princess Theater, or at least there will be one in a very short time. He arrived at the home of Preston Chew, chief operator, weighed on his début nine pounds and is just about the cutest thing in the line of babies that has been seen here in many days. Was "Papa" Preston proud? Hush, brother, hush. He thinks it's too good to be true. Preston asked the baby the other day what pictures he preferred and the kid replied: "Shoot me the Independent product, daddy." Preston states that he's one destined to be "Greater than Edison."

THE MAN IN THE BATHS.

Armat Stockholders Demand Accounting.

A receiver for the Armat Moving Picture Company of Washington, leading competitor of the Edison Company, is asked in a petition filed in the District Supreme Court by minority stockholders, asserting their dissatisfaction with the management of the concern.

President Thomas Armat, Vice-President Harry T. Marvin and Treasurer Jeremiah J. Kennedy are made co-defendants in the suit, being charged with voting themselves exorbitant salaries and buying patent rights at exorbitant prices.

The minority stockholders who are plaintiffs are E. Quincey Smith, Samuel L. Jones, William S. Minnex, Lester A. Barry, Franklin T. Sanner, T. Janney Brown and Maurice Philips, all of Washington and vicinity. They are presented by Attorney J. J. Darlington and secured from the court a rule to show cause why their prayers should not be granted.

It is recited in the petition that the Armat Moving Picture Company was organized in 1900 under the laws of West Virginia, with the principal offices in Washington. For some years the business was unprofitable, owing to litigation over alleged patent infringements with the Edison Company.

In 1906, it is charged, President Thomas Armat made a contract with Charles E. Wood to manage the business and prosecute the litigation. Wood was to receive $10,000 a year and half of the profits of the company, but died in 1908.

At the last annual meeting of the corporation, it is charged that Armat, who controlled 26,000 shares of the entire capital stock of 50,000 shares, voted himself $40,000 under the contract with Wood.

It is also charged that Armat and the other officers, controlling the board of directors, voted salaries of $7,500 a year to Armat, and $3,750 a year each to Marvin and Kennedy. That their services are not worth such sums is declared by the minority stockholders, who say their protests were given a harsh quietus when Armat voted his majority of the stock.

Purchase of a new moving picture device, known as the Macklyne patent, for $50,000 in annual installments of $10,000, is also a complaint made by the plaintiffs. A discovery is asked if Armat and his colleagues are the real inventors of the patent and are selling to the company at an exorbitant price.

The court is asked to appoint a receiver to ascertain the profits of the corporation since 1909, inquire how much President Armat has received under the contract with Charles Wood, and conduct the affairs of the company.

Salt Lake City, Utah.—H. B. Calder and associates are planning the erection of a new theater at Vernal.

Siloam Springs, Ark.—Ed. C. McCulloh is planning the erection of a new theater here.

Sterling, Ill.—Messrs. Lagrille and Middleton, of Muscatine, Iowa, are making arrangements to open a new moving picture theater here.

Harriman, Tenn.—Leon Evans has commenced the erection of a new moving picture theater here.

River Falls, Wis.—C. P. Andrews, of St. Paul, is preparing to open a new moving picture show here.

EXHIBITORS' PAGE

WHAT THE PUBLIC DEMAND

SUGGESTIONS FOR IMPROVEMENTS

THE EXHIBITOR AND THE EDUCATIONAL TREND.

Editor Moving Picture News.

Dear Sir:—I am an exhibitor "within the meaning of the act," and I have a kick. That is what I am writing you about. So far as I can see, the average exhibitor is about as wide-awake as a dead onion. I was the same myself, but I reformed. I had to, or deserve the opprobrium of some of my intimate friends who speak of the exhibitor as "only a moving picture man."

I have read things in the Moving Picture News about Education and all that, but they don't touch the education I mean, that is, the education of the exhibitor. "Education" is what is "led out" of a person, isn't it? Well, circumstances "led it out" of me all right. I have always had pretty good houses, run fairly good films, etc., but there was not one thing by which you could have distinguished my theater from a hundred others, until a friend told me so.

I began to look around at other houses, and I had stopped counting at seventeen when I found not one original idea among the lot, my own included.

Then I got busy on the self-education stunt. First I insisted on knowing at least a day or two in advance what my "special" reel was to be. The exchange said they couldn't, or wouldn't do it. I said they would, and remember I am paying the bills. They do it now. Next, I sent a printed synopsis of any special or educational reel to the homes. My distribution didn't cost much, as I gave these notices to the audience in my theater during the interval.

I read in your columns about one of your subscribers using an automatic card printing press. Unless the said writer has used such an adjunct for over two years, he is behind me. If I had to part with any of my theater equipment I think I would sell the opera chairs rather than give up the little press. Since reading the article referred to, I have taken up the idea of the linotype slugs as named, and it works like a charm. But that is not all. I use my press for printing announcement slides, etc., on celluloid sheets. (My operator is a worse writer than I am, so "there's a reason.")

And the theater front. Did you ever see a lobby crowded out with one-sheet boards and Trust posters of films; with "Special To-day" and all the rest of the Bowery stunts presenting the appearance of the ribbon counter at a bargain store? Such, alas, was mine.

Every small town has its budding artist. Ours has, and I nipped the bud. A couple of hand-made posters, if they be at all good, posters I mean with some real artistic merit, and not all words and no design, are worth a dozen lithographs. Not that I use no lithos. I do, but not every one the exchange sends me.

Ours being a small town, we do not run continuous shows as you do in New York, but our evening performance begins at seven. It used to be the usual thing to start about 7.30 or 8, but we have changed all that. When I had got educated to the punctuality idea, I came out with a newspaper notice and a box-office sign framed and displayed, "Set your watch by us, we start prompt to the minute, 7 p.m." The first night we ran the first reel to the ushers and the Chinese janitor. That was a few months ago. Now we have a house three-fourths full before the lights go down.

My operator is an electrician o' parts, and I am some tinker. The combination has evolved a novelty in the form of a program billboard hung outside the box office, with every film title clearly displayed, and a white index finger that moves automatically and shows at a glance the film then being run, and, of course, how far from complete is the first show. I would send you the design of this contrivance, only we built the blamed thing first and made the design after; that is, we WILL make the design some day and sell it to the General Company.

Education has got us all going I tell you. Only last night our sound effect man educated the Salvation Army into the loan of their drum. Of course, the Army didn't know about the education until this morning.

Will you put me in touch with some one who makes "give away" monthly calendars in the form of post-card size blotters?

Yours truly,
G—— S——,
San Antonio, Texas.

EXHIBITORS AND READERS.

Here is a problem for you: What town in North America east of Chicago, with a population of over 50,000, has NO PICTURE SHOW?

Imperial Theater, Coney Island, Refitted

Mr. Henry Connors is refitting the old Imperial Theater at Coney Island, N. Y., and changing it over into an up-to-date moving picture theater. Mr. Connors will make an especial feature of daylight pictures and has ordered a complete equipment of Mr. J. H. Hallberg, "The Economizer Man," consisting of one motiograph, one No. 6 Powers with double dissolver attachment, and one specially built Hallberg direct current economizer.

Compton, Ill.—Henry Clopine and Arthur Anglemeier are making arrangements to open a new moving picture theater here.

Iowa City, Iowa.—William Englert is planning the erection of a new theater here.

MANUFACTURERS' SYNOPSES of FILMS

THE PENNILESS PRINCE
Imp Release, March 23

Prince Gustave, a young German nobleman, with blue blood, but a bankrupt, alights from a vessel at Havana, Cuba, to earn a livelihood.

He is unaccustomed to manual labor and casts about to secure work. He reads an advertisement in a paper that hands are wanted on a tobacco plantation, and he applies in person for the job at the office of the tobacco planter.

Inez, the daughter of the grower, is in the office and is immediately infatuated with the handsome young foreigner, whom she tries to impress. Prince Gustave is indifferent to her charms, and the fury of a scorned woman is aroused. Again she endeavors to interest him, but to no avail.

Prince Gustave is given a clerical position in the office and is getting on famously when the titled bookkeeper sees Dolores, who is employed on the plantation. The prince recognizes in her all the womanly charms that excite his admiration. The jealousy of Inez is displayed and she induces her father to remove him from the office and put him to menial work on the plantation among the tobacco stalks. There he again meets Dolores and there is a mutual attachment which is pleasing.

Inez mails Gustave a letter informing him that his presence is required at the office of the German consul. He is all expectation, hoping to learn good news from his ancestral home. He is not fitted to visit the embassy by reason by his shabby clothing. There is a pretty scene between the prince and Dolores in the tobacco field. He sorrowfully tells her he needs funds.

Dolores, in her great love for Gustave, finds a way. She visits the office of a dealer in hair and sacrifices her luxuriant tresses, emerging from the shop with cropped head. She gives the money to Gustave, and he is surprised, hurt and grateful. He thrusts the money in her lap, but she bids him keep it.

Gustave visits the consul only to learn that nothing can be done for him, and retires humiliated. His grief and disappointment is witnessed by Inez, who rejoices in his disappointment. He is, however, cheered by the comforting assurances of Dolores, which give him hope.

He returns to the tobacco fields but later receives a visit from the representative of Germany, who informs him of the death of his older brother, and that he has come into his own as heir to the estate of his father. Gustave proudly points to the medal on his breast and tells them that he is a titled nobleman with vast estates. Inez, is all attention. She turns to him with a smile calculated to win the prince, but he holds out his arms to the faithful Dolores and takes her to him. The consul congratulates the prince, and the girl he has chosen, and they walk away leaving Inez, the intriguer, disappointed and desperate.

IN OLD MADRID
Imp Release, March 20

A pretty love story of Old Spain in which an impetuous young man wins, despite the objection of discriminating parents.

Don Gomez writes a letter to the parents of Zelda, a beautiful young Spanish girl, regretting his inability to pay them a promised visit, but sends his son, Jose, instead.

Jose arrives and is immediately smitten by the charms of Zelda. His ardor is by no means cooled by the frigid glances of the parents, who immediately discern that their guest is altogether too precipitate. Zelda, although a dutiful daughter, is not indifferent to the homage paid her, and resolves to disregard the conventional custom prevalent, and indulge in a little flirtation. Her mother inaugurates a system of espionage that is very inconvenient for the lovers. They are surprised on the eve of tete-a-tetes by the duenna-like mother, and are driven to desperation.

Zelda has a girl friend about her age who resembles her very much, and she takes the companion into her confidence. There is a conspiracy that results to the advantage of the lovers. Rosa, the friend, is attired to represent a clever counterpart of Zelda and the girl awaits results. The mother, her suspicions thoroughly aroused, resolves to redouble her vigilance and walks in the garden accompanied by Zelda. Seating herself on a bench she commands the girl to repose beside her. Finding the vigil rather tiresome, the elder woman lapses into a state of drowsiness, and the companions of Zelda beckon her to join them, but the opportunity is not propitious.

So clever is the disguise of Rosa that Jose is deceived and he kisses her. The father of Zelda discovers the act, and hastens to the mother to inform her of the fact, only to see Zelda yawning besides his wife on the bench. The husband is informed the mother is competent to protect the girl and he leaves, chagrined. Exhausted, the guardian falls asleep, and Rosa exchanges places with Zelda, who joins her lover.

Jose proves himself to be a young man of resources. He induces Zelda to accompany him to the sea shore. Throwing off his shoes, he gathers the girl in his arms, and wades across a stretch of water, and they take a perilous position on the rocks. Their absence is noticed by the mother, who discovers that Rosa has been substituted for Zelda, and the father is summoned.

A search is instituted, and Zelda and Jose are discovered on the rocks with the spray dashing over them. Jose has a scheme which he quickly imparts to Zelda, and she acquiesces. The irate parents see the daughter and her lover and resort to threats, then cajoling. Jose is firm, and dramatically threatens to throw Zelda into the roaring torrent, unless the parents consent to their immediate marriage. The agonized parents relent. Jose takes the girl in his arms and wades ashore. Then out of sight of the parents he sets the girl on her feet and their lips meet in a prolonged kiss. The obdurate parents have been outwitted by the scheming lovers.

DIVORCE
Thanhouser Release, March 21

Mr. and Mrs. Gray are a young married couple who have everything to live for: health, wealth and two lovely children. But they have unconsciously drifted into the bad habit of quarreling. Their children are greatly distressed by it, and lead an unhappy existence because of the continual wrangles of their parents. Matters finally come to a crisis, and Mr. and Mrs. Gray decide to separate. An agreement is reached, satisfactory to both parties, and Mr. Gray returns to the home he has left in anger, in order to take away with him his personal belongings.

Before he leaves for the last time he steals upstairs to take a look at the children. There he finds his wife, a horrified witness of a scene that is being enacted by the children. They are playing "divorce," and go through the various quarrels and misunderstandings which they have seen their parents enact. They divide their various belongings to their mutual satisfaction until they come to the dollies, "their children." The little girl refuses to be separated from her dollies, and rather than wound her the little boy decides that divorce is a horrid game, because it makes her cry, and they won't play it any more. The parents, who have witnessed this little comedy, unknown to the children, realize the sorrow that separation would mean to the children as well as themselves. They decide not to play at divorce, and become reunited, with the determination that no quarrel will ever occur to mar their happiness in the future.

WAITING AT THE CHURCH

Tommy found his fate in a boarding house, but fate was unkind to him. Tommy was one of a number of unhappy men and women who managed to drag out an existence in the establishment of Mrs. Miggs, where the company was bad and the food was worse. So it can be understood that the advent of a new boarder, in the person of one Flossie Footlights, who elevated the drama by song and dance, pleased Tommy very much.

It was love at first sight, excusable on the part of Tommy, but hard to explain so far as Flossie was concerned. But Flossie had never seen anyone like Tommy before, and that may be the answer.

In his wooing, Tommy showed himself a hero, although it hurt. He went on the stage once, and he dared the perils of a bargain-counter rush, to win a smile from the one he adored.

He proposed to her verbally, and was interrupted. Then he tried to express his affection by letter. He proposed an elopement, and it came off on schedule time. But—

Well, Tommy won a bride, but it was not the one he wanted. And when he took his pen in hand to explain, he only made a bad matter worse.

Tommy lost his beloved Flossie Footlights, but he still has his boarding house. And the thing that causes him sorrow is that his meal ticket in that unpleasant place is marked "For Life."

It is a terrible thing to be the husband of a boarding house keeper, particularly when you didn't have any idea of applying for the job. And that was the fate of poor Bertie.

THE TRAMP
Thanhouser Release, March 24

The hobo did not care for money. All he wanted was a chance to live happily, easily and without work. He took a friendly view toward society, and really hated to see anyone suffer. That was why when he met a runaway convict he did not surrender him to the authorities, but did what he could in his humble way to aid him.

Some years later the hobo again met the convict, well dressed and seemingly prosperous. Not recognizing his former benefactor, he gruffly refused him alms, but the hobo did not bear him a grudge on that account. He had met with many rebuffs in his lifetime.

In the course of his journey the hobo met a little girl, the tiny granddaughter of a farmer, and she gave him food. Then he repaid the favor by saving her from death under the wheels of an auto. He was injured himself, and it was natural that the farmer and the child should take him in and nurse him back to health.

The former convict was selling wildcat mining stock, and it was unfortunate for him that he sold some of it to this particular farmer. He was also unlucky because the swindle was exposed before the hobo left town. For the hobo knew him, and while the hobo was willing to aid a convict to escape from prison, he objected to allowing him to rob persons who had done him (the hobo) favors.

The swindler got the farmer's money, but the hobo made him put it back. And to be sure it got back, the hobo acted as the messenger boy. He didn't give the farmer a chance to offer a reward, but departed in secret to avoid being thanked. Perhaps he should have stayed and tried to make a new man of himself, and the chance was there waiting for him. But he heard the "call of the road," and he preferred that to being a "respected citizen" or a "rising man."

(*Continued on page* 17.)

ADVICE TO OPERATORS ORACLE PRACTICAL ARTICLES FOR ALL DEPARTMENT

By WM. E. SMITH, E. E.]

TRANSFORMERS.

As ordinarily applied, **the terms Transformer, Inductors, Compensarc,** and **Economizers** refer to an apparatus for changing the **voltage** and **current** in an **alternating** circuit from one value to another with an inverse change in the value of the **current** and **voltage.** Transformers, Inductors, Compensarcs, and Economizers, as used for moving picture arc lamps are known as **step down** transformers, as the delivered voltage **is less** than the supplied, but the current is **greater** than the supplied.

These transformers consist of two coils, the **primary** and **secondary** coils, which have well-laminated iron cores made of stripes or "stampings" of thin wrought iron laid together in such a manner that they make for the coils a core with closed ends, thus affording a complete magnetic circuit for the magnetism set up by a current in the coils.

The primary coil consists of many turns of small wire, while the secondary coil consists of fewer turns of larger wire.

The coils are carefully insulated with mica, rubber insulating tape, and other insulating materials, and the core is then built up by slipping the stampings into position.

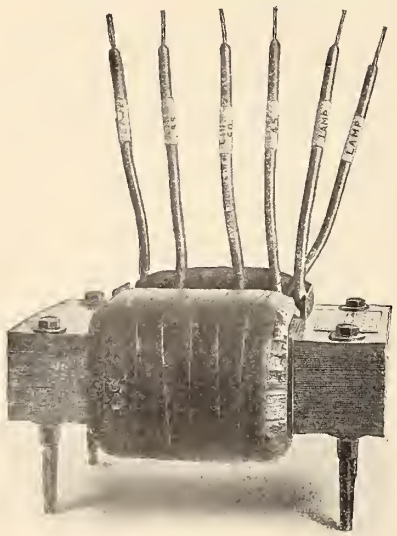

Fig. 6

Figure 6 shows the position of the core and coils in a clear manner. Figure 7 shows the same transformer mounted in an iron case, and is known as the **Bowers Inductor.**

The various manufacturers make differences in the number and shape of the iron plates used in the cores, the sizes of wires and number of turns composing the coils, and in other details, but the greatest difference apparent to the sight are the differences in the shapes of the iron cases. But though the real differences between them are very small, even these small differences affect their usefulness **very much.**

Figure 8 shows the **Fort Wayne Electric Company's** type A, Form 4, Compensarc and is rated at 2 Kw. for 110 Volts or 2½ Kw. for 220 Volts and is wound for either 60 Cycles or 133 Cycles, as may be desired.

Figure 9 shows the **Hallberg Economizer,** which is made for 110 Volts and 220 Volts and wound for either 60 cycles or 133 cycles.

Fig. 7

In nearly all of the moving picture houses the voltage is either 110 Volts or 220 Volts, while the pressure indicated at the arc lamp is about 35 to 50 Volts. The transformer coils must be wound so that the number of primary turns has the same relation to the number of secondary turns as the primary pressure has to the desired secondary pressure.

If the pressure is reduced from 220 Volts to 55 Volts, there must be one-quarter (¼) as many turns in the secondary winding as in the primary, and if the pressure is reduced from 110 Volts to 55 Volts, the secondary winding must have one-half (½ as many turns as the primary. Since the **power given out** by a transformer is nearly as great as that given to it, **the current in the secondary coil is nearly as many times greater than the primary current as the secondary pressure is smaller than the primary pressure.**

We have in transformers a most striking and wonderful example of the transfer of power from one electrical circuit **(the primary circuit)** to another circuit **(the secondary circuit) without the circuits being in any way electrically connected with each other.**

The inductive action goes on just as well if the two coils of the transformer are separated by **glass** or **mica,** as if they are wound close together. **It is only necessary for the magnetic circuit to be properly arranged so that the magnetism which is set up by the primary coil shall all pass through the secondary coil.**

Reactors, also called choke coils, reactance coils, and various other names, are used in alternating circuits for adjustment of voltage, to the arc lamp, in place of the transformers but they are not as economical as a transformer, as the following will show.

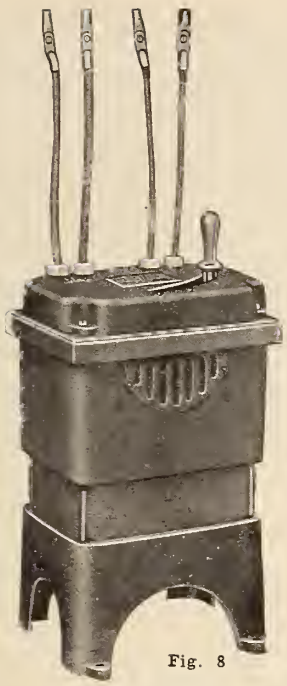

Fig. 8

	Transformer	Rheostat	Reactance
Volts on line	110	110	110
Amperes at arc	40	40	40
Volts across arc	35	35	35
Watts from line	1400	4400	1520
Watts saved by Transformer in place of rheostat	3000		
Watts saved by transformer in place of reactance	120		
Hourly cost at 10c. for Kw.	14	.44	.152
Yearly cost operating 5 hours per day	245.50	803.00	277.00

Fig. 9

When installing a transformer, one of the most important considerations is the amount of energy loss which will be incurred at no load. A highly efficient transformer at full load is of little value as a current saver if its loss at no load is high. It is for this reason always desirable to specify that transformers be made with the best alloyed iron having low magnetic loss, that is, iron of high electrical resistance. Heating of the iron is thus reduced to a minimum, and with correctly designed windings of liberal gauge, a low temperature rise results, which is so important in transformers. Terminals should be completely insulated, and yet be easy of access. The question of fixing the apparatus deserves full consideration, for nothing is more annoying to an electrician than to have to handle devices designed by the unpractical.

The Moving Picture Operators' Benevolent Association will hold their Annual Entertainment and Ball on Friday evening, April 21, 1911, at Arlington Hall, 19-23 St. Marks Place, N. Y. C. Tickets admitting lady and gent (including wardrobe) fifty cents. Single tickets for ladies twenty-five cents. The vaudeville entertainment will commence at 8.30. Dancing at 11.30. This Association, which started November 4, 1910, has done remarkably well. At the present time it has a membership of 200 strong.

At the last meeting there were forty-two applications for membership given to the Investigating Committee. The meetings are held the second and fourth Thursdays of the month at Arlington Hall (basement), 19-23 St. Marks Place.

Stop, Look, Listen, a New Cement

I have a number of samples of a new cement sent me for test by a well-known manufacturer.

This is a duplex cement as it mends both the non-inflammable and the inflammable film.

If the New York City operators would like to secure one of these sample bottles for test, they can get same by applying at the office of the Moving Picture News, 30 W. 13th street, New York City.

I should like them to try it out and let me have a written report as to what they think of it.

New Organization

Sixty odd moving picture workers have organized a union and have secured admission into the "Industrial Workers of the World." They will be known as the "Motion Pictures Theater Workers," and this initial organization as Local No. 402.

A meeting of the organization was held on Thursday evening, March 9th, at 196 Grand street, New York, and a general call and invitation was issued to all workers connected with any branch of the moving picture trade to attend.

The following officers were elected for the ensuing year: S. Solomon, financial secretary; E. Scoppa, treasurer; Abram Klein, recording secretary; Harry Tremont sergeant-at-arms; Jacob Gold, Harry Marks and Joseph Seiden, trustees; S. Solomon, organizer and member ex officio on all committees; Chas. E. Trainor, Herman Richter, Robt. McLane, Frank Kuctek and Harry B. Simpson, general executive board. General offices at Hamtramck, Mich.

Outside arc lamps seem to give some managers a lot of trouble. There is no more brilliant light than a flame arc lamp for illuminating purposes, and its warm rays are a great attraction to the public. Badly kept lamps and those of inferior design are detractive as far as advertising is concerned.

The modern flame arc lamp is usually of the clockwork mechanism type and, therefore, requires careful handling. From the moment of their installation the lamps must have careful and regular attention in order to minimize future work and worry. Once let arc lamps be neglected and it is certain unending troubles will ensue unless the lamps are overhauled and rebuilt by the makers.

When trimming flame lamps, care should be taken to keep the guide rods scrupulously clean. Metal polish is very good for this, or a rag slightly moistened with paraffin. Test the mechanism with a delicate hand to see that the carbon holders run down freely without the carbons. The small extra weight of a pair of carbons will then give additional assurance of the proper feeding of the lamp.

Reflected Pictures.—"A. B. Cole" writes to know whether he can arrange his projector to face the audience, so that by hanging a mirror in a suitable position in the body of the hall the picture may be reflected on to the screen, which is hung in the usual position.

Answer:—No, you will not get good results by doing this. The difficulty rests with the mirror. The ordinary plate glass mirror has two reflecting surfaces—one being the top surface of the glass, and the other the ordinary silvered back. This gives a double image. The only way to get over it would be to have the top surface of the glass silvered, but I am afraid he would find this too delicate for practical use.

Mercury Vapor Lamps.—"M. Cary" would like to know the amount of current taken by a four-foot mercury vapor lamp.

Answer:—The mercury vapor arc requires a current of 3½ amperes to operate it with the best result. The tube is made of a length suitable for the voltage on which the lamp is to run. The four-foot lamp requires 100 to 130 volts. This size will, therefore, consume 350 to 400 watts per hour, that is, a little over 1-3 k.w. per hour, and will give about 1,000 candlepower.

VARIETIES IN MOVING PICTURE THEATRES

VAUDEVILLE MUSIC

ILLUSTRATED SONGS

By FRA

FAMOUS PUBLISHERS OF POPULAR MUSIC

The name of Harry Von Tilzer has appeared on popular song hits for the past twenty years and really he needs no introduction. His firm has commanded the attention of the musical world, and justly so, for Mr. Von Tilzer has kept before the public by the composing and publishing of his tuneful and popular melodies for these many years. Song writers come and go but his efforts have been constantly appreciated and a new Von Tilzer ballad when launched out for public consideration means success.

Harry Von Tilzer

At the present writing they are meeting with much success with Mr. Von Tilzer's latest ballad, "In the Evening by the Moonlight, Dear Louise," which they report as having a big sale both in this country and England. "All Aboard for Blanket Bay" is considered his masterpiece, and the firm is most enthusiastic with the outlook for this being equal to their biggest hits. The words are by Andrew B. Sterling, and he has painted a word picture that leads us straight to nursery land.

Among their best known compositions the firm reports the following as big sellers:

"My Old New Hampshire Home," "Where the Sweet Magnolias Bloom," "Where the Morning Glories Twine Around the Door," "I Wonder If She's Waiting," "I Love It," "The Cubanola Glide," "Under the Yum Yum Tree."

The Von Tilzer songs and publications are reviewed each week in the regular department as they are published, and we would suggest that our readers keep in close touch with this column, as this popular firm is always on the alert to give the public the kind of music they want.

CANADA
MONTREAL

My good old friend of many years standing, I mean "The Francais," with its vaudeville and pictures is playing to as crowded houses today, as it ever has done. The old theater is as vigorous under the new regime as it was long years ago. A votre sante, camarade. I would like to come in as I used to do.

HAMILTON, ONT.

Andy Rice, Carl and Victor Pedersen, and the Village Choir made up with pictures a bill that just smiled the Canucks.

GEORGE SCHENCK

He's my yarn this time. Who is he? Who asks that, argues himself unknown in the life that lives and moves and has its being amidst the folk whose lives are spent behind the lights. No fellow, who is a theatrical fellow, doesn't know the Bijou in Brooklyn; it is a "bijou," honest, clean and true. A theater that presents such a show as a man can take his wife and children to see, without a tremor. Why? Because George Schenck **is there.**

I went into his office, even if things are changing, that makes no difference; it's a mighty good time to catch a man; my experience has been that to see a soldier in the comfort of a department office is not the time to judge him; it's when "he's up against it;" bugles blowing and bullets whizzing; the moment when how to do is what is needed—at once—that's the psychologic moment.

I caught George Schenck in the midst of change and I am glad I did not in the midst of "stately calm", but as a hurried, breathless business man, with a duty to perform and a conscience—live and real.

I gripped George Schenck by the hand—I knew him not—and in a moment I knew here's a man! That's all. Now follow criticisms:

Mr. Schenck is manager of Loew's Bijou, formerly he had charge of the Royal. This house is being renovated and will re-open under the old policy of pictures and "vaudy", and Brother Schenck takes charge of both.

Mr. Schenck has been with Marcus Loew for some six years. This house runs three shows, six acts, and four reels, nearly three hours, in my opinion too long. Mr. Schenck positively believes that real comedy is what is wanted. This is not for vaudeville, we get that often; it is meant for the rotten senseless bosh that slops over the screen as "chasers" and so forth.

Every show should end with comedy is the manager's belief: "Don't send your people away weeping."

Good vaudeville and good pictures are what George Schenck believes in, "a clean family show," as he expresses it. Well, he's got it. I saw the show; wife, children and friends saw it; not at one time and not known in any sense—here's the verdict, not mine, but I heartily agree with it:

A good, clean, enjoyable show.

Marcus Loew, give us a few more fellows in your theaters like the kindly, genial and manly George Schenck.

BROOKLYN
THE GRAND

Manager Springer continues to offer his big vaudeville bill. For the seventh week of the new policy he has engaged May Ward, the well known "Dresden Doll," and also Carrie Ford & Co., McCabe & Washburn in "A Night on the Bowery"; Four Musical Misses, Raymond & Hill and others.

FULTON

This theater is making a big hit at the comedy end and is headlining sketches of the comic order. Press Eldridge entertained with his funny monologue and songs; Carlton Macy and Maud Hall in the howling farce "The Timely Awakening;" Roberts, Hays and Roberts in their laughing sketch "The Cowboy, the Swell and the Lady;" Wilson & Stone, "The Eccentric Sailors;" Gummer, the juggler; The Florenz Family and others together with pictures.

GREENPOINT

The headliners at this popular theater are of the usual high order. Valeska Suratt with her "Pony Chorus" and four costume changes, a turn already well known for its beauty; Odiva, the famous diver, does as she always does; Howard & North in a rural sketch; Jack and Violet Kelly, in an expert lariat trick; The Van Bros., funny musicians, and others make up a strong bill.

OUT OF TOWN
CHICAGO

Plaza—Bert Howard and Effie Lawrence, in the "Stage Manager," scored; Diana Bonnar carried the audience, whilst Barnes and King with their comedy magic went big.

BOSTON

Keith's—Dennis Bros. and Nederveld, with his monkey, were good; Van Hoven and Murray and Lane excellent; Gertrude Hoffman, of course, crowded the house.

The Orpheum—Bronco Busters, good; The Telegraph Four, all right; Faust Bros., Gould Sisters and Ito Japs went fine.

Bowdoin Square—Torrelli's dog and pony act, fine; American Singing Four, good; Page and Morency, pleased. Pictures went in great shape.

PHILADELPHIA

Keith's—All new acts that went exceedingly well and pleased the folks. Rice, Sully and Scott, in their comedy bar act, carried all before them.

The Palace—The Three Madcaps, in "Bonney & Freeman," went well, but the big draw was Valarie, a young girl in songs and imitations. The Five Jewels, well dressed English girls, in their club juggling, stood well.

Victoria—Glen Roy and Russel's singing act; Benjamin Moran and Henry have a new act with great possibilities. This house had a very good bill this week.

DAVENPORT, IOWA

Three new picture houses are being opened in this town.

DES MOINES, IOWA

Majestic—Kate Fowler and Bob and Alice Longley were clever, Linton's "Tropical Maids" excellent, and Homer Davis was very good.

NEW BRITAIN, CT.

Keeney's—The success of this house as a picture and vaudeville has been and is phenomenal. They are playing to S. R. O. all the time.

HAVANA, CUBA

Actualidades LaGatita Madrilena—The well-known singer and Spanish dancer has been the feature at this house.

KANSAS, TOPEKA

The Grand—Besides good vaudeville, the pictures satisfied the audience.

PATERSON, N. J.

Majestic—A rattling good bill with Eva Fay as the headliner.

SARATOGA SPRINGS, N. Y.

Pontiac—This place of amusement gives three acts and two songs besides four reels and certainly gets there all the time.

PALMYRA

The Opera House—Prince Mundree and his dog were it. Algrossman, the "Black Face comedian," and Ira Davis, the soloist, made up a fine bill.

NEW YORK
Hammerstein's Victoria

Marshal Montgomery, ventriloquist; Henry E. Dixey and William H. Thompson, in the playlet "The Wise Rabbi," are amongst the headliners. "Knock-out Brown" also scored big.

BRONX

Ethel Green and Barry First, in the sketch "The Strongest Link," went well; also Maclyn Arbuckle and his company in "The Welcher," got over the lights. "The Strongest Link" is a heart story that made a hit from the first.

FIFTH AVENUE

This theater lives up to its high reputation. Beyond this it is unnecessary to say anything. The last bill included such "Stars" as Amelia Stone and Armand Kalish in their latest act "Mon amour." Nor must I forget Kathleen Clifford, Paul LeCroix and Harry Tighe. The pictures are projected in A1 style.

MANHATTAN OPERA HOUSE

Maggie Cline, "the Irish Queen," is just as dandy as ever. Al Von Tilzer (don't forget who this is), James Thornton, the monologist, and Roberts's trained rats and cats are a few of the good things offered in this popular house.

EDEN MUSEE

Howes, the "White Yogi," and an Italian orchestra rendering Lenten music are the added attractions of the week.

THE CASINO

Manager Daniels has got Alice DeGarmo, aerialist, and the "Cherry Blossoms" on a good bill.

BROADWAY

The weekly concert and pictures still attract the crowds, whilst the big hit of the week was Otis Skinner in "Sire."

EMPIRE

Frorzini, "The Accordion Player," got the "big hand and had four recalls which he fully deserved, his playing being exquisite. The Kentucky Belles Co.; Joe Opp, the comedian, with about twenty girls; Browne Carroll is the soubrette, and La Belle Helene supplies the dancing turn.

THE STAR

Pilakoff, the Finnish wrestler, and Demetrai, the Greek, will appear in the show. Both these men have made good in their own lands, also the Carnival of Fruits and Flowers and other popular offerings.

THE GAYETY

This place of amusement still keeps up its popularity and amongst the other things on a good entertainment bill I would like to call attention to the Columbia Burlesquers, Nellie Florede, singer, and Miss Chauhauty in impersonations.

INDEPENDENT FILMS

The following films have been released week of March 6th by the Empire Film Co., 150 East 14th St., New York:

Mar. 6	Memories (American)	460
Mar. 6	Hypnotizing a Hypnotist (Amer.)	531
Mar. 6	King Phillip (Eclair)	915
Mar. 6	Tracked (Imp)	993
Mar. 6	Angel of the Bowery (Yankee)	950
Mar. 7	Dick Farrell's Prize (Bison)	978
Mar. 7	Bandit's Surprise (Powers)	391
Mar. 7	When Masons Meet (Powers)	501
Mar. 7	The Mummy (Thanhouser)	995
Mar. 8	Prisoner of the Caucasus (Amb.)	985
Mar. 8	The Vindication of John (Champ.)	1000
Mar. 8	In the Commissioned Ranks (Nes.)	1000
Mar. 8	Out of the Arctic (Solax)	1000
Mar. 8	A Trick of Fortune (Reliance)	965
Mar. 9	The Message in the Bottle (Imp)	1000
Mar. 9	Nobility (Itala)	700
Mar. 9	Fall of a Knight (Rex)	958
Mar. 9	The Rich and the Poor (American)	1000
Mar. 10	Lux	900
Mar. 10	Her Prisoner (Bison)	975
Mar. 10	Put Out (Solax)	500
Mar. 10	Caribou Hunting (Solax)	500
Mar. 10	The Spirit Hand (Thanhouser)	1000
Mar. 10	The Senorita's Sacrifice (Yankee)	995
Mar. 11	Son of the Executioner (Gt. Nor.)	990
Mar. 11	Foolshead Shooting (Itala)	950
Mar. 11	A Gamble with Love (Powers)	1000
Mar. 11	Ever the Accuser (Reliance)	995

SALES COMPANY

The following films have been released week of March 13th by the Motion Picture Distributing & Sales Co.:

Mar. 13	Secret of the Palm (Imp)	
Mar. 13	The Penalty (American)	1000
Mar. 13	The Test of Love (Yankee)	
Mar. 13	An Unforeseen Introduction (Ecl.)	
Mar. 13	A Day of Storms (Eclair)	
Mar. 14	Starlight the Squaw (Bison)	
Mar. 14	His Younger Brother (Thanhouser)	
Mar. 14	Come Back to Erin (Powers)	
Mar. 15	Come Unto Me (Reliance)	
Mar. 15	A Coward (Ambrosio)	
Mar. 15	Was It Worth While (Nestor)	
Mar. 15	The Girl and the Oath (Champion)	
Mar. 15	A Midnight Visitor (Solax)	
Mar. 16	The Fishermaid (Imp)	
Mar. 16	A Dog and Two Mistresses (Itala)	986
Mar. 16	Where the Shamrock Grows (Rex)	950
Mar. 17	His Double Treasure (Yankee)	
Mar. 17	Sacrifice of Silver Cloud (Bison)	
Mar. 17	Robert Emmett (Thanhouser)	
Mar. 17	A Hindoo Prince (Solax)	
Mar. 17	Dogs Not Admitted (Lux)	534
Mar. 18	His Mind's Tragedy (Powers)	
Mar. 18	At Sword's Point (Reliance)	
Mar. 18	Foolshead in Soiree (Itala)	
Mar. 18	Toto on the State (Itala)	
Mar. 18	Between Love and Duty (Gt. Nor.)	
Mar. 18	Life and People Below the Equator (Great Northern)	
Mar. 21	Just Kids (Powers)	
Mar. 21	A Trip Through Christiania (Pow.)	
Mar. 22	When Red Turned Gray (Reliance)	
Mar. 22	The Payroll (Champion)	
Mar. 22	Cupid's Victory (Solax)	
Mar. 24	Out of the Depths (Solax)	

(Continued from page 13)

THE HINDU PRINCE

Solax Release, March 17

Mr. Aug. Jones writes his wife while traveling abroad for his health that he is bringing home with him as a guest Prince Seika, a Hindu hypnotist, whom he met while in India.

At the entrance of the Jones' household the Prince becomes infatuated with Mrs. Jones, but being aware of the great love and devotion that she holds for her husband, he realizes that whatever love he may have for her is hopeless.

At a hypnotic seance given by the Prince, it falls his lot through persuasion to put Mrs. Jones under the influence of hypnotism. Upon finding that she is an easy and susceptible subject, he lays a hazardous plan to poison her husband with a poison that he furnishes, which causes the victim to become an imbecile, but of a curable state.

After the husband becomes insane the Prince advises Mrs. Jones that he be placed in an asylum. He then compels her to apply for a divorce on the grounds of insanity. He arranges with a clergyman to marry them, the ceremony is about to be performed, but is intercepted by the return of the husband who has been cured after remaining in the sanitorium for several months.

On the day set for the wedding of the Hindu Prince and Mrs. Jones a final examination of Mr. Jones, who has been convalescent for some weeks past, is made, and he is pronounced cured. A letter is written to Mrs. Jones by the physician stating that she had better come and take her husband home.

Upon the departure of the doctors Mr. Jones finds a newspaper left by the doctors, and sees the announcement of the wedding of the Hindu Prince and his wife. He makes his escape from the sanitorium and arrives at his home just in time to stop the ceremony and denounce the affair as a nefarious plot and scheme on the part of Prince Scika.

Upon entering the room where the wedding is taking place Mr. Jones discovers that his wife is in a strange mood or condition, and realizing that the Prince has her under the hypnotic influence, he commands the Prince to release her from the terrible spell. The Prince refuses. Struggle ensues. Mr. Jones chokes the Prince into submission and compels him to bring Mrs. Jones out of it.

The butler is called and Prince Seika and all his followers are forcibly expelled from the house with instructions to leave the city within twenty-four hours, and all ends happily.

BETWEEN LOVE AND DUTY

Great Northern, Release March 18

A dramatic subject dealing with a doctor's infatuation for a dancer, his wife's discovery of the intrigue, and the startling episode resulting. The doctor, on being discovered by his wife, in his remorse attempts suicide, but is saved by his wife, and at the sick bed of a patient the doctor and wife are brought together again. The last scene sees them commencing their lives anew. The incidents are absorbing, and the various characters are excellently delineated.

LIFE AND PEOPLE SOUTH OF THE EQUATOR

A charming travel subject depicting the life of nomadic tribes in the Torrid Zone.

A MIDNIGHT VISITOR

Solax—Release March 15th

John Brown and his wife, Mrs. Brown, are asleep in bed. Mrs. Brown, awakening suddenly with a start, hears a noise in the next room. She endeavors to awaken Mr. Brown, but Brown, the foxy old owl, fears there are burglars in the house and feigns sleep. She finally succeeds in getting Brown out of bed, however, and directs him to ascertain the cause of the rumpus.

The next scene shows the dining room with Wabbles the pup in the midst of broken dishes, enjoying the remainder of the late dinner, knocking the dishes from the table and wrecking the place generally.

We see Brown enter the room adjoining in his pajamas. As he enters he hears a terrific crash in the next room. Thoroughly frightened he makes a break for the door, but on the way out he spies a bottle of good old rye and to steady himself in his fearful undertaking he takes a good nip at the bottle.

He again starts for the dining room door, and again he hears a terrible crash (Wabbles is finishing the dishes). Gracious, thinks Brown, there must be a room full of them, and to get up the necessary spunk to meet such an army of crooks he again takes a good dose of the Dutch courage. This preliminary over he again advances unsteadily but determinedly toward the fatal door, prepared to meet and vanquish a dozen burglars if necessary, when, lo, from out the chaos of crashing dishes and rending wood, he hears Wabbles running up and down the keyboard of the piano, the soft strains of a musical melody issuing from the dining room. Ha, ha, thinks Brown, the burglars must be a jolly lot of fellows indeed, and Brown—helped a great deal by the copious draughts of the rye, begins to feel real rougish himself, and proceeds to give vent to his feelings by executing a little fancy step all by himself.

But this is not catching the burglars, thinks Brown, and so, taking the bottle with him and imbibing freely on the way, he takes his uncertain route towards the general direction of the dining room door, but arriving at the door he no longer sees one but several, and making for the one nearest him he enters (so he thinks) and slips comfortably into an easy position on the floor the bottle clasped tightly to his bosom.

Meantime, Mrs. Brown, becoming impatient as to the outcome of the conflict between her husband and the burglars, starts for the scene of battle. She hears terific crashes and, thinking her husband is in need of assistance, calls the police captain and his trusty assistants. They tiptoe cautiously toward the door, but they do not find a burglar in active operation, but, instead, Wabbles sleeping on the table and Brown doing the same on the floor. The climax is a scream. Brown has to subscribe towards the Poor Fund and gives the money to the Captain to be distributed(?) among the poor, and we leave Brown facing his wife with a sheepish expression on his face preparing to meet —— Well, go and see the picture.

"THE PAYROLL"

Champion Release, March 22nd

Charles Wilson, on his way back to the ranch with the payroll for the boys, never dreams of danger until he is suddenly stopped by a band of highwaymen. Before he can comply with their demand to "hand over," the cowboys of Circle "C" Ranch, returning from a spree, dash upon the surprised outlaws.

Headed by Wilson, they give chase to the outwitted bandits up to their very home, both sides maintaining a running fire, until in an effort to defend her husband, in one fusillade, the bandit leader's wife is mortally felled by a shot from Wilson's gun. In the impending confusion, resultant from the attention given the stricken woman by the cowboys, the highwaymen make good their escape.

Bearing the responsibility for the death of the mother, Wilson promises to adopt and care for her baby girl, and together with his wife, who clasps the child to her breast, both solemnly vow to rear it rightly.

Sixteen years later, Kate, the adopted girl, on starting out for a canter through the woods, is warned by her guardian father to be guarded against infesting highwaymen, reported to be in the neighborhood. Full of the vigor of girlhood, fearing nothing, Kate dashes off for her daily ride.

Remounting after having tightened her pony's girth, she is surprised at the sudden appearance of a stranger. Refusing his proffered aid, she gallops rapidly away. The man quickly overtakes her, and leaning over his saddle, lifts the frightened girl from her horse to his, and dashes off through the woods.

Upon Kate's failure to return home at the accustomed hour, Wilson goes in search. Coming upon the riderless horse, he picks up the trail which quickly leads him to the kidnapper's cabin. Stealing within, he not only saves his adopted daughter from the bandit's embrace, but is horrified in discovering that the man is Kate's father. He makes known the truth to both, and gives the girl her privilege to choose, which she instantly does, in favor of Wilson, and under whose protection she leaves.

Conscience stricken and filled with remorse, the bandit staggers towards the window for a last glimpse at his child, when a shot rings out and he falls dead by the hand of his own lieutenant, to whim he had given orders to shoot the first one attempting to escape by the window.

(Continued on page 19)

Data from Manufacturers' List of Releases

MEMBERS OF SALES CO.

AMBROSIO

(By N. Y. M. P. Co.)

	Feet
Jan. 4—The Wall Partition	500
Jan. 4—Trials of Tweedledum as a Policeman	500
Jan. 18—Blue Domino's Disguise and Tailor's Queer Ad	
Jan. 25—A Wife Calvary and Tweedledum Cash	
Feb. 1—Return from Seaside Bathing	
Feb. 1—Tweedledum Tries Winter Sports	
Feb. 8—Tweedledum as a Detective	
Feb. 15—The Demon	900
Feb. 22—Redeeming Angel	
Mar. 1—Tweedledum, Aviator	
Mar. 1—War of the Cossacks	
Mar. 8—Prisoner of Caucasus (Dr.)	900

AMERICAN.

Jan. 30—The Genius (Com.-Dr.)	965
Feb. 2—The Mission in the Desert (Dr.)	985
Feb. 6—A Pittsburg Millionaire (Dr.)	985
Feb. 9—On the Installment Plan (Com.)	560
Feb. 9—Too Much Aunt (Com.)	430
Feb. 13—Quiet Evening at Home (Com.)	985
Feb. 16—In the Land of Cactus (Dr.)	980
Feb. 20—The College Spendthrift (Dr.)	990
Feb. 23—Strategy (Com.-Dr.)	980
Feb. 27—The Sheriff's Sweetheart (Dr.)	800
Feb. 27—The Silence System (Com.)	200
Mar. 2—College Chums	975
Mar. 6—Hypnotizing a Hypnotist (Com.)	615
Mar. 6—Memories (Dr.)	375
Mar. 9—The Rich and the Poor (Dr.)	1000

ATLAS FILM CO.

Nov. 30—Saved by a Vision (Dr.)	
Dec. 7—Nature's Nobleman (Dr.)	
Dec. 14—Brothers (Dec.)	
Dec. 21—The Arm of the Law (Dr.)	
Dec. 28—The Outcast's Salvation (Dr.)	
Jan. 4—A Straw Ride (Dr.)	
Jan. 11—A Letter to the Stork (Dr.)	
Jan. 18—A City Wolf (Dr.)	
Jan. 25—Irish Hearts	
Feb. 1—The Surgeon and the Girl	
Feb. 1—His Great Sacrifice (Dr.)	
Feb. 8—Kelly, U. S. A. (Dr.)	
Feb. 15—Coals of Fire	

CHAMPION.

Dec. 21—His Mother (Dr.)	950
Dec. 28—The Golden Gates (Dr.)	950
Jan. 4—Days of the Early West (Dr.)	950
Jan. 11—Bill's Widow (Dr.)	950
Jan. 18—The Will of a Western Maid (Dr.)	
Jan. 18—Why He Went West (Dr.)	950
Feb. 1—Judged by Higher Power (Dr.)	
Feb. 8—At Double Trouble Ranch (Dr.)	950
Feb. 15—Her Three Proposals (Com.)	950
Feb. 22—The Old Man and Jim (Dr.)	950
Mar. 1—A Western Girl's Choice (Dr.)	950
Mar. 8—The Vindication of John	950

ECLAIR

Dec. 26—The Lock-Keeper (Dr.)	537
Dec. 26—The Fear of Fire (Com.)	390
Jan. 2—The Great Medal Competition (Com.)	485
Jan. 2—A Well Matched Marriage (Com.)	480
Jan. 9—Mother's Portrait (Dr.)	930
Jan. 16—The Jealousy of Sosthenes Ramulot (Com.)	478
Jan. 16—My Wife's Hat (Com.)	482
Jan. 30—The European Lunch	
Jan. 30—The Elusive Robber	
Feb. 6—Doctor Against His Will (Dr.)	984
Feb. 13—Mr. Faddleaway is on Strike (Com.)	522
Feb. 13—The Elixir of Bravery	424
Feb. 20—The Heart of a Warrior (Dr.)	683
Feb. 20—Hospital for Small Animals (Spec.)	286
Feb. 27—Punch	595
Feb. 27—Beware of the Bomb (Com.)	370
Mar. 6—King Phillip the Fair and the Templars	975

GREAT NORTHERN.

Dec. 24—Necklace of the Dead (Dr.)	
Dec. 31—The Scarecrow (Dr.)	
Dec. 31—Bear Hunting (Sc.)	
Jan. 7—The Red Light (Dr.)	
Jan. 14—A Homeless Boy (Dr.)	
Jan. 21—The Trunk Mystery	
Jan. 28—Triumph of Intelligence	391
Jan. 28—Mr. Muggins Has His Sewing Done (Com.)	
Feb. 4—The Criminal Chief's Capture	
Feb. 11—Found Again (Dr.)	
Feb. 18—The Life of a Muschik	
Feb. 18—The False Alarm	
Feb. 25—His Great Duty (Dr.)	
Mar. 4—The Rival Servants (Dr.)	
Mar. 11—The Son of the Executioner (Dr.)	

IMP.

Independent Moving Picture Co. of America.

	Feet
Jan. 5—Reunited (Dr.)	995
Jan. 9—Their First Misunderstanding (Dr.)	998
Jan. 12—The Empty Shell (Dr.)	995
Jan. 16—Melody	995
Jan. 19—His First Patient (Dr.)	500
Jan. 19—The Rev. Goodleigh's Courtship (Dr.)	500
Jan. 30—Maid or Man	
Feb. 2—The Mix-up	
Feb. 2—An Imaginary Elopement	
Feb. 6—At the Duke's Command (Dr.)	1000
Feb. 9—The Mirror (Com.)	500
Feb. 9—When the Cat's Away (Com.)	500
Feb. 13—Her Darkest Hour (Dr.)	1000
Feb. 16—The Convert (Dr.)	1000
Feb. 20—Pictureland	1000
Feb. 23—Artful Kate (Dr.)	1000
Feb. 27—A Manly Man (Dr.)	1000
Mar. 2—Army Manoeuvres in Cuba (Edu.)	500
Mar. 2—The Dynamiters (Com.)	500
Mar. 6—Tracked (Dr.)	1000
Mar. 9—The Message in the Bottle (Dr.)	1000
Mar. 13—The Secret of the Palm (Dr.)	1000
Mar. 16—The Fishermaid (Dr.)	1000

ITALA

Dec. 29—The Rustic	
Dec. 31—Norwegian Water Falls	500
Dec. 31—A Jealous Wife's New Year Day	500
Jan. 5—Antonio Toscarino	900
Jan. 7—Foolshead as Inspector of Hygiene	900
Jan. 12—Joanna of Braganza	900
Jan. 14—The Recall	900
Jan. 19—A Sad Fascination	
Jan. 21—Visit of a Friend	
Jan. 26—The Revenging Picture	
Jan. 28—My Son Is Guilty	
Feb. 2—The Village Coachman	
Feb. 4—The Feast of Foolshead	
Feb. 9—John Milton	900
Feb. 11—Foolshead at the Kinematograph	900
Feb. 16—The Fatal Charm	900
Feb. 18—Who Will Eat the Turkey	900
Feb. 23—Little Souls	770
Feb. 25—Foolshead Present	
Feb. 25—Havana Cigar	
Mar. 2—Nini's Doll	
Mar. 4—Cato and the Flag	
Mar. 4—Foolshead More than Usual	
Mar. 9—Nobility (Dr.)	900
Mar. 11—Foolshead Shooting (Com.)	900

LUX.

By Prieur.

Jan. 6—How They Tricked Father (Com.)	498
Jan. 6—The Rival Engine Drivers (Dr.)	367
Jan. 13—Bill as a Jockey (Com.)	465
Jan. 13—That Is My Name (Com.)	438
Jan. 22—A Dilemna	
Jan. 22—Faithful Furniture	
Jan. 27—Willie Goes Cycling	
Jan. 27—Infamous Son	
Feb. 3—Back to the Old Homestead	
Feb. 10—The Orphan's Friend (Dr.)	711
Feb. 10—That Horse Did Run (Com.)	272
Feb. 17—Bronco Bill, the Brave Cowboy (Dr.)	639
Feb. 17—Matilda Lovestruck (Com.)	321
Feb. 24—A Child's Prayer (Dr.)	534
Feb. 24—Matilda Chased (Com.)	354
Mar. 3—Jack's Lucky Horseshoe (Dr.)	530
Mar. 3—On Their Honeymoon (Com.)	440
Mar. 6—Angel of the Bowery (Dr.)	
Mar. 10—The Senorita's Sacrifice (Dr.)	
Mar. 10—Bill in Love Again (Com.)	432
Mar. 10—Jones' Remedy (Com.)	524

NESTOR FILM CO.

Nov. 30—Valley Folks	
Dec. 7—The Conquering Hero	
Dec. 14—The Pilgrim (Dr.)	
Dec. 21—A Desperate Remedy (Com.)	
Dec. 28—Elda of the Mountains (Dr.)	
Jan. 4—At Cedar Ridge (Dr.)	
Jan. 11—Sleepy Hollow (Dr.)	950
Jan. 18—Their New Minister (Dr.)	
Jan. 25—The Man in 23	
Jan. 25—New Minister	
Feb. 1—The Bridal Trail	
Feb. 8—The Transgressor	
Feb. 15—The Light Beyond	
Feb. 22—His Father's House (Dr.)	
Mar. 1—The Professor's Romance (C.-D.)	990
Mar. 8—In the Commissioned Ranks	
Mar. 8—In the Commissioned Ranks (Dr.)	
Mar. 15—Was It Worth While? (Dr.)	

NEW YORK MOTION PICTURE CO.

("Bison")

Jan. 6—A Savage Girl's Devotion	900
Jan. 10—An Indian Trapper's Prize	900
Jan. 13—The Creek Claim	900
Jan. 17—Texas Ted's Defense	900
Jan. 20—The Redskin's Secret	950
Jan. 24—Red Man's Wrath	900
Jan. 27—Trials of Bud Brown	900
Jan. 30—A Tough Tenderfoot	
Feb. 3—A Squaw's Bravery	
Feb. 7—The Half Breed's Plan	
Feb. 9—John Milton (Dr.)	
Feb. 10—The Salted Mine (Dr.)	
Feb. 14—The Deputy's Honor	900
Feb. 17—The Warrior's Squaw	900
Feb. 21—The Way of a Red Man (Dr.)	
Feb. 24—The Fate of Joe Dorr (Dr.)	
Feb. 28—A Warrior's Faith	
Mar. 3—Owanee's Great Love	
Mar. 7—Dick Farrell's Prize	
Mar. 10—Her Prisoner (Dr.)	

POWERS' PICTURE PLAYS

Jan. 21—A Noble Heart (Dr.)	
Jan. 24—Wife's Love and Little Dorothy	980
Jan. 28—Masquerader	960
Jan. 31—For My Pal	
Feb. 4—His First Case	
Feb. 4—The Cattle King of Arizona (Dr.)	
Feb. 7—Freddie's New Shoes (Com.)	
Feb. 11—A Trip Through Mexico (Sc.)	
Feb. 14—An Unforseen Complication (Com.)	
Feb. 18—Under Southern Skies (Dr.)	
Feb. 21—What Would You Do (Com.)	
Feb. 25—Across the Mexican Border (Dr.)	
Feb. 28—The Call of the Heart (Dr.)	950
Mar. 4—Home Sweet Home (Dr.)	950
Mar. 7—When Masons Meet	
Mar. 7—The Bandit's Surprise	
Mar. 11—A Gamble with Love	
Mar. 14—Come Back to Erin	
Mar. 18—His Mind's Tragedy	

RELIANCE

Feb. 4—The Command from Galilee	
Feb. 8—The School Ma'am's Courage (C.-D.)	
Feb. 11—The Little Avenger	
Feb. 15—Three Men (Dr.)	
Feb. 18—Souls Courageous	900
Feb. 22—A Plain Tale	
Feb. 25—Ever the Accuser	
Mar. 1—The Trump Card	
Mar. 4—From the Valley of Shadow	
Mar. 8—A Trick of Fortune	900
Mar. 11—Ever the Accuser	
Mar. 14—Come Unto Me	900

REX

Feb. 23—The Story of a Prayer Rug (Dr.)	
Mar. 2—By the Light of the Moon	
Mar. 9—The Fall of a Knight (Dr.)	958

SOLAX COMPANY

Feb. 3—Ring of Love	
Feb. 10—Mixed Pets (Com.)	
Feb. 17—Corinne in Dollyland (Com.)	
Feb. 24—Love's Test (Dr.)	
Mar. 3—A Costly Pledge (Com.)	
Mar. 8—Out of the Arctic (Dr.)	
Mar. 10—Put Out	
Mar. 10—Caribou Hunting	

THANHOUSER COMPANY.

Jan. 10—Everybody Saves Father (Com.)	
Jan. 10—The Only Girl in Camp (Com.)	
Jan. 13—The Vote that Counts (Dr.)	1000
Jan. 24—When Love Was Blind	900
Jan. 27—Prompt Payment	
Jan. 27—Stealing a Ride	900
Jan. 31—Only in the Way	
Feb. 3—Adrift	
Feb. 7—Westerner and the Earl	
Feb. 10—The Norwood Necklace	
Feb. 14—For Her Sake (Dr.)	
Feb. 17—Checkmate (Dr.)	
Feb. 21—The Patriot Maid of '76 (Dr.)	
Feb. 21—For Washington	
Feb. 24—A Newsboy Hero	
Feb. 28—The Litle Mother (Dr.)	
Mar. 3—Stage Struck (Dr.)	
Mar. 7—The Mummy (Dr.)	1000
Mar. 10—The Spirit Hand (Dr.)	1000
Mar. 14—His Younger Brother	
Mar. 17—Robert Emmett	

YANKEE FILM COMPANY

Jan. 16—The Folks Back Home (Dr.)	
Jan. 20—Returned to the Fold (Dr.)	
Jan. 30—Taxicab Mystery	
Feb. 3—Counting House Mystery	
Feb. 6—Foiling the Camorra (Dr.)	
Feb. 10—Was She Justified (Dr.)	
Feb. 13—Condemned to Death (Dr.)	
Feb. 17—Her Birthday Surprise (Com.)	
Feb. 20—A Life-Time Repentance (Dr.)	
Feb. 24—The Woman Who Dared (Dr.)	
Feb. 27—All for Gold (Dr.)	
Mar. 3—The Abduction of Parson Jones (Com.)	
Mar. 6—Angel of the Bowery (Dr.)	
Mar. 10—The Senorita's Sacrifice (Dr.)	
Mar. 13—The Test of Love (Dr.)	
Mar. 17—His Double Treasure (Dr.)	

(Continued from page 17)

WHERE THE SHAMROCKS GROW

Rex Release, Thursday, March 16, 1911

A story of love, strong love and hate—hate intense and real. Her foster father died, leaving his money to the girl, in the event that she married within six months after his death; and if she failed to do so, the money to go to the old man's nephew. The nephew is avaricious, and longs for the money. So when a romance springs up between the girl and the sturdy blacksmith who saves her live, it is up to him to intrude upon the scene, and nip the bloom of love in the bud. He forces unwelcome attentions upon the girl, and when he learns that the marriage of the two has already been announced for an early date, his desire to interfere with and intercept their plan becomes desperation, and he bends all his will to the defeat of the two.

He abducts the girl, and Little Danny, the faithful Friday of the blacksmith, sees, and understands and resolves to foil the daring villain. So disguised as an old hag, he ventures into the tower where she is held prisoner, intoxicates the keeper with whiskey, and makes his way to Nora. At once a plan is devised and put into execution. They change clothes, the girl effecting an escape and Danny staying behind in the role of prisoner.

To the cell comes the nephew, determined to force her to consent to a marriage. At last the sobbing and veiled Danny consents by a curt nod of his head, and the nephew immediately escorts him to the church, only to be astounded upon their arrival at the church, to see Nora and the sturdy blacksmith leaving, already made one, with the townsfolks in the vanguard, throwing flowers upon the happy couple. And of all the joyous throng, only the nephew has been foiled.

LOVE'S EBB AND FLOW

Yankee—Release March 24th

Neglected and abused by her husband, May Sommers has submitted to the indignities heaped upon her, as only a good and loyal wife can; when he brutally drove her from home—brokenhearted she sought peace and happiness in the waters of the bay.

But fate had other designs for her future, and she is rescued by the son and daughter of a wealthy planter. In this family she is cared for, and after a long convalescence is induced to remain as a companion and governess to the eldest daughter.

Her past was forgotten, care and tenderness restored the girlish beauty that she possessed at the time of her marriage.

Thrown into daily companionship with the son of her benefactors, there could be but one outcome—love—and he very soon told her of his affection and asked her to become his wife. May dare not confess her terrible secret and allowed her suitor to think that his love was not reciprocated.

So time passes, until May's husband appears upon the scene as a suitor for the hand of the daughter of the family in which his wife has found a home.

May waylays her husband and threatens him with exposure unless he takes his departure and, wild with rage at her interference, this brute beats and chokes his wife whose life is perhaps saved by the timely arrival of her admirer.

At bay, May's husband skulks off vowing vengeance, but meets his just deserts; being unfamiliar with the neighborhood he loses his way in the night and falls over a cliff, where his lifeless body is found next morning.

A year later May's lover gains the reward he so long waited for.

THE OPEN GATE

Yankee Release, Monday, March 20th

A sea-faring man of middle age had been paying attention to a young lady for a number of years, and finally musters up enough courage to propose. This is accepted, with the stipulation that he will forsake his convivial companions, his pipe and tobacco. These conditions seem difficult to fulfill. Armed with the best set of resolutions ever adopted, he sallies forth to prepare for a six months' cruise.

Meeting a number of cronies, who congratulate him upon his successful wooing, he is enticed into a saloon, to drink a toast to his fiancee; they load him to the guards, and while in this condition an idea occurs to him that it would be quite proper to pay his sweetheart a final visit and present her with a bouquet of roses—she fires him on the spot and it looks as if "Love's Young Dream" is over.

We see him next day starting for his vessel full of "remorse and regret"—those tuneful companions depicted upon his countenance. His little nephew and the niece of his betrothed were witnesses of the betrothal, which makes his regret more poignant.

Twelve years later the captain returns from his rovings to find that his early love is still true, and has left the "gate open." The young couple have grown up and are engaged to be married—he is timid, however, and afraid to venture near the house—he makes himself known to his nephew, who endeavors to adjust matters and assures him that his sweetheart of yore is only longing to forgive him. After several laughable incidents the old couple are seen coming from church, as the young couple are about to enter upon the sea of matrimony—they sail down life's stream together.

Jack Binns May Get $12,500.

Jack Binns, wireless telegrapher, whose "C. Q. D." message saved the passengers of the steamer Republic, won his suit against the Vitagraph Company of America. He received a verdict of $12,500 in Justice Greenbaum's court.

Binns asserted the company used without authority moving picture films portraying the Republic in collision with the Baltic, the rescue of passengers and the sending of the famous "C. Q. D." message by Binns. When the verdict was granted the Vitagraph Company moved to have it set aside. Justice Greenbaum reserved decision.

An interesting feature of the trial was the display of the films on a screen in a darkened room of the courthouse. Justice Greenbaum, the jury and other persons saw the pictures. It was the first moving picture show ever given in the County Court House.

Edison $2,000,000 Companies' Merger.

The recent filing in Trenton by the National Phonograph Company of an amended certificate changing the name of the company to Thomas A. Edison, Incorporated, is the first step of a movement to combine under one head all the companies now engaged here in the manufacture and sale of Edison phonographs and moving pictures. With the new incorporation the Edison Business Phonograph Company, a concern which was among the newest of the many fathered by the inventor, is absorbed, and later on the larger concern will take in the Edison Manufacturing Company, which makes and sells moving pictures and films, and the Edison Phonograph works.

The Edison Portland Cement Company and the Edison Storage Battery Company, along with other smaller companies which have to do with marketing the several products of Mr. Edison's inventive genius, will continue as they now are.

Mr. Edison does not figure as a stockholder in the new company, Mrs. Edison holding the control. The names of the stockholders are given as Mina M. Edison (Mrs. Edison), Ernest J. Berggren, Frank L. Dyer, who has been president of the Edison companies for the last three years; Carl H. Wilson, secretary; William Pelser and Harry F. Miller, the last named private secretary to Mr. Edison.

2 A WEEK **Solax** 2 A WEEK

WHY is Solax Booming

WHY ARE EXHIBITORS WILD OVER
WEDNESDAY THE FUNNY DAY
FRIDAY THE FEATURE DAY

BECAUSE OF SOLAX QUALITY—ACTING—IDEAS
BECAUSE OF MECHANICAL PERFECTION
BECAUSE SOLAX IS A WELL MADE, BEAUTIFUL FILM—TINTED AND TONED THROUGHOUT.

WEDNESDAY	MARCH 15th "A MIDNIGHT VISITOR" (Comedy)	Split Reel
	"HIGHLANDS OF NEW BRUNSWICK, CANADA" (Scenic)	
FRIDAY	MARCH 17th "A HINDU PRINCE" (Drama)	
WEDNESDAY	MARCH 22nd "CUPID'S VICTORY" (Comedy)	
FRIDAY	MARCH 24th "OUT OF THE DEPTHS" (Drama)	

SOLAX

Solax Company 147 Fourth Avenue New York

MOTION PICTURE PATENTS CO. AND ALLIED COMPANY

LICENSEES OF PATENTS CO.

BIOGRAPH.

		Feet
Jan.	16—His Trust (Dr.)	996
Jan.	19—His Trust Fulfilled (Dr.)	999
Jan.	23—Fate's Turning (Dr.)	998
Jan.	26—The Poor Sick Men (Com.)	991
Jan.	30—A Wreath of Orange Blossoms (Dr.)	993
Feb.	2—Three Sisters (Dr.)	997
Feb.	6—Heart Beats of Long Ago (Dr.)	997
Feb.	9—Priscilla's Engagement Kiss (Com.)	997
Feb.	13—What Shall We Do With Our Old (Dr.)	994
Feb.	16—Fisher Folks (Dr.)	998
Feb.	20—The Diamond Star (Dr.)	996
Feb.	23—His Daughter (Dr.)	997
Feb.	27—The Lily of the Tenements (Dr.)	991
Mar.	2—The Heart of a Savage (Dr.)	995
Mar.	6—A Decree of Destiny (Dr.)	995
Mar.	9—Conscience (Dr.)	995

EDISON

Jan.	11—The Home of the Seal (Educational)	300
Jan.	11—The Gardener's Ladder (Com.)	700
Jan.	13—The Link that Held (Dr.)	960
Jan.	17—With Interest to Date (Com.-Dr.)	1000
Jan.	18—Uncle's Birthday Gift (Com.)	995
Jan.	20—Mike the Miser (Dr.)	990
Jan.	24—An Eventful Evening (Dr.)	1000
Jan.	25—The Lover and the Count (Com.)	995
Jan.	27—The Black Bordered Letter (Dr.)	1000
Feb.	1—Bumptious as Romeo (Com.)	975
Feb.	3—Selling Old Master (Dr.)	990
Feb.	7—The Doctor (Dr.)	1000
Feb.	8—Two Valentines (Com.)	1000
Feb.	10—His First Commission (Dr.)	990
Feb.	14—The Rajah (Dr.)	1000
Feb.	15—The Ransom of Red Chief (Com.)	975
Feb.	24—The Price of Victory	1000
Feb.	17—A Stage Romance	1000
Feb.	21—The Rival Sculptors	990
Feb.	22—Mr. Bumptious, Detective	990
Feb.	28—The Iron Master	1000
Mar.	1—The Rival Candidates (Com. Dr.)	1000
Mar.	3—The Writing on the Blotter (Dr.)	1000
Mar.	7—Love and the Stock Market (Dr.)	1000
Mar.	8—A Night of Terror (Com.)	400
Mar.	8—The Old Family Bible (Dr.)	600
Mar.	10—How Bella Was Won (Dr.)	1000
Mar.	14—All for the Love of a Lady (Dr.)	990
Mar.	15—The Department Store (Com.)	625
Mar.	15—Baby's Fall (Com.)	375
Mar.	17—The Wedding Bell	1000

ESSANAY FILM CO.

Jan.	7—The Count and the Cowboys	1000
Jan.	10—The Sophmore's Romance (Dr.)	1000
Jan.	14—The Girl of the West (Dr.)	1000
Jan.	17—His Master's Son (Dr.)	1000
Jan.	21—The Border Ranger (Dr.)	985
Jan.	24—A Sin Unpardonable (Dr.)	998
Jan.	28—The Two Reformations (Dr.)	996
Jan.	31—The Jilted Joker (Com.)	640
Jan.	31—Hank and Lank (Com.)	366
Feb.	4—Carmenita, the Faithful (Dr.)	995
Feb.	7—A Woman's Voice (Com.)	566
Feb.	7—Ten Words for Twenty-five Cents (Com.)	425
Feb.	11—The Bad Man's Downfall (Dr.)	1000
Feb.	14—Getting Sister Married (Com.)	1000
Feb.	18—The Cattleman's Daughter (Dr.)	1000
Feb.	21—Their Wedding Gift (Com.)	580
Feb.	21—Just as the Clock Struck Nine (C.)	412
Feb.	25—The Outlaw and the Child (Dr.)	1000
Feb.	28—Taming a Tyrant (Com.)	1000
Mar.	4—On the Desert's Edge (Dr.)	1000
Mar.	7—The Little Drudge (Dr.)	1000
Mar.	11—The Romance of "Bar O"	1000

GAUMONT
G. Kleine

Jan.	31—The Last Curtain	823
Feb.	4—Jiggers Looks for a Job	537
Feb.	4—Krimmel Waterfalls (Scenic)	435
Feb.	7—Jiggers' Moving Day (Com.)	395
Feb.	11—Napoleon in 1814 (Dr.)	797
Feb.	11—Autumn Leaves (Edu.)	185
Feb.	7—The Strongest Tie	605
Feb.	14—The Reformation of the Suffragettes	665
Feb.	14—Land Marks of Avignon, France	338
Feb.	18—Saul and David	128
Feb.	18—At the End of the Road	838
Feb.	21—The Plot That Failed	815
Feb.	21—Pictures in Chemistry	175
Feb.	25—Paganini and the Countess Beatrice	998
Feb.	28—Matrimonial Epidemic (Com.)	813
Feb.	28—Lafont and Pola's Last Flight	185
Mar.	4—The Tramp's Find	680
Mar.	4—Forbidden Cigarettes	335
Mar.	7—The Barber's Daughter	505
Mar.	7—The Ambitious Bootblack	450
Mar.	11—His First Sweetheart	560
Mar.	11—The Beautiful Gorges of Tarn	415
Mar.	14—The Sword and the Cross	840
Mar.	14—Breakers in the Clouds	155
Mar.	18—The Privateer's Treasure	860
Mar.	18—Rocky Caves of France	110
Mar.	21—The Lieutenant's Wild Ride	1002
Mar.	25—Cupid's Conquest	595
Mar.	25—The People of the Arabian Desert	405
Mar.	28—His Image in the Water	575
Mar.	28—Family Troubles	430
Mar.	29—Dr. Charcot's Trip Toward the South Pole	478
Mar.	29—The Cormorants, or Japanese Catching Fish with Birds	528
Apr.	1—The Secret of the Forest (Dr.)	625
Apr.	1—Tribulations of Jiggers	375

KALEM CO.

Jan.	13—The Heart of an Indian Mother (Dr.)	1000
Jan.	18—Her Chum's Brother (Com.-Dr.)	980
Jan.	20—Robbie and the Redskins (Dr.)	850
Jan.	20—Modern Light Battery in Action	95
Jan.	25—The Secret of the Still (Dr.)	950
Jan.	27—Puritans and Indians (Dr.)	970
Feb.	1—The Sheriff's Sister (Dr.)	1000
Feb.	3—The Trail of the Pomas Charm (Dr.)	1005
Feb.	8—Little Sister (Com.-Dr.)	1000
Feb.	10—The Broken Trail (Dr.)	1000
Feb.	15—Grandmother's War Story (Dr.)	1000
Feb.	17—The Lost Ribbon (Dr.)	1000
Feb.	22—The Open Road (Dr.)	995
Feb.	24—Priscilla and the Pequot (Dr.)	925
Mar.	1—Sailor Jack's Reformation (Dr.)	1005
Mar.	3—Mexican Filibusters (Dr.)	1005
Mar.	8—The Irish Honeymoon (Dr.)	950
Mar.	10—The Mission Carrier (Dr.)	1000

LUBIN.

Jan.	9—Tag Day at Silver Gulch (Dr.)	935
Jan.	12—The Widow's Choice (Com.)	950
Jan.	16—Will It Ever Come to This? (Com.)	715
Jan.	16—Easy Coin (Com.)	250
Jan.	19—A Brother's Redemption (Dr.)	1000
Jan.	23—Father Makes Himself Useful (Com.)	975
Jan.	26—Father Love (Dr.)	1000
Jan.	30—His Bogus Uncle (Com.)	1000
Feb.	2—Age vs. Youth (Dr.)	1000
Feb.	6—A Double Elopement (Com.)	990
Feb.	9—The Petticoat Sheriff (Com.)	1000
Feb.	13—The Show Girl's Strategem (Dr.)	1000
Feb.	16—Getting Even (Com.)	600
Feb.	16—Schultz Has the Smallpox (Com.)	400
Feb.	20—The Test (Dr.)	1000
Feb.	23—Dobbs, the Dauber (Com.)	1000
Feb.	27—Nan's Diplomacy (Com.)	1000
Mar.	2—Father's Birthday Ring (Com.)	600
Mar.	2—Woman's Curiosity (Com.)	400
Mar.	6—Vanity and Its Cure (Dr.)	1000
Mar.	9—Her Friend, the Burglar (Com.)	1000

G. MELIES.

Dec.	15—Old Norris' Gal	
Dec.	22—A Western Welcome	980
Dec.	29—In the Tall Grass Country (Dr.)	980
Jan.	12—The Owner of the "L. L." Ranch (Dr.)	980
Jan.	19—Changing Cooks (Com.)	980
Jan.	26—How Mary Met the Cowpunchers (Western Dr.)	980
Feb.	2—Only a Sister (Dr.)	980
Feb.	9—Tony, the Greaser (Dr.)	980
Feb.	16—Billy and His Pal (Dr.)	
Feb.	23—My Prairie Flower (Dr.)	980
Mar.	2—In the Hot Lands	960
Mar.	9—The Snake in the Grass	1000
Mar.	16—The Schoolmarm of Coyote County	1000

PATHE.

Feb.	3—Rice Industry in Japan (Edu.)	256
Feb.	4—A Cowboy's Devotedness (Dr.)	922
Feb.	6—Max Has the Boxing Fever (Com.)	561
Feb.	6—An Imitator of Blondin (Com.)	400
Feb.	8—Legally Dead (Dr.)	1000
Feb.	10—The Missing Bride (Dr.)	800
Feb.	10—Review of Chilian Troops (Edu.)	180
Feb.	11—Silver Leaf's Heart (Dr.)	1000
Feb.	13—Betty's Apprenticeship (Com.)	689
Feb.	13—Pineapple Cannery in China (Ind.)	315
Feb.	15—A Western Courtship (Dr.)	715
Feb.	15—The Axoloti (Edu.)	266
Feb.	17—Whiffle's Double (Com.)	499
Feb.	17—A Boy's Wit (Dr.)	462
Feb.	18—Lieut. Scott's Narrow Escape (Dr.)	984
Feb.	4—A Cowboy's Devotedness (Dr.)	922
Feb.	6—Max Has the Boxing Fever (Com.)	561
Feb.	6—An Imitator of Blondin (Com.)	400
Feb.	8—Legally Dead (Dr.)	1000
Feb.	10—The Missing Bride (Dr.)	800
Feb.	10—Review of Chilian Troops (Edu.)	180
Feb.	11—Silver Leaf's Heart (Dr.)	1000
Feb.	20—A Soldier (Dr.)	761
Feb.	20—A Buffalo Hunt (Edu.)	236
Feb.	22—Hubby's Troubles (Com.)	671
Feb.	22—Indo-China Province of Laos (Sc.)	321
Feb.	24—Who Killed Max? (Com.)	689
Feb.	24—An Escape of Gas (Com.)	302
Feb.	25—The Changeling (Dr.)	1000
Feb.	27—Max Makes Music	403
Feb.	27—Pots, Pans and Poetry	531
Mar.	1—Oh! You Clubman	905
Mar.	3—Satan Defeated	750
Mar.	3—Around Constantina, Algeria	200
Mar.	4—Jealousy Foiled	1000
Mar.	6—Max Embarrassed	600
Mar.	6—After the Boxing Bout	375
Mar.	8—Red Deer's Devotion	1000
Mar.	10—Undying Love	740
Mar.	11—A Lonely Little Girl	1000
Mar.	13—Max's Feet Are Pinched	489
Mar.	13—Whiffles' Courtship	500
Mar.	15—Oh, You Kids..	690
Mar.	15—The Paoli Brothers	295
Mar.	17—The Inventor's Rights	784
Mar.	17—Pepper Industry in the Malay Peninsula	190
Mar.	18—The Sheriff's Daughter	1000

SELIG

Dec.	29—Justinian and Theodora (Dr.)	1000
Jan.	2—The Argonauts	1000
Jan.	5—Ramona's Father	1000
Jan.	9—Shadows of the Past (Dr.)	1000
Jan.	12—The Rival Dramatist	1000
Jan.	16—Buddy, the Little Guardian (Dr.)	1000
Jan.	19—An Englishman's Honor (Dr.)	1000
Jan.	23—A Robust Patient (Com.)	1000
Jan.	26—The Spy (Dr.)	1000
Jan.	30—The Little Circus Rider	
Feb.	2—The Curse of the Red Man	
Feb.	6—Too Much Mother-in-Law	
Feb.	9—Thelma	
Feb.	12—The Survival of the Fittest	
Feb.	16—The Buccaneers	
Feb.	20—The Padre	
Feb.	27—The Eye of Conscience	
Mar.	2—The Outbreak	
Mar.	6—The Little Shepherdess	
Mar.	9—The Medallion	
Mar.	13—The Code of Honor	
Mar.	13—The Man from the East	

URBAN-ECLIPSE
G. Kleine

Dec.	7—Death of Admiral Coligny	992
Dec.	5—On the Mexican Border	
Dec.	8—Reggie's Engagement	
Dec.	14—The Little Matchseller's Christmas (Dr.)	749
Dec.	14—Scenes in British India (Sc.)	253
Dec.	21—The Tyrant of Florence (Dr.)	676
Dec.	21—A Chamois Hunt	332
Dec.	28—A Mexican Romance (Dr.)	650
Dec.	28—Coaching in Devonshire, England (Travelogue)	348
Jan.	4—A Lock of Hair	978
Jan.	11—Washed Ashore (Dr.)	670
Jan.	11—Woodcarving in Brienz	320
Jan.	18—By the King's Order (Dr.)	991
Jan.	25—The Sailor's Return (Dr.)	689
Jan.	25—Scenes in Jersey (Travelogue)	296
Feb.	1—Disinherited	990
Feb.	8—On the Border of the Forest (Dr.)	895
Feb.	8—Canadian Iron Center, Port Arthur (Educational)	110
Feb.	15—Catherine Howard	1005
Feb.	22—The Golden Sickle	882
Feb.	22—Felling a Smoke-stack	113
Feb.	22—The Golden Sickle	882
Feb.	22—Felling a Smoke-Stack	113
Mar.	1—Comrades	638
Mar.	1—Beauties of Sans Souci	362
Mar.	8—The Fury of a Woman Scorned	720
Mar.	8—Beautiful Wye Valley, England	300
Mar.	15—Redemption	508
Mar.	15—The Thames, from Oxford to Richmond	472
Mar.	22—The Money Lender	688
	Nemours and the Banks of the River Loing, France	320

VITAGRAPH

Dec.	13—The Law and the Man (Dr.)	1010
Dec.	16—Playing at Divorce (Dr.)	
Dec.	16—The International Motor Boat Race (Sc.)	
Dec.	17—A Dixie Mother (Dr.)	
Dec.	20—The Light in the Window	997
Dec.	23—Clancy	995
Dec.	24—Jean and the Waif	989
Dec.	27—In Neighboring Kingdoms (Dr.)	995
Dec.	30—Crazy Apples (Com.)	988
Dec.	31—Where the Wind Blows (Dr.)	987
Jan.	3—All Is Fair In Love and War	973
Jan.	6—The Misses Finch and Nephew Billy	979
Jan.	7—The Old Water Jar	984
Jan.	10—Doctor Cupid (Com.)	987
Jan.	13—Water Lilies (Dr.)	991
Jan.	14—Coward or Hero (Dr.)	975
Jan.	17—Three Men and a Maid (Com.)	1000
Jan.	20—The Girl in the Film (Com.)	963
Jan.	21—Cast Up by the Deep (Dr.)	1001
Jan.	24—It Did Look Suspicious (Dr.)	617
Jan.	24—The Fireman's Parade (Edu.)	383
Jan.	27—Girl of the Mountains (Dr.)	999
Jan.	28—Davy Jones in the South Seas (Com.)	995
Feb.	4—A Queen for a Day	1000
Feb.	7—The Deluge	978
Jan.	31—Jean Rescues	976
Feb.	3—Society and the Man	981
Feb.	10—The League of Mercy (Dr.)	991
Feb.	11—At the White Man's Door (Dr.)	1000
Feb.	14—Consuming Love	975
Feb.	17—When the Light Waned	994
Feb.	18—The New Stenographer (Com.)	994
Feb.	21—A Tale of Two Cities, Part I	1014
Feb.	24—A Tale of Two Cities, Part II	1013
Feb.	25—A Tale of Two Cities, Part III	994
Feb.	28—Captain Barnacle's Courtship (Com.)	998
Mar.	3—Bertha's Mission (Dr.)	988
Mar.	4—Mammy's Ghost (Dr.)	985
Mar.	7—The Wild Cat Well	960
Mar.	10—The Bridegroom's Dilemma (Com.)	990
Mar.	11—Red Eagle	960
Mar.	14—Betty Becomes a Maid (Com.)	957
Mar.	17—The Aching Void (Dr.)	990

New York, N. Y.—Architects Harrison & Sackheim are preparing plans and specifications for the erection of a new moving picture theater at Grand and Allen streets for Mr. John Cadwalader.

Wilmington, Del.—A. N. Jones, owner of the Savoy Theater here, will erect an addition to the building.

Cleveland, Ohio.—The Doan Amusement Company is planning the erection of a new theater on St. Clair avenue to cost about $10,000.

Cedar Falls, Ia.—Charles O'Connell and associates have purchased the Majestic moving picture theater here.

Oskaloosa, Iowa.—The Princess Amusement Company is preparing to open a new theater here.

Bayfield, Wis.—Guy Brown, of Ashland, has sold the Princess Theater here to H. Weaver.

Newport, Ky.—John J. Ryan is planning the erection of a new theater here.

Petoskey, Mich.—The Western Theater Construction Company, of Chicago, is planning the erection of a new theater here.

Hillsboro, N. Dak.—Thomas Quamme and Mrs. E. S. Bryant, are making arrangements to open a new moving picture theater here.

Salt Lake City, Utah.—The Northwestern Amusement Company has been incorporated with a capital stock of $10,000. The incorporators are J. W. Boulet, John T. Lane and others.

Old Sprockets Repaired

first time $2.25, thereafter $1.00 and $1.50. New sprockets, above design, Feed $2.50. Intermittents $3.50. Write for other money-saving repairs.

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Now Then—The **CHAMP DAYS** to be, are **MONDAY**, and, as of old, **WEDNESDAY.** Each day will be individually conspicuous, in that our release on each of these days will represent a high form of specialization in Moving Pictures.

Take the **MONDAY** release—Each picture we release on that day will be a reproduction of some event in American History, and the possibilities are Ideal—Famous Battles, Great Men, Industrial crises—hundreds of events that have made Heroes and Statesmen, whom the Public well knows. No expense will be too great to attain realism.

THE WEDNESDAY CHAMP will continue its **GOOD WORK.** Westerns—Real Ones—Westerns of Smiles and Westerns of Heart Throbs—the regular now famous **CHAMP WESTERNS.**

REMEMBER Historics and Westerns are our specialties. The satisfaction of your patrons is yours. **SPECIALIZE**

Watch Monday April 10th, 1911

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"THE PAYROLL"
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RELEASED MAR. 22nd, 1911

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A story of land and sea

FRIDAY, MARCH 24TH
"Love's Ebb and Flood"
How an abused wife finds the Harbor of Love

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Absence of noise.
Evenly balanced movement, preventing pounding.
Ease of operation, saving labor to the operator.
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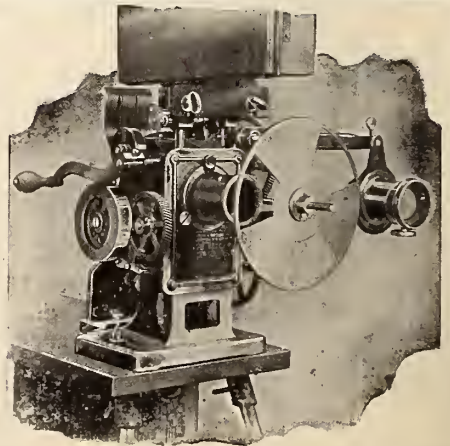
Write for latest catalog D.



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"For thirteen years the leading makers of moving picture machines"

Paste This in Your Hat!

FIRST—If you are not getting TWO IMPS EVERY WEEK, you are not getting what you pay for!

NEXT—If you are not getting ANY IMP FILMS AT ALL, you are the easiest mark in the business!

"Get **TWO IMPS A WEEK** or quit your exchange!"

"In Old Madrid"

RELEASE OF MARCH 20

Impetuous Spanish lover finds his affection returned.

The mother establishes an espionage over the daughter.

True love finds a way and girl companion disguised assists in clever deception.

Lover carries sweetheart to rocks in roaring torrent, and consent and blessings of parents is obtained in unique manner.

A pretty love story of old Spain in which "Little Mary" appears in nearly every scene.

Gorgeous settings and splendid photography—the Imp sort.

"The Penniless Prince"

RELEASE OF MARCH 23

A young German nobleman, reduced to poverty, seeks employment on Cuban tobacco ranch.

Is loved by planter's daughter, whom he repulses, and is humiliated in revenge.

Lowly sweetheart sacrifices luxuriant hair to provide him funds. Expected letter arrives announcing he has fallen heir to vast estates.

He rewards girl, who has been faithful, by announcing her as his betrothed.

Cuban scenery that has made Imp films the talk of moving picturedom.

Independent Moving Pictures Co. of America, 102 West 101st Street, New York, Carl Laemmle, President. All Imp Films Are Sold Through the Sales Co. Two each week.

This is not an Advertisement

MR. MAN:--I'm too busy this week to write ads--too busy putting on new customers. Seems as though several dozen of you exhibitors had conspired--yes, conspired, "to try me out." All right, gentlemen, suits me to a T. The more the merrier. I confess I like this sort of surprise--I'm prepared to take--but hold on, I said this wasn't going to be an advertisement --and you know me. Slip me that letter soon.

CARL LAEMMLE,
The Biggest and Best Film Renter in the World.
President

THE LAEMMLE FILM SERVICE

P. S Don't forget that I carry in stock ready for instant delivery, Powers, Edison and Motiograph Projecting machines.

"THE SIGN OF THE FLYING A"

American Releases

TWO REELS EACH WEEK

MONDAYS AND THURSDAYS

Coming---"THE HAREM SKIRT"

THE FUNNIEST FUNNY FILM EVER RELEASED

"THE PENALTY"

RELEASE OF MONDAY, MARCH 13TH.

A sensationally dramatic exposition of the ruinous results of gambling. An extremely interesting picture containing an original situation that will bring your audience out of their seats. The climax is particularly strong and the film points a moral that is more effective than a sermon. You'll be foolish if you do not write your exchange to book you this film "rush." There'll be a big demand for it.

Coming--THE HAREM SKIRT

THE FUNNIEST FUNNY FILM EVER RELEASED.

"THE JOB AND THE GIRL" with "DO YOU KNOW THIS WOMAN?"

RELEASE OF THURSDAY, MARCH 16TH.

"The Job and the Girl" is a pictured comedy of the adventures of a nervy youth. Warren Kerrigan, in the character of the nervy one, is a jay forever. If your audience has never had a real good laugh for a year you can guarantee this film will tickle them into a hearty roar. Get it. For your own good—get it. On the same reel "Do You Know This Women?" is a short comedy that gives Dott Farley an opportunity to show the stuff that laughter is really made of. She does it, too. We honestly believe and know this split reel comedy will be acclaimed as a winner. Make your audience laugh. Get it.

ALL Independent Exchanges buy American Film.

AMERICAN FILM MFG. COMPANY

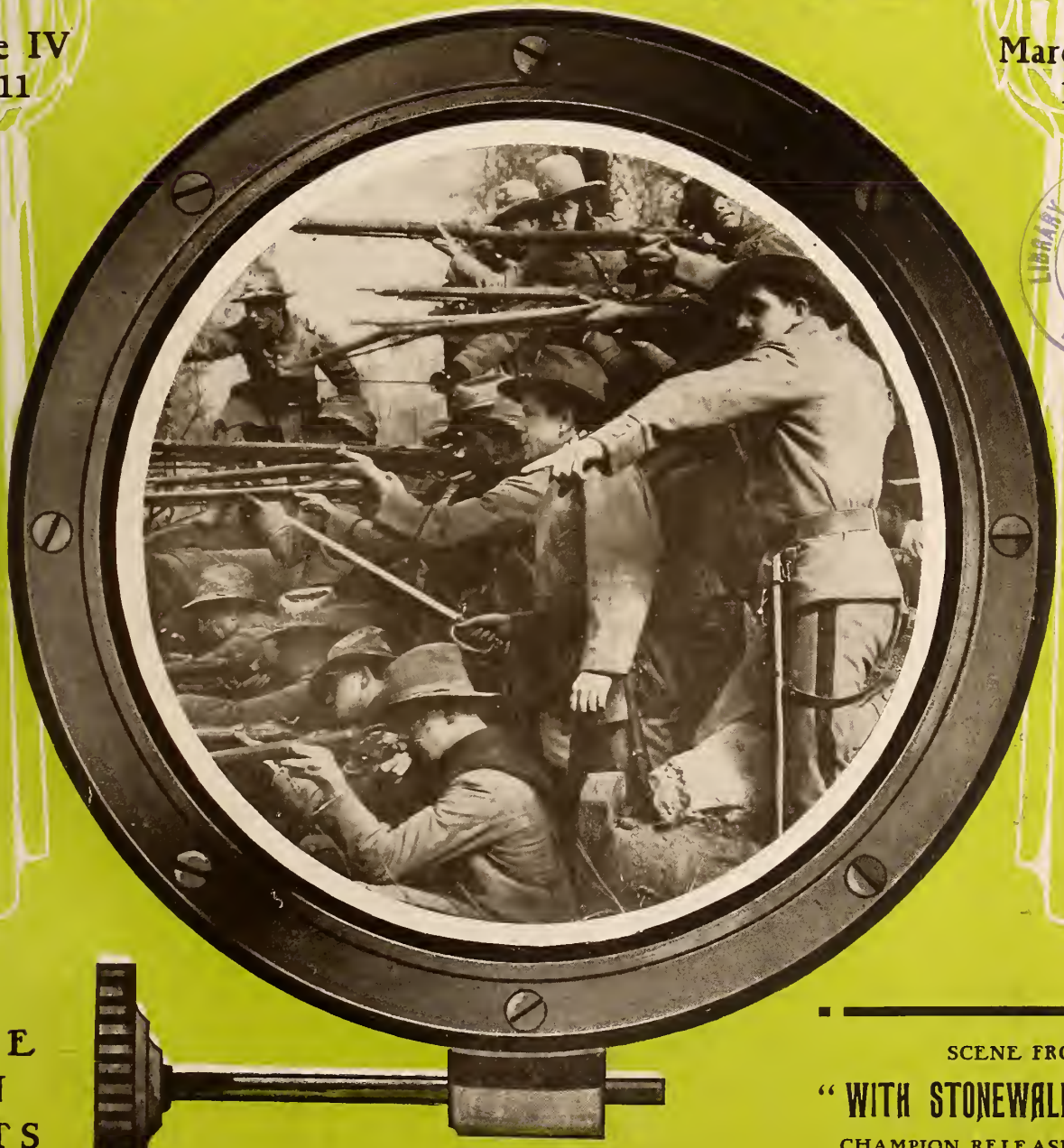
BANK FLOOR - ASHLAND BLOCK

CHICAGO, ILL.

MOVING PICTURE NEWS

Volume IV
No. 11

March 18th
1911



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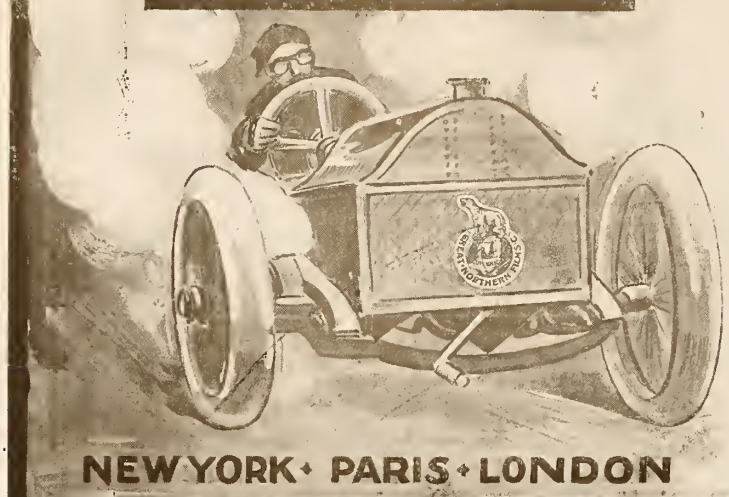
SCENE FROM
"WITH STONEWALL JACKSON"
CHAMPION RELEASE, APRIL 17th

SECOND TO NONE

IN THE FILM

QUALITY RACE

"Supreme in its Field"



NEW YORK · PARIS · LONDON

RELEASE FOR SATURDAY, MARCH 18th

Between Love and Duty

A meritorious dramatic production of absorbing interest.

Life and People Below the Equator

A charming travel picture of nomadic tribes in the torrid zone.

RELEASE FOR SATURDAY, MARCH 25th

The Fakir's New Servant

A trick film of novel and amusing character.

Troubles of a Trip

A very laughable comedy film.

EXHIBITORS: Watch for our next great detective picture. It will eclipse everything to date.

ALL FIRST-CLASS INDEPENDENT EXCHANGES HANDLE OUR PRODUCT.

Great Northern Film Co.

7 East 14th Street NEW YORK

ALL FILMS SOLD THROUGH SALES CO.

Chicanery

THAT'S what the exhibitor must avoid. Sophistry and artifice are the "stock in trade" of those whose object in business is to entirely eliminate competition.

COMPETITION is *stimulus*. We value it because it has spurred us on in effort—better quality.

To prove it, review our productions for the past year, Messrs. Exhibitors; then ask yourselves whether it is not necessary for the preservation of your business that you go INDEPENDENT—clean, straight, open business methods and this UNEXCELLED PROGRAM.

Motion Picture Distributing & Sales Co.

111 East 14th Street, New York City

OUR PROGRAM

MONDAY
American—Amer. Film Mfg. Co.
Eclair—Eclair Film Co.
Imp—Independent M. P. Co.
Yankee—Yankee Film Co.

TUESDAY
Bison—N. Y. Motion Picture Co.
Powers—The Powers Co.
Thanhouser—Thanhouser Co.

WEDNESDAY
Ambrosio—N. Y. Motion Picture Co.
Atlas—Atlas Film Co.
Champion—The Champion Film Co.
Nestor—David Horsley.
Reliance—Carlton M. P. Laboratories
Solax—Solax Co.

THURSDAY
American—Amer. Film Mfg. Co.
Itala—N. Y. Motion Picture Co.
Imp—Independent M. P. Co.
Rex—Rex M. P. Mfg. Co.

FRIDAY
Bison—N. Y. Motion Picture Co.
Lux—R. Prieur
Thanhouser—Thanhouser Co.
Solax—Solax Company
Yankee—Yankee Film Co.

SATURDAY
Gt. Northern—Gt. Northern Film Co.
Itala—N. Y. Motion Picture Co.
Powers—The Powers Co.
Reliance—Carlton M. P. Laboratories

IT WON'T TAKE YOU **Five Hours**

OR FIVE MINUTES TO REALIZE WHAT A GOOD PICTURE

"Five Hours"

IS

THE TIME IS LESS THAN A FOURTH OF A DAY, BUT IT AFFORDS AMPLE TIME FOR JACK HAZARD TO MAKE A WAGER AND WIN IT WITH THE CO-OPERATION OF THE "SINNED AGAINST."

NO MATTER HOW LONG IT TAKES YOU TO MAKE UP YOUR PROGRAM, BE SURE AND TAKE "FIVE HOURS," AND MAKE IT A GOOD ONE!

IT'S A COMEDY DRAMA. IT'S A Rex

Rex Motion Picture Mfg. Co.

573-9 ELEVENTH AVE., N. Y. C.

Sales Co. will sell them all in "FIVE HOURS."

BISON FILMS

FIVE REELS A WEEK

TUESDAY---BISON. WEDNESDAY---AMBROSIO. THURSDAY---ITALA. FRIDAY---BISON. SATURDAY---ITALA

"Was He Justified"

Released Tuesday, March 21

A miner's wife falls over the cliff and is mortally hurt. Medical assistance is 200 miles away. She pleads for death, and the man yields to her entreaties. Exonerated by a jury, he ends his own life on her grave.

ITALA RELEASES

"WAITING FOR THE MIDNIGHT EXPRESS"
Thursday, March 23
"TOTO WANTS TO GET THINNER"
"QUEEN OF THE SEA"
Saturday, March 25

"The Cowboy's Waif"

Released Friday, March 24

A young widow, penniless, leaves her baby at a ranch. George, a cowboy, adopts it. Later the mother secures work as a school teacher. George falls in love with her, and the baby gets its mamma back and a new papa.

AMBROSIO RELEASE

"TWEEDLEDUM'S APRIL FOOL JOKE"
Wednesday, March 22

Sold Exclusively Through Motion Picture Distributing and Sales Co.

NEW YORK MOTION PICTURE CO., 1 Union Square, New York City

THE THANHOUSER TWO-A-WEEK

RELEASED TUESDAY, MARCH 28—ANOTHER THANHOUSER WAR STORY

THE IMPOSTOR

is just such a Civil War subject as you'd expect tbe producers of "For Her Sake" to turn out. It presents so faitbful and lifelike a portrait of tbe days it deals with, that you'll think the great Brady took a moving picture camera South with him and we discovered his long-lost reel. Certainly, all the re-discovered Brady Collection of war photos will not surpass this motion film as an accurate picture of Rebellion time. Only the knowledge that moving pictures are a late invention will convince you tbat the reel wasn't done in the actual battle days of '61. The story it tells is a very gem of ingenuity, with a perfect "Thanbouser twist." No. 197. **Code Word, Postor.**

RELEASED FRIDAY, MARCH 31—THE THANHOUSER CLASSIC

SILAS MARNER

is a reel for which you must "Say Thanhouser to tbe Exchange Man" QUICK. There is no hamlet so small but that the wonderful tale of Silas Marner is read and revered there, and all exhibitors who have shown "Thanhouser Classics" to big business are taking extra pains to grab this one. So fire your order at your excbange man before he gets everybody else's. Get up near the head of tbe line! Apropos the story the picture tells, let us tell you tbat it bas enough heart interest to supply any THREE ordinary subjects. No. 198. **Code Word, Marner.**

The Thanhouser Lobby-Decorator

witb two new decorations for your lobby every week, is now a regular feature of the "Exhibitor's Guide," sent FREE OF CHARGE to all who can show connection with tbe Moving Picture business. Drop a card to Editor, Thanhouser News, New Rochelle, N. Y.

THE THANHOUSER NEWS

THANHOUSER COMPANY

NEW ROCHELLE, NEW YORK

RELIANCE PICTORIAL PLAYS

Sold only through Motion Picture Distributing and Sales Company

ACTED BY AN ALL-STAR STOCK COMPANY

"If It Were Ever Thus"

Released Saturday, March 25

A cruel husband gets his just deserts. Planning to discard his faithful wife and marry a rich woman, she turns the tables on him and becomes the protege of the innocent object of her husband's designs.

"Pallid Hues in Clouded Skies"

Released Wednesday, March 29

A strong moral drama showing that the wages of sin is death. Spectacular scene in which an erring woman, trapped in a fire, pays for her faults with her life.

TWO REELS PER WEEK—WEDNESDAY AND SATURDAY

Place your order with your Exchange

CARLTON MOTION PICTURE LABORATORIES, 1 Union Square, New York City

The Moving Picture News

PUBLISHED EVERY SATURDAY

The CINEMATOGRAPH PUBLISHING COMPANY, 30 West Thirteenth Street, NEW YORK CITY

Telephone, 4092 Chelsea

European Agents: INTERNATIONAL NEWS CO., Breams Building, Chancery Lane, London, E. C.

Chicago Representative: J. J. Sullivan. 866 Graceland Ave. 'Phone Graceland 5053

ALFRED H. SAUNDERS, Editor.

This newspaper is owned and published by the Cinematograph Publishing Company, a New York corporation. Office and principal place of business No. 30 West 13th Street, New York. Alfred H. Saunders, President; John A. Wilkens, Secretary, and W. M. Petingale, Treasurer. The address of the officers is the office of the newspaper.

SUBSCRIPTION: $2.00 per year. Postpaid in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands. Canada and Foreign Countries: $2.50 per year. All communications should be addressed to The Moving Picture News, 30 West Thirteenth Street, New York City. ADVERTISING RATES: $60 per page, $30 ½-page, $15 ¼-page, single column $20, $2 per inch. Discounts, 20% 12; 10% 6; 5% 3 months.

Volume IV — March 18, 1911 — Number 11

Notes of the Week

WITH STONEWALL JACKSON

In making our usual calls this week we happened on friend Mark Dintenfass, of the Champion Film Co. Mr. Dintenfass is always enthusiastic, and has something of a startling nature in store for us, so we were not surprised when he announced the early release of another one of their famous war films, "With Stonewall Jackson," which they are to release on April 17th.

This is an unusual film, and they have departed from the custom of presenting stories of the Union forces, and have presented a Confederate one, depicting Stonewall Jackson at Winchester, Va., into a wonderfully realistic story, portraying scenes from the famous battles of this famous General.

The photography is excellent, and the staging is fully up to the standard of the Champion films. As the full story of this production will be given in the synopsis in next week's issue, we will not present that at this time. The illustration on the front cover of this issue will give an idea of the high character of the production.

EDUCATIONAL FILMS

For practically four and a half years the editor of the Moving Picture News has been advocating the uplifting of the character and calibre of the motion picture film. In looking through our writings since October, 1906, we have been impressed with the fact that all have a tendency to uplift the industry and weed all pernicious influences. Others have followed in our steps, have stolen our thunder and have written on the educational film. This is as it should be. We welcome all and sundry who have any views, or thoughts, or ideas that will tend to make the motion picture the power it ought to be as an educational factor in the public economy. Our inception into cinematography, as we have before stated, commenced in the year 1889, and from this time onward we have watched with interest every advance, and every step of progress made, in what we believe will ultimately be the daily newspaper, illustrating the doings of the people for the people. Many pessimistic writers have declared the motion picture is doomed. They have written sarcastic articles which evidently were suggested when they had the nightmare following a too liberal use of the cup. With all such pessimistic writers we have nothing in common. We are optimistic in every fibre of our body, and we believe the time is rapidly approaching when instead of so many religious, or so-called religious leaders cavilling, they will use the motion picture film to illustrate the story they have to tell.

Rapid progress has been made during the past four and a half years, and we hail with delight every advancement made toward the perfection of the art until it attains the highest standard and holds the position which we think it ultimately will hold, as we have outlined above. To show the rapid advances made prominent papers like the Tribune print leading articles as follows:

Use and Misuse of Films

There may be exaggeration or over-emphasis of statement in saying that there is no more important problem to-day than the suppression of immoral motion pictures, but there can be no doubt that the problem is serious and important, and that the end which is contemplated is greatly to be desired. There are also several other things to be desired in connection with moving pictures, all of which are surely within practical reach.

The matter of protection from fire we discussed the other day. The general sanitation of the places in which the shows are given is also of much importance. At present far too many of them are given in old, ramshackle places, ill smelling and unventilated, veritable breeding grounds for disease. The salutary principles of the health and building codes need to be applied to them with strictness.

In too many places, because of carelessness on the part of the operator, or imperfections in the films, or faulty adjustment of the machinery, there is an incessant vibration of the pictures which is not only unpleasant, but after a little time actually painful, and which may become seriously injurious to the eye. That is surely a fault which mechanical ingenuity or care can obviate, and the correction of which should be demanded by law.

As to the elimination of all pictures of an immoral or debasing nature, the necessity of that goes without saying. So does the necessity of exceptional vigilance in maintaining order and preventing improper conduct

at the exhibitions. The darkness of the halls and the almost constantly changing composition of the audience are circumstances which facilitate vicious and criminal conduct and which therefore call for vigilance in guarding against it.

The moving picture is not only a source of great entertainment and amusement. It is a means of instruction the value of which cannot easily be over-estimated. It is far too valuable an invention to be neglected or abused.

We fully agree with the above editorial. The matter of protection from fire is one of the problems that ought to be discussed by every man in the industry, and for the time being, the quarrelings, and bickerings, and litigation between the Patents Company and Sales Company licensees, ought to cease, until the problem of total immunity from fire is solved. We well recollect when we edited the Views and Film Index a conversation we had with William T. Rock, when he said, "Now, Saunders, keep out of the paper all mention of fires, and don't scare the people." It has been our policy since then not to make too glaring a headline of any fire which occurs, and, except in places where the public press was clamoring and full of scare headlines, we have not touched upon this question. We, with others in the industry, know the seriousness of the problem. We meet it every day. We are not blind to the fact that in Russia, and France, and in several States in our own Country, alarming fires have taken place, not only with the inflammable make of film, but also with the so-called non-inflammable. The papers have been very reticent of the fact of a large fire occurring two or three weeks ago in which none but non-inflammable was in use. We have been expecting to hear something said on this question. It simply shows that the solution of the difficulty has not been properly accomplished.

Regarding the ill ventilation of some of the houses, that is a matter for boards of health. The immorality found in the motion picture house is very, very insignificant compared to other sources. If the children's societies would attend to the public schools, to the high schools, and to the places where the mixed sexes are congregating, they would find that it is not the motion picture that is alone to blame. We fully acknowledge that in some instances—very few and far between—immorality has taken place in the motion picture house, but this is becoming a thing of the past, and can be entirely eliminated by a little foresight on part of the exhibitor himself, by making his hall light, and using a little common sense or a screen such as we have given instructions how to make in several issues of this paper.

The Moving Picture News stands for the highest and the best there is in the industry. We have been in the vanguard in the past, and we will still lead both for educational and uplifting pictures. The immoral film is very largely a thing of the past, and it is only in rare instances, such as stag parties, where films, that ought to have been relegated to the crematory long ago, are shown, and we take credit to ourselves for helping along this movement, we know the day will speedily arrive when the educational films will be such a power that Nickelodia will rejoice in the progress attained by the motion picture.

SCENARIOS AND THEIR WRITERS

We do not know if other papers are flooded with scenarios and plots for pictures as we are, but if so, we feel as sorry for them as we do for ourselves. We almost dread to open our mail in the morning owing to the fact that so large a number of scenarios that have been rejected by the manufacturers are dumped in to us with a request that we will read them over and explain why they are not suitable to be made into picture subjects. The reason is very obvious on the face of the scenarios why they are rejected. With a view to help out some of the embryo playwrights we have secured several scenarios with synopses written by an expert playwright which we have copyrighted and have named the Moving Picture News' scenarios. These scenarios are available to any maker in the trade. All we ask is that he give us the credit for the plot, and any further fees payable to be handed over to the authoress. With a view to stimulate earnest effort and bring out the best plots from pictures of an educational nature such as can be produced and shown before the school children, we will open our columns and offer a prize to each writer thereof. The only stipulation we have to make is that the writer must be a subscriber to the Moving Picture News. In this connection we publish an article written by one of our staff in December last, and while we agreed in the main with the article, we felt the time was not ripe to publish it, as it is now; only instead of giving any sort of subject we would prefer that the subjects be educational entirely, and as such we offer it to our readers.

SCENARIO COMPETITION.

All Frequenters of Motion Picture Exhibitions are Eligible.

The busy manufacturer and the aspiring writers are seldom good friends. The amateur writer who sends his scenario to the motion picture manufacturer in most cases never expects a return of his manuscript. When, however, an early mail brings it back marked "unavailable," his spirit cries out in despair against the shameless neglect by the plutocrats of the hard working aspirants for literary honors. We are going to assume the onerous task of establishing a fraternal feeling between manufacturer and writer.

Amateur writers are legion. Some of them with some encouragement and a little experience would make good. Others there are who would not make good were they even given a special training. Some say writing is a talent and others that it is a knack.

But whatever it is, it isn't easy to turn out good acceptable copy. But to turn out good motion picture scenario doesn't require any peculiar talent, ability or training. One must possess a sense of the dramatique. You must "sense" a situation, elucidate it, weave around it a strong, clean and live-wire ruling theme. The sequence of events should follow each other with pistol shot rapidity and logical continuity. Your action should be on the jump from beginning to end. Several good pantomimes interwoven, to cap the climax of good situations, help along wonderfully. When writing your scenario bear in mind that it is to be posed and acted, so don't concoct impossible situations. While writing, visualize your story on the screen, cut down to a minimum the description of characters, scenes, mental agony or psychological studies.

Typewrite your copy on one side of the paper and send it to us. Your scenario should not contain more than a thousand words. We will print three or four scenarios a week, headed by the author's name. We will submit the most acceptable stories to the film

manufacturers for their consideration and send back with criticism those that cannot be used. Scenarios accepted by manufacturers will receive ten dollars in addition to the market price the manufacturer pays for his stories. All scenarios that are considered good enough for submission to manufacturers will be published in our columns, regardless of their subsequent acceptance. The competition will continue indefinitely. Watch our columns for additional information. Those desiring further information should address the "Competition Editor," this office.

A CINEMATOGRAPHER'S EXPERIENCES.

I have been asked by my esteemed countryman, Mr. Saunders, to relate a few of my experiences in taking pictures in East Africa. Now I am no journalist or writer, Mr. Saunders, but I will endeavor to describe one or two little incidents. In the first place, let me tell you I saw friend C. Kearton's attempt in the Roosevelt films. Whilst he was preparing these for a show at the Alhambra, London, and seeing that the photography was not exactly Rembrandt style, it set the idea that I should like to have a shot at African photography, so Kearton engaged me at the introduction of another old globe trotter cinematographer. J. Rosenthal, the war man, and so I was booked for British East Africa.

Now, I did not have but forty-eight hours to pack up and see to outfit for this trip, so Kearton and myself had to hustle. I had to have a camera, so, as Kearton was having one built, which was not ready to take with us, I had to get a substitute. Mr. Rosenthal came to the rescue and got me an early type Prestwich camera with the outside film boxes and an ordinary tripod, not a motion picture tripod by any means. Anyway, I got this part of the equipment ready and with 6,000 feet of Austin Edward and Lumiere stock and about eight dozen packets of plates and flash powder, this to go on with as other was to be shipped to us from time to time. We packed and put into the depot at Charing Cross at night. I went to have a farewell dinner with Rosenthal and party, amongst whom was Buffalo Jones. I forgot to mention I had to test the lens of the camera for infinity from Flicker alley on the lamps on the outside of the London Hippodrome. Anyway, this over, a hasty good-bye and off home, as I had some one very dear to me to say good-bye to, as going to Jungle Land is not all honey. Not only are animals dangerous, but there is fever, sun-stroke and other little inconveniences to contend with. Next morning saw me at Charing Cross station and on the 9 o'clock for Paris, which I have traveled quite a lot. I was to break the journey there, so I registered my baggage through to Marseilles, and my films and camera I kept with me as I always make it a rule to keep my outfit under my eye. On reaching Paris I met another old friend. Another farewell dinner and off again.

Next morning I arrived at Marseilles and boarded the steamer, S. S. Admiral, for the rest of the trip. Their Royal Highnesses, the Duke and Duchess of Connaught, Prince Arthur and Princess Patricia, were travelling by the same steamer. Anyhow, as they boarded in the evening I could not get any film of them, so waited for another opportunity. We were thirteen hours late leaving Marseilles, as the sea was so terribly rough we could not leave the harbor, and it was rough, too, no mistake. Between Marseilles and Naples we had a very rough time. Arriving at Naples Mr. and Mrs. C. Kearton, who had traveled overland from Paris, joined the ship ,and here we had another rough time, Naples experiencing the worst storm she had seen for twelve years, the vessel breaking from her moorings at least eight or nine times. As I had seen Naples before I hid not trouble much going sightseeing, the weather being too bad. We eventually got under way again and reached the blue Mediterranean, but I think most of the blue, or blues, was amongst the passengers. I was not feeling any too bright myself, I can assure you. We next arrived at Port Said, and here I had an experience that luckily ended smoothly. I had received orders from my chief, Kearton, to get some pictures of the Duke being received by the Governor. I was using a half-plate focal plane Zeiss camera, and was aiming at the Duke when another gentleman that stood beside me, also taking pictures, gave my elbow a jolt and caused me to spoil my plate, but I thought that as perhaps this was an accident due to the crowd pushing to get a glimpse at the distinguished people, I did not take any notice, so I made another shot and again it happened; so I shifted, this party doing the same, coming over beside me and attempting to spoil another plate. So I was a wee bit upset, and I asked him not to do it again or I should have to try and stop him. By this time the Royal party had adjourned to the saloon, so I did not get a plate of that. Anyway Kearton told this party of it later, and this is how we found he was a press man. Kearton told him to be careful, as he might get himself into trouble with his assistant, but he apologized, so we let it drop. Well, nothing happened to get any more pictures for several days.

We arrived at Aden at night; staying for a few hours, we were off again. Things went smoothly until we crossed the Equatorial line, then we had some fun. Now, it is the rule on a British steamer to play Father Neptune, but this being a German boat the custom is somewhat different to initiate people that have not crossed the line before. The method of initiation is as follows: The boat being about a day from Kilindini, the landing for East Africa, a notice is placed in each saloon that as the vessel had made good time and could not get into the harbor a shooting party would be made up and would leave for an island near by in a small steam launch. Those desiring to make the trip could do so by paying—second-class passengers 2 marks, first-class passengers 4 marks. A good many of the passengers fell for it. One party I remember in particular, arraying himself in a new outfit of khaki, a cartridge belt and a new rifle, etc., all the paraphernalia of a big game hunter. He should have known better as land was nowhere in sight. The party made up, and ladies included. The launch on deck, which is ready to be hoisted overboard, steam is up, and everything is ready to start when the first officer gives the signal and about five or six fire hose are turned upon the party and they get a very good soaking, indeed, to the amusement of other passengers. I secured some good films of this, and made for the darkroom with the aid of some ice to cool developer. We developed our sample test piece of film and prepared for landing on the morrow.

Ball of Motion Picture Operators Benevolent Association

There has been so much progress made by the motion picture operators with their Benevolent Association that they have planned to hold an entertainment and ball on Friday, April 21, 1911. The entertainment committee promises that it will be a big success and a surprise to the moving picture at large.

Dayton, Ohio.—W. Edward Hanley has decided to erect a new vaudeville and moving picture theater at the corner of Fifth and Ludlow streets.

MORE TROUBLE

Taking up the New York World for Tuesday, March 14th, we came across the article published in another column on "Two Forces Join to End Evils of Picture Shows." Our editorial on educational subjects can be read in connection with this; in addition, we would like to say we think it is time that every exhibitor should be joined to his fellow in a strong organization to obtain the best legal talent available, so that an end can be put once for all to any further oppressive measures. We have got an expert statistician at work looking up the records of criminality, especially bearing upon the demoralization of young girls, and are trying to get comparative statistics showing what occurred in the year when the age of consent was reduced, and the present conditions as shown by the statistics of the Children's Society. We then hope that some available data will be placed in the hands of the motion picture men to prove that they are not responsible for all the evils blamed to their door. If any of our readers have information available we will be glad for them to send it in to our Statistics Editor, who will handle it in the proper manner.

The suggested conference on the motion picture industry has our full approval and support. Anything that seeks to preserve the industry by improving its character is good. Many exhibitors in the City of New York have had cause to find fault with the laws relating to motion pictures which are undoubtedly responsible for many of the existing evils therein. As the ordinances at present stand, a M. P. house seating less than 300 is licensed as a place of assemblage and subject to a few regulations for which a license fee of $25 per year is paid, and, of course, the smallness of this fee naturally accounts for many of the small houses now in existence which for the benefit of the industry would be well weeded out. If any house has over 300 seats it at once become subject to the ordinances regulating theaters and becomes one of them. It is also subject to the regulations and restrictions ruling a theater, and a fee of $500 per year has to be paid for the privilege.

The absence of any law especially for the motion picture show, as a motion picture show, puts a premium on the $25 house and the few restrictions necessary naturally open up large faults. Of course it is easy to see the result of an excessive number of small places, very often under improper management, and naturally the subject of excessive competition. The Moving Picture News wants to go on record as saying we consider the motion picture exhibition of sufficient importance to be made the subject of a special ordinance, and as such we commend this suggestion to the Exhibitors' Associations, to the Legislators for the State, and trust they will take speedy action in getting class legislation for the motion picture. This legislation should specify the character of each place in which public exhibitions may be permitted. If this were properly specified and restricted and a medium or agreeable fee charged, many of those places which stink in the nostrils of the better class of people would be weeded out, and Nickelodia take its place on its own legalized basis.

V. R. Carrick, the well-known exchange man of Philadelphia, came in Tuesday morning. Mr. Carrick is too well known for us to say anything new about him, but perhaps a great many film men are not aware that he is prominent in Pennsylvania state politics, and has held long terms as alderman in Philadelphia.

EPISODES OF AN EVENING'S RECONNOITERING.

By Margaret I. MacDonald.

Last night I visited a moving picture house on Amsterdam avenue, near 145th street. Upon presenting my card I was received with the utmost courtesy by the manager, a young man—very young, I thought, to have the responsibility of a moving picture theater on his shoulders.

With his pleasant face and courteous manner, I could not help thinking, as I sauntered home, that he was a fit subject upon whom to work in connection with the elimination of things evil, and the introduction of things good, in the moving picture houses—one in whom to inspire deep thought upon the subject and to whom the opportunity placed within his reach to be of use to do unbounded good to humanity would appeal.

The films shown at this theater showed some thought in their selection. The theater contained an orderly and well-satisfied audience of men, women and children. In front of me sat a father with his little child, to whom, I presume, he had given his promise upon leaving home in the morning, to take her to the "picture show" when he returned in the evening. The child and the parent alike were pleased.

The pictures, though not altogether of an educational class, were otherwise well chosen in the way of color and moral sense.

We looked for some time at a representation of a kennel of beautiful St. Bernard dogs, being cared for and trained by their keepers. One cunning little puppy of a particularly hilarious nature pleased the audience insomuch that they laughed aloud at the antics of the little animal. The older dogs, though they elicited not nearly so much attention, were nevertheless a source of great pleasure to the onlooker, with their shaggy, noble looking bodies.

Animal pictures are always pleasing, for, unlike human beings, animals are always natural; and, in this age of paint and powder, puffs and pads, and artifices of all sorts to disguise the work of nature, it does refresh the eye to look at something that really is as nature intended it should be.

We humans have become so subservient to man-made customs that we are no longer as nature would have us be; but as extremes must meet and as the wheel in revolving comes back again to its starting point, so shall nature eventually claim her own.

In departing from my subject, I too traveled in a circle and back to my place of beginning.

After having viewed with pleasure the pictures, to a glimpse of which I was made so welcome by the courteous manager, I walked along uptown three or four blocks farther, where I entered one of the larger theaters.

While I stood to one side, by the radiator in the entrance, awaiting the appearance of the manager, I was suddenly made aware of the presence at my side of a well-dress young "hopeful." Edging up to me and pointing to the card which I held in my hand, he said, "Say, kin you buy passes fer the moving picture show?"

"Oh, I don't think so," I replied.

"Well, ain't that a pass you got there?" he persisted.

"That's my press card," I explained.

"Oh," he said, with a blank stare. Then after a moment's hesitation, "Couldn't you sell me one of them things you git in on?"

Just at that moment the manager appeared, and I

was brusquely ordered to the balcony, to peek, on tip-toe, as best I could, over men's shoulders and under women's hats, in the back row of the standers-up.

I moved to take a peep down the aisle, where the space was clear, only to be ordered back by the officious usher who had his eagle eye on all, with a "Don't stand in the aisle, please."

Leaving the balcony I descended to the lower floor with the intention of making a hasty departure. As I came down the stairs I stopped a moment to look at what was happening on the stage, and although I was the one sole creature on that wide stairway, I was again brought to myself by a voice exclaiming, "Don't stand on the stair."

Of course I did not shout in his ear "Press!" else I might have been treated with a little more courtesy; but it is interesting to note the different types of humanity one meets in such places, and their several attitudes toward their fellow creatures—the indiscriminate carrying out to the letter of the abiding law of the place.

My thoughts flitted back with a sense of gratitude to the young manager of the first house I had entered, and his cheery "Glad you came in."

SOLAX COMPANY

Few, if any, of our manufacturers have made comedy reels regularly. The Solax people, who are always on the alert, have been looking over the program very carefully, and have decided to make Wednesday their comedy day. They have rounded a long list of good plays, and have engaged the right kind of people to insure a regular supply of good comedy films.

EDUCATIONAL LECTURES IN KEITH & PROCTOR'S THEATERS.

A slight error crept into our issue of March 4th, page 60. Under the above caption "Fra" attributed the interview to Mr. U. Grant Blackford, the general manager, when it really took place with Wm. Short, the lecturer at both the Union Square and 23rd Street theaters, and who has charge of the distribution of the lectures in the various houses on the circuit.

KINEMACOLOR

In connection with his forthcoming "Kinemacolor" campaign at the Scala (where animated scenes in the actual tints of nature will be exclusively shown twice daily, alternated by musical and other short plays and attractive novelties) Mr. Charles Urban has just concluded a most important engagement. He has secured the services of one of the greatest of modern light-opera composers, Herr Paul Lincke, whose compositions are probably as popular in London as they are on the Continent, and one of the earliest of this gentleman's works to be seen at the Scala—probably at Easter—will be a condensed version of his operetta, "Castles in the Air." This piece, which has already had an enormous success in the United States, will be localized to suit London audiences, the opening scene being on Hampstead Heath. Throughout the operetta, "Kinemacolor" effects of a novel and surprising nature will play a great part ,and quite probably will draw all London.

Winston-Salem, N. C.—Mr. Robert Hancock has let the contract for the erection of a new moving picture theater on Liberty avenue to the Central Construction Company.

Grand Forks, N. Dak.—Joseph H. Singer, of Towner, N. D., has purchased the Royal Theater here, and taken possession.

FRANK WINCH ACHIEVES FURTHER HONORS

From bellboying to the authorship of what appears to be one of the season's best sellers is a long jump—one that few would care to undertake—one that few could do successfully. Frank Winch has just made the leap, at least the last part of it, that apparently places him a distinctive class all his own.

In another two weeks every book store in America will have on sale, the "Thrilling Lives of Buffalo Bill and Pawnee Bill," from the pen of Franck Winch, one of the best known young men on Broadway. A fitting climax to a long struggle for recognition. Winch is a Californian, coming to New York a few months after the disaster in San Francisco. If things had been hot at home they were equally cold in the East. New York hasn't much patience with the chap that hasn't made good according to its standards. Winch had a rough path to follow, he set an example that might well be followed by others struggling for recognition in the busy metropolis. Without money or friends with nothing to introduce him, without the experience that many think necessary to make good, this youngster set about to make his way.

In California he had done newspaper work, he had walked across Death Valley for a newspaper story, he had ridden the first five record breaking miles with Barney Oldfield, he had ventured down in a submarine boat, the first layman to accomplish the feat, he had exposed the most gigantic smuggling plot ever attempted by officers of the United States navy, those on the U. S. Battleship Oregon, and during the dread days of the fire and earthquake in San Francisco he served as a deputy sheriff—he had written one or two plays which were produced by Frederic Belasco on the Coast—but New York would not accept all this as a criterion of what he might do in the future.

Then he set about to do something else, something that would gain Eastern recognition.

He secured a position with Rowland and Clifford of Chicago, after vainly trying to locate in New York. For a season he managed one of their attractions, afterwards being appointed as their general press representative, and the year following managed one of the biggest melodramas ever sent on the road. By this time his name was getting into New York, a flattering offer came from A. H. Woods to manage one of their best shows, and soon after a contract was offered him to take the New York management of one of the largest theatrical newspapers. Securing his release from Woods, Winch accepted the latter, and for two and a half years was located on Broadway.

Within a few months after his advent to New York, Winch attracted considerable attention by his writings, one story in particular "The Critic," in which he wrote of the dramatic writers as he found them, created a decided sensation, the article was published far and wide, then followed "The Stage of one hundred years ago," reviewing theatrical history and and its people for the past century, this too added to his popularity ,but more than anything it was the column of caustic comment on things and beings, as he found them, that won Winch much favor.

Last Spring he resigned from the paper, accepted an offer from The Buffalo Bill Wild West, Pawnee Bill Far East, to act as press agent. It is common newspaper history that the record he had made for himself in that capacity was the greatest that New York had seen in a good many years. In December last year Mr. Winch, who is a particular friend of Major Lillie, accepted an invitation to the latter's famous Buffalo Ranch at Pawnee, Oklahomai, and was present at the buffalo killing by Colonel Cody. It was there that he was impressed into writing the volume that he has just completed.

Winch retired from Broadway, selected a quiet spot in the mountains and has remained there all winter working on his book, which is now in press and will be issued shortly from the Parsons Press in New York.

We will send the Moving Picture News to any address for trial subscription at the rate of 50c for three months. This will give you 12 issues, and will enable you to keep posted on all matters relating to the trade. Don't delay, send in your name at once. All coming numbers will contain valuable information and you cannot afford to miss a single issue.

The Keeney Vaudeville Enterprises have opened a new house at Schenectady to be known as the Majestic. Only the best pictures and high class vaudeville will be the policy of this house.

Chicago Letter

The Trust has been circulating reports around town that the Independent Film Exchanges were losing customers daily to the Trust so I made a trip around to the various exchanges during the past week to convince myself on the absurdity of such a rumor.

At Laemmle's Mr. Lesseoman and Mr. Fleckels tell me they have never done such an enormous amount of business since the first days of their Independence.

Mitchell, of the Standard Exchange, tells me they are buying twenty-one reels a week and keep these all busy and have never handled as many customers, even during their period with licensed film.

The H. & H. Film Service in the Monadnock is also doing a landoffice business and Father Plough, of the Anti-Trust Exchange, is holding his own with his neighbor Von Ronkel across the hall.

Exhibitors who are using Trust pictures and giving away premiums or souvenirs have been notified to discontinue giving away any premiums or else their service will be discontinued.

Carl Laemmle arrived in town this week on one of his flying expeditions. This past week brought forth a number of good Independent reels. Among the best of these were: "Ever the Accuser," a Reliance drama of great merit, in which is seen several new faces which shows they are enlarging their stock company.

"His Younger Brother," a Thanhouser, is a very good dramatic spectacle. The impersonation by the sister is well done and no details overlooked.

"The Rich and Poor," an American, told a story often seen in picture before. The inevitable struggle between capital and labor as to photography and acting the picture was very good.

"Nobility Xmas Doll" and "Foolshead Shooting" were contributed by the Itala Co.

"Starlight, the Squaw," "Her Prisoner" and "Dick Farrell's Prize" were released by the Bison Co. The latter one failed to pass muster with the Chicago Censorship Board on account of a killing and a stake holdup on which hinged the story.

"The Secret of the Palm," Monday's Imp, was very ordinary. The plot was very commonplace and out of keeping with their recent efforts.

Keep your eyes on the Rex; they are releasing real reels of honest to goodness pictures which are winning a place in the heart of the Independents.

The Solax people are also keeping up the good work.

The Herbst daylight pictures are being demonstrated in a number of Chicago vaudeville houses with little or no success, as every place I have visited the operator has been unable to get enough light on the picture to make it clearly visible and in the condition it is being shown make it very injurious to the eyes.

I have been asked to make a suggestion to the manufacturers in behalf of the German element patronizing pictures. Stories of Irish, Jews, etc., have been plentiful, but we never have a German story, one of the fatherland. My petitioner says a story written around De wach am Rhein (Gee, I hope I spelled that correct) would make a great picture, so some clever scenario writer, hurry up now, there's an original idea.

We notice Harry Fitzpatrick is back at his post managing the Casino on Madison street. Oh, you Fitz, can't get along without you, eh.

J. J. SULLIVAN.

From Our Western Correspondent

Hot Springs, Ark., March 15.—While seated at my desk in the office of the Evening Bulletin last Sunday the telephone rang, and when I took down the receiver a voice called to me over the wire:

"Are you wise to the fact that the picture shows are open and doing a good Sunday business?"

I replied that I had not personally investigated the matter, but would do so immediately; also informed the possessor of the "tip" that I had been told the night before that these places of amusement would open and run in spite of the edict of Prosecuting Attorney Wood, who had kept them closed since last September. When a manager told me this on Saturday night I thought he was "kidding" me, for I have been a witness to several attempts to do business on Sunday on the part of the moving picture houses, all of which resulted in nothing being accomplished of benefit to the managers.

But this time it was "the goods, sure 'nuf," for, take it from me, the machines were singing a merry melody and the dimes were dropping with unfailing regularity. It seemed too good to be true. And you should have seen the look of great joy and appreciation depicted on the face of more than one visitor who had been denied harmless Sunday entertainment for months.

Down at Majestic Park the Cincinnati Reds and the St. Louis Browns were busy with the second game of a series of nine, and up at Whittington Park the All-Stars, composed of American and National League players, were engaged in an exciting contest with Manager William Dahlen's cohorts from that dear city of churches. Didn't know that Judge Wood tried to stop Sunday baseball, did you? Lord bless you, yes. Last Sunday he caused the arrest of "Doc" Owens, superintendent of Whittington Park for "laboring on the Sabbath" and announced that if they played the following Sunday he would take the players from the field under arrest and bring action against them, not for laboring on Sunday, mind you, but for violation of the special baseball law, which was passed March 15, 1885, over twenty-six years ago, and which, so far as this booming and budding resort is concerned, has never been enforced.

Talk about a howl. My friends, the wail that went up when he closed the picture shows the Sunday, two weeks after being inducted into office, was as a gentle echo compared to the roar that emanated from the business men when he announced his baseball crusade. And he intended to make good, too. Don't get the idea that Judge Wood isn't a fighter. He'd tackle a buzz-saw or a pack of wild cats if he thought they were violating a Sunday ordinance or any other law. The trouble with the judge is he's too conscientious, especially where this Sunday problem, in all its ramifications, is concerned. To him law is law; his oath of office he holds sacred, and he has told the people that if they don't like the law as it stands and interferes with business and hurts the town, why in "Sam Hill" don't they hike to Little Rock, where the General Assembly is in session, and get the offending measures repealed? He's here to see that the law is enforced, and he has stated he will enforce it no matter if his policy bankrupts the city. Pretty strong, isn't it? Also, can you beat it?

Every one with one iota of sporting blood looked for large and interesting "doings" Sunday. The fact that contemplated sensations did not materialize is not due to the judge, but rather to the fact that the baseball and amusements interest put one over good and hard. You see, Judge Wood, in order to make good his threat to stop Sunday violation and picture shows had to have the assistance of the sheriff, his deputies and constables. But, gentle reader, do you know that when he came to look for them last Sunday there were none to be found? It was said in all seriousness, too, that every mother's son of 'em had been called out of the city on most important business, and there was Judge Wood, stout of heart and riled in manner, powerless to wreak vengeance on those who, he claims, were openly violating the antique baseball statute and the Sunday laboring law. I called him on the 'phone Sunday and asked him what he was going to do, and I got this reply:

"I can't do anything to-day, for the reason that I cannot locate any officers." Also, in closing this subject, it may be stated that the gambling houses were running and that the old town, free of the last hinge of the "lid," passed a very successful and orderly Sabbath.

Charles Stacy, of the Vitagraph Company, has been here for the past week. Mr. Stacy brought with him a moving picture camera and has been busy taking moving pictures of the Brooklyn players, which, I understand, the Vitagraph Company intends using in later releases. He managed to get some very interesting pictures, but towards the end of the week he became sad of heart, for the reason that the one subject he longed for he could not take, and that was a scene showing the players mobbing the umpire. Everything had been arranged to take this picture, and the Brooklyn players were more than eager to do their part, for, you see, as Dahlen expressed it, "it's something right in our line and for which we don't need any rehearsals." Several were offered the part of the "Ump," but all of them declined with thanks, and as a last resort Stacy inserted an "ad" in the local papers, which read as follows:

"Wanted—A man to portray the part of umpire in baseball game with Brooklyn players at Whittington Park for moving picture. Apply in person to Charles Stacy, Majestic Hotel."

Did they answer? Gee whiz, they came in droves. Could President Lynch, of the National League, or Ben Johnson, of the American organization, ever have looked on the mob of prospective and ambitious "Umps" that sought out Stacy, they would have realized that all cause for future worry concerning the supply of officials of this nature was a joke. A crowd of about 150 met the Vitagraph man in the parlor of the Majestic.

"Now, Mr. Stacy, let us know just what's wanted in this thing so that the man who gets the job won't make any mistakes," said one.

"I suppose all of you have desired to get in a moving picture?" asked Stacy.

"YES!" roared back the applicants.

"Well, the man who is selected for this picture will take his stand behind the pitcher. A runner on first will endeavor to steal second. The umpire will declare him out. The Brooklyn team, with Manager Dahlen in the lead, will object and surround the umpire. They will be real angry. The umpire will be before the camera all the time—don't overlook that bet. One of the players will slam the umpire with his glove; another will toss a bat at him, and he gets a clip back of the right ear. Still another smashes him with a ball and Manager Dahlen reaches over and plants a right hook on the umpire's neck—not hard, you understand, but just to give it good local color. (And let me tell you, lads, It's not every one can say Bill Dahlen hit him.) After this the Brooklyn team picks you up, runs across the diamond with you to the little creek by the side of the rightfield fence, into which they dump you with great glee and glad shouts. It's a cinch and, if you are ambitious to get in a good moving picture, here sure is a golden opportunity."

There was silence, deep meditative silence, for a moment, and then the gentleman who asked the first question at the beginning of this interesting conference arose and said:

"For myself, Mr. Stacy, I haven't the least doubt that all you have mentioned would come to pass in the thrilling and realistic manner in which you have portrayed the same, but my mother never raised any foolish children, and this lad isn't going to bust family traditions at this late day, not if he knows himself, and. believe me, he does."

And as one man the horde made a break for the door. Stacy is still looking for an umpire, as there isn't any one in "the valley of vapors" who wants the job.

The city council of Little Rock gave the theater and moving picture people a wallop the past week when they turned them down in their effort to get the license reduced. One has to pay six hundred "bucks" a year in Little Rock to entertain the populace. Those holding lease on the Kempner Theater have taken the matter into the courts in an effort to declare this license unreasonable.

While standing in the lobby of the Princess Theater one night this week I noticed that a great many of the friends of the cashier, Miss Gertrude Moorman, stopped long enough to put one hand through the grating and I heard them say: "Congratulations, girlie," and "I wish you all the happiness in the world, dear," so I asked her the whyfore and the wherefore of such an outburst of felicity. Her blushes told the story. Yep, Gertrude had gone and got married to Ollie Crosby, one of the resort's leading young business men. One can't blame Ollie, either, for his wife was considered one of the prettiest young ladies in Hot Springs, and we have some real "heart breakers and purse deplenishers" in these diggings, brethren.

Among the pictures witnessed here during the week none more favorably impressed than the Kalem reel, "The Story that Grandmother Told." Kalem, you sure are there on those Southern stories, and this one is a dandy. And, Vitagraph, has some one been feeding you a depressing breakfast food, for two of your reels here this week were about as cheerful as a starving man finding a bunch of stage money. I refer to "When the Light Failed" and your Prussian picture. You seem to have a fondness to produce the picture depicting blindness, near blindness and coming eclipse until we've got the blind staggers looking at them. Your Prussian picture didn't go well in these parts, and the only thing that saved it was the excellent acting of the child. She was exceptionally clever in a most difficult part. I think, too, it would be well the next time you use that detail of Prussian soldiers to have the lieutenant, should he again come in a room where death has laid its hand, to remove his cap. And when your actors write letters, especially blind actors, don't have them make rapidly straight lines over the paper and then produce the next instant a wonderfully correct letter, with all attending punctuation. "Dobbs the Dobber" gave us a good laugh. The Great Northern's "Four Seasons," a colored half reel, was much appreciated. I'll have a better chance now to witness Independent pictures, for Harry Hale has again taken on this service at the Lyric and the Princess is getting a better line of Independent material. I am glad to see local managers awakening to the possibilities of Independent service, and here's hoping they stick. THE MAN IN THE BATH.

Washington Letter

Washington, D. C.

The first house to make use of the crystal screen in the Capitol City is the Crystal, which has recently come under the management of Sydney Julian Jacobson, who has been identified with the motion picture business for the past ten years. This screen produces a much whiter picture and to test the fact that the clearness was not lessened by any other lights the manager opened the doors of his house and the same brightness of the pictures was retained.

Mr. Jacobson will be remembered for his connection with the Edison Co., with Shepard's Road Shows, and with the Interstate Amusement Co., under which he opened the first real moving picture house in this city. He is now general manager of the Crystal Amusement Co., having as his close associate Mrs. Marie Jacobson, who is found to be as efficient as her husband in this business. She holds the distinction of being the only lady manager among the moving picture houses of Washington. The Crystal is an Independent house with a big trade, which promises much increase under its new management.

J. S. Plimpton, studio manager of the Edison Co., was a recent visitor to the city.

At the recent gathering of the Boy Scouts of America in this city, the film of the boy scouts was projected during the banquet at the New Willard and created much enthusiasm and appreciation.

A happening of special interest to the moving picture industry is the combining of the forces of the "B. & W." and the Paramount Film Exchange under the name of the Washington Film Exchange with Arthur Lucas at the helm. The offices are located on Ninth street where the Paramount has been doing business since its conception in the national capital as the representative headquarters of the Independents. Things are going just as before and the present manager wants no flourish made over the union. Former Manager Walker and J. Boyd Dexter continue to be connected with the office force.

Business is excellent at the Washington Film Exchange and everyone has to hustle. Already orders are being filed for that great Itala photoplay, "The Fall of Troy." Although this will not be released for a few weeks, the elaborate production which this is claimed to be as well as its historical value has made a big demand for this special film.

The Independents have recently added to their list the Savoy, which was formerly a licensed house. Manager Cutts is well pleased with the change.

I am told that in Washington the matter of a house being an Independent or an Association often reduces itself to policy. There are excellent films on both sides, good treatment on both sides, and there is no hard feeling really anywhere. Anyway, the Independents are gaining ground and are expanding more than they were a year ago.

TWO FORCES JOIN TO END EVILS OF PICTURE SHOWS

Conference Wants a Fundamental Revision of the Rules Governing These Much-Frequented Places—Girls' Morals in Danger, Says Children's Society

Changes in the regulations covering motion picture shows, which The World has sought, will be made soon, for two organizations announced yesterday that they were waiting only for Commissioner of Accounts Fosdick's report upon the situation before beginning an active campaign to obtain those changes.

Commissioner Fosdick was ill yesterday and away from his office, so his report may be delayed. The Conference on Motion Pictures, through its Secretary, John Collier, said it wanted a fundamental revision of all the rules governing motion picture shows. The Children's Society announced through the Superintendent, Thomas D. Walsh, that it soon would be in a position to ask Governor Dix, Mayor Gaynor and District-Attorney Whitman to take cognizance of "a condition demoralizing to girls from eleven to sixteen years old."

Walsh said the society had had four men gathering evidence against places in Manhattan, and other representatives working through the State.

Pictures Good, Houses Not

The crusade was not directed against the films shown, as they were of a very good standard, but he thought the picture show houses were places where young persons fell into bad company.

"There are in Sing Sing twelve men we sent there for exploiting girls they met at moving picture shows," Walsh said, "and we have a list of about forty girls missing since January whose parents blame picture shows for their disappearance."

The Conference on Motion Pictures, on the other hand, is not so much concerned with the moral aspect of the question as with fundamental changes in the regulation of the whole industry.

"The present laws governing motion picture shows are of about the same vintage as the civil war," said Collier. "The ordinances are very loose, and no one knows just what they are. What we want is to call together the Fire, Building and Water Supply Departments and the Licensing Bureau, which now have separate regulations in granting permits. Together they should determine upon the exact regulations. These would be published, so that the public might know what they have a right to expect and the proprietors know what conditions they must fulfill.

Weeding Out Little Places

"Another thing we want is a revision of the Building Code, which at present limits places of public assemblage to 299 seats. Any greater seating capacity requires the fulfillment of the very stringent laws governing theaters, which are prohibitive for motion picture places. But a theater of intermediate size is the desirable one. It would crowd out the little shows, because it could give a better class show and a longer one, and have a better moral tone than the small show place of the present. At present New York has the worst moving picture shows in the country. The city government is responsible for the bad conditions. Our hope is the new charter, which will let us make the changes necessary.

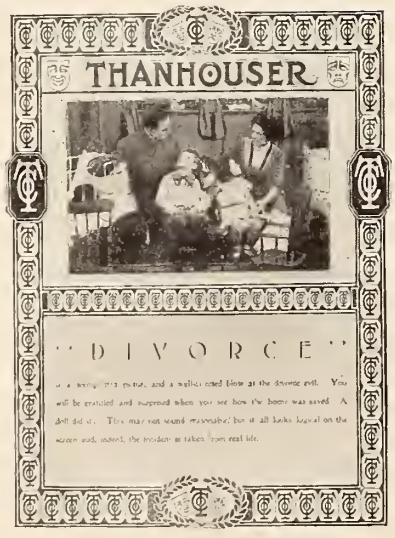
"The third thing we seek is concentration of the licensing power. The present system makes a duplication of effort, because the same work is done over by several departments, and so the city's money is wasted. There is likewise a division of responsibility and a disorganization of the bureau. Shows which are straight motion picture shows without vaudeville are licensed by the Mayor's Office for $25 a year. When vaudeville features are introduced a license of $500 is paid and the theater goes under the police system.

Small Proprietor Suffers

"With the cheaper show the license may be revoked at the Mayor's pleasure, but the theatrical license cannot be taken back except after a hearing in the courts. Thus a hardship is worked on the small proprietor. The tax is on the quality of the show, and it should be on the seating capacity."

Collier said that if the conference was satisfied with Fosdick's report the members would back it up, otherwise they would work independently for a reform in motion picture legislation.

Walsh advocated segregation of the sexes in the show houses, except where a young person is accompanied by a parent.



Thanhouser Enterprise

The Thanhouser Lobby-Decorator, illustrated above, is the latest proof of the film manufacturer's desire to co-operate with the theater man. Every now and then we are reminded of this pleasing "weakness" of the picture maker. Photos, halftones, synopses, bulletins—indeed everything that ingenuity can devise to aid the exhibitor popularize his pictures—are his for the mere asking. This last device to come to our attention is sent on request by the Thanhouser Company, New Rochelle, N. Y., to readers who will state their connection with the moving picture business.

MOVING PICTURE NEWS SCENARIOS
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SYNOPSIS OF "THE ETERNAL SAVAGE"

By Miss B. Nemone

During an epidemic of diphtheria in an isolated village near Mandan in North Dakota, the young doctor of the place is called away into the country on a very serious case. Knowing that he will be away for some time, he conceals the nature of the epidemic, to spare his wife anxiety about their baby, lays in plenty of provisions, and warns her that she must not let a single person enter the house, as all the neighbors' children have colds. He departs, and the wife, desperate from loneliness, disobeys him to the extent of admitting one neighbor, who lives outside of the village. The visitor tells her that her little boy has a slight cold, a mere nothing, and after some conversation departs. The wife busies herself at her household duties, sings, plays the parlor organ, catches up the baby and dances about the floor with him, cuddles him, pets him, sees that he is feverish and finally puts him to sleep in the baby carriage, which she wheels into the bedroom. Meanwhile the neighbor has returned home and found her little boy very ill, she is alarmed, looks him over, recognizes diphtheria, and, regardless of the consequences, runs in a panic to the doctor's house, where she pounds on the door until she is admitted by his wife. The doctor's wife tries to soothe her, tells her to use the common home remedies, and says that there is nothing serious the matter with the boy. The mother, unable to contain herself, blurts out that her boy has diphtheria, and is in a desperate state. The doctor's wife is dumbfounded at first and then, realizing that the neighbor has brought the dread disease near her baby, she turns into a raging fury, lays violent hands on the neighbor and drives her from the house. She stands for a minute, nearly distracted, but is aroused from her stupor by the baby crying. She runs toward it, but stops short, afraid to touch him, after touching the neighbor. She stands outside the room and sings in a heartbroken voice till she quiets the child. She looks at the clock in desperation, hoping her husband will return soon. She hears a horse approaching. It passes on. She despairs again. Somebody knocks at the door. The wife, thinking it might be the neighbor again, takes down the doctor's shotgun, looks to see if it is loaded, and then throws open the window, to drive off the intruder. She hears a whistle, drops the gun, opens door, and falls into her husband's arms. She tells him about the visits of the neighbor and that she is afraid that she has brought infection to Baby. Her husband reproaches her for disobeying his orders, she retorts that he ought to have told her the nature of the disease. He ends the dispute by going to the baby and examining it. The wife waits outside until he has finished. She questions him. He cannot tell anything, but is to give him the anti-toxin as a preventive. He looks for a tube in the bookcase, and his wife tells him that it is broken. He then examines the tube in his bag and finds there is only one dose therein. The neighbor returns to the open window and pleads desperately for him to come to her child, as he is dying. He reproaches her for entering his house, tells her that he will be right over, drives her from the window and slams it shut. He takes the tube, puts it in a medicine case with the needle and starts for the door. His wife, desperate at the thought that he is going to give the medicine that baby may need, rushes to the door and bars it with her body. She pleads with him to save the medicine for Baby, he tells her that professional ethics force him to go to the one most in need first, and attempts to pass her. Driven out of her senses by the peril of the baby she tells him that if he won't save his own child, he won't save the other, dashes forward, and before he can guard himself, strikes the medicine case to the ground, crushes it furiously beneath her heel, flings the door open and points to it, indicating that he must go! He looks at her for an instant in horror, and then walks slowly from the room. The baby cries once more. The mother runs to it, grabs it up, rushes from the house and, hailing a passing buggy driven by a boy, makes the boy drive at top speed to Mandan. Meanwhile the doctor has ridden there, and is in the drug store getting a fresh supply of the needed medicine, when she enters. She won't let him touch the child, at first, but he takes it from

(Continued on page 15)

EXHIBITORS' PAGE

WHAT THE PUBLIC DEMAND

SUGGESTIONS FOR IMPROVEMENTS

THE EDUCATIONAL ALLIANCE

East Broadway and Jefferson St.

New York, March 13, 1911.

To the Editor.

Dear Sir:

As a manager of a moving picture show, attempting to be educational, I am interested in trying to organize the educational influences in the moving picture field. As a start in this direction I should like to have a list of all institutions maintaining educational picture shows, and I should be exceedingly grateful for the names of as many of these institutions as you have on file or find it convenient to obtain for me.

Yours very truly,

BOYD FISHER,

Director of Entertainments.

WATCHING THE PICTURES

By H. Jeanval

Where we get our foreign films from:

France	2,759,485	metres
England	382,565	"
Italy	358,151	"
Denmark	330,646	"
Germany	30,675	"

The first official figures have been made public concerning the exportation of European films to the United States, covering a period from August 6, 1909, to June 30, 1910. These figures are of the greatest interest to us, and show a very remarkable condition of affairs. France exported 2,759,485 metres, valued at 3,000,256 francs ($600,000); England, 382,565 metres, 399,605 francs; Italy, 358,151 metres, 355,252 francs; Denmark, 330,646 metres, 353,932 francs; Germany, 30,675 metres, 22,987 francs. It will thus be seen that the United States during a period of eleven months bought for its moving picture shows 3,911,617 metres of foreign films of a value of 4,163,332 francs. It will be seen that amongst the foreign importations to the United States, French films make up more than 75 per cent. of the total. During the five following months from July 13th to the end of November, 1910, there was a slight falling off in the importations, they being 1,530,000 metres, valued at 1,561,896 francs. The foregoing figures will show the enormous consumption of films in this country. The 15,000 moving picture houses consuming not only the output of the native manufacturers but the huge quantities noted above made in foreign lands.

One of the most important points in a good, reliable and successful moving picture house is to have posters to tell the truth about the pictures that are being run inside. We have the flaring, blaring, low class melodramatic thing that yells from the doors of some picture houses having no bearing whatever on the films in question. Let that pass, but there are many firms of the highest standing whose posters are ill-drawn daubs, a disgrace to the firm and the film. I have received from Itala a poster that ought to be hung in every moving picture firm's art department to show what a poster ought to be. It is to be used in connection with the reel entitled "The Fall of Troy." Artistically beautiful, it is worthy of the subject; I commend this poster to the makers who send out illiterate posters for fine films.

When moving pictures began, they were looked upon as a toy; now they are the educator and the guide of hundreds of thousands of people round the world. It is not only in the theater, but in the school; nay, even in the university that they are exerting their influence. At the present moment there is nothing, not even the combination of churches that is exercising such a truly humane influence upon old and young as the moving pictures. Men may preach and talk of brotherhood, but there is no such potent influence in inculcating the real power as these pictures. Why? Because Greek and Russian, Turk and Jap, German and American can see the same picture in its silent beauty understandingly. The story it tells—"Man is man" wherever he lives, and the moving pictures depict the story of universal humanity. The magnificent power of the moving picture is due to the fact that it can speak to the world of men as no other power can, in the silent yet omnipotent power that proclaims a "Man's a man for a' that." In language men try to find a universal tongue; they have failed. Moving pictures have found it—it is shown on the screen every day—everywhere.

By the way, Essanay, how was it in your release about the teacher that the clock was 4 to 4 all the time the school scenes were going on?

Pathe—in the Red Deer's Devotion, isn't it a little peculiar that an Indian girl sends a note upon an arrow written upon French note paper; furthermore, it seemed a bit queer that when she wrote, her handwriting was typically French.

On the cars a friendly Irishman said to me this very morning, "My father was a shoemaker and he had a customer who, when asked the size of his foot, replied, 'The divil a bit I know, make thim as far as three shillings go.'" I am wondering if that is the plan upon which one or two—mayhap three—film makers are going these days. If so, for your pockets' sake cut it out: **HARD.**

ADVICE TO OPERATORS ORACLE PRACTICAL ARTICLES FOR ALL DEPARTMENT

By WM. E. SMITH, E. E.

ROTARY CONVERTERS, MOTOR GENERATORS

The synchronous or rotary converter is a machine for converting alternating current into direct current; when used for the reverse operation of converting direct current into alternating current the machine is known by the ill-chosen term "inverted converter."

The synchronous converter consists of a synchronous motor and a direct current generator combined in one machine. It resembles a direct current generator with a conspicuously large commutator and an auxiliary set of collector rings.

On the commutator side its performance is that of a direct current generator, while on the collector ring side it operates solely as a synchronous motor. Its design in certain respects is a compromise between alternating current and direct current practise. This is most noticeable with reference to the speed and number of poles; that is, the frequency.

Since central stations and lighting companies are gradually changing their direct current circuits to alternating current, and in order to supply the demand of the moving picture theaters with a device to operate on alternating current and supply direct current to the arc.

J. H. Hallberg and the Fort Wayne Electric Company have designed and constructed machines to meet these requirements.

The following will give an idea of what the machines are like:

The machines consist of an especially designed generator and motor mounted on a cast-iron base, and is arranged to operate on an alternating current circuit and supply direct current to the arc lamp. These machines are constructed for use on 115, 220, or 440-volt, single-phase, two-phase or three-phase circuits.

The generators are equipped with a special winding so as to generate approximately 70 to 80 volts, and operate in conjunction with a rheostat for use when the arc lamp is operating on 50 or 55 volts and 35 amperes.

Motor Generators are revolving transformers for affecting transformations which cannot be effected by stationary apparatus. They are of two sorts: (1) For transforming a continuous current at any voltage into a continuous voltage of any other voltage; (2) For transforming alternating currents (single phase or polypjhase) into continuous currents.

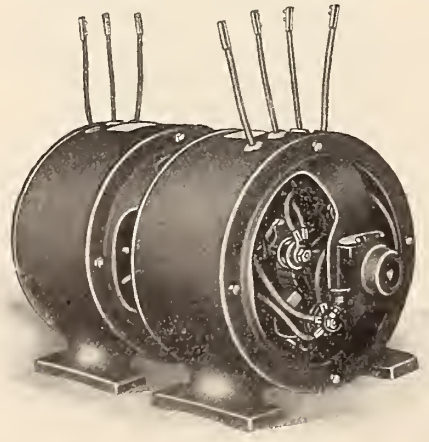

Fig. 10

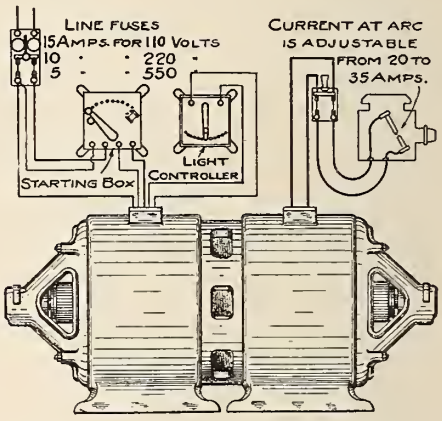

Fig. 11

Figure 10 shows a continuous current transformer constructed by the Fort Wayne Electric Company. This machine is designed to be used on 115, 230 or 500 volts, direct current circuit. It is a two-bearing machine, having two separate magnet frames complete with field windings and two separate armatures mounted on a common shaft. The frames are equipped with special windings so as to give a volt ampere characteristic curve, so that as the current at the arc reduces, the voltage will rise, maintaining stable arc conditions. This result is accomplished without any wasteful lamp steading resistance.

The generator shunt has in circuit a small closed circuit field rheostat. This field rheostat can be adjusted to give different current values at the arc ranging from approximately 20 to 45 amperes, the normal full load rating of the set being 35 amperes and 50 volts. The motor end has three terminals which in installing are treated the same as the ordinary three connections of a standard shunt wound motor; the middle lead being from the field coils, the outside two leads being the main line leads. The generator end has two main leads for connecting to the arc lamp circuit. In addition to these, two smaller leads from the inner bushings are connected direct to the closed circuit rheostat used as above stated for adjusting the current of the arc lamp.

This rheostat is intended to be installed near the operator so the current can be adjusted from time to time for heavy or light films.

This set is so arranged that the mains cannot be short-circuited by putting the carbons of the arc lamp together and holding them there; in fact, this serves to reduce the amount of energy delivered to the motor below the normal full load energy.

Figure 11 shows the Hallberg Economizer for direct current. It is of the motor-generator type and is built to operate a motion picture arc with a current from 20 to 40 amperes, or it will operate a double dissolving lamp with 20 amperes at each arc.

Louis Goodman.—In reply to your query about voltage in the Bronx for the arc lamp of a motion picture machine, I have taken the matter up with the New York Edison Company, and the following is the version of the matter: They prefer to have the arc lamp connected across the two outside wires 220 volt, but it is not compulsory, if you care to connect on the 110-volt wires you may do so.

Long-Life Mercury Arc Rectifier Tube

The serviceability of the mercury arc rectifiers now being extensively used for changing alternating current into direct current for use in moving picture lamps largely depends upon the length of life of the rectifier tubes.

Mr. Sweeney, chief operator of the Five Cent Theater, Market street, San Francisco, Cal., reports an example which is of interest to managers of motion picture theaters. He has been using a mercury arc rectifier for nearly a year, running it thirteen hours a day, beginning at ten o'clock every morning. Up to the last report the rectifier tube has been operated for 4,290 hours without showing any deterioration in the quality of the service.

Mr. Sweeney hopes to break the record with this tube and does not expect to use the extra tube he received with the apparatus for some time to come.

James Williamson, Mexico City, Mexico, writes me saying that they have installed a rotary converter for changing from A. C. to D. C. and asks: How should a rotary converter be started? Are there two windings on the armature, one for alternating and the other for direct current, or is there only one winding for the alternating and direct currents? Why does the direct current ammeter reverse when I start the machine?

Answer:—There are three different methods of starting a rotary converter, according to the nature of the equipment. If a continuous current supply is available, as, for instance, where a storage battery of sufficient size is laid down, or where another rotary converter may be switched on and the machine started up as a continuous current motor, as soon as it is fully up to speed, the alternating current circuit can be closed and the machine synchronized with the supply. With this method of starting it is advisable to have a direct current circuit-breaker connected on the continuous current side, which may be opened at the moment the alternating current circuit is closed so as to prevent a heavy rush of current. Under other circumstances, a small auxiliary motor can be used to speed up the set ready for switching on the alternating current supply. Such a motor would preferably be mounted on the shaft and allowed to run idle under normal conditions. As soon as the set is running up to the required speed, it may be synchronized and the alternating current supply switched on. Of course, if the machine is for working on a polyphase supply, it is a simple matter to start it up through a starter, from the alternating current supply. The continuous current switch must be kept open until the machine is up to speed, so as to start the set on no-load.

The reversing of the ammeter at starting shows that there is a somewhat heavy surge of current on the continuous current side, and the remedy for this is to take care that the set is up to speed and cynchronized before the alternating current switch is closed. There is only one armature winding in a rotary converter, and this is connected both to the alternating current rings and the direct current commutator.

Two Kinds of Business

"What business are you engaged in at present, Smith?"

"Moving pictures."

"Does that pay better than moving furniture and pianos?"

"Much. Only it requires care not to break the glass or injure the frames. And what is yours, pray?"

"Motion pictures. It is a gold mine. You'd better stop moving pictures and tackle motion pictures."

"Guess I will. Strange; most newspapers make no difference between moving pictures and furniture, and motion pictures."

"Ignorance; that is all."

(Continued from page 12.)

her. He looks at it and hands it back to her with a smile. The baby hasn't got diphtheria. Reconcilation.

Curtain.

"THE ETERNAL SAVAGE"

Scene I.

The living room of Doctor Gault, the only physician of the town of Lost Arrow, North Dakota, a few miles from Mandan, during an epidemic of diphtheria. The young Doctor, who is cuddling the baby, is telling his wife that he is called away on a serious case and may be away some time. He tells her that he has found a lot of children in the village with colds, and that she'd better not admit anybody during his absence, as they may be catching, he conceals the true state of affairs, and though he is torn with anxiety, embraces her and the baby cheerfully and departs.

Scene II. The Wife Disobeys Orders.

Mrs. Gault is standing with her baby in her arms watching from the door her husband mount his horse. He waves his hand in adieu and gallops off. Mrs. Gault stands looking after him for some time. She turns to enter the house when a neighbor runs up and begins to talk. Mrs. Gault tells her that her husband has quarantined her against the epidemic of colds in the village. The neighbor says that the quarantine cannot apply to her as she lives out of the reach of infection. They enter the house.

Scene III. The Neighborly Call.

Mrs. Gault and the neighbor sit down in the living room and gossip. They admire the baby, and the neighbor holds it when Mrs. Gault has to leave the room. The neighbor departs, Mrs. G. pets the baby, cuddles it, dances about the room with it in her arms, and finally lays it in a baby carriage, that answers also for a crib. Then she sits at the parlor organ, plays and sings a gay little air. Changes some of the things on the table, primps up a little, admires herself in a small mirror on table, bends over the baby and caresses it as it lies in the carriage.

Scene IV. The Neighbor's Boy is Ill.

The neighbor returns home and finds her boy sitting with his head on the table, very ill, she puts him to bed, covers him and runs back to the Doctor's house.

Scene V. The Fatal Visit.

Mrs. Gault is bending over the carriage. The neighbor enters, enquires anxiously about the Doctor's return, looks at the baby, pats it on the cheek, etc. She admits to Mrs. Gault that her boy has caught the cold that is running through the village. Mrs. Gault suspects no danger, tells her that she will send the Doctor over as soon as he returns. The neighbor departs. Mrs. Gault plays with the baby again and in doing so she discovers he is feverish. She looks very often, anxious for her husband's return, although she doesn't think there is any serious trouble.

Scene VI. The Neighbor's Boy is Worse.

The neighbor returns home and finding her boy desperately ill, becomes alarmed, looks him over carefully, recognizes the dread disease, and careless of the consequences to herself or anybody else, thinking only of her boy, rushes back to the Doctor's house once more.

Scene VII. The Truth.

Mrs. Gault is nursing the baby when the neighbor bursts in, she puts the child in the carriage and wheels him off into another room, behind a large screen. She then turns to the neighbor and tries to quiet her by telling her that colds are never serious, to use home remedies until the Doctor gets home. The neighbor, unable to contain her anxiety any longer, blurts out the epidemic is diphtheria and that her boy has a desperate case of it. Mrs. Gault is stunned for a moment, and then rising to fury at the thought of the danger the neighbor has brought near Baby, she lays violent hands on her and throws her from the room. The baby cries, she goes toward it. She realizes that she has touched the neighbor and halts at the near side of the screen and sings in a heartbroken voice to the baby until it is quiet.

Scene VIII.

The Doctor's patient is better, and he is saying good-bye to the family in the sick room. He starts for home.

Scene IX.

The Doctor is galloping along the prairie road, he catches up with another man on horseback and they ride together, separating at the Doctor's door. The other man keeping on.

Scene X.

The mother, almost mad with anxiety, is watching the clock. She hears the sound of galloping horses, she runs to the window and gazes out into the night. The galloping commences again. She turns from the window in despair. There is a loud knock at the door, she thinks it is the neighbor again. She snatches the Doctor's shotgun from the wall, sees that it is loaded, throws open the window, pokes the gun out and is about to shoot, when the Doctor appears at the window. She drops the gun and staggers back. The Doctor rushes in through the door and catches her in his arms. She tells him the baby is ill and that the neighbor has been in the house. He reproaches her bitterly for disobeying him. She retorts that he ought not to have concealed the real

(Continued on page 20.)

MANUFACTURERS' SYNOPSES of FILMS

OUT OF THE DEPTHS
Solax Release, March 24

Poor little Harry, left alone in the world by the death of his mother, except for a brutal stepfather who ill treats him, finds himself forced to steal. Having in mind the promise made to his mother that he would lead an honest life, he struggles with the temptation presented to him.

Finally he is forced to participate in a hurglary. The party is interrupted hy the arrival of the police and all make their escape except Harry, who is too small to run so fast. He is caught and sent to the reform school.

Years pass; Harry grows to manhood. He secures a position in the banking house of Henrich Bros., and speedily finds himself rising to the front. Grace Henrich, the daughter of the hanker, falls in love with Harry, and he reciprocates her love.

Having in mind his disgrace, however, Harry feels that he has not the right to press his attentions upon the rich girl. Coming into a saloon one day to collect a check Harry overhears a conversation. He recognizes his stepfather's voice and hears that the members of the gang are planning to rob the very hank that he is employed in.

Rushing from the place, Harry warns the banker. The robbers enter, they are caught, but Harry's stepfather, trying to escape, shoots the banker. Harry interposes and he receives the shot in his own breast.

Later we find Harry convalescent. Grace, accompanied by her father, goes to see him. Joyous to see Grace, Harry quickly lapses into cold silence. Mr. Henrich cannot understand his emotions and asks for an explanation. Harry tells him of his past. The banker is mightily shocked at first, but soon realizes that the boy should not he condemned for the circumstances which forced upon him the position which resulted in his conviction, and he tells Harry that the barrier that he (Harry) has raised in his own mind is no barrier at all.

And all ends happily.

CUPID'S VICTORY
Solax Release, March 22

That the course of true love seldom runs smoothly is well illustrated hy the actions of this release.

Major Calhoun, an aristocratic old Southerner of the now almost defunct type, has a charming young daughter who bears the name of Mada. The Major has been unfortunate in business affairs, and finds himself with a mortgaged estate on his hands, the mortgage being held by old Colonel Brandywine, an apparently sour old gentleman who has loved and lost Cynthia, the Major's sister.

Colonel Brandywine determines to get even with Cynthia by marrying her niece, and forces the old Major to consent by holding the mortgage over his head, which he threatens to foreclose.

The young girl, however, has intentions of her own and she has engaged herself to Fitzhugh whom she is determined to marry. Cynthia overhears the arrangement heing made hetween the Major and the Colonel, and informs Fitzhugh of the Colonel's intentions. The young man promptly proceeds to call upon the Colonel and demand an explanation.

Their interview is interrupted by the arrival of Cynthia, who also has come to remonstrate with him for his lack of manliness. The interview between the Colonel and Cynthia results in a reconciliation, and they determine to help the young lovers out. The next problem is to get the Major, who has forbidden Fitzhugh the house, to give his consent.

They plan that the Colonial will continue his demands for Mada's hand, and that at the marriage ceremony Cynthia will take her place, wearing one of Mada's dresses and her face covered hy a veil.

This is done. The old Major sadly leads his daughter to what he believes to he the sacrifice. After the marriage he lifts the veil for a kiss and to his amazement finds the laughing face of Cynthia before him.

He is so relieved to find that the Colonel has not married his daughter that he readily gives his consent to Fitzhugh, after the deception is explained to him, and all ends happily.

SILAS MARNER
Thanhouser Release, March 31

Silas Marner, in youth, frank and companionable, is driven from his native village because of a false charge against him made by a supposed friend. In bitterness of spirit, he goes away to a section of England where he is unknown, and starts a new life. Being a skillful weaver, he makes money rapidly, and being friendless, hy his own choice, naturally bccomes a miser. He changes his earnings into gold, and keeps the pieces hidden in a cache near the fireplace, so that his treasure is always with him, and can he gloated over in security.

This trait of his led to frcsh trouble, for Dunstan, the worthless son of the Squire, spies upon him one night, and when Silas is out of the house for a few minutcs, Dunstan slips in and takes the one treasure of the friendless weaver. But vengeance overtakes him, and in making his escape in the dark, Dunstan slips and tumhlcs into a nearby stone pit and never has a chance to enjoy his ill-gotten gold.

His loss almost unhinges the reason of Silas. Efforts to find the thief or the money fail, and the old man resumes his daily toil, more unhappy than ever. He falls asleep hefore his fire one night, and dreams that his gold has returned. Opening his eyes he is convinced that his dream is a reality, for there, in the place at the fireside where it should he, is a heap of gold. And he rushes forward to reclaim it.

Again he is doomed to disappointment. The "gold" is the hair of a tiny girl, weakened by hunger and exposure. Her starving mother managed to reach the doorstep of Silas, and there fell dead. Silas finds her too late to aid, and realizes that the child, like him, is alone in the world, despite her "dowry of gold."

Her plight touches the heart of the old weaver, and he welcomes the orphan, determining to devote his life to the care of the child who has so strangely come into his life. And in later years he had occasion to bless his choice. For the little girl, as she grew to womanhood, became a loving and affectionate daughter, and the memory of former sorrow and despair was wiped away.

In the course of time the old stone pit was drained out, and workmen solved the mystery of the robbery that had so long been a matter of gossip and conjecture. Dunstan's skeleton was found, wedged between two rocks, with the bags of money nearby. The adopted daughter brings the money to Silas. For a moment he clutches the coins eagerly. Then he casts them aside, and turns to the girl. He realizes that he is no longer Silas Marner, the miser, but a man who has reason to be happy and grateful. Once he thought that money meant everything in the world, hut now he understands that the shining heap of gold is not worth one strand of his daughter's sunny head. The money is her's, for she is his, and he knows now that love is a treasure no miser can buy.

THE IMPOSTOR
Thanhouser Release, March 28

John Reed, a Northern man who has lived in the South for many years hefore the Civil War, enlisted under the banner of the Confederacy when hostilities hreak out. Outside of his relatives in the North, he is alone in the world except for his daughter, who is just hudding into young womanhood.

May follows her father to the front as a nurse, and when he is mortally wounded, he is brought to the hospital to which she is assigned. A camp follower, a woman, has heen brought there on a charge of being a spy, and hears the dying message of Reed. He leaves his daughter to his cousin, a Northern woman she has never seen, and asks her to be good to May for his sake, as the girl is alone in the world. Later when the two women are alone with the dead, May is struck hy a shell and apparently killed. The spy, seeing a chance to escape, takes the letter from May, disguises herself in the clothing of the supposed dead girl, and goes North, where she is warmly greeted hy the family, who take her for a relative.

May is found hy the Union troops, who have captured the entrenchment, and a doctor discovers that she is not dead. Her recovery is slow, however, and hefore she has a chance to go North, the impostor has firmly settled herself with her cousin, who helieves her implicitly. In fact, she desires to see her married to her son, although he is not inclined to the union.

When May arrives, shabby and pale, she is denounced as an impostor, hoth by her cousin and the usurper. Fortunately for May, however, the child of a neighhor has overheard the impostor offer May a sum of money to go away, and at the same time, helieving herself alone, has sneeringly admitted that she is sailing under false colors, but declares that her victim cannot prove it. May is just about to be turned away a second time, despite the sympathy of John, who is half inclined to helieve her story, when the boy confronts the impostor, and his evidence, together with a severe cross-examination by the indignant John, force her to confess her fraud, and leave the home where she has not right. May kisses the child who has aided her, and is grateful to the man who proved himself a friend when everyone else made haste to disown her.

SWEET MEMORIES
Imp Release, March 27

Edward Jackson, in the exuberance of his joy over his betrothal to Polly Biblett, hrings his hride-to-be to his mother for her blessing. Mrs. Jackson, aged and infirm, is pleased and takes the fair girl in her arms.

The lovers walk away to plan for the future and the venerable woman is lost in thought. Her son has grown to man's estate almost without her knowledge. She has regarded him as a youth. She lapses into reverie and, seated amid the foliage, her mind reverts hack to her youth and it is all recalled.

The story shifts to the scenes of her childhood. She is a babbling infant seated in the sward and heside her is Earl Jackson, who is destined to form a large part of her life. It is a pretty scene. The children are eating sweets, cooing and happy—childish innocence personified.

At fourteen Lettie Terrell gives promise of maturing into a handsome woman, the embodiment of health and happiness. Earl Jackson, now a tall stripling, admires her. She is his first sweetheart, and the old, old

story, ever new, is being learned by Lettie. Earl paints her portrait, giving promise of talent as an artist. It is the awakening and Earl musters up courage and kisses her. They walk away happy, oblivious to all else save their great love.

Lettie and Earl are next shown as adults. The course of true love has run smoothly. With others the minuet is danced on the green. The party is a merry one—contented pairs of lovers without a cloud to mar their happiness.

It is quite natural that Earl should have a rival. One develops in the person of Ashton Orcutt, a debonair, handsome, carefree young man who sees Lettie and is smitten. His is the bold impetuous way and he attempts to kiss the girl by force. The opportune arrival on the scene of Earl cools his ardor and a bitter quarrel ensues. In the Colonial days an insult inevitably resulted in a meeting on the field of honor. A challenge is given and accepted. The young men fight and the duello is in accordance with the code. The weapons used are rapiers and Ashton is slightly wounded. Earl is satisfied; the girl being a horrified witness to the affair.

The marriage of Earl and Lettie is a joyous occasion. They go forth from the church with the blessings of their friends—a happy party with a bright future in prospect for the bride and groom. Their union is blessed with a child, Edward, the pride of the doting parents. They are seen walking with the boy and a game is in progress in which the elders are childish in the romp with their offspring.

Sadness comes with the death of the father. The grief of the widow is intense. Edward, a youth of fifteen, is all that is left for the good mother to lean upon. They are led from the bedside by kind friends, bereaved.

The scene reverts to the grove. Mrs. Jackson awakens from her reverie, saddened by the memories. Her face is tearstained and her body convulsed with sobs. Edward and Polly approach and she turns to them joyfully. She again takes the young girl in her arms and clings to her, admonishing Edward to cherish and protect her. Edward is embraced and extolled as a dutiful son. The young people receive the blessings of the parent, the story closing with a pretty tableau.

SO SHALL YE REAP
Imp Release, March 30

Aida Travis, a mother but not a wife, finds her child a burden and, losing her mother's instinct, abandons the infant by secretly placing it on the steps of the dwelling of a wealthy man.

The butler finds it and, fearing to incur the displeasure of his master, carries it to the chapel door of Father Jules, the priest of the parish. The priest, with the assistance of his servant, cares for the little girl, whom he names Vera. The venerable Father is quite awkward in his ministerings to its wants but takes supreme delight and interest in its welfare. The child is christened in due form.

Sixteen years elapse and Vera is a beautiful girl budding into womanhood and is beloved by her companions. She calls on the priest and together they go to service in the chapel.

Aida, who has become a gay woman of the world, has preserved her beauty and she revisits the scenes of her early shame, attired in the height of fashion. She impresses all by her beauty and at a gay party she meets Harlow Ellsworth, a handsome young American, who is touring the country on pleasure bent.

Harlow leaves the party to go on a jaunt and meets Vera as she emerges from the chapel. He is immediately impressed with her beauty and innocence and is interested. He accosts her politely and she is not averse to his well-meant attentions. He walks with her to her home and she poses at the gate for a photograph to add to the collection of the tourist. They part with an implied understanding that they will meet again.

Aida, in her room, is quite overcome with the memories of the past, and her mind reverts to her child, of whom she dare not make inquiries. She produces a shoe worn by Vera and is griefstricken at the sight of a tiny dress which she fondles—all that remain to remind her of the child she abandoned.

Harlow and Vera go rowing and he shows her the proof of her photograph and then tells her he loves her. They halt near Father Jules, who is sleeping. He awakens in time to see them depart, arms entwined, and he is fearful of the consequences, as he has always loved the child.

Father Jules meets Vera and sternly commands the girl to tell him of her love affair. She does so and he is satisfied that the attentions of the young American are honorable, but he is racked with conflicting emotions. He feels the lover should be appraised of the parentage of the girl, and yet he does not wish to ruin her happiness.

Harlow again meets Aida, the mother, with a party of gay companions, and he accidently drops the photograph of Vera. Aida picks it up. She immediately recognizes the likeness of her child and questions Harlow, who does not reply, preferring to keep his secret to himself. She follows him, leaving her companions abruptly, as he goes to join his sweetheart. He finds Father Jules instead, and the venerable man of God conducts him to the chapel and points to the stone on which the child was found sixteen years ago.

As the story is ended Aida approaches and takes in the situation. She intuitively divines that Vera is her daughter. The girl approaches and is sent to Harlow. The mother confesses and the young American is called and presented to her. Harlow denounces her bitterly. She bows her head in assent.

The priest emphatically refuses to allow her to disclose her identity and tells her to seek consolation in God and commends her to the care of two nuns. Vera, not understanding, turns to Harlow, who takes her in his arms. Father Jules enters the chapel following the sorrowing mother.

HER MOTHER'S FIANCEE
Yankee Release, March 31

When a woman, especially a widow, sets her cap for a husband, it's a case of "All is fair in Love and War."

Mrs. Radcliff, a wealthy widow, had been engaged for some years to a titled foreigner. They plighted their troth while the widow was abroad educating her only daughter, and the prospective bridegroom was expected daily to attend his nuptial ceremony.

In honor of his arrival, the widow had prepared a garden fete to introduce her prospective husband to her friends and intimates.

The step from girlhood to womanhood is small—separated only by the difference between short and long dresses and wearing the hair down the back or on top of the head.

When the widow first met the Count her daughter was a little girl in short dresses—now, returning from boarding school with her long skirts she was a very attractive young woman, which the mother with her worldly experience was quick to realize.

A woman may be as old as she looks—but not so when she has a grown up daughter in evidence; therefore, the daughter was requested to temporarily return to her short skirts for the Count's benefit, but when she was also informed that little girls could not attend garden fetes she rebelled, but the mother was obdurate.

The daughter met the Count as a little girl and acted the part, for she played many a kid prank upon the two lovers, much to their embarrassment.

The night of the fete arrived and so did the daughter, but in her proper garb, where she met the Count and where that observant person realized that the daughter was even more attractive than the mother.

Moonlight on the water has been the result of many a romance. That was the result of the Count's and his prospective step-daughter's boat ride on the bay. The Count was a poor oarsman—he lost both oars and the wind and tide did the rest—the couple were marooned on a barren island far from shore and not rescued until next morning. The night was cold. The Count first protected his charge with his coat—then his arms—the result was to be expected, the widow gained a son-in-law instead of a husband.

THE FAKIR'S NEW SERVANT
Great Northern Release, March 25

A trick film of novel character. Our hero becomes the servant of a wonderful magician, and helps him in his entertainments. The magician produces all kinds of astonishing effects with his magic wand. He transforms a rose into a beautiful damsel; he places on the floor two dummy figures which, at his command, become animated and indulge in a boxing and wrestling match. He next produces a table and causes various refreshments to appear on it, and also produces a little party to partake of same, which they lose no time in doing. On the return to the magician's apartment, our hero decides that he would like to see once more the damsel who so recently danced and disappeared. With a few motions of the wand he manages to produce her, but she doesn't like it, and slaps his face. Our friend then thinks he would like to see some boxing, but the boxers pummel him unmercifully. The table cracks him on the head, and then the magician appears. He dismisses him in wrath for interfering with his mysteries after first magically adorning him with a set of donkey ears.

TROUBLES OF A TRIP

The jovial Jones and his wife decide to take a trip to town. Jones makes up his mind to take advantage of the opportunity by having a good time on the sly, and lays his plans accordingly, but unfortunately for him his better half discovers his game, and interferes with a vim, just as he has commenced to enjoy himself in the midst of his hilarious friends.

THE BACHELOR'S OLD MAID
Champion Release, March 29

Because her Uncle Peter never embarked in the matrimonial sea is no argument why she should not do so, opines Mary. So she holds a clandestine meeting with John, a dashing young cowboy, to whom entrance to the house was forbidden.

On coming home unexpectedly, Peter surprises the young couple together, and after dismissing John and forewarning him against repeating the offense on pain of being shot, he tries to please and pacify his wilful niece, whom he really loves, by giving her an agreement, upon her taunt that if he only had a chance he'd

marry too, that should Mary ever catch him in a love affair he would grant his consent to her marriage.

Soon the minds of the two young folks set to work planning with the following result: John, who resides in an adjoining town, has a maiden aunt of whom he is very fond, and when he pathetically appeals to her to lend her assistance towards gaining the girl of his heart, the Old Maid acquiesces.

Upon his dictation she pens a love note to old Peter, whom she has never seen, asking him to meet her at a designated hotel, to which John is to take her. Peter receives the note, and becomes all a-flutter in his frantic efforts to dress appropriately and makes off with all speed to the rendezvous.

Soon after his arrival, Peter is badly smitten and falls for the Maid's ardent symptoms of love attack. The affair is capped when she manages to get his ring before he leaves, which is in accordance with the lovers' plans. When John espies the ring, he becomes assured of success, and he has his Aunt taken to Peter's home.

Poor Peter is in a dreadful state when the old maid calls and he attempts a denial of having ever seen her before, but she displays the ring he gave her, which she still wears, and the proof is conclusive. Therefore, in fulfillment of his agreement, he must give his consent to her engagement to John. This he is finally prevailed on to give, and peace is sovereign once more.

(*Continued on page* 19.)

Data from Manufacturers' List of Releases

MEMBERS OF SALES CO.

AMBROSIO

(By N. Y. M. P. Co.)

		Feet
Jan.	4—Trials of Tweedledum as a Policeman	500
Jan.	18—Blue Domino's Disguise and Tailor's Queer Ad	
Jan.	25—A Wife Calvary and Tweedledum Cash	
Feb.	1—Return from Seaside Bathing	
Feb.	1—Tweedledum Tries Winter Sports	
Feb.	8—Tweedledum as a Detective	
Feb.	15—The Demon	900
Feb.	22—Redeeming Angel	
Mar.	1—Tweedledum, Aviator	
Mar.	1—War of the Cossacks	
Mar.	8—Prisoner of Caucasus (Dr.)	900
Mar.	15—A Coward (Dr.)	

AMERICAN.

Feb.	6—A Pittsburg Millionaire (Dr.)	985
Feb.	9—On the Installment Plan (Com.)	560
Feb.	9—Too Much Aunt (Com.)	430
Feb.	13—Quiet Evening at Home (Com.)	985
Feb.	16—In the Land of Cactus (Dr.)	980
Feb.	20—The College Spendthrift (Dr.)	990
Feb.	23—Strategy (Com.-Dr.)	980
Feb.	27—The Sheriff's Sweetheart (Dr.)	800
Feb.	27—The Silence System (Com.)	200
Mar.	2—College Chums	975
Mar.	6—Hypnotizing a Hypnotist (Com.)	615
Mar.	6—Memories (Dr.)	375
Mar.	9—The Rich and the Poor (Dr.)	1000
Mar.	13—The Penalty (Dr.)	
Mar.	16—The Job and the Girl (Com.)	
Mar.	16—Do You Know This Woman? (C.)	

ATLAS FILM CO.

Nov.	30—Saved by a Vision (Dr.)
Dec.	7—Nature's Nobleman (Dr.)
Dec.	14—Brothers (Dec.)
Dec.	21—The Arm of the Law (Dr.)
Dec.	28—The Outcast's Salvation (Dr.)
Jan.	4—A Straw Ride (Dr.)
Jan.	11—A Letter to the Stork (Dr.)
Jan.	18—A City Wolf (Dr.)
Jan.	25—Irish Hearts
Feb.	1—The Surgeon and the Girl
Feb.	1—His Great Sacrifice (Dr.)
Feb.	8—Kelly, U. S. A. (Dr.)
Feb.	15—Coals of Fire

CHAMPION.

Dec.	28—The Golden Gates (Dr.)	950
Jan.	4—Days of the Early West (Dr.)	950
Jan.	11—Bill's Widow (Dr.)	950
Jan.	18—The Will of a Western Maid (Dr.)	
Jan.	18—Why He Went West (Dr.)	950
Feb.	1—Judged by Higher Power (Dr.)	
Feb.	8—At Double Trouble Ranch (Dr.)	950
Feb.	15—Her Three Proposals (Com.)	950
Feb.	22—The Old Man and Jim (Dr.)	950
Mar.	1—A Western Girl's Choice (Dr.)	950
Mar.	8—The Vindication of John	950
Mar.	15—The Girl and the Oath (Dr.)	950
Mar.	22—The Pay-Roll (Dr.)	950

ECLAIR

Jan.	30—The European Lunch	
Jan.	30—The Elusive Robber	
Feb.	6—Doctor Against His Will (Dr.)	984
Feb.	13—Mr. Faddleaway is on Strike (Com.)	522
Feb.	13—The Elixir of Bravery	424
Feb.	20—The Heart of a Warrior (Dr.)	682
Feb.	20—Hospital for Small Animals (Spec.)	286
Feb.	27—Punch	595
Feh.	27—Beware of the Bomb (Com.)	370
Mar.	6—King Phillip the Fair and the Templars	975
Mar.	13—An Unforeseen Introduction (C.)	470
Mar.	13—A Day of Storms (Com.)	430
Mar.	20—Cain (Dr.)	790
Mar.	20—The Rock Climbers (Scenic)	195
Mar.	27—Hurrah!Hurrah! Let Us Marry!	975
Apr.	3—A Strike in the "Make Young" Business	534
Apr.	3—Mr. Nearsight's Marriage	426

GREAT NORTHERN.

Dec.	31—The Scarecrow (Dr.)	
Dec.	31—Bear Hunting (Sc.)	
Jan.	7—The Red Light (Dr.)	
Jan.	14—A Homeless Boy (Dr.)	
Jan.	21—The Trunk Mystery	
Jan.	28—Triumph of Intelligence	391
Jan.	28—Mr. Muggins Has His Sewing Done (Com.)	
Feb.	4—The Criminal Chief's Capture	
Feb.	11—Found Again (Dr.)	
Feh.	18—The Life of a Muschik	
Feb.	18—The False Alarm	
Feb.	25—His Great Duty (Dr.)	
Mar.	4—The Rival Servants (Dr.)	
Mar.	11—The Son of the Executioner (Dr.)	
Mar.	18—Between Love and Duty (Dr.)	
Mar.	18—Life and People South of the Equator (Scenic)	

IMP.

Independent Moving Picture Co. of America.

		Feet
Jan.	9—Their First Misunderstanding (Dr.)	998
Jan.	12—The Empty Shell (Dr.)	995
Jan.	16—Melody	995
Jan.	19—His First Patient (Dr.)	500
Jan.	19—The Rev. Goodleigh's Courtship (Dr.)	500
Jan.	30—Maid or Man	
Feb.	2—The Mix-up	
Feb.	2—An Imaginary Elopement	
Feb.	6—At the Duke's Command (Dr.)	1000
Feb.	9—The Mirror (Com.)	500
Feb.	9—When the Cat's Away (Com.)	500
Feb.	13—Her Darkest Hour (Dr.)	1000
Feb.	16—The Convert (Dr.)	1000
Feb.	20—Pictureland	1000
Feb.	23—Artful Kate (Dr.)	1000
Feb.	27—A Manly Man (Dr.)	1000
Mar.	2—Army Manoeuvres in Cuba (Edu.)	500
Mar.	2—The Dynamiters (Com.)	500
Mar.	6—Tracked (Dr.)	1000
Mar.	9—The Message in the Bottle (Dr.)	1000
Mar.	13—The Secret of the Palm (Dr.)	1000
Mar.	16—The Fishermaid (Dr.)	1000
Mar.	20—In Old Madrid (Dr.)	1000
Mar.	23—The Penniless Prince (Dr.)	1000

ITALA

Dec.	31—A Jealous Wife's New Year Day	500
Jan.	5—Antonio Toscarino	900
Jan.	7—Foolshead as Inspector of Hygiene	900
Jan.	12—Joanna of Braganza	900
Jan.	14—The Recall	900
Jan.	19—A Sad Fascination	
Jan.	21—Visit of a Friend	
Jan.	26—The Revenging Picture	
Jan.	28—My Son Is Guilty	
Feb.	2—The Village Coachman	
Feb.	4—The Feast of Foolshead	
Feb.	9—John Milton	900
Feb.	11—Foolshead at the Kinematograph	900
Feb.	16—The Fatal Charm	900
Feb.	18—Who Will Eat the Turkey	900
Feb.	23—Little Souls	770
Feb.	25—Foolshead Present	
Feb.	25—Havana Cigar	
Mar.	2—Nini's Doll	
Mar.	4—Cato and the Flag	
Mar.	4—Foolshead More than Usual	
Mar.	9—Nobility (Dr.)	900
Mar.	11—Foolshead Shooting (Com.)	900
Mar.	16—A Dog and Two Mistresses	986
Mar.	18—Foolshead in Soiree (Com.)	
Mar.	18—Toto on the State (Com.)	

LUX.

By Prieur.

Jan.	13—Bill as a Jockey (Com.)	465
Jan.	13—That Is My Name (Com.)	438
Jan.	22—A Dilemna	
Jan.	22—Faithful Furniture	
Jan.	27—Willie Goes Cycling	
Jan.	27—Infamous Son	
Feb.	3—Back to the Old Homestead	
Feb.	10—The Orphan's Friend (Dr.)	711
Feb.	10—That Horse Did Run (Com.)	272
Feb.	17—Bronco Bill, the Brave Cowboy (Dr.)	639
Feb.	17—Matilda Lovestruck (Com.)	321
Feb.	24—A Child's Prayer (Dr.)	534
Feb.	24—Matilda Chased (Com.)	354
Mar.	3—Jack's Lucky Horseshoe (Dr.)	530
Mar.	3—On Their Honeymoon (Com.)	440
Mar.	6—Angel of the Bowery (Dr.)	
Mar.	10—The Senorita's Sacrifice (Dr.)	
Mar.	10—Bill in Love Again (Com.)	432
Mar.	10—Jones' Remedy (Com.)	524
Mar.	17—Dogs Not Admitted (Com.)	534
Mar.	17—Bill Has Kleptomania (Com.)	380

NESTOR FILM CO.

Dec.	7—The Conquering Hero	
Dec.	14—The Pilgrim (Dr.)	
Dec.	21—A Desperate Remedy (Com.)	
Dec.	28—Elda of the Mountains (Dr.)	
Jan.	4—At Cedar Ridge (Dr.)	
Jan.	11—Sleepy Hollow (Dr.)	950
Jan.	18—Their New Minister (Dr.)	
Jan.	25—The Man in 23	
Jan.	25—New Minister	
Feb.	1—The Bridal Trail	
Feb.	8—The Transgressor	
Feb.	15—The Light Beyond	
Feb.	22—His Father's House (Dr.)	
Mar.	1—The Professor's Romance (C.-D.)	990
Mar.	8—In the Commissioned Ranks	
Mar.	8—In the Commissioned Ranks (Dr.)	
Mar.	15—Was It Worth While? (Dr.)	
Mar.	22—Could You Blame Him? (Com.)	

NEW YORK MOTION PICTURE CO.

("Bison")

Jan.	6—A Savage Girl's Devotion	900
Jan.	10—An Indian Trapper's Prize	900
Jan.	13—The Creek Claim	900
Jan.	17—Texas Ted's Defense	900
Jan.	20—The Redskin's Secret	950
Jan.	24—Red Man's Wrath	900
Jan.	27—Trials of Bud Brown	900
Jan.	30—A Tough Tenderfoot	
Feb.	3—A Squaw's Bravery	
Feb.	7—The Half Breed's Plan	
Feb.	9—John Milton (Dr.)	
Feb.	10—The Salted Mine (Dr.)	
Feb.	14—The Deputy's Honor	900
Feb.	17—The Warrior's Squaw	900
Feb.	21—The Way of a Red Man (Dr.)	
Feb.	24—The Fate of Joe Dorr (Dr.)	
Feb.	28—A Warrior's Faith	
Mar.	3—Owanee's Great Love	
Mar.	7—Dick Farrell's Prize	
Mar.	10—Her Prisoner (Dr.)	
Mar.	14—Starlight the Squaw (Dr.)	
Mar.	17—Sacrifice of Silver Cloud (Dr.)	

POWERS' PICTURE PLAYS

Jan.	31—For My Pal	
Feb.	4—His First Case	
Feh.	4—The Cattle King of Arizona (Dr.)	
Feb.	7—Freddie's New Shoes (Com.)	
Feb.	11—A Trip Through Mexico (Sc.)	
Feb.	14—An Unforseen Complication (Com.)	
Feb.	18—Under Southern Skies (Dr.)	
Feb.	21—What Would You Do (Com.)	
Feb.	25—Across the Mexican Border (Dr.)	
Feb.	28—The Call of the Heart (Dr.)	950
Mar.	4—Home Sweet Home (Dr.)	950
Mar.	7—When Masons Meet	
Mar.	7—The Bandit's Surprise	
Mar.	11—A Gamble with Love	
Mar.	14—Come Back to Erin	
Mar.	18—His Mind's Tragedy	
Mar.	21—Just Kids (Com.)	
Mar.	21—A Trip About Christiana	
Mar.	25—Ogallalah (Dr.)	

RELIANCE

Feb.	11—The Little Avenger	
Feb.	15—Three Men (Dr.)	
Feb.	18—Souls Courageous	900
Feb.	22—A Plain Tale	
Feb.	25—Ever the Accuser	
Mar.	1—The Trump Card	
Mar.	4—From the Valley of Shadow	
Mar.	8—A Trick of Fortune	900
Mar.	11—Ever the Accuser	
Mar.	14—Come Unto Me	900
Mar.	18—At Swords Points (Dr.)	
Mar.	22—When Red Turned Gray (Dr.)	

REX

Mar.	16—Where the Shamrock Grows (Dr.)	950
Mar.	23—Five Hours	
Mar.	30—As Ye Sow	

SOLAX COMPANY

Feb.	24—Love's Test (Dr.)
Mar.	3—A Costly Pledge (Com.)
Mar.	8—Out of the Arctic (Dr.)
Mar.	10—Put Out
Mar.	10—Caribou Hunting
Mar.	15—A Midnight Visitor (Com.)
Mar.	17—The Hindu Prince (Dr.)
Mar.	22—Cupid's Victory (Com.)

THANHOUSER COMPANY.

Jan.	24—When Love Was Blind	900
Jan.	27—Prompt Payment	
Jan.	27—Stealing a Ride	900
Jan.	31—Only in the Way	
Feb.	3—Adrift	
Feb.	7—Westerner and the Earl	
Feb.	10—The Norwood Necklace	
Feb.	14—For Her Sake (Dr.)	
Feb.	17—Checkmate (Dr.)	
Feb.	21—The Patriot Maid of '76 (Dr.)	
Feb.	21—For Washington	
Feb.	24—A Newsboy Hero	
Feb.	28—The Litle Mother (Dr.)	
Mar.	3—Stage Struck (Dr.)	
Mar.	7—The Mummy (Dr.)	1000
Mar.	10—The Spirit Hand (Dr.)	1000
Mar.	14—His Younger Brother	
Mar.	17—Robert Emmett	
Mar.	21—Divorce (Dr.)	
Mar.	21—Waiting at the Church (Com.)	
Mar.	24—The Tramp (Dr.)	

YANKEE FILM COMPANY

Jan.	30—Taxicab Mystery	
Feb.	3—Counting House Mystery	
Feb.	6—Foiling the Camorra (Dr.)	
Feb.	10—Was She Justified (Dr.)	
Feh.	13—Condemned to Death (Dr.)	
Feb.	17—Her Birthday Surprise (Com.)	
Feb.	20—A Life-Time Repentance (Dr.)	
Feb.	24—The Woman Who Dared (Dr.)	
Feh.	27—All for Gold (Dr.)	
Mar.	3—The Abduction of Parson Jones (Com.)	
Mar.	6—Angel of the Bowery (Dr.)	
Mar.	10—The Senorita's Sacrifice (Dr.)	
Mar.	13—The Test of Love (Dr.)	
Mar.	17—His Double Treasure (Dr.)	
Mar.	20—The Open Gate (Dr.)	
Mar.	24—Love's Ebb and Flood (Dr.)	

(*Continued from page* 17.)

The spinster reluctantly returns Peter's ring, but Peter is alive to the occasion and replaces it on ber finger witb a prayer that sbe keep it there and become bis wife. The youngsters strongly urge ber and she is en route at the home of one time single blessedness where we now bid them adieu.

FIVE HOURS

Rex Release, March 23

They sit at the club and talk and chat and discuss and comment, five scions of New York's wealthiest families, and tbe conversation turns to the day's topic, the number of robberies committed by a gentleman burglar wbo bas never been caught. One of the five, Jack Hazard, remarks that it is ratber a simple thing to break into a house and plunder. A heated argument ensues, during the course of which a wager of five hundred dollars is made that Hazard cannot steal anything worth taking within five hours.

Hazard departs upon his mission and pauses at a house close to wbich an officer is serenely snoozing. Jack decides to make tbat particular house the scene of his operations, but he finds it difficult to gain entrance and in his efforts to do so awakens the policeman, who thinks Jack lives there, and Hazard cleverly feigns drunkenness and tbe policeman offers to ring the bell. Jack commands him not to do so as it will awaken his wife, so the obliging officer himself gives Jack a boost througb a window that had been left open. Jack finds himself in the house and at once goes upstairs and slyly enters a room where a girl is slumbering and on the dresser spies ber jewels. Just as be is appropriating them the girl awakens, and for a moment Jack's heart is in his throat, for pointing directly at him is a revolver the girl had drawn from under her pillow. He tries to explain to her that it is only a bet, but she will not listen to him, and insists that he telephone the police that there is a burglar in the house. He is compelled to obey her command at the point of her pistol.

After the unpleasant task is consummated be again attempts to convince her of his identity. He shows her the agreement between him and his fellow clubmen and at last she feels assured that he is really there on a bet, so when the police arrive she tells them that the burglar has escaped and points in the direction he was supposed to have taken, and when she gets back to the room—(now listen, this is interesting)—she finds that Jack has cleverly outwitted her and taken the jewels with him. She realizes that after all he was a burglar and his clever ruse had worked.

In the meantime Jack has returned to the club, shows the jewels, and wins the bet.

The next day he returns the jewels to the puzzled girl and, restoring her possessions, he also offers a little token for the indirect co-operation which aided him to make good—and he is rewarded.

FALL OF TROY

Itala Release, April 15

"Nero and the Burning of Rome" was considered a wonderful subject, but it pales into insignificance when compared with "The Fall of Troy." Imagine, if you can, a colossal staging, with a depth extending to the horizon; thousands of people, splendidly garbed, taking part; settings which fairly take your breath away with their grandeur; the Trojan war, with thousands of armored gladiators on the battlefield; the spectacular attack on the walls of Troy; the ruse of the giant wooden horse, which is captured; the sortie in the dead of night by the soldiers concealed in the animal, and the blood-thrilling, awe-inspiring conflagrations as they set fire to the beautiful city; the terror of the lovely Helen, as her husband, King Menelaus, at the head of the avenging Grecks, destroys the Trojans with fire and sword; the death of Paris, her lover, in a thrilling duel with Menelaus; imagine all this, if you can, and the multitude of accompanying incidents, the chariots, the beautiful women, the artistic statuary and architecture,—all depicted in exquisite photography, tinted and toned beyond compare, and you will secure a faint realization of what this production is.

Helen Is Tempted

Menelaus, king of Sparta, going to join his soldiers, bids an affectionate good-bye to bis wife, Helen, the most beautiful of Greek women. The parting takes place in the gardens of the palace, the imposing structure, witb its massive columns and marble stairs lending a background to a scene of wondrous beauty, with gushing fountains, lovely flowers, strutting peacocks and fluttering birds. Menelaus leaps into his chariot and is seen galloping away through picturesque scenery.

In his absence Paris, the son of Priam, king of Troy, comes on a diplomatic mission to see Menelaus, and falling a victim to her dazzling beauty, devotes his time to impassioned wooing, in which he is assisted by the goddess Venus. A remarkable disappearing vision scene is shown as Venus throws her filmy mantle over the couple, who are next shown being wafted through tbe air in a big shell by the attendants of Venus, the winged nymphs guiding the aerial craft to Troy.

Menelaus Declares War

The flight of Helen is reported to Menelaus by a servant at the palace, who lashes the horses drawing his chariot into frightful speed to reach his master. The grief and rage of Menelaus knows no bounds, and he hastily marshals his army and receives the pledge of his nobles to fight to the death. An immediate march is ordered to the city of Troy.

Helen is being entertained in the palace at Troy by Paris, who has lavished her with attention and has surrounded her by a retinue of beautiful women and singing and dancing girls. A soldier dashes up with news of the attacking forces. The Trojan soldiers advance to meet the Greeks, but are driven behind the walls of Troy—a thrilling scene in which 2,000 fighting men are seen.

The Greeks battle with indomitable fury. Charge after charge is made on the sturdy walls, in the face of an avalanche of huge missiles thrown into their midst by the Trojans. Finally Menelaus, realizing the futility of attempting to storm the massive mounds of stone, plans a ruse. A giant horse is built of wood, inside of which are concealed a score of Greek soldiers. This is left outside the town, and Menelaus withdraws his army.

As the last of the departing Greeks is lost to view, the Trojans venture forth and gaze curiously upon the strange equine. With exultant shouts they take possession, and drag it into the city. To permit its entrance through the gates it is necessary to tear down a portion of the wall. General rejoicing at the lifting of the siege takes place, and the horse is regarded as a trophy of war.

Wearied with the conflict of many days, the town, secure in the departure of its enemies, is wrapped in the arms of Morpheus. Night has cast its darkening mantle upon the earth, through which the moonbeams struggle and weirdly cast their rays upon the gorgeous splendor of Troy. The city sleeps, unmindful that the Greeks are rushing back with murderous hate in their hearts.

Suddenly a trapdoor in the wooden horse opens and a Greek drops to the ground. Another and another follow, till all are assembled. Torches are quickly lighted, and the band separates, a blaze of fire following each one as he wields the flaming brand. Simultaneously the Greeks rush into the city.

A Wonderful Scene

The eyes of the awakening Trojans open upon a most terrifying spectacle. Surprised and scattered, they are met on all sides by fiery flame and relentless sword. The rout is complete. Though fighting valiantly they are no match for the Greeks, and many flee ignominously to save their lives.

The consuming flames burn fiercely, mounting higher and higher, casting a lurid glare upon the awful scene of carnage. In the palace Helen clings tremblingly to Paris, who seeks in vain for means of egress. The royal guards, making a last stand in the reception chamber, are ruthlessly cut down.

The intense heat disintegrates the stone buildings and they crumble to the earth. Immense columns sway majestically and come crashing down. Groping and stumbling through the smoke-filled corridors, Paris, supporting Helen, makes his way to the ground floor, and instantly a hundred swords seek his heart. Menelaus utters a sharp command, staying every hand, and himself engages Paris. The duel is spectacular, the men moving with lightning-like rapidity, their short, heavy swords falling in quick succession on each other's shields. At last Paris falls, and with a beseeching cry Helen, the faithless, leaps to her husband's arms. Disdainfully he thrusts her from him, and the picture ends with Helen weeping at the side of her slain lover, while Menelaus gazes upon her contemptuously.

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RELEASES
WED., MARCH 22 "CUPID'S VICTORY"—(Comedy)
FRI., MARCH 24 "OUT OF THE DEPTH"—(Drama)
WED., MARCH 29 "A PACKAGE OF TROUBLE" (Comedy) and "SHE WAS NOT AFRAID" } Split Reel
FRI., MARCH 31 "THE MILL OF THE GODS"—(Drama)

Solax Company 147 Fourth Avenue New York

(Continued from page 15)

nature of the disease. He leaves her and examines baby; returns looking grave. The neighbor appears at the open window, and pleads desperately for him to come to her boy. He scolds her, tells her that he'll come, drives her away from the window and slams it shut. He looks in the medicine case, sees that there is only one dose of the antitoxin in the tube. Looks in the bureau where he keeps his reserve. The wife tells him that the extra tube is broken. He puts his pocket tube in his small case and makes for the door. The mother throws herself before it and pleads with him not to take the last dose of medicine to another child while baby is in danger. He insists that he must and attempts to pass her. She dashes the case from his hand and crushes it under her foot, then she flings open the door and motions for him to go. He looks at her in horror for a second and goes slowly out. Mrs. Gault stands for a second, then runs to the baby, picks it up and rushes out with it.

Scene XI. She Goes to Mandan.

Mrs. Gault comes to the door with the baby in her arms in time to see the doctor gallop furiously away. She is in despair. A buggy driven by a boy passes; she runs in front of it, stops it and, in spite of the terror-stricken boy, climbs into it and forces him to drive her to Mandan at top speed.

Scene XII. Mandan. Reconciliation.

The drug store. The doctor is about to leave with a fresh supply of the medicine. He is covered with mud and the horse is terribly blown. The buggy drives up and Mrs. Gault runs into the store. The doctor takes the child from her and looks at it closely as does another doctor who is in the store. After a minute they smile and return the baby to the mother. "It hasn't got diphtheria." Reconciliation. Curtain.

This will be followed the next three issues with copyrighted scenarios entitled

"A Moving Picture Romance"
"A Pipe Dream"
"A Colonial Romance"

SEEN ON THE CURTAIN

Walton

The releases of the last month or so have been marvels of beauty, works of art in every sense of the word. Details attended to, clean stories cleverly staged and presented by actors and actresses of the highest merit. The manufacturers are rising to the occasion; the whole industry advancing by bounds. The bud is opening as a perfect flower, a thing of beauty and a joy. The American makers are simply turning out wonderful pictures. The films noted below will show what I mean.

Who Killed Max?—(Pathe).—As delightful a piece of nonsense as Max has achieved of late. I, only I, don't like death—mockery, even if a genius, like Max, does it.

Remorseful Son—(J. P. Morgan Co).—Show better work; you are capable; this is not one of your best.

The Two Pigeons—(Lux).—There is no "lux" in this.

The Price of Victory—(Edison).—One of Wierty's series of pictures copied.

Love's Test—(Solax).—A very old story, very well photographed and very well acted.

A Newsboy Hero—(Thanhouser).—A story out of the common life that made the people weep. A simple story but a strong one; a story man, without thought of race, will call it a "Heart" yarn.

Checkmate—(Thanhouser).—Two men love a girl, one a baron the aunt favors. The baron with the aunt's connivance arranges an assault, and so the other man is convicted. Girl picks up a man off the street and secures lover's release, and baron's conviction. Good teaching as to woman's "class," but as to details sadly lax.

The Fatal Charm—(Itala).—A man abandons his wife and child and follows an actress who turns him down afterwards, as usual, hard. He returns to his home repentant and a child tries to make peace. The actress who acts the mother has not scope for her splendid talents. The finale is "up in the air."

The Convent—(Imp).—I have no use for sectarian films. With the profoundest respect for any man's religious opinions, be he Jew, Mohammedan, Buddhist, Shintoist, or any of the variegated group called Christians—of which I am one—I do not believe in trying to down an audience's version that conversion means adherence to a faction.

The League of Mercy—(Vitagraph).—A band of women supposed to do good. So far as the film is concerned the result is that one of them finds her fiance is a seducer. According to our present state of morality that would appear not to need proving by a "League."

Getting Even—(Lubin).—Man is served with the ordinary café chop, uneatable. Gets his revenge by sending—through a sandwich man—a crowd of toughs to a free meal at that café. The situation is full of merriment.

Schultz Has Small Pox—(Lubin).—Schultz is a German with the usual idiosyncrasies of pronunciation as to box, This, with a newspaper scare about small pox, is the subject of this laughable and well-acted endeavor.

The Buccaneers—(Selig).—Man and wife, etc., are captured by pirates. He, through a mate of the pirates, gets free and a warship spells deliverance. As to vigor and action the film is A-1, but 'tween decks is simply straight "punk." After seeing the film I read the synopsis and that is a string of utter balderdash. Historically and in every other way.

The Broken Trail—(Kalem).—For mountain scenery beyond praise. The story is of two boys separated by an Indian raid, who afterwards love the same girl. One unwittingly lures the other to "a broken trail." In the end one goes mad in the desert, whilst the other gets the girl. Scenery superb; story weakly weak. Kalem so far as scenario is concerned had better recognize the whole round world is not a capital I.

An Unforeseen Complication—(Powers).—Turns upon the idea that hypnotism may cause souls to change bodies—when the two souls are a college boy and a college professor the complications are self-evident and bring out shouts of laughter.

The Reformation of the Suffragettes—(Gaumont).—A purely delightful piece of drollery—but not to be shown when militant hermaphrodites rage.

Getting Sister Married—(Essanay).—Just about as clean and true a piece of fun as I've met lately. The old-maidenly inclined sister, who is to be married first, is just a peach. I can't describe this film without writing the story. This I can say, the exhibitor who runs this knows his business.

Legally Dead—(Pathe).—A story of storm and duress. On the film there is volcanic eruption and earth eructations. The ordinary man and woman. She expects to get, he's dead and so no "get." Meanwhile he gets out, marries another girl and then recovers his memory—first wife says—not much, "Where's your dough." Goes back to the other one, married whilst unconscious and there you are! Dope it out. Moral on the top geratum.

Under Southern Skies—(Powers).—One of the very worst things it has been my ill luck to endure. The staging is a disgrace; the acting puerile. For a firm like Powers to allow such "rot" to appear is a mystery.

Who Will Eat the Turkey?—(Itala).—Just one big, long laugh. The staging and the photography is Itala's and that's praise not to be beaten.

Saul and David—(Gaumont).—A stupid ill-staged scrap. Such a travesty ought never to have been allowed to disgrace the name of Gaumont. The vilely painted background is not Hebraic, but mock early Arosyrian. As to the David see.

MOVING PICTURE MACHINE SALES

Mr. J. H. Hallberg, "The Economizer Man," reports along with the sale of many of the Standard Hallberg Economizers during the past week, he is selling a number of ventilating fans. He shipped Motiograph M. P. Machines to the Olympic Theater, Cincinnati, O., and to Bennet & Bryant, Lawrence, Mass. Powers No. 5 to Star Theater, Meriden, Conn., and to N. B. Kalli, New Brunswick, N. J. The Bijou Circuit Co. are replacing rheostats and other current savers in all their houses with the Hallberg Economizer.

Sioux City, Iowa.—O. E. Dunn is preparing to open a new vaudeville and moving picture theater at 310 Jackson street.

Wabasha, Minn.—W. R. Chamberlain has decided to open a new moving picture theater here.

Batavia, O.—Mr. G. Tallman has leased the Wonderland Theater here, and is now in possession.

Clarksville, Mo.—Charles Fern is making arrangements to open a new moving picture theater here.

WANTED TO BUY OR LEASE MOTION PICTURE THEATRE

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SALES COMPANY

The following films have been released from March 20th to April 5th inclusive hy the Motion Picture Distrihuting & Sales Co.:

Mar. 20—In Old Madrid (Imp).....
Mar. 20—Field of Honor (American).....
Mar. 20—The Open Letter (Yankee).....
Mar. 21—Was He Justified (Bison).....
Mar. 21—Divorce (Thanhouser) .....
Mar. 21—Waiting at the Church (Than.)...
Mar. 21—Just Kids (Powers).....
Mar. 22—Tweedledum's April Fool Joke (Amhrosio) .....
Mar. 22—Could You Blame Him? (Nestor)..
Mar. 22—The Payroll (Champion).....
Mar. 23—The Penniless Prince (Imp).....
Mar. 23—The Talesman (American).....
Mar. 23—Waiting for Midnight Express (Itala) .....
Mar. 23—Five Hours (Rex).....
Mar. 24—Love's Ehh and Flood (Yankee)..
Mar. 24—The Cowhoys Waif (Bison).....
Mar. 24—The Tramp (Thanhouser).....
Mar. 24—Out of the Depths (Solax).....
Mar. 24—Cowboy's Friendship (Lux).....
Mar. 24—Edith has Some Sport (Lux).....
Mar. 25—Trip Through Christiania (Powers)
Mar. 25—If It Ever Were Thus (Reliance).
Mar. 25—Toto Wants to Get Thinner (Itala)
Mar. 25—Queen of the Sea (Itala).....
Mar. 25—Faker's New Servant (Com.) (Gt. Northern) .....
Mar. 25—Troubles of a Trip (Great Nor.)..
Mar. 27—Sweet Memories (Imp).....
Mar. 28—An Indian Nemesis (Bison).....
Mar. 28—The Imposter (Thanhouser).....
Mar. 29—Pallid Hues in Clouded Skies (Rel.)
Mar. 29—A Glimpse of Neapolitan Camorra (Amhrosio) .....
Mar. 29—The Bachelor's Old Maid (Champ.)
Mar. 30—So Shall Ye Reap (Imp).....
Mar. 31—The Red Avenger (Bison).....
Mar. 31—Silas Marner (Thanhouser).....
Apr. 1—Till Death Do Part (Reliance)....
Apr. 1—Foolshead Goes to See a Cockfight
Apr. 3—A Strike in the "Make-Young" Business (Eclair) .....
Apr. 3—Mr. Nearsight's Marriage (Eclair).
Apr. 5—Rickshaw the Detective (Reliance).
Apr. 5—Summer Skies (Reliance).....
Apr. 5—The Price He Paid (Champion)...

INDEPENDENT FILMS

The following films have been released week of March 13th hy the Empire Film Co., 150 East 14th Street, New York:

Mar. 13—Secret of the Palm (Imp)..... 994
Mar. 13—The Penalty (American).....1000
Mar. 13—A Stormy Day (Eclair)..... 428
Mar. 13—An Unforeseen Introduction (Ecl.) 467
Mar. 13—Test of Love (Yankee)..... 945
Mar. 14—Starlight the Squaw (Bison)..... 965
Mar. 14—Come Back to Erin (Powers).... 898
Mar. 14—His Younger Brother (Than.)..... 985
Mar. 15—A Coward (Ambrosio)..... 599
Mar. 15—A Country Man's Adventures (Ambrosio) 321
Mar. 15—The Girl and the Oath (Champ.).. 985
Mar. 15—Was It Worth While (Nestor)... 995
Mar. 15—Come Unto Me (Reliance).....1000
Mar. 15—A Midnight Visitor (Solax)..... 767
Mar. 15—Highlands of New Brunswick (Solax) 147
Mar. 16—Do You Know This Woman? (Am.) 500
Mar. 16—The Job and the Girl (American) 500
Mar. 16—The Fisher Maid (Imp)..... 990
Mar. 16—The Dog and Two Mistresses (Itala) 950
Mar. 16—Where the Shamrock Grows (Rex).1000
Mar. 17—A Sacrifice of Silver Cloud (Bison) 995
Mar. 17—Bill Has Kleptomania (Lux)..... 500
Mar. 17—Dogs Not Admitted (Lux)..... 500
Mar. 17—A Hindu Prince (Solax)..... 975
Mar. 17—Robert Emmet (Thanhouser).....1000
Mar. 17—His Double Treasure (Yankee)... 990
Mar. 18—Between Love and Duty (Gt. Nor.) 600
Mar. 18—Life and People South of Equator (Gt. Northern) 400
Mar. 18—Foolshead in Soiree (Itala)..... 925
Mar. 18—His Mind's Tragedy (Powers)....1000
Mar. 18—At Sword's Point (Reliance).....1000

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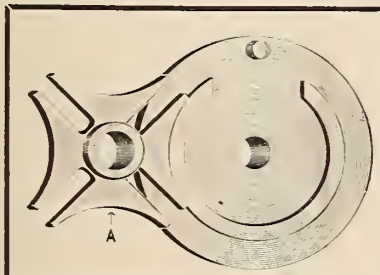

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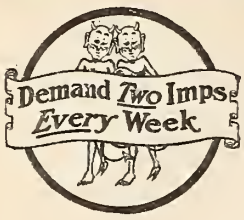

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Release of Monday, March 27.

One of the most fascinating pictures you have yet seen. Announcement of plighted troth recalls life story of mother. who lapses into a reverie, and her past is vividly portrayed from the cradle to old age. A pretty romance is enacted with all its attendant features. The painting of the portrait—the betrothal—the dancing of the minuet—the duel —the marriage—happy motherhood—illness and death, and love and devotion of dutiful son—all combine to tell a story replete with pathos and incidents. It is a romance that appeals and your patrons will like it.

"So Shall Ye Reap"

Release of Thursday, March 30.

Unnatural mother abandons her child in its infancy. It is cared for by a kind priest, its identity being unknown. Later the foundling develops into beautiful womanhood. She is loved by a worthy young man who takes her photograph. The mother is dissipating with gay companions, and discovers the picture. She finds the child. The just priest insists that the mother's identity be kept secret from the daughter. The mother is commanded to seek solace in solitude, and is led away by nuns to the seclusion of the convent to pay the penalty of her sins. A strong story with the daughter happily mated to the man of her choice, ignorant of her parentage.

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"TOM & JERRY"
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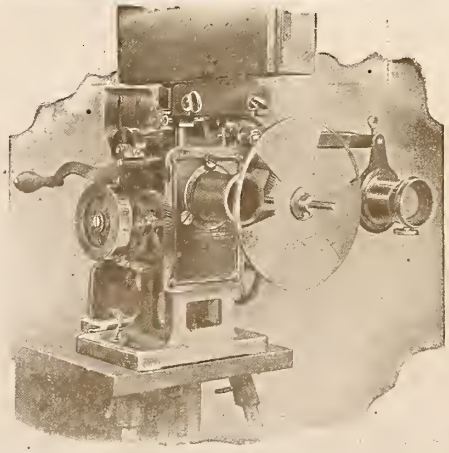

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MOVING PICTURE NEWS

Volume IV
No. 13

April 1st
1911

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"Men of the West"

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MONDAY AND WEDNESDAY

"With 'Stonewall' Jackson"

MONDAY, APRIL 17th, 1911

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"A Half Breed's Courage"

Wednesday, April 19th, 1911
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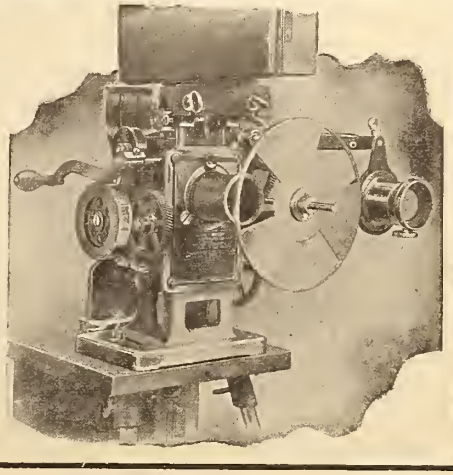

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445 Broome St., Cor. Broadway, NEW YORK CITY

The Moving Picture News

PUBLISHED EVERY SATURDAY

The CINEMATOGRAPH PUBLISHING COMPANY, 30 West Thirteenth Street, NEW YORK CITY

Telephone, 4092 Chelsea

European Agents: INTERNATIONAL NEWS CO., Breams Building, Chancery Lane, London, E. C.

Chicago Representative: J. J. Sullivan. 866 Graceland Ave. 'Phone Graceland 5053

ALFRED H. SAUNDERS, Editor.

This newspaper is owned and published by the Cinematograph Publishing Company, a New York corporation. Office and principal place of business No. 30 West 13th Street, New York. Alfred H. Saunders, President; John A. Wilkens, Secretary, and W. M. Petingale, Treasurer. The address of the officers is the office of the newspaper.

SUBSCRIPTION: $2.00 per year. Postpaid in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands. Canada and Foreign Countries: $2.50 per year. All communications should be addressed to The Moving Picture News, 30 West Thirteenth Street, New York City. ADVERTISING RATES: $60 per page, $30 ½-page, $15 ¼-page, single column $20, $2 per inch. Discounts, 20% 12; 10% 6; 5% 3 months.

Volume IV **April 1, 1911** **Number 13**

Notes of the Week

OUR FRONT COVER ILLUSTRATION

"Imp" this week holds the center with a picture from their shortly-to-be-released film "The Scarlet Letter." Who among book lovers has not read Hawthorne's story? It is one of touching pathos, and we offer a suggestion to exhibitors, which we hope they will adopt. Or perhaps the "Imp" Company may do it. Get a lantern slide made with the following wording:

Coming Shortly
Great "Imp" Release,
"Scarlet Letter."
Get a copy of the book from the Free Library
and you will better understand the story.

Flash this on between films and an interest will be created that should pack your houses.

While on this subject Messrs. Pathe sent us a sample slide which is unique; it consists of a colored piece of gelatine on which is printed a title and other matter. This, placed between cover glasses and bound, makes a very superior slide.

Imp folk tell us "Scarlet Letter" is going to be a record film subject. They are sparing no pains to make it absolutely perfect in all respects.

OUR SPRING NUMBER.

We have, during the past four years, been frequently urged to bring out special issues of The Moving Picture News, and refused. We now make our first venture with a spring number to be issued April 15th. Special circulars have been sent to every manufacturer who caters to the industry in any shape or form. None have been left out. This is the first time in the history of Cinematography in America that a paper specially devoted to the industry has attempted so bold a move. We have always been in the forefront, and have become known throughout the world as the leading exponent of the art in America. It is our endeavor to make this issue one so representative in character that the whole realm of Cinematography may learn what America is doing, who its manufacturers are, what they have accomplished, and what they desire. Throughout the United States we have some 12,000 interested readers, and the largest list of foreign subscribers. We want every one on this list to get a copy, and therefore ask the support of all. Illustrated articles are desired, and have been requested, from every film maker. The response, so far, to our circular has been very encouraging. Articles from various standpoints are to hand. The main support—Advertisers—give us results more than we anticipated. Like Oliver Twist, we want more. We want every one in, so that every exhibitor, every man interested in Cinematography may know what the industry in America stands for. Our venture is for the whole trade. Will the whole trade give us their support?

MOVING PICTURE HOUSES IN NEW YORK SHOW VAST IMPROVEMENT

The long-looked-for report of Commissioner Fosdick has been presented to the Mayor of New York, and on the whole is very encouraging to the motion picture industry, more especially to those exhibitors who worked so loyally to bring about better results. The Moving Picture News also takes a litt'e of the credit. Four years ago we urged the exhibitors to stand up and demand the withdrawal of films that were in any sense displeasing to their patrons. The New York Moving Picture Exhibitors' Association found their protests were not heeded, that their just demands for clean films were ignored by those manufacturers who thought more of the filthy lucre than the decency of subject. Protest after protest was made to the importers of French films, who were the greatest offenders, but they took no heed, but spread broadcast films that all in the trade acknowledged were indecent. We wrote article after article, and for a time it seemed useless to waste time. Then the exhibitors rose up in their wrath and publicly protested against offending the good taste of Nickelodia. They called to their aid The People's Institute, who, they felt, were a power to influence the press, and enlisting the support of the late Mr. Sprague Smith, who was ever in the forefront of social reform, they voted all their available funds (some $1,000) to rouse public sentiment on their side. Our readers know the result; a private censorship committee was appointed and accomplished good results. The decease of our friend, Mr. Sprague Smith, somewhat crippled the usefulness of this censor-

ship board. The Patents Company got hold of it, to a certain extent, and while it is doing fair work it does not go far enough. The boards of Chicago, St. Louis, San Francisco, and other centers, supported by the legislature, are far superior to New York. Many films passed in New York are rejected in other cities. We hope for a State-appointed censorship board, one that will be more far-reaching than a private charity subscription subsidized one can hope to attain to—a commission or board which will take over the seven departments and blend them into one, so that the motion picture industry, as we pointed out recently, may secure just legislation for itself.

We do not want to detract from the present Board any praise that is justly its due; it has done good work, but it has not the power a legislative body would have. Our ideal of a censorship commission is on the lines of Chicago. We commend the suggestion to the members of the New York Moving Picture Exhibitors' Association to act upon at their next meeting, when (after fully discussing Commissioner Fosdick's report) their 190 members should appoint a legislative committee to draw up suggestive measures, and get them before the Assembly at Albany. On another page will be found the full text of the report, which we commend to the careful perusal of all interested, as being one of the most fair, unbiased and analytical statements for moving picture shows we could desire to read. Commissioner Fosdick has done his work well and is to be congratulated on the results, and fully merits the unstinted praise of New York exhibitors.

THE CHILDREN'S HOUR.

By Margaret I. MacDonald.

As I walked along the street last evening, near my home, I passed a little boy who was smoking a cigarette. He was a very little boy to be doing anything of that sort. I am sure he was not more than twelve years old, if he was that. His face was pale and thin, and as he saw me giving him more than a passing glance, he hung his head and slunk behind the other boy who was with him, hiding the cigarette down by his side.

Poor little chap! I felt sorry for him. Oh, what a need the little children have of friends—real friends. The children are not responsible for the degenerating habits which prevail among the poorer, uncared-for members of the child world.

Our Creator gave us a beautiful world to live in. He made it a garden of flowers, and shrubs, and fruit-bearing trees. He placed us here on this little fern ball suspended in the heavens, with plenty of sustenance for our physical bodies with just what grows from the soil, and plenty to drink with the little springs of beautiful, running water, and the little streams of clear, crystal flow, in the earth and above the earth—on its surface. Yet, for all of this, man, in his fretful ambition to be doing something, invented a system of exchange for food. He mapped off certain portions of the earth and said, "This is mine—you must pay me something in exchange for what I give you of the fruit of my land!" By-and-by, in the course of events, bright silver and gold coins took the place of other articles of exchange, and as the land continued to bring forth, and the shining piles of coin continued to grow, the love of the garnering in, and the multiplying of the piles corroded much that was good in the heart of man. He has studied the palate, and the senses of his fellow man—studied himself and his requirements, fancied or real, and from his information and knowledge of the subject he has concocted all kinds of ways and means to extricate the coin from the pockets of the unsuspecting slave of the senses.

Back to this point can the bulk of the degeneracy in children be traced—to the feverish desire on the part of adults to bulge out their money bags, and to the growth of artificial appetites which man was never intended by nature to have. The little children suffer for the sins of the parents.

In the moving picture houses children under sixteen are excluded, except when accompanied by parents. This the law requires. Back of this requirement a great deal could be said.

I talked to a manager the other day, gathering a great deal from the conversation of the feeling of managers with regard to the class of picture which they show. I asked, "What kind of pictures do you find the public like best?" He had not evidently given the subject very deep thought; but when asked if they liked educational films, I found that his mind was clear on that point—his answer was very decided.

"No, they don't like them—we can't show many of them, for we notice the people get up and walk out," was his answer.

"And you know," he continued, "when a man invests money in a moving picture house he can't afford to think much about whether he's doing the public any good or not, if he's going to make the thing pay."

"Well, what do you think they like best? Comedy, I suppose?" He shook his head.

"Tragedy, then, I suppose is the favorite?" I concluded.

"No—not exactly," was his reply, "they always seem to like love scenes best."

"What about the children?" I continued. "Do you have a great many?"

"Not so many since our opposition round the corner is letting them in free on Saturday afternoons," he replied.

"They're a nuisance anyway," he continued. "It wouldn't be so bad if there could be an hour, or a couple of hours set aside for the children—say from three to five on Saturdays, or from two to four—then we would know what we were doing, and be able to pick films for those special hours which would be proper to show to children, otherwise we can't suit the grown folks and the children too."

It seemed to me that this was a very good suggestion, and instead of excluding the children, why not have an hour set aside for them. It seems to me a good way out of a menacing evil.

EDUCATION AND THE CINEOGRAM

Editor Moving Picture News.

Dear Sir:—In your issue of March 4th you allude to an interview between Miss MacDonald and a prominent New York educational authority. The ideas advanced at that meeting as recorded in your article are excellent. We none of us know it all, but there are a few points I would like to raise so as to help along the good folks who are educationalists but not picture men, and who do not wish to enter the moving picture business.

To all educationalists interested in the progress of the moving picture idea, I would say, "Get away from that LECTURE thought."

Teaching has, in its various grades, been subjected in America to a so-called "systematizing" process which is not an unmixed good.

The "lecture" and the "textbook" are the two main items in the program of necessities, the teacher or lec-

turer comes next, and the "adjuncts" and such things as pictures, why, they are simply an "educative form of amusement." The quotation is from a leading American daily. Note, if you please, the difference between this and an "amusing form of education."

Now the educationalists have not yet grasped the full significance of this new aid science has presented to them. The cinematograph demands a place in the curriculum, and it will not be trifled with. The real trouble is, that the American cannot see good in anything that does not figure on the right side of his ledger. He cannot ever explain the difference between a profession and a business, or believe that there can be a profession other than as secondary to a business. And, as your interview shows, the educationalist is met with the question "What is there in it?"

I am no oracle, neither can I legally add the mystic "F. R. P. S." to my cognomen, but I am ready to go on record with the statement that the educational cinematograph régime and the present source of supply of motion pictures will never agree. Film makers are busy men, and they are trying to make money, and are making it, too, along certain well-defined lines that have taken much thought and capital and enterprise to lick into shape, and they simply cannot turn aside and make educational films for the schools. In the first place, not many of them know how, and next, they don't want to know.

So that the proposition of forming a separate and distinct source of supply is both timely and logical. What is NOT logical, however, is the amount of capital suggested. This thing is big enough for a capitalization of $250,000. It should not be started with any less. This educational film supply business will need brain, and brain, and then more brain, and this is a commodity which comes high these days. Not that the present film business is a brainless outfit. No. But this new organization should be more one of MAN-MAKING than MONEY-MAKING.

Next, in the educational cine business, the RELEASE DATE must go. That is absolutely imperative. Even the General Film Co. knows that, and they are finding out some more things, too.

An educational reel is good for as long as it will run over the machine, comparatively speaking, for a film two years old will convey its message to the brain just as well as one straight from the factory.

Possibly the cautious ones who want to know "What is there in it?" have never thought of the time limit of earning power on an educational film. An educational film renting company with a good clientele could probably pay the cost of the film during the first year, and then the profits would begin.

Again, the gentleman you quote believes there are some subjects which cannot be illustrated by moving pictures, such as "music, art, sociology, etc."

Right here, like Pat and the Government, "I'm agin 'im." In the same issue of your paper, Miss MacDonald comes out with a good suggestion for the use of moving pictures in cultivating musical taste. I will go further and say that in the teaching of the technique of music, both vocal and instrumental, the cinematograph can be made more valuable than any other known method of illustration. How about the movements of the larynx and the facial contortions supposed to be necessary for the acquiring of perfect speech in song? If example is worth anything, what is the value of life-like reproductions of Melba's poise, of the infinite grace of violin bowing like that of Sarasate, Neruda and Joachim?

Go even further, and the cineogram can reveal to you the visible effects of the sound waves, and the terms that puzzled you before, the peculiar things about synthetic vibration, nodes, "the wolf," harmony and discord are given real, new, tangible beauty.

And about art? Again in the same issue you refer to Keith and Proctor's delightful little lectures, one of which I was fortunate enough to hear when in New York, on Burne-Jones. I will make a proposition to your educationalist any time he wishes to take it up. I know a little, just a little, about making films for teaching and lecturing. I know just a little more about lecturing, but I do NOT know of any subject that I would not attempt to illustrate by films. And if he wishes to put it to the test, let him send the manuscript or notes of his lecture, on ANY subject, to your office, also provide the raw film stock for a negative and positive of such length as you deem necessary, and I will undertake to make him a film that will give him more pleasure in his oratory than he ever had before, and will be, too, more merciful to his audience.

And now, Mr. Editor, I am going after YOU. Don't ever get it into your head that New York is THE educational center of the Americas.

First thing you know you'll be getting night wires from every little town like Boston and Frisco in protest. Of course, you are very fair in your remarks, for an imported New Yorker, but this is only to warn you that the world is a big place. Yours, etc.,

LINDSAY BANCROFT.

(We intended writing an answer to this correspondent but defer it till next week. We consider the letter important enough to act as Editorial.—Ed. M. P. N.)

MOTION PICTURE THEATERS IN GREATER NEW YORK

Commissioner Raymond B. Fosdick Investigates Conditions —Full Text of His Exhaustive Report to Mayor

City of New York
Office of the Commissioners of Accounts
280 Broadway

March 22, 1911.

HON. WILLIAM J. GAYNOR, Mayor.

Sir: Some months ago, at your suggestion, this office undertook a systematic study of the conditions surrounding the operation of moving picture shows in New York City. In conducting this investigation, we were able to secure the assistance of the representatives of various civic and philanthropic organizations. Through the reports of their investigators, and the efforts of our own inspectors, it was possible to come into touch with nearly every motion picture show in the city. The result of our examination, together with certain recommendations, we beg to submit in this report.

1.

Moving picture shows are of comparatively recent origin. No laws or ordinances of any particular consequence, with the exception of section 484 of the Penal Code, applying to the admission of children under sixteen years of age unaccompanied by a guardian have been passed with special reference to the construction, conduct and operation of such places. In attempting to exercise some form of supervision and control over the rapidly increasing business, the officials of New York City have therefore been obliged, with the aid of the courts, to apply laws and ordinances which were enacted long before motion pictures came into existence. The result is that neither the picture proprietors nor the officials of the various departments that are called upon to deal with the situation have any exact understanding of their rights, duties and obligations in the premises. In the absence of a definite law on the subject, not only are rules made arbitrarily to fit specific cases, but several of the city departments appear to have co-ordinate jurisdiction, with the inevitable result that when a particular duty devolves upon more than one department, there is little or no attempt to carry it out.

That the situation may be fully understood, a detailed explanation of the present methods of control is perhaps necessary.

Motion picture shows in New York City are required to operate under a license. Licenses are of two kinds. Where the entertainment consists of motion pictures coupled with vaudeville acts, a theater or concert license, issued by the Police Department, is required. (Section 1472, 1473 of the City Charter.) For this license, which is revocable only by the Supreme Court, a fee of $500 per annum is charged. Where the entertainment consists of motion pictures, songs and recitations not rendered on the stage, a so-called common show license granted by the Mayor is necessary. (Section 307 of the Revised Ordinances.) For this license, which is revocable, for cause, at the discretion of the mayor, a charge of $25 per annum is made.

It will be seen, therefore, that the kind of license granted is determined not by the capacity of the hall nor by any other factor except the character of the performance. A fully equipped theater could run moving pictures alone under a common show license.

No less than seven departments of the city government are charged with duties respecting moving picture shows:

(1) The Health Department must aid in the enforcement of the laws relating to the sanitary conditions in these places. (Sections 1169 and 1201 of the charter.)

(2) The Police Department is obliged to enforce the laws relating to danger to life and health, and to the admission of children unaccompanied. (Sections 1202 of the charter.) It also issues the so-called concert licenses.

(3) The Fire Department is charged with the duty of keeping the passageways and aisles open and free from obstruction, and of supervising the installation of adequate fire preventives and appliances.

(4) The Bureau of Buildings has jurisdiction in the matter of the construction of the premises in compliance with the ordinances. (Section 406 of the charter; sections 108 and 109 of the building code.)

(5) The Department of Water Supply, Gas and Electrciity is charged with the duty of supervising the electrical appliances in buildings used for public entertainment. It also issues licenses, after examination, to the operators of moving picture machines. (Section 524 of the charter.)

(6) The Mayor's Bureau of Licenses, after due examination, issues licenses to such moving picture shows as do not come within the scope of section 1472 of the charter relative to theaters. These licenses may be revoked by the bureau at any time. (Section 307 of the Revised Ordinanecs.)

(7) The Tenement House Department has jurisdiction in determining whether the proposed picture show is located in a tenement-house, on the theory that the moving film is a combustible material. (Tenement-house Act, Section 40.)

Anyone who wishes to open and operate an ordinary moving picture show must, therefore, deal with seven departments of the city government. The arrangement of his building must first be approved by the Building Department. As the building code makes no reference to moving picture shows, the general plan of the room is dependent largely upon the personal ideas of the superintendent or inspector. The fact that there are five bureaus of buildings in the city of New York, one in each borough, makes it possible for pronounced variations in the views of the different superintendents. In case the Building Department passes upon the plans, the prospective proprietor applies to the Bureau of Licenses for his permit. A thorough inspection of the premises is made and the license is granted or refused at the discretion of the chief of the bureau, who, in the absence of any definite ordinances, is called upon to exercise his own judgment in the approval or disapproval of the application. If he feels that the site of the proposed moving picture show is unfortunately chosen, he may refuse to issue the license. In fact, with the exception that his decision may not be capricious, he has unlimited discretion. As a matter of practice the present chief of the bureau, before issuing a license, secures the approval of the Fire Department, the Tenement-house Department and the Department of Water Supply, Gas and Electricity, although these precautionary measures are not required by law. The Fire Department certifies that proper appliances have been installed; the Tenement-house Department certifies that the building in which the show is to be located is not a tenement-house; the Department of Water Supply, Gas and Electricity approves the electrical equipment installed in the picture show. In the absence of any uniform regulations as to the kind of fire appliances or electrical equipment to be installed, the officials who thus certify their approval to the Bureau of Licenses have to be guided by their own best judgment.

In case a license is granted, the moving picture show is visited periodically by the police and fire officials, by the inspectors of the Bureau of Licenses, and, theoretically, at least, by the representatives of the Health Department. Responsibility in the matter of adequate ventilation and general sanitation appears to rest jointly with the police and health officials. Both the Fire and Police Departments are apparently charged with duties in the matter of inadequate passageways and overcrowding. All these functions come also within the purview of the Bureau of Licenses, inasmuch as that bureau has power to revoke a license for cause shown.

II.

Especial attention should be called to section 109 of the building code, which has a vital bearing upon the development of the moving picture industry in New York. This section provides that any building intended for public entertainment and erected for the accommodation of more than three hundred persons, shall be built to comply with certain specific requirements. These requirements are set forth in very minute fashion. They provide for open courts at the rear and side of the building of a varying width, with appropriate exits from each gallery. No portion of the building can be used as a hotel, boarding- or lodging-house, factory, workshop or manufactory. Interior walls, staircases, etc., built of fireproof materials, are required. Detailed provisions are inserted in regard to the construction of the stage and its equipment, the roof of the auditorium, the ceiling under each gallery, the actors' dressing-rooms, the construction of windows and doors, the position of seats, aisles and stairways, the location of steam boilers used for heating and other purpoes; the position of fire hose and other auxiliary fire appliances; the character of lights to be used, etc.

The effect of this provision is at once apparent. The number of houses which can afford to comply with these regulations is comparatively small, with the result that the vast majority of motion picture shows in the city are constructed with a seating capacity of under three hundred. The chief cause of the present condition of moving picture places, along sanitary lines at least, is undoubtedly due to the fact that as a result of this section of the building code the industry is practically confined to the so-called "store front" shows.

Most of the motion picture places in New York, therefore, operate under a common show license, which, as shown above, is determined by the character of the performance, and are constructed with a seating capacity of under three hundred as a result of section 109 of the building code. There are at the present time approximately 450 motion picture shows in Greater New York under a common show license, and 290 under a concert or theatrical license. Of the total number, approximately 600 are constructed with a seating capacity of under three hundred.

III.

Our investigation of moving picture shows in this city confines itself practically to two points:

(1) The character of the pictures;

(2) The conditions surrounding their presentation.

The discussion of this first point may well be brief. As a result of the agitation against moving picture shows in 1909, several of the more progressive firms of film manufacturers secured the co-operation of the People's Institute in organizing a disinterested board of censorship to pass upon all motion pictures presented to the public in New York. This board, which is entirely a voluntary organization, composed of representatives from a large number of civic bodies, has assumed a national character, and at the present time it passes upon practically all films produced or imported into the United States.

As a result of this censorship the character of moving pictures has greatly improved in the last two years. It can now safely be said that there are no obscene pictures publicly exhibited in New York. Occasionally an indecent film, unauthorized by the Board of Censorship, is surreptitiously introduced by a manufacturer. Such a film is, however, immediately run down and eliminated.

It is not claimed, of course, that the pictures exhibited in New York are of the highest class. The members of the Board of Censorship are necessarily influenced by the practical necessities of the moving picture art which call for a policy of steady but gradual improvement rather than uncompromising severity. Many pictures exhibited to-day may be classified as silly. Others, in the course of unrolling a dramatic theme depict the commission of some crime. It is against this latter class that criticism is frequently directed. Pictures of this sort are approved by the Board of Censorship on the theory that the motion picture is a form of dramatic art and, together with the theater, must be allowed a certain liberty in depicting moral problems. The Board of Censorship, however, condemns any sensa-

tional representation of crime, or "crime for crime's sake." Some crimes, needless to say, are always debarred, as for instance, pictures of arson, poisoning, etc., together with certain socially forbidden themes.

The attitude of the Board of Censorship toward motion picture shows in general is illustrated by the following paragraph from one of its circulars:

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

We are satisfied from our examination that the intelligent work of the Board of Censorship has largely curtailed the objectionable features of moving picture shows in New York as far as the pictures themselves are concerned. This much cannot be said for the vaudeville which frequently accompanies the motion picture, but which is of a much lower order. It is not possible to extend over the vaudeville the same kind of censorship that holds for motion pictures. Under present conditions, with the industry practically restricted to the small "store front" shows, the low price paid for vaudeville cannot obtain on the average a superior grade.

IV.

Conditions Surrounding the Operation of Moving Picture Shows:

As already stated, we were able to come into touch directly and indirectly, with nearly every motion picture show in the city. A special study was made of fifty shows selected at random in Manhattan, Brooklyn and The Bronx, thirty-two of which operate under a common show license, and eighteen under a concert license. Generally speaking, the conditions found to exist are such as attach to cheap and impermanent places of amusement, to wit: poor sanitation, dangerous overcrowding, and inadequate protection from fire or panic. Of the fifty places examined, thirty-six were crowded to the danger point; in twenty the ventilation was poor, and in seventeen positively bad; in thirty-one, children under the age of sixteen were admitted unaccompanied by a parent or guardian. The lack of definite uniform standards of fire requirements in regard to places of amusement of this class made it difficult to determine the extent to which these shows are inadequately protected. It is entirely possible that a comparative study of the conditions surrounding moving picture shows and other places of congregation, such as churches, department stores, manufactories, etc., would demonstrate that the latter are no more perfectly protected against fatalities from fire or panic than the former. Nevertheless, of the fifty moving picture shows which were the subject of our special examination, it must be said that a portion of them at least, perhaps 15 or 20 per cent, were such as might justly be called dangerous, due large to faulty exits, improper construction, etc.

As stated above, the majority of the fifty places examined were found to be badly overcrowded, in some instances, indeed, with the aisles completely blocked by standing spectators, so that it was impossible for our inspectors to force their way into the hall. The ventilation in most of the places was wretched, no air being admitted except such as came through the front doors. In many places attendants went through the room with an atomizer spraying perfumery on the crowd to allay the odor. Moreover, it appears to be a common practice in most of the shows to admit children under sixteen years of age unaccompanied by a guardian or parent in spite of the provision of section 484 of the Penal Code. Indeed, one important official of the Moving Picture Exhibitors Association stated in his testimony before us that 75 per cent of the moving picture shows of this city would be driven out of business if this law were strictly enforced.

The following comments of our inspectors appearing upon their reports are used to illustrate the conditions which were found to exist:

Third Avenue, Manhattan

This is a vile smelling place, and an attendant went round with a big pump atomizer spraying perfumery to allay the odor.

Fulton Street, Brooklyn

All seats filled and standing in the rear were 61 persons completely blocking the aisles. As a matter of fact, including the persons standing there were 373 people in attendance at the time of inspection and a panic or fire could not but have resulted disastrously.

Flatbush Avenue, Brooklyn

All seats filled. Eighty-seven standing in the rear, five in the center aisle and seven in the westerly aisle. A fire or panic at time of inspection would have resulted disastrously.

Graham Avenue, Brooklyn

All seats filled. Eighty-six standing in rear completely blocking aisles and front doors. A dangerous place in case of fire or panic.

Third Avenue, Manhattan

All seats filled and seventeen standing in the rear; thirty-two children apparently unaccompanied by any guardian occupied the front rows.

Pitkin Avenue, Brooklyn

All seats filled, and every available bit of standing room, including the aisles, crowded. In most cases, five, six and seven persons were occupying three seats between them, some sitting in laps of others. Children under sixteen were freely admitted unaccompanied. No attempt was made to maintain order. Quarrels were frequent. An alarm of fire would have resulted in many fatalities. A detailed inspection impossible on account of crowd.

West 125th Street, Manhattan

All seats filled; 46 persons standing in rear, 28 standing in easterly aisle and 22 in the westerly aisle. A fire or panic in this place would have resulted disastrously.

Pitkin Avenue, Brooklyn

Seats full and about 250 standing in the rear and in the aisles. A critical inspection of this place was impossible. The crowd was surging back and forth, pushing and shoving for vantage points of view. Quarrels were frequent. The air was fetid and stifling. Children under sixteen years were admitted unaccompanied. This place is without one single redeeming feature.

While it is true that the facts above are serious and demand the immediate attention of the police and fire authorities, it should not be forgotten that the conditions of moving picture shows in New York have greatly improved within the last two years. In accordance with an order of the chief of the Bureau of Licenses, effective November 20, 1910, approximately all picture shows in the city are now lighted during the performance. The frequent allegations of vice and immorality made possible by the absolute darkness in which the films were formerly presented would today, therefore, be largely unfounded. In this and in other respects the intelligent efforts of the chief of the Bureau of Licenses have secured a steady improvement in moving picture show management, in spite of inadequate laws and the half-hearted assistance of other departments.

V.

Our studying of moving picture shows convinces us that their abuses are largely ascribable to three causes:

(1) The lack of definite laws and ordinances and uniform regulations in regard to the moving picture business.

(2) The lack of centrifugal control by the municipal authorities.

(3) The presence in the building code of a section which virtually restricts the moving picture business to small "store front" shows.

The first two points have been dwelt upon at length in the early part of this report. Our laws have not kept pace with the development of the picture shows, and the city departments have grappled with a new situation with no definite understanding of their duties, and no intelligent cooperation.

It would appear, therefore, that new ordinances are urgently needed to establish the status of the moving picture show in this community. Such ordinances, we believe, should exactly define a motion picture show and the steps necessary to obtain a license, so that uniform regulation may be secured. It would further seem advisable to centralize the supervision of such places of amusement in one department, as, for instance, a department of licenses, or a distinct bureau of the department of licenses, thus eliminating the scattering method of control which now obtains. This department or bureau, while free to secure the expert services of other departments, as, for example, the fire and building departments, would nevertheless be primarily responsible for the condition of moving picture shows. A change of this kind could, of course, be brought about only by a revision of the charter.

Other than the outline above given, we do not attempt in this report to suggest any definite legislation. We are informed that a resolution is now before the Board of Aldermen requesting the Mayor to appoint a committee to co-operate with the board in drafting the necessary ordinances for the control of motion picture shows. We believe that such a committee, representing both the moving picture interests and the various organizations that have studied the problem, should be appointed. In addition to its work of co-operating with the Board of Aldermen, this committee could be empowered to present suggestions for charter revision along the line of a centralized control of all places of amusement.

In case such a committee is appointed, we would desire to submit for its consideration, and the consideration of the Board of Aldermen, the advisability of amending section 109 of the building code. The effect of this section, as was explained in the early part of the report, is to restrict the moving picture industry to small shows seating less than three hundred. Inadequate sanitation, overcrowding, and general cheap character of the performance are logical consequences. A proprietor must comply with the rigid requirements of section 109 in regard to the construction of a regular theater, or must be content with the returns of a small show. If it were possible under the building code for the proprietor to exhibit his pictures in a hall seating perhaps six hundred persons, it is very probable, as has been the case in other cities, that the cheaper and less desirable shows would be eliminated through competition.

The objection to such a change is based upon the idea that moving picture shows seating over three hundred people should be constructed with the same regard for public safety as obtains in the case of regular theaters. It must not be forgotten, however, that the average picture show has no stage, maintains no scenery, and is rarely constructed with balconies. While no one would contend that it should not be forced to adopt all reasonable precautions against fire and panic, at the same time there would seem to be a clear distinction between a theater and a moving picture show of equal capacity. In the city of Boston, public places of amusement are divided into first and second class construction, the first class approximating section 109 of our building code in regard to theaters, and the second class, with less rigid requirements, confined to halls seating from 400 to 800. In this latter class are found most of Boston's moving picture shows.

We venture to suggest this matter at this time because from our examination we are convinced that most of the abuses in New York's motion picture industry are directly ascribable to the small, cramped shows which have developed as the result of this short-sighted section of the building code.

VI.

As indicated above, we believe that a committee should be appointed to co-operate with the Board of Aldermen in drafting ordinances for the adequate regulation of motion picture shows. Pending such action, certain measures appear to be immediately necessary, and we beg leave to make the following suggestions:

(1) That a committee of fire officials be instructed to make a careful examination of all moving picture shows in the city, and that the licenses of such places considered unsafe be revoked.

(2) That the Police Department be instructed rigorously to enforce the law in regard to overcrowding.

(3) That action be taken either to enforce section 484 of the Penal Code, relative to the admission of children under sixteen years of age, or to secure its repeal by the legislature.

Respectfully submitted,
Raymond B. Fosdick,
Commissioner of Accounts.

Champion Film Exchange

Our good friend, Mark M. Dintenfass, is always on the jump, and as full of enterprise as old cheese is of maggots; always on the move, but, surprising to say, his move is generally for improvement. This week we want to heartily commend him upon the lithograph poster that he has got out to advertise Stonewall Jackson film, to be released April 17th. For attractiveness and general appearance we think this poster will add to the bulletin board of every theater in which it is displayed. We congratulate Friend Mark and ask him to give us some more of the same sort.

Chicago Letter

The warm weather and heat and all the other excuses put forth by managers of downtown high-priced shows for their poor houses fade away when you go around to some of the moving picture shows and see the masses packed in lobbies waiting to get in.

I went into a local picture house the other afternoon which was crowded to the door at 3 P. M. The program rendered was a Thanhouser Robert Emmet, a split reel of Powers, Just Kids and a Trip Through Christiana, also a Solax, The Reporter's Romance. As I was coming out I stopped to speak to the manager, who happened to be an old friend. I asked him how he could get such crowds in an outlying district during the afternoon, and he told me I was looking at one of the poorest crowds he had in a week. Well, if that was poor, I would like to see a good day. While we were talking he was complimented several times by people going out about the good pictures, especially the Thanhouser Robert Emmet. It certainly deserved all the praise given it by the audience, and it is just such pictures as this that is putting the big crink in downtown houses.

Memories, by the Cuban Imps, is a memorable affair, so vastly different from the general run of pictures now before the public. It is clean, wholesome and moral and, at least, if it is not sensational, it leaves one in a cheerful frame of mind and better off for having viewed it.

I am appending hereto an article that appeared in a Chicago daily paper about better lighted moving shows in New York City.

Special investigators and agents of the Society for the Prevention of Cruelty to Children have completed a survey of all the moving picture show houses and similar amusement places in New York City.

According to a preliminary statement, the society will ask that the system of presenting moving pictures in a darkened place be changed. This is a question for the Board of Aldermen to regulate, and action by that body is expected.

"We do not question the claim that the moving picture playhouses may be an educational institution," says Albert H. Hoeckley, one of the society's managers. "The continued use of the darkened room to present the pictures is objectionable. It is found possible to throw pictures on screens, in well lighted halls, with better success than in the dark rooms."

I want to say if the above stated conditions exist in New York at this advanced stage of the exhibiting business, it is deplorable.

Chicago has done away with the cheap, poorly lighted store show long ago and in their place appear costly structures well equipped as to light, heat, ventilation, etc., as our laws pertaining to theaters here are very rigid, it keeps everything up to snuff. There are still in existence a few halls on the 2nd or 3d floors of buildings, which are considered dangerous. They are used for moving pictures and vaudeville of the cheaper order, but I am informed on good authority the Building Department has already ordered them vacated after a certain date, and it will be a blessing when this comes to pass, as it is always these negligent places who are a sore eye to the trade at large.

Exchanges have often asked that more publicity be given new customers taken on by the Independent, but to show it does not pay to crow, peruse the following from a contemporary:

The Dearborn branch of the G. F. Co. took on last week the bookings for the Grand Theater, Chicago Heights, Ill. The Grand is run by J. Salzweidel. "Independent" service was formerly used, but it proved unsatisfactory. Manager Salzweidel contracted for 16 reels weekly of good quality films.

True, very true, J. Salzweidel & Son who had long been customers of the house of Laemmle switched to G. F. service, but alas and alack, "one should never count their eggs before you have the chickens."

Seven days at the G. F. Co.'s film emporium gave the manager of the Grand Theater and Id's Chicago Heights clientele the jim jams and he was glad to go back to his old film company under the Independent wing at an increased rate of rental.

Hence the moral—"Silence gives ten cents."

Hyman & Hirsch and Herman Bros., owners of the famous Janet Theater, are opening a new house on Milwaukee Avenue, May 1st. It will be called the Drake Theater. First run Independent pictures and high-class vocal talent will constitute the program. A sunlight metallic cloth screen is

to be installed. Standard machine and appliances exclusively. It will be under the management of Harry Lindred, one of the owners. The opening of this house eleven miles from the downtown district goes further to prove my argument on Chicago progressiveness in the picture game.

J. J. SULLIVAN.

From Our Western Correspondent

Hot Springs, March 29.—The gentleman who coined the adage, "It's the unexpected that always happens," is now entitled to come forward and receive his little prize, for, know all ye faithful, the "unexpected" happened in quick order and much thoroughness last Sunday, all of which goes to show that one can't always bank on well regulated families.

Just when we were congratulating ourselves that the Sunday closing question had been settled for all time to come, and just as we were preparing to continue in the "peaceful tenor of our way," along comes that eagle-eyed protector and guardian of the people's rights and enforcer of the law, Judge J. B. Wood, prosecuting attorney, and swooped down on the picture shows, arresting managers and operators who were working and causing consternation in said ranks generally. Gee, but it was some lively doings. Last week I mentioned the fact that Judge Wood could not get the support of county officers, but last Sunday he did manage to have the Sheriff, genial Sid Houpt, who would sooner lose his horse than close the shows; and there were developments instanter. They first visited the Scenic, which they found closed. (And who it was gave my little friend, Morrison, the tip, deponeth sayeth not.) Then they came down to the Lyric and gathered in Harry Hale, the proprietor, who was selling tickets, and Pat Gillen, his operator. The Lyceum was next visited and "Pop" Scheif and the operator there were added to the list. Down Central Avenue marched the conquers and the conquered until the Orpheum was reached, where Dick Baird and the operators were waiting to fall in line. All were taken to Justice of the Peace Joe Alford's office, where bond was arranged for later trial. While the bonds were being made out, one of the other operators at the Orpheum, Leo King, who had been in the audience when the "blow off" came, hopped up in the operating booth and started the show the second time. In a few minutes Leo was also "numbered among those present." When all left the Justice of the Peace's office, Harry Hale opened the second time and was promptly arrested. Ditto the Lyceum. In fact, it began to get funny, for it kept we scribes busy jumping from one picture show to another. Judge Wood stayed on the job all afternoon, running first to the Lyric, then to the Lyceum, then to the Orpheum and back again, followed by a crowd of a hundred or more. He was the target for good-natured jollying.

"Go ahead and open it up," the crowd would yell. Some one at the Lyceum engaged the Judge in conversation for about an hour. In the intervening time Harry Hale, at the Lyceum, did a nice business. The crowd was with the picture people every minute of the day. The main question that will have to be settled by the court is whether the men can be arrested twice for the same cause. Some think they can; others are of the opinion that they cannot. The legal sharps will get an opportunity to orate on this question and the court will later settle it to our satisfaction. But it was rich to watch this unexpected rumpus Sunday.

Harry Hale, of the Lyric, has discovered an excellent way to handle the General Film Company, and we doff our skypiece in recognition of Harry's shrewdness. When the General Film Company laid out its elaborate plans for redistricting territory, it transferred the source of his pictures from Memphis to Birmingham, Ala. This was not satisfactory to Mr. Hale and he promptly jumped to the Independent cause. Then he commenced to get letters from the Memphis branch, stating that they were in a better position than ever before to resume business with him, but that the price would be $5.00 more than before. This letter found its way into the waste basket. Another came. This one was to the effect that, after due deliberation, it was decided that they could handle his booking at the original figure. This, too, reached the discard. Still another. Would he please let them know what he wanted? Sure he would. The same service from the same exchange in Memphis, but at $5.00 less a week than before. It was "the hardest blow of all," but—THEY GRABBED IT. The fact of the matter is this: The Independents in the South are pushing the Trust so hard that the latter are willing to accept almost anything. A gentleman who recently came from a meeting of vaudeville managers in Dallas, Tex., told me the other day that the Independent movement in Texas was fast sweeping the Trust out of that state, and that in Dallas two-thirds of the theaters are using Independent pictures.

Patrons to the Scenic Theater were able to witness a real raid on a gambling house, the oldest and most fashionable establishment of its kind in the city, Saturday evening, for Judge Wood lighted on them like a ton of brick. He got about $20,000 worth of gambling paraphernalia, too, for this club is the real thing. Accompanied by his son, Scott Wood, who is assistant prosecuting attorney (it's great to keep it in the family, you know), together with a couple of deputy sheriffs and private citizens, they visited the Ohio Club, which is over the Scenic Theater, and, brushing by the officer, rushed upstairs.

"Close the doors. The house is pinched," yelled the "lookout.".

"Bang," went the doors. An entrance was soon gained, however, but it is said the doors were closed in order that several ladies who had been flirting with the "goddess of chance" might hike out the back way to places of safety. Roulette wheels, two of them, valued at $2,500 each; all manner of gaming tables, which were of hand-carved mahogany, inlaid with silver, were taken, loaded on a van and carried to the court house. And now, in this connection, I'm going to tell you a little incident, which will show the result of organization. Saturday midnight, Judge Wood thought that someone might want those goods, so he sent deputy sheriff to the court house to guard same. When that official arrived, however, he found that the judge's suspicions were correct, for someone had wanted them, and wanted them powerful bad, for they were gone. The Judge says that some wicked gamblers took them. He don't know who got them or where they are, but the point is this: Twenty thousand dollars' worth of valuable property was not destroyed. Savey?

Louis Mitchell, formerly of this city, later of the Mitchell Film Exchange at Little Rock, and, until a short time ago, head of the General Film Company's branch at Memphis, is no longer dabbling with motion photography. Louis is now a "high flyer" in reality. He is president of the Aviation Association of Memphis and busy booking aeroplanes, biplanes and other flying machines in various sections of the country. He has bids for the appearance of some of his "bird men" in this city at the Elks' state convention, which meets here in May.

The Orpheum has been offered for sale by its managers, who are directors of the Arkansas Amusement Association. Last week they placed a gigantic banner across the theater notifying the public that the house was on the market, but there were no takers.

THE MAN IN THE BATHS.

Yankee Forging Ahead!

The Yankee Film Company's release of Friday, April 14th, is a story woven into and around the Bermuda Hunt Club Derby. Owing to the long stay that the Yankee companies have made in Bermuda and the acquaintanceship they have formed, they were enabled to utilize all the incidents connected with the Derby and, strange to relate, they selected for their preliminary scenes both Jockey Queen, who rode the winner of the Derby, and the mare, May Amelia, which won the Derby.

NESTOR'S MISFORTUNE.

The Nestor Film Company's storage department, at No. 900 Broadway, Bayonne, N. J., containing raw stock, cold copies and 50,000 posters, together with other valuable goods, was destroyed by fire on the night of March 28th. The main factory building, however, was saved, thus insuring the continuance of the Nestor weekly release. The loss amounts to more than $10,000, and there was no insurance on the place.

ALL ROUND MAN

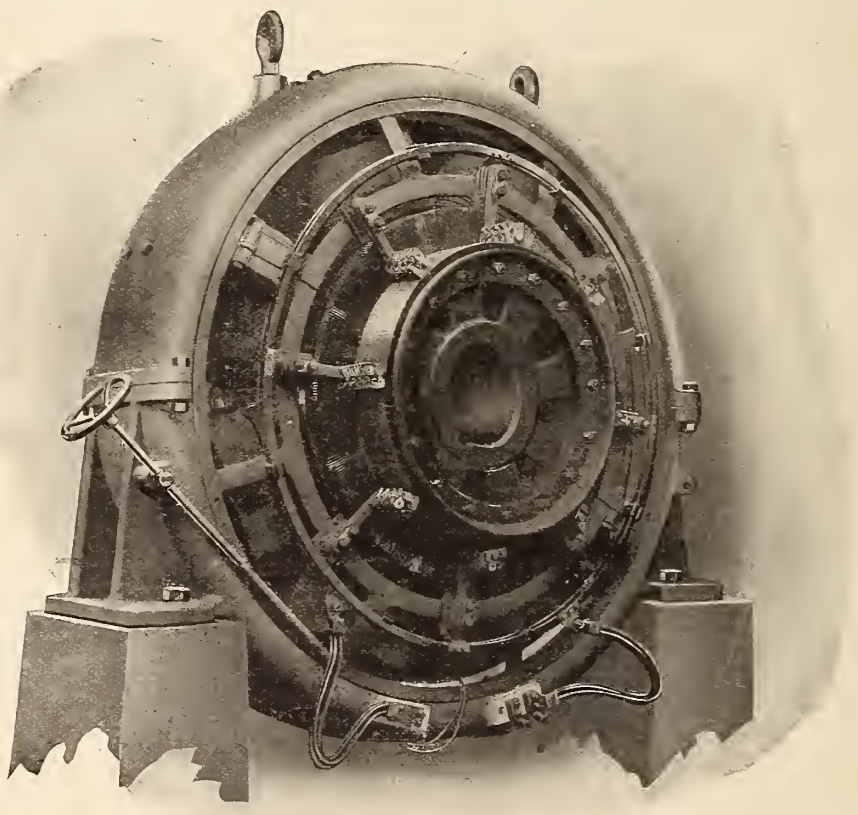
Camera, Darkroom, etc. Seven years' experience, seeks situation. Apply "UTILITY," M. P. News.

ADVICE TO OPERATORS ORACLE PRACTICAL ARTICLES FOR ALL DEPARTMENT

By WM. E. SMITH, E. E.

ELECTRIC GENERATORS, "DIRECT CURRENT DYNAMO"

Electricity is a form of energy. The quantity of energy in the universe is constant, and the process which for convenience we term "Generating" electricity is simply a process by which we transform energy from some other form into electricity.



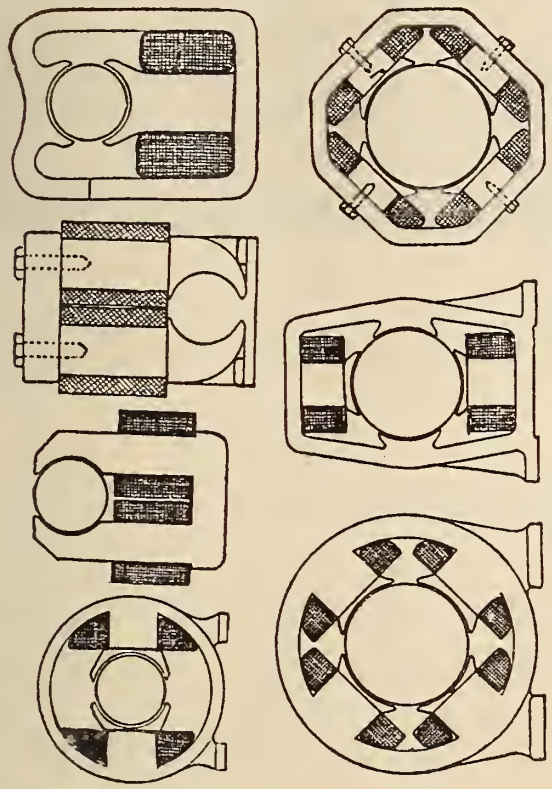
Eight-Pole Direct Current, Westinghouse Generator

More than ninety per cent of all the electricity which we use is "generated" by the use of the dynamo. In the last article we saw how electricity was generated by means of chemicals and dissimilar metals; being called a primary cell. If we were to produce electric currents on a large scale by this way, we should find that the consumption of the elements would cost us more than if we obtained our current in another way, which would be the dynamo. Now let us see what a dynamo is and how it generates electricity.

The reader will probably remember the little horse shoe magnet with which, as a youngster, he has drawn nails and other pieces of iron about. If we take such a magnet and pass a ring of copper wire rapidly at a certain angle before its ends or poles, in close proximity to them, a current of electricity will pass around the wire ring. We have seen a similar arrangement, on a somewhat larger scale, in the shape of the ordinary form of magneto-electric shocking machine. In these we have the horse shoe magnets at one side, while a number of turns of wire wound on a couple of bobbins are passed rapidly before the ends or poles of the magnets, and thereby producing a current of electricity.

A dynamo-electric machine is a device for converting mechanical energy into electrical energy or vice versa. The word dynamo is generally understood to mean a machine for converting mechanical energy into electrical energy, that is, an electric generator. The name dynamo-electric machine, familiarly shortened into dynamo, was originally coined from the "Greek **dynamic,** which means power," to denote a machine in which dynamic energy (that is to say mechanical energy such as is given by a steam engine or a turbine), is employed to produce electric current. In recent years the term has been used in its general sense to include all machines the action of which depends upon the principle discovered (by Faraday in 1831) of the induction of electric currents by the movement of copper conductors near the poles of magnets in such a way that the conductors cut through the invisible magnetic lines proceeding from the magnet poles.

In most dynamos the copper conductors move, while the magnets are stationary; in some, the magnets revolve while the copper conductors are stationary, but in the case of direct current generators this is rare. It is even possible to design dynamos in which both parts revolve, but in the opposite directions. One of the most important facts about the dynamo is, it is reversible. When **driven by mechanical power it generates electricity.** But when **supplied with electrical energy it generates mechanical power.** The very same machine that will serve to convert mechanical energy into electrical energy will also serve to convert electrical energy into mechanical energy as a motor. In fact, it possesses reversibility of function. This is indeed a most precious property, and it is made use of in the electrical transmission of power from place to place.



Figures 17, 18, 19, 20, 21, 22, 23

Field Magnets and Armature.—Every dynamo consists of two principal parts, one of which stands still while the other is made to revolve. The stationary part is called the field magnet. It consists of one or more magnets, usually electro-magnets firmly fixed in an iron frame, the object of these magnets being to create a magnetic flux, or, in other words, to create a large number of magnetic lines which

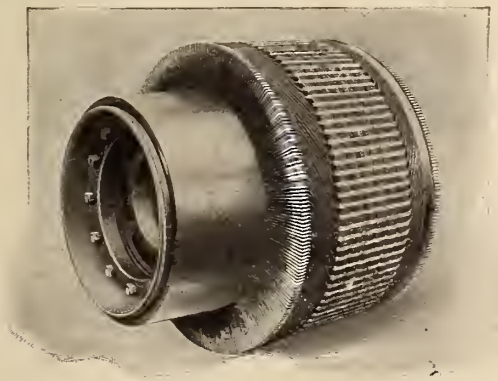


Figure 24—Direct Current Armature

proceed from its poles. The revolving part is called the armature, and it consists essentially of a number of copper wires, or copper conductors joined up together and grouped in a particular way for the circulation of the currents; these wires, or conductors, being wound upon a core built up of laminated iron. In modern machines the cores are made with projecting teeth, and the copper conductors are sunk in slots between the teeth, and held in tightly by binding wires or by wedges. The core is keyed firmly upon the revolving shaft. So when the armature is set revolving the copper conductors are whirled round at a high speed.

The revolving armature occupies a central position, and is surrounded by the poles of the field magnet, which send

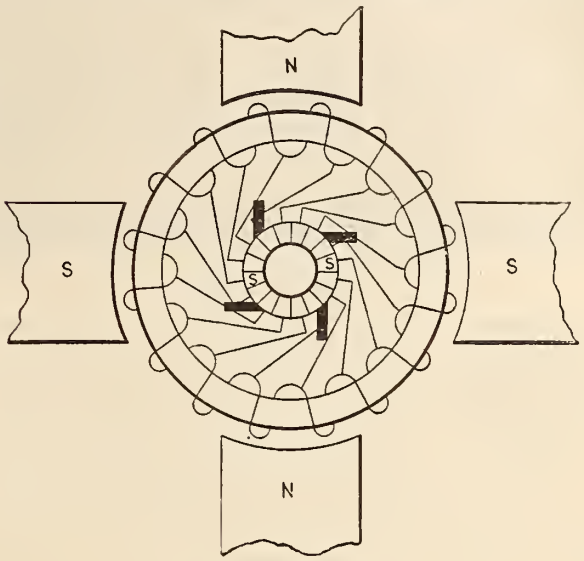


Figure 25

their magnetic lines into the iron core across the intervening gap or clearance. The revolving copper conductors as they fly round cut these invisible magnetic lines, and so, according to Faraday's principle, create or induce electromotive forces. These electromotive forces tend to drive currents along the copper conductors, and so, if the revolving conductors are connected to a circuit, currents will be generated.

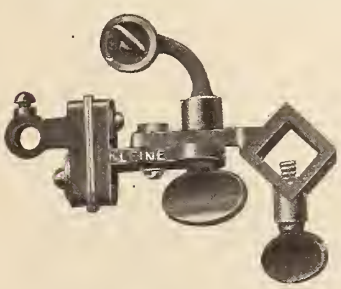
Forms of Field Magnets.—Almost all modern dynamos have four or more poles, but many old generators have but two poles. Figure 17 illustrates a bipolar form, having the pole cores projecting inwardly from the surrounding yoke. Figures 18 and 19 show other bipolar types of field magnets used. Figure 20 is further development in which the whole of the exciting coil is wound upon a single core. Multipolar forms are preferred for all large machines. Figure 21 is a four pole type, practically identical with the magnets in Figure 22. Figure 23 is a more special type in which two of the poles only are wound with exciting coils, the other two being left unwound. Figure 24 is a four pole type made very compact. Figure 25 is a diagram of a ring wound armature of a four pole generator.

(To be continued)

Dear Oracle:

I note there is a new carbon holder on the market. I would like you to tell me about it and its superiority over those in use now. Yours, Geo. Klick.

Answer.—Having received numerous queries of the above type in regard to a carbon holder to take the place of those that have been condemned by the Department of Water, Gas and Electricity, I have investigated and have made tests of the **Kleine Carbon Holder** (see illustration), with the following results. It has a permanent mica insulation, carbons can be easily adjusted to any angle, and is of such construction that no lugs or terminals are required, it has been approved of by the Department of Water, Gas and Electricity for use on the Powers No. 5, and Edison lamps. It contains **88 per cent of pure copper** which gives it a high electrical conductivity. It is a radical departure in carbon holder construction from anything of its kind heretofore.



MANUFACTURERS' SYNOPSES of FILMS

VELVET AND RAGS
Thanhouser Release, April 11

A wealthy young physician, a widower, lives in a beautiful mansion with his only child, a boy of seven. The Doctor's practice is exacting, and despite his great love for the boy, he is necessarily forced to entrust him to servants, who, while not cruel, are naturally neglectful and indifferent.

Like all children of his age, little Paul has dreams of the future. He does not want to be a milkman or a pirate, but his ambition is to run a peanut stand and twirl the jolly little roaster.

While walking in the park one day, his nurse permits him to wander away while she flirts with a policeman. And then Paul's dreams are realized, for he finds a peanut wagon, presided over by a delightfully dirty little boy who, from Paul's standpoint, should be the happiest child in the world. But strange to say, he isn't.

Paul admires the roaster, and the other boy admires Paul's fine clothes. Childlike, they agree to swap. The poor boy dons fine linen for the first time in his life, while the rich boy is thoroughly happy and gives the peanuts the twirl of their lives.

But trouble quickly follows. The neglectful nurse, missing her charge, suddenly appears, grabs the well-dressed child and hauls him off. It is a good joke for Paul, but when the drunken owner of the stand appears and whacks his "little boy" laughter gives way to tears.

The two youngsters look much alike, and for the time neither guardian notices the substitution. The poor boy in the rich home is scared to death and very uncomfortable, his only joy being the fact that there is an astonishing amount of food. The rich boy finds that peanut venders have brutal ways, and he decides to run away. He fails at first, but finally gets out of the house with the padrone close behind him.

The boy, through terror, and the padrone, because he is half stupefied with liquor, fail to notice that they have run directly into a part of the road where a blast is being set off. The man is killed, and no one mourns him. The child is injured and taken to a hospital, where he is cared for by a sweet faced nurse. There the visiting physician calls, and recognizes his own child, who he had thought was safe at home.

The nursemaid, in the meantime, has discovered the substitution, but is afraid to tell, hoping that she can recover her lost charge before the matter is found out. But her efforts are unavailing, and she is turned out by the indignant father. The rich little boy and the hospital nurse intercede for the poor little chap and the Doctor finds a place in his home for him, while the nurse, who has won the hearts of both children, agrees to act as housekeeper for the home that needs the guiding hand of the loving, self-sacrificing woman. So perhaps Cupid entered the house at the same time as the poor little friendless boy; who knows?

THE STORM
Imp Release, April 13

Jack Herrick and his brother-in-law, Tom Duncan, are fishermen, a part of the crew of the schooner Ariel, commanded by Captain Donald Jessup.

The weather is propitious for a catch, and the sailors are summoned to report for the trip. Jack kisses his wife and baby and leaves, being preceded by Tom. Tom is addicted to strong drink and spends a greater portion of his time at a low saloon near the water front. Jack is apprehensive, and when the brother of his wife does not show up, he goes in search of the recalcitrant tar. He finds him, as he expected, in the groggery, drinking with convivial companions. He tries to induce him to accompany him to the fishing boat, but Tom is crazed with drink and refuses. Jack adopts rather heroic measures and a fight ensues in which he is dropped to the floor, insensible.

In the meantime Captain Jessup is becoming impatient to sail, although the lowering clouds are ominous, presaging a storm. The old captain paces the deck and finally orders his sailors to cast off, leaving Tom and Jack on shore.

The storm breaks forth in all its fury. The ocean is lashed by angry waves which run mountain high, making it perilous for mariners.

Susan, Jack's wife, the daughter of a fisherman, born and reared near the sea, notes the significance of the storm and is apprehensive. She fears for the safety of her husband and brother, and, taking her child in her arms, runs excitedly to the beach and looks out across the water. Her agony is pitiful, she stands on the rocks, clasping her offspring to her breast, and implores the angry waters to return her husband in safety. Kneeling, she offers up a prayer for the mariners on the deep, and then sets out to the wireless station to learn tidings of the fishing boats.

She staggers to the door in the fierce wind, summons the operator only to be told that the Ariel has foundered with all on board. She sinks to the ground and is borne home by kind friends.

Jack is being cared for in the saloon with an ugly cut in his head.

Susan is brought to her home unconscious and a kind neighbor ministers to her sufferings. The woman, instinctively, requires a stimulant and rushes to the nearest place where it is kept for sale, which is the saloon in which Jack is lying on the floor with Tom bending over him, now thoroughly sobered at the sad result of his visit to the place and the injury to his relative.

The neighbor rushes in, sees the sailors, who are supposed to be shipwrecked and she is overjoyed. She emplores them to hasten home. They do so, and, at the sight of the husband and brother, Susan regains consciousness and is supremely happy that they have escaped the fury of the storm. The brother-in-law throws the bottle of whiskey out of the window, resolving to shun drink in the future.

A GOOD CIGAR
Imp Release, April 10

A comedy produced in Cuba in which a "loaded" cigar plays an important part.

Earl Harrington, a young American visiting Cuba, strolls into a cafe and orders prodigiously. He attracts the attention of two Cubans, who rather resent the lofty manners of the stranger. They resolve to humiliate him, and resort to the trick of "loading" a cigar, hoping to insure his downfall in public.

The cigar is duly prepared and the waiter is taken into the scheme. The cigar is proffered the absent-minded patron and he is about to light it as the faces of the plotters are illumined with smiles. He thinks differently and places the dangerous cigar in his pocket and strolls out, followed by the Cubans.

He is trailed on land and water, the natives keeping in the background. Time and again Harrington is about to apply the match and enjoy a smoke when something intervenes to cause him to change his mind. The Cubans are led a merry chase, as women are impressed with the handsome young tourist, ignoring the followers.

At the end of the circuitous trip, Harrington returns to the cafe and the plotters steal in behind him, confident that the time has come for the consummation of their plans. Harrington seats himself at a table, orders a lunch and produces the fatal cigar. The conspirators are jubilant. The match is applied and they move away, awaiting results.

The visitor suddenly tosses the cigar aside and it rolls under the table where they are sitting. The powder-charged-infernal machine explodes and the avengers are hoist by their own petard, their clothing being ruined and their features disfigured. Harrington, who has left the place, is ignorant of the havoc caused, and the pair of Cubans retire crestfallen.

A FAITHLESS MAN
Imp Release, April 10

George Harris, a typical bad man of the West, has committed a murder during a quarrel. John Billings, the sheriff, is summoned, and George takes flight, just as his victim is breathing his last, after naming his assailant to the officer.

Harris seeks a haven of safety in a saloon where Ellen Darrow, his sweetheart, serves drinks. She secretes him and when the officer arrives, sends him away on a false trail. The coast being clear Ellen gives Harris money and aids him in escaping out of the locality.

The story reverts to a boarding house in the country, where Dan Lehman and Mary Weston are sweethearts. Harris arrives and makes violent love to Mary and she forgets her simple country lover and agrees to marry Harris, an announcement of the engagement appearing in the county paper, together with a picture of Harris, the prospective groom.

Ellen Darrow sees the paper and recognizes the picture of her erstwhile lover and informs the sheriff of the whereabouts of the man wanted.

Together they start, and, arriving at the home of Mary, Harris is arrested and charged with the crime.

Dan is restored to favor in the eyes of Mary and the sheriff proposes marriage and is accepted by the barmaid, whom he has loved from girlhood.

The inference is, that justice is meted out to Harris—the result of being unfaithful to the woman who aided him in time of dire distress.

CUPID'S POCKETBOOK
American Release, April 10

Seemingly small and insignificant articles oftimes play a very important part in the world's affairs in general and in love matters particularly.

A young and pretty girl is honorably loved and wooed by a young man, but the disparity in their social positions is the serious stumbling block to the consummation of their life's happiness. The young man is well blessed in worldly possessions, while the girl of his choice is poor and the sole support of an invalid mother, and though she would be only too happy to rest all her burdens on his loving breast, her pride restrains her heart's desire.

On one of his calls the persistent lover finds an opportunity of placing a sum of money, which he knows is sadly needed for necessities, in the girl's pocketbook, but is prevented from restoring the book to its place by her unexpected return to the room. He conceals the book in his overcoat pocket until a more fitting occasion presents itself. He is obliged to leave the house without having found such an opportunity, and on the way to his own rooms drops it on the street and is quite unaware of his loss until the following morning.

The book is found and picked up by an old lawyer, who realizes, when he has examined its contents, that its loss must be a serious one to its

owner. He advertises in the morning papers for a claimant. When their loss is discovered consternation naturally suggests the advertising columns of the daily paper, and each in turn applies for the lost article. Being unable to give an accurate description of the contents of the pocketbook, the lawyer becomes suspicious and labors under the impression that he has unearthed a clever pair of crooks. He locks them together in his anteroom and telephones for police aid. A plain clothes man is sent over to arrest the two desperate criminals, who are found, after mutual explanations in each other's arms, having arrived at a perfect understanding. What promises to prove a very serious drama, resolves itself into a hearty laugh.

BUNGALOW CRAZE
American Release, April 13

The prevailing craze for the ownership of a bungalow is the subject matter shown in this film. The four wives of four indulgent and patient husbands are bitten by the "bungalow bug" and contract the bungalow fever.

The disease seems contagious, for the husbands, by contact, are also stricken. The wives have daily conferences, at which they exhibit their plans and discuss their localities.

The husbands, too, unknown to each other and to their wives, each determines to give his wife as a surprise a bungalow.

A dashing, rich widow, preparing to go abroad for a protracted sojourn, wishing to dispose of some of her property before she goes, moves into one of her own houses in a quiet little street, where her rich costumes, automobiles, servants, etc., are looked upon with suspicion by the modest, unpretending women of the neighborhood.

The dashing widow advertises her suburban bungalow. The advertisement meets the gaze of the husbands above referred to and causes them to surreptitiously visit the comely widow.

In an effort to make a sale, the husbands separately are requested to call on the widow, with a view to arranging the price.

Each in turn does so, and they are seen entering the home of the widow and departing mysteriously in her sumptuous car to view the property.

The husbands are finally seen by their wives, and a series of complications ensue, which are excruciatingly funny and cannot fail to cause one continuous laugh.

JIMMY MINDS THE BABY
American Release, April 13

A happy little family is the happiest institution in all the world.

One afternoon father and mother confided the baby to Jimmy's care and set off for the matinee, with explicit instructions that their first born guard the baby with his life. The push cart rolled along, propelled by Jimmy, to the stage door of the very theater where mother and father were watching the show.

The second act was in progress. The property man was having a slight altercation with the stage manager regarding a rag child which the heroine must perforce carry on the stage and suffer in a snowstorm made of paper. Jimmy, loitering near the stage door, was easy prey for the property man, who gave him twenty-five cents and a position in the wings to watch the show. Heroine enters with child, villain enters from opposite side of stage. Heroine exclaims, "My husband!" He scorns her; she pleads; he is heartless. The wife then presents the baby and says, "For the sake of our child." The cruel husband takes the child, throws it in a snow-drift and leaves wife to her fate. Just about this time father and mother recognize their youngest born, leap on the stage and save him from the paper snow. Father sees Jimmy in the entrance. Father exits. Jimmy is placed across father's knee in the traditional way, and warmed up, just because father is bigger than Jimmy.

MEN OF THE WEST
Champion Release, April 12

The bond of brotherly affection is remarkably strong between the brothers and is especially striking as it lasts. At his ranch in Colorado, Charles receives a letter from Robert stating he will stop off for a fortnight on his way East from Montana. Charles and his wife are delighted at this; more so because Charles' wife has never met Robert.

Robert soon arrives and is in the thick of a joyous visit when, unhappily, Charles gets a letter from the buyer of his cattle to reach New York at once in order to effect a large cattle deal, and incidentally to pay him a visit. After urging Robert to consent to stay and await his return, Charles leaves for the East.

The business matter being closed, Charles is introduced to his host's wife and daughter. As he has unconsciously neglected to mention that he is a married man, the young daughter never realizes that there is an obstruction in the matter of falling in love with the handsome young Westerner, and she promptly does so. Unfortunately, Charles is ensnared with enchantment and does not enlighten her as to the futility of the situation. Thus, for the time, he is unable to resist the attraction.

A month later, while his wife and brother wonder at his absence, Charles breaks the attachment and returns home. Shortly after, he again receives a letter from Mr. Coigne wherein he regrets his inability to call in person and is therefore sending a worthy representative to the ranch.

Great is Charles' horror to discover in that worthy representative Mr. Coigne's daughter, and equally great is the lady's rage and anguish to find the man she loved married, and was already married before she knew him. Just when a wordy combat is inevitable between the two, and which is viewed by Robert, the young wife enters.

Realizing the importance of quick means of suppressing a scandal, Robert follows Charles to the smoking room right in time to prevent his brother from committing suicide. Learning the sad truth, Robert consoles him and offers to marry the girl rather than besmirch the family name. The girl, at first reluctant, finally consents to become his wife, and together they entrain for his Montana ranch.

ROSE OF THE CIRCUS
Solax Release, April 7

Rose, the little heroine of our story, has been brought up surrounded by the carefree and gaudy atmosphere of the traveling circus. Trained from early childhood to the perilous and difficult feats of horsemanship and trapeze work, she becomes, as the years roll on, the most daring and handsome of circus performers.

The story opens with the circus giving a performance at a small Western city. In the audience is the young Mayor, Rene Rembrandt, of the city, come for pleasure and relief from his arduous official duties. He is greatly amused at the antics and capers of the clowns and other such preliminaries, and finally the show is in full swing. Event follows event in rapid succession, but throughout all the glitter and gaudy array his eyes have been riveted to a slight, girlish form standing daintily a tip-toe on the bare back of a prancing steed the while he dashes about the enclosed arena.

To the vast audience surrounding the ring the performers have nothing but smiles, but poor little Rose, overcome by the long and fatiguing journey of the night before, and even as she throws a kiss to the assemblage, totters, steadies herself and then falls from her horse from utter exhaustion.

Rene, the young Mayor, is the first at her side and, anxious for her comfort, he directs that she be carried to her dressing room, where he orders everything that may add to her comfort and ease. As he bends anxiously above her couch awaiting for the decision of the consulting physician, the manager makes his appearance upon the scene and demands noisily of Rene who he is and what right he has in the dressing room. The brutal manager commands Rose to arise and go on with her work, but this she is utterly unable to do. His commands change to threats, and finding these to no purpose, he uses his riding whip upon Rose. The young Mayor seeing this remonstrates with the manager and a wrangle follows, which ends with Rene purchasing Rose's freedom from the degrading life of the circus.

He takes Rose home to live with his mother where her gratefulness to Rene for her release is shown in many lovable and winning ways. Maud Jackson, Rene's former sweetheart, arrives at the home and, seeing Rose there, decides to take her away to school and thus separate her from Rene. Before this scheme is consummated the family attend a ball, and while there Rose surprises Rene and Maud in a quiet tete-a-tete on the moonlit veranda. Broken-hearted, Rose again returns to her old life as a circus performer, but Rene, finding his love for her stronger than he supposed, goes in search and finds her at the old work. He arrives just in time to rescue her from another accident and the story closes with Rene and Rose starting on their honeymoon, happy in the knowledge of each other's true love.

A MAID'S REVENGE
Solax Release, April 5

Mr. Ingram, in need of a stenographer, advertises. After interviewing a number of applicants he decides to take a capable-looking young man.

The next scene is laid in Mr. Ingram's home. In the kitchen the maid is engaged in intimate confab with a tradesman. The man has his arm around the maid's waist and is about to kiss her when their little tete-a-tete is interrupted by the appearance of Mrs. Ingram. Shocked and indignant at the treatment that her maid is receiving she orders the man to leave the room. He decamps rather suddenly and after his departure Mrs. Ingram gives her maid a good scolding for her conduct.

The maid shows strong resentment at the way the mistress has talked to her and she decided to get even, which she does in a very novel and original way, by leading Mrs. Ingram to believe, by trick and subterfuge, that her husband (Mr. Ingram) is false to her and that he loves his new stenographer.

Mrs. Ingram, wild with indignation and apprehension, goes to the office, thinking to catch her husband and his affinity in a love scene. As she pushes her way noiselessly into the office she hears her husband dictating to his stenographer behind the screen. Thinking she has surely got them right now she gives the screen a violent push which sends it crashing to the floor. She expects to find her husband with his arms around the girl, but instead she sees two very surprised-looking men staring at her in bewilderment. After explanations are offered and the cause of the tangle ascertained they all have a good laugh at the situation.

THE HEIRESS
Rex Release, April 6

When an heiress and love figure in a plot, love true and feigned, affection sincere and designed, there is enough opportunity for interest ad suspense.

Mrs. Browne has three admirers who have as many stations in life. One is merely a poor man, one aspires to be a fortune hunter, and the third is one of those bogus counts you have heard so much about. How to arrive at a decision is for her a sore and vexing problem, but she masters the situation in a manner unique and successful.

She causes to be inserted in the newspapers that she has met with an accident that will disfigure her for life, and also that her financial standing is swept away by speculation. Then she writes her three admirers informing them that they can consider her double misfortune as a release from their attentions. This happened before, and it will happen again as long as heiresses are. It happens again this time—the usual thing. She receives three replies to her communications, two by letter and one in person. The fortune hunter and the bogus count write of their regrets over her misfortune and thank her for her consideration of them. The humble one, the only man of the three who was one, calls on her with the intention of doing his utmost to diminish her grief, but his mission is at once changed, for he finds her hale and hearty with a bank roll as healthy as herself. Of course the newspaper item at once takes a more romantic shade, that of the engagement notice of Mrs. Browne and the only man who wooed her and not her fortune.

AN ADVENTURE IN SICILY
Yankee Film Company Release, April 10

Bob Strong, a young American in Sicily on business, has been the guest of Don Sebastian, a Sicilian of reputed wealth, for some months. Arriving with letters of introduction, he was received and installed as a member of the family.

The Don was a widower with an only daughter just verging into womanhood, and upon her devolved the duty of entertaining her father's guest. Convent bred, her beauty and intelligence formed a strong impression upon the young American.

The Don's principal source of income was derived from the Sulphur Mines, which had been in his family for generations. Unfortunate investments had forced the Don to mortgage his property, and at the time he required financial assistance money conditions were such that he was obliged to borrow at a ruinous rate of interest and at the same time practically submit his entire property as collateral.

The man he borrowed the money from was presumably a retired banker, but in reality Rizal, the Chief of a band of Brigands from which source he derived his immense fortune.

The mortgage fell due and the Don was much depressed by reason of

(*Continued on page* 17)

Data from Manufacturers' List of Releases

MEMBERS OF SALES CO.

AMBROSIO

(By N. Y. M. P. Co.)

Feb. 1—Return from Seaside Bathing.....
Feb. 1—Tweedledum Tries Winter Sports...
Feb. 8—Tweedledum as a Detective.....
Feb. 15—The Demon 900
Feb. 22—Redeeming Angel.....
Mar. 1—Tweedledum, Aviator.....
Mar. 1—War of the Cossacks.....
Mar. 8—Prisoner of Caucasus (Dr.)..... 900
Mar. 15—A Coward (Dr.).....
Mar. 15—Adventures of a Countryman in Town (Com.) 322
Mar. 22—Tweedledum's April Fool Joke (Com.) 900
Mar. 29—A Glimpse of Neapolitan Camorra.

AMERICAN.

Mar. 6—Memories (Dr.) 375
Mar. 9—The Rich and the Poor (Dr.).....1000
Mar. 13—The Fenalty (Dr.).....
Mar. 16—The Job and the Girl (Com.).....
Mar. 16—Do You Know This Woman? (C.)
Mar. 20—The Field of Honor (Com.)..... 985
Mar. 23—The Harem Skirt (Com.) .....
Mar. 27—The Talisman (Dr.) 985
Mar. 30—Osteopathy (Com.) 277
Mar. 30—Two Girls (Dr.) 723
Apr. 3—Oh! You Suffragette (Com.) 460
Apr. 3—A Cure for Laziness (Com.) 540
Apr. 6—Reddy's Redemption (Dr.) 995
Apr. 10—Cupid's Pocketbook (Com.) 1000
Apr. 13—Jim Minds the Baby (Com.) 350
Apr. 13—The Bungalow Craze (Com.)..... 750

ATLAS FILM CO.

Nov. 30—Saved by a Vision (Dr.).....
Dec. 7—Nature's Nobleman (Dr.).....
Dec. 14—Brothers (Dec.) .....
Dec. 21—The Arm of the Law (Dr.).....
Dec. 28—The Outcast's Salvation (Dr.)....
Jan. 4—A Straw Ride (Dr.).....
Jan. 11—A Letter to the Stork (Dr.).....
Jan. 18—A City Wolf (Dr.).....
Jan. 25—Irish Hearts .....
Feb. 1—The Surgeon and the Girl.....
Feb. 1—His Great Sacrifice (Dr.).....
Feb. 8—Kelly, U. S. A. (Dr.).....
Feb. 15—Coals of Fire.....

CHAMPION.

Jan. 11—Bill's Widow (Dr.)..... 950
Jan. 18—The Will of a Western Maid (Dr.).
Jan. 18—Why He Went West (Dr.)..... 950
Feb. 1—Judged by Higher Power (Dr.)....
Feb. 8—At Double Trouble Ranch (Dr.)... 950
Feb. 15—Her Three Proposals (Com.)..... 950
Feb. 22—The Old Man and Jim (Dr.)..... 950
Mar. 1—A Western Girl's Choice (Dr.).... 950
Mar. 8—The Vindication of John..... 950
Mar. 15—The Girl and the Oath (Dr.)..... 950
Mar. 22—The Pay-Roll (Dr.)..... 950
Mar. 29—The Bachelor's Old Maid..... 950
Apr. 5—The Price He Paid..... 950

ECLAIR

Jan. 30—The European Lunch.....
Jan. 30—The Elusive Robber.....
Feb. 6—Doctor Against His Will (Dr.)..... 984
Feb. 13—Mr. Faddleaway is on Strike (Com.).522
Feb. 13—The Elixir of Bravery..... 424
Feb. 20—The Heart of a Warrior (Dr.)..... 682
Feb. 20—Hospital for Small Animals (Spec.). 286
Feb. 27—Punch 595
Feb. 27—Beware of the Bomb (Com.)..... 370
Mar. 6—King Phillip the Fair and the Templars 975
Mar. 13—An Unforeseen Introduction (C.). 470
Mar. 13—A Day of Storms (Com.)..... 430
Mar. 20—Cain (Dr.) 790
Mar. 20—The Rock Climbers (Scenic)..... 195
Mar. 27—Hurrah!Hurrah! Let Us Marry!.. 975
Apr. 3—A Strike in the "Make Young" Business 534
Apr. 3—Mr. Nearsight's Marriage..... 426

GREAT NORTHERN.

Jan. 7—The Red Light (Dr.).....
Jan. 14—A Homeless Boy (Dr.).....
Jan. 21—The Trunk Mystery.....
Jan. 28—Triumph of Intelligence..... 391
Jan. 28—Mr. Muggins Has His Sewing Done (Com.) .....
Feb. 4—The Criminal Chief's Capture.....
Feb. 11—Found Again (Dr.).....
Feb. 18—The Life of a Muschik.....
Feb. 18—The False Alarm.....
Feb. 25—His Great Duty (Dr.).....
Mar. 4—The Rival Servants (Dr.).....
Mar. 11—The Son of the Executioner (Dr.)
Mar. 18—Between Love and Duty (Dr.)....
Mar. 18—Life and People South of the Equator (Scenic) .....
Mar. 25—The Fakir's New Servant (Com.).
Mar. 25—Troubles of a Trip (Com.).....
Apr. 1—A Victim of His Double (Dr.)....

IMP.

Independent Moving Picture Co. of America.

Feet

Feb. 2—The Mix-up .....
Feb. 2—An Imaginary Elopement.....
Feb. 6—At the Duke's Command (Dr.)....1000
Feb. 9—The Mirror (Com.)..... 500
Feb. 9—When the Cat's Away (Com.).... 500
Feb. 13—Her Darkest Hour (Dr.).....1000
Feb. 16—The Convert (Dr.).....1000
Feb. 20—Pictureland 1000
Feb. 23—Artful Kate (Dr.).....1000
Feb. 27—A Manly Man (Dr.).....1000
Mar. 2—Army Manoeuvres in Cuba (Edu.) 500
Mar. 2—The Dynamiters (Com.)..... 500
Mar. 6—Tracked (Dr.).....1000
Mar. 9—The Message in the Bottle (Dr.)...1000
Mar. 13—The Secret of the Palm (Dr.).....1000
Mar. 16—The Fishermaid (Dr.).....1000
Mar. 20—In Old Madrid (Dr.).....1000
Mar. 23—The Penniless Prince (Dr.).....1000
Mar. 27—Sweet Memories (Dr.) 1000
Mar. 30—So Shall Ye Reap (Dr.).....1000
Apr. 3—The Lover's Signal (Dr.) .....
Apr. 6—The Image of Fate (Dr.) 1000
Apr. 10—A Good Cigar .....
Apr. 10—A Faithless Man .....
Apr. 13—The Storm .....

ITALA

Jan. 19—A Sad Fascination.....
Jan. 21—Visit of a Friend.....
Jan. 26—The Revenging Picture.....
Jan. 28—My Son Is Guilty.....
Feb. 2—The Village Coachman.....
Feb. 4—The Feast of Foolshead.....
Feb. 9—John Milton 900
Feb. 11—Foolshead at the Kinematograph... 900
Feb. 16—The Fatal Charm..... 900
Feb. 18—Who Will Eat the Turkey..... 900
Feb. 23—Little Souls 770
Feb. 25—Foolshead Present .....
Feb. 25—Havana Cigar .....
Mar. 2—Nini's Doll.....
Mar. 4—Cato and the Flag.....
Mar. 4—Foolshead More than Usual.....
Mar. 9—Nobility (Dr.)..... 900
Mar. 11—Foolshead Shooting (Com.)..... 900
Mar. 16—A Dog and Two Mistresses..... 986
Mar. 18—Foolshead in Soiree (Com.).....
Mar. 18—Toto on the State (Com.).....
Mar. 23—Waiting for the Midnight Express. 900
Mar. 25—Toto Wants to Get Thinner..... 500
Mar. 25—Queen of the Sea..... 500
Apr. 1—Foolshead Goes to See a Cockfight.
Apr. 15—The Fall of Troy .....

LUX.

By Prieur.

Jan. 27—Willie Goes Cycling.....
Jan. 27—Infamous Son .....
Feb. 3—Back to the Old Homestead.....
Feb. 10—The Orphan's Friend (Dr.)..... 711
Feb. 10—That Horse Did Run (Com.)..... 272
Feb. 17—Bronco Bill, the Brave Cowboy (Dr.) 639
Feb. 17—Matilda Lovestruck (Com.)..... 321
Feb. 24—A Child's Prayer (Dr.)..... 534
Feb. 24—Matilda Chased (Com.)..... 354
Mar. 3—Jack's Lucky Horseshoe (Dr.).... 530
Mar. 3—On Their Honeymoon (Com.)..... 440
Mar. 6—Angel of the Bowery (Dr.).....
Mar. 10—The Senorita's Sacrifice (Dr.).....
Mar. 10—Bill in Love Again (Com.)..... 432
Mar. 10—Jones' Remedy (Com.)..... 524
Mar. 17—Dogs Not Admitted (Com.)..... 534
Mar. 17—Bill Has Kleptomania (Com.)..... 380
Mar. 24—Cowboy Friendship (Dr.) 636
Mar. 24—Edith Has Some Sport (Com.)..... 322
Mar. 31—The Greed of Gain (Dr.)..... 652
Mar. 31—He Wanted a Hoop (Com.) 281

NESTOR FILM CO.

Dec. 21—A Desperate Remedy (Com.).....
Dec. 28—Elda of the Mountains (Dr.).....
Jan. 4—At Cedar Ridge (Dr.).....
Jan. 11—Sleepy Hollow (Dr.)..... 950
Jan. 18—Their New Minister (Dr.).....
Jan. 25—The Man in 23.....
Jan. 25—New Minister .....
Feb. 1—The Bridal Trail.....
Feb. 8—The Transgressor .....
Feb. 15—The Light Beyond.....
Feb. 22—His Father's House (Dr.).....
Mar. 1—The Professor's Romance (C.-D.). 990
Mar. 8—In the Commissioned Ranks.....
Mar. 8—In the Commissioned Ranks (Dr.).
Mar. 15—Was It Worth While? (Dr.).....
Mar. 22—Could You Blame Him? (Com.)...
Mar. 29—The Truth (Dr.) .....
Apr. 5—The Stolen Necklace .....

NEW YORK MOTION PICTURE CO.

("Bison")

Jan. 20—The Redskin's Secret..... 950
Jan. 24—Red Man's Wrath..... 900
Jan. 27—Trials of Bud Brown..... 900
Jan. 30—A Tough Tenderfoot.....
Feb. 3—A Squaw's Bravery.....
Feb. 7—The Half Breed's Plan.....
Feb. 9—John Milton (Dr.).....

Feet

Feb. 10—The Salted Mine (Dr.).....
Feb. 14—The Deputy's Honor..... 900
Feb. 17—The Warrior's Squaw..... 900
Feb. 21—The Way of a Red Man (Dr.)....
Feb. 24—The Fate of Joe Dorr (Dr.).....
Feb. 28—A Warrior's Faith.....
Mar. 3—Owanee's Great Love.....
Mar. 7—Dick Farrell's Prize.....
Mar. 10—Her Prisoner (Dr.).....
Mar. 14—Starlight the Squaw (Dr.).....
Mar. 17—Sacrifice of Silver Cloud (Dr.)....
Mar. 21—Was He Justified? (Dr.)..... 900
Mar. 24—The Cowboy's Waif (Dr.) 900
Mar. 28—An Indian Nemises (Dr.) .....
Mar. 31—The Red Avenger (Dr.) .....

POWERS' PICTURE PLAYS

Feb. 21—What Would You Do (Com.).....
Feb. 25—Across the Mexican Border (Dr.).
Feb. 28—The Call of the Heart (Dr.)..... 950
Mar. 4—Home Sweet Home (Dr.)..... 950
Mar. 7—When Masons Meet.....
Mar. 7—The Bandit's Surprise.....
Mar. 11—A Gamble with Love.....
Mar. 14—Come Back to Erin.....
Mar. 18—His Mind's Tragedy .....
Mar. 21—Just Kids (Com.).....
Mar. 21—A Trip About Christiana.....
Mar. 25—Ogallalah (Dr.) .....
Mar. 28—The Boy from the East.....
Mar. 28—The Pantaloon Skirt (Com.).....
Mar. 28—A Western Ruse (W. Dr.).....
Apr. 1—Cupid's Monkey Wrench (Com.)..
Apr. 4—Oh! You Mother-in-Law (Com.)..
Apr. 4—Touring Athens (Scenic).....
Apr. 8—A Western Ruse .....

RELIANCE

Mar. 1—The Trump Card.....
Mar. 4—From the Valley of Shadow.....
Mar. 8—A Trick of Fortune..... 900
Mar. 11—Ever the Accuser.....
Mar. 14—Come Unto Me..... 900
Mar. 18—At Swords Points (Dr.).....
Mar. 22—When Red Turned Gray (Dr.)....
Mar. 25—Pall'd Hues in Clouded Skies..... 900
Mar. 29—If It Ever Were Thus (Dr.)..... 900
Apr. 1—Till Death Do Part.....
Apr. 5—Rickshaw the Detective .....
Apr. 5—Summer Skies .....

REX

Mar. 16—Where the Shamrock Grows (Dr.). 950
Mar. 23—Five Hours .....
Mar. 30—As Ye Sow.....

SOLAX COMPANY

Mar. 10—Caribou Hunting .....
Mar. 15—A Midnight Visitor (Com.).....
Mar. 17—The Hindu Prince (Dr.).....
Mar. 22—Cupid's Victory (Com.).....!...
Mar. 24—Out of the Depths (Dr.).....
Mar. 29—A Package of Trouble (Com.)....
Mar. 29—She Was Not Afraid (Com.).....
Mar. 31—The Mill of the Gods (Dr.).....

THANHOUSER COMPANY.

Feb. 3—Adrift .....
Feb. 7—Westerner and the Earl.....
Feb. 10—The Norwood Necklace.....
Feb. 14—For Her Sake (Dr.).....
Feb. 17—Checkmate (Dr.).....
Feb. 21—The Patriot Maid of '76 (Dr.).....
Feb. 21—For Washington .....
Feb. 24—A Newsboy Hero.....
Feb. 28—The Litle Mother (Dr.).....
Mar. 3—Stage Struck (Dr.).....
Mar. 7—The Mummy (Dr.).....1000
Mar. 10—The Spirit Hand (Dr.).....1000
Mar. 14—His Younger Brother.....
Mar. 17—Robert Emmett .....
Mar. 21—Divorce (Dr.) .....
Mar. 21—Waiting at the Church (Com.)....
Mar. 24—The Tramp (Dr.).....
Mar. 28—The Imposter 1000
Mar. 31—Silas Marner 1000
Apr. 4—Charity of the Poor (Dr.) .....
Apr. 7—Vindicated .....

YANKEE FILM COMPANY

Feb. 13—Condemned to Death (Dr.).....
Feb. 17—Her Birthday Surprise (Com.)....
Feb. 20—A Life-Time Repentance (Dr.).....
Feb. 24—The Woman Who Dared (Dr.)....
Feb. 27—All for Gold (Dr.).....
Mar. 3—The Abduction of Parson Jones (Com.) .....
Mar. 6—Angel of the Bowery (Dr.).....
Mar. 10—The Senorita's Sacrifice (Dr.).....
Mar. 13—The Test of Love (Dr.).....
Mar. 17—His Double Treasure (Dr.).....
Mar. 20—The Open Gate (Dr.).....
Mar. 24—Love's Ebb and Flood (Dr.).....
Mar. 27—Tom and Jerry (Dr.).....
Mar. 31—Her Mother's Fiance (Dr.).....
Apr. 4—Secret of the Opal Mine (Dr.)....
Apr. 4—The Girl Stowaway's Heroism (Dr.)

(Continued from page 15)

the fact that he would be obliged to ask for a renewal. To his surprise and mortification Rizal refused to extend the loan except upon the condition that the Don's daughter would consent to become his wife.

Bob Strong learned of his host's difficulties and offered his help, which the Don, in his pride, refused to accept. The Don's daughter, unaware of her father's predicament, refuses Rizal's offer of marriage, and when Rizal observes that the daughter's affections are for the young American, these two men have words and a quarrel in which Bob thrashes Rizal, the unsuspected bandit chief.

Rizal, to be revenged, has his band capture and bring Bob to the bandit stronghold, which is located in a worked-out part of the Sulphur Mines. To complete his revenge he determines to steal the Don's daughter and to marry her in the presence of the captive American.

An English tourist on a hunting expedition sees the proceedings at a distance and interferes by the use of his long-range rifle; one after another of the brigands is killed or wounded, and not knowing from whence the destructive shots are coming, fly in consternation, leaving Bob and the Don's daughter to be released by the padre, whom the Brigand Chief had brought to his stronghold to perform the marriage ceremony.

The young people arrive safely at home without the knowledge as to who their deliverer was, until the British marksman puts in his appearance and explains the mystery.

WHAT'S ON ACROSS THE ATLANTIC

(From Our English Correspondent)

I am informed that in connection with his forthcoming "Kinemacolor" campaign at the Scala Theater, Soho Square W. (where animated scenes in the actual tints of nature will be exclusively shown twice daily, alternated by musical and other short plays and attractive novelties) Mr. Charles Urban has just concluded a most important engagement. He has secured the services of one of the greatest of modern light opera composers—Herr Paul Lincke—whose compositions are probably as popular in London as they are on the Continent; and one of the earliest of this gentleman's works to be seen at the Scala at Easter (April 15th) will be a condensed version of the operetta "Castles in the Air." This piece, which I understand has had an enormous success on your side, will be localized to suit London audiences, the opening scene being on Hampstead Heath. Throughout the operetta "Kinemacolor" effects of a novel and surprising nature will play a great part, and quite probably will draw all London.

"The Fall of Troy," the great Itala masterpiece to be released on April 8th, is eagerly awaited in this country. It is undoubtedly a triumph in cinematograph staging, and the cast—numbering in some cases over eighty—will convey an idea of the colossal expense involved in its production. The subject is presented in two parts; the total length being 2,030 feet. An exceedingly fine incident is the attack of the Grecian army upon the Trojan fortifications, in which hundreds of warriors are seen striving for supremacy.

The latest subject included in the Urban science series is entitled "The Birth of a Flower," and it wonderfully depicts by speed magnification the actual movements of bud and foliage that take place as a new flower is born into the world of nature. Many different species of bloom are shown in the process of development; and the unexpected forms that the process takes give the film, which is 500 feet in length, an infinite charm and variety.

A remarkable series of films were shown by Sir E. Ray Lankester last week during a lecture on "Living Microbes" which he delivered before the National Health Society; the occasion being the first of the Lady Priestley Memorial Lectures.

In the course of his opening remarks the president, Lord Alverstone, said that Lady Priestley was an energetic member of the National Health Society for thirty years, and it had been thought that there should be a series of lectures given year by year in her memory.

Explaining the difficulty of showing living microbes under the microscope, the lecturer said that his object was to bring before his audience what he considered to be one of the most marvelous productions of human ingenuity; the representation by the cinematograph of a series of instantaneous photographs of actual living microbes—magnified about fifty thousand times. Attempts to project pictures of the actual living microbe direct on to a screen had been attended with failure; and it was only quite recently that the use of the cinematograph had become possible, the small and transparent objects being shown against a dark ground like lace against black velvet.

Views of particles of blood were shown (the red and white corpuscles being a foot wide on the screen) and were followed by films of the parasites responsible for various diseases which included that of sleeping sickness.

The blood of a young sucking rat was shown, invaded with trypanosomes (scores of eel-like microbes twisting in all directions), presenting an extraordinary picture.

"They do not do so much harm as you might think," said Sir Ray Lankester, "by knocking the blood corpuscles about. The mischief is done by the production of poison. The creatures I have shown—which were two feet long on the screen—really measure one-thousandth of an inch."

Very interesting films were those of Vincent's spirochæte, which the lecturer informed the audience were present in the mouths of nine persons out of ten. They were thinner than their predecessors, and shot about with a spiral motion, being driven by invisible filaments. One of the thinnest of the microbes (measuring half a thousandth of a millimeter) was yet stated to cause one of the most terrible diseases known. Finally, the lecturer exhibited a picture of the movements of the human stomach, taken with the Rontgen rays. He said that such representations as he had shown were of enormous educational value. France realized this far more than did this country.

Captain Otto Fulton bids fair to revolutionize cinematography with his ingenious non-inflammable films. A private demonstration was given by the inventor recently in this city. By this invention the light does not pass through the film, but on it; and a dark screen is used. Specially treated opaque paper takes the place of celluloid, which greatly minimizes the possibility of a conflagration.

Captain Fulton also demonstrated a method by which ordinary pictorial post-cards, thrown upon the screen, could be depicted in color. He also showed how metallic shades—such as gold and silver, with their attendant luster—could be produced. The captain claimed that his invention would prove invaluable for research work; and illustrated how a portion of flesh, without being previously prepared, could be exhibited on the screen. He claims also that pictures may be taken in fog or rain by his apparatus.

LEONARD DONALDSON,
9 St. James Avenue, Cricklewood, London, N. W., Eng.

AN EXHIBITOR'S OPINION.

Editor Moving Picture News:

Congratulations on the improved appearance of your paper. There are some of your contemporaries that have a few thousand more words in their columns, but space is not all in a paper. The articles by Mr. Smith are the real thing. I guess I know as much about the subject of electrics and projections as most folks, but I nevertheless read all Mr. Smith has to say. I am not going to start any argument with him either, about whether the carbons should be set the same on Tuesday as on Friday, and on a rainy day as on a fine one, because from the look of things, his judgment would be backed by facts. I would like to see The News twice the size, even if it should cost twice the price.

Yours truly,

J. A. CARLTON,
Havana, Cuba.

BALANCE YOUR PROGRAM.

Our exhibitors seldom seem to give much attention to how they arrange their daily show. Frequently several heavy dramas are bunched together, which has a sad effect on an audience. We notice the Solax Company have hit the right idea to help this situation out. They are giving a regular comedy every Wednesday, which can be counted upon, and to offset the heaviness of too much drama it is wonderful how this little leaven of comedy does it. On Friday they are offering big spectacular military pictures again, a pleasing relief from the saddening effect of drama.

It seems to us others would do well to follow suit and help the exhibitor make up a well balanced program.

The Mortimer Film Cleaning Company

Report that they have been receiving some splendid testimonials from people to whom they have sold their cleaners, and they have installed machines in nearly every large exchange in the United States. The Western Film Exchange, of Los Angeles, California, ordered one machine, and before they used it a week they sent in an order for six more, saying that they could not afford to be without same.

LICENSEES OF PATENTS CO.

BIOGRAPH

		Feet
Feb.	9—Priscilla's Engagement Kiss (Com.)	997
Feb.	13—What Shall We Do With Our Old (Dr.)	994
Feb.	16—Fisher Folks (Dr.)	998
Feb.	20—The Diamond Star (Dr.)	996
Feb.	23—His Daughter (Dr.)	997
Feb.	27—The Lily of the Tenements (Dr.)	991
Mar.	2—The Heart of a Savage (Dr.)	995
Mar.	6—A Decree of Destiny (Dr.)	995
Mar.	9—Conscience (Dr.)	995
Mar.	13—Comrades (Dr.)	998
Mar.	16—Was He a Coward? (Dr.)	994
Mar.	20—Teaching Dad to Like Her (Com.)	995
Mar.	23—The Londale Operator (Dr.)	998
Mar.	27—Priscilla's April Fool (Com.)	686
Mar.	27—Cured (Com.)	308
Mar.	30—The Spanish Gypsy (Dr.)	996

EDISON

Feb.	24—The Price of Victory	1000
Feb.	17—A Stage Romance	1000
Feb.	21—The Rival Sculptors	990
Feb.	22—Mr. Bumptious, Detective	990
Feb.	28—The Iron Master	1000
Mar.	1—The Rival Candidates (Com. Dr.)	1000
Mar.	3—The Writing on the Blotter (Dr.)	1000
Mar.	7—Love and the Stock Market (Dr.)	1000
Mar.	8—A Night of Terror (Com.)	400
Mar.	8—The Old Family Bible (Dr.)	600
Mar.	10—How Bella Was Won (Dr.)	1000
Mar.	14—All for the Love of a Lady (Dr.)	990
Mar.	15—The Department Store (Com.)	625
Mar.	15—Baby's Fall (Com.)	375
Mar.	17—The Wedding Bell (Dr.)	1000
Mar.	21—The Test of Love (Dr.)	1000
Mar.	22—Who Gets the Order (Com.)	995
Mar.	24—The Disreputable Mr. Raegen (D.)	1000
Mar.	28—Jim the Mule Boy (Dr.)	975
Mar.	29—April Fool (Com.)	985
Mar.	31—Between Two Fires	1000
Apr.	4—Monsieur (Dr.)	1000
Apr.	5—The Resurrection of John	1000
Apr.	7—Nell's Last Deal (Dr.)	1000
Apr.	11—The Strike at the Mines (Dr.)	995
Apr.	12—Silver Threads Among the Gold (Dr.)	500
Apr.	12—Card of Introduction (Com.)	500
Apr.	14—A Buried Past (Dr.)	1000
Apr.	18—The Haunted Sentinel Tower	1000
Apr.	21—Turned to the Wall	1000

ESSANAY FILM CO.

Jan.	31—The Jilted Joker (Com.)	640
Jan.	31—Hank and Lank (Com.)	366
Feb.	4—Carmenita, the Faithful (Dr.)	995
Feb.	7—A Woman's Voice (Com.)	566
Feb.	7—Ten Words for Twenty-five Cents (Com.)	425
Feb.	11—The Bad Man's Downfall (Dr.)	1000
Feb.	14—Getting Sister Married (Com.)	1000
Feb.	18—The Cattleman's Daughter (Dr.)	1000
Feb.	21—Their Wedding Gift (Com.)	580
Feb.	21—Just as the Clock Struck Nine (C.)	412
Feb.	25—The Outlaw and the Child (Dr.)	1000
Feb.	28—Taming a Tyrant (Com.)	1000
Mar.	4—On the Desert's Edge (Dr.)	1000
Mar.	7—The Little Drudge (Dr.)	1000
Mar.	11—The Romance of "Bar O"	1000
Mar.	14—Oh, You Teacher! (Com.)	1000
Mar.	18—The Faithful Indian (Dr.)	975
Mar.	21—Hans' Millions (Com.)	1000
Mar.	25—A Thwarted Vengeance (W. Dr.)	1000
Mar.	28—Getting His Own Back (Com.)	600
Mar.	28—Lost: A Baby (Com.)	400
Apr.	1—Across the Plains (Dr.)	1000

GAUMONT
G. Kleine

Feb.	7—The Strongest Tie	605
Feb.	11—Napoleon in 1814 (Dr.)	797
Feb.	11—Autumn Leaves (Edu.)	185
Feb.	14—The Reformation of the Suffragettes	665
Feb.	14—Land Marks of Avignon, France	338
Feb.	18—Saul and David	128
Feb.	18—At the End of the Road	838
Feb.	21—The Plot That Failed	815
Feb.	21—Pictures in Chemistry	175
Feb.	25—Paganini and the Countess Beatrice	998
Feb.	28—Matrimonial Epidemic (Com.)	813
Feb.	28—Lafont and Pola's Last Flight	185
Mar.	4—The Tramp's Find	680
Mar.	4—Forbidden Cigarettes	335
Mar.	7—The Barber's Daughter	505
Mar.	7—The Ambitious Bootblack	450
Mar.	11—His First Sweetheart	560
Mar.	11—The Beautiful Gorges of Tarn	415
Mar.	14—The Sword and the Cross	840
Mar.	14—Breakers in the Clouds	155
Mar.	18—The Privateer's Treasure	860
Mar.	18—Rocky Caves of France	110
Mar.	21—The Lieutenant's Wild Ride	1002
Mar.	25—Cupid's Conquest	595
Mar.	25—The People of the Arabian Desert	405
Mar.	28—His Image in the Water	575
Mar.	28—Family Troubles	430
Mar.	29—Dr. Charcot's Trip Toward the South Pole	478
Mar.	29—The Cormorants, or Japanese Catching Fish with Birds	528
Apr.	1—The Secret of the Forest (Dr.)	625
Apr.	1—Tribulations of Jiggers	375
Apr.	4—The Letter with the Red Seal	865
Apr.	4—The City of Amalfi in Italy	135
Apr.	8—The Atonement of Thais	865
Apr.	8—Italian Coast Scenes	135

KALEM CO.

Jan.	20—Robbie and the Redskins (Dr.)	850
Jan.	20—Modern Light Battery in Action	95
Jan.	25—The Secret of the Still (Dr.)	950
Jan.	27—Puritans and Indians (Dr.)	970
Feb.	1—The Sheriff's Sister (Dr.)	1000
Feb.	3—The Trail of the Pomas Charm (Dr.)	1005
Feb.	8—Little Sister (Com.-Dr.)	1000
Feb.	10—The Broken Trail (Dr.)	1000
Feb.	15—Grandmother's War Story (Dr.)	1000
Feb.	17—The Lost Ribbon (Dr.)	1000
Feb.	22—The Open Road (Dr.)	995
Feb.	24—Priscilla and the Pequot (Dr.)	925
Mar.	1—Sailor Jack's Reformation (Dr.)	1005
Mar.	3—Mexican Filibusters (Dr.)	1005
Mar.	8—The Irish Honeymoon (Dr.)	950
Mar.	10—The Mission Carrier (Dr.)	1000
Mar.	15—The Driver (Educ.)	565
Mar.	15—The Hunter's Dream (Com.)	365
Mar.	17—A War Time Escape (Dr.)	980
Mar.	22—A Saw Mill Hero (Dr.)	960
Mar.	24—Rescued from the Desert (Dr.)	990
Mar.	29—The Lass Who Couldn't Forget (Dr.)	960
Mar.	31—The Hero Trackwalker (Dr.)	950

LUBIN

Feb.	2—Age vs. Youth (Dr.)	1000
Feb.	6—A Double Elopement (Com.)	990
Feb.	9—The Petticoat Sheriff (Com.)	1000
Feb.	13—The Show Girl's Strategem (Dr.)	1000
Feb.	16—Getting Even (Com.)	600
Feb.	16—Schultz Has the Smallpox (Com.)	400
Feb.	20—The Test (Dr.)	1000
Feb.	23—Dobbs, the Dauber (Com.)	1000
Feb.	27—Nan's Diplomacy (Com.)	1000
Mar.	2—Father's Birthday Ring (Com.)	600
Mar.	2—Woman's Curiosity (Com.)	400
Mar.	6—Vanity and Its Cure (Dr.)	1000
Mar.	9—Her Friend, the Burglar (Com.)	1000
Mar.	13—The Actress and the Singer (Com.-Dr.)	1000
Mar.	16—Mandy's Social Whirl (Com.)	1000
Mar.	20—Her Artistic Temperament (Dr.)	1000
Mar.	23—The Spinster's Legacy (Com.)	600
Mar.	23—Bridget and the Egg (Com.)	400
Mar.	27—Her Child's Honor (Dr.)	1000
Mar.	30—When Women Strike (Com.)	1000

G. MELIES.

Feb	2—Only a Sister (Dr.)	980
Feb.	9—Tony, the Greaser (Dr.)	980
Feb.	16—Billy and His Pal (Dr.)	
Feb.	23—My Prairie Flower (Dr.)	980
Mar.	2—In the Hot Lands	960
Mar.	9—The Snake in the Grass	1000
Mar.	16—The Schoolmarm of Coyote County	1000
Mar.	23—Sir Percy and the Punchers	1000
Mar.	30—The Warrant for Red Rube	1000
Mar.	24—On the Border Line	600
Mar.	24—Great War Game	950
Apr.	6—Her Faithful Heart	1000
Apr.	13—Jack Mason's Last Deal	1000

PATHE FRERES

Feb.	4—A Cowboy's Devotedness (Dr.)	922
Feb.	6—Max Has the Boxing Fever (Com.)	561
Feb.	6—An Imitator of Blondin (Com.)	400
Feb.	8—Legally Dead (Dr.)	1000
Feb.	10—The Missing Bride (Dr.)	800
Feb.	10—Review of Chilian Troops (Edu.)	180
Feb.	11—Silver Leaf's Heart (Dr.)	1000
Feb.	18—Lieut. Scott's Narrow Escape (Dr.)	984
Feb.	20—A Soldier (Dr.)	761
Feb.	20—A Buffalo Hunt (Edu.)	236
Feb.	22—Hubby's Troubles (Com.)	671
Feb.	22—Indo-China Province of Laos (Sc.)	321
Feb.	24—Who Killed Max? (Com.)	689
Feb.	24—An Escape of Gas (Com.)	302
Feb.	25—The Changeling (Dr.)	1000
Feb.	27—Max Makes Music	403
Feb.	27—Pots, Pans and Poetry	531
Mar.	1—Oh! You Clubman	905
Mar.	3—Satan Defeated	750
Mar.	3—Around Constantina, Algeria	200
Mar.	4—Jealousy Foiled	1000
Mar.	6—Max Embarrassed	600
Mar.	6—After the Boxing Bout	375
Mar.	8—Red Deer's Devotion	1000
Mar.	10—Undying Love	740
Mar.	11—A Lonely Little Girl	1000
Mar.	13—Max's Feet Are Pinched	489
Mar.	13—Whiffles' Courtship	500
Mar.	15—Oh, You Kids	690
Mar.	15—The Paoli Brothers	295
Mar.	17—The Inventor's Rights	784
Mar.	17—Pepper Industry in the Malay Peninsula	190
Mar.	18—The Sheriff's Daughter	1000
Mar.	20—Max is Stuck Up (Com.)	460
Mar.	20—How Tommt's Wit Worked (Com.)	462
Mar.	22—The Cattle Rustlers	1000
Mar.	24—Lieutenantsliebe	1000
Mar.	25—The Kid from Arizona	960
Mar.	31—Athaliah	1000
Mar.	27—Love in Madrid	443
Mar.	27—The Trickster Tricked (Com.)	446
Mar.	29—A Fatal Resemblance (Dr.)	1000
Apr.	1—Their Mother (Dr.)	872
Apr.	1—Fred Sato and His Dog	128
Apr.	3—The Apple of His Eye	1000
Apr.	5—The Trading Stamp Mania (Com.)	990
Apr.	7—The Three Whiffles	655
Apr.	7—Native Industries in Cochin-China	341
Apr.	8—The White Squaw	1000

SELIG

Jan.	16—Buddy, the Little Guardian (Dr.)	1000
Jan.	19—An Englishman's Honor (Dr.)	1000
Jan.	23—A Robust Patient (Com.)	1000
Jan.	26—The Spy (Dr.)	1000
Jan.	30—The Little Circus Rider	
Feb.	2—The Curse of the Red Man	
Feb.	6—Too Much Mother-in-Law	
Feb.	9—Thelma	
Feb.	12—The Survival of the Fittest	
Feb.	16—The Buccaneers	
Feb.	20—The Padre	
Feb.	27—The Eye of Conscience	
Mar.	2—The Outbreak	
Mar.	6—The Little Shepherdess	
Mar.	9—The Medallion	
Mar.	13—The Code of Honor	
Mar.	13—The Man from the East	
Mar.	20—Her Words Come True	
Mar.	20—After a Hundred Years	
Mar.	23—The Way of the Transgressor	
Mar.	27—Her Adopted Fathers	
Mar.	30—1861	

URBAN ECLIPSE
G. Kleine

Dec.	21—The Tyrant of Florence (Dr.)	676
Dec.	21—A Chamois Hunt	332
Dec.	28—A Mexican Romance (Dr.)	650
Dec.	28—Coaching in Devonshire, England (Travelogue)	348
Jan.	4—A Lock of Hair	978
Jan.	11—Washed Ashore (Dr.)	670
Jan.	11—Woodcarving in Brienz	320
Jan.	18—By the King's Order (Dr.)	991
Jan.	25—The Sailor's Return (Dr.)	689
Jan.	25—Scenes in Jersey (Travelogue)	296
Feb.	1—Disinherited	990
Feb.	8—On the Border of the Forest (Dr.)	895
Feb.	8—Canadian Iron Center, Port Arthur (Educational)	110
Feb.	15—Catherine Howard	1005
Feb.	22—The Golden Sickle	882
Feb.	22—Felling a Smoke-stack	113
Feb.	22—The Golden Sickle	882
Mar.	1—Comrades	638
Mar.	1—Beauties of Sans Souci	362
Mar.	8—The Fury of a Woman Scorned	720
Mar.	8—Beautiful Wye Valley, England	300
Mar.	15—Redemption	508
Mar.	15—The Thames, from Oxford to Richmond	472
Mar.	22—The Money Lender	688
	Nemours and the Banks of the River Loing, France	320
Mar.	29—Dr. Charcot's Trip Toward the South Pole	478
Mar.	29—The Cormorants, or Japanese Catching Fish with Birds	528
Apr.	5—At the Old Mill (Dr)	675
Apr.	5—Making Bamboo Hats in Java	325

VITAGRAPH

Dec.	23—Clancy	995
Dec.	24—Jean and the Waif	989
Dec.	27—In Neighboring Kingdoms (Dr.)	995
Dec.	30—Crazy Apples (Com.)	988
Dec.	31—Where the Wind Blows (Dr.)	987
Jan.	3—All Is Fair In Love and War	973
Jan.	6—The Misses Finch and Nephew Billy	979
Jan.	7—The Old Water Jar	984
Jan.	10—Doctor Cupid (Com.)	987
Jan.	13—Water Lilies (Dr.)	991
Jan.	14—Coward or Hero (Dr.)	975
Jan.	17—Three Men and a Maid (Com.)	1000
Jan.	20—The Girl in the Film (Com.)	963
Jan.	21—Cast Up by the Deep (Dr.)	1001
Jan.	24—It Did Look Suspicious (Dr.)	617
Jan.	24—The Fireman's Parade (Edu.)	383
Jan.	27—Girl of the Mountains (Dr.)	999
Jan.	28—Davy Jones in the South Seas (Com.)	995
Jan.	31—Jean Rescues	976
Feb.	3—Society and the Man	981
Feb.	4—A Queen for a Day	1000
Feb.	7—The Deluge	978
Feb.	10—The League of Mercy (Dr.)	991
Feb.	11—At the White Man's Door (Dr.)	1000
Feb.	14—Consuming Love	975
Feb.	17—When the Light Waned	994
Feb.	18—The New Stenographer (Com.)	994
Feb.	21—A Tale of Two Cities, Part I	1014
Feb.	24—A Tale of Two Cities, Part II	1013
Feb.	25—A Tale of Two Cities, Part III	994
Feb.	28—Captain Barnacle's Courtship (Com.)	998
Mar.	3—Bertha's Mission (Dr.)	988
Mar.	4—Mammy's Ghost (Dr.)	985
Mar.	7—The Wild Cat Well	960
Mar.	10—The Bridegroom's Dilemma (Com.)	990
Mar.	11—Red Eagle	960
Mar.	14—Betty Becomes a Maid (Com.)	957
Mar.	17—The Aching Void (Dr.)	990
Mar.	18—Davy Jones, or His Wife's Husband (Com.)	977
Mar.	21—Tho' the Seas Divide	968
Mar.	24—The Widow Visits Sprigtown (C.)	985
Mar.	25—A Little Lad in Dixie (Dr.)	999
Mar.	28—Billy's Valentine (Com.)	995
Mar.	31—The Inherited Taint (Dr.)	1000
Apr.	1—A Republican Marriage	996

The Lobby-Decorator Still in Demand

The Thanhouser officers report that their Lobby-Decorator continues in wide demand, requests from some of the best Independent houses in the country being recorded. It is likely that additional requests would have been received had it been clear to all Independents that the Lobby-Decorator is theirs solely for the asking. Reports that it is a proposition with a price have confused many, as the following note to the Thanhouser Company will show:

"Solma, Alabama.

Please send us your Exhibitor's Guide and all the bulletins you issue about your releases. Also send us price and scheme for your Decorator.

E. Bloch & Son."

The Thanhouser people wish to reiterate that the Decorator is merely a handsome half-tone sheet that may supplement the poster display and goes gratis to any one who can show connection with the film business.

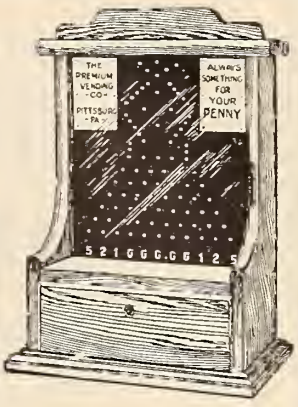
Mr. J. H. Hallberg, "The Economizer Man," says that he is doing a larger business in equipment of motion picture theaters this spring than ever before. The sales this week include 600 high-class opera chairs for a new theater in New Rochelle, N. Y., one 1911 model Motiograph to Herman Fehrs, Majestic Theater, Milwaukee, Wis.; one 1911 Model Motiograph with Standard Hallberg A. C. Economizer to Unique Theater, International Falls, Minn.; one 1911 model Motiograph and Standard Hallberg A. C. Economizer to Grand Opera House, Keyser, W. Va.; besides numerous orders for Economizers and Flame Arc Lamps for theaters in all parts of the country.

STAG FILMS WANTED—Stag Films suitable for Smokers, Clubs, etc.

PASSION PLAY WANTED—Pathe Passion Play (hand-colored). Must be in first-class condition. State full particulars first letter.

ROSE CITY FILM COMPANY - Portland, Oregon

WE WANT



ONE THOUSAND

Moving Picture Men

to operate PREMIUM pin machines and get rich, or if already so, to get more wealth. Why not you? PREMIUM pin machines have become an institution in every candy store. By placing a machine in your retailer's store you will monopolize his trade and squeeze out competition.

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TWO GOOD FEATURES

EVERY WEDNESDAY REGULARLY

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DEMAND IT—FEATURE IT—TALK ABOUT IT

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BOOK IN ADVANCE -- SPECTACULAR

MILITARY PICTURES

HORSES—SOLDIERS—CAMPS—SAILORS—WARSHIPS

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RELEASES

WEDNESDAY, Apl. 12—"TRAMP'S STRATEGY" and "THE SCHEME THAT FAILED"—Split Comedy Reel.
FRIDAY, Apl. 14—"THE LITTLE FLOWER GIRL"—Drama.
WEDNESDAY, Apl. 19—"THE OLD EXCUSE"—Comedy.
FRIDAY, Apl. 21—"THE VOICE OF HIS CONSCIENCE"—Drama.

Solax Company 147 Fourth Avenue New York

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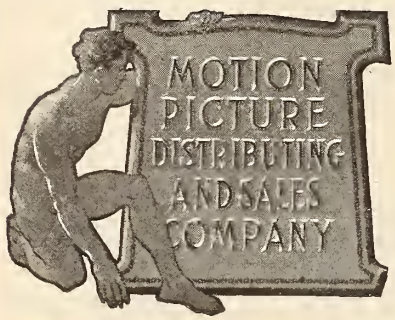
ONE COMPLETE REEL BOILED DOWN FROM 6,000 FEET, SHOWING UNCLE SAM'S TROOPS ON THE MEXICAN BORDER.

Most interesting mobilization scenes—cavalry—artillery—infantry—manouvering—blanket tossing—mess time and other educational and comedy camp-life scenes—aeroplane views of tented city. First moving picture of aeroplanes in active military service; and all phases of military life as pertains to the preparation for actual warfare.



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AROMA FOAM

The Fragrant and Powerful Perfumed Disinfectant

Have YOU tried it?

It is not our fault if you haven't a sweet, sanitary, clean-smelling house.

Mr. Manager, just drop us a postal and ask for our trial offer.

Do it NOW

SANITARY SERVICE CORPORATION

82 Wall Street New York City

Everything in the Disinfectant and Sanitary Supply Line

SALES COMPANY

The following films have been released weeks of April 3d and 10th by the Motion Picture Distributing & Sales Co.:

Apr. 3—Lovers' Signal (Imp).....
Apr. 3—Cure for Laziness (American).....
Apr. 3—Oh! You Suffragette (American)...1000
Apr. 4—Oh! You Mother-in-Law (Powers)..
Apr. 4—Touring Athens (Powers).....
Apr. 5—Maid's Revenge (Solax).....
Apr. 6—Maze of Fate (Imp).....
Apr. 6—Reddy's Redemption (American)...
Apr. 6—The Heiress (Rex)..... 975
Apr. 7—Rose of the Circus (Solax).....
Apr. 7—Bill's Little Plan (Lux).....
Apr. 7—A Desperado (Lux)..... 972
Apr. 8—A Western Ruse (Powers).....
Apr. 10—A Faithless Man (Imp).....
Apr. 10—A Good Cigar (Imp).....
Apr. 10—An Adventure in Sicily (Yankee)..
Apr. 10—Do Not Judge Rashly (Eclair)....
Apr. 11—Velvet and Rags (Thanhouser)....
Apr. 12—Men of the West (Champion).....
Apr. 13—The Storm (Imp).....
Apr. 14—Willie's Winning Ways (Yankee)..
Apr. 14—Old Home Week (Thanhouser)....

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Moving Picture Devices a Specialty.

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PATENT ATTORNEY

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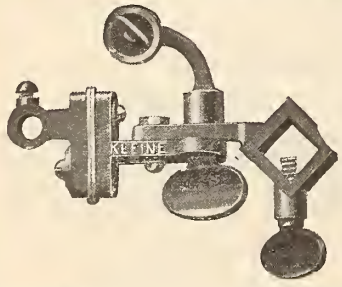

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APPROVED MARCH 1st, 1911

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THEATRE CHAIR

Sanitary, Space-saving, Life-Saving, Money-Saving.
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Our new book in seven parts tells all. How to Write, What to Write, How to Get Ideas and work them up in picture form. First complete work on this subject. Worth $50 to any one. Send a $1 bill or money order for the book, *today*, and learn to be a motion picture playwright. Edition limited.

AMPS PUBLISHING COMPANY

902 Chicago Opera House Block - - - - - - Chicago

New York Giants at Marlin Springs

A GOOD, QUICK MONEY MAKER

EVERY FAN IS GETTING THE BASEBALL FEVER, AND AT THIS ONE WILL RAISE THEIR TEMPERATURE TO 110 IN THE SHADE

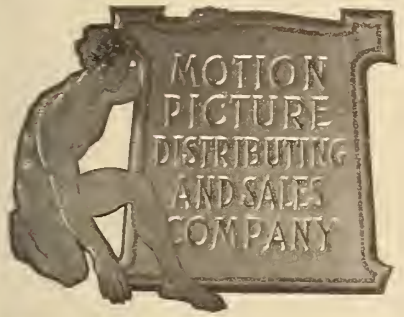
All the old favorites and new recruits at the famous Texas resort limbering up for what promises to be one of the greatest seasons in baseball history—actual game in progress, showing all the baseball stunts. A unique scene shows McGraw's entire new pitching staff lined up before the camera, and at a given signal each makes his own peculiar delivery.

Every man on the team is shown in action and at close range. The **PEERLESS MATTY, BUGS RAYMOND, WILTSE, ARLIE LATHAM, BIG CHIEF MEYERS, BENDER** and all the old timers frisky and eager for the fray.

After all the feature plays of a regular game the players line up on the diamond and the Mayor of Marlin presents to Manager McGraw a deed for the grounds to be used for permanent training quarters of the famous GIANTS.

The film ends with an enlarged view of the deed with a "Smug" smile and Muggsey McGraw's life-sized "MUG," alongside of the paper.

Insist upon getting this reel and make friends of all the fans. Length 700 feet. Orders filled in turn as received. Wire your order and save delay.



ADDITIONAL FEATURES ON THIS SAME REEL.

As special current topic live wire material one hundred feet of the scene of the great factory fire in New York where there was a loss of 143 lives.

Also 150 feet of the ruins of the Twenty - five - million - dollar ($25,000,000) State Capitol in Albany.

These are right up to the minute and will prove to your patrons that you are "on the job."

Motion Picture Distributing & Sales Co.
111 EAST 14TH STREET :: :: NEW YORK CITY

THE MORTIMER FILM CLEANER

Do you realize how much that name means to you, Mr. Exhibitor? When you receive our supplement to the BOOKLET you will begin to take notice, and we will have you among our list of friends. If you have not received the booklet write for it now.

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Announcement, Advertising, Travelogue, Recitation
and slides for every purpose made to order
GEO. J. GOLDTHORPE & CO.
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MOVING PICTURE MACHINES
REPAIRED
by skilled mechanics at short notice and reasonable prices. Work guaranteed.
Supplies of All Kinds.
CHAS. E. DRESSLER,
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Take elevator.

HALLBERG
THE "ECONOMIZER MAN"

SAVES two-thirds on electric bill and makes BIG CUT on the first cost of your complete equipment.

I carry stock of all makes M. P. Machines, Opera Chairs and Supplies.

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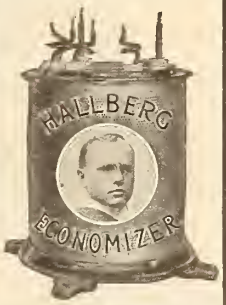

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THE 1911 MODEL MOTIOGRAPH—NOW READY—"NUF SED"

BRICKBATS AND BOUQUETS

CANNOT STOP THE RAPID ADVANCE in popular favor of the Perfect Motion Picture Machine THE MOTIOGRAPH.

A MARVEL OF SIMPLICITY combining Beauty of Design, Perfect Construction and Accessibility of Parts.

THE MACHINE THAT STANDS COMPARISON, point for point, with all other machines AND IS ALWAYS VICTOR.

THE MOTIOGRAPH projects steady, flickerless PICTURES, THAT PAINTED ON THE WALL SORT that every owner wants.

Manufactured and Jobbed by **THE ENTERPRISE OPTICAL MANUFACTURING CO., 564 W. Randolph St., CHICAGO**

AGENTS—E. H. KEMP, 833 Market St., San Francisco, Calif. J. H. HALLBERG, 36 E. 23rd St., New York City, N. Y. FRANK BROCKLISS, London, Paris and Berlin.

"My exchange never gives me any Imps."

"My exchange gives me one Imp a week!"

"My exchange gives me TWO Imps a week!!!"

Which class are you in, Mr. Exhibitor? Whose fault is it if you get but one Imp or none? Your exchange's? No! Your own. If you

can't get TWO IMPS EVERY WEEK from the exchange you are now doing business with, why on earth don't you switch to another? You know and everybody knows Imps are the best money bringers. You know Imps are better than ever and that the people are fairly going wild over the goods we are producing. Our plans for the near future embrace some of the most wonderfully fine films ever shown. Get started on the TWO-IMPS-A-WEEK plan now and derive all the benefit from the fortunes we are spending to give you the best stuff on earth!

A Double-Header

Monday, April 10, we release a split reel, half comedy and half thriller. "A Good Cigar" is funny as the dickens." "Faithless Man" is a quick, sharp drama. See that you get this reel!

Don't Miss "The Storm"

Our release of April 13 will drag you to your feet with interest and excitement. It's a powerful story in startling settings. Your audience will be demonstrative. Demand it!

Independent Moving Pictures Co. of America.
102 W. 101st St., New York. Carl Laemmle, Pres.
All "Imp" Films Sold Through the Sales Co.

Demand Two Imps Every Week

COMING! COMING! COMING!

"THE SCARLET LETTER," soon to be released, will probably be the greatest Imp Film ever made. Make arrangements with your exchange right NOW

All Imp Films are now made on Eastman Stock

Now, Listen One Minute!

I have taken theatres which were losing money, thrown out the attractions they were using, substituted the kind of Independent moving picture program my regular customers are getting, and turned them into money-makers instead of money-losers. If your theatre is not making every penny that it should make, try a little Laemmle service, Laemmle films and "Laemmle Luck." It is a notorious fact that Laemmle customers are the most prosperous. Call it superstition or what you like, the fact remains that it is the truth! When you feel quite ready for a dose of "Laemmle Luck," slide a letter to me ——— quick!

CARL LAEMMLE, President

The Laemmle Film Service

Headquarters:
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4th Floor, Sykes Block, Minneapolis, Minn.
209 Fifth St., Des Moines, Iowa.
1517 Farnam St., Omaha, Nebr.
1110 Wyandotte St., Kansas City, Mo.

The BIGGEST and BEST film renter in the World.

THE THANHOUSER TWO-A-WEEK

RELEASED TUESDAY, APRIL 11

A Story of a Double Substitution

VELVET AND RAGS

is the tale of one boy's change from the former to the latter, and of another boy's change vice versa. Neither youth was forced to the change by circumstance or condition, by fortune good or fortune bad, by financial gain or financial loss, but by plain love of adventure! And, through the transformation, they adventured to their heart's content—and more! See the odd finale on the screen.

No. 201. Code Word, Vel.

RELEASED FRIDAY, APRIL 14

A Pretty Pastoral

OLD HOME WEEK

is a comedy drama of the highest motion picture type, and will further advance the good reputation American-made pictures have earned of late. It deals with a man who determined to know if good fortune alone kept him his friends. A ragged suit of clothes solved the problem. He wore them, though his coffers were filled to the bursting with money, and went to see his chums-of-youth in them. The result of the research is interestingly depicted in the reel.

No. 202. Code Word, Week.

THE THANHOUSER LOBBY-DECORATOR
with two new decorations for your lobby every week, is now a regular feature of

THE THANHOUSER NEWS
the "Exhibitor's Guide," sent FREE OF CHARGE to all who can show connection with the Moving Picture business. Drop a card to Editor, Thanhouser News, New Rochelle, N. Y.

THANHOUSER CO.

NEW ROCHELLE, NEW YORK

Our Big Trade Issue

OUT APRIL 15, 1911

Will contain the best information of matters pertaining to the motion picture industry of any publication ever issued. Profusely illustrated.

LIVE ARTICLES
EDUCATIONAL SUBJECTS
EXHIBITORS' DEPARTMENT
FILM REVIEWS
VAUDEVILLE
TRADE NOTES
SYNOPSIS OF FILMS
RELEASES
ELECTRICAL DEPARTMENT

This is a "Special" issue and you cannot afford not to be represented if you want to reach every one interested in the Motion Picture trade.

Copy for this big issue must reach us not later than April 8th to insure insertion in this number.

We have the largest foreign circulation of any Motion Picture trade magazine published in this country.

MOVING PICTURE NEWS

"The Sign of the Flying A"

American Releases

IMPORTANT ANNOUNCEMENT

Two Western Reels Each Week

MONDAYS AND THURSDAYS

Will be released by the American Film Manufacturing Company, commencing week of April 24th.

Real Western.

Western films made IN the West—OF the West—BY our Western Company.

ALL "Americans" hereafter will be "Western."

Remember "The Squaw and the Man"—"The Tenderfoot's Roundup"—"Bertie's Bandit"—"In the Land of Cactus?" Two such subjects each week will be released by us from now on.

Americans—Nothing but Western—commencing week of April 24th.

Two "AMERICAN WESTERNS" each week. Mondays and Thursdays.

RELEASE OF MONDAY, APRIL 3RD.

"A Cure for Laziness" and "Oh! You Suffragette"

A split reel comedy that guarantees a gale of merriment wherever exhibited.

RELEASE OF THURSDAY, APRIL 6TH.

"Reddy's Redemption"

An exceedingly strong and virile Drama dealing with the reformation of a crook. An original story told in an original manner.

REMEMBER, commencing week of April 24th—TWO AMERICAN WESTERNS EVERY WEEK.

American Film Mfg. Co., Bank Floor Ashland Block **CHICAGO, ILLS.**

MOVING PICTURE NEWS

Volume IV
No. 14

April 8th
1911

PRICE
TEN
CENTS

SCENE FROM
A FORTHCOMING
"REX" RELEASE

HAMLET

PRINCE OF DENMARK

SHAKESPEARE'S WORLD FAMOUS PRODUCTION

Surpasses any previous Shakespearean production in acting natural scenery and ensemble. Although a classical subject, appeals forcibly to EVERY class of audiences!

Produced in the grounds of the original castle of Cronenburg (Elsinore), Denmark

RELEASED SATURDAY, APRIL 15th. START BOOKING AT ONCE!

RELEASE FOR SATURDAY, APRIL 8th

A CONFIDENCE TRICK

A detective story full of exciting situations.

COMING—The Stolen Legacy—most powerful and interesting detective film ever produced.

GREAT NORTHERN FILM CO.

7 EAST 14th STREET NEW YORK

W. E. GREENE FILM EXCHANGE, Inc.

The Oldest and Largest Independent Film Exchange in New England

THE HOUSE OF QUALITY AND SATISFACTION.

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W. E. Greene Film Exchange, Inc.

228 Tremont Street, Boston, Mass.

Telephone: 3790 Oxford

CHAMPION FILMS

APRIL THE FAMOUS

MONDAY.

For on the Seventeenth, the CHAMP War Drama will be released.

"With 'Stonewall' Jackson"

The dash of the redoubtable hero is one of History's brightest pages.

ON THE NINETEENTH, WEDNESDAY.

"A Half Breed's Courage"

It's a real CHAMP Western, with a lavish display of horses and cowboys.

COMING COMING COMING

"General Meade's Fighting Days"

The spirit of the War of Rebellion runs riot. The Pennsylvania Boys, the Idols of the North. The Hail of Lead and Steel, but through it all, Love and Justice emerge unscathed.

THE CHAMPION FILM CO.

MARK M. DINTENFASS, Gen'l Mgr.,
12 East 15th St., N. Y. C.

On the 13th Day of April--Thursday

We are going to hurl a real April Thunderbolt, it's going to be a storm all by itself. Not a Zephyr. But a CYCLONE.

"THE LITTLE MAJOR"

RELEASED THURSDAY, APRIL 13, 1911

A Great Child Drama, Probably the Greatest Kid Picture Ever Made

How many Exhibitors are there left in the U. S. that have not yet run

Only 4 Exchanges not getting Rex

IS YOURS ONE OF THEM?

Rex

Rex Motion Picture Mfg. Co.

573 ELEVENTH AVENUE
NEW YORK CITY

Sales Co. proud of Rex

Scene from "THE LITTLE MAJOR"

Two Yankee Doodles

MONDAY, APR. 17

"A Close Call"

A Western Horse-thief's undoing.

FRIDAY, APR. 21

'The Minister's Son"

How a thoughtless boy was saved from ruin.

YANKEE FILM COMPANY
344 East 32d St., New York, N. Y.

Motion Slides

A DECIDED NOVELTY AND WE ARE SOLE AGENTS FOR THIS CITY.

Genre Motion Slides

FOR SALE ONLY BY

SWAAB FILM SERVICE CO.

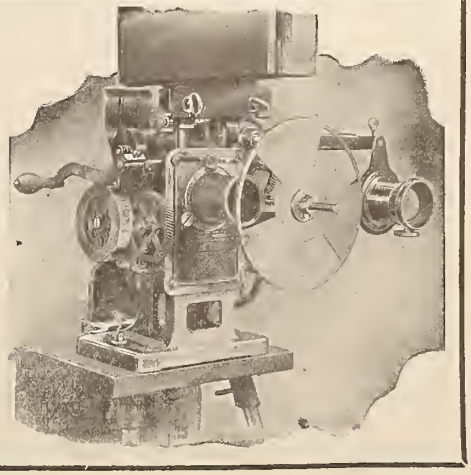
Not in the Trust

338 SPRUCE ST., PHILADELPHIA, PA.

Why

buy another kind of moving picture machine when you cay buy a "POWER'S?" Don't you want the best?

Send for Catalog D and "The Proof of the Pudding."



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For thirteen years the leading makers of moving picture machines.

Yes!

All Imp Films Are Now Made on Eastman Stock

Why are more Imps sold than any other make? Why does the Imp maintain the supremacy it has enjoyed since the very first day it began making pictures? Why? Simply because Imp films bring bigger crowds into theatres than any other kind. See that you get TWO IMPS EVERY WEEK or you won't make all the profit that you can make! See that you get these next releases:—

"The Stampede"

Released Monday, April 17th. A full reel. And every foot of it is warranted by pure merit. It tells the life story of a cattle thief, the plot hinging on a cattle stampede that is a thriller. If your exchange can't give it to you, you're in wrong!

"Resignation" and "The Hero"

Here's a split reel released Thursday, April 20th. The first half is a sharp bit of drama; the second half is funny as the deuce. Ask your exchange now if it will have this release. Or tell us the name of your exchange and we'll inform you.

Independent Moving Pictures Co. of America.
102 W. 101st St., New York, Carl Laemmle, Pres.
ALL "IMP" Films Sold Through the Sales Co.

Notice!
Notice!
Notice!

"The Scarlet Letter," released soon, will be one of the best films and biggest drawing cards ever made in the history of the business. Get your exchange to arrange an early booking for you. It will help a lot if you will write your exchange AT ONCE!

—I never had so many customers in all my moving picture career as I've got right now.

—I never had fewer complaints registered against my films and my service.

—I never sold so many machines and accessories per week as I am selling right now.

—I never saw such a healthy state of affairs as is existing among the independents right now.

—It has been a hard fight, a terrific fight, but we've made good.

—I make no appeal for your trade on the ground that I have been spending fortunes to safeguard your interests. The only ground on which I ask for your patronage is that of pure quality; the best films and the best service you ever dreamed of. If that's what you are looking for, get out your grappling hooks and clamber aboard the good ship Success, piloted by one Carl Laemmle.

CARL LAEMMLE, President

The Laemmle Film Service

Headquarters:
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1517 Farnam Street, Omaha, Neb.
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The Moving Picture News

PUBLISHED EVERY SATURDAY

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Telephone, 4092 Chelsea

European Agents: INTERNATIONAL NEWS CO., Breams Building, Chancery Lane, London, E. C.

Chicago Representative: J. J. Sullivan. 866 Graceland Ave. 'Phone Graceland 5053

ALFRED H. SAUNDERS, Editor.

This newspaper is owned and published by the Cinematograph Publishing Company, a New York corporation. Office and principal place of business No. 30 West 13th Street, New York. Alfred H. Saunders, President; John A. Wilkens, Secretary, and W. M. Petingale, Treasurer. The address of the officers is the office of the newspaper.

SUBSCRIPTION: $2.00 per year. Postpaid in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands. Canada and Foreign Countries: $2.50 per year. All communications should be addressed to The Moving Picture News, 30 West Thirteenth Street, New York City.
ADVERTISING RATES: $60 per page, $30 ½-page, $15 ¼-page, single column $20, $2 per inch. Discounts, 20% 12; 10% 6; 5% 3 months.

Volume IV **April 8, 1911** **Number 14**

Notes of the Week

OUR FRONT COVER ILLUSTRATION

This scene from Rex is a puzzle. We ask our readers to put the picture into the proper film. If they cannot do so write Rex Co.

EDUCATION BY CINEMATOGRAPHY.

The little editorial from Lindsay Bancroft in our last issue is very pertinent and quite to the point. He is an enthusiastic educator, and we agree with him when he says: "Get away from the lecture thought." A film to be any value should tell its story without any titles or sub-titles. It should be so well thought out, so well staged, so well directed, and brought to a climax that carries the audience with it so that they may follow it intelligently from the commencement to the end. The titles are merely the lecture (and sometimes a poor lecture to bolster up a bad film story). The picture story should be again in the words of our correspondent, "An educative form of amusement." And to be thus successfully, it must be true to nature; that is, if it depicts an early settler's story the Puritans must not carry modern firearms, nor must the Indians be armed with Martini-Henry or Lee-Metford rifles as was shown in a film exhibited a short time ago. Again, such a period must not exhibit our modern 20th century appliances. The film must be truthfully educative and instructive. It has been our—well,—ah,—shall we say, misfortune—to witness the most incongruous situations that imagination can call into being in filmdom lately. Scenes that are utterly impossible in reality, conditions shown that could never exist in real life, and if it had not been for the titles we would not have known what it was all about. An actress friend who was witnessing the story with us, remarked, "And they call this acting?—why, good gracious, if we dared to perpetrate such ridiculousness on the stage, our career would be forever at an end. Whatever are the directors thinking about to allow such crudities to pass by? Surely there ought to be a little liberty given to the actress to live her part, even if it is only in pantomime, and silent at that."

To this criticism we could only reply: The rush is too intense to take into consideration such small details, and the scenario must be followed.

"But," persisted our interrogator, "are they not properly rehearsed before the picture is taken? It is only by becoming familiar with the various points that a perfect pantomime can be produced." Yes, we reluctantly replied, that is so; but you see there are so many feet of film to be made in so much time that small details have to be sacrificed for the time being; besides, the film goes so quickly the public fail to notice the faults, it is only critical eyes like yours that notice the lapses. Don't you be so sure of that, was the quick response, the public are keen critics, they came here to be educated not fooled.

There, Lindsay Bancroft, what do you think of that? And not only to you do we put this question, but to every manufacturer, and we hope they will tell their directors to direct, not mis-direct, the subjects placed in their hands. To make every story educative and clear that it may plainly tell its moral and make its meaning clear without the aid of titles to confuse the issue. Taking the higher educational aspect and the question of the needs of the universities and the colleges, the schools both high and public, to say nothing about the popular educational lectures for the evenings. The crying need of the day is a Charles Urban for America to accomplish in the medical schools, science workshops, etc. Such as he has accomplished in England. Who will be the man? Is there in all the United States of America a man who has the patience, the courage, the indomitable will, as well as the integrity to command the wherewithal, to add to what he already possesses, to accomplish so great a work? The field is ripe, the public are sickening with the satiety of some of the monstrosities and incongruities called picture plays, photoplays, or any other name the producers care to call them by.

Of all the hundreds of men we have met in Nickelodia, having the brains (Lindsay Bancroft lays so much stress upon), having the open sesame to unlock doors, break down barriers, and gain the good will, support and encouragement, there is only one, and this is an appeal to him personally. We ask him to free himself from that which binds him to other

things and assume the initiative. This man, of whom we speak, can influence capital beyond the dreams of avarice, he can go—come—and—do herculean tasks that no one we know, could by any possible means reach. Will he do it? We cannot yet say. Million dollar (on paper) concerns, with only five hundred dollars to work on are not in his line of vision. This we do know that when he commences the task we set him to do, we can assure him a following—a staff of helpers, brains and willing minds galore. In addition to these we will procure him the most practical workers, scientists who are itching to put their ideas on the films, microscopists who are even now preparing their data for all kinds of subjects. We have quite a large number of letters from educational authorities in all parts of the country. True, these letters are from men of science, and all that. Again true, these men want subjects suitable for their field of work. They are naturally very much interested in the subject because it falls in line with their requirements.

How about the public? Do they want these educational films? That is what we are trying to find out, and wish all our readers to express their ideas in a letter to us stating what would be suitable subjects, in their opinion, to satisfy them. These ideas we want, not for publication but to keep on file so that when the time arrives these subjects may take pre-eminence as coming direct from Nickelodia.

Just one word in conclusion: Science lectures, whether with slides or films, or both, are not necessarily dry-as-dust; we have in mind the Gilchrist lectures for the people in England where the highest scientific minds bend to interest the people in abstruse subjects, these lectures are made popular so that in all our association with them we never knew a vacant seat, even in the largest halls; in some instances seating thousands, they were packed with eager crowds of working people wanting to know—such will, in our opinion, be the result with scientific cinematography made interesting and educative to all audiences. Of course we do not want to do away with dramatic, comedy, love scenes, or such like films which will still be in demand for years to come, only the films must tell the stories in a more lucid manner. At the same time there is too much sameness, everybody copies everybody else. Imitation, we know, is the sincerest of flattery, but too much of it palls, and when it is rank plagarism it's dishonest. Variety adds zest to life, so let us have a little real knowledge sandwiched in between the foolery and the laughs—so say Collefugians.

ONE RAINY NIGHT.

By Margaret I. MacDonald.

The rain was coming down in torrents, the wind had torn the silk from a couple of the ribs of my umbrella, and I was in a generally wet and miserable plight, as the bright lights and glaring signs of a little wayside theater loomed up in front of me.

I stopped, lowered my umbrella, and stepped quickly into the entrance way for shelter. After standing gazing out into the street for a few minutes, I shook my umbrella as free as I could of its numerous rain drops, produced my card, and slipped inside the door in search of the manager. I was followed closely by a young chap, evidently of some authority, who looked askance. Upon finding out my business he quickly produced the manager, a robust looking Italian Jew, I should judge.

"I should like very much to see what kind of pictures you have," I smilingly ventured.

He looked at me, then at the card, and back again at me.

"Oh, sure!" he exclaimed, as his face lighted up with a look of understanding. "Just sit down and enjoy yourself."

"Tell me," I questioned, as he made to move away, "do you let children in free?"

"Oh, sure we do—we lets dem in free—wid dere parents."

"Saturdays or Sundays?" I queried.

"Mondays and Thursday, ma'm—we lets dem in Mondays and Thursdays, wid dere parents."

"Do you make any distinction of films for those days on account of the children?" I continued.

"Oh, yes, ma'm—we give dem comedy, and—and some educational films."

"You give them educational films? Oh, that's nice," I encouraged.

"Yes, ma'am," he replied, with a smile of pleasant pride, "we gives dem pictures from foreign lands."

The man seemed in a hurry to attend to some business, so I did not press him with further questions, but in acquiescence with his final cordial "Just sit down and enjoy yourself," I took a seat near the back of the long, narrow room.

This little motion picture theater was, I found upon observation, one frequented by the poorer class. The pictures which were shown were of a very good class, with the exception of one. It was not, however, children's day.

This picture was gruesome enough to taint a whole performance, and it is a puzzle to me why such pictures are allowed to be shown. A man and a woman are locked in a vault; in time the oxygen in the place becomes consumed; then suffocation commences, and the picture is thrown large upon the canvas as the terrible agony of strangulation progresses. At the crucial moment the lover of the girl enters the room adjoining, hears a sound within the vault, presses his ear to the door and discovers who is within. After many futile attempts to break the door, the combination is at last communicated to him from those within, in the last awful struggle to hold on to the delicate thread of life by feeble taps which are finally understood. The man's hand is shown adjusting the combination, and when the nerves of the audience are keyed up to the snapping point, the door of the vault finally opens.

I have seen many pictures on this same order. What is the use of them? For my part, I want to get up and run out of the theater; they are almost nauseating in effect. Whose fault is it that such pictures are shown? Is it the fault of the film maker, the manager, or the public who applaud such things? Whom have we to thank for these repulsive scenes? Why not get at the bottom of it and "Go after them"? There is not even the shadow of a moral to this kind of a picture, and in this civilization I cannot think they would be missed.

Nevertheless, regardless of the fact that this picture was shown, the remainder of the program was very enjoyable, and I came away with a feeling that to the manager of this little theater some credit was due—in fact, a great deal of credit—for I believe he is striving in his way to do the right thing by humanity is as far as it is possible for him. The fact that he takes the trouble to select special films for the children on children's day, shows that his mind is working in the right direction.

WATCHING THE PICTURES.

H. Jeanval.

For some moons past I have been trying my little best to investigate a question which has troubled the pea-pod of gray matter, that has been given to me as brains—my brain legs wobble, but here goes. My question is humbly submitted to brains. Why do so few people remember the pictures they have seen? For months past I have asked all sorts of theater-goers "What did you see at the show?" The answers have been just such as my own experience has been. The majority of the pictures are of a class and kind that leave no lasting impression. They amuse—or otherwise—for the moment, and that is all. Perhaps it is because folk see, say three reels, and vaudeville between; but my little querying has not been in such houses but in "straight" picture houses, and in each and every case my answers have been the same. People do not remember—save in exceptional cases—what they have seen. Why don't they do so? Scenario "Editors" and other important personages in moving picturedom please condescend to attend.

I am sorry Edison in that fine reel, "All for the Love of a Lady," after all your care as to detail you let slip a very stupid mistake. Lord Howard folds and "sands" his letters correctly, but the motions of his hand which indicate properly the current aristocratic scrawl are spoiled by the letters on the screen. It is not the actor's fault that these appear in commonplace vertical round hand—yclept Smith's method in our public schools.

Pathe in "Oh, You Kids," dubs police, sleuths! Where, how, when and where?

Gaumont shows signs of increasing carelessness in "The Lieutenant's Wild Ride." 'Tis said a "cavalier" brought a message instead of a cavalry man. The man that wrote that knew neither French nor English.

Ambrosio, what do you mean in the "Tweedledum's April Joke" by giving the name of the paper in French, "Le Canard Journal Quoticlieu?"

Champion, in "The Payroll," has a saurce boat on the clock; and also has a rendesrous. What's that?

Why does the Kalem clock never move in "War Time Escape?"

The synopsis of Pathe's Lieutenantsliebe does not agree with the film. What's the use of printing such a concoction? Moreover, may I ask what language is lieutenants liebe? It's not French and it most certainly is not German, nor any other European or Asiatic tongue. It's simply, squarely bosh.

In Gaumont's "Cupid's Conquest," the actress, under the sub-title "Amoroso" does not play the harp properly.

The slides by Scott & Van Altena that are supposed to illustrate Harris' song, "Don't Mind It, Honey." are brilliant examples of how not to do it. There is a complete lack of harmony in the coloring; the whole thing is puerilely amateurish. Even the spelling is stupid, e. g., "every cloud has it's silver &c." Is there no one on Pearl street that knows the difference between it's and its?

That abomination, the claquer, is getting his fine work in on Fourteenth street when certain songs are "tried out." Lynching is too good for these nuisances.

I should have thought that the actress who played the "star" in Lubin's film, "Her Artistic Temperament," would, with her much trumpeted fame, have at least avoided ridiculous vaporizings. In this film she is an unsuccessful, poverty-stricken artist, and yet her hair is "fixed up" magnifically. Oh, ye Goddess of consistency, come and help the fainting dramatic muse.

"I'd love to be loved," sings Witmark, but I beg to remark not with DeWitt Wheeler's slides. I'd rather not; thank you.

LATEST NEWS FROM LONDON

(From our English Correspondent)

Concerning his Majesty's popular appointment of Field Marshal, the Viscount Kitchener of Khartoum to command the troops at the Coronation, the Chas. Urban Trading Co. informs me that they have succeeded in securing a stirring series of "Kinemacolor" scenes of Lord Kitchener reviewing troops at Khartoum. These will be shown for the first time, accompanied by suitable music, at the "Kinemacolor" opening of the Scala Theater in Soho Square W, which is now fixed for Saturday, April 15th.

* * *

The Selig Polyscope Co. have now discontinued their agency with Messrs. Markt & Co. The new offices at Film House—which is a veritable hive of cinematographic industry—are replete with every convenience. Mr. E. H. Montagu has taken over the managerial reins and he is this firm's representative on this side. It is Mr. Montagu's intention to keep open house for both loaning firms and exhibitors, the latter being in his opinion the "real backbone of the trade." There is a large office of typists and clerks at Film House, also a private office, and a spacious projecting room where a Tyler-Ememann Imperator projector is installed. A stock-room, replete with an abundant supply of posters and general advertising matter, is a feature of the new premises.

* * *

The question of the opening of picture theaters on the Sabbath is very much to the fore at the moment of writing. Several deputations have recently waited on the Theaters and Music Hall Committee of the London County Council, when they gave expression to their views on this important question. There are apparently a great many busybodies in the metropolis who are not content that this committee should arrive at an important conclusion in this matter. These busybodies appear to be suffering from an acute impatience, their sole object obviously being to assist in every way possible in perpetuating a dismal Sabbath in this city. The wrath of these busybodies, who are mostly clerics, has been aroused by the opening of a large number of picture theaters on Sunday. The enraged clerics have announced that they will not preach or permit collections in their churches for the Hospital Sunday Fund, if any part of that fund is apportioned to a hospital which accepts charitable aid from the picture theater. The clerics have succeeded into persuading the General Purposes Committee of the Hospital Sunday Fund to pass a resolution that "it is undesirable that picture theaters should continue under the auspices of hospitals participating in the fund." The effect will be that the hospitals accepting aid from cinematograph theaters will have their awards from the Hospital Sunday Fund considerably decreased. Space does not permit of personal criticism, but I am of opinion that the committee has grossly overestimated the influence of the clerics and the apathy of the charitable public.

* * *

Rumors are abroad, as I go to mail, that Mr. Will Barker has successfully filmed Mr. H. B. Irving and Company in "Princess Clemantina" at his Ealing Studios, where the full company was occupied for seven hours. Mr. Irving and his company are leaving England directly, but thanks to Mr. Barker's ever-increasing enterprise we have the play, which has had such a successful run at the Queen's Theater, left with us.

We are in the throes of a Shakesperian revival. Mr. Barker's triumphant filming of "Henry VIII" has inspired fellow manufacturers to similar efforts. On Saturday, last (March 18th), Nordisk's "Hamlet" was released. The whole drama was enacted and produced on the grounds of the original Castle of Cronenburg (Denmark). It is indeed a subject which will appeal to every audience, and there is not a dull moment in the whole 1,200 feet.

The Co-operative Cinematograph Co., Ltd., of Charing Cross Rd., W. C., announces "Julius Caesar and Macbeth." The former is to be released on March 25th, the latter April 8th. Both subjects are replicas of Mr. F. R. Benson's presentations at the Memorial Theater, Stratford-on-Avon. The dramas are superbly acted and produced with wonderful realism; being a subject which is specially adapted to cinematographic reproduction.

* * *

"The Germination of Plants" is an amazing film which Kineto, Ltd., announce for release on March 30th. Amazing revelations of plant development obtained by a speed magnification of 12,000 times, are depicted in this subject, which is 430 feet in length. Here the cinematograph acts as an interpreter, and shows in a few moments actions which have been spread over hours or even days.

* * *

A company has been formed under the title of the Sacred and Educational Company, Ltd. Their offices are in Wardour Street W. and their policy is to issue programs composed only of the two kinds of films stated in the company's title. I have been informed that Mr. Thos. Clegg, for so long associated with Mr. Chas. Urban, and whose premises are almost opposite, is in charge of this new venture.

* * *

Mr. Cherry Kearton left London last week for Singapore. It is his intention to stalk and obtain films of the tiger and man-like orangoutang in their native habitat; and to this end he has equipped himself with a photographic armament valued at over three hundred pounds. I notice that this includes the wonderful Prozniski cinematograph hand camera, which, by means of pneumatically operated gyroscope spinning inside, eliminates vibration, keeps the camera in one place, and so enables pictures to be taken from any position or angle without the use of a triped stand. It may even be used on horseback. The pneumatic power is got by using compressed air, pumped into the camera with a bicycle pump, and the same force automatically exposes the film. The equipment includes many thousand feet of film and a complete canvas dark-room and outfit, as Mr. Kearton will develop his pictures in the jungle and send them home as they are obtained.

ENGLAND.

OUR WASHINGTON CORRESPONDENT

Washington, D. C.

Another Independent house has opened its doors. This is the Mount Vernon, which has been closed for nearly a year, and is now under the management of Frank Howard. April 1 was children's day, when toy souvenirs were offered to the youngsters attending the performance. This proved quite a treat to the children. Without raising the price, Mr. Howard is offering an exceptional bill on Sunday evenings in the form of four illustrated songs, sung by different singers in various parts of the house. This is something unique and has received hearty approval. The regular performance of the Mount Vernon carries a singer, and this artist is changed frequently during the week.

During the recent visit of Manager Lucas, of the Washington Film Exchange, which controls the Independent interests here, in New York and vicinity, J. Boyd Dexter was in charge of affairs. He was quite in his element, having been the first to risk an Independent film service in the National Capital when it was something of a risk to offer Independent goods and expect to make money on it. Mr. Dexter is now so closely associated with Mr. Lucas that he will frequently be at the wheel of progress in Washington when Mr. Lucas goes on the road and the outlook is that these road trips will come often.

The Washington Film Exchange has established a branch office in Charlotte, N. C., with Harry L. Lucas, formerly in the moving picture business at Savannah, Ga., at the head. This will make it possible to cover more satisfactorily a territory which heretofore had to depend as a rule upon second-hand film shops for its reels. With the present office at Charlotte, a busy town indeed, an exchange midway between Washington and Atlanta has been effected, which will cover grounds for the Independents which have been difficult to reach.

Manager Tom Moore, of the General Film Exchange, is still on his pleasure trip in the South with his wife.

The National Film Manufacturing and Leasing Co., as advertised in the Moving Picture World, again insists that the Capitol Film Company has another release on hand, about which Manager Boernstein of the Capitol knows nothing. This time it has the inspiring title, "In the Shadow of the Monument." We presume the world-renowned Washington Monument is meant, which in real sunshine can cast a mighty big shadow, being the largest shaft of its kind in the world. Relative to this Manager Boernstein remarks that he is greatly in the **shadow**, aye, even in the **dark**, about the release credited to the Capitol.

Lyman H. Howe, with his carnival of motion pictures, announces a week's engagement at one of our largest theaters, the Columbia, beginning April 10, having daily matinee and evening performances. This is the most pretentious moving picture offering that has ever been made in the Capital City. The Howe picture travelogues were here in the fall, and this return engagement demonstrates the success of the previous performances, which consisted of five consecutive Sunday evening shows.

The Capitol Film Co. continues to confine itself to commercial film work of a scientific and educational order. Manager Boernstein anticipates branching out into bigger quarters in the near future, even to the securing of a suburban studio if necessary. There are great possibilities for real situations, either war, political or civil, around the National Capital, where its natural scenery can have full play.

Speaking about secrets in the management of a moving picture house, Frank Howard, who has been allied with big dramas with big actors, asserts that one of the main points is to know your people. "This is quite evident in different parts of the Capital City," he remarked. "Some sections want western scenes, others like the classic and costume plays, while a scenic film is quite enjoyable in still other parts. Some people attend a moving picture show purely to be amused, while others wish to be educated. To keep a full house, the spectators must come in for a share of the consideration of the performance presented. The demands of your patrons can be amply met with good financial results within the limitations of healthy pictures. This is something worth considering by the losing manager."

St. Elizabeth's, the national asylum for the insane, is now presenting a weekly hour of moving pictures, furnished by the General Film Exchange. The films used are of a comic and educational nature, omitting anything that might be exciting. The doctors consider this an excellent amusement and claim that it has no injurious effect upon their patients. The fact that they are entertained through sight without exertion of the mind makes the motion picture a favorable entertainment.

The Capitol Film Co. (Independent) is not making any picture for general distribution at present, confining its efforts to the many orders it has received for commercial films for private parties. Among the most noted of the educational films that it has made is one known as "The Sign Language," depicting a lecture for a deaf and dumb institute. This is being used at Kendall Green here before the speechless and hearingless inmates with much success.

The Capitol Film Co. has increased its capital and anticipates placing its factory somewhere on the Potomac River where it can have easy access to some of the beautiful natural scenery that surrounds Washington. Manager Boernstein is preparing to do great things shortly with the Capitol Film Co.

Manager Walker, of the Paramount Film Exchange, continues to keep very busy in his calm, business-like way, gaining new theaters and generally building up the trade for the Independents in this vicinity.

From Our Western Correspondent

Hot Springs, Ark., April 5.—We have passed through a week of bitterness and strife, for the local picture managers and Prosecuting Attorney Wood met in the first of a series of legal bouts that are destined to last until the supreme court of the great State of Arkansas gives the final count and one or the other is declared out. It was "some scrap," believe me, and I am not stretching a point when I say that for genuine bitterness the local justice of the peace courts have seen nothing like it in years. The cause of all the trouble was the trial of Harry Hale and Henry Gillen, of the Lyric Theater, for exhibiting motion pictures in that house, or, in other words, for laboring on the Sabbath. The defense was represented by L. E. Sawyer and W. G. Bouic,

and, gents of the moving picture industry, I want to state right here that I have heard some arguments in my years of reporting courts, big and small, but the line of talk these attorneys handed out to the jury had anything beaten a city block.

It is the intention of the local managers to carry these cases from one court to another, so, starting with Justice of the Peace Joe Alford, things began to happen almost the first crack out of the box. The defense was that the pictures were shown Sunday because of public necessity, and could you have been here when the evidence and trial was in progress you would have realized that there is a necessity for the same every day in the week, for conditions here are unlike any other city in the United States. The learned gentlemen, Messrs. Sawyer and Bouic, endeavored to prove that the pictures were needed for the sick who come to Hot Springs for their health, in order to take their minds off their condition, and rather surprised Judge Wood by bringing forward a number of witnesses whose testimony was strong on this point. The case was started with a statement of fact to the effect that the shows were open.

Mr. Hale's attorneys endeavored to show the cause for this necessity, but Judge Wood, who was prosecuting the case in person, objected and was sustained on almost every point. Attorney Sawyer read a decision of the supreme court in which the defendant had a right to show cause for necessity for laboring on the Sabbath, yet in the face of the ruling of the highest tribunal of the state Justice Alford held otherwise. More trouble came when Dr Holland, a physician who has been practicing here for the past nineteen years, was put on the stand for Mr. Hale. No sooner did the attorneys begin questioning him than Judge Wood interposed one objection after another, which, in most cases, were also sustained.

Dr. Holland stated, however, and the fact went before the jury, that he prescribed motion pictures to his patients, men and women, along with medicine, as part of the régime to recover one's health. He stated that looking at innocent motion pictures, a good, clean comedy or an elevating dramatic subject, was beneficial and that in his opinion they were necessary in this city; that there existed an actual necessity for them when one considers the sick who come here for their health, and should be shown on every day of the week.

Mr. Hale was placed on the stand and was NOT ALLOWED—don't forget that—to tell if his pictures were moral; he was not permitted to state whether a board of censors examined his pictures before they were released; in fact, he remained an attentive listener most of the time.

But that argument—oh, gentlemen of the trade, you should have heard it. There was nary a bet overlooked by Messrs. Sawyer and Bouie. And they took occasion to criticize in scathing manner Judge Wood's attitude towards the moving picture shows; they lambasted him for his fanaticism, and they ridiculed his policy towards the city generally in a manner never before heard of. In other words, they trimmed him fine and dandy. But he came back—oh, believe me, he came back. He paid his respects to "two astute attorneys" and then launched forth and went on record, giving his opinion of moving picture shows, whether on week days or Sunday.

"Moving picture shows," he sneered. "What are they, anyway? Holes in the wall; foul smelling, darkly-lighted places where men take their girls and where an opportunity is presented for improper proposals. Moving pictures, indeed. Gentlemen of the jury, these are nothing but breeders of disease and infamy. And these two astute attorneys come before an intelligent jury and try and convince you gentlemen that they would send the sick and the mentally afflicted in places of this kind for their health."

How do you like it? Well, the case finally went to the jury and after deliberating about an hour the judge was notified that they could not agree on a verdict. The case, by mutual consent, was tried with a jury of seven, and the vote stood five for acquittal and two for conviction, and one of the jurors who wanted to convict is a young man who plays pool every Sunday and attends the moving pictures Sunday night. Glory be, that's consistent, isn't it? The jury, you see, was a "hung" one and was discharged.

A few days later Mr. Hale, Mr. Baird and others who had been arrested last Sunday were surprised to receive visits from Sheriff Sid Houpt and his deputies, informing them that Judge Wood had taken their cases before the grand jury, which had indicted them and that they would be tried in circuit court. I also opine that is going some. I asked Judge Wood when he would bring these cases up for trial and he stated that he would try them just as soon as it was possible for him to do so; that he wanted to get the opinion of the supreme court of the state on the same, and that if that high tribunal decided there was a necessity for the picture shows to run on Sunday he would not interfere with them in the future. It is also interesting to note that the indictment rendered by the grand jury was for "breaking the Sabbath," not "laboring on Sunday," and that the former instance entails on conviction a fine of $25 and costs instead of "one buck" for laboring on Sunday. Now will you "labor" or "break"?

Notwithstanding the crusade two weeks ago, the picture men opened their houses again last Sunday and the same state of affairs was gone through with. Judge Wood and his deputies played tag with the managers, for as soon as the officers, with the judge in the lead, were seen coming up Central avenue, scouts stationed along the street would flash the signal to men in front of the respective theaters and down would come the blinds. This time, however, the judge knew the sound of the moving picture machine, so he entered the houses, stopped the shows and carried manager and crew away. Seated 'way down front was another crew, and no sooner did the first wend their way to the office of a justice of the peace than the "relief" would take up the "white man's burden" and the show would go on. By this time crew No. 1 and manager had signed the bail bond and started back for the theater they were taken from. Ahead of them would be the officers, who, by the time the first batch arrived, had arrested the "relief." The second delegation would be taken to the justice court and the first would assume charge. Back would come the officers the second time for the first crew and then the "relief" would take charge again, and so it went all day long, the arrests being witnessed by great crowds of interested spectators, who cheered the martyrs of motion photography. There are about a dozen cases booked for local courts, but all those "pinched" last Sunday expect to be made the recipient of grand jury literature. Yes, this is "some town" and when we do things we try to make it as interesting as possible for all concerned, at the same time providing as much amusement and entertainment for the waiting populace as is possible under the circumstances.

It gave me great pleasure the past week to visit Hot Springs new moving picture house, known as the Photo-Play Theater (George K. Spoor will please smile), which has been opened under the management of Seward Erickson and John Blaschke, two well-known and highly-respected gentlemen of this city. The new theater is situated in the very heart of the business district, is cozy in every sense of the word and has that air of newness and cleanliness that makes it a delight to patrons. The man in charge of the machine is getting a great light on his curtain and the past week both Trust and Independent pictures were used. Business has been very good and the house is due to become popular. It seats a few over 200.

The Princess Theater continues to play to "S. R. O." and the vaudeville there is of the best, especially so since they have the advantage of a "split week." At the Lyric the past week several of my old friends entertained. The Phelps Cullenbine Trio and Al. Mooney, and I was glad to see them, as we had not met since they were booked in at the Princess, Columbus, O., some three seasons ago, where I was managing the house. Harry Hale is doing a big business. His house is a popular one and you can always get your money's worth there, and a little bit more, too.

Among the pictures here this week we liked the Imp's "A Manly Man," and decidedly good was the work of Little Mary. (Honestly, now, could it be otherwise?) The Great Northern also pleased with its "Trunk Mystery" picture, and Bison did itself proud with "John Milton." Yes, Bison, that was some swell work there. Powers took us through Mexico in great shape and his scenic reel was greatly appreciated, especially in view of the unpleasantness now raging there. Reliance, we had your reel, "The Command From Galilee," and I want to state that you have an exceptionally fine leading lady, pretty and accomplished. She is capable of your best efforts and don't make her portray things ordinary. She knows how to act, believe me. Biograph gave us a great laugh with its "Comrades," and Essanay caused us to be sad with its "Oh, You Teacher." This was supposed to be a comedy picture, too, so you can imagine how well we liked it. "Max and His Sore Feet" also came to town and the hose he wore was admired as much as his humor.

Here's a little editorial squib I cut from the Courier Journal, the publication that Mars' Henri Watterson, of Louisville, Ky., presides over in such a distinguished manner. It shows the colonel appreciates the value of motion pictures. It says:

(Continued on page 11)

EXHIBITORS' PAGE

WHAT THE PUBLIC DEMAND

SUGGESTIONS FOR IMPROVEMENTS

DISSOLVING VIEWS.

By Lindsay Bancroft.

It has been more than surprising to me to note how small a number of theaters make use of the dissolving view lanterns. Truly there is no darkness but ignorance, or at least that is the way I figure out the lack of dissolving lanterns.

It is not so much a question of cost, for if the show will not justify the expenditure of a few dollars for a spare lantern and an extra economizer, it doesn't deserve to be called a show at all.

In some of the houses I have attended recently, dissolvers were in use, but in most of these, the possibilities of this double projection were almost entirely overlooked.

I recall one theater in particular, well fitted, well lighted, and running an excellent program. A peep into the operating room disclosed a No. 6 Powers double dissolver outfit complete, and a No. 5 Powers auxiliary machine. The whole plant was as pretty a set-up as one could wish. The pictures were all that could be desired, until the time came for that questionable joy, the "illustrated song." The song was above the average, the slides were some of Wheeler's best, but the projection!

The operator seemed to be using the dissolver under protest, and evidently believed that instantaneous dissolving was the acme of achievement. I believe if Nat Power had been in that house he would have said or thought things not in accordance with his religion.

The double dissolver is not exactly an apparatus that can be run haphazard with one hand whilst the machine is being threaded with the other. And it should not be used indiscriminately either. There are slides that are peculiarly adapted to the soft blending into each other that a careful operator can accomplish. There are others which, having nothing in common, should not be projected in this manner. One great oversight seems to be registration of the images on the screen. With a modern dissolving plant there is no excuse for the slightest variation between the image from the top lantern and that from the lower one. There is no excuse anyhow for any operator worth his salt can rig up a dissolving lantern at a pinch, and make the images register.

In the excellent little travel talks at Keith & Proctor's, it is deplorable to see single lantern projection, and not infrequently thumb-marked slides. I do not know the reason, but speak of facts as I saw them a few weeks ago in New York.

How many operators who are using double dissolvers have constructed a "curtain slide?" This is an almost necessary adjunct to the dissolving lantern, and can be made very simply. None of the makers, so far as I am aware, supply this accessory with their outfit.

The curtain slide of the double lantern is arranged to work up and down in the focal plane, close to the condensers. It consists of a sheet of metal, with two square openings, so arranged that as the sheet travels up or down before the picture, one slide is being uncovered whilst the other is being obscured. The effect on the screen is as if the pictures were actually being rolled up and down. There are some very novel and beautiful effects possible with the curtain and the dissolvers, one or two of which I will describe in detail in an early issue. If I were starting a new theater, one of the first requirements in the specifications for equipment would be double dissolving lanterns with each machine, and brass curtain slides with each, working on rack and pinion.

Lest I be accused of anything original in this, I will say that such specifications appeared in every first class lantern catalog in England twenty years ago, and, like many things English, they have not changed.

Just why our American lanterns were built without this improvement I never could understand.

M. P. POSTERS.

Posters illustrating special scenes from films are now used by every manufacturer. We have commented on many of them, condemned some, faintly praised others, and given good encomiums to a few. Some with their blood-and-thunder scenes adorn the Bowery, and are a reflection of the minds of the makers, and should be suppressed. Others pass just decently through their existence, and others are fair attempts at chromo-lithography. It has waited until now for the trade to be shown how. "Rex" has issued the creme de la creme, the Right Royal Poster de Luxe, and if our readers doubt us, let them send a postal for a copy of the poster showing the Rex leading lady in all her regal beauty, and if they are not satisfied we will refund their money.

BRANDT GOES TO MIRROR

Joe Brandt Brandenburg has resigned from the advertising department of The Player to accept the offer made by the New York Dramatic Mirror to become associated with its business staff.

Brandt was for several years connected with the Hampton Advertising Co., afterwards known as the Biggs, Young, Shone Co., and when that organization was merged with the Frank Seaman office became manager of the New York Office of The Billboard.

Owing to an attack of typhoid fever in September of last year, which kept him closely confined until January of this year, Brandt resigned from The Billboard force and later joined The Player staff.

The Player's loss is The Mirror's gain.

(Continued from page 9)

"They are charging $1,500 for a window to see the coronation ceremonies in London. We are going to save our money, pay a nickel and see the whole show at a moving picture theater."

Sounds great, don't it? Well, yes. But I wonder if the colonel realizes that he has committed "Lese Majesty," for colonel, don't you know you should not enter "Holes in the wall," or go to places that are "breeders of disease and infamy?"

Saw a Bison picture the past week in which one of the leading Indians had a great facial make-up, a typical redskin, but his hands were white as the driven snow. Say, did the grease paint or powder give out, Bison? Also noted that the beautiful set of furs worn by the "Vitagraph Girl," Miss Turner, in "The New Stenographer," and which, by the way, were most becoming, also "doubled" on its society picture. I refer to the one showing the husband and wife so thoroughly discontented, "An Aching Void." But never mind that, Vitagraph. Wardrobe, like actors and "actorines," must double, and I want to say this for you: "An Aching Void" was one of the best things you have handed us in many and many a day. And your "Red Eagle" was no slouch, either. It was fine. Keep it up. Selig, your "Code of Honor" is also entitled to a blue ribbon. It was a dandy.

Say, did any one fool you on April 1?

THE MAN IN THE BATHS.

Brothers in Arms Meet On the Island of Bermuda

Sam Long, of the Kalem Company, on his tour of the world, stopped off at Bermuda with his wife and Mr. and Mrs. McQuillin to enjoy the beauties of the land of the lily and the rose.

The first one to greet Mr. Long and his party was jolly Bill Steiner, of the Yankee Film Company, and Pierce Kingsley, Bill's director.

After a delightful drive around the Island Mr. Long and his party attended a ball at the Hamilton Hotel in the evening, and returned to his ship in the wee hours of the morning and set sail for St. Thomas, wishing Bill Steiner and the Yankee Film Company a pleasant and profitable stay on the Island of Bermuda.

Mr. Steiner has two directors and 46 people in his party, who have been turning out four reels per week for the past two months.

The scenery of Bermuda surpasses anything in the world for beauty and surprises are in store for the picture-loving people in America when these subjects are released.

Only "Opening Gun" of Big Fight.

Washington, D. C., March 3.—The suit brought in Cleveland against the General Electric Company is only the opening gun in the government's fight against the so-called "billion-dollar" electrical trust. Officials of the Department of Justice declared that their investigations of the alleged combination have disclosed a situation which overshadows any other anti-trust prosecution the government has ever undertaken, not excepting the case against the Standard Oil Company.

The action against the General Electric is more or less in the nature of a test case, for the courts will be called upon to decide how far the patent laws of the United States may be construed to protect monopolies.

Investigations of the department have disclosed that the electrical business of the country appears to be divided into seventeen or more divisions or sections, each comprising some particular branch. The contention is that it is controlled by the complete organization of these divisions.

Although it was the announced intention of Attorney-General Wickersham not to begin any more anti-trust suits until the Standard Oil and the American Tobacco cases have been adjudicated in the United States Supreme Court, the questions relating to patent law are such as to bring the case now started into an entire different class.

(The above clipping from the Evening Bulletin, Philadelphia. We wonder when the Motion Picture Patents Company will come under this category for investigation on their so-called motion patents. Their methods are certainly a holding-up of an industry that ought to be open to all who can turn out good clean films of an educational and uplifting character. Will some of our many readers write the Secretary of State and call his attention to the state of affairs?—Ed. M. P. N.)

Moving Pictures in Italy.

The religious orders in Italy are trying to frighten their followers into submission to the church by holding up the mythical horrors of Hell as an example of what will happen to them if they do not follow the teachings as expounded by the parsons. As a sample of what is in store for the backsliders, they are showing Dante's Inferno in all the churches and parish halls. The film is now in London, England, running the rounds and is on the way to America to exemplify the fate of the wicked here. The cost, we understand, amounted to about $6,000, and will be shown largely among the religious organizations.

Moving Picture Pianists Becoming More Skillful.

In the early days of the moving picture show there was a great call for "professors" who could "vamp" on the piano, and there were not enough to go around. About the only available material for furnishing the piano "orchestra" for the miniature play houses was the concert hall genius, and it was in most cases hard work to persuade him to leave his favorite beer-flavored haunts for the cleaner and drier atmosphere of the moving picture houses.

The concert hall professional, able as he invariably was, to turn out any sort of an emotional piece was, when sober, an excellent orchestra to furnish the music most adaptable to accompany the movements of the figures on the moving picture screen. There was not enough of him to go around, however, and, consequently, any material was taken and some pretty crude material was seen and heard in the nickeldromes.

With the development of the moving picture show a better class of talent has appeared. Wagner had a chord of music typifying a sword stroke, another picturing musically a stroke of lightning, another illustrative of the tramp of horses' hoofs and notes even denoting the last dying breath of a warrior. Of course, the moving picture artists were not Wagners, but it is remarkable how in their crude way, they have come to acquire the art of accompanying the action of the picture with appropriate "music" or tones at least appropriate enough to convey to the patrons of the moving picture drama, a musical idea of the action of the piece. Some of them manage to give the effect of galloping horses and gunshots in cowboy dramas, imitate the groan of breaking furniture and shouts of the angry husbands in the domestic drama pictures, and go so far at times as to attempt to reproduce the yelps of dogs or the cries of a child upon the piano. Crude as this musical portrayal of the action is, one cannot help but admire the skillful adaptability of the instrumentalist, and, incidentally the best performers at those moving picture shows seem to be young women.—Newark (N. J.) Call.

The Lens Part of Photography.

By R. D. Gray.

A plain and practical discussion of the principles involved in the choice and use of lenses in photography. Written and illustrated for the help of those who buy and use photographic lenses—by a practical lens maker. A book that really answers your lens questions in simple language, with diagrams which tell at a glance. Tables showing the view angle given by different lenses on various sized plates. Table of enlargement and reduction, etc.

We commend this book to every cinematographer who can obtain it from the News by sending a subscription for six months, $1.00; or of Tennant & Ward, New York City, N. Y.

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ADVICE TO OPERATORS ORACLE PRACTICAL ARTICLES FOR ALL DEPARTMENT

By WM. E. SMITH, E. E.

ELECTRIC GENERATORS, DIRECT CURRENT DYNAMO

Commutator and Brushes.—The current must be collected from the revolving structure by means of contact pieces, technically called the brushes, which are connected to the mains, and which press against the revolving structure.

The commutator, however, performs a function much more important than acting merely as a means of gliding contact, for, without its aid, the current collected would not be a continuous flow like the current from a battery. The reason for this is as follows: The poles of the field magnet are of two sorts, north poles and south poles, arranged alternately. Since the revolving conductors on the armature are moved first past a north pole, then past a south pole, then past another north pole, and so on in continual succession, it follows that the induction of voltage in the conductors will continually reverse, and reverse back. This process sets up alternating currents in the armature wires; and, unless

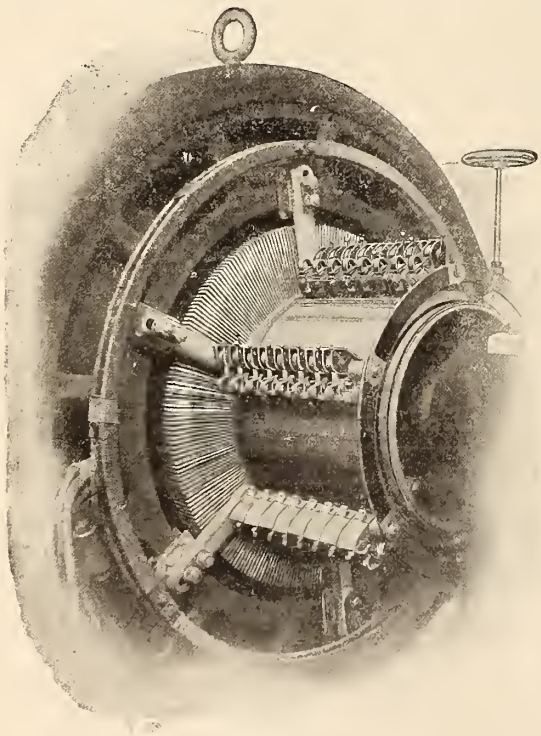

FIGURE 27

these currents were commuted, they would be in a perpetual alternation in the mains of the circuit.

It is the function of the commutator to commute, or change, these alternating currents that exist in the armature, and deliver them to the external circuit as a "continuous" current. By continuous is meant flowing steadily in one direction, like the current from a battery. Some engineers call such a current a direct current.

Brush Holder Mechanism.—The brush holder mechanism is carried by brackets mounted on a rocker ring concentric with and carried on a machined seat on the front end of the field frame. The rocker ring shifting device is very simple and is easily operated. Every machine is so arranged

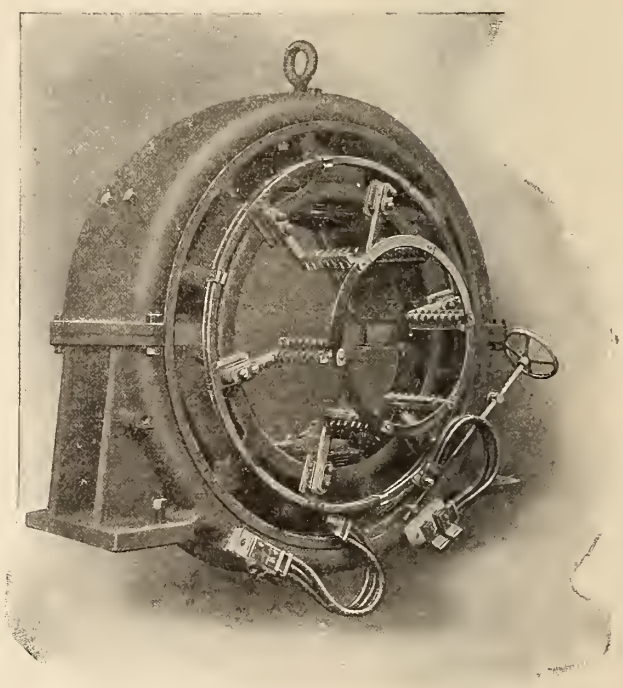

FIGURE 28

that this shifting mechanism may be readily placed on either side; this detail of design is extremely convenient in many cases, especially where space is restricted. The brush holder is of the sliding type, with copper shunts connected directly from a clamp on each brush to the solid part of the holder. This arrangement prevents the transmission of current through the springs and eliminates the consequent heating of these springs and variation in pressure which would result. The brush holder is very simple and has no loose parts which could produce noise by their vibration; they are very quiet in operation. The brushes and moving element are very light and so follow the surface of the commutator with great freedom and with an absence of all chattering and resultant sparking. Ample means are provided for adjustment as the commutator wears and for changing the spring tension on the brushes. Copper-plated carbon brushes are used in all cases.

As there are several different **dynamo field windings** we shall take them in the following order:

Series Wound Generators.—In a series wound dynamo the field winding is in series with the armature and the number of ampere-turns therefore varies with every change in the current output. The field is wound with a comparatively small number of turns of coarse wire capable of carrying the full current output. The voltage of a series dynamo is low at light loads and increases rapidly as the load increases, until the field magnet approaches the saturation point.

Shunt Wound Generators.—In a shunt wound dynamo a small portion of the current is shunted through the field

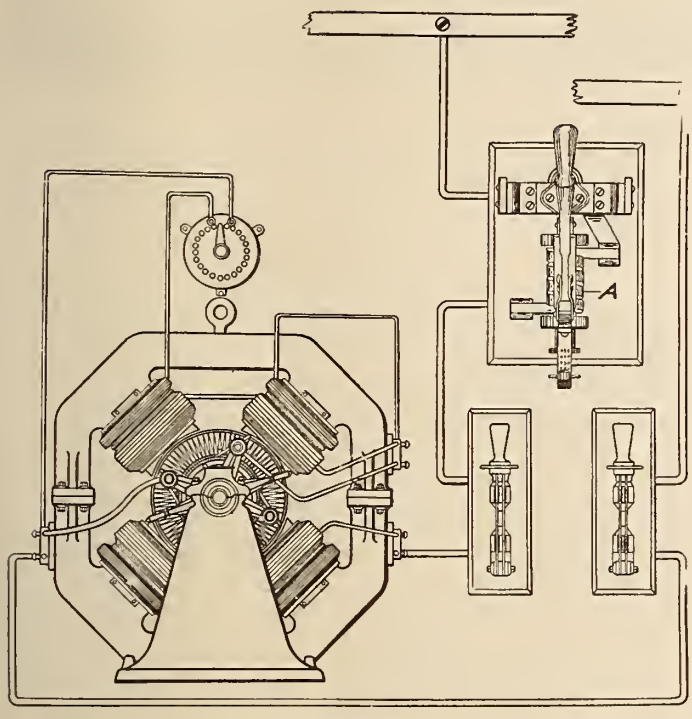

FIGURE 26

winding made of a large number of turns of fine wire. The exciting current varies from about five per cent of the total current in small dynamos to not over one per cent in larger ones; it depends only on the voltage at the terminals of the field winding and the resistance of the field. In a shunt wound dynamo, the voltage decreases considerably as the load increases.

Compound Wound Generators.—In a compound wound dynamo the field has two sets of windings—a **shunt winding** and a **series winding.** In a compound wound dynamo the shunt winding provides the initial excitation sufficient to generate full voltage at no load. This excitation is approximately constant.

The series windings provide an excitation that increases as the load increases and strengthens the field so as to prevent the falling off in voltage that would otherwise occur.

The series windings may be made sufficiently powerful to make the voltage rise as the load increases, in which case the machine is said to be over compounded.

Figure 26 is a complete diagram of a compound wound generator.

Compound dynamos are usually provided with a field rheostat, to permit an initial adjustment of the voltage and also to compensate for changes in resistance in the shunt winding due to heating. This rheostat is not intended for voltage regulation purposes in the sense that it is used with the shunt wound dynamo, because after the voltage has been once adjusted the strengthening of the field to suit the loads is accomplished automatically by means of the series windings on the fields. The compound dynamo is the type universally used for direct current power and lighting work.

Motion Picture Operator Wanted

I am continually receiving requests for motion picture operators who are familiar with calcium and electric outfits, would ask operators who are out of work to write me stating their qualifications, etc.

Have a request for an operator to go to Middletown, N. Y., one who can operate a calcium light and electric.

DEPARTMENT OF WATER SUPPLY, GAS AND ELECTRICITY

13-21 Park Row, New York

April 3, 1911.

Mr. W. E. Smith,
30 West 13th St., New York City.

Dear Sir:

Responding to your request of April 1st, I beg to advise you that our Commissioner has promulgated the following new rule, to be known as 65-A-j:

> "The leads to the moving picture machine and its rheostat or equivalent device must be protected by a plug cutout or by a knife blade switch with open link fuses, both enclosed in an approved cabinet with self-closing door. Cartridge fuses will not be permitted."

You will observe that this new rule will not render the amount of current unlimited as the size of the wires and the capacity of the machine itself must be considered.

Yours truly,
H. S. WYNKOOP,
Electrical Engineer.

On telephone advice by Chief Inspector Skerrett, I am informed that the amount of current that may be used has been raised from 25 to 45 amperes, if the above is complied with.

E. L. Stephens, Martensville, Va., writes:—Lately I have been having some trouble about getting a focus with my machine, and would be awful glad if you could help me on this subject. I am using Edison's 1910 Model B machine with No. 2½ and No. 3 lens tubes, distance 45 feet to screen from machine. I have put in new condensers and tried my carbons in different positions but could get no better focus. When I get a focus in the middle of the picture about 3 feet in diameter it throws the rest of the picture out of focus and when I get a focus around the edge of the picture it leaves a bad focus about 3 feet in diameter in the middle of picture. Can move my shutter about one-quarter of an inch, caused from wear of cog wheels. I thought I would tell you this as it might have something to cause a bad focus. I have also moved my lamp house in different positions, but still could get no better focus. I will be very much obliged to you if you will help me on this subject. (Will a broken condenser cause a bad focus?) Both of my condensers are new ones not broken.

Answer:—Brother Stephens, your trouble of bad focus in the field of the picture is one which operators have quite often.

I presume that you have taken your lenses apart at some time to clean the interior of them. Well if you have done so you have evidently reversed one of the lenses, most likely the rear one; you will notice that this one is not cemented together like the front one. Well in putting the lens together you have undoubtedly got one of these turned around, most likely the one with the two outwardly curved surfaces. Turn the side with the flattest curved surface out, that is, so that it faces the aperture plate.

In regards to a cracked condenser affecting the focus, there don't seem to be any bad effects if only one of the condenser lenses is cracked. With your shutter being so loose, are you not having a travel ghost or white streaks in your picture? If you are, I would advise you to get some new gears for the shutter.

HARRY A. MACKIE

The projecting machine business under the above energetic man has increased so largely of late that they have taken additional quarters in their present building, 853 Broadway, to facilitate the proper handling of their products. The business will be incorporated and announcement will soon be made of the new company.

MANUFACTURERS' SYNOPSES of FILMS

THE STAMPEDE
Imp Release, April 17

Jose Almedo is a cattle thief and bandit, having evaded the officers for years, being cunning and bold. Marie, his wife, cognisant of his dishonest practices, endeavors to assist him.

Jose and his band plan a coup to run off with some cattle belonging to a rancher. Marie, being fearful that they will be apprehended goes to warn them, carrying her little girl, Nello. In her desperation, she struggles across the range but is in the path of the cattle, which are being pursued by the thieves. The cattle are running desperately and Marie is appalled at the sight. There is no escape by flight and she employs a trick that is well known to plainsmen. Breathing a prayer to her Maker, she seeks a depression in the prairie and lies down with her child beside her.

The affrighted cattle sweep on, over her, never deviating from their course, wild and terrorized. Marie is trampled to death but the child is unharmed.

Jose and his band, unaware of the fate of the woman, sweep past on their horses. The child arises and wanders away. Jose returns and finds his wife dead and is overcome with grief. Nello, the child, is found by the young son of the rancher, who is amazed to see the girl groping her way about alone. He takes her on his horse to his home.

Years elapse and Nello has grown to be a beautiful woman. She is riding one day with the son of the rancher and becomes lost from him. She is captured by the band of Jose, who has not forsaken his life of crime. She is taken to a cabin and held for ransom. Stationing a guard outside the cabin, Jose orders him to shoot the girl if she should attempt to escape. Jose intimidates Nello and is struck by her beauty. Becoming bolder, he makes improper advances only to discover by a locket she wears that she is his daughter.

The discipline in the band is a rigid one and there is no sentiment. Jose is racked with conflicting emotions. Parental love triumphs and he bids the girl go, and assists in her escape in a most ingenious manner. She goes without knowing the depraved bandit as her father.

Lett alone, Jose is stricken with remorse and fear. Realizing that he will pay the penalty with his life—which is worthless to him—he deliberately goes to the window, thrusts his body out and is shot by the guard and falls dead.

RESIGNATION
Imp Release, April 20

Ned Arling, a prisoner in the penitentiary, sits moodily in his cell, bitter at the world, a broken man, prematurely aged. He rails at his fate and then dreams of the events which sent him to a felon's cell.

The scene reverts to his once happy home. His mother and father are seated in the library, happy and engaged in examining some papers. The maid enters with a card and gives it to Mrs. Arling. She starts, reels and then steals out unobserved. She meets a former lover and a villain in the reception room. He threatens the helpless woman with exposure if she does not purchase his silence, saying he will acquaint her husband with compromising facts and exhibits letters. Mrs. Arling is terrified.

The son saunters into the room and overhears the conversation. He intuitively divines his mother is at the mercy of a designing rascal. Gently pushing her aside, Ned confronts the villain. The mother pleads with the son to go, but he sternly commands her to leave the room.

Ned demands the letters. The villain coolly refuses and with sangfroid inquires his interest in the matter. Ned, exasperated beyond reason, attempts to take the letters by force. The scoundrel draws a revolver and there is a struggle—a shot— and Mr. and Mrs. Arling comes rushing in followed by an officer. The villain is dying, unconscious. The scene is a highly dramatic one. The mother would shield her son but he signals her to keep silence. The visitor has been killed by his own hand. Ned announces himself as the murderer, explaining that it was a quarrel of his own seeking and the father, heartbroken, denounces the son. The mother is led away, prostrated with grief.

Ned awakens, smiles, and is resigned to his fate. He had saved the honor of his mother.

THE HERO
Imp Release, April 10

Maude is a hero worshipper. She loves Artie all right, but he is not just her ideal, being an effeminate-looking lad of the commonplace order.

She has her dream shattered when Artie evinces cowardice over a trivial matter and Maude is indignant. She tells him to get out and do things—to show her he is made of the right sort of stuff.

Artie plans a coup by bribing a prize fighter to allow him to beat him up. He makes the affair entirely too realistic and the "pug" turns in and wallops him good and plenty. Artie is once more in disgrace, but not out of the running. He has another brilliant idea, and to plan is to execute. He visits the home of Maude disguised as a burglar and robs her of her jewels. Quickly changing his attire, he appears in proper person and the girl tells him of her loss, being terrified. By dint of quick changes—thanks to a costumer—Artie chases the burglar about the place and finally ends it by presenting to Maude her jewels and the outer garments of the burglar as proof of his bravery and prowess just as her parents return from the opera and share in his glory.

Artie has made it good and strong by shooting a hole through his hat and Maude is satisfied that he is a real man. She throws herself into his arms, radiantly happy that she has discovered her ideal—a hero who has covered himself with glory.

"WEIGHED IN THE BALANCE"
Thanhouser Release, April 21

To carry out his experiments with high explosives, an old chemist spends all his money and finally mortgages his home, his sole remaining asset. The chemist, like most scientists of ability, is a poor business man, and, when his debt falls due, is unable to meet it. His creditor, a hard-headed banker, refuses any extension of time, and the scientist decides to seek the refuge of the weak, suicide.

He plans to blow himself up with a bomb he has constructed, and hopes that his fate will be regarded as an accident. Fortunately for him, his daughter, the widower's only child, discovers his plan in time to save him, and to excuse himself in her eyes he tearfully tells her of his troubles.

The girl decides to make another appeal to the creditor, and calls upon him, accompanied by her father. He offers them aid, but the condition horrifies the girl, for help will be accorded the father only on condition that the daughter marry the creditor.

The girl is engaged to the man of her choice. She must either break his heart, she thinks, or condemn her father to death—for she knows he will not survive if separated from his beloved laboratory. She chooses, and agrees to marry a man she hates

On the wedding day the rejected suitor makes his appearance unannounced. He confronts the bride, who is in her wedding dress and on her way to the altar. He shows her a revolver, and tells her that when the minister pronounces her the wife of the other man the pistol shot that ends his life will mingle with the congratulations of her wedding guests.

The girl tears the revolver from his grasp. He then tells her that in her father's laboratory he will find other means of death, and that it is appropriate that her family should supply the weapon that ends the life of the man they have ruined. Then he dashes out.

In her wedding dress the bride to be follows. By this time she is half crazed herself. They meet in the laboratory, and she brings forward the bomb that her father has constructed. She tells the young man that as they cannot live together they will die together, lights the fuse and awaits the end.

But the suitor is one of those men who is more interested in the theory of suicide than in the practice of it. His courage fails as the sees death, marked by the burning fuse, creeping slowly toward him. In a panic he runs away, leaving the girl to die alone. She is so weak and faint that she could not follow if she would.

The rejected suitor, while running away, meets the bridegroom. He babbles out the story, and tells him that the girl's death is only a matter of seconds. The other man is not deterred by this; he runs into the laboratory, and throws the bomb from the window in the nick of time.

The girl now has a chance to compare her two suitors. She sees that the man she thought she loved is a weak, pitiful creature unworthy of any good woman's respect, while the man she scorned has the strong, manly traits that compel admiration. He offers her her freedom, but she does not want it. She tells him that love has come into her heart, unexpectedly, and joyfully they go to the altar.

CALLEY'S COMET
Thanhouser Release, Tuesday, April 18

May Deering is the daughter of a celebrated astronomer who is more interested in the heavens than he is in his daughter's sweetheart, Jack Webster. In fact, he holds not a tiny jot of interest in Jack, and shows this by chasing the young chap from the house when the latter calls one evening to see the ideal of his dreams. This ideal takes Jack's ejectment from the house very much to heart, and, with her sweetheart she plans that it shall not happen again—but that Jack shall see her again, for all that.

So next day Jack enters in the costume and make-up of a dignified star gazer, and is heartily welcomed by his "brother astronomer," Prof. Deering, who is proud to see from the visitors card that he is: Graf Heinrich Von Twiller, A. M. B. C., Professor of Astronomy, University of Bauergarten.

Prof. Deering rushes the visitor to his observatory and discusses all the recent discoveries with him, finally inviting him to look through his telescope. The visiting astronomer takes a peep and pretends to find something very unusual. He pulls Prof. Deering to the instrument, but the latter searches in vain for the unusual signs Von Twiller says he noticed. While Prof. Deering is busy at the telescope his visitor becomes busy kissing his daughter, and each time Deering takes an extra peep, the visitor takes an extra kiss.

Prof. Deering leaves his visitor for a moment, and the latter reveals a paint pot and brush that he had "sneaked" in with him. Grabbing the outer lens of the telescope he paints the design of a comet on it, and when old Deering comes back and puts his eye to the instrument again, he dances with joy at what he sees. Then he rushes out to summon his friends to glimpse the marvelous sight. May and the visitor laugh heartily, and the latter pulls off his spectacles and whiskers. Prof. Deering then pops in, to see his "brother astronomer" revealed as Jack Webster, and orders him from the house. At this point the servant brings in the delegation of scientists who have responded to Prof. Deering's invitation to see the comet, but with the aid of a cloth and water Jack has erased it from the lens. Prof. Deering collapses when he finds the comet no longer apparent.

Then Jack does his best work and promises the Professor that he will replace the comet and save him from disgrace at the hands of his fellow scientists if he will consent to May's marrying him. The Professor says "Yes;" his good name is saved to him, and May is saved to Jack.

OLD HOME WEEK

Thanhouser Release, April 14

John Hepburn was raised in a little country village, and went to the city to seek his fortune. His relatives were dead, and he had quarrelled with his childhood sweetheart, so somehow Jayville rather passed out of his mind.

Years later, when he was one of New York's millionaires, it was recalled to his mind by reading an item to the effect that Jayville was to have an "Old Home Week," on which occasion the roving sons of the village were expected to gather and renew old friendships. The article also mentioned, incidentally, that the village could not boast of any millionaires among those who had gone out to seek fame and fortune.

But Hephurn was in the millionaire class, and he determined to show his old townsmen that he had not forgotten them. He wanted to prove, however, that they loved him for himself alone, and that the greed for gold could find no lodging in their sturdy breasts. So he hid all evidences of wealth and went down, to all appearances, a poor man, who had hattled with life and had not achieved much success.

Things did not turn out as he had expected. His shahby clothes caused unfavorahle comment, and everywhere he went he was shunned and snuhbed. The only person who greeted him cordially was his old sweetheart, and the love of childhood was revived.

After a time the villagers began to take notice of Hephurn. There was a reward offered for the capture of a noted hurglar, and it was decided, by unanimous vote, that Hephurn was the man wanted. So he was promptly arrested, and as the village had no jail, was locked up in a barn, and there was a sign over the door reading "Welcome," which made the first time that the village's richest son had received any attention.

The girl promptly freed him, for the country constahles pay little attention to prisoners after they lock them up. And the hoy returns to the city, with the girl's promise that she will wed him as soon as he says the word.

He says the word promptly. The girl meets him under the old tree on which, as children, he has carved their initials, and they are married. Then they start off on their wedding trip in his auto.

The machine, when it draws up at the railroad depot, causes the villagers to gape. Their surprise is intensified when their former townsman, utterly ignoring them, tacks a sign up on the side of the depot. And their grief cannot he expressed when they read the sign.

For he explains, in a few vigorous words, that he has bought the railroad and that after the current day, trains would not stop at Jayville.

If the villagers had been good, they might have been presented with a library. As it is, all they have is the privilege of seeing trains go by and never stop.

And the principal fun at a country station is watching the trains stop.

THE MINISTER'S SON

Yankee Release, April 17

Madge Morton, who after losing her mother, is left alone in the world, leaves the humble home in the country to seek work in the city. Weary and footsore, trudging along, she meets with an accident by heing run down hy a 'hus—the incident happens at the gateway of a minister's home. She is taken into his house and cared for. The kind minister soon learns the girl's story and proposes to adopt her, to which the poor girl gratefully consents.

The minister has a son, Harry, who is attending college. The boy meets a woman of the world who professes to care for him—but only for personal gain.

The boy is at home during vacation time, and one day the minister, who is treasurer of a relief fund, receives an express package containing some three hundred dollars. The hoy being in sore straits for funds to lavish on the woman he is smitten with, resolves to help himself to some of this fund money, which his father has placed in his desk.

Madge, the minister's adopted daughter, has witnessed the boy taking the money, and as she stands transfixed with horror, the boy tears the hand from the hundle of hills and it drops to the ground. She has just picked up the band and is holding it in her tremhling hands as the minister, who has missed the money, rushes from the house. Seeing the hand in her hand, he believes that she is the guilty one and orders her from his sight. The poor girl, who worships the hoy, allows the blame to fall on her to shield the erring one, and, donning her old clothes, leaves the happy home, hroken-hearted and dejected.

In the meantime, the hoy has hastened to the woman and finds her enjoying herself in a lobster palace with another man. The boy flies into a rage and is laughed at hy them. It dawns on the boy that he has heen used as a dupe and he returns home with the money intact, only to learn from this father that Madge was accused of the crime. The hoy sohs out his guilt and hands hack the money to his father and vows to ever walk the straight and narrow path.

Madge must he found, so the boy hastens off to find her and hring her hack, which he succeeds in doing. She receives the minister's humble apology and a new life begins for hoth Harry and Madge as they listen to the good Minister's tale of the children of Israel who hath passed through the fires of Moloch.

The scenery is unsurpassed in tropical beauty, being one of the Yankee famous World series.

WILLIE'S WINNING WAYS

Yankee Film Company Release, April 14

Willie Wynne decided he needed a vacation and took a trip to Bermuda, contrary to his father's wishes.

Arriving at the Island of Charms, he received a wireless from his irate parent that he has heen disowned and cut off without the proverhial shilling, for this piece of insubordination. The news depresses Willie but temporarily, for the delightful climate and the beauty of bis surroundings had that stimulating effect upon Willie that al ltourists soon remark.

Willie's impression that Bermuda produces only potatoes and onions was quickly dispelled, for upon meeting Winnie Whey, a Bermuda miss, and catching a flash of her roguish eyes, he whistled and exclaimed "Gee! hut she's a peach."

Everything thrives and ripens quickly in Bermuda, and so did the affection of these two young people, hut not without some of the usual "course of true love" humps.

Winnie's daily constitutionals were taken in the company of her old colored maid, and the only opportunity the young folks had to develop their love affair was while Mammy took her forty winks. Waking sooner than usual one day, Mammy caught her young charge talking to a strange young man and straightway took her home. With Yankee assurance, Willie interviewed Winnie's parents, and convinced them that he was worthy of their daughter's hand. All would have heen well had Willie not dropped the wireless message received from his father, just where his prospective father-in-law was hound to find it and which caused that gentleman to change his mind as to Willie heing a desirable son-in-law.

Unconscious of this turn of events and elated at his success, Willie hastens to keep an appointment with his friend, Jockey Queen, who is to have a mount in the Bermuda Derhy to he run that day. Jockey Queen informs Willie that he is to ride May Amelia in the Derhy, and that harring accidents she was sure to win. A good judge of horseflesh, Willie visits the paddock and is so pleased with the appearance of the mare that he hacks her for a large sum. The result of the race is a matter of history—May Amelia won with ease and Willie Wynn won a small fortune.

Good luck comes in hunches, for arriving at his hotel, Willie finds a satisfactory reply to a cahlegram he had sent his father earlier in the day. Juhilant, successful and happy Willie hastens to impart the good news to Winnie and her parents. Winnie's parents, however, receive him coolly and her father shows the mischief-making wireless to Willie. Willie pleads his ahility to support a wife now that he has won a fortune, hut Mr. Whey is ohdurate and only relents when Willie produces his father's reply, giving his consent to his son's marriage.

A CLOSE CALL

Yankee Release, April 21

Ranchmen in the vicinity had heen losing their hest horses for some time and had decided that it was ahout time to hunt up the culprit and stop his depredations.

The sheriff and his posse, hot on the heels of the horse-thief, notices a stolen horse tied outside of the general store, but the horse-thief eludes capture, leaving the stolen horse hehind him.

In his escape through the woods he comes upon John Rodgers, a young ranchman, who has dismounted to water his horse and which the horse-thief takes possession of and rides off. John fires after him but merely wounds the desperado.

John has heen away from home for some time and has been hurriedly called hack hy a message from home, and in his anxiety to lose no time he looks for another mount. He visits a nearby farmer for the purpose of horrowing a horse and finds no one home, so decides to temporarily take a horse so that he might proceed on his journey.

The sheriff, hot in pursuit of the horse-thief, whom he knows could not have gone far on foot, runs across John with a strange horse in his possession and naturally assumes that John is the man who has been guilty of the previous thefts and makes haste to mete out speedy Western justice. John tries to explain and pleads with his captors, and it is only after John produces the letter from his wife to the effect that there has heen a new arrival in the family and that she wants him home at the earliest possible moment, that they credit John's story and allow him to depart.

John arrives home. Approaching the house he sees his own horse tied in front of the door, which he cautiously approaches, and recognizes a strange voice. John enters the house quietly and, to his surprise, finds the horse-thief whom he has wounded being made comfortable. John gets a drop on the horse-thief and makes explanations to his wife and immediately departs with the culprit to prove to the sheriff and the posse that they have made no mistake in helieving his story. John delivers the horse-thief over to the sheriff, who takes charge of him.

THE LITTLE MAJOR

Rex Release, April 13

A little boy of great courage and a born fighter, who loves his mother with an intensity that amounts to a veritable passion, has all the resources of his mind and heart called into activity when his mother is brought face to face with death. There is a soul of a man in the little major, but it has only been shown when he puts an awkward squad composed of his two sisters through a military drill or devises an imitation of the Indian-cowboy play. The moment, however, that real danger threatens, he meets it with greater skill and fortitude than any of the grown-ups.

Father, nurse and physicians form a small army of defeuse againist the ruthless invador. Death, when he threatens to take the light of the home, hut the mother sinks into the depths. Major, having uttered his evening prayer, is put to bed, but while the other children sleep, he is restless. He wakes from a dream, a tiny tot in pajamas, and waiks to the lattice window of the nursery where the moonlight streams in. He hegs for aid on high, first in childish invocation, then in prayer. Light comes streaming on his face and into his mind. He steals softly through the house past the watching husband and physicians and makes a tender appeal to his unconscious mother. He calls and calls, never weary, never losing faith, until his loved voice reaches the fluttering soul and hrings it hack from its wandering. It is a triumph of pure love, hut when he *has* triumphed, the little major takes all the credit and repels the watchers—"She is mine," he declares, "I saved her." So he did, for the story is founded on fact.

A HALF-BREED'S COURAGE

Champion Release, April 19

A wild, harum-scarum cowgirl is the "Rose" of the ranch. We see her first shooting the hats off the heads of the lined-up boys. Though widely sought, she refuses offers of marriage galore, but when handsome young Wilbur Newhurg comes forward, she accepts him and from then on undergoes a complete change.

A few months later she develops into a meek, gentle and loving wife to a hushand who adores her. Charitahle to almost a fault, the entire neighhorhood loves her, and when any of the hoys get wounded hy stray gun-shots, they come to Rose for medical care. In this instance, Mose, the half-hreed, is struck through the hand hy a stray

(*Continued on poge* 17)

Data from Manufacturers' List of Releases

MEMBERS OF SALES CO.

AMBROSIO

(By N. Y. M. P. Co.)

Feb. 1—Return from Seaside Bathing.....
Feb. 1—Tweedledum Tries Winter Sports...
Feb. 8—Tweedledum as a Detective.....
Feb. 15—The Demon 900
Feb. 22—Redeeming Angel.....
Mar. 1—Tweedledum, Aviator.....
Mar. 1—War of the Cossacks.....
Mar. 8—Prisoner of Caucasus (Dr.)..... 900
Mar. 15—A Coward (Dr.).....
Mar. 15—Adventures of a Countryman in Town (Com.) 322
Mar. 22—Tweedledum's April Fool Joke (Com.) 900
Mar. 29—A Glimpse of Neapolitan Camorra.

AMERICAN.

Mar. 6—Memories (Dr.) 375
Mar. 9—The Rich and the Poor (Dr.).....1000
Mar. 13—The Penalty (Dr.).....
Mar. 16—The Job and the Girl (Com.).....
Mar. 16—Do You Know This Woman? (C.)
Mar. 20—The Field of Honor (Com.)..... 985
Mar. 23—The Harem Skirt (Com.) .....
Mar. 27—The Talisman (Dr.) 985
Mar. 30—Osteopathy (Com.) 277
Mar. 30—Two Girls (Dr.) 723
Apr. 3—Oh! You Suffragette (Com.) 460
Apr. 3—A Cure for Laziness (Com.) 540
Apr. 6—Reddy's Redemption (Dr.) 995
Apr. 10—Cupid's Pocketbook (Com.) 1000
Apr. 13—Jim Minds the Baby (Com.) 350
Apr. 13—The Bungalow Craze (Com.)..... 750

CHAMPION.

Jan. 11—Bill's Widow (Dr.)..... 950
Jan. 18—The Will of a Western Maid (Dr.).
Jan. 18—Why He Went West (Dr.)..... 950
Feb. 1—Judged by Higher Power (Dr.)....
Feb. 8—At Double Trouble Ranch (Dr.)... 950
Feb. 15—Her Three Proposals (Com.)..... 950
Feb. 22—The Old Man and Jim (Dr.)..... 950
Mar. 1—A Western Girl's Choice (Dr.).... 950
Mar. 8—The Vindication of John..... 950
Mar. 15—The Girl and the Oath (Dr.)..... 950
Mar. 22—The Pay-Roll (Dr.)..... 950
Mar. 29—The Bachelor's Old Maid..... 950
Apr. 5—The Price He Paid..... 950
Apr. 12—Men of the West (Western).....
Apr. 17—With Stonewall Jackson (Edu.)....
Apr. 19—A Half Breed's Courage (Western)
Apr. 24—Gen. Meade's Fighting Days (Edu.)

ECLAIR

Jan. 30—The European Lunch.....
Jan. 30—The Elusive Robber.....
Feb. 6—Doctor Against His Will (Dr.)..... 984
Feb. 13—Mr. Faddleaway is on Strike (Com.).522
Feb. 13—The Elixir of Bravery..... 424
Feb. 20—The Heart of a Warrior (Dr.)..... 682
Feb. 20—Hospital for Small Animals (Spec.). 286
Feb. 27—Punch 595
Feb. 27—Beware of the Bomb (Com.)..... 370
Mar. 6—King Phillip the Fair and the Templars 975
Mar. 13—An Unforeseen Introduction (C.). 470
Mar. 13—A Day of Storms (Com.)..... 430
Mar. 20—Cain (Dr.) 790
Mar. 20—The Rock Climbers (Scenic)..... 195
Mar. 27—Hurrah!Hurrah! Let Us Marry!.. 975
Apr. 3—A Strike in the "Make Young" Business 534
Apr. 3—Mr. Nearsight's Marriage..... 426

GREAT NORTHERN.

Jan. 7—The Red Light (Dr.).....
Jan. 14—A Homeless Boy (Dr.).....
Jan. 21—The Trunk Mystery.....
Jan. 28—Triumph of Intelligence..... 391
Jan. 28—Mr. Muggins Has His Sewing Done (Com.) .....
Feb. 4—The Criminal Chief's Capture.....
Feb. 11—Found Again (Dr.).....
Feb. 18—The Life of a Muschik.....
Feb. 18—The False Alarm.....
Feb. 25—His Great Duty (Dr.).....
Mar. 4—The Rival Servants (Dr.).....
Mar. 11—The Son of the Executioner (Dr.)
Mar. 18—Between Love and Duty (Dr.)....
Mar. 18—Life and People South of the Equator (Scenic) .....
Mar. 25—The Fakir's New Servant (Com.).
Mar. 25—Troubles of a Trip (Com.).....
Apr. 1—A Victim of His Double (Dr.)....
Apr. 8—A Confidence Trick.....

IMP.

Independent Moving Picture Co. of America.

Feb. 2—The Mix-up .....
Feb. 2—An Imaginary Elopement.....
Feb. 6—At the Duke's Command (Dr.)....1000
Feb. 9—The Mirror (Com.)..... 500
Feb. 9—When the Cat's Away (Com.).... 500
Feb. 13—Her Darkest Hour (Dr.).....1000
Feb. 16—The Convert (Dr.).....1000
Feb. 20—Pictureland 1000
Feb. 23—Artful Kate (Dr.).....1000
Feb. 27—A Manly Man (Dr.).....1000
Mar. 2—Army Manoeuvres in Cuba (Edu.) 500
Mar. 2—The Dynamiters (Com.)..... 500
Mar. 6—Tracked (Dr.).....1000
Mar. 9—The Message in the Bottle (Dr.)...1000
Mar. 13—The Secret of the Palm (Dr.).....1000
Mar. 16—The Fishermaid (Dr.).....1000
Mar. 20—In Old Madrid (Dr.).....1000
Mar. 23—The Penniless Prince (Dr.).....1000
Mar. 27—Sweet Memories (Dr.) 1000
Mar. 30—So Shall Ye Reap (Dr.).....1000
Apr. 3—The Lover's Signal (Dr.) .....
Apr. 6—The Image of Fate (Dr.) 1000
Apr. 10—A Good Cigar .....
Apr. 10—A Faithless Man .....
Apr. 13—The Storm .....

ITALA

Jan. 21—Visit of a Friend.....
Jan. 26—The Revenging Picture.....
Jan. 28—My Son Is Guilty.....
Feb. 2—The Village Coachman.....
Feb. 4—The Feast of Foolshead.....
Feb. 9—John Milton 900
Feb. 11—Foolshead at the Kinematograph... 900
Feb. 16—The Fatal Charm..... 900
Feb. 18—Who Will Eat the Turkey..... 900
Feb. 23—Little Souls 770
Feb. 25—Foolshead Present .....
Feb. 25—Havana Cigar .....
Mar. 2—Nini's Doll.....
Mar. 4—Cato and the Flag.....
Mar. 4—Foolshead More than Usual.....
Mar. 9—Nobility (Dr.)..... 900
Mar. 11—Foolshead Shooting (Com.)..... 900
Mar. 16—A Dog and Two Mistresses..... 986
Mar. 18—Foolshead in Soiree (Com.).....
Mar. 18—Toto on the State (Com.).....
Mar. 23—Waiting for the Midnight Express. 900
Mar. 25—Toto Wants to Get Thinner..... 500
Mar. 25—Queen of the Sea..... 500
Apr. 1—Foolshead Goes to See a Cockfight.
Apr. 15—The Fall of Troy .....
Apr. 8—Foolshead—Lady of Company.....

LUX.

By Prieur.

Feb. 3—Back to the Old Homestead.....
Feb. 10—The Orphan's Friend (Dr.)..... 711
Feb. 10—That Horse Did Run (Com.)..... 272
Feb. 17—Bronco Bill, the Brave Cowboy (Dr.) 639
Feb. 17—Matilda Lovestruck (Com.)..... 321
Feb. 24—A Child's Prayer (Dr.)..... 534
Feb. 24—Matilda Chased (Com.)..... 354
Mar. 3—Jack's Lucky Horseshoe (Dr.).... 530
Mar. 3—On Their Honeymoon (Com.)..... 440
Mar. 6—Angel of the Bowery (Dr.).....
Mar. 10—The Senorita's Sacrifice (Dr.).....
Mar. 10—Bill in Love Again (Com.)..... 432
Mar. 10—Jones' Remedy (Com.)..... 524
Mar. 17—Dogs Not Admitted (Com.)..... 534
Mar. 17—Bill Has Kleptomania (Com.)..... 380
Mar. 24—Cowboy Friendship (Dr.) 636
Mar. 24—Edith Has Some Sport (Com.).... 322
Mar. 31—The Greed of Gain (Dr.)..... 652
Mar. 31—He Wanted a Hoop (Com.) 281
Apr. 7—Bill's Little Plan (Com.)..... 386
Apr. 7—A Desperado (Dr.)..... 586

NESTOR FILM CO.

Dec. 28—Elda of the Mountains (Dr.).....
Jan. 4—At Cedar Ridge (Dr.).....
Jan. 11—Sleepy Hollow (Dr.)..... 950
Jan. 18—Their New Minister (Dr.).....
Jan. 25—The Man in 23.....
Jan. 25—New Minister .....
Feb. 1—The Bridal Trail.....
Feb. 8—The Transgressor .....
Feb. 15—The Light Beyond.....
Feb. 22—His Father's House (Dr.).....
Mar. 1—The Professor's Romance (C.-D.). 990
Mar. 8—In the Commissioned Ranks.....
Mar. 8—In the Commissioned Ranks (Dr.).
Mar. 15—Was It Worth While? (Dr.).....
Mar. 22—Could You Blame Him? (Com.)...
Mar. 29—The Truth (Dr.) .....
Apr. 5—The Stolen Necklace .....
Apr. 12—A Midnight Adventure (Com.).....

NEW YORK MOTION PICTURE CO.

("Bison")

Jan. 27—Trials of Bud Brown..... 900
Jan. 30—A Tough Tenderfoot.....
Feb. 3—A Squaw's Bravery.....
Feb. 7—The Half Breed's Plan.....
Feb. 9—John Milton (Dr.).....
Feb. 10—The Salted Mine (Dr.).....
Feb. 14—The Deputy's Honor..... 900
Feb. 17—The Warrior's Squaw..... 900
Feb. 21—The Way of a Red Man (Dr.)....
Feb. 24—The Fate of Joe Dorr (Dr.).....
Feb. 28—A Warrior's Faith.....
Mar. 3—Owanee's Great Love.....
Mar. 7—Dick Farrell's Prize.....
Mar. 10—Her Prisoner (Dr.).....
Mar. 14—Starlight the Squaw (Dr.).....
Mar. 17—Sacrifice of Silver Cloud (Dr.)....
Mar. 21—Was He Justified? (Dr.)..... 900
Mar. 24—The Cowboy's Waif (Dr.) 900
Mar. 28—An Indian Nemises (Dr.) .....
Mar. 31—The Red Avenger (Dr.) .....
Apr. 4—At Bar U Ranch (Dr.).....
Apr. 7—Avery's Dream (Com.).....

POWERS' PICTURE PLAYS

Feb. 21—What Would You Do (Com.).....
Feb. 25—Across the Mexican Border (Dr.).
Feb. 28—The Call of the Heart (Dr.)..... 950
Mar. 4—Home Sweet Home (Dr.)..... 950
Mar. 7—When Masons Meet.....
Mar. 7—The Bandit's Surprise.....
Mar. 11—A Gamble with Love.....
Mar. 14—Come Back to Erin.....
Mar. 18—His Mind's Tragedy .....
Mar. 21—Just Kids (Com.).....
Mar. 21—A Trip About Christiana.....
Mar. 25—Ogallalah (Dr.) .....
Mar. 28—The Boy from the East.....
Mar. 28—The Pantaloon Skirt (Com.).....
Mar. 28—A Western Ruse (W. Dr.).....
Apr. 1—Cupid's Monkey Wrench (Com.)..
Apr. 4—Oh! You Mother-in-Law (Com.)..
Apr. 4—Touring Athens (Scenic).....
Apr. 8—A Western Ruse .....

RELIANCE

Mar. 8—A Trick of Fortune..... 900
Mar. 11—Ever the Accuser.....
Mar. 14—Come Unto Me..... 900
Mar. 18—At Swords Points (Dr.).....
Mar. 22—When Red Turned Gray (Dr.)....
Mar. 25—Pallid Hues in Clouded Skies..... 900
Mar. 29—If It Ever Were Thus (Dr.)..... 900
Apr. 1—Till Death Do Part.....
Apr. 5—Rickshaw the Detective .....
Apr. 5—Summer Skies .....
Apr. 8—The Gloved Hand (Dr.).....
Apr. 12—Thirty Minutes (Dr.).....

REX

Feb. 16—"A Heroine of '76" (Dr.)..... 875
Feb. 23—"The Story of a Prayer Rug" (Dr.) 895
Mar. 2—"By the Light of the Moon" (Com.) 950
Mar. 9—"The Fall of a Knight" (Com.)..... 958
Mar. 16—Where the Shamrock Grows (Dr.). 950
Mar. 23—Five Hours .....
Mar. 30—As Ye Sow.....
Apr. 5—"The Heiress" (Com.)..... 975
Apr. 13—"The Little Major" (Dr.)..... 960

SOLAX COMPANY

Mar. 10—Caribou Hunting .....
Mar. 15—A Midnight Visitor (Com.).....
Mar. 17—The Hindu Prince (Dr.).....
Mar. 22—Cupid's Victory (Com.).....!...
Mar. 24—Out of the Depths (Dr.).....
Mar. 29—A Package of Trouble (Com.)....
Mar. 29—She Was Not Afraid (Com.).....
Mar. 31—The Mill of the Gods (Dr.).....
Apr. 5—The Maid's Revenge (Com.)..... 992
Apr. 7—The Rose of the Circus (Dr.).....1,000

THANHOUSER COMPANY.

Feb. 3—Adrift .....
Feb. 7—Westerner and the Earl.....
Feb. 10—The Norwood Necklace.....
Feb. 14—For Her Sake (Dr.).....
Feb. 17—Checkmate (Dr.).....
Feb. 21—The Patriot Maid of '76 (Dr.).....
Feb. 21—For Washington .....
Feb. 24—A Newsboy Hero.....
Feb. 28—The Litle Mother (Dr.).....
Mar. 3—Stage Struck (Dr.).....
Mar. 7—The Mummy (Dr.).....1000
Mar. 10—The Spirit Hand (Dr.).....1000
Mar. 14—His Younger Brother.....
Mar. 17—Robert Emmett .....
Mar. 21—Divorce (Dr.) .....
Mar. 21—Waiting at the Church (Com.)....
Mar. 24—The Tramp (Dr.).....
Mar. 28—The Imposter 1000
Mar. 31—Silas Marner 1000
Apr. 4—Charity of the Poor (Dr.) .....
Apr. 7—Vindicated .....
Apr. 11—Velvet and Rags.....
Apr. 14—Old Home Week (Com. Dr.).....

YANKEE FILM COMPANY

Feb. 13—Condemned to Death (Dr.).....
Feb. 17—Her Birthday Surprise (Com.)....
Feb. 20—A Life-Time Repentance (Dr.).....
Feb. 24—The Woman Who Dared (Dr.)....
Feb. 27—All for Gold (Dr.).....
Mar. 3—The Abduction of Parson Jones (Com.) .....
Mar. 6—Angel of the Bowery (Dr.).....
Mar. 10—The Senorita's Sacrifice (Dr.).....
Mar. 13—The Test of Love (Dr.).....
Mar. 17—His Double Treasure (Dr.).....
Mar. 20—The Open Gate (Dr.).....
Mar. 24—Love's Ebb and Flood (Dr.).....
Mar. 27—Tom and Jerry (Dr.).....
Mar. 31—Her Mother's Fiance (Dr.).....
Apr. 4—Secret of the Opal Mine (Dr.)....
Apr. 4—The Girl Stowaway's Heroism (Dr.)
Apr. 10—An Adventure in Sicily (Dr.).....
Apr. 14—Willie's Winning Ways (Com.).....

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bullet, and he at once solicits the attendance of the Newburgs, who accept him in their household until the wound is healed.

Tearing off the bandage, the half-breed announces himself cured, and is going to return to his shack in the mountains. For the protection of his still weak hand, Newburg gives him his gauntlets, and Mose, putting one on, tenders promises of grateful service, should they ever require it, and then departs. He stops on the way, however, to let Rancher Coigne's little girl play with his braids. They are interrupted by the irate father of the child, who provokes a quarrel. A gun is drawn in the scuffle, which explodes and causes the death of Coigne, and the disappearance of the half-breed.

The boys start in pursuit of the offender, and in examining the dead body, espy a glove lying nearby. It is one of Newburg's gauntlets. This renders damaging evidence. Despite the earnest protestations of Newburg and his wife, he is led away by the sheriff. Wild with grief, the little woman bethinks herself of the half-breed who received the gauntlet, and concludes that he is the slayer.

Jumping upon her horse, she dashes to the scene of the crime, and then picking up the trail, rides madly off to seek the real murderer and thus save her husband. Mose strongly dissents against returning to justice, but later succumbs to her womanly and tearful appeal for his gratitude and her husband, and then consents to go back. Then commences a race against death—for Newburg has been sentenced by his captors to death by rope.

The wife and half-breed fairly fly over space and their efforts are not in vain to stop the execution of the innocent, as they arrive not a minute too soon. With the explanations exchanged, the men are satisfied to liberate the one for the other, and thereby preserve the law of Justice.

WITH STONEWALL JACKSON
Champion Release, April 17

The pride of the Kosgroves of Virginia is indeed gratified beyond measure when General "Stonewall" Jackson and his staff accepts the proffered hospitality so effusively tendered by them.

The young and the only son of Widow Kosgrove has enlisted and is about to join his company when the General takes a new flag from the hands of his mother, sister and wife, and presents it to the young husband as a memorial of trust.

With a light heart and joyous tread, the pride of Kosgrove Manor marches away with the army. Heavy service is encountered and at the terrible slaughter at Henry House, the deafening din of the cannon's roar, the proximity of the bursting shells from the enemy's works, the deadly havoc wrought and the loss of life utterly unnerve and terrify the lad, who deserts the field at the height of battle and skulks home.

Against the unavailing protests of his family, the boy will not return, and to preserve the untarnished name of Kosgrove, his beautiful young wife dons a uniform and musket and regains the regiment in time to march with them to Winchester, Va. Desperate fighting ensues, and the Blues capture an important position. Their commander mounts the bulwark and seizes the Confederate colors, but for the instant, and is downed by a bullet from the young wife's musket. She saves the flag but falls beneath the avenging bullets of the officer's men.

Her body is brought home and with a last look at the corpse of his courageous wife, Kosgrove undergoes a complete regeneration, and he re-enters the service with a vow to never return without capturing a Union flag as a trophy. "Stonewall Jackson" was routing the Federals and advancing on Winchester. With Jackson's permission the boy heads a body of brave Southerners, and retakes the position lost by the Grays and stoutly maintains it, replacing the Union Stars and Stripes with the Southern Bars that his martyred wife had saved, thereby being commended by Jackson.

Then they brought him home, too, but the war was over. His life, too, was extinct, and with a smile of reverence he entwines the both colors in his stiffening fingers. With a last glimpse at his country's banners, he departs this world, and his soul flees to join that of his wife before the Bar of Righteousness and the Stars of Love.

THE LAST ROSE
Powers Release, April 22

The bivouac! The reconnoitre! The ambush and victory! Are these terms of warfare descriptive of some terrible struggle between armies? Bless you—no! But when the favorite flower girl of Tommy Atkins in Ireland is in danger of being captured by a visiting American captain, all the strategic art of war is called in by the quartette of English soldiers who have long since set their hearts on making the conquest.

Captain Laurence, dashing and handsome, sends a note asking for the last rose, and little Molly Shannon's parents and their clerical advisor agree that she ought to. So she does, and with her own dainty hands brings him the last rose of summer.

The Englishmen soon enough learn of Capt. Laurence's victory, and are quick to hatch the most diabolical plot one ever dreamt of to monopolize her attention, if even for a time. It's a real military manoeuvre, and they succeed. But they never figured on Yankee wit, and before they can realize it the American has not only turned all their efforts to naught, but by a clever movement has caught all four of them off their guard and has outflanked, out-generaled and outmanœuvred them.

Disgruntled, disheartened, but still severely love sick, the "King's finest" must march off the scene in confusion, making way for the spirit of Uncle Sam, which has so completely enveloped little Molly Shannon.

COPPER WIT
Powers Release, April 18

There is two iv thim, two coppers, y' see—Officer O'Toole an' Roundsman McGinnis. And did ye ever hear of a plain cop getting the better of his superior officer in a quest for the hand of some fair chambermaid or other domestic? Sure—ye didn't! But ye will now.

Ye see, it would never have come about only that O'Toole was not smart enough to meet Mary Ellen where the roundsman could not catch them; but he did, and swore dark revenge. For a long time he waited for the chance, until one day, when he was himself bound for a beer-fest in Fritz Krausmeyer's bakery, he saw his rival go down the cellar ahead of him. Now, McGinnis is no fool, so he waited outside of the cellar for the cop to emerge; the rest is easy for a roundsman.

But while on his way for another kettle of beer, Fritz saw him waiting, and on his return told the cop about it. Here is where O'Toole gets in some fine brain-work, for he arranges to make his exit in a big basket together with some loaves of fresh bread; he is loaded onto the wagon right before the roundsman's eyes—that is, the bread is before his eyes, and O'Toole gets away. Wurra! Wurra!

And so it comes to pass that McGinnis thinks he sees the cop's ghost when O'Toole walks triumphantly by him, and the roundsman can't tell you even today just how that divil of an ordinary cop ever got out of the cellar—and McGinnis has been there often enough to know every exit, you can bet!

THE WINE HARVEST

If the man who habitually spills old vintages down his neighbor's neck merely because he has had too much of it to drink, could see the wonderful care that is taken by the peasants of Southern France to bring it to him in perfect condition, perhaps he would value it more. We show here how those patient workers squeeze the costly juice from the grapes that grow around their picturesque mountain homes, and how they put the fluid through all the processes that help bring its bewitching taste to our waiting palates—and ample purses. When finally the oxen are hitched up to carry the huge tank to the depot—the spectator (if he has the price) will hasten to the nearest oasis and imbibe; or if he is more fortunate, hang Gus up for a round.

THE LITTLE FLOWER GIRL
Solax Release, April 14

William Hastings becomes infatuated with a pretty flower girl who delivers flowers to his sister from a neighboring florist. Inquiring of the whereabout of the florist, he makes a number of calls and finally tells the girl that he dearly loves her. After asking her to marry him he finds that his father will not consent to the marriage and after a scene with his father he leaves home. The sister of William hears of his trouble and as she loves her brother dearly she decides to carry out a plan whereby the father's consent will be procured.

She calls to see the flower girl and telling her of her plan she directs her to pose as a college chum and to accept an invitation to visit William's sister, knowing full well that her father would receive any of her old friends with open arms.

The invitation is accepted and during her short stay in the Hastings home she wins her way into the heart of the old gentleman. Her accomplishments as a vocalist and violinist and her winning manners more than places her in the good graces of the father.

Mr. Hastings writes to his son telling him what a lovable girl his sister's friend is and urging him to return and try to win her love. The son replies in the negative, saying that he will never marry any other than the flower girl. The sister sees the letter and writes to her brother, telling him of the subterfuge. The son returns on the next train. After he has told his father his intentions of marrying the little flower girl, they go to the store where the truth is made known to the father. At first he is very angry but finally he relents and the loving young couple are united.

TRAMP STRATEGY
Solax Release, April 12

Dan Wellington objects strenuously to his daughter's marriage with Richard Darlington. The father finds the latter in the arms of his daughter and puts him out of the house. The much-abused lover is followed out of the house by his sweetheart and maid. The latter conceives a brilliant idea whereby the lover is to assume the disguise of a tramp and rescue the sweetheart from being ground beneath the wheels of an automobile.

While the plot is being consummated on one side of a hedge fence, two tramps are asleep on the other side. The excited voices awaken them and while the maid recites the proposed plan, the tramps are working on one of their own.

After leaving the two girls to go in search of a costume, Darlington is overpowered by the two tramps and hustled off to a lonely hut where he is detained. One of the tramps plans to go in Darlington's stead and do the hero work.

The complications that arise from the situations can well be imagined, but everything is arranged so that the unhappy lover gets the girl and the policeman gets the tramps.

A CORRECTION

New York, April 5, 1911.

Moving Picture News,
30 West 13th Street,
New York City.

My dear Saunders:

I presume that you will think it real mean of me to criticise you after the kindness that you have so politely extended me in your valuable columns, but I wish to ask you to please correct Champion Film Exchange to Champion Film Company, because if some of the radical exchanges will read Champion Film Exchange they will be under the impression that I have started a film exchange, and you know how much an exchange man hates a manufacturer to enter into the exchange business.

In your journal of April 1st, on page 10, you have a little article about our beautiful synopses for which kindly accept my thanks, and it is headed "Champion Film Exchange," and this is the thing I wish you would correct.

Thanking you for your attention, I am,

Very sincerely,
MARK M. DINTENFASS,
Gen'l Mgr., The Champion Film Co.

(In the rush the above mistake occurred and herewith publish the letter as an amend for our remissness. Readers please note.—Ed. M. P. N.)

ALL ROUND MAN

Camera, Darkroom, etc. Seven years' experience, seeks situation. Apply "UTILITY," M. P. News.

LICENSEES OF PATENTS CO.

BIOGRAPH

	Feet
Feb. 16—Fisher Folks (Dr.)	998
Feb. 20—The Diamond Star (Dr.)	996
Feb. 23—His Daughter (Dr.)	997
Feb. 27—The Lily of the Tenements (Dr.)	991
Mar. 2—The Heart of a Savage (Dr.)	995
Mar. 6—A Decree of Destiny (Dr.)	995
Mar. 9—Conscience (Dr.)	995
Mar. 13—Comrades (Dr.)	998
Mar. 16—Was He a Coward? (Dr.)	994
Mar. 20—Teaching Dad to Like Her (Com.)	995
Mar. 23—The Londale Operator (Dr.)	998
Mar. 27—Priscilla's April Fool (Com.)	686
Mar. 27—Cured (Com.)	308
Mar. 30—The Spanish Gypsy (Dr.)	996
Apr. 3—Priscilla and the Umbrella (Com.)	997
Apr. 6—The Broken Cross (Dr.)	996

EDISON

Feb. 24—The Price of Victory	1000
Feb. 17—A Stage Romance	1000
Feb. 21—The Rival Sculptors	990
Feb. 22—Mr. Bumptious, Detective	990
Feb. 28—The Iron Master	1000
Mar. 1—The Rival Candidates (Com. Dr.)	1000
Mar. 3—The Writing on the Blotter (Dr.)	1000
Mar. 7—Love and the Stock Market (Dr.)	1000
Mar. 8—A Night of Terror (Com.)	400
Mar. 8—The Old Family Bible (Dr.)	600
Mar. 10—How Bella Was Won (Dr.)	1000
Mar. 14—All for the Love of a Lady (Dr.)	990
Mar. 15—The Department Store (Com.)	625
Mar. 15—Baby's Fall (Com.)	375
Mar. 17—The Wedding Bell (Dr.)	1000
Mar. 21—The Test of Love (Dr.)	1000
Mar. 22—Who Gets the Order (Com.)	995
Mar. 24—The Disreputable Mr. Raegen (D.)	1000
Mar. 28—Jim the Mule Boy (Dr.)	975
Mar. 29—April Fool (Com.)	985
Mar. 31—Between Two Fires	1000
Apr. 4—Monsieur (Dr.)	1000
Apr. 5—The Resurrection of John	1000
Apr. 7—Nell's Last Deal (Dr.)	1000
Apr. 11—The Strike at the Mines (Dr.)	995
Apr. 12—Silver Threads Among the Gold (Dr.)	500
Apr. 12—Card of Introduction (Com.)	500
Apr. 14—A Buried Past (Dr.)	1000
Apr. 18—The Haunted Sentinel Tower	1000
Apr. 21—Turned to the Wall	1000

ESSANAY FILM CO.

Jan. 31—Hank and Lank (Com.)	366
Feb. 4—Carmenita, the Faithful (Dr.)	995
Feb. 7—A Woman's Voice (Com.)	566
Feb. 7—Ten Words for Twenty-five Cents (Com.)	425
Feb. 11—The Bad Man's Downfall (Dr.)	1000
Feb. 14—Getting Sister Married (Com.)	1000
Feb. 18—The Cattleman's Daughter (Dr.)	1000
Feb. 21—Their Wedding Gift (Com.)	580
Feb. 21—Just as the Clock Struck Nine (C.)	412
Feb. 25—The Outlaw and the Child (Dr.)	1000
Feb. 28—Taming a Tyrant (Com.)	1000
Mar. 4—On the Desert's Edge (Dr.)	1000
Mar. 7—The Little Drudge (Dr.)	1000
Mar. 11—The Romance of "Bar O"	1000
Mar. 14—Oh, You Teacher! (Com.)	1000
Mar. 18—The Faithful Indian (Dr.)	975
Mar. 21—Hans' Millions (Com.)	1000
Mar. 25—A Thwarted Vengeance (W. Dr.)	1000
Mar. 28—Getting His Own Back (Com.)	600
Mar. 28—Lost: A Baby (Com.)	400
Apr. 1—Across the Plains (Dr.)	1000
Apr. 4—Caught with the Goods (Com.)	1,000
Apr. 8—The Sheriff's Chum (Dr.)	1,000

GAUMONT
G. Kleine

Feb. 7—The Strongest Tie	605
Feb. 11—Napoleon in 1814 (Dr.)	797
Feb. 11—Autumn Leaves (Edu.)	185
Feb. 14—The Reformation of the Suffragettes	665
Feb. 14—Land Marks of Avignon, France	338
Feb. 18—Saul and David	128
Feb. 18—At the End of the Road	838
Feb. 21—The Plot That Failed	815
Feb. 21—Pictures in Chemistry	175
Feb. 25—Paganini and the Countess Beatrice	998
Feb. 28—Matrimonial Epidemic (Com.)	813
Feb. 28—Lafont and Pola's Last Flight	185
Mar. 4—The Tramp's Find	680
Mar. 4—Forbidden Cigarettes	335
Mar. 7—The Barber's Daughter	505
Mar. 7—The Ambitious Bootblack	450
Mar. 11—His First Sweetheart	560
Mar. 11—The Beautiful Gorges of Tarn	415
Mar. 14—The Sword and the Cross	840
Mar. 14—Breakers in the Clouds	155
Mar. 18—The Privateer's Treasure	860
Mar. 18—Rocky Caves of France	110
Mar. 21—The Lieutenant's Wild Ride	1002
Mar. 25—Cupid's Conquest	595
Mar. 25—The People of the Arabian Desert	405
Mar. 28—His Image in the Water	575
Mar. 28—Family Troubles	430
Mar. 29—Dr. Charcot's Trip Toward the South Pole	478
Mar. 29—The Cormorants, or Japanese Catching Fish with Birds	528
Apr. 1—The Secret of the Forest (Dr.)	625
Apr. 1—Tribulations of Jiggers	375
Apr. 4—The Letter with the Red Seal	865
Apr. 4—The City of Amalfi in Italy	135
Apr. 8—The Atonement of Thais	865
Apr. 8—Italian Coast Scenes	135

KALEM CO.

Jan. 25—The Secret of the Still (Dr.)	950
Jan. 27—Puritans and Indians (Dr.)	970
Feb. 1—The Sheriff's Sister (Dr.)	1000
Feb. 3—The Trail of the Pomas Charm (Dr.)	1005
Feb. 8—Little Sister (Com.-Dr.)	1000
Feb. 10—The Broken Trail (Dr.)	1000
Feb. 15—Grandmother's War Story (Dr.)	1000
Feb. 17—The Lost Ribbon (Dr.)	1000
Feb. 22—The Open Road (Dr.)	995
Feb. 24—Priscilla and the Pequot (Dr.)	925
Mar. 1—Sailor Jack's Reformation (Dr.)	1005
Mar. 3—Mexican Filibusters (Dr.)	1005
Mar. 8—The Irish Honeymoon (Dr.)	950
Mar. 10—The Mission Carrier (Dr.)	1000
Mar. 15—The Driver (Educ.)	565
Mar. 15—The Hunter's Dream (Com.)	365
Mar. 17—A War Time Escape (Dr.)	980
Mar. 22—A Saw Mill Hero (Dr.)	960
Mar. 24—Rescued from the Desert (Dr.)	990
Mar. 29—The Lass Who Couldn't Forget (Dr.)	960
Mar. 31—The Hero Trackwalker (Dr.)	950
Apr. 5—By a Woman's Wit (Dr.)	995
Apr. 7—Big-hearted Jim (Dr.)	1,000

LUBIN

Feb. 13—The Show Girl's Strategem (Dr.)	1000
Feb. 16—Getting Even (Com.)	600
Feb. 16—Schultz Has the Smallpox (Com.)	400
Feb. 20—The Test (Dr.)	1000
Feb. 23—Dobbs, the Dauber (Com.)	1000
Feb. 27—Nan's Diplomacy (Com.)	1000
Mar. 2—Father's Birthday Ring (Com.)	600
Mar. 2—Woman's Curiosity (Com.)	400
Mar. 6—Vanity and Its Cure (Dr.)	1000
Mar. 9—Her Friend, the Burglar (Com.)	1000
Mar. 13—The Actress and the Singer (Com.-Dr.)	1000
Mar. 16—Mandy's Social Whirl (Com.)	1000
Mar. 20—Her Artistic Temperament (Dr.)	1000
Mar. 23—The Spinster's Legacy (Com.)	600
Mar. 23—Bridget and the Egg (Com.)	400
Mar. 27—Her Child's Honor (Dr.)	1000
Mar. 30—When Women Strike (Com.)	1000
Apr. 3—The Wife's Awakening (Dr.)	1,000
Apr. 6—His Best Girl After All (Dr.)	600
Apr. 6—A Visit to Nassau, Bahama (Travel)	400

G. MELIES.

Feb 2—Only a Sister (Dr.)	980
Feb. 9—Tony, the Greaser (Dr.)	980
Feb. 16—Billy and His Pal (Dr.)	
Feb. 23—My Prairie Flower (Dr.)	980
Mar. 2—In the Hot Lands	960
Mar. 9—The Snake in the Grass	1000
Mar. 16—The Schoolmarm of Coyote County	1000
Mar. 23—Sir Percy and the Punchers	1000
Mar. 30—The Warrant for Red Rube	1000
Mar. 24—On the Border Line	600
Mar. 24—Great War Game	950
Apr. 6—Her Faithful Heart	1000
Apr. 13—Jack Mason's Last Deal	1000

PATHE FRERES

Feb. 11—Silver Leaf's Heart (Dr.)	1000
Feb. 18—Lieut. Scott's Narrow Escape (Dr.)	984
Feb. 20—A Soldier (Dr.)	761
Feb. 20—A Buffalo Hunt (Edu.)	236
Feb. 22—Hubby's Troubles (Com.)	671
Feb. 22—Indo-China Province of Laos (Sc.)	321
Feb. 24—Who Killed Max? (Com.)	689
Feb. 24—An Escape of Gas (Com.)	302
Feb. 25—The Changeling (Dr.)	1000
Feb. 27—Max Makes Music	403
Feb. 27—Pots, Pans and Poetry	531
Mar. 1—Oh! You Clubman	905
Mar. 3—Satan Defeated	750
Mar. 3—Around Constantina, Algeria	200
Mar. 4—Jealousy Foiled	1000
Mar. 6—Max Embarrassed	600
Mar. 6—After the Boxing Bout	375
Mar. 8—Red Deer's Devotion	1000
Mar. 10—Undying Love	740
Mar. 11—A Lonely Little Girl	1000
Mar. 13—Max's Feet Are Pinched	489
Mar. 13—Whiffles' Courtship	500
Mar. 15—Oh, You Kids	690
Mar. 15—The Paoli Brothers	295
Mar. 17—The Inventor's Rights	784
Mar. 17—Pepper Industry in the Malay Peninsula	190
Mar. 18—The Sheriff's Daughter	1000
Mar. 20—Max is Stuck Up (Com.)	460
Mar. 20—How Tommt's Wit Worked (Com.)	462
Mar. 22—The Cattle Rustlers	1000
Mar. 24—Lieutenantsliebe	1000
Mar. 25—The Kid from Arizona	960
Mar. 31—Athaliah	1000
Mar. 27—Love in Madrid	443
Mar. 27—The Trickster Tricked (Com.)	446
Mar. 29—A Fatal Resemblance (Dr.)	1000
Apr. 1—Their Mother (Dr.)	872
Apr. 1—Fred Sato and His Dog	128
Apr. 3—The Apple of His Eye	1000
Apr. 5—The Trading Stamp Mania (Com.)	990
Apr. 7—The Three Whiffles	655
Apr. 7—Native Industries in Cochin-China	341
Apr. 8—The White Squaw	1000
Apr. 10—The Justice of Claudius	260
Apr. 12—A Cowboy's Adventure (Western)	364
Apr. 14—Wiffles' Home Troubles	440
Apr. 14—How Edam Cheese Is Made	480
Apr. 15—Burglar's Fee (Com.)	1,000
Apr. 21—Boil Your Water	

SELIG

Feb. 12—The Survival of the Fittest	
Feb. 16—The Buccaneers	
Feb. 20—The Padre	
Feb. 27—The Eye of Conscience	
Mar. 2—The Outbreak	
Mar. 6—The Little Shepherdess	
Mar. 9—The Medallion	
Mar. 13—The Code of Honor	
Mar. 13—The Man from the East	
Mar. 20—Her Words Come True	
Mar. 20—After a Hundred Years	
Mar. 23—The Way of the Transgressor	
Mar. 27—Her Adopted Fathers	
Mar. 30—1861	
Apr. 3—The Fortune Hunters	
Apr. 6—Red's Conquest	
Apr. 10—The Cowboy and the Shrew	
Apr. 10—His Best Girl's Little Brother (Com.)	
Apr. 13—Zulu-land	
Apr. 17—The Haven of Refuge	
Apr. 20—The Mother	
Apr. 24—Unto Us a Child Is Born	

URBAN ECLIPSE
G. Kleine

Jan. 11—Washed Ashore (Dr.)	670
Jan. 11—Woodcarving in Brienz	320
Jan. 18—By the King's Order (Dr.)	991
Jan. 25—The Sailor's Return (Dr.)	689
Jan. 25—Scenes in Jersey (Travelogue)	296
Feb. 1—Disinherited	990
Feb. 8—On the Border of the Forest (Dr.)	895
Feb. 8—Canadian Iron Center, Port Arthur (Educational)	110
Feb. 15—Catherine Howard	1005
Feb. 22—The Golden Sickle	882
Feb. 22—Felling a Smoke-stack	113
Feb. 22—The Golden Sickle	882
Mar. 1—Comrades	638
Mar. 1—Beauties of Sans Souci	362
Mar. 8—The Fury of a Woman Scorned	720
Mar. 8—Beautiful Wye Valley, England	300
Mar. 15—Redemption	508
Mar. 15—The Thames, from Oxford to Richmond	472
Mar. 22—The Money Lender	688
Nemours and the Banks of the River Loing, France	320
Mar. 29—Dr. Charcot's Trip Toward the South Pole	478
Mar. 29—The Cormorants, or Japanese Catching Fish with Birds	528
Apr. 5—At the Old Mill (Dr)	675
Apr. 5—Making Bamboo Hats in Java	325
Apr. 10—Do Not Judge Rashly (Dr.)	955
Apr. 17—Dog and Wolf	660
Apr. 17—Jerusalem and the Mount of Olives	315
Apr. 24—Herodias	955
May 1—For Their Mother (Dr. Com.)	695
May 1—The Blue Nile	290

VITAGRAPH

Jan. 6—The Misses Finch and Nephew Billy	979
Jan. 7—The Old Water Jar	984
Jan. 10—Doctor Cupid (Com.)	987
Jan. 13—Water Lilies (Dr.)	991
Jan. 14—Coward or Hero (Dr.)	975
Jan. 17—Three Men and a Maid (Com.)	1000
Jan. 20—The Girl in the Film (Com.)	963
Jan. 21—Cast Up by the Deep (Dr.)	1001
Jan. 24—It Did Look Suspicious (Dr.)	617
Jan. 24—The Fireman's Parade (Edu.)	383
Jan. 27—Girl of the Mountains (Dr.)	999
Jan. 28—Davy Jones in the South Seas (Com.)	995
Jan. 31—Jean Rescues	976
Feb. 3—Society and the Man	981
Feb. 4—A Queen for a Day	1000
Feb. 7—The Deluge	978
Feb. 10—The League of Mercy (Dr.)	991
Feb. 11—At the White Man's Door (Dr.)	1000
Feb. 14—Consuming Love	975
Feb. 17—When the Light Waned	994
Feb. 18—The New Stenographer (Com.)	994
Feb. 21—A Tale of Two Cities, Part I	1014
Feb. 24—A Tale of Two Cities, Part II	1013
Feb. 25—A Tale of Two Cities, Part III	994
Feb. 28—Captain Barnacle's Courtship (Com.)	998
Mar. 3—Bertha's Mission (Dr.)	988
Mar. 4—Mammy's Ghost (Dr.)	985
Mar. 7—The Wild Cat Well	960
Mar. 10—The Bridegroom's Dilemma (Com.)	990
Mar. 11—Red Eagle	960
Mar. 14—Betty Becomes a Maid (Com.)	957
Mar. 17—The Aching Void (Dr.)	990
Mar. 18—Davy Jones, or His Wife's Husband (Com.)	977
Mar. 21—Tho' the Seas Divide	968
Mar. 24—The Widow Visits Sprigtown (C.)	985
Mar. 25—A Little Lad in Dixie (Dr.)	999
Mar. 28—Billy's Valentine (Com.)	995
Mar. 31—The Inherited Taint (Dr.)	1000
Apr. 1—A Republican Marriage	996
Apr. 4—Unexpected Review (Com.)	660
Apr. 4—Hop Picking (Indust.)	335
Apr. 7—The Winning of the Stepchildren (Dr.)	965
Apr. 8—Winsor McCay (Com.)	650
Apr. 8—Bob Sledding	350

AND NOW "THE KID" TAKES THE STUMP

Another Thanhouser player succumbed to the lures of picture-house-talking when Marie Eline, "The Thanhouser Kid," journeyed to West Hoboken, N. J., one evening last week and told her admirers 'mongst the patrons of Heflich's Theater that she was a really, truly kid and furthermore let them see it.

The hall was taxed to its 1,200 capacity by the Hobokenites who wanted to see Marie as she is, and when the tot said "Good evening" there was a perfect chorus of welcome. The way to her generous reception had been paved, in a sense, by the running of "Old Curiosity Shop," a dramatic reel, and "The Little Fire Chief," a comedy reel, a happy selection of subjects, in that they showed well Marie's wide range of versatility. As a stage vehicle the youngster employed an imitation of Fanny Ward, and though following a pretentious school act she easily held her own. Manager Kutler of Heflich's paid this tribute to "the Kid's" powers in a letter to the Thanhouser people, dated March 27:

"We wish to extend many thanks for the great attendance at our house last Friday evening, as little Marie was indeed a marvelous drawing card. I never before had as big a house as that evening. The official attendance records that I have sent Mr. Heflich show the best business the box office could possibly do under our present seating capacity, and this with no advance billing, no circulars, no slides, no lobby display and merely my singer's announcement on the preceding Wednesday and Thursday that 'the Kid' would appear."

Arrangements are now being made whereby Marie may appear at every Independent theater in and around New York.

STAG FILMS WANTED—Stag Films suitable for Smokers, Clubs, etc.

PASSION PLAY WANTED—Pathe Passion Play (hand-colored). Must be in first-class condition. State full particulars first letter.

ROSE CITY FILM COMPANY - Portland, Oregon

WE WANT

ONE THOUSAND

Moving Picture Men

to operate PREMIUM pin machines and get rich, or if already so, to get more wealth. Why not you? PREMIUM pin machines have become an institution in every candy store. By placing a machine in your retailer's store you will monopolize his trade and squeeze out competition.

Mr. Flint of Mo. writes: "Kindly accept thanks for introducing me to a gold mine.

Ten machines will support you. Fifty machines operated will prove a mortgage lifter to you.

We make them out of Oak or Metal.

Percentage of winners arranged so that from every twenty dollars deposited in the machine twelve dollars will be your profit. If so advised will make it still more.

Write to-day for exclusive territory to

PREMIUM VENDING COMPANY
5636 WALNUT ST. PITTSBURG, PA.

Solax

TWO FEATURES

EVERY WEEK

WEDNESDAY—GOOD COMEDY

ORIGINAL, HILARIOUS, SPONTANEOUS, WITH A LAUGH IN EVERY FOOT

FRIDAY—Spectacular Military Pictures

ALL THE PARAPHERNALIA OF WAR—CANNON, ARTILLERY, HORSES, SOLDIERS, BATTLEFIELD SCENES, WARSHIPS, BIVOUAC; SOUL-STIRRING, PATRIOTIC PRODUCTIONS

GET OUR LOBBY DISPLAY!

RELEASES
WEDNESDAY, APRIL 19—"THE OLD EXCUSE" AND "THE SCHEME THAT FAILED" (Comedy Split Reel)
FRIDAY, APRIL 21—"THE VOICE OF HIS CONSCIENCE" (Drama)
WEDNESDAY, APRIL 26—"THE COUNT OF NO ACCOUNT" (Comedy)
FRIDAY, APRIL 28—"ACROSS THE MEXICAN LINE" (Drama)

Solax Company 147 Fourth Avenue New York City

THE THANHOUSER WO-A-WEEK

RELEASED TUESDAY, APRIL 18

The Best Novelty-Comedy of the Month

CALLY'S COMET

will make your business soar the day you run it, if you advertise it properly a day or two BEFORE you run it. Remember, you have the Thanhouser guarantee that the reel will back up anything the synopsis leads you to say of it. You are perfectly safe in billing it to your patrons as WE will bill it to you—"The Best Novelty-Comedy of the Month." Now, see the synopsis for some ideas for a strong, business-pulling circular.

No. 203. Code Word, Cal.

RELEASED, FRIDAY, APRIL 21

A Reelful of Thrill

Weighed in the Balance

is a great spectacular reel that we're glad to stick our trade-mark on to, for its supreme merit will redound to that trade-mark's credit. Still, it may harm us by making you look for a run of like subjects, and it's difficult to "do" a "Weighed in the Balance" every week. Likely it's our best effort in the spectacular line since "Governor's Daughter." While we can't guarantee a weekly prototype, we can say that 1911 will see many more pictures as good as this, and a few even better.

No. 204. Code Word, Bal.

JUST OUT! THE THANHOUSER LOBBY PHOTOS.

consisting of five splendid individual photographs (11x14) of Thanhouser principals, sent postage prepaid for $1.00 with order.

THE THANHOUSER NEWS, "The Exhibitor's Guide," containing the Thanhouser Lobby-Decorator, sent FREE OF CHARGE to all who can show connection with the Moving Picture business. Drop a card to Editor, Thanhouser News, New Rochelle, N. Y.

THANHOUSER CO.

NEW ROCHELLE, NEW YORK

Solax Military Releases

We notice with a great deal of pleasure and satisfaction the announcement of the Solax Company regarding their Friday release.

Beginning April 28th they will start to release their regular Friday military pictures, the first subject of which is entitled "Across the Mexican Line." This wide-awake company seem always to be on the alert for an idea that is novel, new and of topical interest. Now what could be more acceptable to the exchangeman and exhibitor than these military pictures dealing with a controversy of current and national importance.

Topics that are before the general public always prove to be big money-getters for the exhibitor, and this is the sole aim of the Solax Company—to turn out pictures that will redound to the profit of their patrons, the exchangeman and exhibitor in greatest measure.

Quite aside from the merely entertaining purposes of these pictures they have the added virtue of being of exceptional educational value as many of the productions will be taken at places that are of historical interest.

This enterprising company will deserve the support and co-operation of all those who are in favor of raising the standard of the picture and making it a medium of not only wholesome entertainment but practical and useful instruction.

M. P. Benevolent Association

The Moving Picture Operators' Benevolent Association will hold a monster vaudeville entertainment and ball at Arlington Hall, on Friday evening, April 21, 1911. A large attendance is expected, possibly 2,000 people, seventy-five per cent of which are interested in the moving picture industry.

A souvenir journal will be distributed to those attending the ball and all connected with the moving picture industry throughout the country. This journal will be complete with live advertising matter from live manufacturers, renters and others connected with the picture industry.

Further information may be obtained from:

A. L. ROSE,
263 West 152d street.

R. GOLDBLATT,
care of M. Berkowitz,
210 East 14th street.

NICKELODIA NEWS IN BRIEF

Cedar Rapids, Iowa.—Wm. Hemsky has purchased an interest from E. Henle, in the Amuse U Theater, at 310 First avenue.

Fort Worth, Texas.—The Orpheum Moving Picture Theater, owned by Louis Cummings, was destroyed by fire.

Iowa City, Iowa.—Fred Dever has leased the Miller Building on Dubuque street, and will convert it into a moving picture show.

Macon, Ga.—The Palace Amusement Company has been incorporated with capital stock of $10,000. The incorporators are J. B. Melton, W. E. Gould and L. A. Mitchell.

Carthage, Ill.—M. L. Weiser has sold the moving picture theater here to Ralph Foulds.

Burlington, Iowa.—John Cort has purchased the Grand Opera House here and took possession.

Toledo, Ohio.—The Empress Amusement Company is preparing to open a new theater on Summit street.

New Orleans, La.—H. W. Lamb has purchased the Winter Garden here and will conduct a firstclass moving picture theater.

Jacksonville, Fla.—Mr. A. B. Vance is contemplating the establishment of a new moving picture theater here.

Bowman, N. Da.—The Dreamland Opera House, owned by Mr. Shaw, was completely destroyed by fire.

Topeka, Kas.—Dr. G. J. Mulvane is considering the advisability of establishing a new moving picture theater here.

Anaconda, Mont.—Paul Noble has leased the Imperial and Alcazar Moving Picture Theaters here and took possession.

Covington, Ind.—L. C. Parker, of Indianapolis, has purchased the Family and Globe Moving Pictures theaters here.

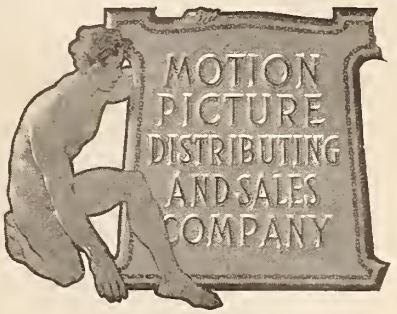
San Diego, Cal.—Seth Hartley is making arrangements to open a new theater at Grand avenue and Lime street.

NORDICK FILM TIDNING

The first trade paper in Scandinavia.
Best advertising medium in North Europe.
Subscription 6 shillings.
Sample copy free upon request.

Editor, A. SEABURY, Post Box 163, Stockholm, Sweden.

Subterfuge



The SALES COMPANY is anxious and willing to discuss the situations that arise in the fight for independent trade.

DIRECT WITH THE EXHIBITOR.

We want the exhibitor to ask us just how and why we make our every move that concerns him; we solicit his interest.

ON THE OTHER HAND—The interests that seek to monopolize the market also seek to present a policy which they term "Conservatism." It is only a sham. The men at executive desks do not deal with the exhibitor direct, but agents and representatives, who are under instructions, are every day carrying on their campaign of threat and intimidation. EVERY MAN WHO OWNS A SHOW KNOWS IT.

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American—Amer. Film Mfg. Co.
Eclair—Eclair Film Co.
Imp—Independent M. P. Co.
Yankee—Yankee Film Co.
TUESDAY
Bison—N. Y. Motion Picture Co.
Powers—The Powers Co.
Thanhouser—Thanhouser Co.
WEDNESDAY
Ambrosio—N. Y. Motion Picture Co.
Atlas—Atlas Film Co.
Champion—The Champion Film Co.
Nestor—David Horsley.
Reliance—Carlton M. P. Laboratories
Solax—Solax Co.
THURSDAY
American—Amer. Film Mfg. Co.
Itala—N. Y. Motion Picture Co.
Imp—Independent M. P. Co.
Rex—Rex M. P. Mfg. Co.
FRIDAY
Bison—N. Y. Motion Picture Co.
Lux—R. Prieur
Thanhouser—Thanhouser Co.
Solax—Solax Company
Yankee—Yankee Film Co.
SATURDAY
Gt. Northern—Gt. Northern Film Co.
Itala—N. Y. Motion Picture Co.
Powers—The Powers Co.
Reliance—Carlton M. P. Laboratories

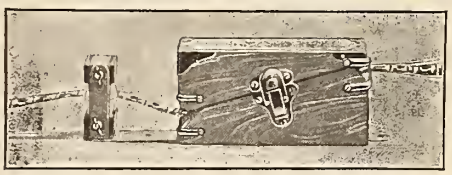
Motion Picture Distributing & Sales Co.

111 East 14th Street, New York City

SALES COMPANY

The following films have been released from April 8th to 21st, inclusive, by the Motion Picture Distributing & Sales Co.:

Apr. 8—A Confidence Trick (Gt. Northern) 852
Apr. 8—Foolshead—Lady of Company (Itala)
Apr. 8—Toto and the Egg for Easter Day (Itala) .....
Apr. 10—Cupid's Pocketbook (American) ....
Apr. 10—A Faithless Man (Imp) .....
Apr. 10—A Good Cigar (Imp) .....
Apr. 11—Indian's Mistake (Bison) .....
Apr. 11—Reclamation and How the Doctor Made Good (Powers) .....
Apr. 12—The Necklace Affair (Ambrosio) ...
Apr. 12—Men of the West (Champion) .....
Apr. 12—A Midnight Adventure (Nestor) ....
Apr. 12—Tramp's Strategy (Solax) .....
Apr. 12—Scheme that Failed (Solax) .....
Apr. 13—Jim Minds Baby (American) .....
Apr. 13—Bungalow (American) .....
Apr. 13—The Storm (Imp) .....
Apr. 13—At the Window (Powers) .....
Apr. 13—Little Major (Dr.) (Rex) 950
Apr. 14—A Man of Honor (Bison) .....
Apr. 14—Bill and the Greasy Pole (Lux.) ....
Apr. 14—They Did Not Budge (Lux.) .....
Apr. 14—They Did Not Budge (Lux.) .....
Apr. 14—Little Flower Girl (Solax) .....
Apr. 15—Hamlet (Great Northern) .....
Apr. 15—The Fall of Troy (Itala) .....
Apr. 15—Her Mother's Sons (Reliance) .....
Apr. 17—Do Not Judge Rashly (Eclair) .....
Apr. 17—A Close Call (Yankee) .....
Apr. 18—Cally's Comet (Thanhouser) .....
Apr. 21—Weighed in the Balance (Thanhouser) .....
Apr. 21—The Minister's Son (Yankee) .....



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32 REELS 32

In order to serve our present and prospective patrons with a positive, prompt and perfect service, have opened a branch office at Columbus with a competent and efficient force in charge. We are ready for business with 14 reels weekly of brand new films to be increased as patronage warrants. Between our Cleveland and Columbus office we will handle the entire output and duplicates of the M. P. D. & S. CO. with a few features added of our own importations. Shipments will be made from office nearest destination. We have some choice service open, write for quotations.

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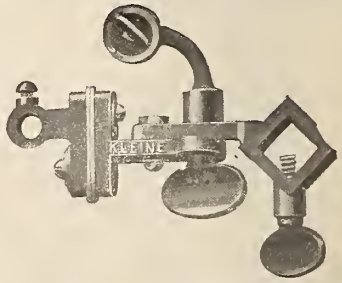

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TELL:—Your exchange you want two Americans ("Flying A") films each and every week.

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TELL:—Everybody you meet that "American" after April 24th means TWO WESTERNS EACH WEEK—Western pictures made IN the West—Of the West—By the Best Western Company West of the Rockies.

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EACH WEEK—MONDAYS AND THURSDAYS

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"Cupid's Pocketbook"

A laugh-getting money-getter.

RELEASE OF APRIL 13, THURSDAY

"The Bungalow Craze" and "Jimmy Minds the Baby"

Both guaranteed to make a grouch laugh his head off.

Got our $1.50 Lobby Display proposition yet? Nearly everybody else has. Come on in.

Get on our Mailing List. Our publication, "Film Facts," (mailed every two weeks) tells the story of those "Flying A" Western Films we are releasing.

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TEMPORARY ADDRESS

445 Broome St., Cor. Broadway, NEW YORK CITY

MOVING PICTURE NEWS

Volume IV
No. 15

April 15th
1911

PRICE
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CENTS

SPECIAL
TRADE
ISSUE

GREAT NORTHERN

RELEASE FOR SATURDAY, APRIL 15th

HAMLET

PRINCE OF DENMARK

This beautiful feature film of Shakespeare's world famous production should be included in every exhibitor's programme.

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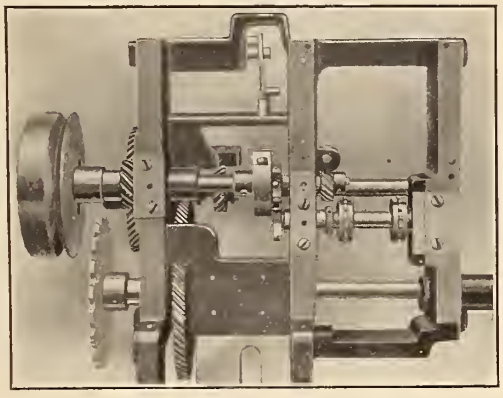
Owing to an absolute fire-proof device, this machine is the only one on the market that is approved for use with motor in New York.



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244 West 14th Street New York

An "Imp" de Luxe!

"The Scarlet Letter"

RELEASED THURSDAY, APRIL 27TH

At last we are able to fix a definite release date on this, the first of a series of **Imp Films de Luxe,** which we believe will give Imp Films a stronger grip on your affection and a firmer hold on supremacy than ever before. "The Scarlet Letter" is an ultra fine dramatization of Nathaniel Hawthorne's world-known novel. The treatment of the plot is delicate—in fact, this feature has caused us to take, retake and re-take many of the more powerful scenes. We have avoided improper suggestion. We have staged each scene more elaborately than anything we have produced before. The acting will delight you. The photography will astonish you. And it will all come to you on Eastman stock, insuring the highest degree of moving picture perfection in every detail. Now that we have brought out such an Imp de Luxe as this, the point is—

Will You See That You Get It?

Will you ask your exchange for the earliest possible booking? Will you demand, insist, fight if necessary till you get it? Will you keep hammering at your exchange with letter after letter till you get what you are paying for? We've done our part. Will you do yours—beginning this instant?

Here's Another You Must Get:

Our release of Monday, April 24th, is peculiar in plot, so much so that it will create no end of comment on the part of your audiences. It is entitled "While There's Life There's Hope," and deals with two men and their interrupted attempts at suicide. If your exchange can't give it to you, there are other exchanges that can and will. Ask us.

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The Moving Picture News

PUBLISHED EVERY SATURDAY

The CINEMATOGRAPH PUBLISHING COMPANY, 30 West Thirteenth Street, NEW YORK CITY

Telephone, 4092 Chelsea

European Agents: INTERNATIONAL NEWS CO., Breams Building, Chancery Lane, London, E. C.

Chicago Representative: J. J. Sullivan, 866 Graceland Ave. 'Phone Graceland 5053

ALFRED H. SAUNDERS, Editor.

This newspaper is owned and published by the Cinematograph Publishing Company, a New York corporation. Office and principal place of business No. 30 West 13th Street, New York. Alfred H. Saunders, President; John A. Wilkens, Secretary, and W. M. Petingale, Treasurer. The address of the officers is the office of the newspaper.

SUBSCRIPTION: $2.00 per year. Postpaid in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands. Canada and Foreign Countries: $2.50 per year. All communications should be addressed to The Moving Picture News, 30 West Thirteenth Street, New York City. ADVERTISING RATES: $60 per page, $30 ½-page, $15 ¼-page, single column $20, $2 per inch. Discounts, 20% 12; 10% 6; 5% 3 months.

Volume IV **April 15, 1911** **Number 15**

Our Special Issue—Greeting

When we started the Moving Picture News on March 9th, 1907 (it went under a different name, it is true, but,); the same principles expounded then, have been carried out since that date, viz, "the best the Cinematographic Art can give to its patrons." Since this date no special issue of a Moving Picture Journal has been attempted in America, and in this first attempt we tender our thanks to those whom we now know are our friends. Those who have so well responded to our request to tell the people of Nickelodia, who, and what they are. While we were not able to command the success we deserve, we offer to our readers the creme-de-la-creme of the Independent section of the industry. It is not our fault that every manufacturer is not represented, it is their misfortune.

This issue goes all over the world as representing the best element of the trade in America. If every exhibitor in the United States does not get a copy of this issue, ours is not the blame, we believe we have printed and circulated the largest edition of a moving picture paper ever known in the history of cinematography.

We introduce our readers to the men best fitted to cater to their interests, men of tried sterling courage, who tell their own story. Men who are trying to uplift the industry and give picture stories of an educational and amusing character. To manufacturers in other branches of the industry whose accessories have been tried and not found wanting. Again we thank those advertisers for their loyal support and ask our readers to recompense them as they deserve—by patronizing them.

The Moving Picture News is the friend of the men who are trying to get justice, and to be allowed to gain a livelihood making pictures, distributing them and exhibiting them to the public without unjust restrictions; also of the operator who makes or mars success.

NOTES OF THE WEEK

OUR FRONT COVER ILLUSTRATION

This week we depart from our usual custom and show the pioneer Independent Theater in New York, an old, historic theater whose fame is worldwide. On another page will be found the full story, of interest to old theatergoers, as well as to the modern patrons of the Motion Pictures.

EDUCATIONAL FILMS

This theme seems to be growing in vast importance, judging from the letters we have on file and the visitors who call upon us to expound their views. A well-known financier told us he is ready to place a quarter of a million of dollars to the cause of educational films if we could show him a return of 6 per cent on the outlay or investment. We showed him some of the letters on file, which so convinced him that we may soon hear from him in such a fashion that educational films of a high order may soon be an accomplished fact. He is looking the field over, with the assistance of one of the foremost men in the industry, and when his survey is complete we feel sure the industry will be immensely enriched by his activity therein. This gentleman has been approached by some wily stockjobbers whose main object is to part him from his capital, leaving him high and dry, but the guile was so transparent, after a little explanation, that "Brer Rabbitt" decided to lie low and watch. In this same category of watching we want to put our readers. Within the next few weeks schemes will be propounded with the object of parting good money from innocent victims, and unless unequivocally endorsed by the Moving Picture News, and backed on the directorate of the concerns, by men of unblemished integrity and honesty, we trust our readers will leave such so-called educational film promoters severely alone. We will have nothing to do with wildcat schemes tending to deceive our readers. We make a careful selection of our advertisers. We have rejected many and if they do not appear in our columns "there's a reason" for it. We know we have lost money by our policy, but the interest of our readers who give us their confidence is of more value to us than a few fleeting dollars and cents. When the right kind of educational promoters, with the films, come along we will be the first to tell the people of Nickelodia who and what they are, what they can do, and how they propose to do it. In conclusion, to use a slang school days' term, "'Ware 'awks! 'Ware 'awks!"

SCENARIOS AND WRITERS

It has come to our notice that several scenarios have been submitted to a prominent director of a studio, who has kept them for a time, then returned them with "Declined with thanks" stamped thereon. There is nothing unusual in this, but—and again, but—when a few weeks pass by, and this same plot is exploited as coming from the brains of the director, with a slight variation from the original, and the film is issued, what are we to think? We say, and say it most emphatically, that director is a thief, and a thief of the deepest dye, worse, ten times over, than a pickpocket, because it is hard to catch him. We propose unless this practise stops at once and the scenario writers are given full credit for their labor (including the pay), to publish the original scenarios, with the fac-simile handwriting, date of rejection, and the after-product of this thief director, with synopsis of film. To aid us in this endeavor, if any other of our readers have complaints of like nature and will send them to us with verifications, we will endeavor to get the dismissal of such dishonest men as well as see that every manufacturer in the industry is warned against them.

THE MOTION PICTURE FROM THE STANDPOINT OF THE LECTURER

By Margaret I. MacDonald

To stand before an audience and speak of the things of which you know so well, of the scenes which are mirrored in the cells of memory, or facts, a knowledge of which has sunk deep into the understanding; to tell your story in such a way as to transmit it to the mind of the listener with as clear an outline as the original has in your own mind, is a task of gigantic proportions, inasmuch as the minds to which you are attempting to transmit are of various grades of conception, no two having exactly the same degree of alertness in grasping a point.

If you are limited to word pictures as a means of illustration, then you are obliged to select from an extensive vocabulary, words of the simplest type, of tints to suit the coloring of your story, and intelligible not only to the educated listener, but to the uneducated listener as well. In order that the lighter quality of mind shall go away feeling that it has had its pennies' worth, and has been sufficiently entertained, you are obliged to insert anecdotes with a touch of comedy, to lend a stroke of a brighter shade to the situation.

Previous to the introduction of the lantern slide, which has been later superseded by the motion picture, the lecture was looked upon as a dry discourse; a necessary evil in some cases, and in other cases something to be scrupulously avoided by those in quest of entertainment. It was a mode of entertainment quite unpopular except to the meager few who were athirst for knowledge.

To-day the lecture has become, through the use of the motion picture, a popular source, not only of education, but of amusement as well. Even in the vaudeville houses

has it been tried with success. I have seen an audience held in a vaudeville house for the space of an hour, the lecturer receiving vociferous applause at the conclusion of the lecture.

The lecturer has hailed the advent of the motion picture with a great deal of satisfaction and joy, his only regret being the added expense of obtaining the necessary films for illustrating his subject, which is, however, found to be quickly covered by the increased revenue from his work. He has found the responsibility of his labor much reduced. The mental fatigue attached to the giving of the lecture is much reduced. The tension of the nerves has become relaxed with the lessening of the responsibility. His satisfaction in his work is increased through the excellence of the illustrative method employed. He feels his audience with him; naturally he is spurred on to greater efforts. There is a filling in of the corners; what may have been indistinct in his explanation, he is relieved to find standing out in bas-relief in the picture. What the eye of a normal human being sees, the brain can more readily understand, and the result of the use of the motion picture in lecturing is a mutual satisfaction to both lecturer and audience.

The motion picture is a strong incentive to the lecturer. It is a new toy that never grows old. With its use he feels the power of his work redoubled; he feels himself the educator that he is. He visits foreign lands with a new impetus to gather together scenes of educational and recreative value; he delves deeper into his science; he hugs closer to his art, culling choice bits for representation in the motion picture.

It is a great thing to feel that you really have something to give—that you can give largely. There is a proud satisfaction in knowing that you are able to give of the knowledge of which you are the fortunate possessor, not only to a passing few, but to thousands.

The things with which we come in daily contact soon become an old story to us. We are surrounded by moving picture theaters, great and small. For the small amount of ten cents we can sit comfortably and screw our imagination to a fancied transition to foreign lands, where for lack of the needful we have never been able to transfer our physical selves. Could our dead ancestors, departed from this life some twenty or thirty years ago but come to life again, what a paradise would this earth be, in contrast with that upon which their eyes had closed. They would scarcely be able to realize that this was the planet from whence they had so recently departed.

Professor Frederick Starr, of the University of Chicago, an enthusiastic supporter of the motion picture, has said: "The motion picture is making for us volumes of history and action—it is not only the greatest impulse of entertainment, but the mightiest force of instruction. We do not analyze the fact that when we read of an English wreck we at once see an English train before us, or, when we learn of a battle, that an altogether different panorama is visualized than our former erroneous impression of a hand-to-hand conflict—we are familiar with the geography of Europe—we are well acquainted with how the Frenchman dresses, in what sort of a home he lives, and from what sort of a shop he buys his meat and greens.

"We take so much for granted—we are so thoroughly spoiled by our multiple luxuries—that we do not bestow more than a passing thought upon our advantages, because the moving picture machine has an advantage—a tremendous, vital force of culture as well as amusement. An economy, not only of money, but of experiences—it brings the world to us—it delivers the universe to our theater seat."

Is not this a mighty tribute paid to this wonderful and comparatively new innovation? If the motion picture can thus stand alone in the front row of educational contrivances, it cannot, therefore, be wondered at if the lecturer looks upon it as his best friend.

AMONG THE MOVING PICTURE HOUSES ON FOURTEENTH STREET.

By Walton

THE FOURTEENTH STREET THEATER

James Wesley Rosenquest, the manager, supreme head and guide of this historic house, is not only a capable, shrewd and intensely practical theatrical and business—never forget that—man, but one who has ever a new story to tell, or a valuable suggestion to make, drawn from a long and successful career.

The other day we sat in Mr. Rosenquest's solidly practical den, the walls hung with pictures that showed the temperament of the man, the artistic side of his nature—that absolute necessity in the make-up of a manager—that is one.

He spake, I listened and his opening was one of the most delightful stories that, in an interviewing career of some twenty years, I have come across.

"The very first time I ever entered a theater was when I was some nine or ten years old and I never forgot

JAMES WESLEY ROSENQUEST

the deep impression made upon me," said Mr. Rosenquest. "It was in 1868 in the old French Opera House under the management of Grau, uncle of our friend, Maurice Grau. It was opera, and it was French, and it was 'Genevieve de Brabant.' You remember the big and the little gendarme? Well, that was my first kid experience, and it is an utterly unforgettable one."

James Wesley Rosenquest, who told that story about the old French Opera House where he went as a boy, is

the owner of the present Fourteenth Street Theater, which was in those days the French Opera House. There's as fine a story as ever struck a man. It clenches the point I set out with; the reason of "Old Fourteenth's" success.

Going back in those strenuous times of the Civil War, the site was occupied by a hall used for all kinds of social festivities; but it was used for a grander and nobler purpose—a fair to help the wounded and forlorn ones of the war.

This was the grandfather of the Fourteenth Street Theater. Then afterwards the French Opera House was remodeled by the famous Charles Fechter, whose ideas as to scenery accounts for the fact that the "gridirons" in this house are ninety-two feet high, two feet higher than the Metropolitan Opera House, and so the highest in the United States. Then J. H. McVicker—who knows him not argues himself unknown—took hold; next J. H. Haverly, of Mastodon minstrel fame. In 1883 Samuel Colville, whose face hangs in the lobby, took hold, with his brother-in-law, Mr. Rosenquest, as business manager. Of the crowd of stars such as Edwin Booth, Fanny Davenport, Joseph Jefferson, J. K. Emmet, Chauncey Olcott and Andrew Mack, that appeared here, I wrote last October, nor must I forget 'twas here "The Old Homestead." "The Village Postmaster" and a dozen other world-famed plays were born.

No better example of the art instinct of Mr. Rosenquest can be found than on the walls outside his office door; here is hung a series of fine engravings including: "Dejanira Carried Off by the Centaur," engraved by the well-known Bernic from a painting by Guido Reni in the Louvre, and another of Bernic's works, "Achilles Educated by a Centaur," painted by Regnault, also in the Louvre. Then there is the world-famed "Jupiter and Europa," by Sir Benjamin West, engraved in London in 1797; also Francesco Petrarca, Torquata Tasso and Napoleon, engraved by Raphael Morghen; "Poesy," an artist's proof, 1848, of Raphael's fresco in the Vatican and a Tosci of Coreggio's fresco in Parma. A group of engravings an art lover would gaze at so long he might easily lose many of the good things on the stage. This gallery is well worth a visit; it's a gem.

I wonder how many of the thousands who pass ever notice them and yet they are more than worthy of notice. In the days when Mr. Rosenquest was manager of the Bijou Theater on Broadway, as well as the Fourteenth Street, the wide foyer of the former called for decoration, so he, aided, abetted, and I have not the slightest doubt, gently commanded by his sister, Mrs. Colville, set to work to gather engravings fit for the purpose. Those in the present Fourteenth Street Theater are part of the collection.

This house is naturally of great interest to those who love Independent moving pictures because every day the first releases are shown and projected by one of the best operators in New York City, Tony Pierson. The new daylight curtain not only improves the pictures, giving a depth impossible before, but it enables pictures to be shown in a fully lighted house and so gives a body blow to the puritanic fanatics who, out of their own inner consciousness, evolve weird and strange stories of dark houses. Everyone who goes to a darkened house is not a blackguard, any more than everyone who goes to church is a saint. I guess the proportion is about equal.

The value of the music in such a house is beyond compare. Harry Lawrence, lord of the piano at eventide, is master of the situation, whilst Gus Lang, who plays in the day, is a wonder to me, as he instantly catches the changes in the pictures and "plays" them.

Of the success of the house no word need be said beyond pointing to the crowds day in and day out, patiently waiting for a chance to get in.

It must not be forgotten that a new "Fourteenth Street" has sprung up in Brooklyn in the Olympic—the old Hyde and Behman house. Here my good friend, Bert Rosenquest, snappy, vigorous, all-over-the-place-at-once and yet as courteous as ever, is packing that house and making it a duplicate of the New York house, a worthy representative of his father—what could be better!

CHATS WITH PEOPLE WELL KNOWN IN MOVING PICTUREDOM

By Walton

William F. Schork

William F. Schork, manager of the Crystal Hall on Fourteenth street, is what he looks—a mighty good fellow to talk with and a business man that knows his business. I meekly sat beside his desk, flanked by a giant safe; bills and coin to the right of me, bills and coin in front of me volleyed whilst a regiment of messengers thundered; success written all over the place. Outside I ran the blockade of a selection of all conceivable forms of music, shot downstairs, pulled up short in front of some ducks that invited me to shoot them; dived round a dial that invited me to hit it—for a consideration, and, breathless with much endeavor, reached the fair haven where Friend Schork sat, surrounded with such an embarass de richesse (Uncle Sam's Vintage) as made a poor newspaper man squirm and turn pale.

Mr. Schork has been with the Automatic Vaudeville Company over seven years, and if I am any judge of mine friend on the upper floor who guides and rules therein, the man who lasts the mystic seven years not only knows his business, but knows it in the A1 class. Outside, strange music tinkled and clanged; inside, William F. Schork, perfectly placid, talked to me, and gave some score of orders. He's a man that can give a dozen orders and still go on courteously with his visitor—I guess that some moons ago as we chatted at the top of the stairs, where the crystal waters flow he told

WILLIAM F. SCHORK

me so much I didn't know—that I, with terrible terror for my ruler in the office simply select.

Crystal Hall opened seven years ago as a penny arcade, but prides itself upon being **The First Straight Moving Picture Show on Fourteenth Street** setting out with the Johnstown Flood. The show runs from 8 a. m. till 11 p. m., and, as I personally know, has audiences and big ones, all day; three Independent reels and an illustrated song is the show.

Mr. Schork says he believes in drama because the people demand it, and he features all dramas; always giving comedy as a closer. Like all managers, he believes in sending an audience away in a good humor.

Whilst such reels were not positively named, I feel certain that as to drama I might quote: Reliance, "Tangled Lines"; Thanhouser, "Norwood Necklace," and Bison, "Indian Trapper's Prize," whilst Tweedledum gives the fun.

Mr. Schork spoke emphatically upon a point that must come more to the front. He said Imp's "Fruit and Flowers" was an everlasting scream, and had no hesitation in repeating and repeating. I hugged myself because I've never seen that a first run was the thing; moreover, I remembered Shakespeare, Moliere and Sophocles have had a few repeats.

The ever-changing audience of such a house as this ought to give value to the manager's opinions, and Mr. Schork's are: Moving pictures draw, draw, draw; a reel that hits is never old, and so long as folk want it they shall have it. The moving picture man talking the same talk as the vaudeville and "legit" man and—don't you forget it—for the same reason.

H. Reinecker is the capable and courteous assistant manager, who is ever to be found amidst the strains of music on the lower floor. A man who knows what's what and shows it. The songs are rendered by Miss Tucker, whose sweet voice is so well known on Fourteenth street.

In conclusion, I wish to give it as my own emphatic opinion that William F. Schork is in charge of a house that demands peculiar ability to deal with ever-changing audiences, and this he has shown, and does show, he is eminently fitted to cope with.

OUR LONDON CORRESPONDENT

The Latest from London

The New Agency Film Co., the agents for Ambrosio on this side, are moving on April 1 to commodious premises at 81-83 Shaftesbury Avenue W. There will be considerably greater accommodation for show purposes than obtained in this company's old home in Sherwood St., Piccadilly, W.

* * *

It is only three years ago since the first successful attempt to transmit ordinary photographs by telegraph was made, and the results, imperfect as they were, excited the liveliest interest among all who saw them. Great improvements have since been made in the process adopted, but the newest development is sending films by wire, and an experimental trial is to be made with the Coronation pictures. If the experiment proves successful, the films depicting the principal scenes in the great ceremony will be reproduced in Paris practically as soon as the originals are developed in London, but in order to obviate any chance of failure, other films will be taken over by the afternoon boat, and developed en route.

* * *

I notice that Mr. Jack Binns, the English "wireless" operator, who rose to fame by his action on occasion of disaster to the liner Republic in January, 1909, has been awarded £2,500 damages against the Vitagraph Company for publicly exhibiting a film representing him sending his famous C. Q. D. message from the wrecked liner. The pictures were shown nearly two years ago. As you may have noticed, Binns brought an action for £5,000 damages in the New York State Supreme Court, but the verdict was given against him on the ground that the fame which he achieved was "merely of a temporary nature." and that it had "decreased so much through lapse of time" that the action of the film company caused him no material damage. However Mr. Binns was not satisfied and went to the Court of Appeals, where the case was reconstructed and a new trial was ordered.

* * *

I am informed that four of the leading London film houses, viz., Barker's, Hepworth, Clarendon, and Cricks & Martin have combined to bring, by the aid of two travelers who will constantly traverse the length and breadth of the United Kingdom, the productions of their houses before the notice of exhibitors. By this means it is hoped to bring the all-British product before showmen in a more convincing manner; to stimulate them to insist on their hiring houses supplying films representative of the British industry.

Mr. Oliver G. Pike, whose investigations into and pictures of the lives of wild birds in their native haunts have added new and valuable chapters both to natural history and photography, was the lecturer at the Leeds Institute last week, when he provided a crowded audience with new wonders of a beautiful and surprising camera. From ordinary snapshots to cinematograph pictures of birds at home, is about as big a step as from stuffed birds to living ones; but Mr. Pike, who was the pioneer with the bioscope in birdland, has made another remarkable advance upon his former work by giving us, for the first time, bioscope pictures of bird life in their natural colors and amidst all their natural surroundings.

* * *

London is to have open air cinematograph shows in the summer. Although this form of outdoor exhibition is new to us, I believe it has met with great success on your side. Arrangements have been made by Mr. Glück, who is bringing the idea to London, to show motion pictures nightly during the summer months on the grounds of the Fulham & Clapton Orient Football Clubs, as well as at grounds in Kilburn (northwest London) and at some of the most popular seaside resorts.

* * * * *

No copies of the great Grand National film are being supplied for exhibition in London. Mr. Barker has done even better with the subject this year than last, the demand greatly exceeding his expectations.

From Our Western Correspondent

Hot Springs, April 12.—Strike up the band! Sound the glad tidings! Aye, shout it from the housetops, for verily, brethren, great has been our victory! Motion pictures have at last come into their own. They are a necessity to health and comfort. Sure, they are. Why, there can be doubt no longer on this subject, for a jury of twelve good and true men so decided here this week, and one of the most important cases ever affecting Sunday shows was won by the managers.

In my last week's letter I detailed at considerable length the fact that Harry Hale and Henry Gillen, proprietor and operator, respectively, of the Lyric, had been on trial, charged with laboring on Sunday by showing motion pictures, and stated then that the defense of these gentlemen was that the same were a necessity for the comfort and health of their patrons. The first trial resulted in a "hung jury," and the case had to be argued all over again. Prosecuting Attorney Wood was unable to be present at the second hearing, as he was busy with a murder trial in circuit court, but his son, Scott Wood, who is assistant to the venerable official, took charge of the state's case, and what he, too, said on the question of pictures being necessary for the comfort of visitors here is honestly not fit for publication. His remarks were so vulgar that L. E. Sawyer, who represented Mr. Hale and Mr. Gillen, stated that it was only for the respect he had for his clients that he remained in the court room, and he criticised Justice Alford for permitting such remarks to be made in his court without imposing a heavy fine for contempt.

Attorney Sawyer again took up the question before the new jury, and, in the vernacular of the street, "he burned 'em up." Talk about oratory! Why, gentlemen, he had Patrick Henry looking like a fish peddler. There was simply nothing to it. He presented the case in a manner most convincing, and when Scott Wood in his argument sprung the rotten remark first alluded to, which out of respect for the ladies who read "the Moving Picture News," enhanced by the further fact that I know Mr. Saunders would "can" me for submitting copy of that nature, I dare not repeat, and because the postal laws would jail me for sending it through the mails if they ever got wise, the jury concluded that, between the argument presented by the state and that advanced in the refined, well chosen diction of the defendant's counsel, that the said defendants were not guilty and rendered a verdict of this nature.

This verdict sort of put a crimp in the charges made by Judge Wood against Dick Baird of the Orpheum; E. Scheff of the Lyceum, and J. W. Morrison of the Scenic, and since that time no effort has been made to bring these cases to trial. It was a great victory for the managers in Hot Springs, and was also an excellent criterion regarding the manner in which the public regards motion pictures. There can be no doubt that public sentiment favors the picture shown on Sunday, and this sentiment is due to discrimination as much as anything else, for the prosecuting attorney has made no effort to arrest others who violate in an even more flagrant manner the Sunday law. Everything else is wide open. There are clairvoyants and fortune tellers doing business in apartments and in tents, and they are never molested. Gambling is on in full swing. Livery stables do a great Sunday business. Book stores are open. One can get their fill of ice cream and other delicacies, but the motion picture houses were made the "goat" of this ribald crusade, with the result that the jurors who tried this game must have reached the conclusion that the city has had enough of this alleged reformation and declared those arrested not guilty.

Since my last letter a great change has taken place in the office of sheriff, and the sheriff, my friends, has much to do with carrying out the orders of Judge Wood regarding the motion picture houses. The grand jury handed down two indictments against Sheriff Sid Houpt for the technical escape of two prisoners charged with the foulest murder that was ever committed in Arkansas. These prisoners, former deputy sheriffs under Sheriff Houpt, did not actually escape, but Sheriff Houpt permitted them to enjoy such great liberty that they could have "beat it" had they so desired. When the indictments were handed down Circuit Judge Calvin T. Cotham immediately removed Sheriff Houpt from office and appointed Charles C. Webb, a well known business man, sheriff of this dear county of Garland. The indictments were expected, but Webb's appointment was a great surprise. However, the new sheriff is a most popular man. He has taken a great part in the movement to bring about a cleaner condition in the city's affairs, and while he has fought with the reform element, he is not a radical reformer, thank God, but a most conservative man. He likes motion pictures, and he visits the houses on Sunday. He believes that they should be permitted to run Sunday; also he is in favor of Sunday baseball. He has not outlined any definite policy regarding action to be taken by him, and the past Sunday went by without any undue excitement. Sheriff Webb did not "raid" the theatres. He is said to have strolled down Central avenue in company with Judge Wood, noted they were open, but no arrests were made, all of which is a good sign, for, honest Injun, we sure have had enough of this Sunday crusade business, and the excitement that followed each and every arrest made heretofore by Judge Wood did more to crimp the peace and quiet of the Sabbath and puncture the respect for that holy day than anything the moving picture managers combined have done since the first picture was thrown on a curtain years ago.

Manager Morrison of the Scenic informs me that he has closed negotiations with parties having the moving pictures of "Miller Brothers' 101 Ranch," and that the same will be seen in this theatre in the very near future. I understand that these pictures are most interesting, and Manager Morrison can surely bank on banner business, for if it is one kind of picture that always receives rapt attention it is the wild western variety.

Met two young men the past week who are here from Alaska. And they actually desire to embark in the show business. They have their eyes on the Orpheum and the other evening I saw one of them standing in front of that house with an indicator in his hand. Every time any one bought a ticket the indicator recorded the sale, and by this means they are getting a line on the business the house does. They have brought with them some of the gold that they accumulated in the far north, too, and if they haven't also carried a little of the cold of that territory and allowed the same to rest around their feet, a sale will likely take place very shortly.

I really believe that if managers would pay more for their pictures in this town that business would be even better than what it is and as summer is fast approaching and the "season" is about over a decrease in receipts is sure to follow. Good, new pictures, however, will do much to keep business up to the standard. The competition, though, is great here, and the different houses are repeating every day on each other. The only way this can be avoided is by some one getting in a line of reels never before seen here, and it don't have to be "first run," either. The managers of this resort are not afflicted with "first runitis," with all due deference to the "Film Index," and about the best we get is from three weeks to commercial "junk." Some of the pictures I have seen here the past week were the limit, owing to the "rain" in them, and the film exchange in Texas is surely due for a reprimand for sending material of this nature out, for it hurts them as much as it does the house in which they appear, considering the fact that the statement is made where the reels come from.

Some of the pictures, both Trust and Independent, were

most interesting, and others were full of absurdities. For scenic effects and general worth the Ambrosio reel, "A Prisoner of Caucasus," was immense and much enjoyed. Now, keep a line on when these films were released and you can get an idea of the class of pictures we get here. The Ambrosio reel was put out March 8. "Hospital for Small Animals," Eclair make, released February 20, was also enjoyed, and "Little Mary" came trooping merrily forth in "Her Darkest Hour" after they had sent her out of the factory February 13. I never tire of watching anything this little lady does. To me she is "IT." "Army Maneuvers in Cuba" and "The Dynamiters," out March 2, pleased. In fact, while the former of these two was a little shot up, I enjoyed it as much as the Melies reel, showing the "Revolution in Mexico," and if ever managers were stung on a "special" they got caught on this one from Melies. The people here expected to see a real Mexican war picture, and they got in place of this a reel showing the American soldiers in camp, on the march and regular army life. This could have been taken at any encampment, but bless your heart, it was a "special," and they produced accordingly. "In the Commissioned Ranks," born March 8, was also here and made a big hit. Congratulations, Nestor, for we liked it very much. Also saw the Yankee reel detailing the adventures of "Nell Pierce, Detective." This is the first Yankee I have seen since I followed with rapt interest the gentleman who swam from the Battery to the South Sea Islands, which was here last summer, and I must say that "Nell" has Sherlock Holmes, Nick Carter, Chick, Patsy and Scotland Yard looking like rank outsiders. Oh, you Nell! You sure are some sleuth, but I mildly opine that if you had really gone forth as you did in this reel that it would not have been long ere some one placed you in a padded cell. This reel first saw the light of day several months ago.

Of the Trust pictures Biograph weighed in with two good ones, "The Lily of the Tenements," February 27, and "Conscience," March 9. No. Biograph, that "third degree" failed to impress. "The Writing on the Blotter," which was first noted in the Edison plant on March 3, arrived this week and was a big success. I have been watching with a great deal of interest the work of Edison's leading woman. She has never, to my knowledge, done anything except in a highly artistic manner, and appears to be gifted with a great amount of personal magnetism which never fails to reach us. Essanay really gave us a good comedy in "Han's Millions," which they released on March 21, and Gaumont's beautiful film. "Breakers in the Clouds," was a rare treat and delight. The "Breakers" were first sighted March 14. "Grandmother's War Story," a Kalem subject, which was told for the first time February 15, came back for a return date and we "listened" to the silent recital with the same keen pleasure as when we first heard it. Kalem, your "Mexican Filibusters," which you turned out for approbation March 3, was one of the big hits of the week. "Mandy's Social Whirl," taken for the initial time March 16, came this week, and it would have been a much better success had "Mandy" not overdone her work, especially where table manners are concerned. Too bad the director insisted on that feature, for even a girl of "Mandy's" environments would not have behaved as this woman did. That part of the picture was rotten. "An Escape of Gas," which became obnoxious from the Pathe factory the same day that the question was asked, "Who Killed Max," February 24, failed to convince, especially the "gas" feature. The Max half of the reel, however, was a clever satire and fling at A. Conan Doyle. We enjoyed a good laugh at the Vitagraph reel, "The Widow Visits Springtown," and her first call was made March 24. She was a little late in getting here, but was appreciated just the same.

The foregoing are some of the pictures we have looked at. If ever a "first run" picture gets here it will give us heart failure.

THE MAN IN THE BATHS.

THE AMERICAN FILM MANUFACTURING COMPANY
Enterprise Personified

In the latter part of the month of September, 1910, motion picture circles were surprised, pleased and otherwise affected by an announcement appearing simultaneously in all of the theatrical publications in the United States and abroad, setting forth the formation of a new, but old, organization for the manufacturing of motion pictures. The announcement "came out of the West"—in truth from the "Windy City" on the shores of Lake Michigan. That there was little wind, however, in the announcement was well attested by the reading matter of announcement in question.

The personnel of the new concern, the American Film Manufacturing Company, as announced in the advertising pages of the various publications, was composed of men old and experienced in the ways of motion pictures; men who had played the game virtually since its inception; men whose technical knowledge omened well for their noted success in the new field; new in that they had, each and every one of them, only just completed the severance of the shackles that had bound them heart, soul and pocketbook to the, at that time, powerful combination known as the Motion Picture Patents Company.

Comment on this virtual revolution was rife and the remark was passed, by people who knew, that while this move was not the beginning of the end it gave a new impetus to the toboggan upon which the Trust was sliding at an ever increasing speed toward its eventual dissolution.

The promotion, organization and launching of this new

A. M. KENNEDY

concern was the fruit of the efforts of Mr. A. M. Kennedy and Mr. S. S. Hutchinson. Mr. A. M. Kennedy is a man known nationally as a shrewd and capable all-around film man, a man who had occupied, for a period of two years, the unique and enviable position of being simultaneously the business manager of one of the large Trust manufacturers, and the manager of one of the largest film rental concerns in the United States. Mr. Kennedy is known as a man who "delivers" and his penchant for delivering that which he goes after has been more than proven in the results attendant upon his new enterprise, the American Film Manufacturing Company.

Associated with Mr. Kennedy in the new enterprise was a man known throughout the land as being one of the most conservative, shrewdest and brainiest film renters in the Central States. Mr. S. S. Hutchinson, who is now, and has been since its inception, the president of the American Film Manufacturing Company, has been the financial adviser and the balance wheel of the new organization. The enormous amount of money requisite to the proper launching of an enterprise so large had to be taken care of, and Mr. Hutchinson's work along these lines, and in this particular instance, is too well known to require comment.

The necessity for releasing their film immediately, this necessity arising from a peculiar condition of the market at the time, naturally discounted the efforts of the producers and the technical force of the American Company in their first few releases, but it was not long before they had attained their stride and were in the forefront of the Independent manufacturers in point of quality and sales. Such successful film creations as "The Squaw and the Man," "Bertie's Bandit," "The Mission in the Desert," "College Chums" and "The Talisman" assured this new concern the enthusiastic support of the exhibitors, but there apparently is something in the atmosphere of Chicago which laughs

at limitations and which throws defiance at "the usual thing." This truth was forcefully impressed upon the public when the American Film Manufacturing Company announced that they proposed to release two reels of film a week, commencing with their first release date. Old men and wise in the game prophesied their immediate dissolution, bankruptcy and disgrace. Their dire predictions have been shattered, however, in a manner conducive of a great amount of respect to the Kennedy-Hutchinson alliance that made possible the present undoubted success of the American Film Manufacturing Company.

In conversation with Mr. Hutchinson a few days ago the writer ascertained that the American Film Manufacturing Company would release two Western films each week. Mr.

MR. S. S. HUTCHINSON

Hutchinson is not a talkative man, but in this instance his enthusiasm as well as his words carried conviction.

"The new slogan of the American organization, commencing week of April 24th, will be 'All wise Independents buy and boost "Flying A" cowboy pictures.' Commencing on that date we eliminate the studio product from our ken. Our releases will be comprised solely of films made IN the West—OF the West, and BY the largest company of motion picture talent west of the Rockies, under the direction of the best producer of Western film in the West. These assertions of mine are not far-fetched, as the mettle of our western company has been tried and proven. Only yesterday, in conversation with an exhibitor from Vincennes, Indiana, he informed me that upon his exhibiting our Western comedy entitled 'Bertie's Bandit' in his theater his audience actually stood on their seats and roared with glee. He said that an encore in his theater was the exception, but that in this instance the audience encored this particular reel four and five times. It is this popularity of our Western productions, coupled with my knowledge of the fact that there is a great dearth of Western films on the Independent market that has decided us upon our announced policy of releasing nothing but Western films.

"It may be interesting to your readers to know that one of these Western films each week will be of a dramatic nature, the other a Western comedy, and whenever possible two on one reel. The demand that exists for split reel comedies, coupled with the demand that there is for Western film, in my opinion augurs well for the success of our announced departure. I have seen our first Western negatives and I can honestly say to you that they conquered me. I confidently predict that the Independents, as a body, will acknowledge the American pictures as 'some class' before many moons, and that all of the exhibitors will declare, with conviction, that 'all wise Independents buy and boost "Flying A" cowboy pictures.'"

MY IMPRESSION OF MOTION PICTURES—THREE YEARS BEHIND THE SCREEN

The question is so frequently asked me, "Do you think that moving pictures have come to stay?" that, in the language of the small boy, "it makes me tired."

My answer invariably is "yes, forever," and I back up my assertion by the argument that the moving picture show is the "poor man's show," which means the show for the great majority.

Of course there are thousands of persons of means who patronize the five and ten cent houses to enjoy the pictures because they cannot see them anywhere else. That is not the reason the wage-earner goes. He takes his wife and children to see the pictures because they are entertaining and instructive and he can afford to. An ordinary drama would cost him as much to enjoy, alone, as he would spend for his entire family at a picture show. Therein lies the pictures' strength—anybody and everybody can afford to see them.

Again, if there was not a well-defined idea among business men in general that the moving picture industry was here to stay, so many astute persons would not be ever ready to invest their money in it, not only in the way of places where the pictures are exhibited but in the manufacturing of the films, projecting machines and accessories. The ordinary layman or outsider doesn't realize that millions are invested in this line of business and more going in each week—and these investors know what they are doing. It may cost thousands to produce a single picture, but the producers do not balk at initial cost, for they have a market waiting and eager for their goods. In New York City alone a quarter of a million persons view the pictures daily. Schools and colleges are using moving pictures along educational lines. So, why should they not last, in view of this great demand?

In the making of pictures the scenario is a prime factor, and where so many are written, whether by a regularly employed playlet writer or by various persons who have ideas and think they can write, it is no wonder that some of the scenarios fall far short of making good pictures. Nevertheless, any director who claims to be competent to have charge of the posing of moving pictures has no excuse for slighting ordinary common-sense details in such posing.

No use to specify to what I refer, for every exhibitor, who has half an eye, knows what I mean. I do not know of more than three or four directors who produce pictures, consistently, where the story runs coherently and the details are not slurred over.

This lack of attention to details certainly detracts from the value of any picture and such a picture has no lasting quality.

Another weak point in many pictures is using a young woman to play an old woman's part. This would not be so bad if the young women, posing in pictures, were experienced actresses and versed in the art of "make-up."

These young women are generally selected by the director on account of their pretty faces and youthful figures and when they are cast for "old women" their whole idea seems to be to put on a gray wig.

No attention is paid to the lines in the face nor a proper change in figure, such as belongs to a woman past her prime. This is where the director falls down again. The French are more careful and consistent in this respect.

Not long ago, the actors and actresses, posing in the moving pictures, went through with their action, with never a word spoken, so their faces lost a good part of the expression necessary to clearly tell the story intended. Now, directors, as a rule, try to get their people into the spirit and atmosphere of the situations by having them speak lines while acting their various rôles. This certainly adds to the naturalness of the pictures. In exhibiting the pictures, the illusion is still further heightened if the characters are all made to appear as speaking, by having competent people carry on the full conversation behind the screen.

By competent people I mean those who have had stage experience and know how to read lines correctly from a dramatic standpoint and know dramatic values.

If any doubt exists in the mind of any manager that a picture is not improved and made doubly interesting by being "talked," let him try it out by running a picture once with first-class people speaking the lines and then run the picture, silently, next show. Applause, laughter, tears will follow, in the first instance and nine times out of ten the "silent" gets by without a murmur.

I have put on a picture, with my company, in one of Poli's theaters, before an audience of twenty-five hundred people and the applause was simply terrific, in fact so vociferous that we were obliged to cease talking several times during the running of the picture and wait for the applause to subside.

In another instance, at a well-known theater in Boston, we were talking a pastoral picture, in which a country boy, after having left home and experiencing success and subsequent reverses, had returned, broken in purse and spirit. The final scene showed him asleep in his old room and his mother bending over him. The lines delivered by the mother in this scene were tender and motherly and the audience was moved to tears.

The manager told me it was the most impressive picture ever shown in his house, made so by the "talkers."

Had the picture been run silently, the impression would have been nil, in comparison. The climax came when a little old lady addressed the manager and with streaming eyes told him her boy used to work in this same theater, had gone away and never written for a year. Did the manager know where he worked and would he ask him to write to his old mother? She had seen this picture, heard the mother grieve over her son, and it made her think of her own boy and long for him.

The old mother's heart would never have been so touched by the silent picture. As compared with vaudeville, such as seen in picture theaters, the talking pictures, properly presented by a first-class company of from three to five persons, will win in favor every time.

The average moving picture exhibitor cannot afford vaudeville acts worth anything, therefore, he puts on only the cheapest acts, utterly lacking in talent or entertaining qualities.

Some exhibitors argue that a certain percentage of their patrons demand vaudeville. Perhaps they do, but the majority passively endures the infliction of the so-called vaudeville for the sake of the pictures. I have never heard a manager say that anyone ever found fault with talking pictures, as I present them, while, on the contrary, press and public have hailed them as a welcome addition to the bills in the various houses of the "big time."

Certain it is that a picture is fully doubled in value and made more entertaining and better understood if interpreted by a competent company of "talkers."

The managers and owners of the best and largest picture theaters do not retain "dead ones" on their bills for months at a time, and that my company has enjoyed a vogue of nearly three years, in such theaters, proves my assertion.

WM. CALHOUN.

134 East 14th Street, New York City.

MAY AUFDERHEIDE

May Aufderheide stands in the very front rank of brilliant and taking composers. Her work is not only catchy and tuneful, but it has that dainty touch of the woman that gives the music a tone fragrance which is a delight; Miss Auderheide's music is ever welcome upon my desk, it is looked for in my home where I play it to a chorus of child voices, whilst in the theater it is of the class and standing the cynical critic loves to hear audiences appreciate and applaud.

Mrs. May Aufderheide Kaufman is daughter of J. H. Aufderheide, of the publishing company of that name, of Indianapolis, and comes of a talented musical family. Her father, J. H. Aufderheide, is a finished violinist. She was educated at Mrs. May Wright Sewall's School, of Indianapolis, and Mrs. Hazen's School in Pelham Manor, New York, and spent one year abroad. She always displayed unusual talent for music, playing at five years of age; composed her first piece about the age of eighteen years, "Dusty Rag" by name. At this time this piece is one of the best sellers in the publishing company's house. She has been most happy in selection of titles such as "Richmond Rag," "Buzzar," "Thriller," "Bamboo Land," "Totally Different" and others.

As Miss Aufderheide composed her first piece just before her marriage, she has always written all compositions under her maiden name and has never had her marriage name appear on any of the titles. Her new issues, which appeared April 1st, were as follows: "You and Me in the Summer Time," "Drifting in Dreams With You," "Gee But I Think a Lot of You," "I Want a Patriotic Girl," "Novelty Rag," "Pompeian Waltzes," "I Want a Real Lovin' Man."

Lewis M. Swaab, of Philadelphia

We always like to meet a foe worthy of our steel, and when we get one of such caliber we know that we are going to have a fair square deal and no undue or unfair advantage will be taken. Such a man we consider Lewis M. Swaab and we think the majority of the Independent renters must agree with us. As a member of the Patents Company he was staunch and true to them. He fought the Independents every possible opportunity that he could find. It no doubt gave him enemies, but every right-thinking man must acknowledge that he stood up for his rights. Oftentimes he was approached with a view to becoming Independent and refused. He wanted to well establish his position and act accordingly. When the blow came unexpectedly to him and dealt very unfairly the blow struck below the belt altogether unlooked for, yet it did not knock him out. He rose superior to his troubles and came over to the Independent ranks. As such he will no doubt render herculean service. He is energetic, keen and honorable in all the dealings we have had with him. We understand he is moving into better premises at 129 North Eighth street, by the time this issue reaches our readers.

THIRD THANHOUSER "LECTURER" IN A MONTH

Following Frank Crane and "The Thanhouser Kid" in the same month, a third Thanhouserite has taken to picture lecturing after his day's work at New Rochelle is done. Martin J. Faust, who played the leading rôles in "Robert Emmet," "Vicar of Wakefield" and other "classics," is number three. He did a talk on "Robert Emmet" during the running of the reel at the Eldorado Theater. Wilkins ave-

nue, Bronx, New York City, on Friday, April 7th. The picture and its leading character were well received.

The Thanhouser offices report the completion of a new set of five photos of principal players, 11 by 14 inches in dimension, which they will send, postage prepaid, to exhibitors for a dollar with order. Interested "Independents" should address the Theater Department of the Thanhouser Company.

THE MAKING OF A MOVING PICTURE MACHINE

A Visit to Nicholas Power Company s Plant

A representative of the Moving Picture News paid a visit to this factory a few days ago and under the guidance of Mr. Baxter Morton was shown through every branch of the business, and a very interesting showing it was. When we take the moving picture machine we are inclined to ruminate and go back to reminiscences from the beginning.

Meteoric in its dash from oblivion, the moving picture industry has solidly established itself on the plane of permanency from a novelty exciting the people to a wonderment as to how it was done. The motion picture has found a definite place of unique value to every branch of science and a broad avenue of pleasure for the amusement loving world. Owing to the rapidly increasing popularity of moving pictures the business of manufacturing machines for projection has become a prominent factor in the industrial world, employing vast numbers of mechanics of the highest grade, skillful and highly trained in their line; in fact, we may say that only the most expert of instrument makers are employed to insure absolute perfection in every detail. Column after column of matter has been written and published, showing how films are made from the time of their exposure to the projection machine and exhibited to the public. This branch of the industry, while necessary to gain publicity, has been eulogized, and but little has been said about the main tool that makes for perfection the results, namely, the projecting machine upon which the success of the whole picture depends, and it is our intention to give our readers an insight into the inner workings of the factory.

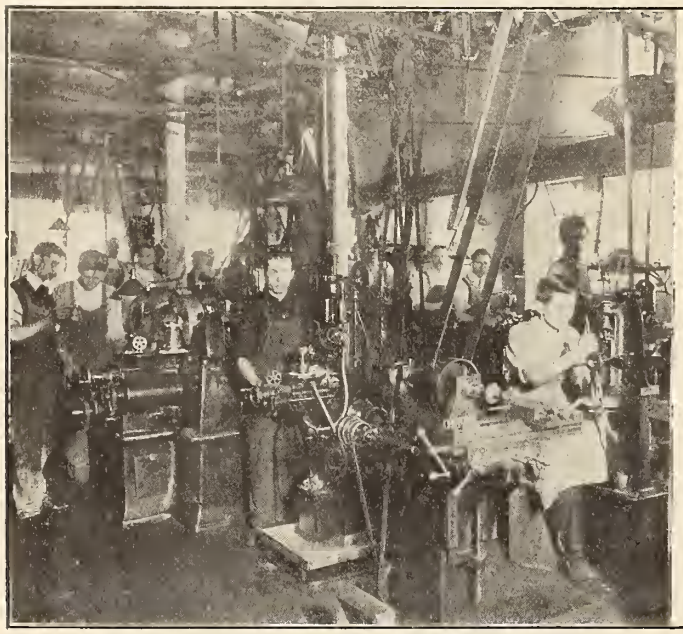


Fig 2. MILLING MACHINES

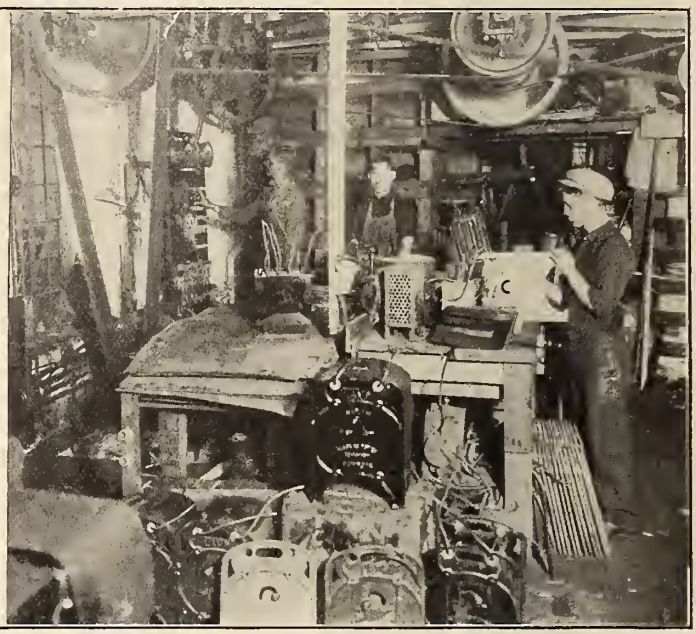


Fig. 1. RHEOSTAT DEPARTMENT

After a little desultory talk and trying to locate where we should first begin, we ultimately decided upon the electrical department where rheostats and inductors are built and tested. Our picture No. 1 shows a corner in this department of the plant and shows the instruments in different stages of construction, while the electrician at the back is making a test of the capacity of one of the instruments.

The next department visited, the gear-cutting department, is shown in cut Fig. 2. In the foreground is one of the milling machines. The type of machines used in this branch are the most expensive that can be purchased and are made

Fig. 4. ASSEMBLING DEPARTMENT

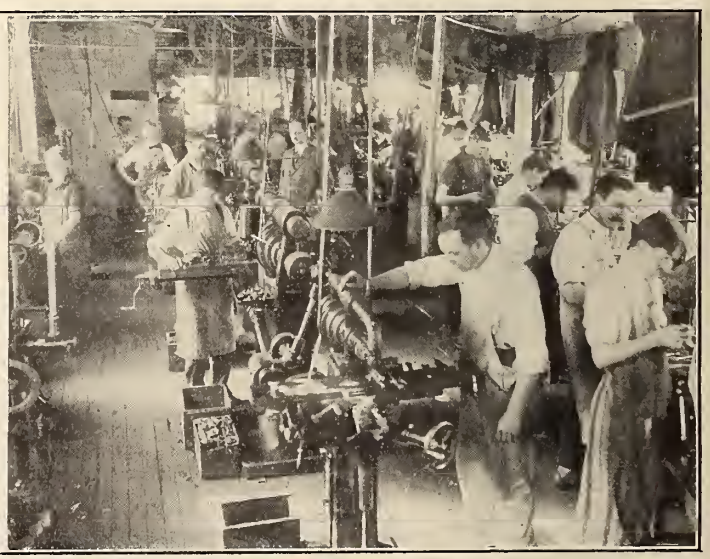


Fig. 3. MILLING DEPARTMENT

so accurate that they work up to one-fourth of one-thousandth of an inch in perfection. Of special interest, shown in the left of the picture, are two automatic spiral gear-cutting machines of which a number are in use on this floor and Mr. Morton informed us that these are the most modern machines that can be procured for the work they perform, and they insure in the gears of Power's cameragraph, in every sense of the word, the height of perfect accuracy.

tently look at the cut they will discover the Messrs. Baxter Morton in the middle foreground, and Nicholas Power and H. B. Coles to the rear of the right.

Passing onward into the next department, shown in our Fig. No. 4, we came to the filing department where a host of men are shown finishing castings for the various parts of the cameragraph. From the filing department we passed to the assembly room in which we were unable to obtain a sat-

From this department we were taken through a Chinese puzzle and labyrinths of machines to another department in which the milling machinery is shown more in extenso in cut No. 3. This department is devoted chiefly to tool making, but here also the parts for the intermittent movement are chiefly made, and we may say that these machines are used for nothing but this work. If our readers will in-

isfactory photograph because our camera faced a row of windows through which the sunlight streamed. This is one of the busiest parts in the whole factory, and, to show the perfection and the care exercised in fitting the parts properly, one machine goes through the hands of many men until it is thoroughly tested out and passes the foreman who gives his

(Continued on page 21)

MR. NICHOLAS POWERS
President

MR. BAXTER MORTON
Vice-President and General Manager

"POET OF THE PEOPLE," A NOTABLE THANHOUSER ISSUE

Independent Advanee Is Plainly Noticeable In This Foreign "Historical" of American Make

The great advance in production by the American picture makers, that has been at once the talk and the marvel of film circles the past year, is well shown in some of the recent "Thanhouser Classics," and perhaps better in a story from French history just filmed than in any of the very satisfactory others. The News refers to "The Poet of the People," a picture announced for release on Tuesday, April 21.

The reel gives a most accurate view of life in the middle ages, when the upper classes were really up, and the eommon folk had naught in common except sharp suffering, starvation and oppression.

In the France of the early Louis the people became so resigned to the hard fate that never was a murmur heard from them. But a poor poet and his poetry changed this terrible complexion of things a bit and helped prepare the people to think the "revolutionary" thoughts that came to mean the downfall of despotism in the reign of the Sixteenth Louis. It is this very poet's story that the picture tells. Frank Crane portrays him, and Julia Marie Taylor his titled sweetheart.

The story relates that the poet, one Grengoire, feels keenly the wrongs of his people, who are terribly misused and ground down by the nobles of his day. He feels most keenly the fact that the King heeds not their cries for justice. He is a dreamer, not a practical man, and feels he can do nothing to help the people, except present their wrongs to them in such language that they themselves will be brought to a realization of their oppression, and will rise in their might and fight for justice.

One day, after having seen a poor old woman struck a cruel blow, by a servant of the rieh, Grengoire gathers the people of the streets about him, and reads them his poem, entitled "The King Laughs While the People Starve." This takes place direetly before the house of Annette, a beautiful girl, ward of the King. The King himself, incogn to, happens to visit Annette and her father on this same day and notices the crowd before their house as he enters. When he sees Annette he questions her concerning the disturbance, she tells him the crowd are listening to a fellow called Grengoire, "the poet of the people," whom she has noticed they greatly admire. The King's curiosity is greatly aroused, and he orders Grengoire brought before him. The King then demands that Grengoire read his poetry. Grengoire, knowing the King must be some great nobleman, although he does not suspect him of being the King himself, hesitates about reading verses against the King. He is, however, tempted by the offer of a good meal, and as the poet is almost starving, he is indueed to comply with the request.

The King is furious when he hears himself criticized thus in verse, and orders Grengoire's arrest, and immediate execution. But he has become interested in the ragged poet, and as a last favor, promises to grant him any request that he may make. Grengoire asks for an interview with Annette, whom he has long worshipped from afar, but to whom he has never spoken. This favor the King grants, and Grengoire is brought to Annette's house. Here she allows him in his interview with her to tell her of his hopes for bettering the conditions of the people, and he speaks so eloquently, that not only does she espouse his cause, but actually falls in love with the ragged noet himself.

Grengoire is led away to execution at the termination of his interview, and when Annette learns that he is to die, she pleads with all her soul to the King for his pardon, confessing her own great love, and bringing the King to a realization of the fact that the poor poet meant good only, and that even the harsh judgment of the King and the nobles was to a great extent deserved by them. Just as the noose is being tightened around the unfortunate's neck, the King and Annette appear at the foot of the scaffold, and stopping the execution, the King grants Grengoire a full pardon, plaees his hand in that of Annette, and tells the crowd assembled to witness the hanging that he can promise something much better—a wedding.

M. P. Benevolent Association

We want to call attention of our New York readers to an advertisement of the above association, and trust they will patronize so deserving an institution, if not by their presence, at least by monetary help, purchasing tickets of admission. The association has already rendered valuable aid to several operators, who found themselves under stress of cireumstances.

LAEMMLE PLANS NEW SERIES OF "IMP FILMS DE LUXE"

Special and Extraordinarily Expensive Pictures To Be Sold as Regular Releases "Every Now and Then" Without Extra Cost to Buyer

Acting on the theory that it is always wise to give the moving picture public something out of the ordinary, Mr. Carl Laemmle, president of the Imp Company, has just completed plans which have been in a formative stage for several months, whereby a series of "Imp Films de Luxe" will be produced. No extra charge is to be made to exchanges for such releases, which will be produced "every now and then," as Mr. Laemmle puts it.

The first of the de Luxe series is "The Scarlet Letter," the release date of which has already been announced. It is said to be the most ambitious effort made by any film manufacturer for some time, containing more performers and having a more elaborate setting than many films which have been released in the past and sold at extra prices.

"It is a fierce proposition to keep digging up something new to give the public nowadays," said Mr. Laemmle, "but not an impossible one by any means. Exhibitors and exchanges have formed the habit of looking to the Imp Company to pull off new stunts all the time, and it keeps us on our mettle.

"I believe the series of Imp films de luxe will be a ten-strike, but it is only one of several innovations which we are either planning or putting in work. In the de luxe series we have instructed the stage directors to ignore the matter of expense completely. If the cost of production runs up higher than the receipts from the sale of a de luxe film, well and good. It will be money well spent, if even for nothing but the advertising value and the pleasure that it gives our customers. I am going to produce an Imp film de luxe at least once a month and probably oftener. There will be no regular period between de luxe releases, but rather they will be brought out whenever we succeed in getting a story that is strong enough to be staged as a real de luxe film.

"The Imp Company does not propose to live on its reputation or rest on its oars. Just because we are now one of the biggest sellers in the world, selling more prints than several companies ten years older than we are is no sign that we are going to sit back and take it easy. We have seen other film manufacturers make that mistake in the past and we are going to profit by their experience.

"Since we commenced using Eastman stock exclusively a few weeks ago, we have been enabled to produce more satisfactory results photographically. We have heard from a good many of the exchanges, congratulating us on the use of Eastman stock—in fact, during the past few months we have heard nothing but congratulations on everything we have done. It has been so long since a legitimate complaint was lodged against any Imp film that we are begining to believe we have almost reached perfection as far as the mechanical end of the business is concerned.

"Getting the mechanical end in good condition is one of the things that makes it possible to work on our de luxe series. In fact, henceforth I see nothing to hamper us from waking up the whole trade with improvements that will clinch the warm friendships we already enjoy.

"Of course there is a lot of duping going on and of course Imp films are being duped more than others because the duper, like death, loves a shining mark. We don't propose to play the role of mark much longer, for we have finally found a way to make the duper cut out his crooked work. And when we begin to put it into operation, you'll have some news that will be worthy of a scare headline."

THANHOUSER CO.

"We are trying in our humble way," said Edwin Thanhouser, "to be to the motion picture business what the New Theatre is to the theatrical business. We are sacrificing money to art, a little here and a good deal there, but we actually think we are attaining our ideals."

With this, the head of the House of Thanhouser gave in a gist the exact aim of his moving picture efforts.

"We are after uplift," he stated. "We are essaying the big things that we feel filmdom needs. Subjects that heretofore many film producers have not approached, we are staging with full success. I believe we are making a lasting impression on the public mind, both from an artistic and an educational standpoint. Our start in this direction has stood us in good stead, and today observers place us among the best in our particular line."

Mr. Thanhouser led the interviewer to the great raised stage whereon his picture plays are enacted. An impressive scene was in rehearsal. Careful attention to detail marked the settings. The scene as you saw it was clearly the result of most careful preparation.

"The detail," said Mr. Thanhouser, "is one of the little items that will make 'The Pillars of Society' a big picture."

"What!" said the News' man, "Ibsen's 'Pillars of Society?'"

"Yes," was the reply, "Henrik Ibsen's story. I was the first man to give it an extended presentation as a play in America. This was at my Milwaukee and Chicago theatres several years ago. As a film it is likely the first of Ibsen's stories to be motion pictures.

"Now, it gives you enough uplift, enough human interest, enough of a moral to make you think—and that's what the motion picture is coming to make mankind do. By this latter, I don't mean that people are no longer going to the picture theatre to smile, but they are now also accustomed to get food for thought and reflection there.

"They get just enough of that in this Ibsen story—just the proper measure.

"I think this reel is a good sample of what I consider 'good material.' It is representative of the results we are aiming at, results that place the moving picture on a higher plane and gain for our particular brand a world-wide respect."

MORTIMER FILM CLEANER

This invention relates to devices for cleaning moving picture films. One of the principal objects of the invention is to provide simple and efficient means for thoroughly cleaning both sides of the film as it is being rewound. Another object of the invention is to provide a simple device adapted to be secured to the shelf upon which the reels are mounted. The device comprising a pair of removable pads for the upper and lower surface of the film; said pads being removably secured to a pair of blocks hinged together and provided with means for locking them in position to permit the film to pass between the pads as it is rewound upon the reel. A pair of brushes are secured to the device, said brushes being designed for sweeping off any particle which would be liable to injure the film in passing between the pads.

It is a well known fact that films are liable to collect dust, dirt, drops of oil or other particles which are magnified in the reproduction of the picture and which have a tendency to destroy the effect of the same upon the screen.

The invention is of simple construction, is reliable and efficient for its purpose of thoroughly cleaning both sides of the film; does not interfere with the rewinding operation, and does not take extra time in cleaning. The glass plate at the top of cleaner is very handy for splicing the film.

This machine is manufactured by the Mortimer Film Cleaning Co. of Portland, Maine.

William E. Greene, of Boston

We believe we are right when we say that the man in the cinematograph industry holding any capacity, whether as manufacturer, renter or supply dealer, who does not know William E. Greene has undergone a Rip Van Winkle sleep. The subject of our sketch is the foremost man in the whole industry, as an exhibitor who has stuck to his principles of independence from the commencement. He is of New England stock—one of the bravest of the brave. We well remember from the commencement that he would not sell his soul, and while he has been handed lemon after lemon by the dupers at the commencement of the F. S. A. and was taken in by men who ought to have been his best friends, yet at the same time he held strongly and powerfully to the cause of the Independents.

The license manufacturers tried every possible way they could to induce him to join their ranks; conference after conference took place, but our good friend W. E. Greene had nailed his colors to the mast and could not get them down without tearing them, and this he would not do. He furthermore stands in the front rank for honesty of principle and integrity in business arrangements, his word is truly his bond and it is a pleasure for any man to call W. E. Greene, of the W. E. Greene Film Exchange, Inc., a friend. Our only prayer is that there were more like him, that if every man, of whatever section of the industry, held the same principles as our friend does the industry would profit.

THE MAKING OF THE MOTIOGRAPH

The producing of the best motion picture machine obtainable with adequate facilities for so doing has in the past been neglected to a great extent by the manufacturers, but with the growth of the industry, and the erection of theaters at an expense far beyond the dreams of the most sanguine in the early days of the photoplay house, the manufacturers, learning that the requirements were more exacting than in the early days of the business, now employ every possible facility to produce a machine in keeping with the modern photoplay house.

A visit to the plant in which the motiograph motion picture machine is made, by the Enterprise Optical Mfg. Co., in Chicago, will convince the most skeptical as to the thorough and careful manner in which this machine is constructed.

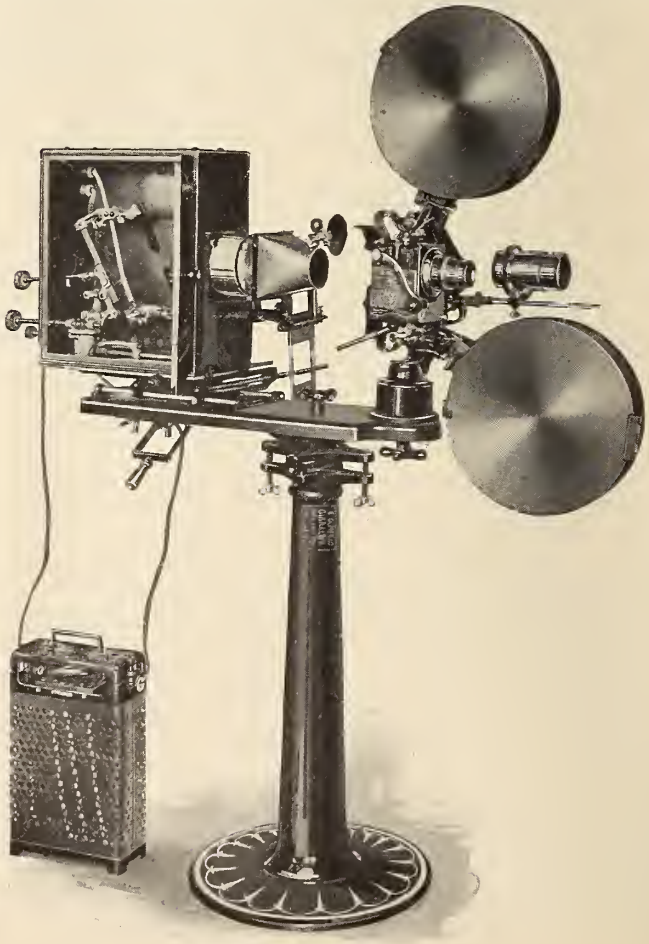
The Enterprise Optical Mfg. Co. is one of the pioneers in the manufacturing of projection machines, having begun business in January, 1898, about the time that the motion picture business had assumed such proportions as to be called a commercial success. At that time the exhibition of moving pictures was carried on mostly by the traveling exhibitors, with the few exceptions of such vaudeville theaters as made motion pictures one of the turns on their program, and films in those days were made mostly in short lengths, averaging from fifty to two hundred feet. As the business was mostly in the hands of traveling exhibitors and the principal requirement in those days was portability, in this line of manufacture the Enterprise Company was easily first, placing on the market a light and portable, yet well made, outfit, many of which are in use to this day, and their product has always been noted for its accuracy and general excellence throughout, and the demand for machines of their manufacture has continued to grow with each new model this company has produced.

In addition to motion picture equipments, the company is also a large manufacturer of stereopticons, magic lanterns, portable gas-making outfits, lantern slides and such other accessories as are needed in the production of high-class entertainments.

The motion picture machine on which the business was begun has been improved from time to time, and when a few years ago the business took on a new turn in the form of a five-cent theater, which required films of one thousand feet to be used on a reel, and the machine should be in almost constant use, covering a period of from three to twelve hours a day, with a much heavier amount of current used in the arc lamp, the company began work October 1, 1906, with a view to producing a machine that was especially adapted to meet all the requirements of motion picture theater work, and with the assistance of special facilities already acquired and the employment of special tool makers and pattern makers, succeeded in completing the special tools, dies, jigs, patterns, etc., in a period of fourteen months, and made delivery of the first motiograph in December, 1907. In spite of the speed with which preparations and manufacturing were pursued ,the machine was a success from the start, and very soon the company was compelled to seek larger quarters in order to increase its manufacturing facilities.

In passing it might be said that the first motiograph is still in use in the Colonial Theater, at Kalamazoo, Mich.

The Enterprise Company is located in the Ruprecht building at the corner of West Randolph and Jefferson streets, a fireproof structure of brick and reinforced concrete, and occupies the entire third and fourth floors, or more than twenty thousand square feet of space. On the third floor are



SINGLE MOTIOGRAPH, 1911

the general offices, as well as stock rooms, stock vault, photographic dark rooms, slide dry rooms, coloring and art department, receiving and shipping rooms, sheet metal department, final assembling and inspection departments, and one of the special features on the third floor is the demonstration room, fifty-five feet in length, in which all equipments are tested before being shipped, and in which demonstrations, showing effects at different distances, are given.

The feature of much interest to the visitor is the size of the fireproof vault, in which are stored thousands of dollars worth of lenses, calcium jets, finished lantern slides, photographic negatives for lantern slides, and, in fact, all of the small accessories required in the business. This vault is twenty-six feet long, sixteen and a half feet wide, and eleven and a half feet high.

The fourth floor is devoted exclusively to the manufacturing department, and the fireproof vault for the manufacturing department is of the same size as the one on the third floor, and is of the utmost importance because of the great length of time required to make the special tools, dies, jigs, patterns, etc., whose loss would practically put the company out of business in case of fire of sufficient proportion to destroy the special tools contained in this vault. The value of these special tools alone is approximately thirty-five thousand dollars.

In the manufacturing department it is astonishing to find that such a large quantity of machinery is required, especially in view of the fact that nothing other than the motion picture machines, gas outfits and other optical projection apparatus for the use of motion picture exhibitors are made in the factory. The heavy requirements, however, were explained by Mr. Roebuck, who states that many manufacturers made a practice of having a great many of their parts made by jobbing shops; but that in the manufacture of a machine so well made as the motiograph, such a method, while possible, was not practicable, because in order to make the parts of machines in several shops it is necessary to allow a much greater variation in the sizes of the parts which are vital to the production of steady and brilliant pictures. In order to make all of their parts with a view to maintaining the high standard of quality they have established, the makers of the motiograph have invested in machinery a great many thousands of dollars. They say they make all of their parts except the castings and other rough material. It was explained also that the quality of the machinery employed is of the best.

Among the interesting things that we saw when visiting the plant are the automatic gear-cutting machines on which ten or a dozen gear blanks may be placed at one time, and the teeth cut automatically by the machine; the only attention that is necessary being to set up the machine properly, keep it in adjustment from time to time and place and remove the arbors containing the gear blanks to be cut.

Another interesting feature was the automatic grinding machine, which, when properly set and adjusted, will automatically grind parts to a fraction of a thousandth of an inch. We were shown intermittent sprocket shafts and sprocket wheels which were picked up at random, the sprocket wheel being placed on the shaft where it fitted quite snug to the extent of requiring some little force, yet not so tight that they could not easily be put in place and removed by hand. This remarkable accomplishment, we were told, is brought about by the use of the most accurately ground gauges.

In addition to the fitting of the intermittent sprocket shaft, it was explained that all other high-speed shafts and other parts where great accuracy would improve the results are ground and fitted in the same manner, and that the grinding operation is not such as is usually referred to as ground parts, but that they are ground to practically a polished finish.

The president of the company explained that one of the greatest troubles experienced is in getting mechanics sufficiently skilled in the production of fine work. There are plenty of machinists to be had, but this line requires a class of workmanship that comes between the manufacture of ordinary machinery and clock work.

The polishing room of the plating department is a model arrangement and shows what this company does to protect the health and contribute to the comfort of its workmen. Besides the three double direct-connected electric buffers, which dispense with belts that stir up the dust, there is an exhaust fan system for removing dust. A pipe with an intake is placed under each set of buffs and the forced draught of air draws the dust into this pipe and carries it outside of the building.

The sheet metal department was explained as a necessity in order to get the class of goods desired by the company, and getting them without unnecessary delay. In this department are made the lamp houses for the motiograph, magic lanterns and other optical projection apparatus.

STEREO MOTIOGRAPH, 1911

Additional machinery amounting to a cost of several thousand dollars has been installed, and a considerable number of additional workmen employed.

It was shown that the company is almost constantly experimenting at the cost of several thousand dollars per year, with a view to improving its products from time to time. Considering the great amount of energy and expense that is being devoted by the management of this company, we may reasonably expect, in addition to the numerous things already accomplished, very important additional developments on the motiograph from time to time.

In closing we are advised by the manager of the company that the motiograph sales for the first three months of 1911 have just doubled those of 1910, and this is not because the sale of machines generally has increased, but is a recognition of the excellency of this company's product, which is evidenced by the installation of the 1911 model motiograph by those exhibitors who have been so successful with earlier models of this machine.

The Dressler Manufacturing Co.

Chas. E. Dressler, at 386-388-390 Second avenue, New York City, has a new and fine equipment of tools with which he turns out an accurate line of goods. He manufactures the American projectograph, which has been many years on the market.

Many exhibitors have duplicated the orders for this machine. Mr. Dressler is also manufacturing parts for motion picture machines and every piece that leaves his factory is tested with a specially constructed testing machine—thus insuring perfectly accurate parts.

The repetition of orders testify to the satisfaction these parts are giving, and it is with special pride that we can recommend Mr. Dressler's line of goods, and the exhibitor will also find his repair department of special interest; reasonable prices and quick work prevails.

ADVICE TO OPERATORS ORACLE PRACTICAL ARTICLES FOR ALL DEPARTMENT

By WM. E. SMITH, E. E.

MERCURY ARC RECTIFIERS FOR MOTION PICTURE MACHINES

The principal drawing card of a motion picture theater consists of **good films** of popular subjects, **projected** by **brilliant light** from a **good machine** handled by a **competent operator.** The selection of all these components, with the exception of light, is under the ready control of the theater manager, but, in the case of light, he himself has been more or less governed by the character of the electric current available.

In other words, where alternating current only was available, he has been compelled to get along with an insufficiency of light although at a comparatively low cost, and, where direct current could be obtained, he has had the benefit of satisfactory light but at a higher expense.

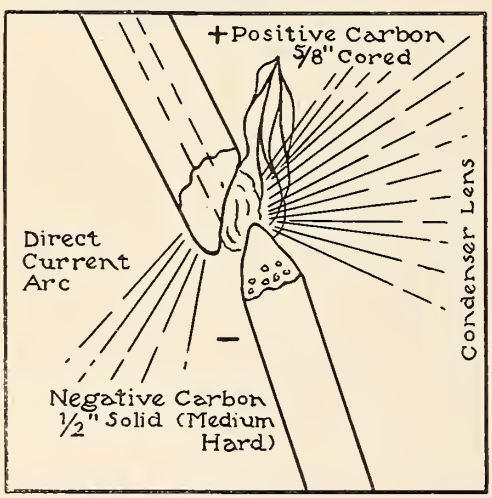


FIGURE 29

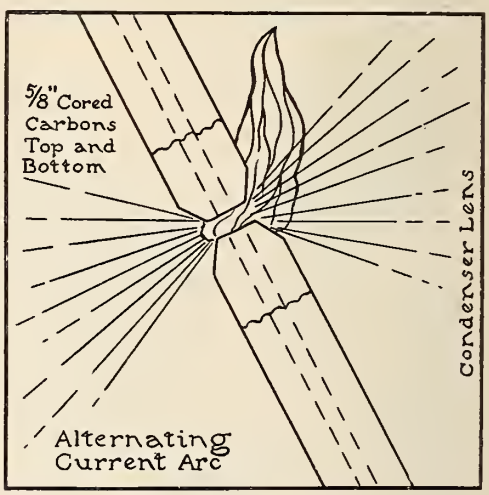


FIGURE 30

The reason for this is well known to those who have investigated the subject, **not for the purpose of mere controversy,** but for obtaining **accurate information** for developing suitable apparatus to furnish motion picture machines with the best light at the lowest cost. It is an open question, however, as to whether motion picture operators in general have much more than an ocular or partial knowledge of the fact that a better light for projection purposes can be obtained from a direct current arc than from an alternating current arc under the most favorable conditions of operation in either case.

When any matter is the subject of **controversy, actual experiments** are the only means which afford **impartial** and **convincing facts. Furthermore, the intellectual attainments of the investigators and the facilities at their command serve to establish the degree of authority to which their conclusions are entitled.**

Careful photometric tests made in the ILLUMINATING ENGINEERING LABORATORIES of the GENERAL ELECTRICAL COMPANY and elsewhere afford the following facts relative to the causes tending to affect the quantity and quality of the light obtainable from direct current and alternating current arcs regardless of the factor of energy consumption. **In both cases it is found that the lamp carbons are in the most favorable position when tilted back from the condensing lens at an angle of 30 degrees.** In the case of the direct current arc, which forms a **brilliant crater** at the **center** of the **upper carbon** thus throwing most of the emitted light downward, the tilting back of the carbons, with the **lower carbon placed slightly forward,** Figure 29, results in the formation of the **crater on the front of the tip, thus throwing practically all the emitted light through the condenser lens and film onto the screen.** In the case of the alternating current arc the advantage of tilting back the carbons is not so apparent, because the **entire tips of both carbons are made incandescent by the arc,** thereby causing the light rays to radiate uniformly in all directions, and although the tilting back of the carbons serves to increase the amount of light directed toward the lens, a large percentage of the total light emitted is wasted by being directed toward the sides and rear of the arc. Figure 30.

While these results show the inherent inferiority of the light-giving characteristics of the alternating current are **for projection purposes,** other experiments for ascertaining the behavior of both types of arc when operated with different current values, and for determining the amount of energy required for producing various light intensities, serve to still further accentuate not only the inferiority but also the inadequacy of the alternating current arc. For instance: to obtain 5,000 candlepower with alternating current requires over 60 amperes, while direct current gives the same light intensity with approximately one-third the current. Furthermore, the light from the former is more or less uncertain, owing to the **wandering of the arc around the tips of the carbons,** thereby often forming the most luminous spot at the back of the electrode, while the direct current light is steady, white and brilliant. **It is noteworthy also that while 5,000 candlepower is about the maximum obtainable with al-**

ternating current on account of serious electrode troubles when using 60 amperes, 12,000 candlepower can be readily obtained with a direct current of 40 amperes.

Since a light intensity upwards of 8,000 candlepower is now considered necessary for the successful projection of first-class motion pictures, the inadequacy of the alternating current arc under any condition of operation is clearly apparent. And since it is well known that the prohibitory cost of using direct current is due to the loss of at least 60 per cent in the resistance of rheostat used for regulating the current in the arc, the problem to be solved involves the conversion of alternating current into direct current by some method less expensive than the use of convertors of the rotary type.

According to present electrical developments the mercury arc rectifier affords the only practicable solution of this problem. On test this apparatus enabled the production of 5,000 candlepower with an energy consumption of 1.7 kilowatts. To obtain the same light intensity—from an alternating current with approved economizer required 2.1 kw.; from a 110-volt direct current with rheostat required 2.25 kw.; from a 110-volt alternating current with rheostat required 7 kw.

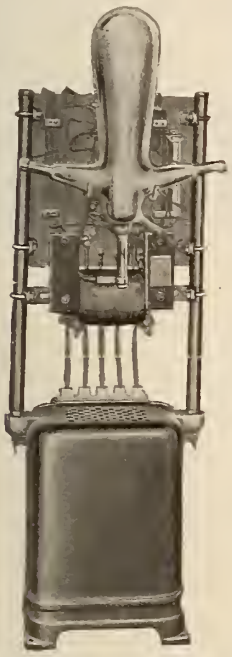


FIGURE 31

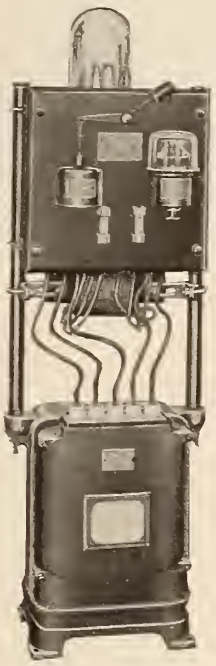


FIGURE 32

A comparison of these values gives some idea of the saving in energy consumption effected by the use of a mercury arc rectifier, to say nothing of the advantages of the superior quality of the light obtained from the direct current it supplies.

Of the results of numerous other tests the following example is particularly significant: 30 amperes on the arc from a mercury arc rectifier gave 8,500 candlepower with an energy consumption of 2.5. kw. as against 1,600 candlepower obtained from alternating current.

Although the very general use of mercury arc rectifiers for charging the storage batteries of electric automobiles have rendered them more or less familiar to many, a brief description of the design applicable for motion picture service may be of interest. The back view of the apparatus, Figure 31, shows the glass bulb or rectifier tube mounted on the panel. It is through the agency of the mercury vapor in this tube that the current is changed from alternating current to direct current. The generation of the mercury vapor is started by rocking the tube. In the motion picture type of rectifier this is accomplished by the action of an electro magnet. The iron box resting on the floor contains the compensating reactance. The latter device not only performs an important function in rectifying the alternating current but also serves to reduce the alternating current voltage to the voltage required on the arc, thus acting in a manner somewhat similar to the alternating current economizers used with motion picture lamps, which, however, give only alternating current. Therefore, it is evident that the use of the rectifier combines all the advantages of the alternating current with economizer method with the superior quality of light obtainable from direct current.

The same rectifier can be readily adapted to either 110 or 220 volt alternating current circuits by making a slight change in the connection, and putting it into operation is a very simple matter. After the rectifier has been connected to the line and the alternating current switch closed, the tips of the lamp carbons are brought together, whereupon the electro magnet or shaking coil on the panel starts the tube to rocking, thereby causing the generation of the mercury vapor. The commencement of the rectifying process or the "starting of the tube" is indicated by the tube emitting the greenish-blue light peculiar to mercury vapor lamps. As soon as the rectifier tube is started the arc is struck by drawing the lamp carbons apart, and the length of the arc is regulated by the distance allowed between the tips of the carbons. The proper length of a direct current arc is about ½ inch. If the current in the arc is not sufficient, the desired current can be obtained by means of the adjustable reactance mounted on the back of the panel. As a rule 25 amperes will give sufficient light for the ordinary size pictures, but 30 amperes can be obtained if necessary, and will give an excellent light, with properly adjusted carbons. Figure 32 shows the front view of the mercury arc rectifier.

(Continued from page 15)

O. K., which denotes the perfect assembly of the machine.

From the assembly room we pass to the screw-cutting machinery where a whole series of turret lathes were seen in operation cutting the screws of different types as used in the various parts of the machine. In the rear is a forge for forging and case hardening the various parts.

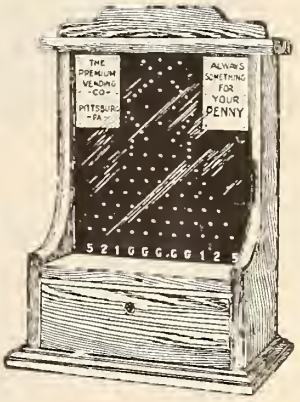
From this department we went to the lathe room, shown in cuts No. 5 and 6, where they were turning out for the various shafts, spindles and other round parts required in the machine.

From here we went to the stamping department where we saw huge machinery of a capacity of 30,000 pounds pressure, used for stamping out all the sheet metal parts of the machine, such as shutters, front plates and the like.

It was a most interesting visit and we trust our readers may be able to follow through the various illustrations the vast industry emanating from the works of Nicholas Power Company of cameragraph fame.

The output is sixty machines per week or three thousand a year.

WE WANT



ONE THOUSAND

Moving Picture Men

to operate PREMIUM pin machines and get rich, or if already so, to get more wealth. Why not you? PREMIUM pin machines have become an institution in every candy store. By placing a machine in your retailer's store you will monopolize his trade and squeeze out competition.

Mr. Flint of Mo. writes: "Kindly accept thanks for introducing me to a gold mine.

Ten machines will support you. Fifty machines operated will prove a mortgage lifter to you.

We make them out of Oak or Metal.

Percentage of winners arranged so that from every twenty dollars deposited in the machine twelve dollars will be your profit. If so advised will make it still more.

Write to-day for exclusive territory to

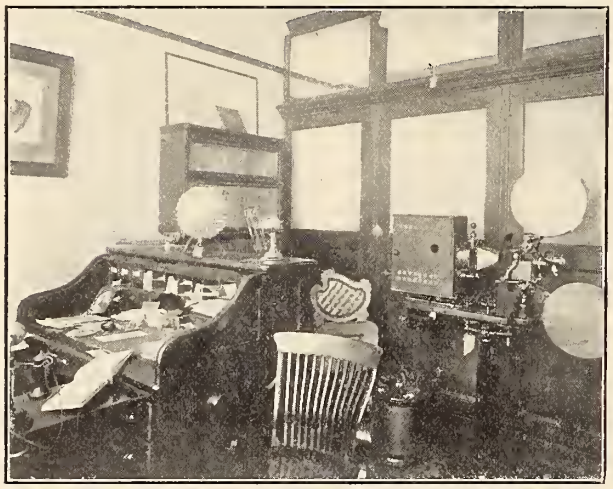
PREMIUM VENDING COMPANY
5636 WALNUT ST. PITTSBURG, PA.

THE NEW HOME OF THE "HALLBERG ECONOMIZER"

In order that his many out-of-town friends and customers may obtain a good idea of his new quarters, 36 East 23rd street, New York, Mr. Hallberg has furnished the Moving Picture News with the accompanying illustrations showing his private office, main office and exhibition room, testing and demonstrating room, and the shipping and stock room.

Cut No. 1 shows Mr. Hallberg's private office.

Cut No. 2 illustrates the main office and sales room where are displayed all standard makes of moving picture machines, the various sizes of Hallberg economizers, rheostats, ticket choppers, exhaust and ventilating fans, opera chairs, announcement slides, spot lights, flame arc lamps, etc. Mr. Hallberg carries in stock the most complete assortment of high-grade motion picture and stereopticon lenses in New York City, as well as repair parts for all motion pic-



No. 1

ture machines. The cut also shows the various electrical apparatus connected to both alternating and direct current circuits ready for demonstration.

Cut No. 3 illustrates the demonstration and testing room with miniature screen, enabling Mr. Hallberg to give a graphic exhibition of the operation of all makes of moving picture machines, with and without the Hallberg economizer attached; also to show the difference in quality of light

No. 2

by using a rheostat or the Hallberg economizer and by attaching a watt meter, volt meter and ammeter demonstrate the current saving. Mr. Hallberg has also in this room other makes of current saving devices and is prepared to demonstrate all his claims for the economizer in comparison with them. His complete equipment of all electrical measuring instruments enables him to convince the most skeptical of the merits of the economizer. In this room are also tested the lenses for the moving picture machines; and moving picture lenses are matched to the stereopticon

No. 3

lenses by actual process—not guess work—insuring a correct fit so that every machine is shipped with an equipment to meet the special requirements of the exhibitor.

Cut No. 4 shows one of the stock rooms where Mr. Hallberg carries supplies of all kinds used in the moving picture business, enabling him to make prompt shipments.

The offices are completely equipped with the Hallberg economizer and special incandescent lamps, saving two-thirds on electric bill for general lighting.

Mr. Hallberg extends a cordial invitation to the trade to call on him and will endeavor to make the visit both interesting and profitable.

No. 4

Niagara Slide Co.

As slide manufacturers we have just passed our first birthday, and, although new in the field, are shipping a large number of slides all over the United States, receiving many testimonials in regard to their beauty, clearness on curtain, artistic designs, etc. The company is composed of W. C. Humphreys, president and general manager, and E. J. Burdick, treasurer. Mr. Burdick is also sole owner of the Burdick Music House, and has furnished several beautiful songs, which have been illustrated by New York artists, and sung all over the country.

Rex Company

Mr. Engel says of this company that for the short time they have been releasing films their progress has been phenomenal. They have stood upon their merits and the results have been such that the exhibitor and the public have been more than pleased, resulting in satisfaction to the exchange men. Several hundred forcible letters of recommendation have been received and with one accord the exhibitors seem to feel that Rex has accomplished a great deal, and they are proud to exhibit their brand of film. It is very seldom that a manufacturer of motion pictures comes into prominence as quickly as has been the good fortune of Rex to attain.

It seems Rex is a favored film throughout the country, and many, many have been the inquiries as to when the Rex Company would bring out their second release per week. The Rex Company will announce their second release in a month or two. The pictures that the Rex Company have been producing have been creditable, being entirely different from the other manufacturers, inasmuch as the stories have been different and showed a masterhand in production. The novelties and light effects as well as tinting and toning and good photography with the details carried out have been commented upon most favorably by critics and it is safe to say that the Rex Company have established themselves with a reputation that speaks in the highest terms and expectations.

At the present time Rex can safely say that they have more than exceeded their anticipation of what they expected to do at the commencement, and their thanks are due to those loyal supporters who took Rex film upon its merits, and for the future will say that these productions are only an earnest of what they purpose bringing out.

The motto is Rex and as such it will constantly improve and disseminate such pictures, satisfactory from every standpoint of the moving picture art, and it is their hope and endeavor to always retain the premier position and still be the Rex of motion picturedom.

The handsome lithographs that the Rex Company have issued from week to week have stirred the country. The compliments that have been showered upon the Rex Company have shown the appreciation of the exhibitors for the advance made in this direction by the Rex Company, and in anticipation of the surprises the Rex Company have up their sleeve to spring from time to time we are led to believe that for manufacturers as well as general consistent good productions we may look forward from week to week to the Rex Company to furnish the excitement in the trade. They are surely a very progressive concern and the ginger that they have instilled in everything they have done proves their ability and good intentions. For your information keep your eyes on Rex and don't miss a single release.

"BUD NEVINS, BAD MAN"
Scene from American Film Co.'s Western release

ALL ROUND MAN

Camera, Darkroom, etc. Seven years' experience, seeks situation. Apply "UTILITY," M. P. News.

Hello, Here's Flimco Again!

Guess What He Is Doing Now!

I'll bet you can't guess what the old boy is up to now. Try it. Solve this baffling mystery. If you can't do it, watch for the solution. It is coming. Here's a start:

"General Flimco is

_____"

Fill in the blank. Note the expression on the back of his dear old nut. Maybe you can get a tip from that. If not, watch for the solution. And in the meantime, join the THREE THOUSAND OTHER EXHIBITORS WHO HAVE BOOTED THE FOXY OLD GENERAL OUT OF THEIR THEATRES IN THE PAST TWELVE MONTHS! Come to Laemmle and get a dose of Laemmle service and "Laemmle Luck." I'm doing the biggest and best business I ever dreamed of. Come to it!

CARL LAEMMLE, President

The Laemmle Film Service

Headquarters:
New number 204 W. Lake Street, Chicago, Ill.

Sykes Block, Minneapolis, Minn.
1517 Farnam Street, Omaha, Neb.
1110 Wyandotte St., Kansas City, Mo.
209 Fifth St., Des Moines, Iowa.

The biggest and best film renter in the world.

Champion Film Company

Mark M. Dintenfass says:—After several unsuccessful seasons of building operations and contracting work on the outskirts of Philadelphia in which I had lost the larger portion of my savings, I thought I would try the moving picture industry, seeing that it was new and very attractive.

In the early part of March, 1905, I rented 1319 Market street, Philadelphia. I designed a beautiful Gothic front and had it elaborately and attractively equipped and started

MARK M. DINTENFASS

in the moving picture industry by opening "Fairyland." I was successful and branched out with other small moving picture theaters. This success, however, attracted other competitors and eventually competition compelled me to investigate the cameraphone as an additional attraction. My theater became the most popular one in Pennsylvania on account of this novelty and the attention that I had given it personally.

This success prompted me to invest money in a concern known as the Actophone Company, but the pictures were not of the high class that suited my ambition. I withdrew and finally organized the Champion Film Co., about July 1, 1910. Since that time we have, beyond any question, made wonderful progress. Our pictures seem to please and give entire satisfaction. Of course, we have had our bumps that go with the manufacturing of moving pictures, as it is well known that this game is not an easy one, but we are proud that we have entirely overcome all obstacles and the numerous letters and comments which we received from all over the United States have encouraged us very much and put new life into us and the hundreds of requests after our release of February 22d, "The Old Man and Jim," taken from the poem of James Whitcomb Riley, have prompted us to release another reel, and beginning with Monday, April 17th, we will start our initial second weekly release entitled "With Stonewall Jackson," showing the battle between General Stonewall Jackson and General Sheriden at Winchester, and every Monday in the future we shall endeavor to release spectacular subjects based entirely upon American history of which there are hundreds of interesting, educational subjects.

We hope to have the co-operation of our Independent exhibitors and exchanges, and we want to assure you that no efforts or expense will be spared in order to make the product of a high standard.

We may add that our studio and factory at Coytesville, New Jersey, is well equipped to meet all demands.

At the same time accept our heartiest congratulations and thanks for what you have done not only personally for us, but your paper has been of great value to the entire moving picture industry and especially to the Independent movement.

How to Write a Motion Picture Play

Our new book in seven parts tells all. How to Write, What to Write, How to Get Ideas and work them up in picture form. First complete work on this subject. Worth $50 to any one. Send a $1 bill or money order for the book, *today*, and learn to be a motion picture playwright. Edition limited.

AMPS PUBLISHING COMPANY
902 Chicago Opera House Block Chicago

This interesting picture will explain to the worried competitors why the Miles Bros. Film Exchanges, Los Angeles, Cal., are doing a rushing business. It is a photo of E. C. Miles, of Miles Bros., San Francisco, and F. C. Dawes, their Los Angeles manager, covering Southern California in an airship on the lookout for new business. These enterprising business men have found it necessary to employ the most modern means of transportation to cover the large area they are at present supplying with an up-to-date film service.

He Got His

Milwaukee, Wis., 4/8, 1911.

Motion Picture Distributing & Sales Co.,
New York, N. Y.

Gentlemen:—

After the success I had in running your film "Uncle Sam Watching the Mexican Border" and the satisfaction it gave my many patrons I could not resist the temptation of having the front photographed and writing you about it. Under seperate cover I am mailing you a copy of the photograph.

For steadiness and clearness of detail this film is as near perfection as can be made and it certainly is a pleasure to recommend work of this kind. Any moving picture house running this film properly displayed and advertised cannot help but make money on it.

Respectfully yours,
O. L. MEISTER,
Manager Vaudette Theatre.

P. S.—Take note of the show case in the front displaying antique Mexican Relics.

You Get Yours

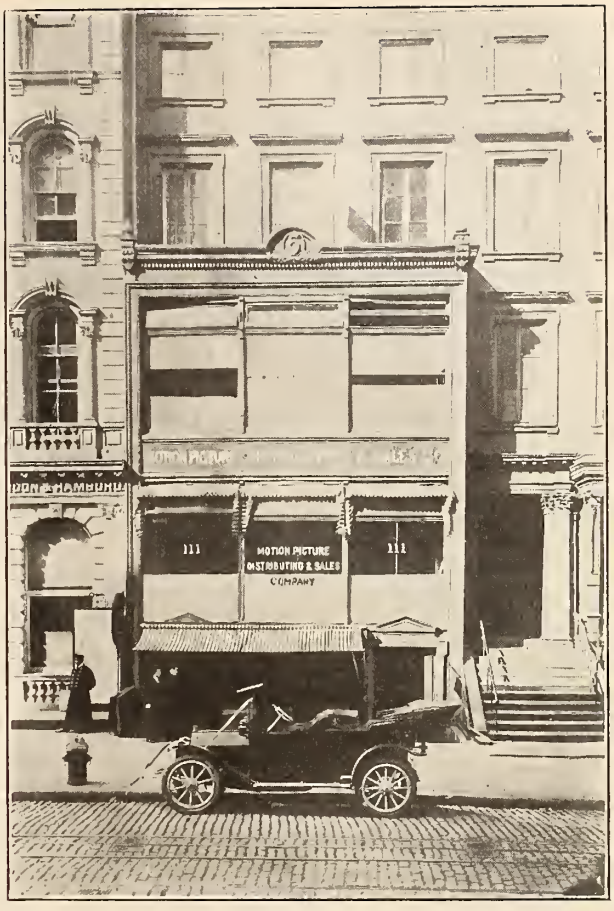
¶ Ask your exchange for this money-maker. There is no regular release date for it and he can get a copy any time at ten cents per foot. Notice the dandy Uncle Sam poster in the picture.

¶ Ask your Exchange also for the other Lumiere Special — $25,000,000 fire of the New York State Capitol and the great New York Factory Fire on the same reel, with a most interesting 500 feet of the New York Giants in training at Marlin Springs, showing the opening guns and the baseball veterans and recruits of the battle of 1911.

SOLD ONLY BY

M.P.D. & S. CO.

111 East 14th St., New York City



MOTION PICTURE DISTRIBUTING AND SALES CO.

A Unique Institution in the History of Commercial Concerns

Commercial records, if investigated, would show that possibly no other commercial concern is conducted along the lines of distribution followed by the Sales Company. To this concern has been given the exclusive agencies for the products of all the Independent manufacturers and importers regularly releasing moving picture films in the country at the time of the Sales Company's re-organization in Chicago in May, 1910.

The Sales Company was conceived by Charles O. Baumann and Ad Kessel and organized by them. Carl Laemmle and Edwin Thanhouser, at a time when they, P. A. Powers and David Horsley were the only Independent manufacturers in this country, prepared to release regularly each week. Its history, dating from December, 1909, and January, 1910, would record simply a series of "labor pains" leading up to the Chicago event of May 7, 1910, when a lusty youngster was presented to the waiting Independent film world, to show it the only way films could be successfully made and marketed outside the Trust coterie. This child had the advantage of possessing all the experience gathered in the unsuccessful attempts of individuals to corner the Independent supply, consisting, up to that time, mostly of European products. Coming as he did from the brains of Baumann, Laemmle, Kessel, Swanson, Miles, Powers and Steiner, he knew moving picture history all through the wildcat days, when Lubin was glad to sell his product in any quantity at six cents a foot, dupes or originals; when Edison divided a voluminous catalogue into Class A and Class B, the latter taking up by far the largest part of the catalogue and consisting entirely of dupes from foreign positives. He brought with him, as from a past incarnation, memories of the days when Selig would dupe anything worth duping, and few films indeed were passed over in those days as being unworthy of that now thoroughly condemned craftsmanship. He saw again the day when the Biograph with their large stock of unwieldy, wide films were beset by the exhibitors for the standard size film, and to meet the demand they reduced by a reprinting process their wide films to the standard sizes, losing so much in the process as to render results that would be considered nowadays as junk, but which were then gobbled up by the hundred thousand feet at ten to twelve cents per foot.

His upper lip stiffened with proud determination when

he contemplated the Independent manufacturer in his efforts to approach in a few months the standard of quality that took the older manufacturers as many years to reach. A broad smile wreathed the youngster's face when he thought of Ullman calling together that memorable Astor House banquet party at which the Edison licensed manufacturers' scheme was conceived. In thoughtful mood he followed the devious ways of the Edison license agreement period and of the Film Service Association, which died a peaceful death in Detroit last July. He recollected distinctly how the Czar-like methods of the Motion Picture Patents Company, successors to the momentum created by the Edison licensed manufacturers, and familiarly known as the Trust, drove to the verge of commercial suicide many an exchange man and exhibitor who as pioneers in the industry had been accustomed to absolute freedom in their operations and who after years of uninterrupted prosperity were absolutely at a loss to conceive of how a small number of manufacturers could combine, and all of a sudden assume control of an industry that had been a gradual growth from the days of Muybridge and his revolving glass disk; unmolested for years and having invested their savings and earnings in the business, they could not understand any condition which would entitle a few men to say that only they had the right to make moving pictures to supply a demand that was beyond their power to satisfy.

Our bright youngster, guided by the failures of the Film Import and Trading Company and the International Projection & Producing Company, and the important rôle played by the National Independent Alliance, was able to avoid the errors of those movements and thus bring credit to his progenitors.

Grown to young manhood, strong and healthy, we will here desert our allegorical youngster and hereafter touch upon what has been accomplished in a short time by a body of men enthusiastic on the subject of increasing the quality of the Independent product and fixed in their determination to prevent a groundless monopoly from squeezing out of business one-half of the exhibitors of the country.

The Sales Company is an agency organized with capital outside and distinct from all manufacturing interests and is distributing and willing to distribute the product of any Independent manufacturer or importer on a commission basis so far as they consider the requirements of the market demand. By its system of collections on films distributed by it, and the prompt payment to the Independent manufacturers for their products, the Sales Company has enabled the manufacturers to consistently and steadily improve their output. If any of the manufacturers now distributing through the Sales Company at the present time are not making films of a sufficiently high standard, it is not due to the fact that they are not trying nor to the fact that they are not putting sufficient money in their equipment and negatives. It is necessary to mention the following three items in order to offset any complaints that have been made in the past against the product of the Independent manufacturers whose agencies the Sales Company handles.

First: Elimination of equipment, which, though costing as much as thoroughly reliable apparatus, was installed by them at a time when they were forced to take whatever was available in the emergency of meeting an insistent and growing demand for Independent goods.

Second: The acquisition of a working force both in laboratory and studio with such esprit de corps as will bring about the proper artistic and mechanical results.

Third: The use of the best raw stock available which has only recently been secured to the Independent manufacturers from the Eastman Kodak Company in continuous and unlimited quantities and which is being used on all Independent productions handled by the Sales Company since April 1st of this year.

Money can buy good equipment, but it takes time to obtain and install it.

The second item mentioned money cannot purchase. Thousands of dollars have been spent in an effort to secure this elusive factor without success. Then all of a sudden, after months of fretting and worrying and after financial losses, the quality comes and an investigation shows that that necessary unanimity of purpose of the working force has been attained. It does not require an old player at the moving picture game to distinctly recall when the Biograph films were rank, the Edison films were refused on every hand, and it only required the mention of the name Lubin to drive a customer out of an exchange; Kalem was execrable and Essanay a joke. Yet all were spending thousands on their productions.

With the assistance rendered by the Sales Company the Independent manufacturers found their orders growing week after week. In fact, the Sales Company record shows an uninterrupted weekly increase in sales. With the orders pouring in the manufacturers were brought to realize that they were destined to receive better returns on their investments than they had anticipated in so short a time, and with the true spirit of game men they declined to declare dividends, but fired their profits back into their business. Big plants were starred and every dollar obtained was turned into improvement of film quality. They have vied with one another in getting stock companies of performers, laboratory staffs and new mechanical equipment. They are paying big prices for men with records of efficiency, and the picture loving public have felt the new force and are everywhere clamorous for the Independent products handled by the Sales Company. The exchanges, discovering themselves backed up by real earnest effort, have gone after trade with double energy, and exhibitors, quick to observe the new possibilities, have broken away from their former sources of supply and hundreds of houses have been reopened with Independent films that were compelled to close on account of their inability formerly to secure a non-competitive program.

There are more and better places of exhibition in this country now than ever, and all due to the efforts of the Independent manufacturers backed up by the untiring efforts of their agents, the Motion Picture Distributing and Sales Company.

All talk about an "open market" and all complaints against the Sales Company by certain factors, that the Sales Company's policy is one not conducive to highest development of quality, come from trade papers looking for new advertisements or stock-jobbers looking for investors. The plea of any trade paper for an "open market" on the ground that in that way only can the acme of quality be attained is absolutely unfounded.

Of these seekers for new advertisers and investors the following questions should be asked: Would the Trust manufacturers and the manufacturers marketing through the Sales Company have attained anything like their present standard of quality without organizations whose aims have been to eliminate the evils and so regulate the business as to encourage the manufacturers to make the investments necessary to improve the quality of their products; and without these organizations to guarantee the commercial integrity of the industry would any of the present would-be manufacturers be anxious to embark in a business they now know so little of, and would they be willing to hazard the one hundred thousand dollars to two hundred thousand dollars which each will have to contribute before he can hope to show any figures on the profit side of his ledger?

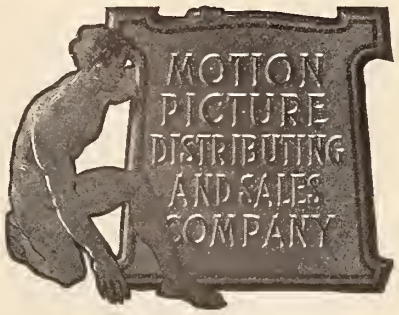
Any exhibitor or exchange man can prove beyond a doubt that dividing the visible supply of films and restricting their use to certain houses as under the present system is the only way in which the present large number of houses could have been opened and furnished a non-conflicting service.

The number of brands now being handled by the Sales Company is sufficient to supply the present needs of the Independent exhibitors of this country and Canada and this number will be added to at any time the demand increases. In Europe and other foreign countries Independent brands now handled by the Sales Company are meeting with enormous success, whereas a year ago none was to be seen there. The Sales Company is receiving correspondence from all quarters of the globe regarding the products it handles and there are still a few fine foreign agencies which can be secured by the proper parties.

Great Northern Film Company

This issue of the Moving Picture News would not be complete without some mention of the Great Northern and their films, but our good friend, Ingvald C. Oes, is so modest and unassuming that "charm we ne'er so wisely" we cannot charm him into writing of his expressions or desires so that it is left to us to say a few words regarding their products. We have known Mr. Oes and the films of the Great Northern from practically the first day he arrived here from Copenhagen and as good wine needs no bush, in like manner Mr. Oes and his products need no flattery. They tell the story themselves. It was our privilege to witness Hamlet run through the machine and want to go on record as saying that every exhibitor who runs this film will not be disappointed with the result he gets. The story is admirably told, admirably staged; how else could it be when royal actors take the prominent parts which are acted in the very scenes from whence the play was taken. There should be a rush of orders for this film and we do not wish to take away the value from any other manufacturer when we say that Great Northern films ought to equal the releases of any other manufacturer.

The Moving Picture Cream of America and Europe



Original prints of this unexcelled program can be obtained in U. S. and Canada only from the following exchanges:

PROGRAM

MONDAY
American—Amer. Film Mfg. Co.
Eclair—Eclair Film Co.
Imp—Independent M. P. Co.
Yankee—Yankee Film Co.

TUESDAY
Bison—N. Y. Motion Picture Co.
Powers—The Powers Co.
Thanhouser—Thanhouser Co.

WEDNESDAY
Ambrosio—N. Y. Motion Picture Co.
Atlas—Atlas Film Co.
Champion—The Champion Film Co.
Nestor—David Horsley.
Reliance—Carlton M. P. Laboratories
Solax—Solax Company

THURSDAY
American—Amer. Film Mfg. Co.
Itala—N. Y. Motion Picture Co.
Imp—Independent M. P. Co.
Rex—Rex M. P. Mfg. Co.

FRIDAY
Bison—N. Y. Motion Picture Co.
Lux—R. Prieur
Thanhouser—Thanhouser Co.
Solax—Solax Company
Yankee—Yankee Film Co.

SATURDAY
Gt. Northern—Gt. Northern Film Co.
Itala—N. Y. Motion Picture Co.
Powers—The Powers Co.
Reliance—Carlton M. P. Laboratories

List of BUYING EXCHANGES, April 15th, 1911

All others offering these brands for rent can supply only dupes or worn-out subjects.

CANADA

Applegath, L. J., & Sons	145 Yonge St.	Toronto, Ont.
Canadian Film Exchange	Princess Theater	Vancouver, B. C.
Gaumont Co.	154 St. Catherine St.	Montreal, Que.
Great Western Film Co.	Winnipeg	Man.

ALABAMA

Dixie Film Co	503 Chamber of Com. Bldg.	Birm'ham

CALIFORNIA

California Film Exchange	1065 Mission St.	San Francisco
Miles Bros.	790 Turk St.	San Francisco
Miles Bros.	411 W. 8th St.	Los Angeles

COLORADO

Co-operative Ind. Film Co.	Barclay Block	Denver
W. H. Swanson Film Exch.	301 Railroad Bldg.	Denver

DISTRICT OF COLUMBIA

Washington Film Exchange	428 9th St., N. W.	Washington

GEORGIA

Consolidated Film Exchange	Rhodes Bldg.	Atlanta, Ga.

ILLINOIS

Anti Trust Film Co.	79 So. Clark St.	Chicago
Globe Film Service	107 E. Madison St.	Chicago
H. & H. Film Service Co.	98 Jackson Blvd.	Chicago
Laemmle Film Service	196 Lake St.	Chicago
Standard Film Exchange	155 E. Washington St.	Chicago

INDIANA

Central Film Service Co.	119 N. Illinois St.	Indianapolis

KANSAS

Wichita Film & Supply Co.	122 N. Market St.	Wichita

LOUISIANA

Dixie Film Company	720 Maison Blanche Bldg.	New Orleans

MASSACHUSETTS

Boston Film Rental Co.	665 Washington St.	Boston
W. E. Green Film Exchange	228 Tremont St.	Boston

MARYLAND

B. & W. Film Exchange	412 East Baltimore St.	Baltimore
Philadelphia Film Ex.	610 E. Baltimore St.	Baltimore

MINNESOTA

Laemmle Film Service	400 Sykes Block	Minneapolis

MICHIGAN

Michigan Film & Supply Co.	1106 Union Trust Bldg.	Detroit

MISSOURI

J. W. Morgan	1310 Walnut St.	Kansas City
Swanson-Crawford Film Co.	Century Bldg.	St. Louis
Western Film Ex.	217 Miners Bank Bldg.	Joplin

NEBRASKA

Laemmle Film Service	1517 Farnam St.	Omaha

NEW YORK STATE

Albany Film Exchange	418 Broadway	Albany
Victor Film Service	39 Church St.	Buffalo

NEW YORK CITY

Empire Film Exchange	150 East 14th St.	New York City
Great Eastern Film Exchange	21 East 14th St.	New York City
Hudson Film Company	138 East 14th St.	New York City
Peerless Film Exchange	5 East 14th St.	New York City
Wm. Steiner Film Exchange	110 Fourth Ave.	New York City

OHIO

Cincinnati Buckeye Film Co.	422 N. High St.	Columbus
Cincinnati Buckeye Film Co.	315 West 4th St.	Cincinnati
Lake Shore Film & Supply Co.	106 Prospect Ave., S.E.	Cleveland
Lake Shore Film & Supply Co.		Columbus
Toledo Film Service	319 Superior St.	Toledo
Victor Film Service	Prospect & Huron Sts.	Cleveland

OREGON

Independent West. F. Ex.	84 7th St.	Portland

OKLAHOMA

United Motion Picture Co.	112 Main St.	Oklahoma City

PENNSYLVANIA

Eagle Film Exchange	143 N. 8th St.	Philadelphia
Independent Film Exchange	415 Ferry St.	Pittsburg
Philadelphia Projection Co.	44 North 9th St.	Philadelphia
Philadelphia Film Exchange	934 Arch St.	Philadelphia
Pittsburg Photoplay Co.	412 Ferry St.	Pittsburg
Swaab Film Service Co.	338 Spruce St.	Philadelphia
Exhibitors Film Service Co.	23 N. 9th St.	Philadelphia

TEXAS

Texas Film Exchange	311 Elm St.	Dallas

UTAH

Co-operative Ind. Film Co.	320 Atlas Block	Salt Lake City

WASHINGTON

Pacific Film Exchange	Globe Bldg.	Seattle

WISCONSIN

Western Film Exchange	307 Enterprise Bldg.	Milwaukee

Motion Picture Distributing & Sales Co.

111 East 14th Street, New York City

SOLAX STOCK COMPANY

Mr. Burton L. King, the leading man of the Solax Stock Co., is rapidly coming to be known to the throngs that daily see his likeness on the screen as one of the cleverest and most versatile actors before the camera to-day.

Miss Vinnie Burns, the charming little emotional actress —a recent acquisition of the Solax Stock Company—has in a short period won her way into the hearts of a large number of motion picture enthusiasts. Her charming personality and infinite variety, coupled with the studious attention that she ever devotes to the work in hand, is rapidly developing her into an artist of promising exceptional merit.

Miss Blanche Cornwall has been given ample opportunity to display her exceptional talents in the recent magnificent releases. This clever artist was recently a member of the Shubert forces—was featured in Charlotte Temple, and made a pronounced hit in David Copperfield.

Miss Frances Gibson, a talented motion picture artist of considerable experience and pleasing personality, is daily adding to the popularity of the Solax pictures by her superb acting and her thorough knowledge of the intricacies of the motion picture profession.

Mr. Romaine Fielding, whose splendid work in dramatic and comedy productions, and whose wide experience in vaudeville, has pre-eminently fitted him for the position which he now holds as a leading exponent of the possibilities of the art of cinematograph acting.

N. Y. Motion Picture Conference

At a meeting of the conference on motion pictures, composed of the organizations called to consider the report on "Motion Picture Shows" of Commissioner of Accounts Raymond B. Fosdick, the following was unanimously adopted:

RESOLVED, That the conference heartily approves the recommendations of Commissioner Fosdick, and urges them upon the attention of the Mayor, the Board of Aldermen, commissioners of city departments and the public as follows:

(1) That much of the abuse connected with motion picture shows in the city is due to the lack of centralized authority and responsibility and to the confusion of jurisdiction between the various administrative departments of the city government. The conference realizes the urgency of concentration of power and responsibility and, if necessary, recommends charter revision looking to this end.

(2) The conference agrees with the commissioner of accounts that a complete ordinance or set of regulations should be drawn up, governing the structure, ventilation, lighting and similar conditions in the motion picture shows, and that these laws or regulations should be codified and published.

(3) The conference agrees that serious evil has resulted from the limitation of the seating capacity of motion picture shows to 299, and urges that steps be taken to allow a larger seating capacity with careful regulations to safeguard such enlarged premises.

(4) The conference urges the appointment by the Mayor of such a committee as the commissioner of accounts recommends, and urges upon the Board of Aldermen the importance of prompt co-operation with such a committee in carrying out the above substantial recommendations.

BISON FILMS

FIVE REELS A WEEK

Tuesday--BISON. Wednesday--AMBROSIO. Thursday--ITALA. Friday--BISON. Saturday--ITALA

"Return of Company D"

RELEASED TUESDAY, APRIL 18

A stirring drama, replete with sensational incidents and thrilling scenes. A traitorous officer incites the Indians to rebellion, and the small garrison is attacked. Though fighting valiantly against the savage hordes, the soldiers are doomed to annihilation, when Swiftwater, a friendly Indian who worships the Colonel's daughter, volunteers to carry a message to the distant fort. He is pursued by the Indians and the ride is marked by a desperate running fight, but he succeeds in his mission. At breakneck speed the re-inforcements gallop to the rescue, arriving as the Indians have succeeded in battering down the gates of the stockade. Swiftwater is killed, and the sorrowing soldiers lay him at rest with the honors of a hero.

"A Cowboy for a Day"

RELEASED FRIDAY, APRIL 21

Clarence wants to be a cowboy and the boys have lots of fun with him. Every hazing trick known on a ranch is played on him, and he is finally made the victim of an Indian attack and captured by the made-up cowboys and preparations made to burn him alive. He is then rescued by the rest of the gang who heroically drive away the fake Indians. Later when Clarence finds out the joke he decides to play one himself. Dressed as an Indian he enters the bunk-house and begins shooting promiscuously with two big guns. The cowboys are completely routed, and when Clarence makes himself known they accept the joke on themselves and agree to leave him in peace hereafter and to help him become a real cowpuncher.

ITALA RELEASES

"Foolshead Wrangler for Love"

"Marriage Midst Sausages"

Two subjects on one reel.
SATURDAY, APRIL 22

"Little Lewis' Toy"

THURSDAY, APRIL 27

AMBROSIO RELEASE

"The Mute of Portici"

WEDNESDAY, APRIL 19

An episode of the Neapolitan Revolution in 1647.

SOLD EXCLUSIVELY THROUGH MOTION PICTURE DISTRIBUTING AND SALES CO.

NEW YORK MOTION PICTURE CO., 1 Union Square, New York City

RELIANCE FEATURE FILMS

SOLD ONLY THROUGH MOTION PICTURE DISTRIBUTING AND SALES COMPANY

TWO REELS PER WEEK

ACTED BY THE RELIANCE ALL-STAR STOCK COMPANY

"In the Tepee's Light"

RELEASED SATURDAY, APRIL 22

A story of primitive love. Unique light effects. Beautiful photography. Stirring dramatic scenes.

"Vengeance Hath Been Had"

RELEASED WEDNESDAY, APRIL 26

A pathetic drama of passion and forgiveness. Splendidly interpreted. Finely costumed and staged.

The Powers Company

If a barometer on the progress of the Independents were sought, no concern could better fill the requirement than the Powers Company.

One of the first manufacturing concerns to enter the field under the Independent banner, their progress has been as marked as it was gradual and steady. Unpretentious and unassuming, the Powers picture play has, nevertheless, gained the height of approbation, and at this time the chronologist finds them preparing for their greatest triumphs, for only a few days ago they have effected a complete reorganization of their forces, from the studio to the dark room. The most significant feature of the new arrangement, we are glad to state, is the engagement of two stage directors of renown and proven genius—Mr. Francis Powers (Belasco II) and Mr. W. V. Ranous, the "missing right arm," of the Vitagraph Company.

MR. FRANCIS POWERS

To the theatrical fraternity each of these names has a meaning all its own, for Mr. Powers has endeared himself to the hearts of the profession by his masterful staging of "The First Born," in San Francisco. So novel and unique was the idea of the production that it won for Mr. Powers recognition as the strongest bulwark of the Belasco producing staff. He has been associated with Mr. Belasco in many of his greatest triumphs, and that he should now devote his art to the production of motion pictures means much for the future of moving pictures as a whole, to say nothing of the Powers productions in particular.

Mr. Ranous, however, is well known to both the public and the trade. For several years he was the strength of the Vitagraph Company. An actor with an enviable record dating back over thirty years, he has stood behind the footlights as the valuable support of Thespians who have made stage history, including the great Salvini. His Shakespearean and other classic interpretations place him high among the exponents of the drama. He was quick to see the possibilities of the film story and was probably the first man to stage literary productions. But with remarkable versatility he has met the demand of the public taste by occasionally departing from the classic standard with telling effect, as all will attest who remember the "Jail Bird." Both Messrs. Ranous and Powers have gathered about them a force of players of repute, and with orders to go ahead with full steam on, we may look for some sensations.

MR. W. V. RANOUS

But this is not all. Not content with these coups, the Powers Company has engaged the noted comedian, Nat M. Wills, "The Happy Tramp," in an appropriate comedy which will soon be released. Besides this that famous ballad by Rudyard Kipling, "Gunga Din."

To cap it all, Mr. John Urie, who for so long reigned supreme in the Biograph laboratory, is now in charge of the Powers factory. All of which means a great deal to the exhibitor—to sum it up briefly, "quality!"

W. H. Swanson Film Company

Mr. H. T. Nolan, manager of the Denver office of the above company, informs us that he is doing an excellent business in that part of the country and is straining every effort to build up the best business in that neighborhood, and from the looks of things it evidently is making a name for itself. They are buying all the weekly Independent releases and are constantly adding to their clientele some of the best houses from the Trust. Colorado exhibitors will do well to tie up to a live wire and get the strongest current to electrify their patrons.

NICKELODEON NEWS IN BRIEF

Klamath Falls, Ore.—Mrs. Grant Lincoln has sold the Iris Moving Picture Theater here to M. F. Lorenz, of Los Angeles, who has taken possession.

Maquoketa, Iowa.—J. P. Broderson has purchased the Pastime Theater here from Roberts & Wright.

Columbus, Ohio.—Mr. John Swaine is completing arrangements for the erection of a new moving picture theater at 17 South High street.

Creston, Iowa.—Mr. Lloyd has purchased the Majestic Theater at Osceola, and took possession.

Pittsburg, Kas.—Ryan & Atkinson have purchased the Crystal Theater here, and took possession.

Norfolk, Va.—Captain Charles T. Baland is makingg arrangements to start a new moving picture theater at 319 High street.

Oakland, Neb.—M. C. Freed and Mr. Beck are making arrangements to open a new moving picture theater at the corner of Oakland avenue and Fourth street.

Brighton, Ill.—W. H. Robins and W. G. Hunt are making arrangements to open a new moving picture theater here.

A NEW FILM EXCHANGE

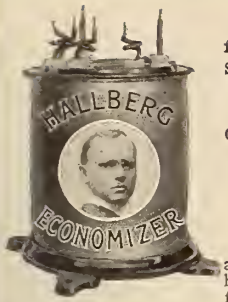
Western Film Exchange

H. E. AITKIN, General Manager

Temporary Offices: 51 E. 19th ST., NEW YORK

Telephone Gramercy 4557-8

Furnishing a Variety of 18 New Reels Per Week

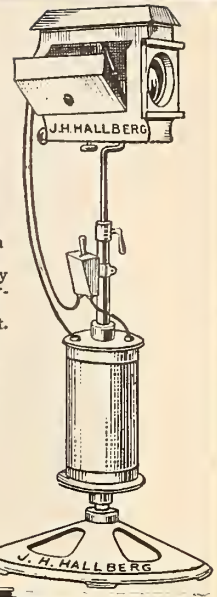


HALLBERG ECONOMIZER
for Alternating Current
SAVES ⅔ on Electric Bill on 110 Volts
82% on Electric Bill on 220 Volts
GIVES 100% Better Light Than Rheostat
50% Better Light Than Other Makes Current Savers
If your light is poor and electric current bill high, write to me for free advice.

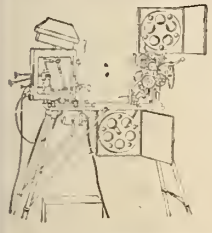
YES! HALLBERG

THE "ECONOMIZER" MAN

EQUIPS PHOTOPLAY THEATRES COMPLETE



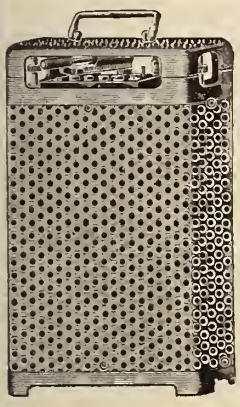
HALLBERG FLOOD AND SPOT LIGHTS are of the most modern design—can be set at any angle to operate on any kind current. Equipped with 6 inch French lens. Color wheel for 5 colors always in stock.



ALL MAKES M. P. MACHINES

EDENGRAPH EDISON
MOTIOGRAPH PATHE
POWERS STANDARD

Catalogues and Prices on application.



"UNIVERSAL" RHEOSTAT
including 4 legs

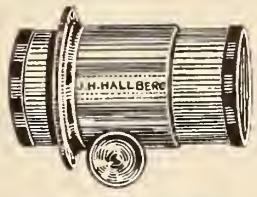
100 to 125 volts, 25-35 amp. $15.

200 to 220 volts, 25-35 amp. $20.

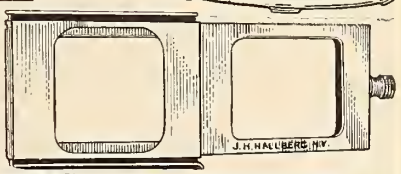
For 1 or 2 lamps, 30 amp. each on 110 volts, $20.

I design and make Rheostats for any voltage and amperes desired.

Let us know your wants.



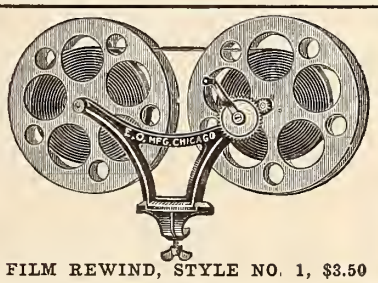
M. P. and Stereo Lenses. Prices upon application.



UNDERWRITERS' DOUBLE SLIDE CARRIER **$1.00**

FILM CEMENT
for mending or splicing Moving Picture Films.

Price per bottle 25 cents



FILM REWIND, STYLE NO. 1, $3.50

HALLBERG 4000 C. P. FLAMING ARC LAMP

This lamp gives six times as much light as the enclosed arc lamp, and about nineteen times more light than the ordinary incandescent lamp at the same current cost.

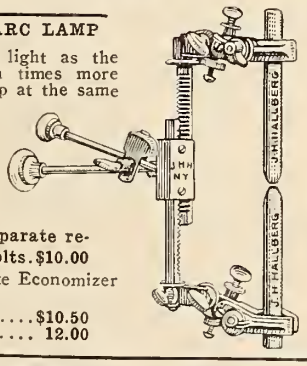
For Alternating or Direct Current—Price

2 in series on 100 to 120 volts, each $45.00
4 in series on 100 to 250 volts, each $55.00

When one lamp only is wanted a separate resistance is required for D. C. 110 volts. $10.00

For alternating current, a small separate Economizer is required.

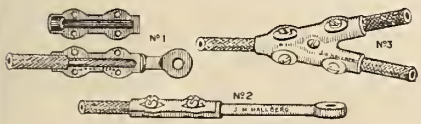
Price 110 volts..... $10.50
Price 220 volts..... 12.00



This lamp is simple and strong, and is made from carefully selected material. It has adjustable carbon holders and can be set at any desired angle. When your old Moving Picture Lamp gets worn, order one of these lamps and you will be pleased with the results.

I carry a complete line of Opera Chairs, with and without arms. Send for description and prices.

$1.25 EACH AND UP



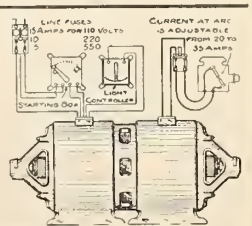
Send **$1.50** for a set of **HALLBERG TERMINALS**
They do away with burned out lamp leads.
By mail post paid.
State make of your lamp.

HIGH GRADE CONDENSERS
Condensers No. 1 grade 4½-inch, without mounts, each **$1.00**
Condensers No. 2 grade, 4½-inch, without mounts, each **75c.**
Imported from France, 6½ or 7½-inch focus. For 8, 8½ and 10-inch focus, **$1.50** each.

"ELECTRA" PINK LABEL CARBONS
"EXCELLO" FLAME ARC CARBONS
EXHAUST AND VENTILATING FANS
GLOBE TICKET CHOPPER
FIRE EXTINGUISHERS
SPECIAL CURTAIN COMPOUND
MODEL "B" CALCIUM GAS OUTFIT AND SUPPLIES
CALCIUM GAS SUPPLIES
SOUND EFFECTS OF ALL KINDS
ASBESTOS CABLE, M. P. OIL, LUGS, POWDERED GRAPHITE FOR ARC LAMPS
HIGH GRADE ANNOUNCEMENT SLIDES AND REPAIR PARTS FOR ALL MAKES M. P. MACHINES

ELECTRA
·TRADE MARK·

HALLBERG ECONOMIZER
for Direct Current
SAVES
50% on 110 Volts
70% on 220 Volts
85% on 500 Volts
I also make Economizers and Rectifiers to change alternating into direct current.



Hallberg D. C. and A. C. to D. C. Economizer.

J. H. HALLBERG

SEND FOR FREE CATALOGUE N. 2
PHONE, GRAMERCY 5617

36 E. 23d St., New York

J. A. LeRoy

We herewith present an excellent likeness of Mr. J. A. LeRoy, the genial manager of the Acme Exchange, located at 133 Third avenue, New York. Mr. LeRoy has been actively interested in the science of photonomics since the inception of the modern motion picture and may be counted as one of the pioneers in the industry. He was apprenticed in the photographic trade in 1870 and served his apprenticeship in 1876, and was employed by many of the leading photographers of renown, such as Geo. Rockwood, Sr., J. Randall Dana and others until 1893. Since 1894 he has conducted the Acme Exchange and during the last seventeen years has brought out many useful devices in the mechanical optical line. The peerless projecting machine, known as LeRoy's Acmegraph, is said to be the equal of any machine on the market and embodies many original and excellent points of merit testifying to the inventive ability of the maker.

OUR LOS ANGELES CORRESPONDENT.

Los Angeles, Cal.

Miles Bros.—Fred C. Dawes, manager of Miles Bros. exchange, recently opened here, states he is now receiving eleven reels a week. Business very good and all customers well satisfied.

Mr. W. N. Selig and George Kleine of Chicago were here on business. Mr. Selig has purchased more ground adjoining their plant. They now own the entire block. Mr. Selig left for Chicago on Thursday. Mr. Kleine left for San Francisco on Friday.

Mr. R. W. McKinney of St. Louis has leased the Siegert Theatre at West Jefferson and Arlington for three years, and has changed the name to Columbia Theatre. Mr. McKinney has not spared expense in redecorating the place; everything is considered to insure the comfort of the patrons.

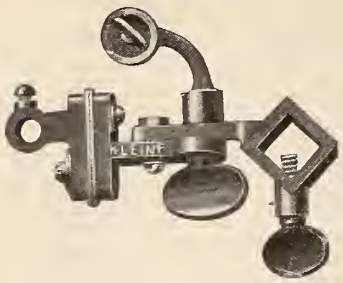
Bijou Theatre, Main street near Sixteenth, Lester M. Dull, manager, states business has increased since he changed to Independent service. He is using the Miles Bros. service, and is well satisfied with same.

Mr. G. P. Hamilton of the American Film Manufacturing Co. of Chicago is here with a company of twelve people to make pictures. Mr. Hamilton did not know just where he would locate.

Bison—This week I visited the Bison Pacific Coast studio at Edendale, and had the pleasure of meeting Mr. William E. Edwards and Stephen Barton. They showed me through their plant, which is one of the finest equipped on the Pacific coast. They have a wonderful stock of wardrobe that is used for western pictures. They have expended over $2,500 for Indian costumes, and their cowboy stuff is the best. The dressing rooms are a credit to the Bison company, as they are in perfect order. Mr. Barton displays great skill as a scenic artist. Mr. Edwards has his own ideas of building scenery in order that same can be used for as many as eight distinct sets. Mr. Fred J. Balshofer, manager of the Bison company here, has gone east on business.

Frank E. Montgomery, director, is in full charge during Mr. Balshofer's absence.

A NEW CARBON HOLDER.



One of the first manufacturers of optical and projection apparatus, etc., C. B. Kleine of 19 East Twenty-first street, New York City, has invented a new type of carbon holder which is a radical departure from anything of its kind heretofore. In its design Mr. Kleine has overcome the weak points which are numerous in many of the existing types of carbon holder. The insulation is accomplished in such a manner as to be practically indestructible and to present a minimum danger of grounding. The contact between the carbon and the metal is excellent. The arrangement for tilting the carbons is simple and effective, while the arrangement for connecting the wire is very good indeed. With such an arm as this, breakage will be reduced to a minimum, if not entirely obviated, and, in case anything does go wrong, the arm can be taken off and a new one installed in its place by simply removing the two screws, neither one of which is at all likely to stick in the metal, a fault very common with most carbon holders.

The metal of which these carbon holders are constructed is the same as required by the United State navy for copper castings, 88 per cent. copper, 10 per cent. tin, 2 per cent. zinc, which gives it a high electrical conductivity which has been lacking in many so-called carbon holders.

THE DURKEE FIRE EXTINGUISHER

As moving picture show managers are interested in all devices that will lessen the danger of fire in their houses and the safeguarding of the patrons in cases of catastrophe for this source any device especially devised to prevent confusion by immediately extinguishing the beginnings of fire must appeal most emphatically to the practical exhibitor.

The Durkee and its practicability of successfully controlling the average fire has won for itself the unstinted praise of fire chiefs, the press and public wherever it has been introduced. The chemical extinction of fire by a hand extinguisher is no longer an experiment as the record of **The Durkee** fully attests. Many of the great commercial corporations have entirely ceased the carrying of insurance, fighting their own fires with extinguishers and assuming their own losses, which annually amount to much less than the premiums they would otherwise have paid.

The Durkee Chemical is put up in handsomely decorated metal pumps, 15 inches long and weighing only five pounds, and throws a stream 30 feet. Can be used by any one; nothing to get out of order and does not need re-charging. Does not corrode or explode and is good until used.

The Durkee is invaluable as the chemical will concentrate upon the fire many more times the quantity of fire-destroying gases than can be applied in any other way, thus instantly extinguishing gasoline and other highly inflammable material, upon which liquid or water has no effect whatsoever, but rather **adds** volume to the flame.

The Durkee Extinguisher has magical effect upon fires in floors and flues, because the gas is drawn to the fire by the draught created by the heat, thus extinguishing sudden fires which cannot be reached by water. One of the principal objections to the employment of liquid extinguishers or water is the damage which follows their use. **The Durkee** does not damage the most delicate fabric.

Important feature of the **Durkee Extinguisher** is that the chemical will not be affected at temperature 60 degrees below zero.

The Durkee can be used in all conditions of fires of an electrical nature, as the chemical is an absolute non-conductor and will break any arc of any intensity, with no damage to the most delicate machinery and no damage to dynamos, motors or switchboards, or to the operator handling the extinguisher.

The Durkee Chemical Extinguisher retains its strength indefinitely and requires no attention and is the most efficient fire extinguisher of to-day, and meets all requirements.

Statistics show that 90 per cent of all fires could be extinguished in their incipiency if the proper means with which to attack them were at hand when they are discovered.

The very fraction of a second **The Durkee Chemical** touches a fire the oxygen of the air that feeds the blaze is changed into carbon dioxide gas in which no atom of fire can live.

FEATURES TWO EVERY WEEK

Solax

FEATURES TWO EVERY WEEK

NOVELTIES! FEATURES! TWO EVERY WEEK

BE PATRIOTIC! GET IN LINE!

FOR THE BIG MILITARY FEATURES BEGINNING

APRIL 28th

"ACROSS THE MEXICAN LINE"

Great Breezy Out-Door Pictures Every One Of Them A Feature

OUR WEDNESDAY COMEDIES ARE MEETING WITH THE SUCCESS THAT WE ANTICIPATED

They're just what you need to add that necessary touch of fun and laughter to your program

GET ON THE LIST OF THE BEST FILM MADE

GET OUR TWO-COLOR LOBBY DISPLAY!

RELEASES
- WEDNESDAY, APRIL 26—"THE COUNT OF NO ACCOUNT" (Comedy)
- FRIDAY, " 28—"ACROSS THE MEXICAN LINE" (Military)
- WEDNESDAY, MAY 3—"SENSIBLE DAD" and "NEARLY A HERO" (Split Reel Comedy)
- FRIDAY, " 5—"THE SOMNAMBULIST" (Drama)

Solax Company

147 Fourth Avenue, New York City

REMEMBER: All our films are tinted and toned throughout!

KEITH & PROCTOR'S UNION SQUARE THEATER

Situated in the heart of one of New York's busiest centers, within a stone's throw of the greatest street of the city, Broadway, where hundreds of thousands of people pass its doors every day of the year, stands Keith & Proctor's Union Square Theater.

This handsome temple of amusement, which is now devoted to that latest popular form of entertainment, "Vaudeville and Motion Pictures," has a history surpassed by few indeed of our theaters of the present day. Here it was that the veteran manager, A. M. Palmer, maintained his celebrated stock company, among whose members was the late Richard Mansfield, who made his first success at this house, jumping into fame over night as the decrepit old roue, Baron Chevrial, in "A Parisian Romance," after that experienced character actor, J. M. Stoddart, had given the part up as worthless. This was young Mansfield's opportunity, and right well did he avail himself of it, winning laurels upon which he was to build later a permanent success and recognition as the foremost character actor of his day.

Some other members of Mr. Palmer's company who have won recognition have been William Faversham, William H. Thompson and Georgia Cayvan.

When Mr. Palmer gave it up Mr. Henry Greenwall ran a series of high-class attractions, among which were Thos. W. Keene and Walker Whiteside, both eminent Shakesperian tragedians.

Finally Mr. B. F. Keith, the vaudeville power of Boston, assumed control in 1893, installing high-class vaudeville on the same lavish scale as his theaters in Boston, Philadelphia and Provdence, R. I., theaters.

In the city of Boston Mr. Keith's name is a household word; it is just as much the fashion there to go to Keith's Theater as it is here to go to the opera.

But to return to the subject of the Union Square Theater. On assuming control Mr. Keith renovated it thoroughly and installed as a feature a comic opera company, headed by Milton Aborn and other artists, who have won for themselves a name in comic opera and musical comedy. Later it was gradually superseded by "All Star Vaudeville," and there are very few of the big head-line acts now on the boards that have not been seen at this cosy little playhouse.

A few years ago, in deference to the public clamor for the motion pictures, the policy of the house was changed with great success. In speaking of this subject it may be well to state that the first motion picture ever shown was at the Union Square over fifteen years ago. It was called "The Wonderful Cinematograph" (a title by which it is still known in foreign countries). In these days there were not so many companies or varieties of pictures, but the "Act" as it was then immediately jumped into popular favor, and gradually became an institution in itself; later, however, it was found necessary to supplement vaudeville.

A feature of the entertainment, of great interest to the majority of the audience, is the illustrated lectures, which are very interesting. Originally used as "Chasers," they have rapidly developed in importance until they are considered of just as much importance as any vaudeville act.

In Mr. Keith's Bijou Theater in Boston a special corps of trained assistants are constantly preparing the illustrated lectures, compiling them from various authentic sources. Some of the instructive subjects which have been utilized are : "Sir Edwin Landseer" and examples of his famous paintings of animals; another on "The Gipsy Moth" and its destruction in modern homes; an interesting talk on the work of the Boston Seames Aid Association in Boston; a "Short History of Our Warships"; one "The Pilgrims Memorial at Provincetown," which was shown the week after the event took place; a beautiful series on "Japan," showing many phases of life in that interesting kingdom of the Far East.

Some that will be shown in the near future are: "Washington, D. C.," "A Tenderfoot in Montana," "Niagara Falls," "Harvard College, Cambridge," one on "The Frigate, Old Ironsides," and many others too numerous to mention. To show the appreciation of the public for the lectures I could quote an instance of a gentleman waiting a half hour to meet one of the lecturers who happened then to be lecturing on "South America" in order to ascertain from him the cost of living in that country, as an offer had been made him of a position down there.

Another instance: Last fall a lecture was used on "A Canoe Trip in Ontario." In it was quoted some lines from the sonnets of William Wordsworth. A gentleman up in Harlem wrote inquiring where he could find the lines quoted. They were looked up and a complete copy of the verses in question were mailed him.

A great deal of the popularity of this cosy little playhouse is due to the genial and jolly house manager, John Buck, it is his constant endeavor to make things as pleasant as possible for both his audiences and his players. There is a beautiful greenroom, elegant furniture, writing desks, materials, etc., provided for the enjoyment and personal comfort of the performer. Everything is done to make them feel perfectly at home during their engagement here.

In closing, one must not neglect to mention the gentleman, after all, to whom, however, all the credit is due for the success of the Keith & Proctor Theaters, their general manager, Mr. U. G. Blackford. Under his skillful management he has developed their resources to the utmost. It is he who supervises even the smallest details, bringing order out of chaos, and in a great many ways placing them on the high pinnacle on which they are standing. The name of Keith & Proctor has always stood for the best there is in everything, whether it be vaudeville, stock or motion pictures. May it always continue to remain so, is the earnest wish of the writer.

The Aeroplane Girl

Lila Cotay, as the aeroplane girl, is one of the brightest, most novel and certainly supremely popular acts on the vaudeville stage of to-day. She herself is a petite, attractive and thoroughly magnetic piece of feminity. This vibrant womanhood off the stage, she carries on to it, and that is why she is such a success. I have seen her many times and each time I see her confirms my first impression, though I've "held my horses" till now. She is a jolly, laugh getting, up-to-date little girl who gets over in her machine and "gets over" anyway. She's the candy kid and who ever books her, books "the goods."

Lila played "The Lisping Girl" in "The Liberty Bells" at fifteen; she led in Joe Hart's "Rain Dears" where she "made good" as she has since. She has attained a unique place, too; she is the only one in the history of the Keith & Proctor Union Square house to be a "hold over" and has played there four times inside of three months.

Then as to abroad. She played in the Hippodrome, London; the Follies Bergeres, Paris (and held over); six weeks at the Winter Garden, Berlin; the Hansa in Hamburg, and the Melinere in Hanover. Imagine a success in dear old sleepy Hanover. Whilst there she made two real flights with Hoxey over "the blue Alster" and in London was to go with Mr. Knowles the day after his tragic death. She has played before my old friends in Magdeburg and Budapest and filled the bill. I know the theaters and congratulate the girlie that New York applauds.

Here she sings well and has a wardrobe that just fits. The last song she's featuring, Witmark's "Sailing, Sweetheart, You and I," got three encores.

The whole act is an up-to-date, completely satisfactory turn that gets the big hand.

Keith & Proctor's Union Square Theater ought to be more than glad to bill this act once more.

CHAMPION TWO EVERY SEVEN DAYS FILM

Our Query: "TO BE or NOT TO BE."
Your Reply: "TO BE" positively shown in my theatre.

"Gen. Meade's Fighting Days"

MONDAY, APRIL 24, 1911

Would you view, as it were, the sterling qualities of that leader in the days of our country's dissension? Then get the reel and put "your reply" into effect.

MILITARY AND WESTERN

WEDNESDAY, APRIL 26, 1911

"She Wanted a Man With Brains"

The lady in question sought the man when it was too late and thereby worked her own discomfiture, after having originally refused him.

SOMETHING GREAT FOR MAY 1, 1911

"Clark's Capture of Kaskaskia"

The hardy trapper and his daring followers.

Bear in mind "With Stonewall Jackson"

CHAMPION TWO EVERY SEVEN DAYS FILM

The Champion Film Co.

MARK M. DINTENFASS, General Manager

12 East 15th Street **New York City**

THE RAILROAD MAN'S KICK

By a Railroad Man

A picture displayed in a theater showing the make-up of a "Railroad Special" attracted my attention; being a railroad man I at once side-tracked my thoughts and gave the picture right of way in my mind. Gee, it's hard for a railroad man to sit down and watch such bum comedy. An agent telegraphs the main office to rush a special to her station. Apparently a dispatcher's office was unknown; a big office with a key and sounder laying right on the edge of a desk represented the main office, and a man made a mighty poor bluff at receiving the other plug's message. He rushes outside, meets an engineer and tells him to get out at once. Gee but it's awful. Where was his thirty-one order, to run on single track. Word of mouth don't go on single track; it's against the law. Where were the markers on the head end of the engine; where were the markers on the rear end? How is it the block showed stop and the engineer ran by it? If we railroad men did that he would get a "31" order blame quick giving us rights over everything to get out. We would be canned, thrown out. When an engineer comes to a block (automatic) and it's set, he is supposed to stop, give a high-ball and proceed. Nothing like that in the picture. This engineer beat it by everything. He wheeled his engine right along. Get it on the siding, you guy. Who took that picture? What dispatcher gave you a "19" order to take that? He's as good as fired if the chief finds him out. Put on the air when you hit a curve. You might smash in the rear end of a better man than you. You're due to take the siding quick, the regular's coming.

Where was the conductor of this twisted up special, who protected it, who consulted the time table to see what meeting points they should make? Nobody, and it makes a railroad man sick at heart to see such trash. Were we to run a special, as it was run upon the screen, we would all be on the right of way to Sing Sing, and we would very soon be making big stones little. Criminals accused of murdering the passengers. I'm up against the block now, applying my air, and coming to a stop in accordance to the rules and regulations of the railroad in insuring the lives of the people on its trains.

A WAIL FROM THE MAN AT THE KEY

By a Telegrapher

It's a relief for a telegraph operator to put his hat on and rush away from the clicking instruments in a large office. Sometimes we visit moving picture shows on our swing, hence my belated tale of woe. It was my misfortune to enter a moving picture show recently and see a picture which would make even a ham operator blush with shame. A girl sat at a table and had her instrument right on the edge of it. She did not open her key when she started to send (she didn't know enough), and Lord, the way she pounded that key made me think she was pulverizing brass. They must have nailed that instrument down with a few nine inch nails, otherwise it could not have stood such a vicious assault. After going through this fantastic performance she started another, worse yet; she looked heavenward and proceeded to receive in this pose what the other faker was trying to send her. I wonder if she was foolish enough to think she could fool the public, poor misguided girl. Who ever in the telegraph saw an operator do this? It's impossible and ridiculous and makes an operator feel ashamed of his profession.

Heaven preserve us, I saw worse than that. A message supposed to be received was shown upon the screen on a sending blank. It did not have any number. The sending operator's sign had four hieroglyphics in it (something never before known in the telegraph world). The check was missing, and it came from nowhere. The message was bulled all the way through. Should an operator bull a message like that he'd be told to go drive a coal wagon or work dreamland wire, where there's no awakening.

If the operators upon the screen would visit us we would soon have them in a position befitting them, such as feeding our wooden eagles, winding up with a key our clocks (automatic), and chasing dots and dashes, and watch the grave of Morse to see if he'd turn over. Such vile trash as this should be thrown out.

It is surprising the vast amount of ignorance the picture man displays when taking telegraphic pictures. Let him come to our office and have us instruct him; we'd do it with pleasure to prevent a re-occurrence upon the screen of such unbelievable and nonsensical trash. "Ignorance is bliss," says the old proverb; presuming it is, but not in this case, Mr. Moving Picture Man—wake up, give the operators their dues, and we'll hand you the card. I hear the chief's 9 calling me and must answer my wire, not as answered on the screen, but as the big corporations pays us to do, gently and easily to prevent breaking our instrument, and to prevent delays of the public's message.

IMPRESSIONS GLEANED FROM MOVING PICTURE SHOWS

By a Young Man

Our thoughts desert us as we enter a moving picture theater to view the films. They leave our mind concentrated upon the picture being flashed upon the screen. After we have settled comfortably in our seat we become so absorbed in the picture we forget the big busy world outside, our worries have ceased, and our mind is at ease, and **the picture is part of us.** When the silent actors laugh, we laugh too. When the fair heroine is cast aside by the villain we sympathize with her, and almost jump out of our seats, and rush to her rescue before we realize it is a **picture** not life. A moving picture is such an exact counterpart of life that a comparison is unnecessary, and from a young man's point of view absolutely unnecessary. To us who frequent moving picture shows, and then witness life's comedies and tragedies, we find no difference. Comedy upon the screen is an actual presentation of life, likewise tragedy upon the screen is an actual presentation of life. What can express more emphatically the power of a moving picture, its educational power, than the recent fire at Albany, in which one of the finest buildings on the American continent was utterly gutted. This film carries its warning with it. It is educational. Why? Because it affords the scholars and students the grand opportunity of viewing this magnificent building, its interior as it was before the fire, and then we see the downfall of millions and millions of dollars represented as a chaos of ruins. Where man fears to fight the dollar fire wends its way fearlessly and destructively, where none but the brave venture the moving picture man stands machine in hand, and sometimes at the danger of his life, takes pictures for a noble cause, that of educating the people giving them enjoyment and pleasure.

The progress of moving pictures has been slow but sure, and the children, students and adults of the whole universe now mass together and express their gratitude and encouragement to this noble cause.

NO. 58 OF THE NIAGARA SLIDE CO.
BIG HAT SERIES

Your Favorite Player on a Slide

The newest idea in slides is that exploiting the various favorite Independent players, giving their best portraits on slides and thus familiarizing Independent picture goers with their faces. Picture patrons, like others, have their favorites and often a slide with a photo of a favorite, announcing a film he is in as "coming," will bring the patron back to that show. Thus the "photoslide," as this latest slide wrinkle is called, is a certain builder of that most desirable thing—steady patronage—and is worth many times the very small sum asked by its makers, the Independent Photoslide Co., Room 207, 147 Fourth avenue, New York City. Write them for further information.

A REVOLUTION *and* A REVELATION

ARE OFFERED IN

"A DAUGHTER OF THE REVOLUTION"

A Rex RELEASED, THURSDAY, APRIL 20, 1911

Duel Scene from "A DAUGHTER OF THE REVOLUTION"

It's an inspiration in itself. It depicts the Love and Loyalty, Honor, Heroism, the Heat of Human Battle, and the Battle of Human Hearts. A Great Historical Patriotic Film.

IT'S A GEM AND A Rex

Rex POSTERS have made a Universal Hit. DEMAND THEM

Rex Motion Picture Mfg. Co.

573 Eleventh Avenue NEW YORK CITY

Sales Co., the Minutemen--Shipping One More Every Minute

American Moving Picture Machine Co.

Say:—It is our aim to present to the trade and all interested in cinematography a projecting machine that is absolutely new and original.

Protected by numerous United States Letters Patent, granted and pending, its advantages over all other projecting machines now in use are many. Though only a short time on the market, the "Standard" automatic moving picture machine is rapidly coming to the front in those sections where competition in the moving picture business has made necessary the use of the best machine.

It has been our aim to produce the best machine possible, regardless of margin of profit. To attain this end, we have constantly endeavored to improve and perfect our apparatus.

We claim it stands as the only projecting machine that is absolutely flickerless and fireproof, and it has fully proven to be what we claim for it.

The "Standard" is able to project an absolutely steady picture that is as free from flicker as are stereopticon views.

To attain this end we have fitted our machine with a translucent or semi-transparent shutter, that while not allowing the screen to show any trace of movement or any hint that the next picture is being moved down into position, at the same time it lets the light move through the film and through the shutter on to the screen.

Thus, the "Standard" does away with the interval of absolute darkness caused by the opaque shutter that is used in other machines and which is the cause of all flicker.

Another advantage of our semi-transparent shutter is that it saves a great deal of current, as there being no interval of darkness, less light is required to impress the picture on the human eye than in other machines in which the picture must make so strong an impression as to overcome the interval of blackness that has gone before it.

The main cause of fire in moving picture machines or the main danger is in the chance that a spark from, or the concentrated rays of the lamp will ignite the highly inflammable celluloid film. In the "Standard" the film is never exposed. At all times it is absolutely enclosed in its whole length, and it is not exposed when it passes from the upper magazine box into the mechanism or when it passes from the mechanism to be wound up in the lower magazine box.

As a further precaution, our machine has an automatic fire shutter, which keeps the rays of the lamp from touching the film while it is stationary.

The opening and closing of the automatic fire-shutter is governed by a mechanism that is positive and cannot get out of order. It will shut instantly when the film begins to slow down and will not open until the film is moving at the proper speed.

In the "Standard" no automatic valves, which have a tendency to scratch the film, are used. It is held on the feeding sprocket by two hardened steel rollers, which at no time will allow any escape; the center of the film is never touched, thus eliminating any danger of scratching.

At no time, while the machine is in operation, is there any more tension on the film than is necessary to insure proper rewinding, thereby saving wear and prolonging the life of the film.

This machine may be operated by hand or driven by motor. The motor is shunt wound, equipped with speed controller giving eight different speed adjustments, and can be attached or detached without alteration to the outfit. When driven by motor the handle disengages automatically. The "Standard" is approved by the New York Board of Fire Underwriters for use with motor.

Many New Installations of "Hallberg Goods"

Through the Motion Photo Plane Co. two more of the Keith & Proctor theaters have installed motiographs during the past week, viz., Majestic Theater, Indianapolis, Ind., and Keith's Mary Anderson Theater, Louisville, Ky. Mr. J. H. Hallberg, "The Economizer Man," also reports the sales of spot lights to Wm. Hayes & Son, Henderson, Ky., and A. E. Charron, Ottawa, Can. To the latter he also shipped a double dissolving stereopticon and standard economizer. Also a 550-volt D. C. economizer for the New Empress Theater, Victoria, B. C.

The Western Film Exchange

The Western Film Exchange is opening a branch in New York and have purchased the Hudson Film Exchange. They expect to open temporary offices at 51 East 19th street. Mr. H. E. Aitken informs us that Mr. O. T. Crawford, of St. Louis, J. R. Freuler, of Milwaukee, and S. S. Hutchinson, of Chicago, are financially interested and associated with him in this enterprise and they expect to make this office one of the largest buying exchanges in the East.

The National Waterproof Film Co.

Says:—We presume you are familiar with our process which primarily stands for the elimination of dirt and so-called "rain." The public does not commonly know that these incongruous black vertical lines which hurt their eyes are caused by scratches which have filled with dust and dirt.

Film dealers know that a waterproof film can be washed with soap and water, and if periodically so washed will show no more "rain" than a brand new film.

We cover the emulsion side of a film with a thin, transparent, waterproof, protecting coating, which is mechanically spread all around the sprocket holes without clogging or going through. The machinery which does this is covered by patents. We also have an article patent by which a film, washable with soap and water, is protected. The process of operation is also protected by three U. S. letters patent. The drying machine, which takes the film from the coater and carries it face up 2,020 feet until dry and reeled, is also protected. In addition to the U. S. patents we are protected in Germany, France and England.

Our solution dries as hard as celluloid and is, therefore, less liable to scratch. We do not claim that it will not scratch, but scratches which come on a waterproof film will be mostly on the coating and not on the photographic emulsion. These superficial scratches are easily freed from dirt by washing once a week with soap and water.

A waterproof film will never stick at the gate of a projecting machine and so makes a steadier picture. It also admits more light and hence makes a clearer picture. The science of this is that light penetrates a shiny surface more readily than a dull one.

A waterproof film will hold its joints much better than one not waterproofed, so, while it may take a little longer to make a splice, there will not be so many to make.

There is nothing in waterproofing which will shrink, stretch, make brittle, or in any way injure the finest moving picture film ever manufactured.

As to our cleaning of old films we do it only to demonstrate the value of waterproofing, and we have quite recently gone to considerable expense to find a cleaning process that was so far ahead of the usual renovating that we can now claim to be unequalled in this line.

The Baumann-Kessel Interests

A glance at the releases of the Baumann-Kessel interests reveals a tower of strength,—a veritable program in itself. On Tuesday there is a Bison; Wednesday, Ambrosio and Reliance; Thursday, Itala; Friday, Bison, and Saturday, Reliance and Itala. Any exhibitor including these films in his program is assured of a large variety of features, well acted and beautifully photographed.

The Bison pictures give an audience thrilling scenes of the West, with dash and vigor and imposing scenery. Reliance films are full of heart interest, well acted and magnificently staged. The Thursday Itala and Wednesday Ambrosio bring the beauties of Europe to our doors, and demonstrate the high artistic plane to which motography has arisen. The Saturday Itala, with Foolshead, banish dull care and cause laughter and mirth.

About May 10th an Ambrosio special subject will be released which we predict will cause a sensation in the trade. It is considered Ambrosio's masterpiece, and when we recollect the previous excellent efforts in this direction exhibitors can well understand the magnificence of this film.

The title of this subject is "Grenadier Roland," and depicts the famous battle of Napoleon at Moscow. The cast includes 1,500 people, and amazing scenes are shown of the burning town and the sensational battle. It is staged in the Russian snows, forming a background of great beauty for the martial scenes reproduced. It is needless to say that the photography is wonderful.

NEW THEATRICAL AGENCY.

Attention is called to the ad. in another column of the Frederick C. Taylor Theatrical Exchange. Mr. Taylor has recently added a Vaudeville Department to his already well established business, and is prepared to furnish managers with every grade of act from a single act to a circus complete. He has also inaugurated a Song Slide Department that is thoroughly up to the minute, and those interested should not fail to call when wanting anything in their particular line. The Vaudeville Department is under the supervision of Mr. William H. Stanley, who is well and universally known in the theatrical field.

ECLAIR FILM CO.

Films of A1 Quality

Release April 24th
"HERODIAS"
The Leading Film of the Year

Look on this Picture Representing a Gorgeous Scene from the Film

Do not miss this winner
Order It Now

ECLAIR FILM COMPANY

NEW YORK: 31 East 27th St. **CHICAGO: 35 East Randolph St.**

W. E. GREENE FILM EXCHANGE, Inc.

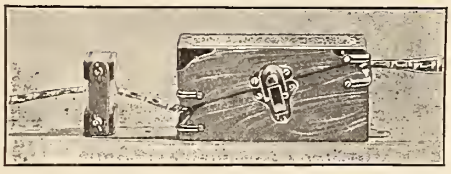
The Oldest and Largest Independent Film Exchange in New England

THE HOUSE OF QUALITY AND SATISFACTION.

MR. EXHIBITOR:

If you are desirous of *Finding Out How* to *Improve* your *Present Service* and *Increase* your *Daily Attendance* call and have a confidential chat with us. If you are unable to call, drop us a line.

W. E. Greene Film Exchange, Inc.
228 Tremont Street, Boston, Mass.
Telephone: 3790 Oxford



How do you like my looks Mr. Operator; wouldn't you like to have me in your booth?

The MORTIMER Film Cleaner

I stay right between the re-winds and never move—I can improve your picture and keep your machine clean. Ask your manager to send for the booklet and supplement just off the press.

Mortimer Film Cleaning Co., Fidelity Bldg., Portland, Maine

THE CROWN MOTION PICTURE SUPPLIES

138 THIRD AVENUE

We make and repair everything for
M. P. MECHANISMS
The "CROWN" Arc Lamp. Approved by N. Y. Board of Water, Gas and Electricity.
The "Crown" Pink Label Carbons.
Good as the best, Cheaper than the rest.
CROWN Cement.
For non-inflammable or Ordinary Film.
Remember we carry and supply anything.
from STREET to SHEET.
OUR PRICES WILL APPEAL TO ALL M. P. PEOPLE.
Write and Convince Yourself.

On the Same Floor.
PULLMAN & GATES, Agents
For High Class Vaudeville, for M. P. Houses, Clubs, Stags, &c.

Powers Picture Plays

A New Regime, New Brains, New Blood, New Vim and New and Loftier Ambitions. Hereafter POWERS PICTURE PLAYS will embrace the most exclusive of classical themes, representing enormous investment.

FOR INSTANCE:

"GUNGA DIN," from the war poem by Kipling

"THE AWAKENING OF GALATEA,"
From the ancient story of Pygmalion's Strange Love.

AND

NAT. M. WILLS, the "Happy Tramp"
As King of Kazam, a funny travesty written specially for the famous comedian.

NOTE--Our Weekly Talks to Exhibitors are Sent Free

THE POWERS COMPANY, 241st St. and Richardson Ave. NEW YORK CITY

Eclair Film Co.

It is universally conceded, the Americans are the most cosmopolitan of all people. This enviable state, which is due to the fact that the great American people are bound with the ties of ancestry to the old world, reflects the reason why Americans so readily welcome that which comes to them across the seas, and why, unconsciously perhaps, they recognize the worth of the many so-called foreign productions which they enjoy from day to day. The triumph of fine sculptures, painting, poetry, etc., which constitute our luxuries, originated in the old world, the parent of Art. And, just as the works of art are welcomed here, so are the great artists welcomed with that real generosity and genuine appreciation which are peculiar attributes of the great American people.

The field of cinematography is no exception. The fact that a film is of foreign manufacture makes no difference to the frequenter of motion picture theaters, as a most casual or the most careful inquiry will reveal. So long as a picture is good, contains a well-constructed plot, carefully and logically developed, is acted with feeling, and is unimpeachable as to photography, it will find its place in the heart of the people.

Therefore, Eclair films are among the most popular films on the American market; they represent and comprise all that is artistic in every phase of the expression. In the first place, the French have long been noted for their vivid imagination, and for their skill as story-tellers. Secondly, France and the surrounding territory, with their acres upon acres of ages-old cultivation, their quaint old towns and artistic ruins, afford a background for motion pictures such as cannot be procured elsewhere. Then, thirdly, Eclair films are noted for their beautiful photography the world over. Again, the fact that the great renowned theaters of Paris furnish the artists to pose for all Eclair productions is one that must not be overlooked. Furthermore, the Eclair Company spares no pains, time or money to secure for their purposes all the vast resources which the country affords, for the producing of cinematographic pictures pre-eminently interesting, beautiful and artistic.

The above introduction was dictated by Mr. Offeman, of the Eclair Film Company, and in addition he gave us the following information. Our readers are well aware that the Eclair Company is about to produce American film subjects to meet the demand of the trade here. Their studios are at Epinay sur Seine, near Paris, from whence all their beautiful productions emanate, and it is their desire to make their plant at Fort Lee, New Jersey, produce as good film in America as they produce in France. The Eclair Film Company of America (by which name it will be known) has spared no labor or expense to perfect what they consider the finest moving picture laboratory in the world, and we understand all films will be thoroughly American in every respect. The best actors obtainable are being engaged and the utmost intelligence and experience employed in the selection of scenarios to be chosen, such as will appeal to the American people.

KINEMACOLOR

Under the immediate patronage of their Highnesses Alexander of Teck and Princess Alexander of Teck (who have graciously promised to be present) Mr. Charles Urban will begin his campaign at the Scala Theater, Charlotte street W., on the evening of Tuesday, April 11. In honor of their Highnesses' visit on this important occasion, Mr. Urban will donate the evening's receipts in full (without any deduction whatever) to the Middlesex Hospital, in aid of the Prince Francis of Teck Memorial Fund. The entertainment, which will from this date be given twice daily (at 2·30 and 8), will be absolutely unique in the annals of the nation's amusements. It will embrace copious exhibitions of the beautiful "Kinemacolor" life-motion scenes reproducing the world's events in the actual colors of nature, many other delightful phases of the Urban-Smith art, and Herr Paul Lincke's haunting operetta, "Castles in the Air," adapted from his "Frau Luna." The piece has been "cast" and mounted in very lavish fashion; while the maestro, who is still regarded as the greatest living composer of light opera, will himself be present to direct the large and distinguished orchestra. Already a brilliant gathering is promised, and a substantial subscription is assured to a charity in which every Londoner takes a profound and kindly interest.

SHE WANTED A MAN WITH BRAINS

Champion Release, April 26

The cowboys came in a body to call at Rancher Smith's on a certain matter of business. That business was nothing more or less than a curious desire to see the new school teacher, who was to make ber home at Smith's ranch. They, therefore, lounged about the veranda until the lady in question arrived. Raising their hats they waved her a vigorous welcome, but their smiles of welcome froze at the cold and haughty glance she returned them, as with a look of disdain she passed into the house.

The boys at once renounced all ideas of capturing the "icicle," as they termed her, with the exception of Thornby. Head over heels in love, he bowled over a couple of intoxicated "punchers" as they tried to make violent overtures to her. She frigidly thanked bim for his protection. More enthralled than ever before, the young man again rejoiced at the opportunity to save ber, when the horse she attempted to ride became unmanageable. He even dared after that to present her with a bouquet of flowers, which she indifferently accepted, and later threw away after his departure. A veritable iceberg to attain. Finally Thornby mustered up the nerve and temerity to propose soon after, but the lady "turned him down" so emphatically that it blotted out the last vestige of hope.

She wanted a man with brains and not brawn, she told him. and it set him thinking. He left the ranch and neighborhood and soon found a position in a lawyer's office where, by diligent and hard study, he progressed so rapidly that in a remarkably short time he was made a partner in the firm, incidentally marrying his associate's daugbter.

Having occasion to visit Rancher Smith, wbo bad retained him in a boundary suit, Thornby was then speaking to Mrs. Smith on the porch when the school teacher appeared in the doorway. Astonished at the change in the man she refused, and upon learning from his card that he is now an attorney-at-law, she became all graciousness and mentally decides to exert her influence to bring him to her feet and she accept bim for her husband.

Thornby had brilliantly succeeded in winning the suit for the Smiths, who were now preparing a dinner in his honor. All were awaiting the appearance of the school teacher, who was elaborately preparing her toilet to aid her efforts in captivating the guest. All smiles she now entered the room and with outstretched hand she awaited him. Accepting it firmly, Thornby led her across the room and introduced her to his wife. The schemer was defeated and left in a rage, whereupon Smitb drank to the health of the Man With Brains.

GEN. MEADE'S FIGHTING DAYS

Champion Release, April 24

Virginia Wilson, just before the opening days of "'61," was sought after by many a gallant beau; two of whom, however, were in the forefront as claimants for her hand, namely, William Hastings and Frederick Foster, both splendid young fellows and gallant Southern gentlemen.

The storm of war broke out, and shot and shell with hell's fury broke upon the land. Sumter had been fired upon and the country's suspense was critical. It was then tbat fair Virginia discovered into whose keeping she would give ber hand. While her wbole soul was with her native South, she gave her love to Frederick Foster, whose sympathies were with the Union.

William Hastings, the rejected suitor, threw bis lot with the Confederate bars, and went off to the front to serve, with bitterness in his heart for his hated rival, and contempt in his breast for him who espoused the views of the North. But, if Foster refused to fight for the South, neither did he fight for the North, in deference to the wishes of the girl he loved.

Each day the tide of battle ebbed and flowed; now the Blues on the crest of the wave, and again the Gray. And, one day, a party of Federal soldiers, sorely pressed, sought refuge in a house on the hill,—the house was the home of Frederick Foster and his wife, Virginia. In a moment the Johnny Rebs surrounded the premises and carnage reigned supreme. However, superiority of numbers won out and the barricades gave way before the fierce onslaught of the Grays.

His home destroyed by the invaders, young Foster, beside himself with fury, seized a gun from the hands of a falling man and the next instant a Southerner had bitten the dust. But, oh! the irony of fate! Commanding the Grays was William Hastings, and the rivals stood face to face. Turning to his men, Hastings cried: "This man in citizen's dress has shot down a uniformed soldier. Take him away to be shot!" "Greaᵗ God! It must not be!" shrieked the distracted wife, and though her young life should pay the forfeit she would save the man she loves.

'Mid the hail of steel and bullets, for the battle of Frazier's Farm was raging in all its fury, somewhere in the midst of that torrent of iron and lead the brave Gen. Meade was directing his gallant Pennsylvania boys. Though his arm was shattered in the fray, he was still undauntedly guiding them to victory.

Braving death from exposure to the shrieking messengers of death flying over the field of battle, Virginia reached the General's tent and as she desperately pleaded, the light of love shining in her eyes, she mentally reminded him of his own mother, awaiting his probable return to home, and his big, stern heart yielded to her womanly appeal.

A detachment of Blues was quickly assigned to the task of rescuing the civilian Unionist and, arriving on the scene, they rapidly dispersed the straggling Grays. Clasped in a deep embrace, the reunited pair vow to ever cherish the name of that stalwart leader, Gen. Meade.

THE OLD EXCUSE

Solax Release, April 19

Mrs. Jones receives a note from her husband, Mr. Jones, to the effect that he will be detained at the office on a very important business matter. Her friend, Mrs. Busy, taking a walk, happens to see Mr. Jones and a party of friends, who seem to be in a very jovial frame of mind, enter a saloon. Mrs. Busy hurries home and tells Mrs. Jones all about it, and upon being shown the note that she (Mrs. Jones) has just received from her worthy spouse, immediately induces Mrs. Jones to put on her hat and coat and accompany her to the saloon where they plan to put a damper on the programme of the evening.

As they enter the back room of tbe saloon they spy Mr. Jones and his numerous friends gathered about the table enjoying a game of cards. The sudden entrance of this miniature whirlwind knocks things topsy-turvy, and to escape the wrath of his wife Jones makes a jump for the dumb-waiter. His weight proves to be too much for the rope and the thing crashes to the barroom below. After pouring the vials of her wrath upon the company, and also a bag of flour that stands nearby, she takes ber way below to where Jones stands in fear and trembling.

She grabs Jones by the ear and, surrounded by a highly appreciative audience, proceeds to give him a lecture on the evils of gambling and perjury, and of the imminent vengeance of the wronged wife.

This story is rich with comedy possibilities, and the production does full justice to the story.

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TWO YANKEE FEATURES

MONDAY, APR. 24

"Why the Sheriff Resigned"

A story of Gratitude and Dutv

FRIDAY, APR. 28

"The Girl of the Coral Reefs"

A tale of Shipwreck and Fisherfolk

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MANUFACTURERS' SYNOPSES of FILMS

WHILE THERE'S LIFE THERE'S HOPE
Imp Release, April 24

Ethel Sinclair is seated in the garden adjoining her home when her lover, Alfred King, enters. She has just finished a letter she has written which she gives him, then leaves the garden in company with another young man.

The letter is a cruel one, informing King the engagement that has existed between them is terminated on account of King's poverty. King sees her enter an automobile and drive away with his rival and he repairs to a park and tears up the letter.

The scene shifts to the office of Samuel Morton, an aged broker, who is desperate on account of financial reverses. He receives a letter confirming his worst fears and he resolves to end his troubles in suicide. He enters a room in a hotel and writes a farewell letter to his friends.

King also decides to take his own life in his wretchedness and he engages apartments in the same hostelry and writes a note to Ethel. The scene changes from one room to another in the hotel.

Morton produces a revolver to shoot himself and King resolves on the poison route. King overturns the bottle of poison and Morton hears the noise and seeks another mode of shuffling.

In turn King and Morton repair to a high bridge and are about to jump over when a little girl appears and frustrates their plans. She comes to Morton with a teddy bear and he leads her away, leaving the bear on the wall. King appears and is about to throw himself over when the child returns for the doll and her mother joins her. King loses his nerve and follows them.

Morton returns to his room and takes out his revolver. King enters the adjoining room, removes his hat and coat and then turns on the gas to end his life by asphyxiation. He falls from his chair, overcome by the fumes of the gas, just as Morton is about to shoot himself. Morton hears the noise and goes into the room of King and takes the young man into his (Morton's) apartment, drags him to the window and revives him.

Morton gives King a bit of advice on hearing his story. Tells him there are plenty of women in the world. King finds the letter that plunged Morton into despair and he tells the broker to buck up, that "While there's life there's hope."

Both agree to begin the battle of life anew and to be brave. They leave the hotel and walk away with the light of new hope shining in their faces, their troubles lightened by the recent experiences.

THE SCARLET LETTER
Imp Release, April 27

A dramatization of the story by Nathaniel Hawthorne of the same title. The treatment of the tale is delicate in interpretation without improper suggestion, a preachment being the intent.

Hester Prynne has left Holland in advance of her husband, Roger, to join the colonists in Salem, Mass. Roger follows her to the new world, but upon landing in New England is captured by Indians, and Hester waits for him in vain. There has never been much love in their marriage, Roger being an old man and she a comely young woman.

Rev. Arthur Dimmesdale, the handsome young minister of the Salem community, is reverenced and beloved by his parishioners. He meets Hester clandestinely and an unlawful love is the result.

When Hester is discovered with a baby—a mother but not a wife—she is arrested, tried and condemned to stand upon the public pillory with her child and for the remainder of her life to wear conspicuously on her breast the letter "A."

As she stands on the raised platform, the governor of the colony commands her to divulge the name of the father of the child. She refuses. The Rev. Master Dimmesdale is asked to persuade her to reveal her secret. He addresses her, and tells her if she thinks it for the best, to do so. She again refuses.

Roger, her husband, has been released by the red men and he appears in Salem on the day of her public disgrace and recognizes her. He signals for her to be silent, as the recognition is mutual. A silence for silence is agreed upon. He takes the name of Roger Chillingworth and, being a physician, is called to prescribe for the suffering minister, knowing him to be the father of Hester's child.

The child, Pearl, grows into a beautiful girl and the governor decides that Hester is not the proper person to rear her. Hester, in her grief, appeals to the minister and he in turn prevails on the governor to allow her the custody of the child.

As time passes the minister is growing weaker and weaker in bodily strength and the guilty secret gives him no peace of mind. Meeting Hester and little Pearl by accident, he tells the woman of his terrible punishment. She, in love and pity, tears the letter from her breast and proposes that they leave the country together to begin life anew. Little Pearl finds the letter and restores it to Hester and they realize they cannot escape the consequences of their sinning.

On a holiday the minister preaches a powerful sermon in the church on the sins of the flesh and the penalty for evil doing. As he appears in the market place he is cheered by the members of his congregation. He is overcome by emotion as the awful truth is brought home to him that he is a hypocrite. Seeing Hester and little Pearl standing near, he pulls himself together by a mighty effort and resolves to confess his sins publicly.

Taking them by the hands, he slowly and deliberately mounts the pillory, with Hester amazed, and then, to the astonishment of his flock and the loungers standing near, proclaims Pearl as his child and arraigns himself as a sinful teacher. The members of his church are appalled and dumb with astonishment. They cannot comprehend it. Hester smiles through her tears. She will no longer bear the burden of shame alone. The moment has arrived when she is partially vindicated by the self-sacrifice of the sharer of her degradation.

The final effort, coupled with years of intense suffering, proves too great a tax on the strength of the minister and he falls dead at the foot of the pillory. Hester supports his head, with tears coursing down her cheeks. The vindication has come, but with it has gone the man she has loved in secret while being subjected to the jeers of her fellows.

HERODIAS
Eclaire Release, April 24

Herodias, wife of Herod, the Tetrach of Galilee, is scathingly denounced by the great and pious Prophet, John the Baptist, for her profligate life; but the woman resents his fierce accusations, and endeavors in every possible way to put an end to his threats. John the Baptist, however, bravely continues to heap contempt upon her, and at last, Herodias prevails upon the Tetrach to throw her prosecutor into prison.

Shortly afterwards Herodias brings Salome, her daughter by her first marriage, to dance before the Tetrach, at a great festival in honor of Herod. Herod becomes dazzled by the grace and charm of his stepdaughter, and vows to give her anything she may demand at his hands. Salome, directed by her mother, claims the head of John the Baptist, the denouncing Prophet! Herod is staggered by so ghastly a request, but he is bound by his vow, and is obliged to comply with her desire.

At a blow of the executioner's sword, the wish is fulfilled! Thereupon, Herodias abandons herself to savage joy, but Salome, appalled by her own heinous crime, falls in a swoon, at the sight of the severed, bleeding head!

A DAUGHTER OF THE REVOLUTION
Rex Release, April 13

There were heroines in the days of the revolution as well as heroes. Women who displayed as much fortitude, who underwent as much silent suffering and offered as many sacrifices almost as the sturdy men on the firing line. What is called the romance of war is generally only death, despair and devastation, but sometimes even in the holocaust of struggle, there figures a genuine little skirmish of cupid and young hearts.

Dorothy Payton, a pretty rebel, the daughter of Judge Payton (a stout old Tory), loves James Hamilton, a young patriot. Captain Smith of the British army, also loves Dorothy, even putting his passion above loyalty and honor.

Hamilton risks his life to save his sweetheart, penetrating the British lines in disguise. He escapes detection and a spy's death only through Dorothy's self-sacrifice. To assure his escape the girl allows herself to be convicted of treason. Captain Smith is detailed to escort her to New York. On the road he offers to desert to the Americans and save her if she will promise to be his wife. Sturdily, well knowing the consequence of her decision, she refuses. Later, the party is attacked and conquered by the Americans under Hamilton, who at first totally misconstrues Dorothy's presence, but who soon learns the truth. Dorothy is taken to the American camp and Washington himself gives away the bride, when she and Hamilton are married.

THE STOLEN LEGACY
Great Northern Release, April 22

This is an exceedingly powerful detective story. Sherlock Holmes is in make-up a lifelike presentment of Conan Doyle's famous character. A Count, who feels that his end is near, makes a will in favor of his wife, and it is deposited in a safe. The noted criminal, "Dr." Morse, is masquerading as the Count's medical attendant, and determines to get possession of the will. He, therefore, takes a wax impression of the keyhole of the safe, sending the skeleton key to a woman accomplice who is nursing the Count. When the Count's death occurs, the nurse quickly secures the will and hands it to "Dr." Morse when he arrives in response to an urgent message. The loss of the will is soon discovered, and Sherlock Holmes is consulted. He observes an emissary of "Dr." Morse's outside his chambers, so gets a friend to go out dressed as himself (Holmes), thus throwing the watcher off the scent. The Countess meanwhile drives away in her carriage; she is pursued in a motor car by Morse and his confederates, captured after a valiant defence by her coachman, and taken to a lonely cottage. Here she is bound and placed in charge of a horrible little hunchback, whom Morse tells to kill her on the stroke of midnight unless other instructions are received. Then Morse goes to Sherlock Holmes's chambers and makes a forcible entry. Holmes is there and holds him up. Morse laughs, and says if he is not back at the cottage in half an hour, the Countess will be killed. So Holmes lets him go and accompanies him. A trap to kill him fails, and the Countess is saved from death. Morse escapes by throwing pepper in two police constables' eyes, but is captured eventually, through going out of bravado to Holmes's rooms.

THE POET OF THE PEOPLE
Thanhouser Release, April 25

Grengoire, a ragged poet, feels keenly the wrongs of his people, who are terribly misused and ground down hy the nobles of his day. He feels most keenly the fact that the King heeds not their cries for justice. He is a dreamer, not a practical man, and feels he can do nothing to help the people, except present their wrongs to them in such language that they themselves will be hrought to a realization of their oppression, and will rise in their might and fight for justice.

One day, after having seen a poor old woman struck a cruel hlow hy a servant of the rich, Grengoire gathers the people of the streets about him, and reads them his poem entitled the "King Laughs While the People Starve." This takes place directly before the house of Annette, a heautiful girl, ward of the King. The King himself, incognito, happens to visit Annette and her father on this same day and notices the crowd before their house as he enters. When he sees Annette he questions her concerning the disturbance, she tells him the crowd are listening to a fellow called Grengoire, "the poet of the people," whom she has noticed they greatly admire. The King's curiosity is greatly aroused, and he orders Grengoire hrought before him. The King then demands that Grengoire read his poetry. Grengoire, knowing the King must be some great nobleman, although he does not suspect him of being the King himself, hesitates ahout reading verses against the King. He is, however, tempted by the offer of a good meal, and as the poet is almost starving, he is induced to comply with the request.

The King is furious when he hears himself criticised thus in verse, and orders Grengoire's arrest and immediate execution. But he has become interested in the ragged poet, and as a last favor, promises to grant him any request that he may make. Grengoire asks for an interview with Annette, whom he has long worshipped from afar, but to whom he has never spoken. This favor the King grants, and Grengoire is brought to Annette's house. Here she allows him in his interview with her to tell her of his hopes for bettering the conditions of the people, and he speaks so eloquently that not only does she espouse his cause, but actually falls in love with the ragged poet himself.

Grengoire is led away to execution at the termination of his interview, and when Annette learns that he is to die, she pleads with all her soul to the King for his pardon, confessing her own great love, and bringing the King to a realization of the fact that the poor poet meant good only, and that even his harsh judgment of the King and the nohles was to a great extent deserved by them. Just as the noose is being tightened around the unfortunate's neck, the King and Annette appear at the foot of the scaffold, and stopping the execution, the King grants Grengoire a full pardon, places his hand in that of Annette, and tells the crowd assembled to witness the hanging that he can promise something much better—a wedding.

AN ELEVATOR ROMANCE
Thanhouser Release, April 28

A wealthy, hustling young Westerner comes East, and immediately calls up his boyhood chum, now a staid business man in a New York skyscraper. The Westerner is charmed with the sweet voice of the telephone girl who answers his call from the office switchhoard, and determines to make her acquaintance. In fact, one of the first things he does after reaching his friend's office, is to make inquiries, and he is made happy hy an introduction. He soon finds that while the girl's voice is charming, the girl's appearance and manner are much more so.

But the girl, heing modest and retiring, does not approve of such an informal acquaintance. She practically snuhs the Westerner, and he sees that he has made little progress in his suit. And time is valuahle for he soon must go back to his home, and he has already decided that he will take a hride with him.

Love finds a way, as it usually does. The energetic suitor brihes the elevator man to let him take his place for an hour, picking out the time when he knows the girl will go to lunch. She is the only passenger in the car on that trip (although it takes energy to accomplish it) and by some mishap, the elevator gets out of order between floors.

The poor girl is hungry, and the elevator man has lunch with him. It is hard to be haughty when one is hungry, and she soon realizes that the substitute elevator man is a very nice fellow indeed. So they eat and chat, regardless of the fact that the other tenants are compelled to walk up and down stairs. But then a lover is always selfish.

Design has helped the Westerner to get hetter acquainted, now accident aids his suit. The next day the building catches fire, and when the young man enters the lower hall, he finds the place in flames and a panic stricken crowd pouring out of the elevator. He hunts for the girl in vain. Then he discovers that she has remained to send in a fire alarm over the 'phone, and that her associates in the office fled without her. The regular elevator man refuses to take his car up again. He says that the trip cannot he made. But the Westerner acts as elevator man again, finds the girl unconscious, and carries her to safety.

Wasn't it natural that the girl should fall in love with her breezy suitor and marry him? Naturally she felt grateful to the man who fed her when she was hungry and saved her life when she was dying. She really could not refuse to marry him, for he was very presentahle, very much in earnest and very much in love.

THE VOICE OF HIS CONSCIENCE
Solax Release, April 21

Old Squire Mosher, a grasping old soul, sends the village constahle to either collect the rent due from John Reynolds or serve him with a dispossess notice. The Squire then turns his attention to the hreakfast set hefore him hy his pretty daughter, only, however, as is his hahit, to find fault with everything. The knife proves too dull to meet his ideas, and, after uphraiding the daughter, the Squire goes outside to sharpen the knife, leaving her weeping at the tahle.

Her lover, Harry, comes along and finds her in tears and tries to soothe her. The old man returns and angrily orders Harry from the house. Harry replies in like manner and a quarrel ensues, after which Harry departs. We next see the home of John Reynolds, whose wife is ill in bed. The constable, sent by the Squire, serves John with a notice to vacate. Without money, John decides that he will appeal to the Squire for leniency, and goes to his house. He arrives just after the scene with Harry and finds the old man worked up and excited. His request is met by insult and finally the Squire, losing all control of his temper, attacks him with a cudgel. John defends himself as hest he can, and in the struggle that follows the squire is killed accidentally by the very knife he had sharpened.

Though really guiltless of the crime, John realizes that his story would never he helieved if he is found alone with the body, and hearing some one approaching, he hides in a closet in the room.

In the meantime, Harry has heen persuaded by Ruth to return and make one more effort to gain the old man's consent to their marriage. He comes into the room just as the old man breathes his last. Surprised, John bends over him and picks up the knife with which the deed was done. He is found in this position by the neighhors, and, of course, accused of the crime.

Then follows a series of dramatic situations, leading up to John's final vindication, which are intensely interesting.

The story is a strong one, well developed and cleverly acted, and it is said will measure up fully to the height of the Solax recent releases.

WHY THE SHERIFF RESIGNED
Yankee Release, April 24

A Mexican stops at the home of a trapper and asks for a drink of water. Marie, the trapper's pretty wife, complies with his request. After appeasing his thirst, he leers at the woman and even attempts to force a kiss upon her, which, with the true spirit of good womanhood, she resents. He rides away laughing, leaving her sohbing at the humiliation.

The husband finds her thus, and as she sohs out the story, the husband's rage knows no hounds. He gets a clue to the Mexican's trail by the old hoof print of his horse. He comes upon the Mexican who is engaged with boon companions in a game of cards. The trapper has words with the Mexican; the latter draws his gun, but hefore he can fire the trapper grahs his gun and in the struggle which follows the gun held hy the Mexican is discharged and the Mexican falls. The trapper returns home to his wife, but the hue and cry has gone forth and the sheriff starts to get his man but meets with an accident on the way, his horse stumhling in the dark.

The trapper in the meantime is in hiding, and Mary is on her way with food to her fugitive hushand when she finds the sheriff prostrate with a broken arm. She assists him to her home and nurses him. When the sheriff is well on his way to recovery, he discovers that Mary is the wife of the man he is hunting down. The trapper in the meantime tires of hiding and returns to his home, and, peering through the window, notes the sheriff patting his wife's hand. The trapper in a jealous rage dashes into the cabin with drawn gun. Marie jumps in front of the sheriff to protect him. The sheriff gently puts her aside and has a heart to heart talk with the husband.

After the husband has explained the circumstances of the killing (which was purely accidental) he offers to go with the sheriff, but the big, red-blooded man looks at the weeping woman and, considering what she has done for him, decides that he never did care much for the office of sheriff and hids them both "God speed" and leaves them in peace.

THE GIRL OF THE CORAL REEFS
Yankee Release, April 28

The sea often casts up its secrets, many of which are never revealed. In this picture we have the story of a waif of the sea whose identity remained unknown for many years and whose return to the happy scenes of her girlhood is typical of the simple life of fisher-folk, the world over.

A shipwreck occurs on the "Coral Reefs"—from the hurning ship few remained to tell the tale. By some miraculous chance, a wee habe was saved by some fisherman, who discovered it upon a hatch floating among the reefs. There is great rejoicing in the little settlement as the infant is brought to the fisherman's home. She is the only soul saved from the vessel which beat upon the rocks and was finally consumed by the flames. The haby is adopted as a memher of the household and grows into girlhood unaware of her parentage. With this prologue we pass along to the incidents of the humble fishing settlement fifteen years later.

The child, grown to womanhood, is the idol of the plain fisher folk. An American artist sketching upon the cliffs and along the caves of coral formation spies a beautiful girl pitching shells from the sea. He is struck with her heauty and asks her to pose for him; the girl, frightened at the sight of the stranger, flees to her adopted mother for protection. The artist follows and explains to the mother, who calms her daughter's nervous fears, and she consents to pose for the picture.

A young fisherman in love with the lass perceives the object of his adoration posing for the artist, and his jealousy drives him to a desperate act. He hurls a stone upon the scene helow, which strikes the artist upon the shoulders, missing his head. He is carried to the girl's home, where he is nursed tenderly and in the course of a few weeks is able to prepare for his departure.

He receives a telegram from his mother, who is notified of his accident, and she soon arrives from the mainland. She is struck with the face of the girl and questioning the fisherwoman, learns the story of the burning ship and the cast-up waif whom God sent from Heaven. The only clue to her identity was a locket which they found around the infant's neck. The girl is called and the lady recognizes the locket and narrates the story of the burning ship, when she was separated from husband and bahy, thinking them hoth lost. Here she has found her child and the artist a new sister.

With regret the girl is given to her mother and they depart for the mainland, where we discover the girl is surrounded by all the luxuries she could desire. "The call of the Sea" is, however, too strong within her. She is unhappy, and knowing nothing but the simple life she longs to return; unable to restrain her feelings, she steals from her new villa home in her fisher garb and appears at her humble home, happy in the love of the only mother she had ever known and in the devotion of the plain fisher hoy of the Coral Reefs.

Gunby Bros.

There is in New York City a small studio operated by Gunby Bros. which is capable of producing anything in the motion picture line from a title to an entire production.

Their specialty is the manufacturing of films for advertising purposes and titles, and any one who desires films of special types would do well to get in touch with them.

They also make a specialty of box office features such as announcement slides and a series of slides of any current event such as large disasters, etc., etc.

The Gunby Bros. are pioneers in the moving picture field, their experiences dating back from 1890 when they were featuring the moon advertising system, and they were the first to introduce the Lubin films in New York City.

THE SALES COMPANY

The following films have been released from April 17th to May 3d inclusive, by the Motion Picture Distributing & Sales Co.:

Apr. 17—Two Plucky Girls (American)..... 950
Apr. 17—With Stonewall Jackson (Champ.).
Apr. 17—Dog and Wolf (Eclair)..... 660
Apr. 17—Jerusalem and the Mt. of Olives (Eclair) 315
Apr. 17—Stampede (Imp) .....
Apr. 18—Return of Company D (Bison)....
Apr. 18—Copper Wit (Powers).....
Apr. 18—The Wine Harvest (Powers).....
Apr. 18—Cally's Comet (Thanhouser).....
Apr. 19—The Mute Poet (Ambrosio).....
Apr. 19—A Half-Breed's Courage (Champion)
Apr. 19—The Rival Article (Nestor).....
Apr. 20—One Month to Live (American)....1000
Apr. 20—Resignation and Hero (Imp).....
Apr. 20—A Daughter of the Revolution (Rex)
Apr. 21—A Cowboy for a Day (Bison).....
Apr. 21—Dr. Grant's Wonderful Discovery (Lux) 885
Apr. 21—Weighed in the Balance (Thar.)..
Apr. 22—The Stolen Legacy (Gt. Northern).
Apr. 22—A Marriage Celebrated Amidst the Savages (Itala) .....
Apr. 22—Foolshead, Wrangler for Love (Itala) .....
Apr. 22—The Last Rose (Powers).....
Apr. 22—In the Tepee's Light (Reliance)...
Apr. 24—Gen. Meade's Fighting Days (Champion) .....
Apr. 24—Herodias (Eclair) 995
Apr. 24—While There's Life There's Hope (Imp) .....
Apr. 24—Why the Sheriff Resigned (Yankee)
Apr. 25—Oh! Mamma (Powers).....
Apr. 25—Melody of Fate (Powers).....
Apr. 26—She Wanted a Man With Brains (Champion) .....
Apr. 26—His Wife (Nestor).....
Apr. 26—Vengeance Hath Been Had (Rel.)
Apr. 27—Scarlet Letter (Imp).....
Apr. 28—Naughty Miss Edith (Lux)..... 472
Apr. 28—Bill's Garden (Lux)..... 419
Apr. 28—The Girl of the Coral Reefs (Yank.)
Apr. 29—Hearts Under Oilskins (Powers)..
May 1—For Their Mother (Eclair)..... 695
May 1—The Blue Nile (Eclair)..... 290
May 3—The Other Man (Nestor).....

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WANTED
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Box 44, Petersburg, Virginia.

THE THANHOUSER WO-A-WEEK

RELEASED TUESDAY, APRIL 25

"THE KING LAUGHS WHILE THE PEOPLE STARVE"

The Poet of the People

is a grand presentation of life in the middle ages, when the upper classes were really up, and the common people had nothing in common except suffering, starvation and oppression. In the France of the early Louis the people became resigned to conditions to the extent that never a murmur was heard from them. But a poor poet and his poetry changed the complexion of things a bit, and the reel gives the why and the wherefore.

No. 205. Code Word, Poet.

RELEASED FRIDAY, APRIL 28

THE SKYSCRAPER ELEVATOR AS A LIFESAVER!

An Elevator Romance

is a portrayal of the thrilling adventures, sharp trials and real perils encountered in an office building aflame. How in the excitement attending the discovery of the blaze, the workers rushed forth and left behind them the pretty switchboard operator—how this slip of a girl stuck to her board in an effort to notify the fire department of the blaze—how a cowardly elevator man refused to go to her rescue, and how a boy who loved her did make the trip—is all shown in a masterpiece of realism that will cause comment anywhere.

No. 206. Code Word, Rom.

JUST OUT! THE THANHOUSER LOBBY PHOTOS.

consisting of five splendid individual photographs (11x14) of Thanhouser principals, sent postage prepaid for $1.00 with order.

THE THANHOUSER NEWS, "The Exhibitor's Guide," containing the Thanhouser Lobby-Decorator, sent **FREE OF CHARGE** to all who can show connection with the Moving Picture business. Drop a card to Editor, Thanhouser News, New Rochelle, N. Y.

THANHOUSER CO.

NEW ROCHELLE, NEW YORK

Progress Is Not Duplication

Duplication exists only where things are exactly alike. **THE MOTIOGRAPH** does not duplicate the obsolete projection machine, the heavy cumbersome "thrown together" kind you have been used to.

THE MOTIOGRAPH is distinctively different, and in its superior design, construction and workmanship, it does not "duplicate." It leads, others follow.

THE PATENTED DOUBLE CONE SHUTTER projects a 25% brighter picture. ALL GEARS ARE ENCLOSED, protecting them from dirt and grit. OIL BATH FOR STAR AND CAM. PATENTED QUICK REWIND from main crank with INSTANTANEOUS MAGAZINE SHIFT. No tool kit needed to handle the **MOTIOGRAPH** as every gear and screw is accessible.

THE MOTIOGRAPH projects the **PAINTED ON THE WALL SORT** of pictures that every owner should have.

1911 MODEL NOW READY.

MANUFACTURED AND JOBBED BY

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564 West Randolph Street :-: :-: :-: Chicago, Illinois

AGENTS { J. H. HALLBERG, 36 E. 23rd St., New York City, N. Y.
E. H. KEMP, 833 Market St., San Francisco, Cal.
J. FRANK BROCKLISS, London, Paris and Berlin.

Aroma Foam

Aroma Foam, the fragrant and powerful perfumed disinfectant, is manufactured by the Sanitary Service Corporation, of 80 Wall street, New York City. Aroma Foam is manufactured expressly for use as a spray and is the most effective and agreeable method of purifying and disinfecting theaters. Its base is formaldehyde, adopted by the governments and Boards of Health the world over as the standard disinfectant. In Aroma Foam the formaldehyde is blended with a secret preparation called ephrenyllus, discovered by Dr. Wohlgemuth, the consulting chemist of the Sanitary Service Corporation. Ephrenyllus overcomes the biting effect of formaldehyde when used as a spray. In the manufacture of Aroma Foam, there is added to the above ingredients the finest imported flower oils, which cause Aroma Foam to impart the light tinge so peculiar to this product—the delicate odor of the live, blooming flower. Aroma Foam comes in four perfumes and a trial offer is now open on all four numbers to every theatrical manager in the United States and Canada who has not already added to the prestige of his house by the daily use of Aroma Foam. Write for the trial offer.

The Crown M. P. Supplies

This enterprising concern, located at 138 Third avenue, New York City, is doing a thriving business in all supplies required in the motion picture business and carries an extensive line.

The Crown arc lamp, Crown pink label carbons and Crown stickwell cement are specialties of theirs and operators in need of these goods or repairs of any kind would do well to bear them in mind.

Pullman & Gates have an office on the same floor with this firm and make a specialty of furnishing vaudeville artists for motion picture houses.

The New York Film Renovating Co.

Having recently opened offices at 12 Union Square, East, they announce to the trade in this issue that they are in a position to secure any film or subject desired by the exhibitor. They will be pleased to hear from interested parties, and we would also call the reader's attention to their unequalled facilities for cleaning films. An interview with them will be to mutual advantage as they have a process which is worthy of investigation.

Do you want to

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(Consummate, to complete, Webster)

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Producers of Photographic Moving Picture Novelties.

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WILLIAM H. STANLEY, Manager.

Data from Manufacturers' List of Releases

MEMBERS OF SALES CO.

AMBROSIO

(By N. Y. M. P. Co.)

	Feet
Feb. 1—Tweedledum Tries Winter Sports...	
Feb. 8—Tweedledum as a Detective.....	
Feb. 15—The Demon	900
Feb. 22—Redeeming Angel.....	
Mar. 1—Tweedledum, Aviator.....	
Mar. 1—War of the Cossacks.....	
Mar. 8—Prisoner of Caucasus (Dr.).....	900
Mar. 15—A Coward (Dr.).....	
Mar. 15—Adventures of a Countryman in Town (Com.)	322
Mar. 22—Tweedledum's April Fool Joke (Com.)	900
Mar. 29—A Glimpse of Neapolitan Camorra.	
Apr. 12—The Necklace Affair.....	950

AMERICAN.

Mar. 6—Memories (Dr.)	375
Mar. 9—The Rich and the Poor (Dr.).....	1000
Mar. 13—The Penalty (Dr.).....	
Mar. 16—The Job and the Girl (Com.).....	
Mar. 16—Do You Know This Woman? (C.)	
Mar. 20—The Field of Honor (Com.).....	985
Mar. 23—The Harem Skirt (Com.)	
Mar. 27—The Talisman (Dr.)	985
Mar. 30—Osteopathy (Com.)	277
Mar. 30—Two Girls (Dr.)	723
Apr. 3—Oh! You Suffragette (Com.)	460
Apr. 3—A Cure for Laziness (Com.)	540
Apr. 6—Reddy's Redemption (Dr.)	995
Apr. 10—Cupid's Pocketbook (Com.) 1000	
Apr. 13—Jim Minds the Baby (Com.)	350
Apr. 13—The Bungalow Craze (Com.).....	750

CHAMPION.

Jan. 11—Bill's Widow (Dr.).....	950
Jan. 18—The Will of a Western Maid (Dr.).	
Jan. 18—Why He Went West (Dr.).....	950
Feb. 1—Judged by Higher Power (Dr.)....	
Feb. 8—At Double Trouble Ranch (Dr.)...	950
Feb. 15—Her Three Proposals (Com.).....	950
Feb. 22—The Old Man and Jim (Dr.).....	950
Mar. 1—A Western Girl's Choice (Dr.)....	950
Mar. 8—The Vindication of John.....	950
Mar. 15—The Girl and the Oath (Dr.).....	950
Mar. 22—The Pay-Roll (Dr.).....	950
Mar. 29—The Bachelor's Old Maid.....	950
Apr. 5—The Price He Paid.....	950
Apr. 12—Men of the West (Western).....	
Apr. 17—With Stonewall Jackson (Edu.)....	
Apr. 19—A Half Breed's Courage (Western)	
Apr. 24—Gen. Meade's Fighting Days (Edu.)	

ECLAIR

Feb. 13—The Elixir of Bravery.....	424
Feb. 20—The Heart of a Warrior (Dr.).....	682
Feb. 20—Hospital for Small Animals (Spec.).	286
Feb. 27—Punch	595
Feb. 27—Beware of the Bomb (Com.).....	370
Mar. 6—King Phillip the Fair and the Templars	975
Mar. 13—An Unforeseen Introduction (C.).	470
Mar. 13—A Day of Storms (Com.).....	430
Mar. 20—Cain (Dr.)	790
Mar. 20—The Rock Climbers (Scenic).....	195
Mar. 27—Hurrah!Hurrah! Let Us Marry!..	975
Apr. 3—A Strike in the "Make Young" Business	534
Apr. 3—Mr. Nearsight's Marriage.....	426
Apr. 10—Do Not Judge Rashly (Dr.).....	955
Apr. 17—Dog and Wolf.....	660
Apr. 17—Jerusalem and the Mount of Olives	315
Apr. 24—Herodias	955
May 1—For Their Mother (Dr. Com.).....	695
May 1—The Blue Nile.....	290

GREAT NORTHERN.

Jan. 14—A Homeless Boy (Dr.).....	
Jan. 21—The Trunk Mystery.....	
Jan. 28—Triumph of Intelligence.....	391
Jan. 28—Mr. Muggins Has His Sewing Done (Com.)	
Feb. 4—The Criminal Chief's Capture.....	
Feb. 11—Found Again (Dr.).....	
Feb. 18—The Life of a Muschik.....	
Feb. 18—The False Alarm.....	
Feb. 25—His Great Duty (Dr.).....	
Mar. 4—The Rival Servants (Dr.).....	
Mar. 11—The Son of the Executioner (Dr.)	
Mar. 18—Between Love and Duty (Dr.)....	
Mar. 18—Life and People South of the Equator (Scenic)	
Mar. 25—The Fakir's New Servant (Com.).	
Mar. 25—Troubles of a Trip (Com.).....	
Apr. 1—A Victim of His Double (Dr.)....	
Apr. 8—A Confidence Trick.....	
Apr. 15—Hamlet (Dr.)	

IMP.

Independent Moving Picture Co. of America.

Feb. 2—The Mix-up	
Feb. 2—An Imaginary Elopement.....	
Feb. 6—At the Duke's Command (Dr.)....1000	
Feb. 9—The Mirror (Com.).....	500
Feb. 9—When the Cat's Away (Com.).....	500
Feb. 13—Her Darkest Hour (Dr.).....1000	
Feb. 16—The Convert (Dr.).....1000	
Feb. 20—Pictureland 1000	
Feb. 23—Artful Kate (Dr.).....1000	
Feb. 27—A Manly Man (Dr.).....1000	
Mar. 2—Army Manoeuvres in Cuba (Edu.)	500
Mar. 2—The Dynamiters (Com.).....	500
Mar. 6—Tracked (Dr.).....1000	
Mar. 9—The Message in the Bottle (Dr.)...1000	
Mar. 13—The Secret of the Palm (Dr.).....1000	
Mar. 16—The Fishermaid (Dr.).....1000	
Mar. 20—In Old Madrid (Dr.).....1000	
Mar. 23—The Penniless Prince (Dr.).....1000	
Mar. 27—Sweet Memories (Dr.) 1000	
Mar. 30—So Shall Ye Reap (Dr.).....1000	
Apr. 3—The Lover's Signal (Dr.)	
Apr. 6—The Image of Fate (Dr.) 1000	
Apr. 10—A Good Cigar	
Apr. 10—A Faithless Man	
Apr. 13—The Storm	
Apr. 20—The Hero (Com.).....	500

ITALA

Jan. 21—Visit of a Friend.....	
Jan. 26—The Revenging Picture.....	
Jan. 28—My Son Is Guilty.....	
Feb. 2—The Village Coachman.....	
Feb. 4—The Feast of Foolshead.....	
Feb. 9—John Milton	900
Feb. 11—Foolshead at the Kinematograph...	900
Feb. 16—The Fatal Charm.....	900
Feb. 18—Who Will Eat the Turkey.....	900
Feb. 23—Little Souls	770
Feb. 25—Foolshead Present	
Feb. 25—Havana Cigar	
Mar. 2—Nini's Doll.....	
Mar. 4—Cato and the Flag.....	
Mar. 4—Foolshead More than Usual.....	
Mar. 9—Nobility (Dr.).....	900
Mar. 11—Foolshead Shooting (Com.).....	900
Mar. 16—A Dog and Two Mistresses.....	986
Mar. 18—Foolshead in Soiree (Com.).....	
Mar. 18—Toto on the State (Com.).....	
Mar. 23—Waiting for the Midnight Express.	900
Mar. 25—Toto Wants to Get Thinner.....	500
Mar. 25—Queen of the Sea.....	500
Apr. 1—Foolshead Goes to See a Cockfight.	
Apr. 8—Foolshead—Lady of Company.....	
Apr. 15—The Fall of Troy	

LUX.

By Prieur.

Feb. 10—That Horse Did Run (Com.).....	272
Feb. 17—Bronco Bill, the Brave Cowboy (Dr.)	639
Feb. 17—Matilda Lovestruck (Com.).....	321
Feb. 24—A Child's Prayer (Dr.).....	534
Feb. 24—Matilda Chased (Com.).....	354
Mar. 3—Jack's Lucky Horseshoe (Dr.)....	530
Mar. 3—On Their Honeymoon (Com.).....	440
Mar. 6—Angel of the Bowery (Dr.).....	
Mar. 10—The Senorita's Sacrifice (Dr.).....	
Mar. 10—Bill in Love Again (Com.).....	432
Mar. 10—Jones' Remedy (Com.).....	524
Mar. 17—Dogs Not Admitted (Com.).....	534
Mar. 17—Bill Has Kleptomania (Com.).....	380
Mar. 24—Cowboy Friendship (Dr.)	636
Mar. 24—Edith Has Some Sport (Com.)....	322
Mar. 31—The Greed of Gain (Dr.).....	652
Mar. 31—He Wanted a Hoop (Com.)	281
Apr. 7—Bill's Little Plan (Com.).....	386
Apr. 7—A Desperado (Dr.).....	586
Apr. 14—Bill and the Greasy Pole (Com.)...	432
Apr. 14—They Did Not Budge (Com.).....	501

NESTOR FILM CO.

Jan. 4—At Cedar Ridge (Dr.).....	
Jan. 11—Sleepy Hollow (Dr.).....	950
Jan. 18—Their New Minister (Dr.).....	
Jan. 25—The Man in 23.....	
Jan. 25—New Minister	
Feb. 1—The Bridal Trail.....	
Feb. 8—The Transgressor	
Feb. 15—The Light Beyond.....	
Feb. 22—His Father's House (Dr.).....	
Mar. 1—The Professor's Romance (C.-D.).	990
Mar. 8—In the Commissioned Ranks.....	
Mar. 8—In the Commissioned Ranks (Dr.).	
Mar. 15—Was It Worth While? (Dr.).....	
Mar. 22—Could You Blame Him? (Com.)...	
Mar. 29—The Truth (Dr.)	
Apr. 5—The Stolen Necklace	
Apr. 12—A Midnight Adventure (Com.).....	
Apr. 19—The Rival Artists (Dr.).....	
Apr. 26—His Wife (Dr.).....	

NEW YORK MOTION PICTURE CO.

("Bison")

Jan. 30—A Tough Tenderfoot.....	
Feb. 3—A Squaw's Bravery.....	
Feb. 7—The Half Breed's Plan.....	
Feb. 9—John Milton (Dr.).....	
Feb. 10—The Salted Mine (Dr.).....	
Feb. 14—The Deputy's Honor.....	900
Feb. 17—The Warrior's Squaw.....	900
Feb. 21—The Way of a Red Man (Dr.)....	
Feb. 24—The Fate of Joe Dorr (Dr.).....	
Feb. 28—A Warrior's Faith.....	
Mar. 3—Owanee's Great Love.....	
Mar. 7—Dick Farrell's Prize.....	
Mar. 10—Her Prisoner (Dr.).....	
Mar. 14—Starlight the Squaw (Dr.).....	
Mar. 17—Sacrifice of Silver Cloud (Dr.)....	
Mar. 21—Was He Justified? (Dr.).....	900
Mar. 24—The Cowboy's Waif (Dr.)	900
Mar. 28—An Indian Nemesis (Dr.).....	
Mar. 31—The Red Avenger (Dr.)	
Apr. 4—At Bar U Ranch (Dr.).....	
Apr. 7—Avery's Dream (Com.).....	
Apr. 11—An Indian's Mistake.....	950
Apr. 14—A Man of Honor.....	950

POWERS' PICTURE PLAYS

Mar. 4—Home Sweet Home (Dr.).....	950
Mar. 7—When Masons Meet.....	
Mar. 7—The Bandit's Surprise.....	
Mar. 11—A Gamble with Love.....	
Mar. 14—Come Back to Erin.....	
Mar. 18—His Mind's Tragedy	
Mar. 21—Just Kids (Com.).....	
Mar. 21—A Trip About Christiana.....	
Mar. 25—Ogallalah (Dr.)	
Mar. 28—The Boy from the East.....	
Mar. 28—The Pantaloon Skirt (Com.).....	
Mar. 28—A Western Ruse (W. Dr.).....	
Apr. 1—Cupid's Monkey Wrench (Com.)..	
Apr. 4—Oh! You Mother-in-Law (Com.)..	
Apr. 4—Touring Athens (Scenic).....	
Apr. 8—A Western Ruse	
Apr. 11—How the Doctor Made Good.....	
Apr. 11—Reclamation	
Apr. 15—At the Window.....	

RELIANCE

Mar. 14—Come Unto Me.....	900
Mar. 18—At Swords Points (Dr.).....	
Mar. 22—When Red Turned Gray (Dr.)....	
Mar. 25—Pallid Hues in Clouded Skies.....	900
Mar. 29—If It Ever Were Thus (Dr.).....	900
Apr. 1—Till Death Do Part.....	
Apr. 5—Rickshaw the Detective	
Apr. 5—Summer Skies	
Apr. 8—The Gloved Hand (Dr.).....	
Apr. 12—Thirty Minutes (Dr.).....	
Apr. 15—Her Mother's Love.....	950
Apr. 19—A Tale of Ebon Tints (Com.).....	950

REX

Feb. 16—"A Heroine of '76" (Dr.).....	875
Feb. 23—"The Story of a Prayer Rug" (Dr.)	895
Mar. 2—"By the Light of the Moon" (Com.)	950
Mar. 9—"The Fall of a Knight" (Com.).....	958
Mar. 16—Where the Shamrock Grows (Dr.).	950
Mar. 23—Five Hours	
Mar. 30—As Ye Sow.....	
Apr. 5—"The Heiress" (Com.).....	975
Apr. 13—"The Little Major" (Dr.).....	960

SOLAX COMPANY

Mar. 24—Out of the Depths (Dr.).....	
Mar. 29—A Package of Trouble (Com.)....	
Mar. 29—She Was Not Afraid (Com.).....	
Mar. 31—The Mill of the Gods (Dr.).....	
Apr. 5—The Maid's Revenge (Com.).....	992
Apr. 7—The Rose of the Circus (Dr.).....	1,000
Apr. 12—Tramp Strategy (Com.).....	
Apr. 12—The Scheme that Failed (Com.)....	
Apr. 14—The Little Flower Girl (Dr.).....	
Apr. 19—The Old Excuse (Com.).....	
Apr. 21—The Voice of His Conscience (Dr.).	

THANHOUSER COMPANY.

Feb. 17—Checkmate (Dr.).....	
Feb. 21—The Patriot Maid of '76 (Dr.).....	
Feb. 21—For Washington	
Feb. 24—A Newsboy Hero.....	
Feb. 28—The Litle Mother (Dr.).....	
Mar. 3—Stage Struck (Dr.).....	
Mar. 7—The Mummy (Dr.).....1000	
Mar. 10—The Spirit Hand (Dr.).....1000	
Mar. 14—His Younger Brother.....	
Mar. 17—Robert Emmett	
Mar. 21—Divorce (Dr.)	
Mar. 21—Waiting at the Church (Com.)....	
Mar. 24—The Tramp (Dr.).....	
Mar. 28—The Imposter 1000	
Mar. 31—Silas Marner 1000	
Apr. 4—Charity of the Poor (Dr.)	
Apr. 7—Vindicated	
Apr. 11—Velvet and Rags.....	
Apr. 14—Old Home Week (Com. Dr.).....	
Apr. 18—Cally's Comet (Com.).....1000	
Apr. 21—Weighed in the Balance.....1000	
Apr. 25—Poet of the People (His.).....	
Apr. 28—An Elevator Romance (Com.).....	

YANKEE FILM COMPANY

Feb. 20—A Life-Time Repentance (Dr.).....	
Feb. 24—The Woman Who Dared (Dr.).....	
Feb. 27—All for Gold (Dr.).....	
Mar. 3—The Abduction of Parson Jones (Com.)	
Mar. 6—Angel of the Bowery (Dr.).....	
Mar. 10—The Senorita's Sacrifice (Dr.).....	
Mar. 13—The Test of Love (Dr.).....	
Mar. 17—His Double Treasure (Dr.).....	
Mar. 20—The Open Gate (Dr.).....	
Mar. 24—Love's Ebb and Flood (Dr.).....	
Mar. 27—Tom and Jerry (Dr.).....	
Mar. 31—Her Mother's Fiance (Dr.).....	
Apr. 4—Secret of the Opal Mine (Dr.)....	
Apr. 4—The Girl Stowaway's Heroism (Dr.)	
Apr. 10—An Adventure in Sicily (Dr.).....	
Apr. 14—Willie's Winning Ways (Com.).....	
Apr. 17—A Close Call (Dr.).....	
Apr. 21—The Minister's Son (Dr.).....	

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Canal Dover, Ohio.

LICENSEES OF PATENTS CO.

BIOGRAPH

	Feet
Feb. 16—Fisher Folks (Dr.)	998
Feb. 20—The Diamond Star (Dr.)	996
Feb. 23—His Daughter (Dr.)	997
Feb. 27—The Lily of the Tenements (Dr.)	991
Mar. 2—The Heart of a Savage (Dr.)	995
Mar. 6—A Decree of Destiny (Dr.)	995
Mar. 9—Conscience (Dr.)	995
Mar. 13—Comrades (Dr.)	998
Mar. 16—Was He a Coward? (Dr.)	994
Mar. 20—Teaching Dad to Like Her (Com.)	995
Mar. 23—The Londale Operator (Dr.)	998
Mar. 27—Priscilla's April Fool (Com.)	686
Mar. 27—Cured (Com.)	308
Mar. 30—The Spanish Gypsy (Dr.)	996
Apr. 3—Priscilla and the Umbrella (Com.)	997
Apr. 6—The Broken Cross (Dr.)	996
Apr. 10—The Chief's Daughter (Dr.)	1000
Apr. 13—Paradise Lost (Dr.)	1000

EDISON

Feb. 24—The Price of Victory	1000
Feb. 17—A Stage Romance	1000
Feb. 21—The Rival Sculptors	990
Feb. 22—Mr. Bumptious, Detective	990
Feb. 28—The Iron Master	1000
Mar. 1—The Rival Candidates (Com. Dr.)	1000
Mar. 3—The Writing on the Blotter (Dr.)	1000
Mar. 7—Love and the Stock Market (Dr.)	1000
Mar. 8—A Night of Terror (Com.)	400
Mar. 8—The Old Family Bible (Dr.)	600
Mar. 10—How Bella Was Won (Dr.)	1000
Mar. 14—All for the Love of a Lady (Dr.)	990
Mar. 15—The Department Store (Com.)	625
Mar. 15—Baby's Fall (Com.)	375
Mar. 17—The Wedding Bell (Dr.)	1000
Mar. 21—The Test of Love (Dr.)	1000
Mar. 22—Who Gets the Order (Com.)	995
Mar. 24—The Disreputable Mr. Raegen (D.)	1000
Mar. 28—Jim the Mule Boy (Dr.)	975
Mar. 29—April Fool (Com.)	985
Mar. 31—Between Two Fires	1000
Apr. 4—Monsieur (Dr.)	1000
Apr. 5—The Resurrection of John	1000
Apr. 7—Nell's Last Deal (Dr.)	1000
Apr. 11—The Strike at the Mines (Dr.)	995
Apr. 12—Silver Threads Among the Gold (Dr.)	500
Apr. 12—Card of Introduction (Com.)	500
Apr. 14—A Buried Past (Dr.)	1000
Apr. 18—The Haunted Sentinel Tower	1000
Apr. 21—Turned to the Wall	1000

ESSANAY FILM CO.

Jan. 31—Hank and Lank (Com.)	366
Feb. 4—Carmenita, the Faithful (Dr.)	995
Feb. 7—A Woman's Voice (Com.)	566
Feb. 7—Ten Words for Twenty-five Cents (Com.)	425
Feb. 11—The Bad Man's Downfall (Dr.)	1000
Feb. 14—Getting Sister Married (Com.)	1000
Feb. 18—The Cattleman's Daughter (Dr.)	1000
Feb. 21—Their Wedding Gift (Com.)	580
Feb. 21—Just as the Clock Struck Nine (C.)	412
Feb. 25—The Outlaw and the Child (Dr.)	1000
Feb. 28—Taming a Tyrant (Com.)	1000
Mar. 4—On the Desert's Edge (Dr.)	1000
Mar. 7—The Little Drudge (Dr.)	1000
Mar. 11—The Romance of "Bar O"	1000
Mar. 14—Oh, You Teacher! (Com.)	1000
Mar. 18—The Faithful Indian (Dr.)	975
Mar. 21—Hans' Millions (Com.)	1000
Mar. 25—A Thwarted Vengeance (W. Dr.)	1000
Mar. 28—Getting His Own Back (Com.)	600
Mar. 28—Lost: A Baby (Com.)	400
Apr. 1—Across the Plains (Dr.)	1000
Apr. 4—Caught with the Goods (Com.)	1,000
Apr. 8—The Sheriff's Chum (Dr.)	1,000
Apr. 11—An Orphan's Flight (Dr.)	1000
Apr. 18—The Bad Man's First Prayer (Dr.)	1000

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Feb. 11—Autumn Leaves (Edu.)	185
Feb. 14—The Reformation of the Suffragettes	665
Feb. 14—Land Marks of Avignon, France	338
Feb. 18—Saul and David	128
Feb. 18—At the End of the Road	838
Feb. 21—The Plot That Failed	815
Feb. 21—Pictures in Chemistry	175
Feb. 25—Paganini and the Countess Beatrice	998
Feb. 28—Matrimonial Epidemic (Com.)	813
Feb. 28—Lafont and Pola's Last Flight	185
Mar. 4—The Tramp's Find	680
Mar. 4—Forbidden Cigarettes	335
Mar. 7—The Barber's Daughter	505
Mar. 7—The Ambitious Bootblack	450
Mar. 11—His First Sweetheart	560
Mar. 11—The Beautiful Gorges of Tarn	415
Mar. 14—The Sword and the Cross	840
Mar. 14—Breakers in the Clouds	155
Mar. 18—The Privateer's Treasure	860
Mar. 18—Rocky Caves of France	110
Mar. 21—The Lieutenant's Wild Ride	1002
Mar. 25—Cupid's Conquest	595
Mar. 25—The People of the Arabian Desert	405
Mar. 28—His Image in the Water	575
Mar. 28—Family Troubles	430
Mar. 29—Dr. Charcot's Trip Toward the South Pole	478
Mar. 29—The Cormorants, or Japanese Catching Fish with Birds	528
Apr. 1—The Secret of the Forest (Dr.)	625
Apr. 1—Tribulations of Jiggers	375
Apr. 4—The Letter with the Red Seal	865
Apr. 4—The City of Amalfi in Italy	135
Apr. 8—The Atonement of Thais	865
Apr. 8—Italian Coast Scenes	135
Apr. 11—The Court Martial (Dr.)	725
Apr. 11—Picturesque Waterfalls in Northern Spain	275
Apr. 15—The Oppressor (Dr.)	640
Apr. 15—Jimmy the Fox (Com.)	380
Apr. 18—Lost Years	630
Apr. 18—Brest, a Fortified Harbor of France	370

KALEM CO.

Feb. 1—The Sheriff's Sister (Dr.)	1000
Feb. 3—The Trail of tbe Pomas Charm (Dr.)	1005
Feb. 8—Little Sister (Com.-Dr.)	1000
Feb. 10—The Broken Trail (Dr.)	1000
Feb. 15—Grandmother's War Story (Dr.)	1000
Feb. 17—The Lost Ribbon (Dr.)	1000
Feb. 22—The Open Road (Dr.)	995
Feb. 24—Priscilla and the Pequot (Dr.)	925
Mar. 1—Sailor Jack's Reformation (Dr.)	1005
Mar. 3—Mexican Filibusters (Dr.)	1005
Mar. 8—The Irish Honeymoon (Dr.)	950
Mar. 10—The Mission Carrier (Dr.)	1000
Mar. 15—The Driver (Educ.)	565
Mar. 15—The Hunter's Dream (Com.)	365
Mar. 17—A War Time Escape (Dr.)	980
Mar. 22—A Saw Mill Hero (Dr.)	960
Mar. 24—Rescued from the Desert (Dr.)	990
Mar. 29—The Lass Who Couldn't Forget (Dr.)	960
Mar. 31—The Hero Trackwalker (Dr.)	950
Apr. 5—By a Woman's Wit (Dr.)	995
Apr. 7—Big-hearted Jim (Dr.)	1,000
Apr. 12—In Old Florida (Dr.)	965
Apr. 14—Slim Jim's Last Chance (Dr.)	970

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Feb. 16—Schultz Has the Smallpox (Com.)	400
Feb. 20—The Test (Dr.)	1000
Feb. 23—Dobbs, the Dauber (Com.)	1000
Feb. 27—Nan's Diplomacy (Com.)	1000
Mar. 2—Father's Birthday Ring (Com.)	600
Mar. 2—Woman's Curiosity (Com.)	400
Mar. 6—Vanity and Its Cure (Dr.)	1000
Mar. 9—Her Friend, the Burglar (Com.)	1000
Mar. 13—The Actress and the Singer (Com.-Dr.)	1000
Mar. 16—Mandy's Social Whirl (Com.)	1000
Mar. 20—Her Artistic Temperament (Dr.)	1000
Mar. 23—The Spinster's Legacy (Com.)	600
Mar. 23—Bridget and the Egg (Com.)	400
Mar. 27—Her Child's Honor (Dr.)	1000
Mar. 30—When Women Strike (Com.)	1000
Apr. 3—The Wife's Awakening (Dr.)	1,000
Apr. 6—His Best Girl After All (Dr.)	600
Apr. 6—A Visit to Nassau, Bahama (Travel)	400
Apr. 10—Opportunity and the Man (Dr.)	1000
Apr. 13—Their Mothers-in-Law (Com.)	1000

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Feb. 16—Billy and His Pal (Dr.)	
Feb. 23—My Prairie Flower (Dr.)	980
Mar. 2—In the Hot Lands	960
Mar. 9—The Snake in the Grass	1000
Mar. 16—The Schoolmarm of Coyote County	1000
Mar. 23—Sir Percy and the Punchers	1000
Mar. 30—The Warrant for Red Rube	1000
Mar. 24—On the Border Line	600
Mar. 24—Great War Game	950
Apr. 6—Her Faithful Heart	1000
Apr. 13—Jack Mason's Last Deal	1000
Apr. 20—An Unwilling Cowboy	
Apr. 27—The Reformation of Jack Robin	1000

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Feb. 22—Hubby's Troubles (Com.)	671
Feb. 22—Indo-China Province of Laos (Sc.)	321
Feb. 24—Who Killed Max? (Com.)	689
Feb. 24—An Escape of Gas (Com.)	302
Feb. 25—The Changeling (Dr.)	1000
Feb. 27—Max Makes Music	403
Feb. 27—Pots, Pans and Poetry	531
Mar. 1—Oh! You Clubman	905
Mar. 3—Satan Defeated	750
Mar. 3—Around Constantina, Algeria	200
Mar. 4—Jealousy Foiled	1000
Mar. 6—Max Embarrassed	600
Mar. 6—After the Boxing Bout	375
Mar. 8—Red Deer's Devotion	1000
Mar. 10—Undying Love	740
Mar. 11—A Lonely Little Girl	1000
Mar. 13—Max's Feet Are Pinched	489
Mar. 13—Whiffles' Courtship	500
Mar. 15—Oh, You Kids	690
Mar. 15—The Paoli Brothers	295
Mar. 17—The Inventor's Rights	784
Mar. 17—Pepper Industry in the Malay Peninsula	190
Mar. 18—The Sheriff's Daughter	1000
Mar. 20—Max is Stuck Up (Com.)	460
Mar. 20—How Tommt's Wit Worked (Com.)	462
Mar. 22—The Cattle Rustlers	1000
Mar. 24—Lieutenantsliebe	1000
Mar. 25—The Kid from Arizona	960
Mar. 31—Athaliah	1000
Mar. 27—Love in Madrid	443
Mar. 27—The Trickster Tricked (Com.)	446
Mar. 29—A Fatal Resemblance (Dr.)	1000
Apr. 1—Their Mother (Dr.)	872
Apr. 1—Fred Sato and His Dog	128
Apr. 3—The Apple of His Eye	1000
Apr. 5—The Trading Stamp Mania (Com.)	990
Apr. 7—The Three Whiffles	655
Apr. 7—Native Industries in Cochin-China	341
Apr. 8—The White Squaw	1000
Apr. 10—The Justice of Claudius	260
Apr. 12—A Cowboy's Adventure (Western)	364
Apr. 14—Wiffles' Home Troubles	440
Apr. 14—How Edam Cheese Is Made	480
Apr. 15—Burglar's Fee (Com.)	1,000
Apr. 17—Robert the Silent (Dr.)	1000
Apr. 19—A New Life (Dr.)	990
Apr. 21—Boil Your Water	
Apr. 21—Mary Long and Sammy Short (C.)	360
Apr. 22—The Chief's Talisman (Western)	820

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Feb. 12—The Survival of the Fittest	
Feb. 16—The Buccaneers	
Feb. 20—The Padre	
Feb. 27—The Eye of Conscience	
Mar. 2—The Outbreak	
Mar. 6—The Little Shepherdess	
Mar. 9—The Medallion	
Mar. 13—The Code of Honor	
Mar. 13—The Man from the East	
Mar. 20—Her Words Come True	
Mar. 20—After a Hundred Years	
Mar. 23—The Way of the Transgressor	
Mar. 27—Her Adopted Fathers	
Mar. 30—1861	
Apr. 3—The Fortune Hunters	
Apr. 6—Red's Conquest	
Apr. 10—The Cowboy and the Shrew	
Apr. 10—His Best Girl's Little Brother (Com.)	
Apr. 13—Zulu-land	
Apr. 17—The Haven of Refuge	
Apr. 20—The Mother	
Apr. 24—Unto Us a Child Is Born	

URBAN ECLIPSE
G. Kleine

Jan. 25—The Sailor's Return (Dr.)	689
Jan. 25—Scenes in Jersey (Travelogue)	296
Feb. 1—Disinherited	990
Feb. 8—On the Border of the Forest (Dr.)	895
Feb. 8—Canadian Iron Center, Port Arthur (Educational)	110
Feb. 15—Catherine Howard	1005
Feb. 22—The Golden Sickle	882
Feb. 22—Felling a Smoke-stack	113
Feb. 22—The Golden Sickle	882
Mar. 1—Comrades	638
Mar. 1—Beauties of Sans Souci	362
Mar. 8—The Fury of a Woman Scorned	720
Mar. 8—Beautiful Wye Valley, England	300
Mar. 15—Redemption	508
Mar. 15—The Thames, from Oxford to Richmond	472
Mar. 22—The Money Lender	688
Nemours and the Banks of the River Loing, France	320
Mar. 29—Dr. Charcot's Trip Toward the South Pole	478
Mar. 29—The Cormorants, or Japanese Catching Fish with Birds	528
Apr. 5—At the Old Mill (Dr)	675
Apr. 5—Making Bamboo Hats in Java	325
Apr. 10—Do Not Judge Rashly (Dr.)	955
Apr. 17—Dog and Wolf	660
Apr. 17—Jerusalem and the Mount of Olives	315
Apr. 24—Herodias	955
May 1—For Their Mother (Dr. Com.)	695
May 1—The Blue Nile	290
Apr. 19—Solving the Servant Problem (C.)	465
Apr. 19—In the Province of Kwang Tung, China	535

VITAGRAPH

Jan. 21—Cast Up by the Deep (Dr.)	1001
Jan. 24—It Did Look Suspicious (Dr.)	617
Jan. 24—The Fireman's Parade (Edu.)	383
Jan. 27—Girl of the Mountains (Dr.)	999
Jan. 28—Davy Jones in the South Seas (Com.)	995
Jan. 31—Jean Rescues	976
Feb. 3—Society and the Man	981
Feb. 4—A Queen for a Day	1000
Feb. 7—The Deluge	978
Feb. 10—The League of Mercy (Dr.)	991
Feb. 11—At the White Man's Door (Dr.)	1000
Feb. 14—Consuming Love	975
Feb. 17—When the Light Waned	994
Feb. 18—The New Stenographer (Com.)	994
Feb. 21—A Tale of Two Cities, Part I	1014
Feb. 24—A Tale of Two Cities, Part II	1013
Feb. 25—A Tale of Two Cities, Part III	994
Feb. 28—Captain Barnacle's Courtship (Com.)	998
Mar. 3—Bertha's Mission (Dr.)	988
Mar. 4—Mammy's Ghost (Dr.)	985
Mar. 7—The Wild Cat Well	960
Mar. 10—The Bridegroom's Dilemma (Com.)	990
Mar. 11—Red Eagle	960
Mar. 14—Betty Becomes a Maid (Com.)	957
Mar. 17—The Aching Void (Dr.)	990
Mar. 18—Davy Jones, or His Wife's Husband (Com.)	977
Mar. 21—Tho' the Seas Divide	968
Mar. 24—The Widow Visits Sprigtown (C.)	985
Mar. 25—A Little Lad in Dixie (Dr.)	999
Mar. 28—Billy's Valentine (Com.)	995
Mar. 31—The Inherited Taint (Dr.)	1000
Apr. 1—A Republican Marriage	996
Apr. 4—Unexpected Review (Com.)	660
Apr. 4—Hop Picking (Indust.)	335
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Apr. 8—Bob Sledding	350
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Apr. 15—Easter Babies (Com. Dr.)	980

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RELEASE OF THURSDAY, APRIL 21ST

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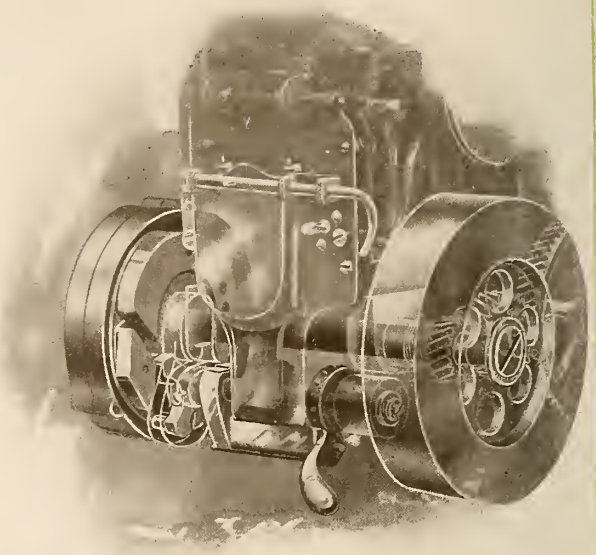

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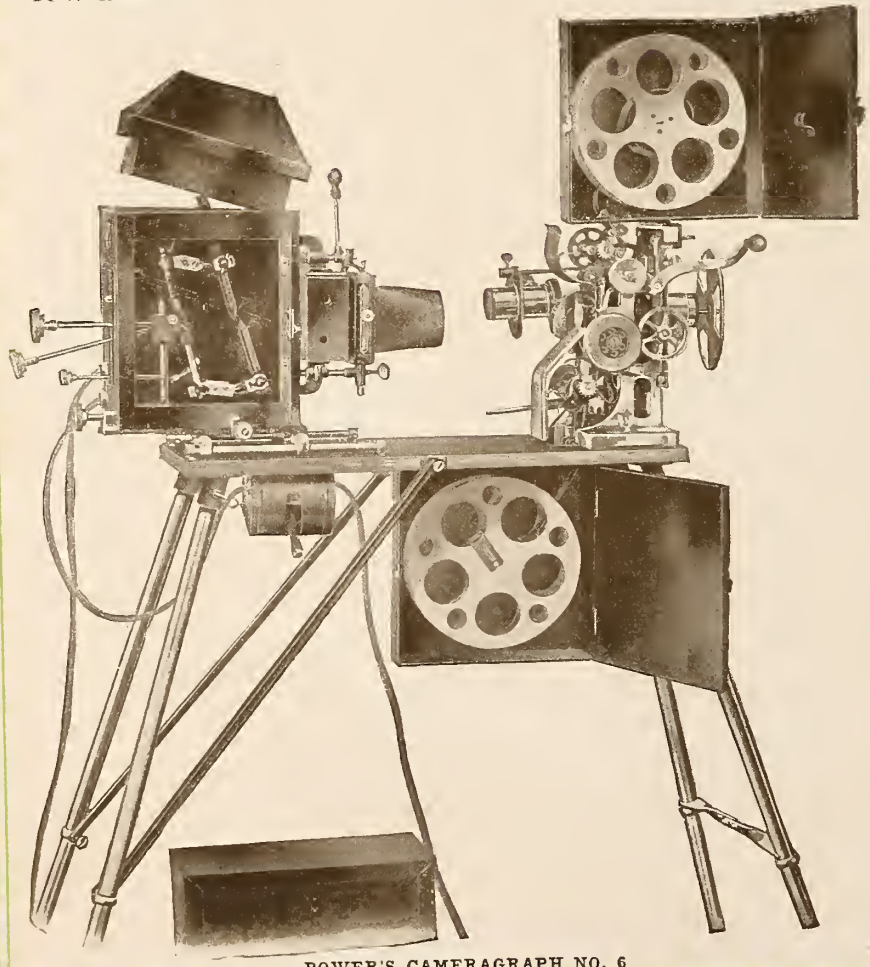

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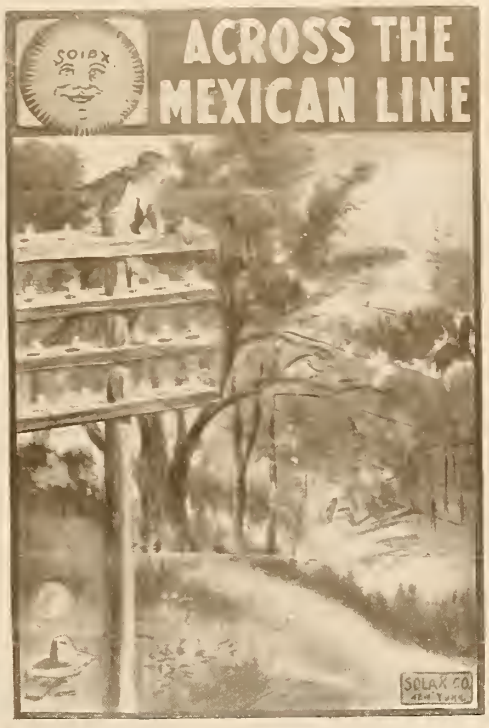
Volume IV
No. 16

April 22d
1911



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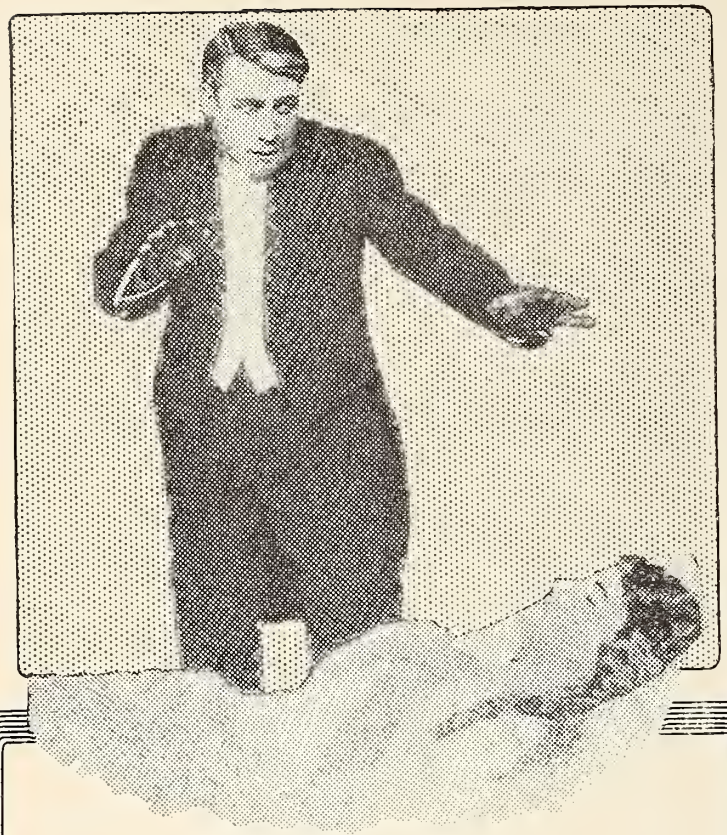

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The Moving Picture News

PUBLISHED EVERY SATURDAY

The CINEMATOGRAPH PUBLISHING COMPANY, 30 West Thirteenth Street, NEW YORK CITY

Telephone, 4092 Chelsea

European Agents: INTERNATIONAL NEWS CO., Breams Building, Chancery Lane, London, E. C.

Chicago Representative: J. J. Sullivan, 866 Graceland Ave. 'Phone Graceland 5053

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This newspaper is owned and published by the Cinematograph Publishing Company, a New York corporation. Office and principal place of business No. 30 West 13th Street, New York. Alfred H. Saunders, President; John A. Wilkens, Secretary, and W. M. Petingale, Treasurer. The address of the officers is the office of the newspaper.

SUBSCRIPTION: $2.00 per year. Postpaid in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands. Canada and Foreign Countries: $2.50 per year. All communications should be addressed to The Moving Picture News, 30 West Thirteenth Street, New York City.
ADVERTISING RATES: $60 per page, $30 ½-page, $15 ¼-page, single column $20, $2 per inch. Discounts, 20% 12; 10% 6; 5% 3 months.

Volume IV **April 22, 1911** **Number 16**

OUR FRONT COVER ILLUSTRATION

This week we reproduce a representation from a Solax poster, just issued, illustrating a picture from their film "Across the Mexican Line." On another page will be found a story of their military pictures, and in the synopsis page a synopsis of this first film, which we understand is one of a series to be released showing military pictures. "Across the Mexican Line" will be released on April 28th, and from then on will be followed by some of the most stirring pictures on military life, specially written and produced, and from the negatives already in hand Solax Company are very justly proud.

BUSINESS MORALITY

Supposing we, as Editor of the News, asked you to advertise with us, you refused, and out of spite we started in opposition to you, injured your business, and to get rid of us in this deal, you gave us what we wanted. Would you call this blackmail—or what would you term it? Or, to put the proposition another way, Supposing you were doing a fine business, profits good, clean sheet, everything pointing to prosperity, and the outlook for putting something aside to provide for widow and children, in the event of your demise, excellent. What would you think of a corporation of men making a demand for your business, and if you refuse, for them to open next door to you, reducing charges fifty per cent. lower than yours, then compelling you to sell out to them or lose what little you retained from such a low, mean trick, then making you manager of your own business, expecting you to give as good a profit to the corporation as you made yourself, making every sacrifice as though the business was your own, and if you fall down in the receipts, you are at once dismissed the service of the corporation, and by this action, you have lost all, business, fortune and future prospects. What would you call it? What would you think and say of this corporation? Would you think the men composing it were honorable? Would you say they were gentlemen? Would you say they were carrying out their moral obligations? Would you consider they were carrying out their individual responsibility to the community? Would you for one minute imagine they were doing unto others as they would that others should do unto them? You—our readers—manufacturers, exchangemen, exhibitors, can answer these questions as you see fit, but this, these suppositions we have put before you, are just what that body of men called the Motion Picture Patents Company are doing. We think it is about time some of you woke up, out of the sleep of false security, throwing off the lethargy of the dope you have imbibed, and begin to acquit yourselves like men—not the automatons you have proved yourselves—and throw off the yoke of slavery in which you are allowing yourselves complacently to be bound. Do you call yourselves free men, reasoning men, or men with a purpose, and yet submit so tamely to such imposition? Some of you have called in this office, laid your troubles on our shoulders, and whined like a whipped dog, at the treatment you so supinely acquiesce in. We have told you plainly of the remedy. The Moving Picture News, privately, and in its columns, has been the only paper that dared—yes, dared—because we have the courage of our convictions—to call a spade a spade, and a crooked deal, a crooked deal. The News is the only independent paper in the industry. We (editorially, now) never toadied to any one section or faction in the industry, decrying one week, patting on the back, the next, and then cringing and apologizing, personally the next.

No, siree, we have stood to the principles for independence of individual advancement, and our advice now is, that all those men who feel aggrieved or oppressed or have been defrauded out of their just rights to carry their complaints direct to the President of the United States, and ask him to appoint a commission to enquire into the merits or demerits of the Motion Picture Patents, how they were obtained, how they are held, who is responsible for the present position of the industry. Let a strong deputation be organized to secure names to a petition to be signed by all who believe in their rights—and we believe two-thirds at least of the exhibitors would sign it, to say nothing of hundreds of thousands of their patrons—present it to Congress, or the President personally. Then watch for results.

TYPOGRAPHICAL ERROR

In our issue of the 15th, owing to the printers' imp trying his apprentice hand, the captions in the write-up for the American Film Manufacturing Company were placed wrong. The photograph appearing on page 11 as Mr. A. M. Kennedy should be Mr. S. S. Hutchinson, and on page 12 as Mr. S. S. Hutchinson should be the genial manager, Mr. A. M. Kennedy. Those in the trade would know the difference, and we trust the two gentlemen will accept our apologies.

OUR FRONT COVER ILLUSTRATIONS

Quite a little controversy has been going on in our mind as to the value of the front cover. To get out this cover has entailed upon the News a very heavy expense, and we wondered whether we would drop it and go back to our original style, but the other day an episode occurred which made us pluck up courage. It will be recollected that when Imp engaged Little Mary, that by an accident Little Mary's photograph was placed on the cover instead of the inside, and the picture of the story was placed inside instead of on the cover. We made a special placard of this picture, and passing along on Fourteenth Street the other day, a lady who said she never misses seeing every release, and has come to recognize Little Mary and several of the other actors and actresses in the films, caught sight of the placard on one of the stands and she asked for the News. When she saw Little Mary was not on the cover she handed it back to the vendor, who told her that that cut appeared some while ago and that it is changed every week, but rather than disappoint her he would sell her the News and give her a copy of the placard, which so delighted the lady that she took both. This is a feather in the cap both of Little Mary and of the Moving Picture News, and it is our intention in future to publish the photograph of some prominent actor or actress one week, a prominent theater the next, a prominent manufacturer the other week, concluding with the best special picture issued during that week for the fourth number. Now we don't want all the actresses' photos all at once, but we do want some now, nor do we want all the theaters at one time, but we want to get some ready. The same applies to the prominent manufacturers. Will our friends kindly take note and act accordingly and send us what we need?

A REVERIE

By a Brooklyn Sentimentalist

Soft, dreamy, beautiful. The sighing and the soughing wind, the gurgle of the running brook, the murmur of the sparkling stream, the rustle of the tall tree leaves, the scent of the flowers, the trickle of the fountain, the happy couple, the loving looks. The gentle hand clasp, the first kiss, the start on life's path together. The tempest rises, wild winds roar, the sea lashes the beach, thunder, lightnings, snowstorms, death, sorrow, destruction; the end of all things, childish happiness, childish grief, money making, money losing, miserly greed, charity that seeketh not its own, wireless help to the sinking ship, aviators flying to the need of those afar, telegraphy to reassure the anxious ones, telephone to those we love in danger; the scene changes, horses dashing to the rescue down hill and rock which makes you gasp. Gallop, gallop they go, ah, following in the trail of the captured girl, your heart stands still as the hero seizes her and bears her to safety again. The unwritten law which almost lynches a man and makes you breathe a sigh of relief at his miraculous escape.

A visit to the terrible Martinique disaster brings before you what brother man has suffered. The magnificence of the awe-inspiring volcanic eruptions, our belated knowledge how puny we are before the great mills of the Almighty Deity, who reigns above, and grinds so slowly but so surely. The awakening conscience which sees the shadows of the "has been," the shadows of the "might have been."

The great Coliseum of Rome where the noble gladiators fight to their death, the historical truths of the great amphitheater whose scenic accuracy is grand.

The scene again shifts. I hear the beat of the drums, the tramp of the soldiery, the waving of banners, the cheers of the populace, as the army goes forth; ah! I see them in the thick of the battle fighting, oh! struggling for their country, and in my wild enthusiasm I am fighting too. I have seized the sword of a poor dead hero and am wildly brandishing it. I fly hither and thither, hearing the shouts of victory and triumphing with the brave, but what is this! The fight is over, the battle won, ah! I see the wounded dying, I see gentle nurses touch lovingly the poor parched lips. The frenzy of fighting is gone, the sorrow remains. In cottages I see mothers weep; in palaces I see mothers weep. The glory of the flag is upheld. Ah! but at what a cost. The great All Story becomes the One All Story. Greater love hath no man than this, that he giveth his life for his country and his friends.

What is this? I am in the cities of the Far East. I see the great temple, the high priests worshipping, the Bible stories brought vividly before me and again I am a little child at my mother's knee looking up into her eyes and hearing her tell me the old, old story of the world's past and the world to come. Can it be that I am no longer a child but nearly forty years have rolled away and that I am thousands of miles from that ever dear face?

I start—at a bang on the piano, I awake! awake I say. What is this? Where am I? I shake myself, I rub my eyes, am I dreaming, where am I? Oh, where am I? Where are the scenes I have depicted, where are the loved faces, the martial music, the blare of the trumpets, the crashing thunder, the soughing of the wind? Someone touches me on the arm; you are in a MOVING PICTURE SHOW—and all this has cost one nickel.

A CINEMATOGRAPHER'S EXPERIENCES

(*Continued from page 7 March 18th issue.*)

Next morning at breakfast time we were entering the harbor of Kilindini with its tall cocoanut trees and palms, a very pretty harbor.

A gunboat was lying in the harbor, so with permission from the captain of our vessel we made for the forward end of the boat and as we are entering the harbor I am taking film. When the gunboat began firing a royal salute the ship dropped anchor and again, by another kindness of the captain, we were allowed to land in the small steam pinnace before any other passenger, as we wanted to get the royal party landing. On reaching shore with my little Prestwich camera I found the guard of honor lined up on the way awaiting the royal passengers, who eventually arrived and I managed to get good film of the landing and review of the guard. This over, their royal highness made for the special train which was waiting to convey them to Nairobi. The train, being drawn in to the large customs building, I could not get any more film and I can assure you I didn't feel like wanting to run around carrying that camera much more under that sun. Then came the process of customs inspection, as a duty of ten per cent ad valorem is placed upon all goods entering the country, cameras, film, etc. We had no time to attend to our baggage, so left it to Mohammed, a boy that Kearton had with him on his previous trip when he took the Roosevelt films, and a real wicked Somali native boy this was, too. He caused more trouble in camp than fifty of them were worth, but he understood English, so Kearton engaged him. This is the boy referred to as Mac in the articles from Everybody's Magazine. Anyhow, there being only one landing stage at Kilindini, the luggage had to be thrown on the shore, as these boys landing would have swarmed the stairs of the landing stage with trunks and boxes, no matter who was landing. We eventually got the luggage into the cus-

toms and after waiting round about an hour we got away —a very unpleasant hour this was, I can assure you, in the corrugated iron building. The heat was stifling. Having finished with customs men we got on to the "Gerry." This is the street railway, a small trolley on a very narrow gauge line, which is pushed by two "boys," and we found a train was to leave in a few minutes for Nairobi. This came as a surprise, for we were told that as the royal train had left that day another would not leave until the next day; but we were in luck's way, so off we went to Nairobi, twenty-four hours from Mombasa and a very pretty ride, too, leaving Mombasa. They have no special Pullman coaches on the Uganda Railway as you have in America, but you are out to rough it and you do so before you get through; but I have roughed worse in America, for in Africa you do know when a man is talking hot air or not and you have no fear of being disappointed as I have experienced in America, although if I go to Africa again I shall have a "white man" with me I hope. But to get back to our trip. I settled down for the trip, admiring the country, until a call is made at one of the so-called stations for supper. We had a very good feed and on again. I was up pretty early next morning, as a companion in my coach told me he had often seen lions quite close to the track. So I was looking for lions but could not see any. Even if there had been any I could not have seen them, as the animals and game all harmonize with the country, being both of a khaki color and one has to get used to it first, but I managed to distinguish some hundred of antelope. These were very thick, also zebras; but one thing I wanted to see was the rhino, as Kearton almost got me scared at the name rhinoceros, but I could not see one at all and I gave it up for a while. But I had a surprise in store from a rhino that I didn't quite expect; I shall come to this part of my narrative in a future article.

We eventually arrived at Nairobi and got to our hotel, the Tin Hotel I call it, because the buildings are all corrugated iron. The Stanley Hotel is very good and to anybody going to Nairobi I recommend it. Having got settled down a little we had to make arrangements for the work that lay before us and also to secure some more film of the royal party. Nothing happened along for a day or so until the royal party departed for their shooting expedition. On the Sunday morning they were to leave for up country I got down to the station but was barred from taking pictures by some "High Chief." However, I managed to get on to the platform through another channel, namely, the parcel room, and I fixed my camera up inside this room, looking out at the royal train, and awaited the arrival of the royal party. They arrived and I got busy turning when the Princess saw me and turned to the Duchess and said: "There's that wretched cinematograph man again." and I don't blame her for saying it, as she had waited for a lady friend whom the High Chief had stopped at the gate and who had been asked down to the depot to see the party off, but there was yours truly on the station, an uninvited guest when one that was invited was not allowed on the station. And again I think it must be annoying to be followed everywhere by a man who is cranking every movement you make. I had a day at the party at the races before this and one of the newspaper men of Nairobi, evidently not a friend of ours, said in an article that the cinematograph man was busy photographing royal backs. Poor knave! he didn't allow for the party having to turn round to walk back and they would have to pass the camera, but then—"Where ignorance is bliss," etc. Having finished with the royal party we had to prepare for the Great Buffalo-Jones Expedition.

(To be continued.)

MOVING PICTURES IN THE YEAR 2000

By Margaret I. MacDonald

Some few years ago—very few, by the way—a new mode of illustrating, entertaining, educating, was introduced. I remember the first glimpse of it that I saw, which, as a child impressed me very forcibly. I cannot tell now just what it was—I only remember that the moving of the figures over the canvas—real, live men and women, they were to me—was a thing of mystery, so wonderful that my child mind dared not even attempt to solve it. I think it was a bible story. I remember the passing of bearded men, with flowing robes, such as we see in the old portraits of the apostles. Probably it was a crude attempt at the Passion Play—who knows? I only remember gazing with wide-eyed wonderment at the astonishing feat performed by the means of photography.

Not one-quarter of the way through the present century dare we even imagine what the developments may be which will be reached by the time the year 2000 has stuck its cold nose through the chill, starry depths of a new year's sky. Pathe, Lubin, and a score of other present-day film manufacturers will be a thing of the past. The train of pantomimic and dramatic artists, so skillful in their efforts to truthfully portray the scenes alloted to them, will have long since faded away down the dim aisles of the past, with a probable here-and-there exception who has been allowed to linger and look with material eyes through the glaze of age at developments which he, in his earlier days or even riper years, had never dreamed of.

It always seems a strange thing to me that, as the moving panorama of developments and events advances, so few of us realize the astounding changes that are taking place, the steady, continuous train of progression as it sweeps along, the reaching upward and outward of the temple of knowledge, piling up, tier upon tier, with cubes of invention and ingenuity from the brain of man as he develops and takes on the atmosphere of the plane upon which nature has accidentally thrown him. Is it because our terra firma moves along with the landscape? Probably so. Is it not true that although the planet upon which we live spins around in space at a tremendous speed, we are totally unconscious of the fact in so far as sensation goes?

Nevertheless we are advancing along the road of progression at a faster rate than the fastest express train that has ever been upon the rails. We cannot stay in the old playground if we would. With automobiles whizzing past us, the airships whirring above us, and a thousand other thrice wonderful innovations beating a deafening tattoo about us, we would require to be deaf, dumb and blind to be totally unimpressed by the fact that even though our own brains may be rusting in their ivory cases, there are others who have been using theirs at the rate of a mile a minute.

To say that the moving picture is one of the most wonderful innovations which recent years has given us, is only reiterating what has been repeated over and over again by a thousand different tongues. What wonderful dimensions the idea may arrive at by the commencement of the next century I am not prepared even to hint at. Whether the canvas will be done away with and the figures will be seen flitting about, spirit fashion, propelled and reflected by some electrical or gaseous method, through an abstract space, we do not know: whether by some trick of phonography or ventriloquism the figures will aid their pantomimic expressions by deep sonorous tones of dramatic marvel, proceeding apparently from the life-like shadows

of things that have been, is a secret locked away in the treasure troves of the future. We only know that should we be favored with a peep into the world at the opening of the coming century we would be astounded at the replacement of things which, to us in our youth, seemed marvels of ingenuity and genius.

I love to sit and wonder and dream of the things that may be. I should love to linger on this material plane to see the dawning of the year 2000. I do not doubt that should some kind, superior spirit of the universe whisper to me some of the secrets for the prevention of the disintegration of that material temple of the soul, which will no doubt be known in that day, I should be as spry and chipper then as I am to-day, nearly ninety years in advance of that time.

OUR LONDON CORRESPONDENT

Mr. H. B. Irving and his company, numbering over forty, gave a special performance of "Princess Clementina" at Messrs. Barkers' Ealing studio recently. As I write I am informed that the joint author of this play has brought an action against Mr. Will Barker, to restrain him from issuing the film. It should be mentioned that the whole of the scenery and props were bodily removed to the scene of operations, a process necessitating the aid of fourteen pantechnicons. The survey was returned to Queen's Theater in time for the evening performance. A motion is being made in the courts for the negatives to be delivered over to the authors. It is interesting to note that according to his agreement with the authors, Mr. H. B. Irving holds the sole selling rights of the play in question for the whole world for a period of five years. The point in dispute evidently is as to whether the cinematograph rights can be properly included under the category of acting rights.

On Wednesday, March 29th, the annual meeting of the Cinematograph Defense League was held at the Holborn Restaurant, London, W. C., under the chairmanship of Mr. George Gray. There were approximately sixty members present. The secretary (Mr. Heywood Smith), having read the notice convening the meeting, it was agreed to take the statement of accounts. The chief items of expenditure were: Office expenses, £185.10.6; legal charges, £133.14.8, and rent and cleaning, £91.10.0. The receipts had totaled £885.0.3, and expenditure £565.17.1. The cash in hand and at the bank was £79.6.90, and there were outstanding liabilities of £70 10s. The chairman alluded to the meager support the League had received from the trade, and contended that had it not been for the League the number of exhibitions would have been very limited to-day. In the future there were many points of vital interest to the trade to be settled; and it was necessary that the League should be strengthened and well supported. Mr. F. Ogden Smith seconded the resolution which was carried unanimously.

Mr. Ernstein moved a resolution reducing the subscription to the League to one guinea per year, remarking that it was hoped by that means to get the smaller exhibitors into the League. Mr. Prentice then seconded the resolution, which was carried. The retiring members of the executive council were unanimously re-elected on the motion of Mr. Poole, seconded by Mr. Henderson. On the motion of Mr. Sydney Bacon, seconded by Mr. Roberts. Mr. S. W. Stephens was re-elected auditor.

Mr. Roberts contended that the Executive Committee were too weak-kneed in many things. There was no other trade in the country represented by a body of men who would sit down so meek and child-like as the Committee of the Cinematograph Defense League.

Mr. Henderson pleaded for an uplifting of the Sunday program. He considered that it was the class of program at the halls on Sunday that had brought the shows into disfavor in certain sections. He advocated a give and take policy, a spirit of compromise, and the exercise of caution.

Mr. Barker then proposed "That this meeting is of opinion that the proposed resolution in not opening on Sundays before 6 o'clock would be greatly to the disadvantage of the public, and not in their interests.

A lengthy discussion then ensued, and the opinion was generally expressed that the granting of one-seventh of the week's expenses for Sundays was unfair, and would mean that the charities would suffer by proprietors refusing to open their shows. It was also considered that the hour of opening should be 3 p. m. The resolution, however, was withdrawn, and a resolution was passed asking the County Counsel's permission to lay the views of the League on the new conditions before that body.

Replying to a vote of thanks, the Chairman said that if the Cinematograph League was allowed to become a failure the showman would go under. That was, however, an absolute foregone conclusion.

The authorities evidently realize the value of a record of the unveiling of the Queen Victoria memorial in color, for they have granted special facilities to Mr. Charles Urban for taking the ceremony in Kinamacolor. The result will be shown in London the same evening at the Scala Theater, and by provincial licensees of Kinamacolor the next day. Exclusive Kinamacolor rights in respect of the Richmond Horse Show on June 9th and 10th have been granted to Mr. Charles Urban. The Natural Color Kinamatograph Co. will obtain the Kinamacolor reproduction for presentation exclusively at The Scala, which Mr. Urban opens on Tuesday evening next, and Kineto Ltd. will take the black and white picture which will be supplied to the track for exhibition on the nights of the 9th and 10th, at the usual prices.

The following letter has been sent by the Cinematograph Employers' League to all the Charities in London:

March 31, 1911.

Sir:

You will have seen that the Theatrical and Music Halls Committee of the L. C. C. recommend that the Cinematograph Halls shall not be permitted to open until 6 p. m. on Sundays, and that their recommendations are to be discussed by the Council on Tuesday next, April 4th.

There can be no question that the Charities must be the greatest sufferers by the proposed alteration in the hour of opening.

My Committee is of opinion that the Halls should be allowed to open at 3:30 p. m., which would enable the Charities to receive far greater benefit than can be possible if they must not open before 6 p. m., and it would also permit them to pay the persons employed an adequate wage.

We are confident that the great reduction in the receipts during these restricted hours will be such as to cause the Charities to refuse to continue to take over many of the Halls, which must then be closed, and some, at least, of those employed will be dismissed.

My Committee feel sure that if you, and each of the other Charities, pointed out—urgently, and at once—to your local members on the L. C. C. that the Charities must suffer, and very materially, if the proposed alteration is adopted, such representations would result in the more reasonable hour of 3:30 being substituted for 6 o'clock, for it is certain that many of the Halls opening on Sunday afternoon are largely patronized by those having practically no homes, and find in them their only means of innocent rest and recreation; whilst the fact that there is such a want is proved by the attendance of the educated classes at the Sunday afternoon concerts given by the Sunday League and other bodies. They should be also made to clearly understand that, under the proposed new rules, the whole loss of the amount, which would be taken during those hours, must be borne by the Charity concerned. Yours truly,

W. W. COUSINS.

The Daily Mail film has attained a great success in the halls where it has been screened. Valuable money prizes, amounting to £165, are offered in seven prizes for essays of from 1,500 to 2,000 words, giving a descriptive amount of the various processes of paper-making, the printing, production, publishing, and transport of the Daily Mail, as illustrated in the film, "From Forest to Breakfast Table."

In addition to the prizes awarded to the audience, a special award of £10 will be made to the manager of the theater where the winner of the first prize sees the film.

OUR WASHINGTON CORRESPONDENT

Washington, D. C.

The full-fledged Indian, Thunder Bear, is making the rounds among the Independent theaters, causing some diversion for their patrons. He addresses the audience in English so correct and advice so Caucasian that one would scarcely think he was an Indian except in appearance. An advice he gave to the young men of Washington was to go West and get a "real nice Western girl for a wife." I heard one young lady sigh, "In that case, what are we Eastern girls to do?" Thunder Bear is from North Dakota and succeeded in making friends at once with the youngsters of Washington. He gave away a few beaded souvenirs and impressed upon his listeners the tediousness of this work.

One of the most exclusive theaters of the northwest section of the city is the Royal, under the management of Wm. M. Braswell. With appropriate music and three good reels of varying subjects, a large and refined audience is always in attendance.

Manager Long, of the E. M. F. Automobile Company, will shortly bring to this city the film showing the making of automobiles from the rough material to the finished car. This will be a complimentary performance for the advertisement of the E. M. F. autos. This will also have an educational side and Manager Long feels that this will be the best way of informing the public of something of the great care and work involved in automobiles. There will also be explanatory remarks during the exhibition of the reel. "Expensive as it is," said Manager Long, "the motion picture forms the best way of advertising your goods. This will be an important end of the industry in the near future."

The man who handles the most expensive film service in this city, and for a radius of many, many miles, is Marcus Notes, manager and proprietor of the Empress. His show consists of three of the best Independent reels on the very first day of their release. "I challenge any one to prove to me that he has seen any of the pictures I present, at any other theater, before he has seen them at my house," announces Mr. Notes. With such a daily program, the Empress has a patronage of culture, to whom is given every possible courtesy. There is always a full attendance and in the evenings "standing in line" is the usual rule. The manager is very particular about the selection of his films, excluding all that is gruesome, and mixing his program with the serious and good comedy. Mr. Notes might well be called a producer in the motion picture industry. His music is of the best, picked from our talented instrumentalists, who carefully study the pictures and play such selections as harmonize with the theme being enacted. Some people come to the Empress as much to hear the music as to see the photoplays. "The Fall of Troy" was first introduced to the public at the Empress, where it had a several days' run. Many of the big productions of the Independents have seen their first public light at this theater. "It is the best I want," said Mr. Notes, "and I will have it."

The Savoy, under Manager Cutts, is doing a good business in the northeast section. A little more attention to the music would improve this end of the performance. The visit of the North Dakota Indian, Thunder Bear, was an occasion of additional entertainment for the patrons of the Savoy.

The Virginian Theater, under the management of Harry Chick, was the second theater to present the "Fall of Troy" with a run of several days. Mr. Chick appealed to the educational side of the city and succeeded in getting schools, colleges and historical societies interested in this film. Miss Helen Dodge has been giving entertaining violin selections at the Virginian. Mr. Chick uses very few lithographic posters before his house, for the chief reason that they are unattractive and devoid of art. Instead he displays large artistically lettered posters which proclaim the program of the theater. Mr. Chick is a man who wishes to appeal to his patrons by showing them what is best in the motion picture industry and keeping within the desires of the various regulations put upon these houses. It is said at the police department that he was the first man to submit a questionable poster for approval or disapproval before displaying it. Most houses exhibit the posters and trust to luck not to be fined. That's the kind of manager the Virginian has.

The Howe Travel Festival at the Columbia Theater did as big a business as Henry Miller did at this same house in his recent engagement. The voyage in a balloon was one of his most novel and best enjoyed features. The educational end of these fourteen performances would be hard to estimate. They put in the background geographies, histories and newspapers.

The Buffalo Bill pictures have been having a big run and interfered financially with the real Buffalo Bill show which followed closely upon the heels of the film exhibit.

The Passion Play is having a two weeks' run at the Colonial with appropriate music on the big pipe organ. This added much to the solemnity of this silent sermon. In order that the public may the better understand this drama made famous by the peasants of Oberammergau, Manager Brylawski is issuing to his patrons two-page folders explaining the various pictures and making a connecting link between them, giving Biblical references as well. This far excels past presentations of the Passion Play.

A talk with Manager Backrach, of the Pastime and the Metropolitan, further demonstrated the fact that cheap vaudeville was not a paying feature with motion pictures. For a long time Mr. Backrach used vaudeville at the Pastime and was losing money, but as soon as he turned his house into a purely picture theater he began to gain in his finances and now the pastime is paying.

Manager Lucas, of the Washington Film Exchange, is again on the road, visiting Philadelphia, Pittsburg, Cincinnati and other points within that section. The Washington house is covering a large territory, introducing the Independents into new fields and in some cases usurping the Association. The Independents have come to be a convincing proposition. J. Boyd Dexter with Mr. Walker are ably handling matters in Washington.

Manager Eastman, of the Dixie, is another man who does not use the lithograph posters, but instead two large billboards in artistic lettering. He considers that the "homely" colored posters cheapen his house and, although the bills he displays are far more expensive, he finds that they return for themselves in patronage. "It pays to be particular," he contends.

There is something afloat in the legislation of the District of Columbia as well as in the Hall of Congress relative to the Sunday observance law, which will mean the exclusion of amusements and the prohibition of motion pictures on that day. It, therefore, behooves managers of motion picture theaters to be careful of their Sunday bill and to gain the good will of the public and the officials instead of thinking they can withstand against them. There is much in favor of keeping these theaters open on Sunday, so let them see this side from the way these houses are conducted.

From Our Western Correspondent

Hot Springs, Ark., April 19.—After passing through a season of unrest we are now sailing over the placid waters of cooler reason and more rational judgment, with the result that the motion picture situation in this city has taken on a commendable rationalness that is good to behold. But we were surely put over the hurdles for a time.

It has been two weeks now since the grand jury indicted certain managers and faithful operators for laboring on Sunday, but as yet the docket of the Circuit Court does not show any date for the trial of these cases. I scanned it closely Sunday, but the present week was all filled up with minor civil cases, and next week we have two murder trials booked, to say nothing of the case against the liberal ex-sheriff, Sid Houpt, who was ousted from office and who had four additional indictments recently returned against him because of failure on his part to execute burning orders against the Ohio, Indiana, Texas, and Kentucky clubs, where gambling is said to have been going on. But there has been no intimation as to when the picture show men are to face the music; furthermore, no one is asking any questions, and it is sincerely hoped that the venerable Prosecuting Attorney may have a lapse of memory and pass them by, although such a course would not be in his line. Ever since Attorney Sawyer won that most memorable case in the justice of the peace court, the jury deciding that the picture shows were a necessity, it has taken some of the ginger out of the prosecution.

The new sheriff, compelled to execute orders received from the Prosecuting Attorney, was on the job last Sunday, but the arrests were made in such a quiet and gentlemanly manner that no one noticed it. He merely stepped up to the window, spoke to the managers, and said:

"Come on down to Justice Alford's court and make bond. Don't let every one know what's going on, but just follow me down the street, for I don't want any excitement about this."

The show was not even stopped, and no one in the theaters at the time were aware that an arrest of this nature had been made. After signing the bond the boys went back to the theaters and kept open just as if nothing had happened.

"Boys, I'll be back for you again this evening about 8 o'clock," Sheriff Webb told the managers, and, sure enough, back he came, and the second arrest was made in the same quiet and serene manner as the first.

This was quite different, brethren, from the way in which we have witnessed the law being enforced. Heretofore there

was a mob of several hundred, hooting and jeering, who followed the officers and those taken into custody, and as soon as one show opened that soon were they "nabbed," but evidently Sheriff Webb believes that there is method in all things, especially in Sunday arrests, and the manner in which he went about this last deal has endeared him to even those "pinched," and he certainly got away with it in a quiet and most dignified manner. Why, there are enough cases booked on the dockets of local justices of the peace to keep these honorable gentlemen busy for many days, but trials are few and far between. Briefly stated, and in the words of the once great sage of ye Sagamore Hill, it looks as if the picture men "have them beaten to a frazzle."

Representatives of the Royal Theater, Little Rock, were in this city during the week negotiating for the sale of stock of that establishment, the object being to sell enough stock so as to enable the company to change the policy of the house. The Royal is one of the prettiest motion picture houses in the state. It has a seating capacity of over 800, and is modern in every sense of the word. Competition in Little Rock, like in this city, is great, and those who are guiding the destiny of this theater would like to build a stage sufficiently large to play the higher class vaudeville acts, get the Sullivan and Considine booking and "split" the week with the Princess in this city. The last named theater is now booking through two agencies—and it's the only house I ever heard of that could pull off a deal of this nature—but the Interstate people, I am informed, have not been making much progress lately in the South, and Sullivan and Considine have, with the result that if they could get a good theater in Little Rock to split with the Princess, the greatest acts on their circuit would be sent down here.

Manager Morrison was the maddest man in town this week, when, after advertising the pictures of "Miller Brothers' 101 Ranch," the reels failed to arrive. No one knows where they are or why they did not get here, and he, as well as hundreds of others who desired to see these pictures, were greatly disappointed. In fact, Morrison stated that he intended to sue certain parties for damages for not having the reels here on the date advertised.

I notice that Clyde Martin, the "Paderiski of motion photography," is going on the road in the interest of Selig. Well, Selig, it sure is a good advertising move to send that talented gentleman out en tour, and if for nothing else save the love of harmony, book him in Hot Springs, please. I venture that Clyde will take one look and then hike over the mountains, for if ever there is a place where pictures are NOT played to, it is in this pretty "valley of vapors." For instance, I was in one of the theaters here the other evening and witnessed the Essanay reel, "Across the Plains," and the scene in the cabin where the man and woman are pumping bullets into the Indians making an attack on the place was beautifully illustrated by the genius at the piano, who thumped out "Every Little Bit Added to What You've Got, Makes Just a Little Bit More," while in Gaumont's reel, "Breakers in the Clouds," this was given, "Beautiful Garden of Roses." Oh, we have some great pianists in this town, there's no doubt of that, and if Mr. Martin and his Taylor trunk full of knowledge will kindly visit this city, I want to take him around, "in-cog," if possible and interview him afterwards. What say you, Clyde?

The deal that was on for the Orpheum has fallen through and the two young gentlemen from the gold fields of Alaska who had been thinking of purchasing this house have gone back to the cold, cold north. They wanted it bad enough, but they wanted the Sunday patronage with it. You see, they come from a place where everything is wide open, and this reform injection they suffered here did not enhance their views as favorable in a business sense, so they passed ye Orpheum up, and it is still for sale. Next.

The directors of the Lyceum have found a way to solve the union musician question, with the result that the gentlemen who retailed harmony while the pictures were on are not working there now, their place having been taken by a gigantic and completely equipped electric piano, band and orchestra. And let me say that this is "some box." You can hear it a mile, and as a "crowd-getter" it has the regular orchestra beaten a city block. Dick Baird, an experienced electrician, has given the new instrument, which, I am told, cost the Lyceum people $1,600 spot cash, his careful attention, and has become sufficiently acquainted with it that every time he comes near the mechanical band strikes up "Pinched Again," for Dick has been carried to the justices' offices more times than any other manager.

If ever I noted anything with pleasure it is the fact that Seward Erickson and John Blaschke, owners and proprietors of the new picture house in Hot Springs, the Photo-Play Theater, have decided to put on a much better line of pictures than when they first opened. It didn't take these gentlemen long to get wise to the fact that "the better the pictures, the greater the patronage," and the past week I witnessed some excellent rolls in this cozy little house, among them being the "Spanish Gypsy," Biograph's beautiful dramatic subject, which made a great impression, and Kalem's pretty story, "The Lass Who Couldn't Forget." That particular little lady is some clever woman, and her work in this production was highly artistic. There was just one thing about it that was open to criticism. The lover, Kalem, after all the years that had elapsed, as captain of his ship, looked years younger than when he went away. There was not a corresponding difference where he was concerned in keeping with the other characters, but aside from this the reel was well nigh faultless. I wonder how many noticed that in Essanay's reel, "Across the Plains," the Indians wore modern "sneakers"—not moccasins, mind you, but the up-to-date footwear of the white man? This reel thrilled us and entertained, and was one of the best Essanay has given of its western characterizations in weeks. Edison gave us a genuine touch of human nature in his reel, "The Department Store," for which we accept thanks, and as educational features Gaumont did itself proud with "Rocky Caves of France," "Dr. Charcot's Trip Toward the South Pole," and "The Cormorants—Catching Fish With Birds." Especially was the last named picture interesting. Vitagraph, we also endorse "Billy's Valentine," which, though it came a little late, served to again emphasize the fact that the little girl in your company is one of the best and most natural children now before the camera.

As for the Independent product seen here the past week, the American reel, "The Harem Skirt," served its purpose and caused much laughter, and Champion scored heavily with its "Stonewall Jackson" reel. You may not think so, Champion, but that picture warmed up a score or more of stout old Rebel hearts, and the theater rang with Rebel yells. No, my friends, the people in this part of the country have not forgotten Stonewall by any means. "In the Commissioned Ranks" was also well received, and the same has our thanks, and Thanhouser put two good ones over in "Velvet and Rags" and "Old Home Week."

THE MAN IN THE BATHS.

STOP PRESS NEWS

KINEMACOLOR CORPORATION OF AMERICA

At Last. We—**The Moving Picture News**—exclusively give our readers the first information available and definite. Kinemacolor is now fully launched and is going ahead with a vim. We want to inform our readers who is at the back of this corporation. Our readers well know Mr. J. J. Murdock. He needs no introduction. He is back into the business as managing director, with full control of Kinemacolor. Associated with him is Mr. A. H. Sawyer as general manager. The offices are situated in the New Exchange Building, 145 West 45th street, one block from Broadway, New York.

This is just preliminary. Watch for full details in our next issue. We will say in conclusion we can vouch for the personnel of the directorate and that it is backed by real greenbacks and not paper figures.

Grand Rapids, Mich.—Charles H. Miles, of Detroit, has purchased Temple Theater, and taken possession.

Baltimore, Md.—A. Lowther Forest, Hoffman Building, has plans under way for the erection of a new hippodrome.

St. Louis, Mo.—The Middleton Theater Company will expend about $55,000 for improvements to the theater.

THE SUNDAY SHOW QUESTION

From all parts of the country and abroad comes news of the fight for Sunday shows. We herewith reproduce a few notes to keep our readers posted on the issue from all points:

Pastors of Several Sawtelle Churches Make Protest

Sawtelle, Los Angeles.—Whether moving picture shows shall be operated Sundays at the Sawtelle theaters was the subject discussed before the city trustees.

Pastors of several churches were present to protest against such diversion on the Sabbath. Thomas Horton, proprietor of the National Theater, on Fourth Street, said he would be willing to close Sundays.

W. H. Kelly, a former member of the Colorado legislature and a civil war veteran, spoke on behalf of the old soldiers. Action was postponed by the trustees for two months.

Church Moving Pictures

Dunkirk, N. Y.—The Rev. Bartholomew Swinko, rector of the Roman Catholic Church of St. Hyacinth in Dunkirk, through his attorney, Thomas J. Cummings, secured a temporary injunction restraining Mayor James and Chief of Police Quandt from interfering with the exhibition of moving pictures in the parish hall Sunday evenings on the grounds that the pictures are strictly religious and educational and the proceeds are to be devoted to the building of a home for the parish nuns.

Prebendary Carlile's Hint to the Churches

Prebendary Carlile of the Church Army, London, England, who was the first to introduce the cinematograph into divine service, and who established religious picture services at St. Mary-at-Hill, near the Monument, between six and seven years ago, makes a novel suggestion as to the conduct of Sunday shows. Talking yesterday to a member of our staff, "Is there any reason," he asked, "why Sunday shows, provided they do not create seven-day labor, and are not worked for private gain, should not be under the control of some committee—I presume it would be a committee of the London County Council—to act as a sort of Sunday Lord Chamberlain? This committee should have the control of the selection of the pictures. The unsuitable nature of some of these pictures has been brought to my notice repeatedly. I should like to see the church take up the cinematograph for Sunday use. The exhibition of suitable pictures might be given in secular buildings attached to the churches. In the selection of subjects, which must be made with the greatest care, anything in the nature of so-called humor should be avoided. Nature subjects should be chosen specially. Indeed, I do not see why the churches themselves should not act as a guide in the choice of suitable films."

Mr. Carlile declared that in his own church he had found the Sunday cinematograph, "an unmixed good." He agreed that Sunday shows had improved street order and led to a decrease in drunkenness.

"The people will have to be amused," he said. "If these shows are guided by the Church, it is a wholesome thing; if they are left to the private gain they are likely to become unwholesome.

"I remember the significant remark of one old woman at St. Mary-at-Hill: 'Since my old man has been coming to this show-church,' as she called it, 'he don't go no more to the music hall.'"

With regard to the present craze for picture shows, there is one aspect that has struck Mr. Carlile rather forcibly. The picture service at St. Mary-at-Hill lasts not more than a quarter of an hour. The average show at a picture theater lasts from an hour to an hour and a half. Mr. Carlile is rather inclined to think that such a lengthy performance is injurious to the eyesight of the children. "I have received several complaints on the question of injury to eyesight," he observed, "and I should like to see the results examined by a competent oculist and optician."

Salem Pastor Will Illustrate His Sermon with Moving Pictures Even if in a Tent

Magic lantern slides instead of moving pictures served to entertain 500 persons at Salem Congregational Church, Los Angeles, Cal., recently. Pastor B. H. Reutepohler unexpectedly ran against a stone wall in the form of a city ordinance prohibiting the exhibition of moving pictures in frame buildings. Whereupon Mr. Reutepohler announced that the City Council will be asked to make a special dispensation in favor of motion pictures for Salem Church, and, should this fail, the pastor stated that the pictures would be given in a large tent which can readily be erected at the rear of the edifice. He believes that if a man can serve God in song he could also serve Him in pictures and that the church could do much in eliminating the unwholesome features of public amusements.

The church, he said, in its conservatism, had too long barred from its doors features of entertainment harmless in themselves but often perverted in the world's use of them. It would be the part of wisdom, the pastor thought, for the church to make a free and happy use of every agency which had a strong appeal for the people. He found nothing wrong in interesting people and laughed at an idea prevalent in the old days that bear baiting was wrong, not because it hurt the bear but because it amused the people. He stated that as soon as arrangements could be made the motion pictures would be given at least twice a week, accompanied by sermons.

Motion Pictures in Churches

Realizing that the young people insist upon amusements and that if they cannot find them within the church they will seek outside, the Rev. B. H. Reutepohler, of the Salem Congregational Church, has decided to use motion pictures and illustrated songs to attract and hold the attention of both young and old. This is distinctly a step in the right direction. Clean moving pictures are indeed a good moral force. Hymns illustrated by pictures make them more attractive. This move surely will do much to increase the attendance at the church in question, especially at the special services twice a week.

But there is something more these motion pictures can do. They can be used as near-living sermons on the conditions of life to-day. If the church attendance has fallen off there is a reason. Pictures of the home life of some persons, of the street life of others, may explain why they stay away from church.

Again, many good church-going citizens do not know how a considerable portion of their fellow-men exist. Perhaps if it is brought to their attention by motion pictures in the pulpit, coupled with strong sermons by the pastor, the different elements in society may be drawn closer together.

The experiment of the Los Angeles preacher is well worth watching closely and copying by other churches.—Los Angeles (Cal.) Examiner.

SOLAX MILITARY PICTURES

The natives of Flushing were much astonished and considerably excited by the arrival recently in their beautiful little city of two carloads of military horses equipped with a paraphernalia generally worn by United States cavalry on active duty.

Rumors spread through the village thick and fast. Finally the various conflicting reports had settled in a concensus of opinion to the effect that the horses belonged to the cavalry which was on its way to the Mexican frontier. Later in the day the horses were unloaded from the cars and followed by a crowd of excited Flushingites to the studio of the Solax Co., where it developed that both the horses and equipment had been purchased for use in the series of military pictures on which the Solax Co. is beginning to work. In fact, the ample grounds of the studio begin to present all the appearances of a military encampment. Tents, cooking paraphernalia, uniforms, rifles, saddles, bridles, gatling guns, cannon, horses, and men are all massed about the grounds in seemingly endless confusion, but order is already beginning to come from the chaos and in fact daily drills and exercises in horsemanship are being indulged in.

The first scenario of the series is already under way and promises some highly unusual and sensational situations. The scene will be laid upon the Mexican border, which, of course, in view of the existing situation, will make it of a special topical interest at this time. A faithful replica of a Mexican adobe house will form the setting for one of the scenes, the rendezvous of the Mexican bandits, a cafe at San Antonio frequented by the Mexican and American soldiers, the interior of a Mexican mansion, one room of which has been fitted up by the United States signal corps as a telegraph room, all go to show the elaborateness and care with which the Solax Co. is preparing this thrilling series of pictures.

In the forthcoming release Miss Gibson, whose careful and painstaking work has brought forth a great deal of admiring comment, will play the part of a Mexican senorita, who, having been taught telegraphy by her lover, an officer in the United States Signal Corps, utilizes the knowledge thus gained to tap a wire by climbing a telegraph pole, and saves his life. The entire picture will be staged with a lavishness of detail and a disregard for expense seldom equaled.

In presenting this series of Western military pictures the

Solax Co. recognizes the demand existing for subjects having large outdoor scenes and showing horsemanship and athletic activity. They propose to furnish all this and to go a step further. Not only will those who witness the Solax productions see all the horsemanship, all the outdoor atmosphere and activity generally associated with frontier pictures, but they will find these things coupled with strong dramatic stories of stirring heart interest which in themselves would grip and hold an audience regardless of any other consideration. It is believed that the combination proposed will result in the production of a line of pictures of surpassing interest, unique in themselves and infinitely stronger than anything of a similar nature which has been heretofore attempted.

H. FICHTENBERG
With the "Independent" smile that won't come off.

"ISIS" THEATER TO RISE IN HOUSTON

H. Fichtenberg, the owner of the Dixie Film Company, of New Orleans, and of a string of moving picture houses in the South, closed a lease for a site for a new moving picture theater, to be located on Prairie Avenue, Houston, Tex.

Mr. Fichtenberg says that the new theater will be the handsomest in the South, and that the theater and its equipment and decorations will alone cost from $75,000 to $80,000. It is probable that a five or even an eight-story building will be erected on the site, the size of the structure depending on several leases now pending.

The theater will be on the ground floor, fronting 50 feet on Prairie Avenue and will be 125 feet deep. The lease runs for twenty-five years.

The new theater will be a daylight theater, and Mr. Fichtenberg says that hand-holding in dark corners will be eliminated from his house by the fact that it is always light. The stage arrangement and the curtain painted with a preparation of aluminum and gold permits the thorough lighting of the house. All the apparatus and equipment will be of the latest modern type and there will be machines, patent curtains, and electrical effects for projecting purposes. The theater will seat 750 people and will be thoroughly ventilated and heated. It will use a 5-piece orchestra and will, in addition, have a $5,000 pipe organ for organ effects in interpreting the pictures.

Three reels of film, 21 a week, changed daily, will be the rule. There will be no vaudeville in connection with the picture house, but a corps of trained singers will interpret the pictures. The singers will be a permanent staff and not subject to weekly change.

The house, Mr. Fichtenberg says, will be beautifully decorated and will have a lobby resplendent with 500 electric globes and ornamented in mosaic and marble. The name of the theater will be the "Isis."

A balcony will be built in it with separate staircase and entrance and this balcony will be reserved exclusively for the use of negroes.

Work on the new theater is expected to commence within the next thirty days.

THE CHAMPION FILM CO.

We are pleased to call attention to the coming release of The Champion Film Co. entitled "Clark's Capture of Kaskaskia," as it marks a new step to the front, in that it depicts the hardships to which those daring backwoodsmen of our early colonial period encountered when pushing through

the unbroken wilderness to blaze the way for advancing civilization; a period of time which no other manufacturer has as yet attempted to reproduce. This is only in line with the excellent efforts being put forth by Champion to produce nothing but the best.

NAT M. WILLS
Signing contract with Powers Co. to pose as "King of Kazam."

ADVICE TO OPERATORS ORACLE PRACTICAL ARTICLES FOR ALL DEPARTMENT

By WM. E. SMITH, E. E.

Alternating Current Synchronous Generators

In alternating current practice it is customary to call the alternating current generator an alternator. Now let us proceed to find out what an alternator is and how it is constructed.

The alternator is an arrangement by means of which mechanical energy is used to cause the magnetic flux from a magnet to pass through a coil of wire on the armature, first in one direction and then in the opposite direction.

This varying magnetic flux induces an electromotive force in the coil first in one direction and then in the other. This electromotive force, called an alternating electromotive force, produces an alternating current in the coil.

Fig. 33. WESTINGHOUSE ALTERNATOR

If a system of alternately north and south poles, mounted on the periphery of a fly-wheel, revolves past suitably proportioned coils of copper wire as indicated in Figure 34, which is the revolving field of a Westinghouse alternator, an electromotive force will be generated in the armature or stationary part. This electromotive force varies from instant to instant in direction and magnitude.

In alternating current generators the current is rapidly reversed, rising and falling in a succession of pulses or waves.

The current is in fact oscillating backwards and forwards in conductors or line with enormous rapidity, under the influence of a rapidly reversing electromotive force.

The properties of an alternating current differ somewhat from those of direct current. They are affected not only by the resistance of the circuit, but also by the magnetic reaction commonly called self-induction or inductance. The inductance of the circuit has a choking effect on the alternating currents, tending to diminish or hold them back each time they reverse.

If a coil of suitable form is placed between the poles of a magnet, and spun around a longitudinal axis, it will have currents generated in it which will at each semi-revolution die away and then reverse. Each such complete set of operations is called a period, and the number of periods accomplished in a second is called the frequency of the current. In a two-pole machine the frequency is the same as the number of revolutions per second; but in multipolar machines the frequency is greater, in proportion to the number of pairs of poles.

In an eight-pole magnetic field with four north poles and

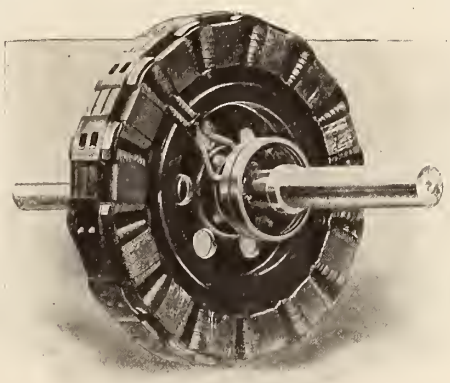

Fig. 34. REVOLVING FIELD

four south poles around a center there will be four complete periods per revolution. If the machine revolves fifteen times per second (900 times per minute) there will be sixty periods per second or sixty cycles per second.

By revolving in a uniform field the electromotive forces set up are proportional to the size of the angle through which the coil has turned from the positions in which it lay across the field.

The frequency used in practice varies between twenty-five cycles per second to 100 or sometimes 150 cycles per second; for arc lighting it is impractical to maintain a steady arc with a frequency which is lower than forty cycles, although lower frequency is used with success for driving motors.

As it is requisite in alternating current work to have so many alternations per second and as mechanical construction forbid very high speed, it is the general practice to make this class of machines (alternators) of the multiple type, with a considerable number of poles of opposite polarity arranged symmetrically around a common center. The number of symmetrical poles in alternators of different types varies from twelve to forty-eight or more.

(To Be Continued.)

Hancock, Mich.—Ben Gettleman, of the Savoy Theater, will erect a new theater here.

Holdredge, Neb.—Messrs. Stanley Gay and H. C. Foote are remodeling the Iroquois smoke house into a theater.

Crosby, Minn.—H. E. Briggs, of Deerwood, will erect a building at First street and Second avenue, West, for a moving picture theater.

Spokane, Wash.—J. H. Clemmers will make extensive improvements on the building at 717-19 Sprague avenue for a moving picture show.

THE PIONEER LOBBY DISPLAY

The Pioneer Lobby Display has, during its short period of existence, gained a host of friends and admirers among the Exhibitors and Exchangemen throughout the country.

Each mail brings to the Company, we are informed, numerous expressions of grateful appreciation for their effort in trying to supply the exhibitor with an idea that will help him to advertise his show in a new and novel way, and to increase his box receipts.

This policy of co-operation and interest between the manufacturer and exhibitor which the Solax Company is doing so much to bring about is very commendable, and we only hope that other manufacturers will actively take up the good work and thus assist in establishing that feeling and atmosphere of fraternal friendship and mutual interest that is so necessary to the successful promotion of the business.

The Solax Company well deserves the hearty co-operation and support of all those who are for the uplifting and betterment of the industry in general.

TO THE OPERATORS OF THE STATE AND CITY OF NEW YORK

We want every operator in the city and state to understand what we mean when we say we are "A friend of the operators," their interest has always been ours from the commencement in the formation of the union under the auspices of our old friend Keene (unfortunately deceased). With him we worked night and day formulating plans and trying to get the union recognized independently as a union of moving picture operators, working under their own charter apart from the stage or electrical employees. With this purpose in mind we journeyed twice to Washington to bring their claims before the heads of the American Federation of Labor. When the Alien Bill passed at Albany we did our utmost to get the claims of all alien operators before their consuls, and since then we have been working strenuously week in and week out to bring help to the operator. Our correspondence files will show what we have received from the consuls, especially the British consul. It is through these efforts on behalf of the operators that the bill of Seenator Higgins at Albany deleting the term "A citizen of the United States," which will make it so that any alien operator who has applied for first papers can obtain a license after passing a proper examination, and we are doing our utmost to get this bill an accomplished fact. The following letter will explain itself:

New York, April 12th, 1911.

Sir:—With reference to your letter of the 11th instant concerning the claim of British subjects to take out Licenses for Cinematograph Shows, I have to acquaint you that the subject has been under consideration by His Majesty's Principal Secretary of State for Foreign Affairs, who has determined that under the Treaty between Great Britain and the United States we have no right to complain of Licenses being withheld from British subjects.

Licenses have, however, been issued to Danes and to Italians, and as it would appear doubtful whether in either the Danish or the Italian Treaty, Danes or Italians have any greater rights than those granted under the British Treaty to British subjects, the question of discrimination is now under consideration.

I have to-day had a long conversation with the Commissioner and the Corporation Counsel upon the subject, and trust that a satisfactory arrangement will be shortly arrived at, the more so as both the Commissioner and the Corporation Counsel are much distressed at the awkward position in which British subjects find themselves.

Yours faithfully,
C. M. BENNETT,
Consul General.

Alfred H. Saunders, Esq.,
Cinematograph Publishing Co.,
30 W. 13th Street,
New York.

Hallberg Again to the Front

Visitors to Atlantic City will shortly have the pleasure of seeing the latest "Daylight" picture projection in the exhibit of the Larkin Company, Buffalo, N. Y., soap manufacturers. Mr. J. H. Hallberg, "The Economizer Man," furnished the complete equipment, consisting of latest Model Powers No. 6 Cameragraph, with special lens for 4-foot picture at 9-foot throw, special Hallberg Double Rheostat, and a special arrangement of outside shutter on the machine. The entire equipment has already been tried out at the factory of the Larkin Company, and this company have written Mr. Hallberg as follows: "The motion picture equipment which you shipped us recently has proved very satisfactory, and we have been able to work out our 4-foot picture in the space designated with pronounced success. We will use same at Atlantic City as we originally planned, and expect to have great success operating it."

COMING
ONE OF EDWIN S. PORTER'S SPECIALS
"THE ULTIMATE SACRIFICE"
THURSDAY (Get That) THURSDAY, MAY 4th
A GREAT DRAMA
IT'S A
Rex
OF COURSE!

MANUFACTURERS' SYNOPSES of FILMS

SECOND SIGHT
Imp Release, May 1

Gertrude Edgar is loved by Tom Moreland and Owen Jackson, and Gertrude—being a woman—is inclined to a mild flirtation with Jackson while loving Moreland devotedly. Moreland is a timid lover, but Jackson is more impetuous and insistent. The love affair progresses and Gertrude is apparently happy in her conquests.

Moreland is invited to join a party to discover the headwaters of the Amazon River, a dangerous mission, and, being of an adventurous nature, he at first decides to accept. Then, thinking of Gertrude, he declines.

Jackson stoops to a despicable trick to win the girl. He steals a photograph of Gertrude, which she is sending to a girl friend, with "With much love" written on the back of the picture. He takes particular pains that Moreland shall see the photograph and the latter becomes foolishly jealous—unreasonably so. He decides to join the expedition, welcoming the opportunity to lose himself in the wilderness. He goes, and Gertrude then realizes that it is Tom she loves, and she is almost broken-hearted.

Moreland is captured by savages while a member of an expedition into a wild country inhabited by uncivilized savages. He is the sole survivor of the expedition.

The scene shifts to the States. Jackson reads a paper in which there is an account of the massacre of the members of the Amazon expedition. Through an erroneous report it is stated that every man has been killed. Gertrude reads the account also, and her grief is pitiful.

She wanders down to the old gate where she was wont to meet her lover, and, fixing her eyes steadily on space, sees Tom alive in the wilds. There is a telepathic communication between the lovers. Tom is distrait and oblivious to his surroundings. He knows intuitively that Gertrude will provide means for his ultimate rescue.

At the grief of the girl the better nature of Jackson is aroused and he is filled with remorse at his perfidy. He knows he can never marry Gertrude, that her heart is in the savage-infested country with her dead lover. He wishes to make amends.

Gertrude tells him that Tom is alive—that she cannot be mistaken. Her friends endeavor to dissuade her from the belief but she has had proof—that to her is positive. She tells Jackson she will consent to marry him if he will bring back her sweetheart in safety. Wishing to make all the amends in his power, Jackson starts on what he regards as a fruitless attempt.

Arriving in the wilds, he organizes a searching party and is rewarded by finding Tom, alive and well, and the rescue is an easy one. Jackson is overjoyed to find his friend, and brings him back to Gertrude, who is aroused from her melancholia and welcomes him in an endearing fashion.

Their meeting is a pathetic one. Gertrude, in her paroxysm of joy, has forgotten her promise to Jackson, who stands near. Suddenly she remembers and sorrowfully tells her returned lover that she cannot marry him as she has plighted her troth to Jackson on a condition. Then Jackson shows his true character. He places the hand of Gertrude in that of Tom and walks away, absolving the girl he loves from her promise.

THE TEMPTRESS
Imp Release, May 4

Gilbert Irving and Bertie Erroll have been inseparable companions since boyhood. Gilbert is a wealthy young landowner and is entertaining lavishly at his country estate.

At a house party Mrs. Allen announces the engagement of her daughter, Lucille, to Gilbert, and the pair are congratulated. Bertie has long loved Lucille in secret but, through his great affection and loyalty to Gilbert, is resigned.

At the reception Madam Eloise, a handsome woman, and her companion, a count, are introduced. The Madam, a blase woman of the world, looking for adventure that promises to bring a pecuniary reward, immediately marks the impetuous Gilbert for her own.

Gilbert is at once infatuated by her charms, and neglects Lucille, who is overcome with grief. Bertie sees the trend of affairs, overhearing a conversation between the woman and the count, and divines the intent of the visit. By intimidation and money he induces the count to leave, but the woman remains. The count informs her that she has Bertie to reckon with and he is wiser than the foolish youth, Gilbert. The woman resolves to defy Bertie.

Gilbert is impetuous and loves the woman madly, foolishly. Bertie endeavors to warn him but Gilbert indignantly resents the interference. Madam Eloise sets about it to effect an estrangement between the friends and incidentally remove the opposition of Bertie.

She first succeeds in making Gilbert insanely jealous, and then writes Bertie an impassioned letter declaring her love for him, knowing that he will be too honorable to divulge the contents. Bertie replies to her in a denunciation.

Gilbert discovers the correspondence and demands that the Madam show him the note. She burns it and then tells him Bertie has tried to force his attention on her and, failing, has written her an insulting letter. Gilbert is wild with anger. The plans of the woman do not miscarry.

Gilbert challenges Bertie to a duel and his friend has no other alternative than to fight.

Lucille is dangerously ill and Gilbert and Bertie are summoned to her bedside. Bertie arrives first and she dies. The grief of Bertie is pitiful. He throws himself across the form of the girl and his anguish is witnessed by Gilbert. Bertie is thoroughly aroused and he asserts himself, being shown in his true character. He orders Gilbert from the room, telling him his presence is contamination at that time.

Gilbert and Bertie meet on the field of honor. Bertie makes one last appeal to Gilbert to drop the quarrel, but Gilbert bids him take his station and demands that the duel proceed. At the word Bertie discharges his pistol in the air but falls, mortally wounded. Gilbert bends over him, and with his remaining strength, Bertie gives him the note received from the perfidious woman and falls back dead. Gilbert reads and it is revealed to him the treachery of the woman, the innocence of his friend, and his headstrong action—all stand out clear and he is stricken with remorse. He turns sadly away and is then aroused.

He proceeds to his home anad seeks out the woman, grand in his indignation. He confronts her with the letter, proof of her baseness. She denies having written it and he, in his rage, forgets that he is a gentleman—that she is his guest, and throttles her, ordering her from his house. She goes, after trying all her wiles to win him back, and Gilbert falls prostrated with grief and remorse—the victim of an unprincipled woman—the old, old story, ever new.

THE PILLARS OF SOCIETY
Thanhouser Release, May 2

Young Bernick and Johan Tonnesen are close friends, living in Norway. Bernick is engaged to marry Johan's sister, who is an heiress. It is simply marrying her for her money, as he is really in love with the wife of an actor. While on a visit to his old love, in which he hopes to break off the affair, the woman's husband unexpectedly enters the room, and Bernick is compelled to escape by the window.

Johan, upon learning of his friend's threatened disgrace, assumes Bernick's guilt, and leaves the country for America. Bernick takes advantage of his friend's chivalry, by allowing it to be generally believed that Johan also misappropriated funds. In reality, Bernick was guilty of this crime as well as the other.

Bernick marries the heiress and takes up his position as one of "the pillars of society" in the community in which he lives, bearing an unsullied reputation.

When, twelve years later, Johan returns to his native country, he falls in love with a beautiful girl his sister has adopted. She returns his affection, but when the rector tells her that this is the man who, many years before, wrecked her mother's happiness, her love turns to misery. Johan then demands that Bernick clear his good name, but Bernick refuses and defies Johan to prove his innocence. Johan leaves to return to America in order to get letters which Bernick wrote in which he confessed his guilt. Johan is to sail for America in a ship which Bernick knows to be unseaworthy, and which puts to sea in a storm. Bernick secretly hopes that the ship will be lost, so that Johan cannot bring back his evidence.

Bernick's little son, however, who is the joy of his father's life, is greatly taken with his uncle from America, and decides to stow away on the ship in which he sails.

Bernick is terrorstricken when he learns of his son's action, and is convinced that he will never see his child again. But the lad is safely returned to him, and the experience so chastens his father's spirit that Bernick confesses his guilt to his fellow townsmen, telling them he has lived a lie for many years, but in the future they must know him as he is, for no innocent man will again take upon himself guilt which in reality belongs to Consul Bernick.

Bernick's wife, in the fullness of her love, freely forgives her husband, and Johan weds the girl of his choice.

THE SINNER
Thanhouser Release, May 5

A young priest happens to be passing along a street just as a man is run down by an auto. He goes to his assistance and at the victim's request accompanies him in an ambulance to the hospital.

On the way the wounded man, who believed that he is dying, confesses that in a fit of drunken rage, he had killed his uncle, a rich merchant, because he was refused money.

The priest's own father, it appears, was employed by this man, and a few hours before the tragedy had led a delegation of employees who had protested against a cut in wages. The leader, derided and insulted, lost his temper and made threats against the rich man. Thus, when the killing was discovered, the priest's father fell under suspicion and a strong circumstantial case evolved against him.

After the arrest the priest realized that he held his father's fate in his own hands, but his vows prevented him from saving him. The sinner, who did not die, repented of his confession, and refused to take the blame that belonged to him, preferring to let an innocent man suffer.

At the trial the old man was convicted. His son, his heart torn with

anguish, still declined to speak. He says farewell to his father, and watches an officer approach to lead him to a cell. Then he turns to leave the court, his lips still sealed.

But the sinner repents at the last moment. The priest's anguish touches even his selfish heart. He falls on his knees and admits his crime. Agony and excitement overpower him, and he falls dead while the priest kneels beside him and prays that God will forgive the sinner, who repented, even if it was at the eleventh hour.

FOR THEIR MOTHER

Eclair Release, May 1st.

Alfred and Edmund, poverty stricken, and their mother ill in bed, determine to go out and beg, but are quite unsuccessful—then, they open carriage doors near a large theatre, but receive nothing for their pains. Each moment counts and they must devise some means of obtaining money without delay.

The elder boy conceives a plan. He quickly leads his brother to a lonely spot, where he strips the little fellow of most of his clothing, in order to make him look wretched; he then directs him to the terrace of a fashionable restaurant to beg from the sumptuously-dining guests. At first the waiters endeavor to drive the lad away, but he is so persistent, and cries so pitifully that at last they leave him alone. His brother, who has been watching meanwhile, when the proper time arrives, steps forward and striking an attitude, hands his little brother the few cents he has, saying "Take that from me, old man, it will bring you luck!" The onlookers are both amused and touched at such a manly demonstration of kindness, and, not to be outdone by the lad, they shower currency upon the miserable little beggar. At last the boys steal away toward their home, overjoyed. An old gentleman who has been observing the children, sees through their ruse, and follows them home, where he learns the circumstances, and the generous old fellow makes sure that the mother and children shall not be in want for some time to come. On the same reel

THE BLUE NILE

This beautiful film is a delightful excursion on the famous Blue Nile, among rocks and islets, made magnificent by dazzling rays of the Egyptian sun. Picturesque race-boats are seen skimming over the rippling waters, quaint sails fluttering in the breeze, and now and then our attention is strangely attracted to the vividly reflected palm trees and other foliage in the limpid surface of the mighty stream. Audacious boys, on primitive craft made of east-off boxes, chase each other hither and thither shouting in the exuberance of their joy, as they make hazardous dashes in and out among the sumptuous boats of tourists and merchants. The eyes then feast upon a gorgeous and most impressive sunset, and the film ends in a grand silhouette of a "Mehari.."

It is a series of beautiful studies of the Mysterious River, with scenes giving an insight into the occupations and customs of the natives.

"THE COUNT OF NO ACCOUNT"

Solax Release, April 26th

Henry Vetter, proprietor of the Subrosa Hotel, is at his wits' end. The business is going to the dogs and the guests leaving every day. In the midst of his lamentations he receives a letter from Count Koe-Kei, engaging a suite of rooms. Much elated at the prospect of having a real, live Count for a guest, and being aware of the excellent advertisement it will be for his hotel, he spreads the glad tidings broadcast, and as a result he has his hotel full of expectant guests in no time at all.

The time for the Count's arrival draws near, but no Count shows up. The guests begin to grow impatient, and ominous whispering is heard on all sides. Becoming desperate, Vetter decides to get his French chef to impersonate the Count and thus save the day.

Accordingly, we next see the chef attired in what to his mind is the correct apparel of a Count, languidly conversing with the admiring guests, while they admire, and even approve of his faulty manners and speech, as it is the correct characteristic eccentricity that they expected in one of his station.

All goes well for a time, and mine good host makes it hand over fist, but, alas, all good things must come to an end. The announcement of the Count's arrival is made. Bewilderment and chaos. One can imagine the confusion and complications that then take place. If you want to see a comedy that *is* a comedy, go and see this release of the Solax.

"ACROSS THE MEXICAN LINE"

Solax Release, April 28th.

The first scene shows the headquarters of the Mexican officer commanding a detachment of Mexican troops at Laredo. He is desirous of getting information regarding the intentions and movements of the American troops, and calls to his aid Senor Decastro, the Mexican celebrity who has been actively in touch with a band of Mexican guerillas. Decastro suggests to the Mexican officer that they send Juanita, a fascinating Spanish girl into the American lines, and this is done.

We next see the interior of a cafe at Laredo, which is the headquarters of the American troops. Juanita succeeds in scraping up an acquaintance with Lieutenant Harvey, who is in command of the signal corps. Decastro and Juanita enact a little scene for the benefit of the Lieutenant, in which Decastro pretends to insult the girl, and as Harvey interferes to protect her an acquaintance is thus formed, which rapidly ripens into an interest on his part.

Juanita is enabled to get into the telegraph room, which is the headquarters of the signal corps. Harvey teaches the girl telegraphy so that by the time two months have expired, she has become thoroughly adept.

Juanita, however, has not been able, despite all her arts, to secure any information which might be of value to the Mexican Government. She plans to admit Decastro and some of his men into the telegraph room one night when there shall be no one there except the lieutenant. This is done after Decastro has promised Juanita that no harm shall come to the young American officer, whom she, in turn, is beginning to love. Decastro undertakes to bribe Harvey by offering him a large sum of money in exchange for certain information which he desires, but Harvey throws the bills in his face. A thrilling fight then ensues which results in the lieutenant being overpowered, bound and handed through the window to the guerillas, who depart with him, followed by Juanita, whose awakened conscience at the sight of her lover bound and helpless in the enemy's hands prompts her to undertake a rescue.

The lieutenant is brought before the commanding officer of the Mexicans, who orders that he give them the desired information, which he promptly refuses to do. Juanita interrupts this stormy scene, asking that she be left alone with Harvey, thinking that she can obtain the desired information. They withdraw, leaving Juanita and Harvey alone. She pleads for forgiveness and offers to do anything to make amends. The field telegroph instrument catches the eye of the lieutenant, and he tells Juanita that if he can make his escape long enough to get to the telegraph pole, he can tap the wire and send a message asking for help.

Weak and half fainting from the wound he has received, Harvey is in no condition to make the desperate attempt. Juanita sees here a chance to rescue her lover and wipe out the injury which she has done him. Watching her opportunity she remains crouched at the entrance of the tent until the sentry has passed, when she makes a dash to a group of nearby horses, mounts and gallops madly away. The bullets fired by the sentry on duty are whizzing perilously near. Onward she goes until she reaches the American wire. Jumping from her horse, she climbs the pole and, balanced on the cross-trees, taps the wire and connects it up with the field sending instrument.

The Mexican sentries are in close pursuit. Juanita signals the American headquarters, and finally gets her message through, although while sending it she receives a bullet wound in her hand from a shot fired by one of the sentries, and is obliged to finish the message with her left band.

Enraged at the apparent treachery of Juanita and the persistent refusal of Harvey to give up the desired information, the Mexican officer determines that the lieutenant be shot at sunrise. The execution is interrupted, however, by the arrival of the American troops, and Lieutenant Harvey is restored to his freedom and the loving arms of his sweetheart.

THE SCHEME THAT FAILED

Solax Release, April 12

Jack Leland receives a letter from his bachelor friend to come and spend a week's vacation with him and leave his wife at home. At first Jack decides not to go, for to leave his wife, whom he dearly loves, all alone, would be dreadful. After a little meditation, however, he decides to go. But Lawrence, his friend, is to send him a telegram reading that a syndicate is to hold a directors' meeting and Jack's presence is needed.

The telegram arrives. Jack assumes reluctance in going, but when persuaded by his wife to go he leaves. Absentmindedly Jack leaves the letter from Lawrence folded carelessly in his handkerchief which he takes from his pocket as he leaves. The wife finds the note and goes into hysterics.

On leaving, Jack's wife gives him a necklace to wear for good luck. During Mrs. Leland's hysterics Miss Truman, who is present, decides to beat the husband at his old game. Miss Truman dictates a letter to the inpector of the police to arrest a man disguised as Jack Leland, who is at present out of town. He has stolen a diamond necklace belonging to her. She says that if two officers are sent at once he can be taken at the depot.

The Inspector receives the letter and forthwith sends two officers to get Mr. Leland and they immediately return with Jack in tow.

One can imagine the complications when the wife is telephoned for and refuses to recognize her husband. He is finally released by a letter written by his wife, who refuses to prosecute him. He returns home raving with anger, but when the wife shows him Burt's letter, he realizes his situation. Mrs. Leland, after a severe lecture, forgives him and he promises never to do it again.

"THE COSSACK DUKE"

Great Northern Release, April 29th

A powerful drama of Russian military life. A lieutenant conceives a secret passion for the young wife of a general, who gradually becomes suspicious of their secret meetings, and forbids the lieutenant his house. A Duchess unwisely lends her help to make their intrigue easier, and becomes the medium for the exchange of notes between the two. One of these is dropped, and the Duke comes to the conclusion that it is his wife whom the lieutenant is bestowing his admiration upon. With the help of his secretary the Duke hatches a plot against his supposed rival, who finds himself accused of conspiring against the Czar. The Duke tells his wife of the lieutenant's condemnation. She is upset on account of the shock she knows the news will be to her young friend, and the Duke puts the worst construction on her agitation. The lieutenant is about to be shot when the Duke finds out that it is the wife of the general whom the lieutenant is in love with, and gives the order that prevents the execution.

"A KENTUCKY GIRL"

Yankee Release, May 1st

Madge Logan, known as the belle of the Kentucky mountains, has many suitors for her hand. Among them are two bitter rivals —Joe Bowers and Dave Ellis. Dave seems to have a winning hand over Joe and Joe, in a jealous rage sends a warning to the Revenue officers and describes the location of Dave's still. After so doing Joe realizes what a despicable thing it was to do, as an informer is considered by the mountain folks the most dastardly being that walks the earth.

Joe hastens home and arms himself, and goes to Dave's still to warn him—but the revenue officers have preceded him and raided the still, and Dave is captured and left securely bound by the officers, who are disguised as hunters and who have started out to round up Dave's accomplices. Joe finds Dave in his sad plight, cuts his bonds as the officers are returning, and opens fire on the revenue men. Dave, a coward at heart, runs away, thinking only of his own safety, and leaves Joe to fight it out among the rocks, which he does until his ammunition is exhausted, and he falls wounded and is captured and jailed.

Madge learns the facts from Dave, and while he pleads for her to hide him away in her home, she realizes what a coward he was, and refuses to have anything more to do with him. She then hastens to explain matters to the boys of the district, whom she finds pitching quoits. They immediately start out to rescue Joe, which they do in a very sensational manner. After this rescue, Joe is forced to hide away in the mountains, leaving his old Mammy to toil in the field and work out her living as best she can.

Madge, in the meantime, unknown to Joe, has been helping the poor, careworn mother in her daily toil. Joe has been eating his heart out for a sight of his Mammy, and decides to go home and see her, even if he is captured again.

Dave has left the district for good, to avoid capture. Joe, of course, believes Dave to be still happy in his love for Madge, and as the half-starved, careworn boy reaches his home, great is his surprise to find Madge living with his mother and helping her with the work. The poor old lady

clasps her son to her arms and tells him how good Madge has been to her. Joe looks longingly at Madge. "Haint ye married to Dave yet?" Madge hangs her head, and tells him she has been waiting for him. The boy's surprise knows no bounds as he clasps her in his arms. Soon he learns that the revenue officers have exonerated him, and a new life begins for Joe, Madge and Mammy.

The scenery and surroundings are most startling. The mighty elevated Kentucky Mountain in its country dress of pine trees, showing what a wonderful thing nature really is. The picture was taken at the risk of life and limb by the Yankee Film Company's actors, in their Tour of the World series.

"ZELDA, THE GYPSY"

Yankee Release, May 5th

Mr. Hamilton, a wealthy commission merchant, was left a widower with a promising son whom he expected to continue the business in case of his death.

Several years after his wife died, he fell in love with a dashing widow, whose sole ambition was to shine in society, expecting to inherit her husband's fortune. He had, however, in his will, left the bulk of his estate to his only son, Harry. Upon this merchant's death, the widow was deeply chagrined to learn that her expectations had not been realized. She immediately determined to break the will, and secretly planned to carry out her intentions.

The unexpected visit of a tribe of gypsies in the vicinity of their homestead gave her the golden opportunity which, however, ended disastrously to her. The "beauty" of the tribe was "Zelda," the fortune teller, who had become the wife of Emanuel, the villain of the tribe at an early age.

Mrs. Hamilton and her stepson, Harry, came upon the gypsy camp on one of their morning canters. Harry was deeply impressed with the beautiful Zelda, and was encouraged by his stepmother in making clandestine appointments. Her designs were apparent as she succeeded in arousing the fierce jealousy of the unprincipled husband. He became the laughing stock of the tribe, and soon learns of the infatuation of the boy for Zelda. As usual among these nomadic bands, a tragedy ensues. Emanuel upbraids his wife, abuses her and threatens the life of her pale-faced admirer, and finally surprises them in one of their secret tete-a-tetes, after Zelda has left the camp. The young fellow endeavors to explain his interest in her, and his reason for befriending her. All to no avail. He assaults the boy, and thinking he has killed him, makes his escape. Zelda gives the alarm, and two farmers, whom she notifies of the assault, come upon the scene, and are soon joined by an infuriated mob, who vow vengeance on the murderous gypsy. He, in the meantime, has fled to the Hamilton Homestead, and brushing the butler aside, begs Mrs. Hamilton to save him from his imminent danger. She now refuses to secrete him, and thus shirks her compact.

The mob are seen coming into the grounds. Terror is depicted upon the villain's countenance as he pleads with her for his life. She still refuses. He seizes her and in the struggle forces her to the balcony railing. The crowd below, with shouts suppressed upon their lips, gaze horror-stricken as they sway, and are finally flung to the lawn below, an inert mass.

The boy, who was only stunned in the encounter with the gypsy, recovered sufficiently to reach the scene, hoping to save the life of the wretched Emanuel. But, alas.. too late! He comes upon the tragic scene, as his step-mother's body is borne away. Zelda shudders at the sight of Emanuel and is led from the scene by the equally afflicted admirer. Thus each party to an unjust intrigue paid the penalty that is so often meted out to the "wicked of heart," and the stepson remained free to make Zelda's life one of sunshine and happiness.

"OUT OF THE DARK"

Champion Release, May 3d

A cowboy dance at Roaring Canyon was always a gala occasion, and boasted three musicians. Also, it was never free from a row, and in this instance, "Red-eyed Bob" shot the hat off "Gambler Joe's" head, because the latter tried to force Bob's sweetheart to dance with him. At once a feud ensued between the two, and Joe swore to "get" Bob the first time they met.

Red-eyed Bob received his appellation from an inflammation of the eyes that made them appear red and sore. In fact, the lad was rapidly losing his sight, and of this he was ignorant. Shortly after the dance at Kansas Kid's Saloon, the escaping smoke from the stove so distressed his eyes that in his rage he kicked it over. Soon the place was in flames, and Bob was ejected, with the dire threat of being shot should he ever return to Roaring Canyon.

Then darkness set in, for while crossing the country, as the sun was blazing, the light went out of his eyes, and he became blind. Groping his way to his pony, he mounted, and gave it the rein. It naturally turned toward the town again. Without being discovered, he found his way to his sweetheart's home, and made known his condition. Before the frightened girl could act, her mother entered and ordered Bob from the house.

Gambler Joe was about to call on the widow's daughter when he saw Bob coming out. He is about to fulfill his oath to shoot Bob on sight, when he notes the man's uncertain steps. The truth bursts upon him, and his great pity overwhelmed the hate he had harbored. Leading the lad to the hotel, he leaves him in the office to fetch a visiting doctor. While gone, however, a bunch of cowboys enter, and not knowing his plight, they pitch in and commence to forcibly settle their grudge, until interrupted by Nell, who enlightens them as to his condition.

The doctor examined Bob's eyes and announced that five months' rest and treatment under his care with a thousand-dollar fee would restore his sight. Gambler Joe passes his hat, and it is quickly jammed with notes and coins, all prompted by the common feeling for an afflicted fellowman. Touched by the unadorned generosity of these big-hearted Westerners, the doctor returns their offering and gives his services free to Bob, who, after the allotted time, returns to his little sweetheart, hale and sound, uplifted out of the dark.

"CLARK'S CAPTURE OF KASKASKIA"

Champion Release, May 1st

A name that ought to be familiar to every American as is the name of George Washington, should be that of George Roger Clark, for he was truly, indeed, the Washington of the West.

Great men came from Virginia, and he was one of them. The strongly built Fort Kaskaskia was the first to succumb to his intrepid dash and daring, and his name rang terrible in the ears of the British and their savage allies.

The defense of the settlers in Kentucky was next to engage his attention, and so well did he do his work that not a vestige of the enemy could be found to dispute his supremacy in the West. We next find him in the seaboard states, shattering the army of the traitor Arnold, and capturing stores of immense value to the sorely tried patriots.

The unfolding of the picture of such a man at this day is like a revelation from heaven; it is certainly a patriotic benediction to the rising generation. The love story interpolated in such a setting, it may well be imagined, possesses an interest not otherwise to be had.

The supercilious English Lord Lounsberry, affianced to the lovely young American, seemed secure in his prize, won through a stern parent's connivance, right from the arms of her lover, the noble George Clark. Safe within the confines of the stout and well-defended Fort Kaskaskia, his Lordship feels that all is well, but little has he reckoned on the prowess of the American trapper.

A ball is being given in honor of the bride-to-be. Finely clad ladies of surpassing loveliness dance on the arms of their splendidly bedecked cavaliers. Wine is flowing freely and mirth runs high, when, like a thunderbolt in their midst, stands the redoubtable Clark.

The guard has been overpowered by the stealthy and brave woodsman, and the revellers are at his mercy. The conflict is short and sharp. The trapper's flashing sword finds swift and sure lodgment against his rival's breast. The flag on the fort is pulled down, and his own run up in its stead, there to stay for all time to come; and in his arms, once more he holds the lovely girl for whom he would brave the dangers of hell itself, and whose love is as strong for him as his is for his country.

"THE REALIZATION"

"Rex" Release, April 27th

The word is an important one, it makes the unknown known, it makes of despair and devastation and the death of hope, cheer, contentment and bliss. Realization often means regeneration.

Mr. and Mrs. Kendall are for some mysterious, unknown reason drifting apart, no longer do they manifest the interest in each other of by-gone days. The change is there, yet the reason for it is beyond their understanding until—one day Miss Smith, Mrs. Kendall's seamstress, brings her baby sister to the Kendall home for her mother is ill, and she intends to find time throughout the day to care for the child, and Mrs. Kendall hears the baby's laughter and the sweet music of it finds a responsive chord in her heart. At once she understands—realizes the reason for the strange unhappiness in her home. They need a child to draw their two cold-growing hearts together, they need the tie that binds. And that evening Mr. Kendall, hearing the baby cry, also understands. The next day troubled thoughts haunt him—he cannot work at the office, he cannot concentrate his mind, so he goes home, arriving ther just in time to see Mrs. Kendall enter an automobile with the doctor and drive off. At once the green-eyed gnome of jealousy pierces his heart with its talons; he misunderstands, and in a rage follows her in a taxi-cab. He sees her enter the home of the seamstress' mother. He realizes that charity and noble kindness have prompted his wife to bring the suffering woman medical assistance, and his heart goes out to her.

Crane at Heflich's, Hoboken

"The Thanhouser Kid" having, as related in this paper, made a fit of large proportions in her talk at Heflich's Theater, Summit Avenue, West Hoboken, a short while ago, the theater management decided to put on another Thanhouserite last Saturday night, and Frank Crane, the leading man, received a rush order to come over. Manager Kutler of Heflich's and Lecturer Smith proceeded to tell the crowds that Crane was coming, and rigged up a lobby display with some rapidity, with the result that the talker from Thanhouser's faced a capacity house. Manager Kutler says his patrons have expressed to him their appreciation of his efforts to show them their screen-favorites in the flesh.

Frank Crane's tour of the Bronx section of the Greater City begins at Rehm's Niceland, Westchester Avenue. Before it is over it is expected that Crane will have done his talk in every Independent theater in the borough. Independents in the other boroughs are invited to send in their applications for Mr. Crane's appearance at their houses at any time, and to select the dates themselves.

MR. JOHN M. BRADLET

Mr. Bradlet, who has represented one of our contemporaries in Chicago, has, we understand, severed his connection therewith. We think he has been the backbone of the business in Chicago, and his successor will find it hard to follow him. It was intimated to us he is replaced by the great noble Count G. P. de Von Harlemer (Hello Bradlet, come on the News staff.)

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ONE OF EDWIN S. PORTER'S SPECIALS
"THE ULTIMATE SACRIFICE"
THURSDAY (Get that) THURSDAY, MAY 4th
A GREAT DRAMA
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OF COURSE!

Data from Manufacturers' List of Releases

MEMBERS OF SALES CO.

AMBROSIO

(By N. Y. M. P. Co.)

	Feet
Feb. 15—The Demon	900
Feb. 22—Redeeming Angel	
Mar. 1—Tweedledum, Aviator	
Mar. 1—War of the Cossacks	
Mar. 8—Prisoner of Caucasus (Dr.)	900
Mar. 15—A Coward (Dr.)	
Mar. 15—Adventures of a Countryman in Town (Com.)	322
Mar. 22—Tweedledum's April Fool Joke (Com.)	900
Mar. 29—A Glimpse of Neapolitan Camorra.	
Apr. 12—The Necklace Affair	950
Apr. 19—The Mute of Portici	950
May 3—Grenadier Roland	950

AMERICAN.

Mar. 13—The Penalty (Dr.)	
Mar. 16—The Job and the Girl (Com.)	
Mar. 16—Do You Know This Woman? (C.)	
Mar. 20—The Field of Honor (Com.)	985
Mar. 23—The Harem Skirt (Com.)	
Mar. 27—The Talisman (Dr.)	985
Mar. 30—Osteopathy (Com.)	277
Mar. 30—Two Girls (Dr.)	723
Apr. 3—Oh! You Suffragette (Com.)	460
Apr. 3—A Cure for Laziness (Com.)	540
Apr. 6—Reddy's Redemption (Dr.)	995
Apr. 10—Cupid's Pocketbook (Com.)	1000
Apr. 13—Jim Minds the Baby (Com.)	350
Apr. 13—The Bungalow Craze (Com.)	750
Apr. 17—Two Plucky Girls (Dr.)	
Apr. 20—One Month to Live (Com.)	

CHAMPION.

Jan. 18—Why He Went West (Dr.)	950
Feb. 1—Judged by Higher Power (Dr.)	
Feb. 8—At Double Trouble Ranch (Dr.)	950
Feb. 15—Her Three Proposals (Com.)	950
Feb. 22—The Old Man and Jim (Dr.)	950
Mar. 1—A Western Girl's Choice (Dr.)	950
Mar. 8—The Vindication of John	950
Mar. 15—The Girl and the Oath (Dr.)	950
Mar. 22—The Pay-Roll (Dr.)	950
Mar. 29—The Bachelor's Old Maid	950
Apr. 5—The Price He Paid	950
Apr. 12—Men of the West (Western)	
Apr. 17—With Stonewall Jackson (Edu.)	
Apr. 19—A Half Breed's Courage (Western)	
Apr. 24—Gen. Meade's Fighting Days (Edu.)	
Apr. 26—She Wanted a Man with Brains (Dr.)	950

ECLAIR

Feb. 13—The Elixir of Bravery	424
Feb. 20—The Heart of a Warrior (Dr.)	682
Feb. 20—Hospital for Small Animals (Spec.)	286
Feb. 27—Punch	595
Feb. 27—Beware of the Bomb (Com.)	370
Mar. 6—King Phillip the Fair and the Templars	975
Mar. 13—An Unforeseen Introduction (C.)	470
Mar. 13—A Day of Storms (Com.)	430
Mar. 20—Cain (Dr.)	790
Mar. 20—The Rock Climbers (Scenic)	195
Mar. 27—Hurrah!Hurrah! Let Us Marry!..	975
Apr. 3—A Strike in the "Make Young" Business	534
Apr. 3—Mr. Nearsight's Marriage	426
Apr. 10—Do Not Judge Rashly (Dr.)	955
Apr. 17—Dog and Wolf	660
Apr. 17—Jerusalem and the Mount of Olives	315
Apr. 24—Herodias	955
May 1—For Their Mother (Dr. Com.)	695
May 1—The Blue Nile	290

GREAT NORTHERN.

Jan. 21—The Trunk Mystery	
Jan. 28—Triumph of Intelligence	391
Jan. 28—Mr. Muggins Has His Sewing Done (Com.)	
Feb. 4—The Criminal Chief's Capture	
Feb. 11—Found Again (Dr.)	
Feb. 18—The Life of a Muschik	
Feb. 18—The False Alarm	
Feb. 25—His Great Duty (Dr.)	
Mar. 4—The Rival Servants (Dr.)	
Mar. 11—The Son of the Executioner (Dr.)	
Mar. 18—Between Love and Duty (Dr.)	
Mar. 18—Life and People South of the Equator (Scenic)	
Mar. 25—The Fakir's New Servant (Com.)	
Mar. 25—Troubles of a Trip (Com.)	
Apr. 1—A Victim of His Double (Dr.)	
Apr. 8—A Confidence Trick	
Apr. 15—Hamlet (Dr.)	
Apr. 22—The Stolen Legacy (Dr.)	

IMP.

Independent Moving Picture Co. of America.

Feb. 9—The Mirror (Com.)	500
Feb. 9—When the Cat's Away (Com.)	500
Feb. 13—Her Darkest Hour (Dr.)	1000
Feb. 16—The Convert (Dr.)	1000
Feb. 20—Pictureland	1000
Feb. 23—Artful Kate (Dr.)	1000
Feb. 27—A Manly Man (Dr.)	1000
Mar. 2—Army Manoeuvres in Cuba (Edu.)	500
Mar. 2—The Dynamiters (Com.)	500
Mar. 6—Tracked (Dr.)	1000
Mar. 9—The Message in the Bottle (Dr.)	1000
Mar. 13—The Secret of the Palm (Dr.)	1000
Mar. 16—The Fishermaid (Dr.)	1000
Mar. 20—In Old Madrid (Dr.)	1000
Mar. 23—The Penniless Prince (Dr.)	1000
Mar. 27—Sweet Memories (Dr.)	1000
Mar. 30—So Shall Ye Reap (Dr.)	1000
Apr. 3—The Lover's Signal (Dr.)	
Apr. 6—The Image of Fate (Dr.)	1000
Apr. 10—A Good Cigar	
Apr. 10—A Faithless Man	
Apr. 13—The Storm	
Apr. 20—The Hero (Com.)	500
Apr. 24—While There's Life There's Hope (Dr.)	1000
Apr. 27—The Scarlet Letter (Dr.)	1000

ITALA

Feb. 2—The Village Coachman	
Feb. 4—The Feast of Foolshead	
Feb. 9—John Milton	900
Feb. 11—Foolshead at the Kinematograph	900
Feb. 16—The Fatal Charm	900
Feb. 18—Who Will Eat the Turkey	900
Feb. 23—Little Souls	770
Feb. 25—Foolshead Present	
Feb. 25—Havana Cigar	
Mar. 2—Nini's Doll	
Mar. 4—Cato and the Flag	
Mar. 4—Foolshead More than Usual	
Mar. 9—Nobility (Dr.)	900
Mar. 11—Foolshead Shooting (Com.)	900
Mar. 16—A Dog and Two Mistresses	986
Mar. 18—Foolshead in Soiree (Com.)	
Mar. 18—Toto on the State (Com.)	
Mar. 23—Waiting for the Midnight Express	900
Mar. 25—Toto Wants to Get Thinner	500
Mar. 25—Queen of the Sea	500
Apr. 1—Foolshead Goes to See a Cockfight	
Apr. 8—Foolshead—Lady of Company	
Apr. 15—The Fall of Troy	
Apr. 22—Marriage Midst the Sausages (Com.)	500
Apr. 22—Foolshead — Wrangler for Love (Com.)	500
Apr. 27—Little Lewis Toy (Dr.)	950

LUX.

By Prieur.

Feb. 17—Matilda Lovestruck (Com.)	321
Feb. 24—A Child's Prayer (Dr.)	534
Feb. 24—Matilda Chased (Com.)	354
Mar. 3—Jack's Lucky Horseshoe (Dr.)	530
Mar. 3—On Their Honeymoon (Com.)	440
Mar. 6—Angel of the Bowery (Dr.)	
Mar. 10—The Senorita's Sacrifice (Dr.)	
Mar. 10—Bill in Love Again (Com.)	432
Mar. 10—Jones' Remedy (Com.)	524
Mar. 17—Dogs Not Admitted (Com.)	534
Mar. 17—Bill Has Kleptomania (Com.)	380
Mar. 24—Cowboy Friendship (Dr.)	636
Mar. 24—Edith Has Some Sport (Com.)	322
Mar. 31—The Greed of Gain (Dr.)	652
Mar. 31—He Wanted a Hoop (Com.)	281
Apr. 7—Bill's Little Plan (Com.)	386
Apr. 7—A Desperado (Dr.)	586
Apr. 14—Bill and the Greasy Pole (Com.)	432
Apr. 14—They Did Not Budge (Com.)	501
Apr. 21—Dr. Grant's Wonderful Discovery (Dr.)	885

NESTOR FILM CO.

Jan. 4—At Cedar Ridge (Dr.)	
Jan. 11—Sleepy Hollow (Dr.)	950
Jan. 18—Their New Minister (Dr.)	
Jan. 25—The Man in 23	
Jan. 25—New Minister	
Feb. 1—The Bridal Trail	
Feb. 8—The Transgressor	
Feb. 15—The Light Beyond	
Feb. 22—His Father's House (Dr.)	
Mar. 1—The Professor's Romance (C.-D.)	990
Mar. 8—In the Commissioned Ranks	
Mar. 8—In the Commissioned Ranks (Dr.)	
Mar. 15—Was It Worth While? (Dr.)	
Mar. 22—Could You Blame Him? (Com.)	
Mar. 29—The Truth (Dr.)	
Apr. 5—The Stolen Necklace	
Apr. 12—A Midnight Adventure (Com.)	
Apr. 19—The Rival Artists (Dr.)	
Apr. 26—His Wife (Dr.)	

NEW YORK MOTION PICTURE CO.

("Bison")

Feb. 9—John Milton (Dr.)	
Feb. 10—The Salted Mine (Dr.)	
Feb. 14—The Deputy's Honor	900
Feb. 17—The Warrior's Squaw	900
Feb. 21—The Way of a Red Man (Dr.)	
Feb. 24—The Fate of Joe Dorr (Dr.)	
Feb. 28—A Warrior's Faith	
Mar. 3—Owanee's Great Love	
Mar. 7—Dick Farrell's Prize	
Mar. 10—Her Prisoner (Dr.)	
Mar. 14—Starlight the Squaw (Dr.)	
Mar. 17—Sacrifice of Silver Cloud (Dr.)	
Mar. 21—Was He Justified? (Dr.)	900
Mar. 24—The Cowboy's Waif (Dr.)	900
Mar. 28—An Indian Nemesis (Dr.)	
Mar. 31—The Red Avenger (Dr.)	
Apr. 4—At Bar U Ranch (Dr.)	
Apr. 7—Avery's Dream (Com.)	
Apr. 11—An Indian's Mistake	950
Apr. 14—A Man of Honor	950
Apr. 18—Return of Company D (Dr.)	950
Apr. 21—A Cowboy for a Day (Com.)	950

POWERS' PICTURE PLAYS

Mar. 11—A Gamble with Love	
Mar. 14—Come Back to Erin	
Mar. 18—His Mind's Tragedy	
Mar. 21—Just Kids (Com.)	
Mar. 21—A Trip About Christiana	
Mar. 25—Ogallalah (Dr.)	
Mar. 28—The Boy from the East	
Mar. 28—The Pantaloon Skirt (Com.)	
Mar. 28—A Western Ruse (W. Dr.)	
Apr. 1—Cupid's Monkey Wrench (Com.)	
Apr. 4—Oh! You Mother-in-Law (Com.)	
Apr. 4—Touring Athens (Scenic)	
Apr. 8—A Western Ruse	
Apr. 11—How the Doctor Made Good	
Apr. 11—Reclamation	
Apr. 15—At the Window	
Apr. 18—Copper Wit (Com.)	
Apr. 18—The Wine Harvest	
Apr. 22—The Last Rose	

RELIANCE

Mar. 22—When Red Turned Gray (Dr.)	
Mar. 25—Pallid Hues in Clouded Skies	900
Mar. 29—If It Ever Were Thus (Dr.)	900
Apr. 1—Till Death Do Part	
Apr. 5—Rickshaw the Detective	
Apr. 5—Summer Skies	
Apr. 8—The Gloved Hand (Dr.)	
Apr. 12—Thirty Minutes (Dr.)	
Apr. 15—Her Mother's Love	950
Apr. 19—A Tale of Ebon Tints (Com.)	950
Apr. 22—In the Tepee's Light (Dr.)	950
Apr. 26—Vengeance Hath Been Had (Dr.)	950

REX

Feb. 23—"The Story of a Prayer Rug" (Dr.)	895
Mar. 2—"By the Light of the Moon" (Com.)	950
Mar. 9—"The Fall of a Knight" (Com.)	958
Mar. 16—Where the Shamrock Grows (Dr.)	950
Mar. 23—Five Hours	
Mar. 30—As Ye Sow	
Apr. 5—"The Heiress" (Com.)	975
Apr. 13—"The Little Major" (Dr.)	960
Apr. 20—A Daughter of the Revolution (Dr.)	

SOLAX COMPANY

Mar. 24—Out of the Depths (Dr.)	
Mar. 29—A Package of Trouble (Com.)	
Mar. 29—She Was Not Afraid (Com.)	
Mar. 31—The Mill of the Gods (Dr.)	
Apr. 5—The Maid's Revenge (Com.)	992
Apr. 7—The Rose of the Circus (Dr.)	1,000
Apr. 12—Tramp Strategy (Com.)	
Apr. 12—The Scheme that Failed (Com.)	
Apr. 14—The Little Flower Girl (Dr.)	
Apr. 19—The Old Excuse (Com.)	
Apr. 21—The Voice of His Conscience (Dr.)	

THANHOUSER COMPANY.

Feb. 17—Checkmate (Dr.)	
Feb. 21—The Patriot Maid of '76 (Dr.)	
Feb. 21—For Washington	
Feb. 24—A Newsboy Hero	
Feb. 28—The Litle Mother (Dr.)	
Mar. 3—Stage Struck (Dr.)	
Mar. 7—The Mummy (Dr.)	1000
Mar. 10—The Spirit Hand (Dr.)	1000
Mar. 14—His Younger Brother	
Mar. 17—Robert Emmett	
Mar. 21—Divorce (Dr.)	
Mar. 21—Waiting at the Church (Com.)	
Mar. 24—The Tramp (Dr.)	
Mar. 28—The Imposter	1000
Mar. 31—Silas Marner	1000
Apr. 4—Charity of the Poor (Dr.)	
Apr. 7—Vindicated	
Apr. 11—Velvet and Rags	
Apr. 14—Old Home Week (Com. Dr.)	
Apr. 18—Cally's Comet (Com.)	1000
Apr. 21—Weighed in the Balance	1000
Apr. 25—Poet of the People (His.)	
Apr. 28—An Elevator Romance (Com.)	

YANKEE FILM COMPANY

Feb. 27—All for Gold (Dr.)	
Mar. 3—The Abduction of Parson Jones (Com.)	
Mar. 6—Angel of the Bowery (Dr.)	
Mar. 10—The Senorita's Sacrifice (Dr.)	
Mar. 13—The Test of Love (Dr.)	
Mar. 17—His Double Treasure (Dr.)	
Mar. 20—The Open Gate (Dr.)	
Mar. 24—Love's Ebb and Flood (Dr.)	
Mar. 27—Tom and Jerry (Dr.)	
Mar. 31—Her Mother's Fiance (Dr.)	
Apr. 4—Secret of the Opal Mine (Dr.)	
Apr. 4—The Girl Stowaway's Heroism (Dr.)	
Apr. 10—An Adventure in Sicily (Dr.)	
Apr. 14—Willie's Winning Ways (Com.)	
Apr. 17—A Close Call (Dr.)	
Apr. 21—The Minister's Son (Dr.)	
Apr. 24—Why the Sheriff Resigned (Dr.)	
Apr. 28—The Girl of the Coral Reefs (Dr.)	

Nickelodia News in Brief

Lancaster, Mo.—Geo. Grist is preparing to erect an opera house here.

Chandlerville, Ill.—A movement is on foot here to erect an opera house to cost $9,000.

Hatsworth, Ill.—Editor F. A. Robinson purchased the motion picture business of Mr. Diersberger, of Beaver Crossing.

Scranton, Pa.—John E. Jones is building a moving picture theater in the Crippen building in North Scranton.

Chippewa Falls, Wis.—P. J. Hanson and Alex Taylor have purchased the Gem Theater and the Victor Opera House.

Los Angeles, Cal.—Arthur S. Hyman is planning the erection of a new theater at Long Beach, Cal.

Norfolk, Va.—Jake Wells, of New York, will build a $100,000 theater here.

Milwaukee, Wis.—A new $75,000 theater will be erected at Greenbush and National avenues.

Lawrence, Kans.—J. D. Bowersock will erect a new opera house to replace the one which was destroyed by fire.

Utica, N. Y.—Harris Lumberg, of Niagara Falls, will erect a new theater on Washington street, near Lafayette.

New York, N. Y.—Joseph Reinhorn will remodel the building at 216 West 42d street into a moving picture theater.

New York, N. Y.—George Lederer is considering the erection of a theater at 113-123 West 43d street.

Barberton, Ohio.—The Nice & Raiser Contracting Co. will erect a moving picture theater soon.

San Francisco, Cal.—G. Dannemark is erecting a moving picture theater at Pacific and Hyde streets.

Louisville, Ky.—M. Switow, of the Crystal Theater, or Market and Third streets, will establish a moving picture show at Fourth and Green streets, in the quarters now occupied by Jennie C. Benedict & Co.

Eveleth, Minn.—The Othello Theater building was completely destroyed by fire.

Louisville, Neb.—Work on the new Louisville Opera House will start soon. Contractor Teodorski will erect it.

CORRESPONDENCE

AN OPERATOR'S PROTEST

April 8, 1911.

Moving Picture News
Mr. A. H. Saunders
Dear Friend:

In reading the News of March 18, I noticed an article on "Use and Misuse of Films," in which the operators are blamed because of carelessness in the handling and bad condition of their machines. I know the operators are in fault at times and should be roasted for their laziness. But they are not alone to blame. The manufacturers are responsible a good deal for poor focus, unsteady pictures and dirty apparatus. The exchanges are greatly to blame for the poor condition of films, as they do not give them the care they should get. The examiners run them through so fast that if there is a break, at least 50 feet will be on the floor before they can stop the reel, result, the operator has a dirty fringe around the aperture of his machine.

Now, there are quite a number of exhibitors who are to blame for rotten projection, because they will not have new parts in or repairs done, until a machine actually breaks down, and when it does, he will not pay for good work by a reliable repair man but hunts for the cheapest cobbler he

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GET OUR TWO COLOR LOBBY DISPLAY

RELEASES
FRI. MAY 5th—"THE SOMNAMBULIST," Drama
WED. " 10th—"THEIR FIRST BABY," Drama
FRI. " 12th—"BETWEEN LIFE AND DUTY," Drama
WED. " 17th—"DEAF AND DUMB," Drama

Solax Company
CONGRESS AVENUE
FLUSHING, L. I.

"REMEMBER: ALL OUR FILMS ARE TINTED AND TONED THROUGHOUT

THE THANHOUSER WO-A-WEEK

RELEASED TUESDAY, MAY 2

The First Picture Play by This Author

The Pillars of Society

BY HENRIK IBSEN

This is the original "Ibsen Film"—the initial Ibsen play to be put into moving pictures. And many think it the very masterpiece of the great playwright who has just departed. And we, on our part, feel that if he had been spared to see the "first print" of the film of his play as we saw it the other day in our inspection room, he would have enthused over it every jot as much as did we. WE raved! Undoubtedly, you and your patrons will, too.

No. 207 Code Word, Soci

RELEASED FRIDAY, MAY 5

A Motion Picture Parable

The Sinner

is positively the strongest and most unique dramatic plot we have evolved this year and we invite your opinion as to whether it isn't THE best you've ever seen. It's a story that we can well be proud of, one that we can well afford to pit against anything of its class on the market. It's a story that carries distinct uplift and goes to firmly fasten the motion film on the high pedestal to which previous Thanhouser and other good issues have raised it.

No. 208 Code Word, Sin

JUST OUT! THE THANHOUSER LOBBY PHOTOS

consisting of five splendid individual photographs (11x14) of Thanhouser principals, sent postage prepaid for $1.00 with order. Address Manager's Dept.

THE THANHOUSER NEWS, "The Exhibitor's Guide," containing the Thanhouser Lobby-Decorator, sent FREE OF CHARGE to all who can show connection with the Moving Picture business. Address Manager's D pt.

THANHOUSER CO.

NEW ROCHELLE, NEW YORK

can get, and should anything break, some of them think the operator should pay for it.

Now, Mr. Saunders, I don't want you to think that I want to shove the blame of poor projection from the operator's shoulders on to others, I simply want to see everybody get a fair show. We are working under pretty bad conditions just at present. We are forced to inhale, not only the foul air of the theater, but carbon smoke and dust, smell of films, cement and oil, and we must keep our booth (coop or cell) door closed, or lose our licenses, which makes things pretty hard for us all around, and knowing that you have helped to ease our load in the past and of what you can do for us in the future, we want to give you our hearty thanks and best wishes for the success of the M. P. News and its editor, The Operator's Friend.

"The Man in the Box."

An Appreciative Subscriber

New York, April 14, 1911.

The Moving Picture News,
30 W. 13th street, City.

My dear Mr. Saunders:—I am subscriber to a good many technical publications, but for no other I am so pleased to write my check for renewal of the subscription.

When your paper is due at my house I first ask for the "News" and usually read it before eating my dinner.

Your electrical query department is of special interest to me as an engineer and it is well managed.

With my best wishes for the future of the Moving Picture News, I am Yours sincerely,

CHARLES E. DRESSLER.

JAMES P. COGAN

Can anyone tell us the whereabouts of our good friend Cogan, several enquirers want to know. A letter to the old address is returned.

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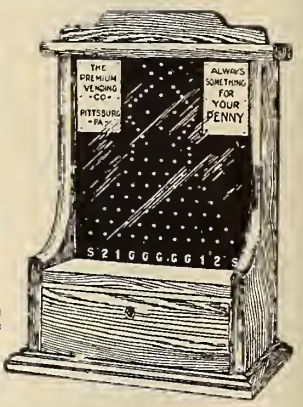

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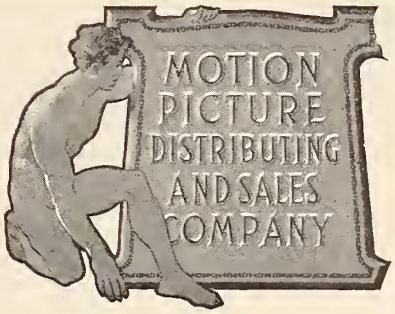

OUR PROGRAM

MONDAY
American—Amer. Film Mfg. Co.
Eclair—Eclair Film Co.
Imp—Independent M. P. Co.
Yankee—Yankee Film Co.
TUESDAY
Bison—N. Y. Motion Picture Co.
Powers—The Powers Co.
Thanhouser—Thanhouser Co.
WEDNESDAY
Ambrosio—N. Y. Motion Picture Co.
Atlas—Atlas Film Co.
Champion—The Champion Film Co.
Nestor—David Horsley.
Reliance—Carlton M. P. Laboratories
Solax—Solax Co.
THURSDAY
American—Amer. Film Mfg. Co.
Itala—N. Y. Motion Picture Co.
Imp—Independent M. P. Co.
Rex—Rex M. P. Mfg. Co.
FRIDAY
Bison—N. Y. Motion Picture Co.
Lux—R. Prieur
Thanhouser—Thanhouser Co.
Solax—Solax Company
Yankee—Yankee Film Co.
SATURDAY
Gt. Northern—Gt. Northern Film Co.
Itala—N. Y. Motion Picture Co.
Powers—The Powers Co.
Reliance—Carlton M. P. Laboratories

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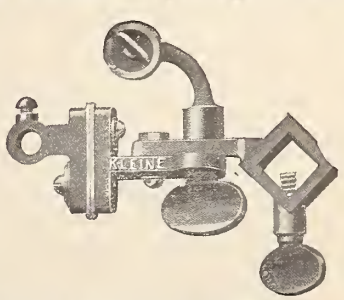

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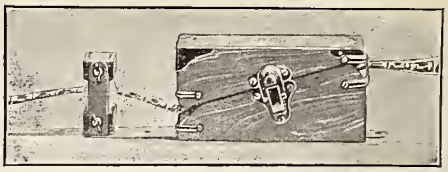

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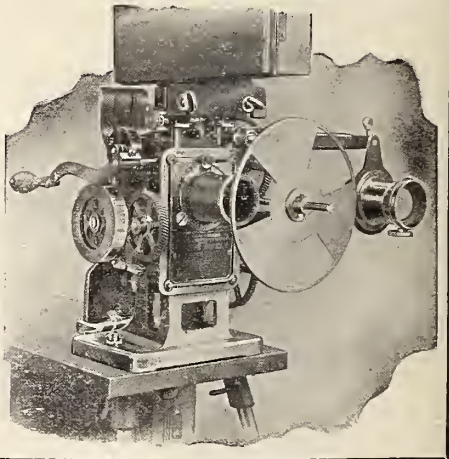

BETTER MOVING PICTURES

It is said that the moving picture show is not so popular as it was. If that be true, it is not the fault of the public, but of the show.

Nothing that recent times has given us is richer in possibilities of refined entertainment and even valuable education than the moving pictures.

Science, travel, history, the masterpieces of literature—all these can be placed before the eyes and planted in the minds of the masses at trifling cost by this marvelous device.

But the enterprising gentlemen who supply the films appear to think the public wants little or nothing that is really good or inspiring.

They sit up nights plotting revolting tragedy, exaggerated melodrama and Sunday-supplement comedy to feed our boys and girls.

The moving picture show should be preserved for the good it may do, even if the public has to buy it up and supply it as freely as it now does the common school education. As now conducted, it is long on chaff and short on wheat.

NICKELODIA NEWS

Kankakee, Ill.—William Mellanson has sold his interest in the moving picture theater at Chicago Heights to Harry Baskerville.

Portland, Ore.—Architects Bennes & Hendricks have completed the plans and specifications for the erection of a new theater for the Keating & Flood Company, to be located at the corner of West Park and Alder streets.

Minot, N. Dak.—R. H. Emerson & Son are having plans drawn for the erection of a new theater here.

Montgomery, Pa.—Frank Kelly has purchased the interest of his partner, Benjamin Shelly, in the moving picture theater here.

Oakland, Cal.—The Idora Park Company has secured a permit for the erection of a moving picture theater on Telegraph avenue.

Lebanon, Pa.—Asa A. Weimer can give information regarding the establishment of a new moving picture theater here.

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In which a Western desperado meets his Waterloo through the love of a Ranchman's daughter.

SCENES FROM "BUD NEVINS—BAD MAN."

RELEASE OF THURSDAY, APRIL 27TH

"The Boss of Lucky Ranch" WESTERN DRAMA

In which a tenderfoot relation assumes the responsibility of bossing a large Western ranch, and how he subdues the cowboys.

SCENES FROM "THE BOSS OF LUCKY RANCH."

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MOVING PICTURE NEWS

Volume IV
No. 17

April 29th
1911

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WELL, HERE'S A GEM.

"THE ULTIMATE SACRIFICE"

(A drama that doesn't weaken—it's strong all through)
RELEASED, THURSDAY, REX DAY, MAY 4th, 1911.
And it's as good as it sounds.

It's a strong story of love belated; not the usual kiss and make-up, that's why it's different, and it's different because it's a

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IN MOTION PICTURE PROGRAMS
AN ESSENTIAL FACTOR

The Two Weekly

CHAMP

RING IN THE TWO AND EXPECT RESULTS
CHAMP MONDAY May 8th, 1911

"Col. E.D. Baker 1st California"

A battle betwixt Love and Duty

HERE IS YOUR WEEKLY WESTERN
It's CHAMPION and that's your cry

"Making a Man of His Son"

CHAMP WEDNESDAY, MAY 10th, 1911
A test of honesty in the dead of night

CHAMPS appear MONDAY and WEDNESDAY
MONDAY teaches HISTORY and
WEDNESDAY portrays the WEST

Champion Film Co.
MARK M. DINTENFASS, Gen'l Mgr.
12 East 15th Street New York City

Two Yankee Features

MONDAY, MAY 8th
"IN SUNNY ITALY"
A dainty picturesque dramatic production among the lace venders and tourists with some powerful sensational scenes.

FRIDAY, MAY 12th
"THE ANGELUS BELL"
A beautiful dramatic production with a strong moral.

YANKEE FILM COMPANY
344 East 32d St., New York, N. Y.

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A DECIDED NOVELTY AND WE ARE SOLE AGENTS FOR THIS CITY.

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129 N. EIGHTH ST., PHILADELPHIA, PA.

$500 Reward

for information leading to the conviction of

Dupers

"Imp" films are being duped more than any brand on the market because of the terrific demand. If you suspect your exchange is sending you duped Imps, send us a small sample of the film with the name of the exchange. If your clue leads to the conviction of any duper, you'll get $500 cash reward. Offer open to everybody.

This picture shows some "Imps" with teeth missing. That's the way they look in "The Fair Dentist," our release of May 8th—one of the biggest screams ever produced. On the same split reel you'll get "The Four Lives"—an absolute novelty in film-making. On Thursday, May 11th, we release "For Her Brother's Sake," containing a horse race that will set your house fairly wild with excitement. Get every one of these "Imps" **or know the reason why!**

SEND US YOUR NAME AND ADDRESS QUICK! WE'VE GOT IMPORTANT STUFF TO MAIL TO YOU RIGHT AWAY!

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Independent Moving Pictures Co. of America. 102 W. 101st St., New York. Carl Laemmle, Pres. All "Imp" Films Sold Through the Sales Co. All "Imp" Films Made on Eastman Stock!!!

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COMING!
COMING!
COMING!

Watch for announcement of our great Decoration Day release. One of the grandest Imps ever made. Make immediate arrangements with your exchange for an early booking!

LISTEN to the Princess Theatre, Muskegon, Mich.: "Yes, we had to go Independent again. Imps are the cause. Our patrons kept hollering for them until we gave them what they wanted. Our business is **GREAT!**"

Mystery Solved!

"GEN. FLIMCO IS CRYING LIKELL"

because he says "that man Laemmle has plotted and connived to ruin my business." A year ago the general was so strong that hundreds of exhibitors were afraid to run their own business. He told them that if they turned independent and the independent fight collapsed, they would be left high and dry. So they continued to pay him $2 a week. But the independent fight continued instead of collapsing, grew and grew and grew until now it is bigger than Gen. Flimco and his big brother combined. That's why he is crying likell and telling the teacher on Carl Laemmle. Here's a tip to licensed exhibitors: Run any film you blame please AND YOUR LICENSE WILL NOT BE CANCELLED. Hundreds of theatres using licensed films are also using special releases not made by the trust—and not a word is being said to them by Flimco. HE'S ALL BLUFFED OUT. He's lost his nerve. He's crying likell. And he places all the blame on yours truly,

CARL LAEMMLE, President

The Laemmle Film Service

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The Moving Picture News

PUBLISHED EVERY SATURDAY

The CINEMATOGRAPH PUBLISHING COMPANY, 30 West Thirteenth Street, NEW YORK CITY

Telephone, 4092 Chelsea

European Agents: INTERNATIONAL NEWS CO., Breams Building, Chancery Lane, London, E. C.

Chicago Representative: J. J. Sullivan. 866 Graceland Ave. 'Phone Graceland 5053

ALFRED H. SAUNDERS, Editor.

This newspaper is owned and published by the Cinematograph Publishing Company, a New York corporation. Office and principal place of business No. 30 West 13th Street, New York. Alfred H. Saunders, President; John A. Wilkens, Secretary, and W. M. Petingale, Treasurer. The address of the officers is the office of the newspaper.

SUBSCRIPTION: $2.00 per year. Postpaid in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands. Canada and Foreign Countries: $2.50 per year. All communications should be addressed to The Moving Picture News, 30 West Thirteenth Street, New York City. ADVERTISING RATES: $60 per page, $30 ½-page, $15 ¼-page, single column $20, $2 per inch. Discounts, 20% 12; 10% 6; 5% 3 months.

Volume IV **April 29, 1911** **Number 17**

OUR FRONT COVER ILLUSTRATION

We are presenting to our readers this week a scene from the Eclair release of May 8th, "A Village Flirt," a description of which appears in our Synopsis page of this issue.

A LITTLE LEGAL TALK

We have on our desk something like fifty to sixty letters asking our opinion on patent litigation and asking us to aid the writers by telling our experience on the patent question. We are not accustomed, as a rule, to blow our trumpet too much, our innate modesty forbids, but we would like to ask all the manufacturers who have had any case brought against them why do they not go to the editors of the Moving Picture World, The Film Index, The Bill Board, The Dramatic Mirror, and the other various papers that are in existence for the information and data on patent questions. These various editors profess to know everything there is to be known about the business. Why do they not help their advertisers by giving them legal aid and valuable information which we are always willing to give as far as possibly lies in us? Our knowledge of the industry since 1889 helps us out on one or two things, and this information is always at our readers' disposal in direct contrast to those mentioned above, and while on the question of legality we would like to ask a question. Why is it that all the prominent, in their own opinion, moving picture papers do not carry out the law which they are violating in every issue of their papers? We want specifically to call attention to two or three very flagrant violators of the appended:

Consolidated Laws

GENERAL BUSINESS LAW

Article 21. Newspapers and Periodicals.

Sec. 330. Publication of owner's name. Every newspaper, magazine or other periodically printed publication published in this state, shall publish in every copy of every issue, upon the outer cover or at the head of the editorial page, the full name and address of the owner, owners, proprietor or proprietors of such publication; and if said publication shall be owned or published by a corporation, then the name of the corporation and the address of its principal place of business shall be published, together with the full names and addresses of the president, secretary, and treasurer thereof; and if the said publication shall be owned or published by a partnership, limited partnership, or an unincorporated joint-stock association, then the full names and addresses of the partners, or officers and managers of said partnership, limited partnership or unincorporated joint-stock association shall be published in like manner. The representative capacities of those named shall be indicated in like manner.

Sec. 331. Penalty for failing to publish. Any person, partnership, limited partnership, unincorporated joint-stock association or corporation publishing in the state of New York a newspaper, magazine or other periodically printed publication which omits, fails or neglects to carry out the provisions of the preceding section shall be guilty of a misdemeanor for each issue of such publication over which such neglect or failure so to do extends; and upon conviction thereof shall be fined not less than one hundred dollars nor more than five hundred dollars.

We trust after calling their attention to the above that in future commencing with their very next issues the above law will be carried out, otherwise——

THE FUTURE OF THE MOVING PICTURE

Who invented moving pictures? This is a question we are often asked. Our reply has invariably been, No one person can either legally or morally lay claim as the inventor. Motion pictures came by evolution; many of us can well remember the zoetrope, or the lamp shade, both of which spun round on a pivoted center and gave the idea of motion, very lifelike, and in many phases, horse jumping, boys playing leap frog, jugglers and acrobats. These toys gave the thought or suggestion to many brains who evolved the idea and substance as we have it to-day. The credit should go to every man who has given the matter attention, whether as inventor of camera or projectors, to those who used the old Geneva idea of star wheel and sprocket to make the motion picture an accomplished fact. When we look back to the days of 1889, to the time we first saw the possibilities of action in living pictures in Sloane street, London, and from that time on noted the advance made since those first pictures took our boyish fancy till almost perfection has been attained to-day, we wonder to whom we shall give premier credit, and common sense tells us that every man in the industry, both here and abroad, are entitled to some credit for the wonderful evolution of the art, giving every man his just due—and the end of perfection is not yet. It is because of the vast possibilities opening in the future that the Moving Picture News and its editor takes the stand we do. We stand for full and free independence, so that the wheels of progress may not be scotched by pirates or cornered by four men, assisted by a coterie of weak-

kneed individuals calling themselves The Motion Picture Patents Co., and their licensees who bolster themselves up by two papers, "The Motion Picture Story Magazine," and "Film Index," which they own, and another fraud paper whose editor is in the pay of the M. P. P. Co., and whose sole aim is to destroy any good outside of themselves there may be in an industry which must grow in spite of all opposition; whose aim is to shield or attempt to shield themselves, behind certain patents obtained by fraud and collusion, as every man in the industry knows they are doing, backed up by license fees that run into thousands of dollars each week, all being used in the endeavor to crush out a legitimate attempt to earn a living. Men who are paying lawyers retaining fees amounting to over a thousand dollars a day. For what? So that eight manufacturers may corral an industry in America and exclude every other person from advancing to perfection, harassing them with litigation, with a view of having these eight manufacturers only enjoy the advantages accruing from this source. Cinematography should be as free as any other trade, be it photography, printing, bricklaying or tailoring. These eight men are so many dogs in the manger; they cannot produce good educational subjects themselves, and they are trying to prevent others doing so. They will fail to accomplish their ends, as they ought to fail. We are only just on the threshold of the advancement, and when the industry is as free in America as it is abroad then it will advance by leaps and bounds, producing pictures suitable for the time and age. We can see in our mind's eye, every educational center using moving pictures to illustrate all the great scientific problems, history, geography, travel, zoology, electricity, magnetism, and a host of other subjects, including commercial life and progress of great industries. But before all this can dawn, the people of Nickelodia must demand justice, and petition Congress to enquire into the methods of the M. P. P. Co.

The exhibitors must refuse to handle the products of the General Film Co. The Exchange men must be united and refuse to be coerced by this body. Hit them through their pocketbooks. Use fair means to break the manacles that bind the hands of this great and growing factor in the lives of the people. We have suggested petitions to the Senate and President, we again urge this course. Why should men and a cause be ruined by eight men? The course of progress must go onward and it will go onward and upward when men become true to themselves and demand a complete and thorough investigation, political and otherwise, as to why so much money was paid into the coffers of politics from certain sources of the industry so that certain corruptions and falsifyings could be glossed over. Why should malfeasance and a $30,000 corruption bribe paid to one of the political parties be allowed to stay the march of the Cinematograph Art? Will some of our readers ask their Congressmen, why?

Did Thomas Alva Edison invent motion pictures? Judge Lacombe says no. He says he was by no means a pioneer in the Art. Has T. A. Edison turned out an educational film? Has any member of the Licensees of the Patent Co. done so? Not being the inventor of motion pictures, why should the M. P. P. Co., working under the patents of Thomas A. Edison, who was not by any means a pioneer, prevent other people using a camera to take pictures superior to themselves? If the Patents Co. Licensees were producing the best films in the world, it would not be so bad, but they are not. Not one of them is in a position to give the industry educational or elevating film stories. They run in the same old rut. Dollars before quality of subject. Some of the independents are as bad, some worse. Then if neither can do the work, why hinder others doing it? What excuse have you, Messrs. M. P. P. Co. You even tried to get your tentacles on and your patents registered in Cuba, didn't you? But you did not succeed, did you? Shame on you! You are trying to stop the progress of education. Let us tell you, you will not succeed, your days are numbered; cannot you see the handwriting on the wall? Cannot you see Nemesis stalking at your heels? Why do you intimidate and browbeat renters and then get a certain editor to write letters to them, asking that they return goods they have paid for (and which in any honest industry becomes their property), telling them if they do so you will not molest them and that they can remain independent? Is this fair dealing?

The future of the industry depends on all honest men in it standing shoulder to shoulder in the full consciousness that **Right** will eventually win over the corrupting power of might, **backed** by ill-gotten dollars.

EDUCATIONAL FILMS

Several times we have asked the aid of our readers, and they have liberally responded to our requests. We now ask them if they will kindly give us a list of every film they have in their possession whether an exchange or exhibitor buying his own film, or manufacturer, of their stock of what they consider educational films with the price they will accept for the same, also to give a list of subjects which they consider would be of help to them in supplying educational agencies with subjects suitable for their various purposes. Another request we would like to ask is that every reader of the News will give us a list of all the motion picture houses in his district using vaudeville in connection with motion pictures. For this list we will pay in the form of a subscription to each one who sends in. We know this list will be valuable and we are willing to pay for it, and if the reader is already a subscriber to the News, we will extend his subscription.

THE WORLD'S TROUBLE COLUMN

An operator sent us the enclosed clipping from our very, very esteemed contemporary, the Moving Picture World; we think it is so choice that it deserves a free advertisement from us, showing the attitude taken and the very high class morale of the writer of the article and also its editor, J. P. Chalmers. We insert the whole of the clipping as follows:

> **An Address.**—Hartsburg, Ill., writes: "Please send me the recipe for metal curtain coating as mentioned in column one, page 531, March 11 issue. If not too much trouble, please send me the addresses of moving picture magazines in the United States and England and oblige."
>
> As to the recipe, Friend Hartsburg, I am unable to find the letter from Delaware and hereby request that he send in his address again, as I had another request for it just a few days ago. I put that particular letter to one side so that I could lay my hand on it, and when I went to do so there was nothing doing. Delaware will please send in his address at once and I will then forward it to you, Hartsburg. **As to the moving picture magazines, since the Nickelodeon of Chicago went out of business the Moving Picture World is the only one left in this country.** True, there is a publication owned by some of the Licensed film manufacturers, **also one that grovels**

to the Motion Picture Sales Company, but as these are merely, to all intents and purposes, bulletins to boost the business and fight the battles of a particular clique, or rather two particular cliques, they could not be considered as true moving picture journals. There are two leading English journals, namely: Kinematograph and Lantern Weekly, Tottenham Street, Tottenham Court Road, London W.; and The Bioscope, 85 Shaftsbury Ave., London W.

Now that our readers have perused the above clipping from the fraud World, we ask them what they think about it, especially those points printed in blackface type in the above clipping. We wish our esteemed contemporary would be a little more specific and define exactly whom he refers to as there are several other papers that we might mention, notably Film Reports, The Film Index, The Motion Picture Story Magazine, and also including ourselves, The Moving Picture News. The editor of the Moving Picture World not only defrauded us out of our just rights in the Moving Picture World, but also adds insult to injury by the above excerpt.

Next week is our anniversary day, and we will republish the editorial we wrote in 1908; perhaps add a few comments thereto, but as the paper in question has been so very unreliable and has betrayed its friends so many times, we perhaps ought to have passed this by, but still we like to know what our readers think of the above false uncalled-for statements.

STANNER E. V. TAYLOR

It is a well-known fact that most of the success of Taylor's directorate of motion pictures is due to the way his wife, Marion Leonard, helps him in following his lead.

THE WASHINGTON THEATER

By Margaret I. MacDonald

It was not my intention when I started out to pay my usual weekly visits to the moving picture theaters to center out any particular one for special mention, but as circumstances and impressions certainly do alter cases, and regulate one's conduct in such matters, I felt it my duty to give a little attention to the Washingon Theater.

This theater is small and unpretentious, situated within half a block of Broadway, on West 145th street. It is arranged on a miniature plan. The seats are arranged in a somewhat circular fashion, after the style of the larger theaters. At the back, reaching from one side of the semi-circle to the other are tiny boxes each seating four or five persons, with an extra charge of 10 cents per box seat. It has two sheets upon which pictures are thrown alternately, one facing the audience and the other on an angle so that all have excellent seeing accommodation.

Woozy-eyed with spring lassitude, I stepped languidly into the dark interior and took a seat near the back in a good situation for surveying the pictures. I had come just in time to see the crates of luscious grapes being hauled on wagons, by good old farm horses, to the press, where the purple juice was forced from the bursting skins—sturdy men manipulating the machine, which was a hand press. The scene was rural and restful and comforting. Why comforting, or why restful, I do not know, unless because it lured one's weary mind for a passing moment "far from the madd'ing crowd"—this time 'neath sunny Italian skies. The picture was good—it was educational and pleasing to the eye at the same time.

Another picture shown here, and which told in glaring red letters that it had been passed by the board of censorship, was entitled "Unto us a child is born."

The sentiment in this picture was very sweet. The moral tone was good; and in these days of faithless husbands and wives, there was a refreshing element of true and wholesome love. The wife, just to play a joke on her husband, had had her brother who had come unexpectedly and whom her husband had never seen, play the part of a pretended lover—when the husband arrives home in the evening he finds his wife in the arms of another man. Frenzied with jealousy he shoots, and thinking that he has killed the man, flees to a far-away mining camp to hide. He takes to drink, and gambles all his earnings. One day staggering home he stumbles and falls over the edge of a cliff. Two men who have been following at a little distance pick him up and carry him to the camp, where he is cared for. Looking in his pockets for some clue to his real identity, they find a paper with his name on it. Shortly afterward, when he is slowly convalescing, not caring whether he lives or dies, there comes a letter to the camp with a name and address unknown to anyone. As a discussion was under way as to whom it belonged, one of the miners who had accidentally found out the name of the injured man, happened along and took the letter to him. Upon its being opened it was found to be from his wife, but it contained only two bars of music—a mysterious message conveyed in the language of music—musical notation. The rounds of the camp were gone over, and all likely or unlikely to understand the mysterious message were questioned on the subject. It fell to the lot of the old minister of the camp to interpret it. After looking at it gravely, he picked up an old hymn book lying near, and turning to the hymn from which the music was taken, wrote underneath the musical message the words "Unto us a child is born." The old miner in great glee carried it back to the sick man, who in his joy arose immediately, and returned to his home where, of course, reconciliation takes place, and explanations are made.

These and other pictures of educational and moral value were shown. In this little theater I have found by enquiry there are shown daily pictures of the very highest type of excellence—splendid pictures of travel in foreign lands, industries, etc.; and I must say that that neighborhood is indeed blessed by having such an excellent little theater in its midst—clean and wholesome in tone, and a place where even children can be taken without fear of contamination, and with always an anticipation of something entertaining and good.

From Our Western Correspondent

Hot Springs, Ark., April 26.—Notwithstanding the fact that a jury in one of the justice of the peace courts two weeks ago brought in a verdict of acquittal in the trial of one of the local motion picture house managers, Prosecuting Attorney Wood forced the trial in circuit court against Harry Hale, proprietor of the Lyric Theater, and others who had been indicted before the grand jury previous to the hearing in the justice of the peace court. I regret that Hale's case in circuit court comes up too late in the week for me to give an account of the same in this letter, but will cover it fully in my next communication.

It will be interesting and stubbornly fought on both sides and the chances are even for both defense and prosecution. The motion picture crusade on Sunday has attracted the attention of the residents and visitors alike, and much comment had been heard as to the necessity for these pictures. It was on the grounds of necessity that the case was won in the justice of the peace court, and it will be the defence when the trial of Manager Hale comes up before the higher tribunal. If the theater man loses the case it will be appealed

immediately to the supreme court, and I am sorry that every man interested in motion photography will be unable to be present at this hearing and listen to the argument of both Judge Wood and Attorneys Sawyer and Bouic for Mr. Hale.

This is the first time, by the way, that local managers have ever been hauled before a court as high as the circuit court, as previous arrests for showing pictures on Sunday have been confined to the lower city courts. The courtroom will be packed, it may be said, and every move will be closely watched; and this is a case where "every little movement has a meaning all its own."

Last Sunday passed off without undue excitement. Sheriff Webb made a tour of Central avenue, beginning with the Scenic and ending with the Orpheum. He merely notified those in charge of the places that they were to consider themselves under arrest.

"All right, Sheriff," responded the managers. "Do you want us to go with you?"

"No, gentlemen, not this time. I've had enough of marching up and down Central avenue the past two Sundays with you, so I've cut this feature out. Judge Wood requested me to arrest you, but I told him that I would not drag you from the theater for a Sunday parade of this nature; that I would see if you were running, get the evidence he desired and report the same to you, but as for taking you from the theater and attracting the attention of residents and visitors, there was nothing doing in that line for me any longer."

Were the managers pleased? Say, can a duck swim? You know, it had been customary for the judge to have those in charge of the shows hauled down to a justice of the peace, with a crowd of a hundred or more following, making comments and guying everyone. And this was on Sunday, too—don't lose sight of that fact. Well, the new sheriff had just two Sundays of such procedure and then he put his official foot down—good and hard at that. When the trial for last Sunday's violations comes up every man will be notified to be present, and they will be on hand, make no mistake about that. It looks, however, as if the sensational features of the Sunday crusade have been eliminated, for which we have Sheriff Webb to thank. Oh, you sheriff.

"The noblest Roman of them all"; the "champion of champions," together with a few other high-sounding and extremely complimentary titles, dear old John L. Sullivan, with a voice like a fog horn and a disposition that has sunshine looking like a thunder cloud, was here the past week, playing a three days' engagement at the Princess Theater, which, though it was the biggest house in the state, as well as the prettiest, was not large enough to accommodate the crowd. Old John L. was about the jolliest proposition that has struck town in many days. He was forced to make a speech and, of course, we scribes fell for John good and hard. Jake Kilrain was also along with this attraction. John had been billed like a circus for weeks, and he did not fall down on the nice advance things that had been said about him. He handed out his usual bundle of anti-liquor dope, which was received amid wild applause, and, taken all in all, the old gladiator of the roped arena was a great and howling success.

We have heard of Salome dancers, as well as having looked a few over, but for the real thing we bow to the little French lady who held forth at the Princess. She was some "poetry of motion," and then a few more. She danced in her bare "tootsies," but was attired only in what the law allowed, including a smile. It was artistic, there can be no doubt of that, but it shocked the tender sensibilities of one of the local newspaper men, who accused her of having big feet and violating all laws of decency. Hush, brother, hush. It wasn't that so much as the fact that said scribe, I hear, had to pay for the price of his ticket that caused him to turn lose his vials of wrath on poor Salome. The black face act that followed here opened by saying:

"Now, customers, since you have seen the slum dance, listen to muh."

Word reached me the past week that the opera house in Livermore, Ky., which had been converted into a moving picture theater, was the scene of a daring lynching the past week, which, I do not think, has been surpassed in the history of any moving picture house in the United States. William Potter, a negro, had been accused of killing Frank Mitchell, a young and popular white man of Livermore. The dead man's friends easily took the negro, who had been rushed into the opera house by a company of local militia, and, driving the soldiers out of the building, hurried him on the stage. A set of lines was procured when it dawned upon those who had the necktie party in charge that Mitchell's family should be compensated, so a collection was taken up. The entire populace of Livermore, it seemed, had crowded into the theater. It was seen that every one present, almost, desired to take a shot at the negro, so those in the orchestra seats nearest the target were charged more than those in the first gallery, while those in the top gallery, being farthest away, paid less than the rest. The "high sign" was given, the negro was hauled clear of the stage and the opera house was soon resounding with shots. Yes, the negro was killed; also the militia reinforced, came on the scene, but they were too late. Were arrests made? Well, not so you could notice it.

In closing, let me compliment Mr. Saunders and his editors for the extremely fine number the last issue was. It proved a credit to the trade and was a rare treat and delight. Here it made a great hit.

THE MAN IN THE BATHS.

Chicago Letter

MOTION PICTURES

Speaking of motion pictures, the charge for admission is seldom more than 10 cents. To offset this, however, from the manager's point of view, he has no exorbitant headliners' salaries to pay, no orchestra, no seat coupons to print, and only one or two ushers to hire. Besides, he need not advertise in the daily newspapers.

There are, morever, no disputes to settle with the performers about the locations of dressing rooms or positions on the bill, and no regular treasurer need be engaged. In his place the moving picture impresario needs only a neat-looking girl cashier, posted in a glass cage as close to the sidewalk as the law will permit—in order, I suppose, to get a patron's money before he has time to change his mind about going inside. For there is no denying that the film habit distinctly lacks "class."

Managers go into the game because the risk is almost nil, and thousands of people patronize it simply because they haven't the price to pay for flesh and blood entertainment. In fact, cheapness is rampant all along the line of the kinetoscope, even to the pay that writers of the scenarios draw. Although it is much more difficult to devise a good wordless play than one in which dialogue can be used, the authors receive for the most part only ten to twenty-five dollars per piece.—Matthew White, Jr., in Munsey's Magazine.

MOTION PICTURE OPERATORS TRICKED

At a meeting of the Electrical Moving Picture Operators' Union, an auxiliary of the Projecting Machine Operators' Union, Branch 35, affiliated with the A. F. of L. International Alliance of Theatrical and Stage Employees, held yesterday morning in a hall on Eighth Avenue and Twenty-fifth Street, members of the Industrial Workers of the World were treated in a most unparliamentary and indecent manner.

The meeting was called as an "open meeting" for the discussion of organization matters, and was advertised as such in many of the Film Exchanges in this city. As a result, many I. W. W. moving picture operators and others attended the meeting.

Seeing this, Wm. D. Lang, representative of Branch 35, at a salary of $40 a week, and president of the auxiliary, in calling the meeting to order, appointed his own sergeants-at-arms, husky men both, and then stated that in view of the amount of business to be transacted, it would be advisable to go into executive session, excluding visitors, and that he would enterain a motion to that effect.

The motion was made and seconded by Lang's satellites, and duly carried. A few of the members protested against the outrageous action, and one of them, "Teddy" Greenberg, made a motion to reconsider their previous action, which was duly seconded. Chairman Lang refused to put this motion to a vote, and when Greenberg and others demanded to know "why," Lang threatened to adjourn the meeting if they persisted in acting as they did.

The motion was not put, and the visitors, who came prepared for an "open meeting," were excluded.

Outside, the visitors, incensed at this action, prepared to hold a meeting of their own, and they elected a chairman. Then, frightened at this, Lang sent a man out to state that within ten minutes all visitors would be allowed in the meeting.

This was not lived up to, as only applicants for membership were allowed in. In order to make a pretense at fairness, Lang then decided to give the floor to a committee consisting of S. Solomon and Wm. Walters, representing the I. W. W. Motion Picture Workers' Union.

Walters showed the difference between craft and industrial unionism, and how the men could expect nothing from the A. F. of L.; and then he said that on good authority it

was proven that Lang had offered $50 to some one to steal the I. W. W. union's charter. Then some one interrupted Walters and said he should not be allowed to proceed, as he had insulted their body. As Walters' time was almost up the chairman did nothing except instruct the following speaker to deal with organization matters and "cut out abuse."

This Solomon did. He spoke, or rather started to speak, on strictly agitation matters, but the identical individual who had interrupted Walters and who had requested the chair to instruct the next speaker to deal with organization matters, now interrupted Solomon, and as a point of "personal privilege," requested the chair to ask the two speakers to retire, as he had a motion to make. This was done, and then a motion was passed refusing to allow the I. W. W. committee to be heard further.

It was pointed out by the I. W. W. men that this action was doubly an outrage, because Lang had appeared at an I. W. W. meeting and had been extended the unlimited privilege of the floor.

Yet all this was to have been expected, as the I. W. W. Motion Picture Workers' Union, since its organization February 14, has been a thorn in the side of the A. F. of L. organization, which has determined to crush the I. W. W. rival.

Since the I. W. W. union came into existence, the A. F. of L. organization has lowered its initiation fee from $5 to $2, offering inducements, and so thoroughly frightened was it that Samuel Gompers was procured to address the operators on March 20, at an open meeting in Beaver Hall, where sandwiches and beer added weight to Gompers' argument.

The situation is typical of A. F. of L. unionism. Lang's organization, Projecting Machine Operators, Branch 35, consisting of spotlight men, is a branch of the I. A. T. S. E., and the moving picture operators' union is merely an auxiliary of Branch 35, subservient to it. Now, the spotlight men make only between $8 and $12 a week, hence they are trying to secure, and may have secured, jobs as motion picture operators. As theirs is the "superior organization," theirs is the pick, while the motion operators cannot work as spotlight men, the spotlight men can work as operators. The whole thing is framed in the interest of the spotlight men, the operators being mere dues payers.

The auxiliary men expect to receive a charter, making them no longer subservient to Branch 35, and they expect to realize this at the I. A. T. S. E. convention, to be held July 15. But the I. W. W. men prove that this cannot be. A body of operators desired the same thing over in Brooklyn, and S. Solomon, who is organizer of the I. W. W. union, told those men then that they would fail, and they did; they were forced to join the A. F. of L. organization by becoming members of the auxiliary.

The same fate will befall the present operators, unless they "get wise" and join the I. W. W. The A. F. of L. regulations do not allow them to get a charter. A ruling of Samuel Gompers, under date of December 23, 1910, specifies:

"Now let me say first, that as you understand, that under the laws of the A. F. of L., it would not be a national or international union affiliated with the A. F. of L., which claims jurisdiction over the trade represented."

And as "Projecting Machine Operators," the branch of the I. A. T. S. E., covers the motion picture operators. These men can remain in the A. F. of L. only by consenting to serve as a cat's paw for the spotlight men and for the misleaders.

The I. W. W. men point out that these operators must sooner or later become members of the Motion Picture Workers' Industrial Union. They must organize industrially, embracing all workers in the theater business, whatever the kind of work they do, and not along craft lines, which, instead of unity, create discord and jurisdictional squabbles. All those desirous of joining the I. W. W. union can secure applications from S. Solomon, organizer, 128 Graham Avenue, Brooklyn.—N. Y. People.

The Chicago Moving Picture Theater managers are organizing a protective association, and have asked the writer to give publicity to the fact. In persuance of said request I append hereto copy of their letter to managers:

MOVING PICTURE THEATER OWNERS' PROTECTIVE LEAGUE

Chicago, Ill., April 21, 1911.

Dear Sir:—

At a meeting of theater owners, held April 19th, it was unanimously decided to invite all Chicago moving picture theater owners to join our Protective League, now being organized.

The object of such an organization is obvious.

You are hereby urged to be present at the meeting to be held Tuesday, April 25, 1911, at 1 p. m., at the Great Northern Hotel, corner Dearborn and Jackson.

Inquire of clerk at hotel desk and an usher will direct you to the meeting room.

It is to your interest to be present.

Respectfully,

C. A. ANDERSON,
W. S. ALTLAND,
C. J. MORITZ,
H. KELLY,
F. J. FLAHERTY,
J. A. ALCOCK,
WM. HASSETT, JR.,
W. W. ANDERSON,
C. CZEH,
J. HOPP,

Committee.

The Moving Picture Machine Operators' Union Local 145 has been absorbed by the new Local No. 2, I. A. T. S. E., of the United States and Canada, affiliated with the American and Chicago Federation of Labor.

The following action was taken by Edward Nockels and John Fitzpatrick of the Chicago Federation at one of their recent meetings:

Meeting of the Chicago Federation of Labor, held Sunday, March 5, 1911, at Musicians' Hall, 164 East Washington Street.

REPORT OF EXECUTIVE BOARD

March 5, 1911.

The grievance of the International Alliance of Theatrical Stage Employees against one of their affiliated locals, the Moving Picture Machine Operators No. 145, in reference to this local refusing to comply with the constitutional requirements of the International, and which matter had been taken up by the grievance committee with both parties to the controversy present; and in which the grievance committee advised Local No. 145 that they comply with their international constitution, and upon failure to do so would make them ineligible to continue membership in this Federation; and in continuation of this controversy the matter was taken up at the executive board's last meeting on communication received from Brother Lee Hart, secretary-treasurer of the International Alliance of Stage Employees, notifying the Federation that the Moving Picture Machine Operators' Union No. 145 had refused to comply with the constitution of their International.

Secretary Hart also appeared in person before the board, and in compliance with the request contained in the communication, requesting of the board the unseating of the Moving Picture Machine Operators' Union Local No. 145, after due consideration the executive board decided, in compliance with the law of the American Federation of Labor and the Chicago Federation of Labor, that, inasmuch as the charter of Local No. 145 had been duly and legally revoked by their International, they were no longer eligible to affiliation with the Chicago Federation of Labor. In compliance with the constitution, the financial secretary was instructed to close their account on the books as being unseated from this Federation.

The agreement of the Marble Workers No. 21, referred to the executive board at the last meeting of the Federation, was, on motion carried, indorsed.

Following this action by the Chicago Federation of Labor and their previous suspension from the alliance the members deserted the defunct local and went to Lee M. Hart, general secretary and treasurer of the Alliance, and asked that their union be reorganized under the S. A. banner. The request was granted, and Local No. 2, I. A. T. S. E. M. P. O., was granted a charter.

The old 145 men have flocked to the standard and the local is prospering. Attached is Local No. 2's letter to Chicago theater managers explaining the situation:

TO THE MOVING PICTURE THEATER MANAGERS

Chicago, April 7, 1911.

Dear Sir:—

As general officers of the Moving Picture Machine Operators, member of the Chicago Theatrical Protective Union, Local No. 2, of the International Alliance of Theatrical Stage Employees of the United States and Canada, address you and present to you that your interests as investments are at this time and date being jeapordized by the baneful influences of expelled officers and members of former Local No. 145, in that no manager or moving picture machine operator were safe to conduct their theater so that good financial returns would ensue, as also supplied with competent operators who would respect the rights of a theater manager, his em-

ployer, rather than the bulldozing tactics that had been practiced by the officers of defunct Local No. 145, who were on date of January 15, 1911, expelled by the International Alliance of Theatrical Stage Employees of the United States and Canada who, by every means, tried to have this bulldozing clique change that policy until on date of March 5, 1911, refused, and the Chicago Federation of Labor, being appraised of the stagnant condition existing, the president, John Fitzpatrick, did order Secretary Edward Nockels to erase from the roster of local union therewith that of the Moving Picture Machine Operators' Local Union No. 145, so that no remembrance may be had of so unsavory officials, and enclose copy of that day's proceedings as proof of honesty in guarding the business interests of all such theater managers, and supply the proper, competent, sober, reliable, honest and industrious moving picture machine operators that are members of the Chicago Theatrical Protective Union Local No. 2 of the real and original and only International Alliance of Theatrical Stage Employees of the United States and Canada.

We would solicit the favor of your employing the moving picture machine operators necessary to properly and safely handle such as the only union men affiliated with organized labor, and who are members of the above Local No. 2 thereby guarantee the very best operated performances, as also a guarantee to the patronizing public they are safe to visit theaters where a union operator of Local No. 2 is employed, and solicit your calling our office, telephone Harrison 4040, at all hours of the day, Sundays included, and will give you courteous treatment, as well as to properly give you the best of service.

Thanking you for all courtesies that may be extended, we are, very respectfully yours,

LEE M. HART,
Secretary-Business Manager, Local No. 2, I. A. T. S. E. of U. S. & C.
JOHN J. FANNING, President.

Mr. Otis of the Chicago Projecting Company tells us the mail order end of the moving picture industry is fast becoming a big factor in the field. His ads. appear regularly in this paper, as he is a firm believer of the old adage, "It pays to advertise." J. J. SULLIVAN.

LATEST FROM LONDON

(By Our English Correspondent)

The event of the week is undoubtedly the opening of the Scala Theatre by Mr. Chas. Urban, who was favored with the honored patronage of their Highnesses Princes Alexander of Teck and Prince Alexander of Teck. In honor of their Highnesses' visit on Tuesday evening last (April 11th) Mr. Urban devoted the entire receipts to the Middlesex Hospital, in aid of the Prince Francis of Teck Memorial Fund. The entertainment is given twice daily at 2.30 and 8 o'clock.

The present exhibition embraces some remarkable examples of the beautiful "Kinemacolor" scenes reproducing the world's events in the actual colors of nature.

Herr Paul Lincke's haunting "Castles in the Air," adapted from his operetta, "Frau Luna," is the piece de resistance. The play has been "cast" and mounted in very lavish fashion; while the maestro, who is still regarded as the greatest living composer of light opera, personally conducts the large and distinguished orchestra. Reports of the various attractions offered by Mr. Urban at the Scala will always be a special feature in my notes.

The following are a few of the topicals which will be represented in Kinemacolor: The Unveiling of the Queen Victoria Memorial, the Coronation Procession of Their Majesties, King George and Queen Mary; the investiture of His Royal Highness the Prince of Wales, the Delhi Durbar, the principal Horse, Dog, Flower and Botanic shows; the chief Race Meetings, Regattas, etc.; while from his operators in every part of the world Mr. Urban will be continually receiving pictorial gleanings in the widely diversified fields of contemporary history, travel, zoology, and many educational subjects at present untouched.

"These are the days of potted picture playlets," says Mr. Chas. Urban, "and in this department Kinemacolor is exceptionally strong." For months past two first-class companies of actors and actresses, expert in stagecraft and dramatic conception, have been enacting (at Hove, Sussex, and Nice, France, respectively) the scores of tragical and comical scenarios which Mr. Urban has acquired from many of our best-known dramatists. These films are all rigidly scrutinized by Mr. Urban himself, and no picture containing a single situation or incident that a good father or mother would refuse to put before a juvenile gathering in the most fastidious home, could by any chance pass his censorship.

The census, of course, has not escaped the ubiquitous producer; for I notice an amusing "skit" issued by Messrs. Cricks & Martin, of Gerrard St., W. Apropos, this trade center is to have yet another addition. The Edwin Manufacturing Co. have decided to open a new showroom here. They have fitted up a model theatre, where their latest releases may be viewed with comfort.

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The University Boat Race, rowed on April 1st, has been filmed by all the principal producers. The pictures are exciting and comprehensive, but none of them show the evolutions of the airmen who traversed the course during the contest. This was, indeed, a unique feature in the great function which afforded additional excitement to the thousands collected on the River bank to witness the battle of the blues.

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I hear Mr. J. F. Brockliss has just left us, bound for the States. We shall eagerly await reports in the "M. P. N." of his movements.

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Mr. Gaumont has just arrived in London. We may expect to hear of further developments regarding the great Gaumont patent, "Reconstructed Life," which will shortly be placed on the English market.

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The Western Import & Film Co. have recently taken offices in the center of the film trade area. As you may be aware, this company are exclusive agents for the American Film Manufacturing Co., of Chicago.

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The Western Import Co., who opened up here in January last, release on an average about 2,000 feet of film per week, one release of which is devoted to a Western and Cowboy subject.

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You will be interested to hear that negotiations are advanced on this side for the formation of a Cinematograph Trade Benevolent Association.

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Captain Scott, who is now engaged in an exciting race to the South Pole, has a cinematograph camera with him, and every incident of the greatest struggle in the history of the world, will be recorded for the benefit of the picture man and his patrons. The Gaumont Co. did have exclusive rights for these film, and a great demand is anticipated.

L. W. D.

A LETTER TO ONE OF THE EXCHANGES—IT SPEAKS FOR ITSELF

Texas, March 25, 1911.

Pleas inform me if you cand furnish me with Lanton Slides for Church Work in cullords and un Collords Slides Standord Sizes..... .....
and all so filoms, for church work. Listen I am Going to comince Buisness on a small Bass and Buill up I want to Dysstablish a Sistom with you So I cand Exchange old for Knew Filoms, as for Slides I will ceep thim as I purchish thim, but for filoms I will Have To come Peeat with the date.

Please cote me prises on Slides of subject compairrative. if not Just the same as I mention Beloo. I want Christe and John the Baptist Seenray of coming to the world the Burth and Lifes of the too.

I would like a filom of the Air Rest of Christ in the Jording Gashomano on trial an the cruseefiing of him an Bearrill and ect. and Risin from the grave ect. I want this in one filoms. I all so would like to have Mosis comincing at the Buch ect to his deth or further. Noah and his flood in Slides colored and uncolored.

I want a strong and a impressive Seenray on Christanity. I will kneed some comict for cornsurt surch as the Bolde Bank Robree on Filams and Unke Tom Cabing a mooving train some Rushin Battle on See and Land ect. I want fillaims and Slides. Sind me word at once. Just how closte you cand jit to my request etc. and all so your turmes of cash and rint and exchange filoms. all slides I will ceep. To give you fax I am a Travling Precher over this State and I has purched a fine mooving Pictture Mashine at $1.25 dolles and I has no Light nor slides or fliams and I want Bejin my Misshion Just as son as you cand put me in Rederness for work.

Pleas informe me by return mail just what you has and what you cand Doo and what you will do.

Your truly

(The above is a literal translation of the original in our possession.—Ed. M. P. N.)

ADVICE TO OPERATORS ORACLE PRACTICAL ARTICLES FOR ALL DEPARTMENT

By WM. E. SMITH, E. E.

Alternating Current Synchronous Generators

In the last article there was a slight error made in the second column, third paragraph from the bottom, due to the proofreader not being familiar with electrical terms; the paragraph should read: "By revolving in a uniform field, the electromotive forces set up are proportional to the sine of the angle through which the coil has turned from the position in which it lay across the field."

Before we proceed to go further into the study of alternators or alternating current generators it will be of advantage to have a little elementary talk as to the difference between alternating and direct currents.

Direct current flows steadily in one direction through a circuit, just as water in a city water system flows regularly in one direction, and does not flow backward or reverse in the pipes. This is due to the pressure caused by pumps or by the reservoir situated on the hill. Just so with direct current; the pressure is steadily in the same direction, and forces the current through the circuit in that direction. It is true that the direct current may be made to flow in either direction through any conductor desired by merely reversing the connections of the conductor; but nevertheless the current flows steadily in one direction or the other until some change is made by an attendant.

But alternating current is very different from this, and does not flow steadily in one direction, but is actually flowing first in one direction through the entire circuit and then in the opposite direction. That is, the current flows through the whole circuit in one direction, then its value decreases until the current becomes zero, when it instantly begins to flow in the opposite direction, increasing in strength until some definite highest value is reached (the amount depending upon the circuit and the voltage), and then falling to zero only to begin flowing again in the original direction. It continues to go through these changes or reverses with great regularity, varying ordinarily in a fairly smooth curve and not by jumps.

As to why it is necessary to have these two different kinds of current and which is the better, it may be stated that direct current was studied and developed some years before alternating current was understood. All the early generators were for direct current, largely because arc lamps were the main use for current, and direct current was all that could be used on the early lamps. Then direct current motors were developed, and brought to a high state of efficiency before the alternating current was used at all commercially.

FIGURE 35

When incandescent lamps became more extensively used it was soon found that direct current could not be transmitted very far without using large wires or wasting a large proportion of the power. It was found by study and experiment that alternating current could be generated and used at higher voltages than was possible with direct current, and that this higher voltage so reduced the current required to do a given piece of work that the wires could be kept within reasonable limits without increasing the losses to an impossibly high point.

Alternators may be also classified into single phase and polyphase, according to whether their armature coils are so arranged that the currents generated in them all rise and fall at the same time or whether they have two, three or more circuits so arranged that the currents generated in one part are out of phase with those in another circuit.

Power Factor Conditions

A fact not always appreciated is that the demands upon a generator increase as the power factor is decreased. It must also be borne in mind that the power factor is determined solely by the load and not by the generator.

The existence of loads of low power factor involves necessity for particular care on the part of a purchaser in the selection of both generators and prime movers. It should be remembered that the size of a generator is determined by the

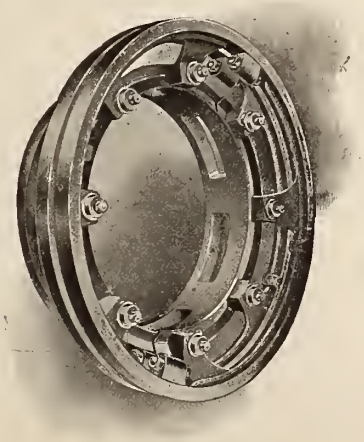

FIGURE 36

current and voltage required, expressed in kilovoltamperes, while the size of the prime mover is determined by the energy required, expressed in kilowatts. Both the kilovoltampere capacity of the generator and the kilowatts of the load, with the power factor, should be known in order that the generator and the engine may have the proper relative capacities.

The kilowatt capacity is equal to the kilovoltampere capacity at 100 per cent. lower factor only, a condition that practically never exists with commercial loads.

At lower power factors the kilowatt capacity is less than the kilovoltampere capacity in the ratio of the power factor. It is necessary to know the average power factor of the load to be carried by the generator in order to insure its successful operation, since, as already stated, the operating requirements become much more severe as the power factor is reduced.

Recent developments in alternating current power practice require generators capable of operating under loads of low power factor.

The cut in Figure 35 shows a stationary armature of a Westinghouse Alternator; the reader will no doubt ask why the armature in an alternator is stationary while the magnetic field revolves, and in a direct current generator the magnetic field is stationary and the armature revolves.

The reason of this is that in direct current generators the voltage is very seldom more than 600 volts, which can be collected from the commutator by means of brushes, and as the difference of potential in the armature coils is low the amount of insulation required is not large.

Now in alternators the voltage generated in the armature may reach several thousands of volts, and as the amount of insulation required to insulate the armature coils is quite large and if the armature was of the revolving type the windings would have a tendency to work themselves loose. It has been found the better practice to make the armature stationary and thereby giving better facilities for insulating these high voltages.

The cut in Figure 36 shows the collector rings used for furnishing direct current to the field magnets; these rings are made of brass and are insulated from the shaft by means of mica and fibre.

If the reader will look at the Figure 34 in last week's News, he will observe that there are only two of these rings used. In all alternators the field magnets must be supplied with direct current furnished either from a storage battery or a small direct current generator either separately driven or directly connected to the shaft of the alternators. In some machines there is a small commutator used for rectifying the alternating currents into direct currents for exciting the field magnets.

(To Be Continued.)

Position Wanted

Mr. J. A. Brumley of 417 Emory Street, Harriman, Tenn., who is a first-class operator and electrician, seeks a position in the south. If there is any one who desires a first-class man here is their chance to secure one.

A Fakir—Look Out for Him

My attention has been called to some party or parties who are going among the operators and the different manufacturers claiming to be Wm. E. Smith of the "Moving Picture News." He is a fakir who is up to some swindling game, so beware of him when he calls. Ask him to show his credentials.

The editor of this department asks that he be turned over to the police, where he shall be proceeded against to the full extent of the law.

(We are in full accord with the above, written by our Wm. E. Smith. If the so-called fakir has not a Moving Picture News card call us up on 'phone, 4090 Chelsea.—Editor, M. P. N.)

Portland, Ore.—H. E. Brons will erect a new moving picture theater on Foster avenue.

Allison Hill, Pa.—J. M. Lenney, of Harrisburg, will erect a new moving picture theater at 7 South Thirteenth Street.

Hutchinson, Kan.—C. B. Yost has sold his interest in the Elite theater here to Wayne Martin.

Venica, Cal.—Davis Evans is preparing to erect a new theater at the corner of Horizon avenue and Ocean Front.

Chicago, Ill.—The Columbia moving picture theater at 2409 West North avenue, was badly damaged by fire.

Silver City, Ia.—L. H. Zanders has purchased from George A. Platt the Malvern theater outfit.

The Presto Emergency Clamp Company of Syracuse, New York, are putting on the market a device which will fill a long felt want by motion picture operators in the shape of an emergency carbon clamp, which is a quick action device to remedy short circuited or grounded arms or wires burning off. It is adapted for use on arc lamps of picture machines, and spotlights, and is so constructed to obtain the quickest possible action for putting a lamp into commission.

The device is applied directly to the carbon. It can be adjusted in less than one minute, making little or no delay at all. Two insulating bushings are provided with each pair of clamps which insulate carbon from holder to be used only in case of a short circuited or grounded arm.

The Presto Emergency Clamp consists of two bodies of solid construction hinged together. One end is adapted to grip the carbon, while the other end is adapted to grip the wire, including insulation.

If you ever had an accident to your lamp during a performance you will readily appreciate the value of a device of this kind, and can see how a great deal of worry and delay can be avoided by having a pair of these clamps on hand for emergency.

The Moving Picture Operators' Benevolent Association Ball

This ball was held last Friday evening, April 21st, at Arlington Hall, 19-23 St. Marks Place, New York City, and was a grand success from start to finish, both financial and otherwise, under the abled management of the arrangement committee, which was composed of El. DeCosta, chairman; Sam Kaplan, Jacob Cohen, James Daisie and James Girvan. This ball was conducted in such an orderly manner that those who attended were unable to find words to express their appreciation of it to the entertainment committee.

Among the prominent men in the motion picture field who were present were: Mr. Farrell, assistant sales manager of the Edison Company; Mr. Hodges, traveling agent of the Edison Company; Mr. Feorring, Mr. Thomas Kelly of the Life-o-Graph; Mr. Harry A. Mackie; Mr. J. A. LeRoy of the Acmegraph; Messrs. A. and C. Kessel of the Empire Film Exchange; Mr. F. B. Cannock, Mr. Bauman of the New York Motion Picture Company; Mr. Rosenbluh of the Greater New York Film Exchange; Mr. Goritz, Mr. Brandenburg.

The editor of this department wishes to compliment the following officers of the Moving Picture Operators' Benevolent Association upon the grand success of this ball: Robert Goldblat, president; El. DeCosta, vice-president; Robert Sanders, recording secretary; Jacob Cohen, financial secretary; Henry Weinberger, treasurer; Sol Spivok, seargent-at-arms; James Daisie, James Girvan and Jessie Levine.

CROWN MOVING PICTURE SUPPLIES CO.

The Crown M. P. Supplies Co., located at 138 Third Ave., New York City, has been in existence not quite a year, yet in that time they have become very popular with many exchanges and exhibitors alike, because of their fair, business methods; their slogan is Forward, and by honest dealings, energy, and strict attention to the necessities of their patrons, they have gone forward. The advance made by this firm in the short time of its business career, speaks for its integrity and reliability.

OLD HOUSE BURNED FOR M. P. FILMS

The historic Sicard House, one of the oldest in New Rochelle, was burned on the afternoon of April 21st by a motion picture concern (Thanhouser Co.) in the presence of 3,000 spectators. A child was "rescued," a bucket brigade strove to put out the flames, and a mournful family viewed the ruins.

The house was built late in the seventeenth century by the Sicard family, which was among the Huguenots that settled New Rochelle. When John H. Tremor, at one time dancing master in New York socially, retired and came to New Rochelle, he bought the Sicard place and moved the house to Mayflower avenue. It was occupied by his gardener until three months ago.

STOLEN

Powers No. 5—6120. Stolen from Reid Ave., corner of Fulton, Thursday, 27th of April. Liberal reward will be given for the recovery of this machine by **AMERICAN FILM EXCHANGE**, 630 Halsey St., Brooklyn.

EXTERIOR VIEW ECLAIR STUDIO, EPINAY SUR SEINE

From information to hand Eclair are arranging their American studios on the same lavish lines as are here illustrated. We are anxiously anticipating the opening in the near future.

INTERIOR VIEW ECLAIR STUDIO

THE NEW CHRONOPHONE AND THE SIMULTANEOUS RECORDING OF VIEW AND SOUND

The Gaumont Company begs to announce a new and epoch-making advance in the Chronophone, or talking picture art.

As is well-known, the Gaumont Chronophone was the first talking picture machine given the public, its birth dating from the year 1900. Since then it has been from time to time improved, and Mr. Gaumont has taken out numerous patents covering these improvements, but there has always been one thing lacking which has limited the field of the talking picture. This one thing was the impossibility of obtaining complicated subjects, particularly talking subjects, as distinguished from singing subjects, owing to the fact that in recording it was necessary first to make a record of the sounds and then to have the singers pose and repeat the words in unison with a phonograph playing the sound record previously made. This was a disadvantage and only simple singing and musical subjects could be made in good synchronism, and plays and sketches with numerous actors were practically excluded.

Many people, including Thos. A. Edison, have realized this difficulty, but none have yet solved the problem satisfactorily except Mr. Gaumont, who last year succeeded completely by a new patented system, of realizing this wonderful improvement. He has since been busy making subjects, and has lately launched the new Chronophone on the French market, where it is having wonderful success, the French papers being all full of praise for this extraordinary improvement.

By the new system it is possible to record both the sounds and the views at the same time so that the most complicated subjects may be taken in absolute synchronism.

As proprietors of the Chronophone rights for the United States of America, we take pleasure in announcing to those interested that we are making preparations to put this new invention on the American market and that we will make further announcements as soon as we have a sufficient number of the new subjects ready for issue.

Mr. George A. Magie

A more indefatigable and enthusiastic worker could not be found that Mr. Magie of the Solax Company. Having just returned from an extensive trip of ten days throughout the West in the interests of his company, he reports that matters are shaping all along the route among the exhibitors for a class of films of a high standard. Their military pictures are eagerly sought for. His trip was successful from every point of view.

"La Cinematografia Italiana ed Estera"
IS ITALY'S LEADING PAPER FOR THE
ANIMATED PICTURE BUSINESS,
PUBLISHED FORTNIGHTLY.
28 Large Pages. Eight Shillings per annum.
Editor-Proprietor: Prof. GUALTIERO I. FABBRI,
1a, Via Arcivescovado Turin (Italy).
"La Cinematografia Italiana" is the official organ of the Universal Exhibition of 1911 at Turin.

SNAPSHOTS AT A FIRE

THE START

A STREAM IS PUT ON

THE FLAMES WIN

But it's only a moving picture fire and no lives were lost although several hundred old railroad ties died a quick death for the benefit of the picture, a Thanhouser called "The Railroad Builder."

The Precision Camera Company and the Non-Infringing Camera

It would seem that after years of litigation the Non-Infringing Camera, which is to move the motion picture industry from the court and give it a chance for unimpeded progress has at last arrived. Mr. H. E. Aitken, president of the Western Film Exchange of Milwaukee, and largely interested in the moving picture industry of St. Louis, Chicago and New York, and who has just recently returned from Europe, where he is interested in several offices, in London and other cities of Europe, speaking for his associates, states as follows: "The Precision Camera Company has been organized under the state laws of Illinois, and the stock is closely held by a few men of ample means, all of whom have been for years closely connected with the moving picture industry, and who have practical experience in all of the various branches and with a full knowledge of its needs." We have taken up by purchase the Eames Patents, No. 546093, issued September 10, 1895, on application filed March 25, 1895. The camera and claims were presented to the well-known patent attorneys Kenyon & Kenyon, and the following are extracts from their written report: "This camera clearly does not infringe the Edison Camera Patent, issued 12037, as the same has been heretofore interpreted by the courts. It has a moving lens and a continuously and uniformly moving film, and is therefore outside the field of the Edison monopoly, just as the Wagner Camera was held to be outside the Edison field in the cases against Yankee Film Company, and against William Steiner et al. In my opinion it is also entirely clear that the camera does not infringe the Latham loop patent, 707934."

Mr. Aitken, on being questioned concerning the future movements of this company, replied as follows: "The experiments leading to the practical perfection of the camera have been made. The arrangements for the manufacture are virtually completed, and the actual production of negatives and positives have gone far enough to warrant an unqualified statement to the effect that the camera is a complete success and practically ready for the market. The company has been so busy up to the present time in using its entire efforts in the perfection of the camera and the arrangements for its manufacture that they have not formulated definite plans for the business needs of the proposition. Fully realizing that any statement on the camera subject will meet with doubt in the minds of the entire moving picture world, we have concentrated all our work on the camera. I again say, however, that my associates are all interested in the untrammelled growth of the moving picture business on account of their large interests in this line, and that the business plans when formulated will tend to the growth and advancement of the industry."

DR. COOK AT THE NORTH POLE

The Cook film of "THE TRUTH ABOUT THE POLE" will from now on, like the famous minute man's gun, "be heard (of) around the World." Mr. Wilbert Melville, who made the picture and who owns and controls it, has just completed arrangements with the Gaumont Company for its exploitation in Canada and Europe and is about to close a deal for its appearance in South America. The American rights are being looked after by the North Pole Picture Company, of Chicago, a concern organized by Mr. Melville for the purpose of placing the film on this market. The success of the picture has been very marked and Dr. Cook has been so much impressed by the artistic and business ability of its originator, Wilbert Melville, that he has placed Mr. Melville in charge of all of his affairs, including the publication and circulation of his book, "My Attainment of the Pole," and of all his personal booking and public appearances. Headquarters will be at the Marbridge Building, in New York City, where all applications for time should be sent.

Great Northern

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THE COSSACK DUKE

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GREAT NORTHERN FILM COMPANY

7 EAST 14TH STREET, NEW YORK

ALL FILMS SOLD THROUGH THE SALES COMPANY

THE FLYING A COWBOY ORGANIZATION IN THE WEST

The radical action taken by the American Company in announcing that, commencing week of April 24th, they will release nothing but Western films was the result of a great deal of thought and consideration on the part of the officials of the American Film Manufacturing Company. The matter of organization particularly was considered from every viewpoint and, prior to their stock company leaving Chicago for the West, they had satisfied themselves they had assembled, in working order, the best and biggest company of Western motion picture actors and actresses that money and brains could obtain.

Mr. G. P. Hamilton, the well-known manager of production of the American Company, is in full and complete charge of the organization. His experience in connection with the technical and producing end of the business is such that no further assurance had ought to be necessary to the exhibitors and exchange men that their film will meet with approval.

Mr. Hamilton, in his executive capacity, is ably seconded by Mr. Frank Beal, the man who produced such films as "The Squaw and the Man," "Bertie's Bandit," "The Mission in the Desert," "The Sheriff's Sweetheart" and "In the Land of Cactus." Mr. Beal is considered to be, without a question of a doubt, the best and most versatile producer of Western pictures in America, if not in the world.

The leading man of their Western Company is Mr. Warren Kerrigan, an actor whose experience in leading roles in motion pictures covers a period of three years with some of the largest companies in the business. Mr. Kerrigan is more at home on the back of an outlaw broncho than in the society comedies in which he has made his reputation. His familiarity with the West, and that which is Western, coupled with his acknowledged superiority as a moving picture actor, together with his magnetic personality, augurs well for the success of the leading roles in their Western features.

Supporting Mr. Kerrigan is the balance of the Chicago Stock Company, together with fifteen cowboys and cowgirls. This supporting cast of Westerners was recruited in virtually every state in the ranching country; special efforts being made with a view to the obtaining of the most daring and intelligent Westerners. Fully seventy-five per cent of this aggregation have had experience before the motion picture camera and this experience, coupled with the drilling they have gone through under the able directions of Mr. Frank Beal, their Western producer, gives them an aggregation of Western moving picture actors second to none in America.

These results were not attained offhand. They required an enormous expenditure of money and unflinching persistence on the part of the individuals in charge of this move. "Flying A Cowboy Films" will be lauded as Western classics in film circles.

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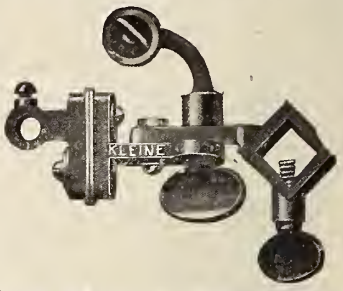

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Mason City, Ia.—Messrs. Arthur & Heffner are making arrangements to open a new vaudeville and moving picture theater here. It will be known as the Princess.

New York, N. Y.—The Kesler Lyric Theater Company will open a new theater at Fifth avenue and 116th street.

Philadelphia, Pa.—Samuel Schulz has been awarded the contract for a new moving picture theater at 753 South Third street for B. F. Miller.

Rhinelander, Wis.—Harvey Hanson is planning the erection of a new theater here.

To Our Friends the Operators

To show our appreciation of the hearty approval that has been shown by the moving picture operators of the country on POWERS CAMERAGRAPH No. 6, we have prepared a souvenir in the form of a handsome watch fob done in blue and gold which we wish to present to all operators familiar with POWERS CAMERAGRAPH.

We have 2,500 of these ready for distribution now and others will be made up as called for. If you want to be taken care of from the first lot send in your name now, mentioning where you saw this advertisement.

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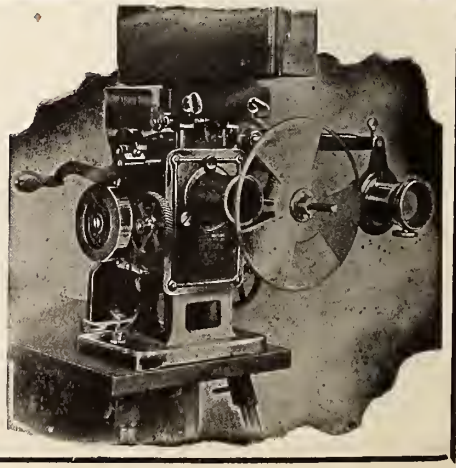

MANUFACTURERS' SYNOPSES of FILMS

THE RAILROAD BUILDERS
Thanhouser Release, May 9

The construction of a new railroad, designed to bring prosperity to a section of the country, brings sorrow to one home. An aged invalid finds that his home must give way to progress, as the line is designed to cut through his homestead, which has been in his family for generations. He fights, of course, but the property is condemned and a legal battle ends in defeat.

The old man's grief arouses the sympathy of his daughter, who tries to succeed where he has failed. She visits the railroad president, and makes an appeal to him, but he curtly rebuffs her, and she returns home, thoroughly despondent.

A young farmer who has vainly sought to win her, sees a chance to win her gratitude and perhaps her love. He arouses the neighbors, and brings them in a body to the girl's home. There they promise their aid, and start off determined to drive the construction gang away from that territory. Their anger is more fully aroused after the girl has told them how she has been warned away when she told the workers to leave her property.

When the farmers arrive at the spot they find that the workmen have knocked off for the day. They wreck the work already done, and seeing a big pile of railroad ties, set them on fire.

The young engineer in charge of the work, arrives after the blaze is well under way, but speedily sees that he and his men cannot hope to cope with the flames. He rushes to a horse and decides to ride to a nearby town where there is a fire department, and summon the aid of men who can really aid him.

But the farmers seize him, bind him, and tell him that no help can reach him. Then they leave him in the woods.

The girl has seen this action. The conduct of her neighbors, a surprise to her, causes terror. She never contemplated arson. And then the young engineer is the only one of the invaders who had spoken pleasantly to her when she had ordered his party away.

She decides to save him, and to bring assistance. She mounts the horse, and gallops away, arriving in the town exhausted but still in time to bring the engines before the flames have swept everything away.

The engineer realizes that he owes everything to the girl. She sees that her father's objections to a public improvement were uncalled for, and induces him to withdraw his objections. And the fire that was lighted as a torch of vengeance becomes the beacon light of a happy love.

THE REGIMENTAL BALL
Thanhouser Release, May 12

A prosperous young man, with an independent fortune, receives an invitation to a regimental ball, and there loses his heart to the daughter of the Colonel. He dances with her and pays her most devoted attention. It is love at first sight on his part, and the girl is greatly pleased with his attentions.

The young man wants to see the girl often, and in his ignorance of the line of caste that exists in the army, decides to enlist so that he can be near the object of his affections. It never strikes him that by his act he has cut himself off the list of her acquaintances, for a Colonel's daughter moves in an entirely different sphere from that in which a raw recruit uneasily gravitates.

There is a lot of hard work in the army, and little time for anything else—that is, so far as the enlisted men are concerned. And the young man finds that life is hardly a bed of roses. His cup of sorrow is filled to the brim when he learns from one of the enlisted men that the Colonel's daughter and her cousin, a Lieutenant, are engaged.

While passing the Colonel's quarters one day, the young soldier hears him receive a report that the Lieutenant has been stricken with smallpox, and that his condition is grave. It is impossible to find a man who will volunteer to nurse him, and the Colonel does not like to give orders that may send another man to death.

The recruit hesitates for only a moment. Then he thinks of the girl. The man he believes she loves is dying; it is the manly thing to do what he can to save the life that belongs to her. He volunteers to nurse the patient, and brings him back to health again.

Then, his duty done, and his love hopeless, he decides to leave the army. He buys his discharge, and prepares to leave the post. First he writes a letter to the girl, telling her why he is going away, and that for love of her he had saved her sweetheart. This letter he gives to his former patient, now his friend, and asks him to deliver it after he has left the post.

The Lieutenant easily figures out what the note is about. He knows that the girl does not love him and that she does love his brave nurse. So to partially settle the debt of gratitude that he owes the other man, he delivers the note at once, giving a chance for explanations before the recruit can leave the post.

The Colonel's daughter acts with military promptitude. She does not propose to have her own life wrecked by any foolishness. She loves the young man who becomes a soldier for her sake, and is convinced that a sweetheart so unselfish would make a husband worth having. So his sorrows are swept away and his devoted love rewarded.

A CALIFORNIA LOVE STORY
American Release, May 1

The scene of this picture is laid in and around the historic mission of San Juan Capistrano, in lower California, and tells of the love of a simple and trustful Mexican girl.

Pequita, a beautiful Mexican girl, is greeted by the padre of the mission, given a morning blessing, and goes gaily on her way. Melton Porter, an artist, lately arrived at the mission, is seated at his easel, and glancing around, spies Pequita beneath a bower of roses. He is interested, and rising, approaches her. At first she feigns indignation, but he eventually engages her in conversation, and within a short time they become fast friends.

Later we find them before the mission, Pequita introducing her newly found friend to the padre. Next she leads him to her home that he may also meet her mother and brother.

Her infatuation for the artist grows rapidly, and Pequita trusted Porter, trusted him with her honor. She loved him, and, like other trustful girls, she soon realizes her error, and going to the artist, entreats with him to save her honor. This he refuses to do, and, leaving him in despair, goes to the padre, making a full confession of her guilt. He bids her go tell all to her mother, and Manuel the brother, always distrustful, follows, overhears the conversation, and swears revenge.

The poor girl, on the verge of distraction, determines to again entreat with Porter, goes to his home, and together they go for a walk by the sea. Here she makes a final appeal. Again he refuses to protect her and bids her to go. Manuel (who has been following and watching all the while) intercepts her, and again hears the story of her shame. Porter, apparently deeply moved by his dishonorable action, remains standing on the beach, when Manuel, who has been watching him from the cliff, takes aim and fires. Porter falls, badly wounded. Hearing the shot, Pequita and the padre hasten to the spot, the latter just in time to prevent Manuel, who has rushed to the scene, from completing his work of revenge. Manuel leads his sister away to their home and the padre has Porter taken to the mission.

Pequita is broken-hearted, and going to the padre for consolation, learns that the wounded man will live. With careful nursing, at the end of two weeks, Porter is convalescent, his heart has softened, and he decides to atone for his wrong doings. The padre unites them, gives them his blessing, and they go thoughtfully on their way, the padre looking tenderly after them, saying, "She loved not wisely but too well."

An uplifting story—one of every-day life—superbly enacted; one that cannot but appeal to the masses.

UNITED STATES CAVALRY DRILL
American Release, May 1

En route to California our western company stopped over at San Antonio, Tex., and secured the various drills and camp scenes of the army mobilized at that point, preparatory to advancing to the Mexican border.

The intricate formations so perfectly executed by our soldiers during the process of this drill silently portrays how well Uncle Sam is prepared to protect the interests of the nation.

CRAZY GULCH
American Release, May 4

"Bad Bill" Crawford is a character in Crazy Gulch, and cowpunchers from the IXL ranch are wont, whenever they are in town, to urge Bill to display his eccentricities.

On this occasion they are loafing in front of the "Red Dog" saloon when Bill rides his broncho boldly into the front door, shoots up the place and routs the bartender. The latter brings the sheriff to arrest Bill, who immediately begins shooting, whereupon the sheriff flees in terror.

The cowpunchers are hilarious, and suggest to Bill that they go to the San Juan Sanitarium, located a short distance from the town, and have some fun at the expense of the patients. Accordingly the boys mount their horses and are off at break-neck speed. Arriving at the sanitarium, all dismount, and Bill boldly enters the grounds.

Seated on a bench in front of the sanitarium are a number of the patients—an old maid, Mr. Prouty, afflicted with the gout, a haughty young woman, and a dude with a mania for manicuring his nails.

Bill comes boldly forward, and first tackles Mr. Prouty, who, when Bill begins to shoot at his feet, forgets his gout, drops his crutches and rapidly disappears. He next endeavors to make advances to the old maid, who walks indignantly away, Bill following. She leads him to the rear of the building, where he encounters a Chinaman at his laundry work. More fun for Bill. When the shooting begins the "chink" beats a hasty retreat. But Bill is destined to meet his Waterloo.

Returning to the bench, he finds Percy still busily engaged at his manicuring. When Bill begins to talk Percy strolls leisurely away, Bill follows him to the lawn, and drawing his six-shooter, demands that Percy dance. Before he can shoot, however, Percy seizes the gun, tosses it away, calmly removes his coat, and is ready to "clean" the bad man. Bill attacks him, and Percy with a few well placed blows, has him completely cowed. The cowpunchers who have been watching from the gateway come up, salute

Percy reverently, and assist Bill from the grounds, while Percy replaces bis coat, resumes his manicuring and strolls away.

A story full of humor and action; one that will touch the risibilities of every audience.

THE HOBO'S ROUNDUP

American Release, May 4

With the approach of spring the army of "bobos" or tramps infesting the larger cities during the winter, migrate to the rural districts, sleeping in the open and securing their meals as fortune favors them.

In this picture we find a party of hobos wending their way along a railroad track, when they come upon one of their kind building a fire but with nothing to eat, and tbe newly arrived trio immediately start on a foraging expedition to a nearby village.

Mrs. Brown's cook has just placed some pastry in the kitchen window to cool, when the trio, going to the front door, ask for food. They are refused, and the door impetuously slammed in their faces. Going around to the s.de street the pastry is discovered in tbe window. This is purloined without delay, and soon they are enjoying tbeir feast in the camp by the tracks.

In the meantime the cook has told of the theft, and with the approach of a posse of cowpunchers, the feast is disturbed, and the hobos make their getaway, with the cowpunchers in hot pursuit. A wild chase ensues, the hobos eventually escaping just as the cowpunchers dash up, by swinging onto the rear of a freigbt train leaving the town. The usual narrow getaway made by the "knight of the ties."

THE FAIR DENTIST

Imp Release, May 8

Claude Marlow, Eugene Wilson and Fred Strong are young clubmen, who welcome an adventure of any sort and pose as a trio of masbers whom women cannot resist. They find time hanging heavily on their hands when the monotony is relieved by Edith Morton, a ravishingly pretty dentist.

She is first noticed by Claude Marlow, who observes her enter her home in which her dental office is located. Marlow marks her for bis very own and repairs to his club, where he raves of her beauty to Wilson and Strong.

They are gazing out of the window when they see her passing. Not knowing she is the object of Marlow's glowing description, they follow unbeknown to each otber. Each of the trio immediately develops a painful attack of toothache as a pretence of being admitted to the parlors of the fair molar extractor. Each of the trio is quite sure he has made a discovery tbat bids fair to ripen into a flirtation as the handsome dentist does not appear to be indifferent to the attentions lavished upon her by her persistent unknown admirers.

Marlow arrives first and is ushered in by a wise maid, who works in conjunction with her mistress. He is in the tbroes of a jumping toothache apparently but is covertly congratulating himself that he will be admitted into the seclusion of the dental office. Awaiting his turn, he is shown in and brings all his mashing proclivities into play to no avail. The fair tooth wrangler is all business. Sbe gives a critical look at the alleged aching tooth and concludes she needs the money. Producing forceps, she extracts the tooth and sends him out of the room in pain, after receiving her fee, a generous one.

In turn Wilson and Strong appear in the waiting room, confident that tbe others are blissfully ignorant of any other intent than a visit to the dental office to be relieved of pain. Each one endeavors to flirt with the dentist, and each in turn is oiled down and made to disgorge the price of tooth extracting. They meet in the waiting room, each secretly chagrined and apprehensive of what will happen to the other fellow. Tbe dentist attends to that as she becomes conversant with the real object of tbe visits, and the fair attendant shares with ber in the discomfiture of the trio of mashers.

Just as the young rounders have had it brougbt home to tbem that they have been circumvented by the dentist and tbat they have all visited tbe office on the same mission, they have another surprise in store. The dentist comes into the reception room and gives tbem the laugh, and, opening the street door, ushers in a man whom she introduces as her husband.

The reality of the whole procedure dawns on the young lady-killers, who are shown up to each other and the dentist and her husband. Tbey are each minus a perfectly good tooth, have given up their good money, and find tbeir dream of a racy little flirtation shattered. Tbey commiserate each other and file out, sadder and with an added accumulation of knowledge.

FOR HER BROTHER'S SAKE

Imp Release, May 11

Hiram Flint, an unprincipled young gambler and horesman, loves Madge, the handsome young daughter of James Spotwood. She repulses him and he resolves to win her by fair means or foul.

He buys a mortgage on a small farm of Spotwood, and the story opens with the aged farmer receiving a letter from Flint notifying him that the interest on the mortgage is due. The father gives the interest money to his son, Owen, to pay Flint.

Owen is an unsophisticated young man and easily influenced. Urged by Flint to further his scheme, he is persuaded to gamble and loses the money at roulette. The scene in the gambling room is very realistic and the son staggers out, ruined, his parents beggared.

Owen goes home and is consoled by Madge. The parents are informed of the loss and are inconsolable.

James Spotwood is quite a horseman and has given to Owen a thoroughbred whose mettle has never been tested. The horse is the pride of the brother and sister. In grieving over the loss of the money Madge and Owen see a flaming advertisement of the county fair in which a large purse is offered in the running race. They conceive the idea of starting their horse in tbe race.

Owen engages a jockey and the racer is given a sunrise trial heat. Owen and Madge hold the watch on him and are delighted. Flint also has a horse entered and has timed the Spotwood entry in his trial unbeknown to Owen.

Flint resorts to a well-known trick of horsemcn and drugs the Spotwood rider on the eve of the race. The jockey comes to the brother and sister as they are admiring some of the entries at the fair and explains that he has been drugged by Flint. There is no time to be lost as the horses are about to be called to the post. Owen is too heavy to ride, but the sister is game and, despite the objections of the brother, prepares to ride the entry in the race. She appears, clad in jockey habiliments, is weighed in, and mounts to ride to the track. Her identity is not discovered.

Flint is jubilant, thinking some inexperienced rider has the mount. The horses approach the barrier, the field being a large one. The start is made with the Spotwood horsc well back and the race is an exciting one. The people in the grand stand are enthusiastic, bets are freely made. Flint is cool and confident; Owen apprehensive but hopeful. The horses flash past the stand at the half with Madge riding her mount like a veteran in the saddle. She is well up in front, urging her favorite with whip and spur. The horses are lost in a turn of the track, to appear for the final effort. They are in the stretch, neck and neck, the leader and the hope of Owen. With a prayer and a final tug at tbe reins, Madge prepares to ride for the finish. With all the strength of her frail arms, she lifts her mount, encouraging him now with voice, and they flash past the wire, winners by half a length.

In the paddock Madge dismounts and sinks into her brotber's arms. The money she has won will save Owen, tbe bonor of the family, and the home.

FOUR LIVES

Imp Release, May 8

A drama of incidents in the lives of a quartet of society men. They are seated at a card table, convivial companions, imbibing mildly and playing.

Nelson, the gayest man in the party, arises and announces that someone is waiting for him. A vision of a happy home appears. Nelsom comes in happy and is greeted affectionately by his wife. His baby is cooing in its crib and he kisses it. An ideal home and this vision disappears.

Howard, another man of the party, with lines of care on his face, is affected. He begins his story with, "Well old chaps, I once had a happy home, but——." A vision of a scene in his past life is unfolded. He returns home to his luxurious apartments, plainly intoxicated. He drinks and is implored by his wife to quit. He angrily resents her interference and ends a brutal scene by throttling ber and hurling the woman to the floor. The vision fades away.

Maxwell is urged to tell his story and he begins by saying, "I went on a journey once and when I returned——." His is the story of a faithless wife and her lover being surprised in the home of Maxwell in a compromising position. Maxwell punishes the man, and drives his wife out of his home, then sinks on a divan, broken-hearted, as tbe vision passes.

Baldwin is the last to tell his story at the request of his companions, sorrowfully saying, "Death robbed me of the only woman I ever loved——." The vision appears and he is seen at the bedside of a beautiful young woman, who dies—a pathetic scene. As the vision fades his companions silently leave, and Baldwin's aged mother enters the room as he sits in meditation, saying, "Son, it's time to retire." She leads him away as the lights are extinguished.

"A VILLAGE FLIRT"

Eclair Release, May 8th

Silas, a pretentious young "rube," delights in imposing upon the simplicity of the village girls! He is always seeking a chance to make his declarations of affection, whenever he finds one of the girls alone, and so great is his enjoyment derived from an uninterrupted flirtation that he seldom misses an opportunity! So engaging are his manners, and so honeyed the words that fall from his flattering lips that the girls are easily overcharmed by his attentions, and believe all the promises he makes them, without any intention of fulfilling. At last the girls discover that he is deceiving them, and they plot together a means by whicb they may make a fool of their flirtatious young neighbor.

Accordingly, tbey induce him to visit the farm, one day, which they know beforehand to be "wash-day!" The great wash-tub is placed in the shed, immediately beneath the bay-loft. The girls steal upstairs, unnoticed, and opening the trapdoor, which leads from the bay-loft into tbe shed below, they cover the opening witb hay, and then go down and help fill the wasbtub with warm water. When this is accomplisbed one of the girls who has not been let into the secret is induced to go up to the hayloft, by some pretext or other; tbe flirt sees a good opportunity to make love to the girl, alone up in tbe loft, so be climbs up from the outside by means of a ladder. He is so ardent in his demonstrations of love to the farmer's daughter that before he knows it, he has fallen through the trapdoor into the tub of tepid water below! In this ridiculous position he appears much less attractive to the girls than heretofore, and hearty is the laugh that goes round at his expense. Let us hope it taugbt him a lesson!

COL. E. D. BAKER, 1ST CALIFORNIA

Champion Release, May 8

James Tbornton loves and is beloved by the beautiful Marjory Caselton. He has for a rival the young Sheriff of the village, George Haskan, who, being rejected by tbe fair Marjory, is bitterly vindictive towards Thornton, and only awaits an opportunity to visit vengeance upon him.

The War of Secession is inflaming the young blood o'er the entire country and tbe patriotic fever is disrupting hearts and homes. But Jim Thornton, though loving the national flag with deep ardor, does not rush to defend its serenity, because he is tbe sole support of his aged and widowed mother.

Tom Devins, a friend of Jim's father, and a participant in the Mexican War, but now a Federal Major, brings the news to Jim of the pending strife, and expecting the lad to shoulder a musket, is indignant at his refusal. The sacrificing mother, however, tearful and trembling, gives up her Jim to the Northern cause.

Then does Sheriff Haskan renew his advances to Marjory, and by reason of his constant exploitation of Jim's slim chances of returning, the girl accepts him and exacts his promise to care for Jim's mother as well.

Jim is fighting bravely for Old Glory under the valiant ex-senator, Col. Baker, commanding the 1st California, when be learns the awful news by letter from bome. An awful frenzy soars through him—and forgetting all else, deserts his regiment. He is apprehended at home by Sheriff Haskan, who hurries him back to his Commandant. Disgrace and death confront him! But the heart-rending letter from his motber and his own previous heroic fighting soften his superiors and Jim is restored to his company.

Then follows th e terrible engagement at Balls Bluff wherein Col. Baker is struck down, and Jim is seen in the very forefront rescuing the colors. Rapid promotion is given him and a secret commission whereby he is granted leave with his men to tarry a week at home.

At this juncture Haskan has formulated his plans so that Marjory is at last to become his bride. The fatal "yes" is about to be pronounced when in bursts Jim and his men. Haskan skulks off discomfited and Jim reaps his reward by uniting in wedlock with his fair Marjory.

MAKING A MAN OF HIS SON

Champion Release, May 10

Convinced that his son was padding the payroll of the ranch hands, Col. Hoskins decides to do a very heroic tbing. As the boy returns from a ride with his sweetheart, the Colonel confronts him with the evidence of his peculations, and informs him that bé will have to take the consequences, if it should even take him to jail.

True to his word, his son is arrested and sentenced for five years in the

penitentiary. The father takes this course, believing it to be the only means of reformation. After a few violent outbursts, in which he displays a healthy portion of his father's force of will, George accepts the situation and takes his medicine.

While in jail, his cellmate and he become fast friends. Before leaving the prison, he vows an eternal friendship for his new-found comrade, giving his word of honor that when the other shall have served his term to look him up and he will help him. At the expiration of his sentence the boy goes home to his father and requests a reinstatement to his old position, which plea his father unhesitatingly complies with.

Assuming charge of the payroll again he is at once pleased and surprised to find that the money carries no temptations for him now, and putting it aside he retires for the night. Attracted by his window being opened from the outside he is delighted to see his old cellmate enter, still in stripes. Having escaped jail, as he tells the boy, he has now come for the promised aid. The lad is taken aback, knowing that he is in no position to proffer assistance. The convict, discovering the money for the payroll, pleads and begs for some to help him get away. The Colonel's son is steadfast in his refusal, and turns the jailbird away, who, muttering curses, leaves by the window.

The next morning George is in ecstasies to find his father and the convict in friendly conversation. He then learns the truth. The Colonel had obtained the convict's release from the Governor, for the motive of testing his son's stability of character, and he was now proudly enjoying his success in making a man of his son.

THE ULTIMATE SACRIFICE
Rex Release, May 4

There are women in the world who want to be loved and who want to love in return and there are women who want to be loved to toy with their lovers, and in the final chapter cast them aside broken in heart and spirit—and coquette is their name.

There is one of them, a Duchess, in Paris, where there also are numbers of them. She casts her eyes on a young Marquis whose heart has as yet been untouched by the wiles of woman. By coy manoeuvres she succeeds in attracting his attention and attentions. What at first is only desire on his part ripens into true and intense love, and when she realizes her success, she spurns his advances, spurns his ardent wooing. The Marquis, angered out of his senses by her disdainful attitude, hrands her with a cross and leaves her. After he is gone, it dawns upon her that after all, she really loves him, realizes that she has cast away that which she has really desired. In remorse she decides to enter a convent and writes him of her intentions, asking him to forgive her for the cruelty she has inflicted upon him. When he receives the note his old love is reawkened, all the old desire returns. He goes to the convent to ask her to leave with him, but she tells him she has taken the life vows. That night, broken-hearted, he returns and forces his way into her cell to plead with her to break her vows and flee with him. He finds the wild wings stilled, the wild spirit flown—he finds that the grim grief has silenced the human heart of her.

SUSCEPTIBLE DAD
Solax Release, May 3

George Nelson, a wealthy writer, has a young daughter Marie, who looks with too kindly an eye upon his handsome young secretary, Harry Lee, but papa, who has other plans for the future of his daughter, orders Harry from the house. Marie, however, has no idea of giving in to Dad so easily, so she suggests to Harry that he impersonate a schoolgirl chum and, thus attired, call to see her.

So fair a lady does he make that immediately upon his arrival Dad falls a victim to the charms of his daughter's friend. After papa has demonstrated his affection in no uncertain way by giving her flowers, candy and all the other things dear to the heart of a young girl, the little ruse is exposed. While Dad is a hit chagrined at first, he soon sees the funny side of the situation and, amid merry-making, the old man gives his blessing.

On the same reel

THEIR FIRST BABY

John Harvey objects to his daughter's marriage with Jack Ray. The young couple plan an elopement. After they are married poverty overtakes them. Jack is out of work and is worried. Jack conceives the idea to write to her father telling him that a baby has been born to them and that he has been named after him. Father determines to see the young folks and sends them a telegram telling them to expect him. Jack, realizing the dilemma that he is in, goes in search of a baby, and his quest is rewarded. He sees a baby in a perambulator and promptly steals it. The maid discovers the theft and from information received from a messenger boy starts in pursuit of the thief. A mob gathers and they make a rush for Jack's house and discover the father and his daughter with the baby. They have the old man arrested for kidnapping and are on the way to the station when Jack decides to put matters right and tells the officer that he has arrested the wrong man. The father listens and, realizing the joke, is hugely amused and, slipping a few greenbacks into the ready palm of the policeman, the happy family take their way homeward.

THE LUCKY BANANA SELLER
Great Northern Release, May 6

This is a bustling comedy in which a banana seller purchases a lottery ticket and wins a big prize. He gives up business and apes the gentleman with most amusing results.

A WOULD-BE SPORTSMAN

A portly old fellow, desiring to go out shooting, arrays himself with great care in what he evidently considers to be the correct shooting costume, and, tended by a page in buttons, sallies forth for a day's sport. The good man is quite oblivious of the rude comments of passers-by. He brings down a number of birds with his gun, but turning his attention to the ground game, he empties a charge into a fine fat beast, which turns out to be a man. The sportsman has to satisfy a large claim for compensation. This so upsets him that, meeting two fishermen, he persuades one of them to give him a fishing rod in exchange for his gun, and proceeds to engage in the more peaceful pursuit of angling. After hooking a few dead cats, the unlucky angler tumbles into the water, and decides to have no more sport for that day.

IN SUNNY ITALY
Yankee Release, May 8

Neta, a pretty Italian lace vender, leaves home for her day's vending among the tourists who visit the pretty Winter resort.

A young American chap who is visiting the resort and under the watchful care of his parents, sees the pretty Italian miss and immediately loses his heart to her, which causes Santos, her donkey driver, to become crazed with jealousy. The American boy buys an extravagant quantity of her wares and makes himself so agreeable to her that she can't help but love the manly Yankee lad.

Santos remonstrates with her and demands that she ignore the American. She only laughs at him. Blinded with rage, he pushes the girl over a mighty cliff where she falls into the sea; the water not being deep enough to break her fall, she meets with a broken leg. She is found by some Italian fishermen who are dragging their fish nets through the surf and carried to her home.

Santos tries to throw the blame on the American, but the boy is soon vindicated in a novel manner, and he devotes his time paying attention to the suffering girl. The parents of the boy and girl have become reconciled to conditions existing between the young couple and all ends happily.

In this subject some of the most beautiful tropical scenery was utilized, giving in one scene a view of Italy's most beautiful watering place with its pretty villas, churches, etc., also embodying the beautiful public gardens with their wealth of foliage and pretty flowers, the rugged sea coast, hotels, etc. This subject for beauty is a crowning triumph for the Yankee Film Company in its now famous World Series.

Johnston, Pa.—George Panagotacos is planning the erection of a theater here.

Iowa City, Ia.—Fred Dever is pregaring to open a new moving picture theater at 14 South Dubuque street.

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QUESTION AND PROTEST

Why are people so prejudiced against the moving picture theater? One would think, to hear the criticism on all sides, that it was the most unsafe place in New York. The press is as bad as the public, for let there be only the slightest accident in a moving picture theater and we see it in their largest type the next morning. Only the other week, on a Saturday night, a fire occurred in Brooklyn. Everyone knew a moving picture theater was burned and the writer could find out nothing but what had happened in that theater, how the film caught fire and the people were crushed getting out, etc., but no one could tell that it was not the theater at fault at all—but that a dry goods store next door had been the cause of all the trouble. No, the theater is the place that catches fire, nothing else possibly could, and these biased persons shout their opinions, doing more damage to the five-cent theater than the fire has done. Again, riding in a car one night we were stopped by the fire lines across a certain street on the East Side. Two arc lights appeared a few blocks away, denoting a moving picture theater. Almost everyone in that car had made up their minds that that was where the fire was and many were the remarks made about those "dreadful places"—"fire traps," etc. Presently the firemen allowed the car to proceed and, lo and behold! the fire was in a cellar a block and a half from the theater and on the opposite side of the street.

Statistics state that a man is safer riding in a railroad train than eating his dinner—and I guess he's just as safe in a New York moving picture theater as in a street car—he has to have a seat in a theater for his nickel, but he don't have to in a car.

In the last few months we have had two terrible explosions causing death and loss of property through the lax of the city laws. The fire in a town not many minutes' ride from this city was in a factory that made one wonder if there were any regulations governing factories at all. Now, there is the horror of last week, which has shocked the world. Would the city allow a theater with only 145 chairs (the number reported killed) to be run nine floors from the street, or with the scanty exit that factory was equipped with? Not on your life. So I say a person is a thousand times safer in a moving picture theater than in a factory. Yet one would not think so to read the papers and hear remarks of some folks. Why, there have been more lives lost in New York City in five months through the neglect of the city laws than in all the moving picture theaters in the United States in five years. Perhaps we are more careful—perhaps we obey the law because we know the awful consequences of panic and fire where a number of persons are gathered together. Anyway, our death roll is a whole lot smaller than the factory one.

Fire Chief Croker had a bit to say on the point months ago, see below:

Chief Croker Gave Warning of Workshop Perils

"But while we're talking about those districts I'd like to say that a district which ought to be given attention is that along Fifth Avenue where those fine workshops are. Fifth Avenue workshops are nothing but high-class sweatshops, and they're all the more dangerous because they are in fireproof buildings. The law doesn't require fireproof buildings to have fire escapes, and the people who have to work in these shops are in constant danger. These shops ought to have as much, if not more, protection as is thrown around the people who go to the theaters. We have five assistant foremen who inspect every theater in New York before and after every performance and there are 133 firemen on duty during performances.

"But people don't have to go to the theaters unless they want to, while the people in these workshops do have to go to them."—Fire Chief Croker, before the Legislative Investigating Committee, December 28, 1910.

This being a professional or trade publication, the public does not read it as much as one would wish and as the press generally are very much against the poor man's theater, they (the public) don't get to know where the blame often belongs.

M. P. OPERATOR.

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Editor, A. SEABURY, Post Box 163, Stockholm, Sweden.

THE THANHOUSER WO-A-WEEK

RELEASED TUESDAY, MAY 9

The Railroad Builder

AN ENTIRE SECTION OF RAILROAD DEVASTATED BY FIRE

One Entire Mile of Trackage and Thousands of Railroad Ties Fed to the Flames

TO MAKE A MOVING PICTURE

NOT A "SMOKE POT" FIRE BUT THE REAL THING

Farmers hate young railroad builder and set afire road he constructs—Blaze discovered and call is sent for fire engines and apparatus from nearest town—Entire town fire department starts out—Fight fire while

SMOKE AND FLAME SHOOT A MILE HIGH

No. 209. Code Word, Build

RELEASED FRIDAY, MAY 12

An Army Story

The Regimental Ball

tells of the test a code of army ethics were put to and how splendidly they came through it. It is an unusual story of the comradeship of two young officers and of the bitter rivalry that succeeded it "all on account of a girl." An entire United States fort, with its barracks, battlements and garrison, give the picture "local color" of the truest sort and make it educational in its accuracy.

No. 210. Code word, Reg.

JUST OUT! THE NEW THANHOUSER PHOTOFRAME consisting of five original photos (11x14 inches) of the leading Thanhouser players, framed in solid oak, mission finished, complete with glass, **GOES TO YOU FOR** $2.50 with order. This is the prize outfit that tickled-to-death exhibitors the country over are calling **THE GREATEST LOBBY DISPLAY BARGAIN EVER KNOWN.** Address Manager's Dept.

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NEW ROCHELLE, NEW YORK

FILM CHARTS

COMMENTS ON THE RUNNING OF RELEASES OF THE WEEK, AS SEEN FROM THE FOURTEENTH STREET, UNIQUE, COMEDY AND SALES COMPANY STANDS

1 DRAMATIC TRACK

ENTRIES	OWNER	RELEASED	START	FINISH	MORAL	RECEPTION	BIGGEST MOMENT	RAN
While There's Life There's Hope.....	IMP	MON., APR. 24	Garden	Advice	See title	Big	Morton's rescue of King.	1
An Elevator Romance	THANHOUSER	FRI., APR. 28	Up	Down	Learn to run an elevator	Hearty	Westerner volunteering to run car.	1
Cossack Duke.....	GT. NORTHERN	SAT., APR. 29	Love	Luck	Dukes are powerful men	Impressive	Duke vowing vengeance.	1
Across the Mexican Line	SOLAX	FRI., APR. 28	Mexicans	Americans	Wire-tapping is noble	Hearty	Juanita at the telegraph pole.	2
The Realization.....	REX	THURS., APR. 27	Discord	Happiness	Race suicide is wrong	Good	The Realization.	2
Locked Out.....	RELIANCE	SAT., APR. 29	Injustice	Remorse	Be nice to the help	Quiet	Ejection of the mothers.	2
Girl of Coral Reefs..	YANKEE	FRI., APR. 28	Babe	Woman	Go back to nature	Good	Girl hearing call of the sea.	2
Vengeance Hath Been Had.....	RELIANCE	WED., APR. 26	Holy	Handshake	Hypocrisy is horrible	Fine	Young minister scoring old one.	3
Heart s Under Oilskins	POWERS	SAT., APR. 29	Adoption	Rocks	Bachelors have big hearts	Good	Jim in meditation on rocks.	3
The Quartermaster..	AMBROSIO	WED. APR. 26	Persecution	Apology	Don't bully your inferior	Good	Pete's dive after his rival.	3
Little Lewis' Toy...	ITALA	THURS., APR. 27	Stagy	Natural	Blessed if we know	So-so	Little Lewis, maybe.	4
Melody of Fate.....	POWERS	TUES., APR. 25	Darkness	Light	The good die young	Quiet	Lotta regaining her sight.	4
His Wife.....	NESTOR	WED., APR. 26	Suitors	Explanations	Don't be oversuspicious	Good	The meeting of the husband and friend.	4

All the releases on this track were received favorably by the theater or Sales Company race-goers, with perhaps the Great Northern, Imp and Thanhouser entries getting the major honors. The rest of the entries ran neck and neck in favor, right down to the trio here listed as finishing last. None really finished last, as reception alone goes, hut some had small technical points in their favor that made 'em stand out over others in the professional picture man's eye. Some were pretty enough in plot hut too sad for anything, like "Melody of Fate" and "Locked Out." The cheerful drama is now the vogue. "Across the Mexican Line" was very timely and "The Quartermaster" was almost an educational through its fine ship views. Every drama this week carried a good love story and perhaps that is why they were so uniformly well received.

2 COMEDY TRACK

ENTRIES	OWNER	RELEASED	START	FINISH	MORAL	RECEPTION	BIGGEST MOMENT	RAN
Count of No Account	SOLAX	WED., APR. 26	Comedy	Chaos	A chef can look like a Count	Roars	The real Count's arrival	1
She Wanted a Man With Brains.....	CHAMPION	WED., APR 26	Foolish	Brainy	Some men with brains don't look it	Fine	Thornby introducing his wife to teacher	2
Naughty Miss Edith and Bill's Garden.	LUX	FRI., APR. 28	Pleasing	Pleasant	Two half reels make a whole	Good	None—but several interesting ones	3

The top entry is easily the hest comedy effort Solax has ever done to date. Some will class the Champ as a drama, hut it had enough real laughs to put it under the more exclusive comedy heading. The final reel will undoubtedly please hetter on the other side than here.

3 WESTERN TRACK

ENTRIES	OWNER	RELEASED	START	FINISH	MORAL	RECEPTION	BIGGEST MOMENT	RAN
Bud Nevins—Bad Man	AMERICAN	MON., APR. 24	Bud	Bud	A good actor's work stands out	Hearty	When Bud gets his	1
Red Man's Gratitude	BISON	FRI., APR. 28	Excitement	Duel	Give a poor Indian refuge	Good	Duel with the desperadoes	1
Boss of Lucky Ranch	AMERICAN	TUES., APR. 27	Tenderfooty	Westernish	Looks are deceiving.	Good	Tenderfoot showing who is boss	2
Why the Sheriff Resigned	YANKEE	MON., APR. 24	Tame	Strong	Never be a sheriff	Hearty	Trapper finding Sheriff with his wife	3
Indian's Ambition...	BISON	TUES., APR. 25	Sad	Still sad	A picture can be too sad	Tears	Red Eagle's refusal to drink toast	3

Doping out the positions on this track meant some tough thought, hut it's a cinch that any entry on it will make a hit at your show. All ahound in the life, snap and vigor that mean so much with M. P. audiences. Bud Nevin's badness and the cure for it was likely the most entertaining feature in this section. "Indian's Ambition" was a scenic gem, but almost a little sadder than the audiences like to have their pictures come nowadays.

4 EDUCATIONAL TRACK

ENTRIES	OWNER	RELEASED	START	FINISH	MORAL	RECEPTION	BIGGEST MOMENT	RAN
Herodias	ECLAIR	MON., APR. 24	Denunciation	Death	Don't dance	Quiet	Salome appalled at her deed	1
Poet of the People..	THANHOUSER	TUES., APR. 25	Poetic	Popular	Poetry pays — at times	Good	At the gallows	2
Scarlet Letter.....	IMP	THURS., APR. 27	Pathetic	Peaceful	Have no guilty secrets	Dignified	Trial	2
Gen. Meade's Fighting Days.....	CHAMPION	MON., APR. 24	Captured	Married	All's fair in love and war	Brisk	Virginia's appeal to the general	3
Day With An English Bargeman....	POWERS	TUES., APR. 25	Canal	Canal	A bargeman's life is a happy one	Good	None big, but all pleasant	4

The first entry has been in bigh favor in other parts of the globe and is sure to command attention here. The settings are simply marvelous. "Poet of the People" and "Scarlet Letter" are the masterpieces of their respective producers. "Meade's Fighting Days" shows a liheral expenditure of real money and will create excitement anywhere. "English Bargeman" made you feel like a sure-enougb tourist.

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MOVING PICTURE NEWS SCENARIOS

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SYNOPSIS OF "A PIPE DREAM."

By Miss B. C. Newmore.

A poor, shabby actor, gray about the temples, enters his cheap hallroom, weary after a day's fruitless search for an engagement. To cheer himself up he lights his pipe and smokes. As he smokes he sees a vision of what he hopes is his future.

The door opens and a manager enters and tells him that he wants him to create a part in a new play specially written to show his abilities. He lets the actor arrange the contract to suit himself, gives him a large cheque and departs. After the first performance, he has made such a success that the manager, actors, author and critics give him all the credit and force him to take the curtain calls alone. The manager and company carry his flowers to the carriage and watch him drive away. The next morning the corps of critics call to repeat their splendid eulogiums in the papers. A delegation of ladies calls to beg him to lecture before their society. He agrees to do so. After they all depart he is handed a letter telling him that "Louise," the girl of his dreams, wishes him to call, that her father will now withdraw his opposition to their marriage; that she knew he would win, and is anxiously awaiting him. He is driven to her house in a splendid carriage, welcomed by the father and Louise, and after a moment in the house takes her for a drive, her father escorting them to the carriage. He gives his lecture on what the drama ought to be and is almost mobbed at its close by the enthusiastic audience, one of whom is so fervent in her admiration that she arouses Louise's jealousy to such an extent that she weeps and leaves the hall alone. The actor is penitent for a second, but shrugs his shoulders and escorts the cause of the scene to her home. In his dressing room that night Louise's father calls and in a stormy interview tells him that he owes everything to Louise as she persuaded him (the father) to back an author and manager in a play written to fit his talents. He accuses the actor of being an ingrate, and he, to prove the contrary, and also his contrition, resigns from the company on the spot. Great consternation. The actor is adamant. The morning after he is sadly considering the future. The manager bursts into the room followed by the company who beg him to rescind his decision. His understudy humbly pleads that he is unworthy to step into his shoes. All is useless. He resolves to see the girl once more; tell her that he is going back to the one-night stands to win recognition on his own merits, beg her to wait for him, and depart. When he reaches her house she receives him coldly, but her lip quivers. He hurries through his tale and is going, when she softens and begs him to remain. The manager enters. mad with fear that he will be ruined, tells him that he will sue for $100,000 damages and put him in jail in default of bond. Actor refuses to return to the cast and says that he will stay and accept the consequences of his act. The father, unable to withstand his repentance and Louise's pleading, forgives him, tells him that he is a fool to throw away his future, and that he must stick to his part; that he and Louise forgive him. General reconciliation. Embraces. The manages does a dance of joy! The pipe goes out. He is back in the old room, cold and discouraged. The landlady enters and demands the rent, handing him a letter as she does so. He opens letter, unheeding her railing and reads that Chas. Frolanger wants him to call with reference to a part. He embraces the grubby old landlady.

CURTAIN.

A PIPE DREAM.

Scene. The poorly furnished hallroom of a resting actor.

Cast. The Actor. Scene I.

The actor, shabby and tired from making the round of the agents' offices, enters. He turns up the light, throws himself into a chair in a despondent way, and after a few seconds fishes through his pockets for a smoke. He fills and lights his pipe and smokes, as he does so an expression of rest and beatitude overspreads his countenance. The smoke mounts in great clouds, and as it does so, he sees a vision of the future (?).

Scene II. The Engagement.

A knock comes at the door. He opens and a short, stout man wearing a fur-collared overcoat, a silk hat, carrying a stick and looking intensely prosperous, enters. The man announces himself as a manager who has seen the actor play in some small town on the one-night route: He offers to engage the actor at a fine salary to create the leading part in a new play of intense interest, which he is about to produce, for the special purpose of introducing him to Broadway. He is extremely cordial, agrees to everything the actor says, takes a contract from his pocket and offers it to the actor, who in a lordly manner alters many of the provisions to suit his own ideas. The manager looks it over and doesn't object to a single alteration!!!! but signs it on the spot. He hands the actor a large cheque to bind the bargain and departs, the actor escorting him to the door. The actor is so convinced that the whole proceeding is but the result of his own merit that he does not express any joy at the arrival of luck. He tosses the cheque onto the table and leisurely puts on his hat and overcoat, takes up cheque and goes out.

The Premier. Scene III.

The curtain has just dropped on the first performance of the play, the manager is in raptures, the actors are not jealous!! but vie with each other in congratulating him. The author cordially admits that but for his magnificent performance the play would have been a failure!!!! The applause in the theatre has become so great that he has to answer the call and make a speech. He is cheered to the echo. He tries to get the author and manager to appear with him. They REFUSE!! and let him have all the glory. After he is exhausted they finally let him go. The manager and company escort him to his carriage (no auto); carry the floral tributes he has received, on the level, and place as many as the carriage will contain in the inside with him, the rest they place on the box with the driver. The carriage drives off.

The Next Morning. IIII.

A splendid apartment, table set for breakfast, a liveried lackey in attendance. The door opens. The actor enters, takes a seat and leisurely breakfasts. The attendant opens the papers and folds them so that he can see the notices of the opening at a glance. While he is reading them, the lackey ushers in the whole corps of critics who have called to personally assure him that they are more than pleased to tell him verbally what they said in the papers. They are very meek, obseqiously accept a cigar!! and are bowed out by the lackey. A delegation of ladies calls to urge him to accept an invitation to speak before the Colonial Society for Dramatic Study. He graciously deigns to inform them that he will appear! The ladies depart after an effusive leavetaking. The lackey brings a letter. He reads therein:

Dear Richard: You know how I have longed for your success. I think that my father will now listen to your plea. I love you as I have always loved you! I await your coming!

Louise.

He kisses the letter, puts it in his pocket, the lackey helps him on with his coat and silk hat, and he departs.

He Calls on Louise's Father. Scene V.

A splendidly appointed carriage with a footman on the box, drives up to the door of a fine mansion. The flunkey jumps down and opens the door, bowing with extreme deference as he does so. The actor descends, mounts to the steps of the house, and is met at the door by father-in-law to be. He is effusively welcomed. While the father is greeting him, a beautiful girl runs out, and throws herself into his arms. They enter the house, but come out again in a few minutes, the girl accompanies him, father-in-law bowing them to the carriage. They drive away.

The Dramatic Lecture. Scene VI.

A beautifully decorated rostrum. The actor in the most correct afternoon get-up is standing thereon surrounded by a crowd of the most charming women, all beautiful, and splendidly dressed. They finally retire and he speaks. The audience is enthralled by his eloquence, and almost mob him when he ceases to speak. Amongst the ladies who surround him is a very handsome brunette, who monopolizes him to the complete exclusion of Louise, who is also among his admirers. The brunette is so open in her admiration that Louise bursts into tears and in spite of his protests leaves the hall alone. He is sorrow stricken for a moment, but remembering that it was the success of his new play that caused her father to soften, he hardens his heart, shrugs his shoulders and offers to escort the brunette home. She accepts his offer, and they depart, through a lane of admiring ladies.

Some Things Explained. Scene VII.

The actor is in his dressing room making up for the evening's performance. He is downcast over his quarrel with Louise. He broods over his folly in letting her depart alone from the lecture. He is aroused by a knock at the door. He calls out for the person to enter. Enter Louise's father. He refuses the actor's hand, takes a chair and proceeds to tell him that he owes his success to Louise, who had persuaded him **(her father)!** to finance a manager and author who wanted to produce a play written to fit his talents. He tells him that he owes everything to her love, and that he is an ingrate! The actor, shocked, swears that he never meant to slight Louise, but that he was indiscreet. However, to prove the truth of his words, he will resign from the cast of the play that very night. The father leaves. The actor calls in the manager and tells him to announce through the press that he closes his engagement that night. General consternation, but he is determined.

The Morning After. Scene VIII.

The breakfast room again. A sad breakfast. The manager storms the room to beg him to rescind his resignation. The company calls and the actors beg him to think of their engagement, tell him that his conduct is unprofessional. His understudy humbly tells him that he would never have the nerve to follow him in a role that he had so splendidly made him own!!!! All is useless and they sadly depart. He broods over the matter and realizes that he has done a great wrong to the girl to whom he owes everything. He resolves to see her and tell her that he is going back to the one-night stands until he can win recognition by his own unaided efforts.

Reconciliation. The Pipe Goes Out. Scene IX.

He is ushered into the parlor of Louise's home, and she comes to meet him. She is cold, gives him the tips of her fingers, but, her lip quivers. He plunges into his tale, tells her that he will yet win her through his own unaided ability. Asks her to wait for him. She softens, embraces him, and begs him to stay. He is firm. The manager enters, mad with fear that his season is going to be ruined, swears that if he attempts to leave the play that he will sue him for one hundred thousand dollars damages, have him put under an immense bond, and if he doesn't furnish it, put him in jail. Louise's father enters. He tries to shake his determination. The manager telephones for his lawyers to put the machinery of the law in motion at once. The actor tells him that he won't run away but will take his medicine. He apologizes most humbly to Louise's father for his ingratitude. The father, unable to withstand his repentance and Louise's pleading, tells him he's a fool! to throw away the future, that he must stick to the show. That he and Louise forgive him. General reconciliation. Embraces. The manager dances for joy. The old room. The actor is looking at his pipe, it has gone out. He shivers, pulls his coat about him, laughs grimly, shivers, puts his hands in his pockets, etc. His landlady enters, demands the rent, and at the same time hands him a letter. He opens it and reads:

Dear Sir: Kindly call at this office, with reference to an engagement. Chas. Frolanger.

He embraces the landlady.

CURTAIN.

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As a notable example of the recent advances made in motion picture projection, the complete equipment recently installed for Mr. Henry Conners at the New Empire Theatre, Coney Island, by J. H. Hallberg, "The Economizer Man," stands pre-eminent. For this theater Mr. Hallberg furnished a No. 6 Powers Cameragraph with Double Dissolving Attachment, a 1911 Model Motiograph, together with a Special Hallberg Direct Current Economizer for use with both machines, delivering 40 amperes at the arc. A new Mirror Screen was also installed. This theater being at an amusement resort serving refreshments on the floor, has an entirely open front, allowing passers-by to see the pictures from the thoroughfare in broad daylight and in the evening with an illuminated interior. The brilliancy of the pictures, steady projection and splendid results all around are a revelation, and exhibitors will do well to pay a visit to the New Empire and see for themselves. Mr. Conners has spared no expense but is well satisfied with the result of his outlay.

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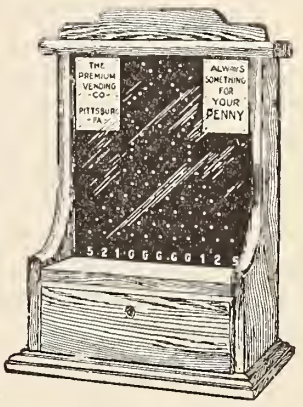

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Feb. 22—Redeeming Angel	
Mar. 1—Tweedledum, Aviator	
Mar. 1—War of the Cossacks	
Mar. 8—Prisoner of Caucasus (Dr.)	900
Mar. 15—A Coward (Dr.)	
Mar. 15—Adventures of a Countryman in Town (Com.)	322
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Apr. 12—The Necklace Affair	950
Apr. 19—The Mute of Portici	950
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AMERICAN.

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Mar. 27—The Talisman (Dr.)	985
Mar. 30—Osteopathy (Com.)	277
Mar. 30—Two Girls (Dr.)	723
Apr. 3—Oh! You Suffragette (Com.)	460
Apr. 3—A Cure for Laziness (Com.)	540
Apr. 6—Reddy's Redemption (Dr.)	995
Apr. 10—Cupid's Pocketbook (Com.)	1000
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Apr. 17—Two Plucky Girls (Dr.)	
Apr. 20—One Month to Live (Com.)	
Apr. 24—Bud Nevins, Bad Man (W. Dr.)	990
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Feb. 8—At Double Trouble Ranch (Dr.)	950
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Feb. 22—The Old Man and Jim (Dr.)	950
Mar. 1—A Western Girl's Choice (Dr.)	950
Mar. 8—The Vindication of John	950
Mar. 15—The Girl and the Oath (Dr.)	950
Mar. 22—The Pay-Roll (Dr.)	950
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Apr. 26—She Wanted a Man with Brains (Dr.)	950
May 1—Gen. Meade's Fighting Days	950
May 3—Out of the Dark (W. Dr.)	

ECLAIR

Feb. 27—Beware of the Bomb (Com.)	370
Mar. 6—King Phillip the Fair and the Templars	975
Mar. 13—An Unforeseen Introduction (C.)	470
Mar. 13—A Day of Storms (Com.)	430
Mar. 20—Cain (Dr.)	790
Mar. 20—The Rock Climbers (Scenic)	195
Mar. 27—Hurrah!Hurrah! Let Us Marry!.	975
Apr. 3—A Strike in the "Make Young" Business	534
Apr. 3—Mr. Nearsight's Marriage	426
Apr. 10—Do Not Judge Rashly (Dr.)	955
Apr. 17—Dog and Wolf	660
Apr. 17—Jerusalem and the Mount of Olives	315
Apr. 24—Herodias	955
May 1—For Their Mother (Dr. Com.)	695
May 1—The Blue Nile	290
May 8—A Village Flirt (Com.)	910
May 15—Engaged in Spite of Themselves (C.)	910
May 22—A Mother's Distress	430
May 29—The Two Gardeners (Com.)	940

GREAT NORTHERN.

Jan. 28—Triumph of Intelligence	391
Jan. 28—Mr. Muggins Has His Sewing Done (Com.)	
Feb. 4—The Criminal Chief's Capture	
Feb. 11—Found Again (Dr.)	
Feb. 18—The Life of a Muschik	
Feb. 18—The False Alarm	
Feb. 25—His Great Duty (Dr.)	
Mar. 4—The Rival Servants (Dr.)	
Mar. 11—The Son of the Executioner (Dr.)	
Mar. 18—Between Love and Duty (Dr.)	
Mar. 18—Life and People South of the Equator (Scenic)	
Mar. 25—The Fakir's New Servant (Com.)	
Mar. 25—Troubles of a Trip (Com.)	
Apr. 1—A Victim of His Double (Dr.)	
Apr. 8—A Confidence Trick	
Apr. 15—Hamlet (Dr.)	
Apr. 22—The Stolen Legacy (Dr.)	
Apr. 29—The Cossack Duke (Dr.)	894

IMP.

Independent Moving Picture Co. of America.

Feb. 13—Her Darkest Hour (Dr.)	1000
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Feb. 20—Pictureland	1000
Feb. 23—Artful Kate (Dr.)	1000
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Mar. 2—Army Manoeuvres in Cuba (Edu.)	500
Mar. 2—The Dynamiters (Com.)	500
Mar. 6—Tracked (Dr.)	1000
Mar. 9—The Message in the Bottle (Dr.)	1000
Mar. 13—The Secret of the Palm (Dr.)	1000
Mar. 16—The Fishermaid (Dr.)	1000
Mar. 20—In Old Madrid (Dr.)	1000
Mar. 23—The Penniless Prince (Dr.)	1000
Mar. 27—Sweet Memories (Dr.)	1000
Mar. 30—So Shall Ye Reap (Dr.)	1000
Apr. 3—The Lover's Signal (Dr.)	
Apr. 6—The Image of Fate (Dr.)	1000
Apr. 10—A Good Cigar	
Apr. 10—A Faithless Man	
Apr. 13—The Storm	
Apr. 20—The Hero (Com.)	500
Apr. 24—While There's Life There's Hope (Dr.)	1000
Apr. 27—The Scarlet Letter (Dr.)	1000
May 1—Second Sight (Dr.)	1000
May 4—The Temptress (Dr.)	1000

ITALA

Feb. 16—The Fatal Charm	900
Feb. 18—Who Will Eat the Turkey	900
Feb. 23—Little Souls	770
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Feb. 25—Havana Cigar	
Mar. 2—Nini's Doll	
Mar. 4—Cato and the Flag	
Mar. 4—Foolshead More than Usual	
Mar. 9—Nobility (Dr.)	900
Mar. 11—Foolshead Shooting (Com.)	900
Mar. 16—A Dog and Two Mistresses	986
Mar. 18—Foolshead in Soiree (Com.)	
Mar. 18—Toto on the State (Com.)	
Mar. 23—Waiting for the Midnight Express.	900
Mar. 25—Toto Wants to Get Thinner	500
Mar. 25—Queen of the Sea	500
Apr. 1—Foolshead Goes to See a Cockfight.	
Apr. 8—Foolshead—Lady of Company	
Apr. 15—The Fall of Troy	
Apr. 22—Marriage Midst the Sausages (Com.)	500
Apr. 22—Foolshead — Wrangler for Love (Com.)	500
Apr. 27—Little Lewis Toy (Dr.)	950
Apr. 29—Foolshead Telegraph Boy	500
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Mar. 17—Dogs Not Admitted (Com.)	534
Mar. 17—Bill Has Kleptomania (Com.)	380
Mar. 24—Cowboy Friendship (Dr.)	636
Mar. 24—Edith Has Some Sport (Com.)	322
Mar. 31—The Greed of Gain (Dr.)	652
Mar. 31—He Wanted a Hoop (Com.)	281
Apr. 7—Bill's Little Plan (Com.)	386
Apr. 7—A Desperado (Dr.)	586
Apr. 14—Bill and the Greasy Pole (Com.)	432
Apr. 14—They Did Not Budge (Com.)	501
Apr. 21—Dr. Grant's Wonderful Discovery (Dr.)	885
Apr. 28—Naughty Miss Edith (Com.)	472
Apr. 28—Bill's Garden (Com.)	419
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May 5—Fashion and Its Consequence (Com.)	426
May 12—The Postmistress (Dr.)	700
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May 19—Bill at Work (Com.)	367
May 19—All Through a Rat (Com.)	475

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Feb. 1—The Bridal Trail	
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Feb. 22—His Father's House (Dr.)	
Mar. 1—The Professor's Romance (C.-D.)	990
Mar. 8—In the Commissioned Ranks	
Mar. 8—In the Commissioned Ranks (Dr.)	
Mar. 15—Was It Worth While? (Dr.)	
Mar. 22—Could You Blame Him? (Com.)	
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Apr. 12—A Midnight Adventure (Com.)	
Apr. 19—The Rival Artists (Dr.)	
Apr. 26—His Wife (Dr.)	
May 3—The Other Man (Dr.)	

NEW YORK MOTION PICTURE CO.

("Bison")

Feb. 14—The Deputy's Honor	900
Feb. 17—The Warrior's Squaw	900
Feb. 21—The Way of a Red Man (Dr.)	
Feb. 24—The Fate of Joe Dorr (Dr.)	
Feb. 28—A Warrior's Faith	
Mar. 3—Owanee's Great Love	
Mar. 7—Dick Farrell's Prize	
Mar. 10—Her Prisoner (Dr.)	
Mar. 14—Starlight the Squaw (Dr.)	
Mar. 17—Sacrifice of Silver Cloud (Dr.)	
Mar. 21—Was He Justified? (Dr.)	900
Mar. 24—The Cowboy's Waif (Dr.)	900
Mar. 28—An Indian Nemesis (Dr.)	
Mar. 31—The Red Avenger (Dr.)	
Apr. 4—At Bar U Ranch (Dr.)	
Apr. 7—Avery's Dream (Com.)	
Apr. 11—An Indian's Mistake	950
Apr. 14—A Man of Honor	950
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Apr. 25—An Indian's Ambition	950
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Apr. 4—Touring Athens (Scenic)	
Apr. 8—A Western Ruse	
Apr. 11—How the Doctor Made Good	
Apr. 11—Reclamation	
Apr. 15—At the Window	
Apr. 18—Copper Wit (Com.)	
Apr. 18—The Wine Harvest	
Apr. 22—The Last Rose	
Apr. 25—A Day with an English Bargeman (Com.)	
Apr. 25—Melody of Fate (Dr.)	
Apr. 29—Hearts Under Oilskins (Dr.)	
May 2—The Crisis (Dr.)	
May 2—The Joys of Persecution (Com.)	
May 6—The Awakening of Galatea (Dr.)	

RELIANCE

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Apr. 1—Till Death Do Part	
Apr. 5—Rickshaw the Detective	
Apr. 5—Summer Skies	
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Apr. 12—Thirty Minutes (Dr.)	
Apr. 15—Her Mother's Love	950
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May 3—Such is the Kingdom	950

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Mar. 9—"The Fall of a Knight" (Com.)	958
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Mar. 30—As Ye Sow	
Apr. 5—"The Heiress" (Com.)	975
Apr. 13—"The Little Major" (Dr.)	960
Apr. 20—A Daughter of the Revolution (Dr.)	
Apr. 27—The Realization (Dr.)	

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Apr. 7—The Rose of the Circus (Dr.)	1,000
Apr. 12—Tramp Strategy (Com.)	
Apr. 12—The Scheme that Failed (Com.)	
Apr. 14—The Little Flower Girl (Dr.)	
Apr. 19—The Old Excuse (Com.)	
Apr. 21—The Voice of His Conscience (Dr.)	
Apr. 26—The Count of No Account (Com.)	
Apr. 28—Across the Mexican Line (Military)	
May 3—Sensible Dad (Com.)	
May 3—Nearly a Hero (Com.)	
May 5—The Somnambulist (Dr.)	

THANHOUSER COMPANY.

Feb. 21—For Washington	
Feb. 24—A Newsboy Hero	
Feb. 28—The Litle Mother (Dr.)	
Mar. 3—Stage Struck (Dr.)	
Mar. 7—The Mummy (Dr.)	1000
Mar. 10—The Spirit Hand (Dr.)	1000
Mar. 14—His Younger Brother	
Mar. 17—Robert Emmett	
Mar. 21—Divorce (Dr.)	
Mar. 21—Waiting at the Church (Com.)	
Mar. 24—The Tramp (Dr.)	
Mar. 28—The Imposter	1000
Mar. 31—Silas Marner	1000
Apr. 4—Charity of the Poor (Dr.)	
Apr. 7—Vindicated	
Apr. 11—Velvet and Rags	
Apr. 14—Old Home Week (Com. Dr.)	
Apr. 18—Cally's Comet (Com.)	1000
Apr. 21—Weighed in the Balance	1000
Apr. 25—Poet of the People (His.)	
Apr. 28—An Elevator Romance (Com.)	
May 2—The Pillars of Society (Dr.)	
May 5—The Sinner (Dr.)	

YANKEE FILM COMPANY

(Com.)	
Mar. 6—Angel of the Bowery (Dr.)	
Mar. 10—The Senorita's Sacrifice (Dr.)	
Mar. 13—The Test of Love (Dr.)	
Mar. 17—His Double Treasure (Dr.)	
Mar. 20—The Open Gate (Dr.)	
Mar. 24—Love's Ebb and Flood (Dr.)	
Mar. 27—Tom and Jerry (Dr.)	
Mar. 31—Her Mother's Fiance (Dr.)	
Apr. 4—Secret of the Opal Mine (Dr.)	
Apr. 4—The Girl Stowaway's Heroism (Dr.)	
Apr. 10—An Adventure in Sicily (Dr.)	
Apr. 14—Willie's Winning Ways (Com.)	
Apr. 17—A Close Call (Dr.)	
Apr. 21—The Minister's Son (Dr.)	
Apr. 24—Why the Sheriff Resigned (Dr.)	
Apr. 28—The Girl of the Coral Reefs (Dr.)	
May 1—A Kentucky Girl (Dr.)	
May 5—Zelda, the Gypsy (Dr.)	

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BIOGRAPH

	Feet
Mar. 9—Conscience (Dr.)	995
Mar. 13—Comrades (Dr.)	998
Mar. 16—Was He a Coward? (Dr.)	994
Mar. 20—Teaching Dad to Like Her (Com.)	995
Mar. 23—The Londale Operator (Dr.)	998
Mar. 27—Priscilla's April Fool (Com.)	686
Mar. 27—Cured (Com.)	308
Mar. 30—The Spanish Gypsy (Dr.)	996
Apr. 3—Priscilla and the Umbrella (Com.)	997
Apr. 6—The Broken Cross (Dr.)	996
Apr. 10—The Chief's Daughter (Dr.)	1000
Apr. 13—Paradise Lost (Dr.)	1000
Apr. 17—Madam Rex (Dr.)	996
Apr. 20—A Knight of the Road (Dr.)	996
Apr. 24—His Mother's Scarf (Dr.)	994
Apr. 27—How She Triumphed (Com.)	998

EDISON

Mar. 14—All for the Love of a Lady (Dr.)	990
Mar. 15—The Department Store (Com.)	625
Mar. 15—Baby's Fall (Com.)	375
Mar. 17—The Wedding Bell (Dr.)	1000
Mar. 21—The Test of Love (Dr.)	1000
Mar. 22—Who Gets the Order (Com.)	995
Mar. 24—The Disreputable Mr. Raegen (D.)	1000
Mar. 28—Jim the Mule Boy (Dr.)	975
Mar. 29—April Fool (Com.)	985
Mar. 31—Between Two Fires	1000
Apr. 4—Monsieur (Dr.)	1000
Apr. 5—The Resurrection of John	1000
Apr. 7—Nell's Last Deal (Dr.)	1000
Apr. 11—The Strike at the Mines (Dr.)	995
Apr. 12—Silver Threads Among the Gold (Dr.)	500
Apr. 12—Card of Introduction (Com.)	500
Apr. 14—A Buried Past (Dr.)	1000
Apr. 18—The Haunted Sentinel Tower	1000
Apr. 21—Turned to the Wall	1000
Apr. 25—The Twin Towers (Dr.)	1000
Apr. 26—The Two Heroes (Com.)	975
Apr. 28—The Child and the Tramp (Com.)	1000
May 1—The Panama Canal in 1911	990
May 3—Josh and Cindy's Wedding Trip	1000
May 5—Aida (Dr.)	1000
May 9—Edna's Imprisonment (Com.)	975
May 10—The Baby of the Boarding House (Com.)	1000
May 12—The Quarrel on the Cliff (Dr.)	1000
May 16—In the Baggage Coach Ahead (Dr.)	1000

ESSANAY FILM CO.

Feb. 21—Just as the Clock Struck Nine (C.)	412
Feb. 25—The Outlaw and the Child (Dr.)	1000
Feb. 28—Taming a Tyrant (Com.)	1000
Mar. 4—On the Desert's Edge (Dr.)	1000
Mar. 7—The Little Drudge (Dr.)	1000
Mar. 11—The Romance of "Bar O"	1000
Mar. 14—Oh, You Teacher! (Com.)	1000
Mar. 18—The Faithful Indian (Dr.)	975
Mar. 21—Hans' Millions (Com.)	1000
Mar. 25—A Thwarted Vengeance (W. Dr.)	1000
Mar. 28—Getting His Own Back (Com.)	600
Mar. 28—Lost: A Baby (Com.)	400
Apr. 1—Across the Plains (Dr.)	1000
Apr. 4—Caught with the Goods (Com.)	1,000
Apr. 8—The Sheriff's Chum (Dr.)	1,000
Apr. 11—An Orphan's Flight (Dr.)	1000
Apr. 18—The Bad Man's First Prayer (Dr.)	1000
Apr. 18—What Happened to Auntic (Com.)	800
Apr. 18—Catching the Deep Sea Turtle (Edu.)	200
Apr. 22—The Indian Maiden's Lesson (Dr.)	1000
Apr. 22—The Indian Maiden's Lesson (Dr.)	1000
Apr. 25—The Two Mothers (Dr.)	1000
Apr. 29—What a Woman Can Do (Dr.)	950

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G. Kleine

Mar. 4—The Tramp's Find	680
Mar. 4—Forbidden Cigarettes	335
Mar. 7—The Barber's Daughter	505
Mar. 7—The Ambitious Bootblack	450
Mar. 11—His First Sweetheart	560
Mar. 11—The Beautiful Gorges of Tarn	415
Mar. 14—The Sword and the Cross	840
Mar. 14—Breakers in the Clouds	155
Mar. 18—The Privateer's Treasure	860
Mar. 18—Rocky Caves of France	110
Mar. 21—The Lieutenant's Wild Ride	1002
Mar. 25—Cupid's Conquest	595
Mar. 25—The People of the Arabian Desert	405
Mar. 28—His Image in the Water	575
Mar. 28—Family Troubles	430
Mar. 29—Dr. Charcot's Trip Toward the South Pole	478
Mar. 29—The Cormorants, or Japanese Catching Fish with Birds	528
Apr. 1—The Secret of the Forest (Dr.)	625
Apr. 1—Tribulations of Jiggers	375
Apr. 4—The Letter with the Red Seal	865
Apr. 4—The City of Amalfi in Italy	135
Apr. 8—The Atonement of Thais	865
Apr. 8—Italian Coast Scenes	135
Apr. 11—The Court Martial (Dr.)	725
Apr. 11—Picturesque Waterfalls in Northern Spain	275
Apr. 15—The Oppressor (Dr.)	640
Apr. 15—Jimmy the Fox (Com.)	380
Apr. 18—Lost Years	630
Apr. 18—Brest, a Fortified Harbor of France	370
Apr. 22—The Erring Son (Dr.)	1000
Apr. 25—The Romance of a Valet	510
Apr. 25—Old Folks	490
Apr. 29—A Priestess of Carthage	1060
May 2—The Young King of Rome	440
May 2—Tunis, Africa, the City of White	560
May 6—The Crusade of the Templars	1000

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Feb. 22—The Open Road (Dr.)	995
Feb. 24—Priscilla and the Pequot (Dr.)	925
Mar. 1—Sailor Jack's Reformation (Dr.)	1005
Mar. 3—Mexican Filibusters (Dr.)	1005
Mar. 8—The Irish Honeymoon (Dr.)	950
Mar. 10—The Mission Carrier (Dr.)	1000
Mar. 15—The Driver (Educ.)	565
Mar. 15—The Hunter's Dream (Com.)	365
Mar. 17—A War Time Escape (Dr.)	980
Mar. 22—A Saw Mill Hero (Dr.)	960
Mar. 24—Rescued from the Desert (Dr.)	990
Mar. 29—The Lass Who Couldn't Forget (Dr.)	960
Mar. 31—The Hero Trackwalker (Dr.)	950
Apr. 5—By a Woman's Wit (Dr.)	995
Apr. 7—Big-hearted Jim (Dr.)	1,000
Apr. 12—In Old Florida (Dr.)	965
Apr. 14—Slim Jim's Last Chance (Dr.)	970
Apr. 19—The Phoney Prince (Com.)	990
Apr. 21—The Insurrecto (Dr.)	1000
Apr. 21—The Insurrecto (Dr.)	1000
Apr. 26—A Night and a Day (Com.)	995
Apr. 28—Slabsides (Dr.)	1005

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Mar. 2—Father's Birthday Ring (Com.)	600
Mar. 2—Woman's Curiosity (Com.)	400
Mar. 6—Vanity and Its Cure (Dr.)	1000
Mar. 9—Her Friend, the Burglar (Com.)	1000
Mar. 13—The Actress and the Singer (Com.-Dr.)	1000
Mar. 16—Mandy's Social Whirl (Com.)	1000
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Mar. 23—The Spinster's Legacy (Com.)	600
Mar. 23—Bridget and the Egg (Com.)	400
Mar. 27—Her Child's Honor (Dr.)	1000
Mar. 30—When Women Strike (Com.)	1000
Apr. 3—The Wife's Awakening (Dr.)	1,000
Apr. 6—His Best Girl After All (Dr.)	600
Apr. 6—A Visit to Nassau, Bahama (Travel)	400
Apr. 10—Opportunity and the Man (Dr.)	1000
Apr. 13—Their Mothers-in-Law (Com.)	1000
Apr. 17—The Two Fathers (Dr.)	1000
Apr. 20—Helping Him Out (Com.)	1000
Apr. 24—The Hoyden (Com.)	1000
Apr. 27—The Sheriff and the Man (Dr.)	1000

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Mar. 23—Sir Percy and the Punchers	1000
Mar. 30—The Warrant for Red Rube	1000
Mar. 24—On the Border Line	600
Mar. 24—Great War Game	950
Apr. 6—Her Faithful Heart	1000
Apr. 13—Jack Mason's Last Deal	1000
Apr. 20—An Unwilling Cowboy	
Apr. 27—The Reformation of Jack Robin	1000
May 4—Mary's Strategem	1000
May 11—The Spring Round-Up	1000
May 18—The Redemption of Rawhide (Com.)	980
May 25—The Immortal Alamo	1000

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Mar. 6—After the Boxing Bout	375
Mar. 8—Red Deer's Devotion	1000
Mar. 10—Undying Love	740
Mar. 11—A Lonely Little Girl	1000
Mar. 13—Max's Feet Are Pinched	489
Mar. 13—Whiffles' Courtship	500
Mar. 15—Oh, You Kids	690
Mar. 15—The Paoli Brothers	295
Mar. 17—The Inventor's Rights	784
Mar. 17—Pepper Industry in the Malay Peninsula	190
Mar. 18—The Sheriff's Daughter	1000
Mar. 20—Max is Stuck Up (Com.)	460
Mar. 20—How Tommt's Wit Worked (Com.)	462
Mar. 22—The Cattle Rustlers	1000
Mar. 24—Lieutenantsliebe	1000
Mar. 25—The Kid from Arizona	960
Mar. 31—Athaliah	1000
Mar. 27—Love in Madrid	443
Mar. 27—The Trickster Tricked (Com.)	446
Mar. 29—A Fatal Resemblance (Dr.)	1000
Apr. 1—Their Mother (Dr.)	872
Apr. 1—Fred Sato and His Dog	128
Apr. 3—The Apple of His Eye	1000
Apr. 5—The Trading Stamp Mania (Com.)	990
Apr. 7—The Three Whiffles	655
Apr. 7—Native Industries in Cochin-China	341
Apr. 8—The White Squaw	1000
Apr. 10—The Justice of Claudius	260
Apr. 12—A Cowboy's Adventure (Western)	364
Apr. 14—Wiffles' Home Troubles	440
Apr. 14—How Edam Cheese Is Made	480
Apr. 15—Burglar's Fee (Com.)	1,000
Apr. 17—Robert the Silent (Dr.)	1000
Apr. 19—A New Life (Dr.)	990
Apr. 21—Boil Your Water	
Apr. 21—Mary Long and Sammy Short (C.)	360
Apr. 22—The Chief's Talisman (Western)	820
Apr. 24—Lai Chyeim	997
Apr. 26—The Rival Brothers' Patriotism (Dr.)	1000
Apr. 28—Enemies	833
Apr. 28—Pastime in Chili	160
Apr. 29—The Foster Father (Dr.)	950
May 1—Forgiveness is Sweet	754
May 1—Scenes Along the Mekong	240
May 3—Indian Justice	1000
May 5—Max is Forced to Work	670
May 5—Through Venice	295
May 6—Short-Lived Happiness (Dr.)	1000

SELIG

Mar. 13—The Code of Honor	
Mar. 13—The Man from the East	
Mar. 20—Her Words Come True	
Mar. 20—After a Hundred Years	
Mar. 23—The Way of the Transgressor	
Mar. 27—Her Adopted Fathers	
Mar. 30—1861	
Apr. 3—The Fortune Hunters	
Apr. 6—Red's Conquest	
Apr. 10—The Cowboy and the Shrew	
Apr. 10—His Best Girl's Little Brother (Com.)	
Apr. 13—Zulu-land	
Apr. 17—The Haven of Refuge	
Apr. 20—The Mother	
Apr. 24—Unto Us a Child Is Born	
Apr. 27—The Witch of the Everglades	
May 1—Her Master	1000
May 4—In Old California, When the Grin goes Came	1000
May 5—Tournament of Roses	
May 8—Lost and Won	1000
May 11—Back to the Primitive	1000

URBAN ECLIPSE

G. Kleine

Jan. 25—Scenes in Jersey (Travelogue)	296
Feb. 1—Disinherited	990
Feb. 8—On the Border of the Forest (Dr.)	895
Feb. 8—Canadian Iron Center, Port Arthur (Educational)	110
Feb. 15—Catherine Howard	1005
Feb. 22—The Golden Sickle	882
Feb. 22—Felling a Smoke-stack	113
Feb. 22—The Golden Sickle	882
Mar. 1—Comrades	638
Mar. 1—Beauties of Sans Souci	362
Mar. 8—The Fury of a Woman Scorned	720
Mar. 8—Beautiful Wye Valley, England	300
Mar. 15—Redemption	508
Mar. 15—The Thames, from Oxford to Richmond	472
Mar. 22—The Money Lender	688
Nemours and the Banks of the River Loing, France	320
Mar. 29—Dr. Charcot's Trip Toward the South Pole	478
Mar. 29—The Cormorants, or Japanese Catching Fish with Birds	528
Apr. 5—At the Old Mill (Dr)	675
Apr. 5—Making Bamboo Hats in Java	325
Apr. 10—Do Not Judge Rashly (Dr.)	955
Apr. 17—Dog and Wolf	660
Apr. 17—Jerusalem and the Mount of Olives	315
Apr. 19—Solving the Servant Problem (C.)	465
Apr. 19—In the Province of Kwang Tung, China	535
Apr. 24—Herodias	955
May 1—For Their Mother (Dr. Com.)	695
May 1—The Blue Nile	290
Apr. 26—The Last Edict of Francis II	875
Apr. 26—Scenes at Colombo, Ceylon	125
May 3—The Page's Devotion	790
May 3—Wismar, Germany	210

VITAGRAPH

Feb. 10—The League of Mercy (Dr.)	991
Feb. 11—At the White Man's Door (Dr.)	1000
Feb. 14—Consuming Love	975
Feb. 17—When the Light Waned	994
Feb. 18—The New Stenographer (Com.)	994
Feb. 21—A Tale of Two Cities, Part I	1014
Feb. 24—A Tale of Two Cities, Part II	1013
Feb. 25—A Tale of Two Cities, Part III	994
Feb. 28—Captain Barnacle's Courtship (Com.)	998
Mar. 3—Bertha's Mission (Dr.)	988
Mar. 4—Mammy's Ghost (Dr.)	985
Mar. 7—The Wild Cat Well	960
Mar. 10—The Bridegroom's Dilemma (Com.)	990
Mar. 11—Red Eagle	960
Mar. 14—Betty Becomes a Maid (Com.)	957
Mar. 17—The Aching Void (Dr.)	990
Mar. 18—Davy Jones, or His Wife's Husband (Com.)	977
Mar. 21—Tho' the Seas Divide	968
Mar. 24—The Widow Visits Sprigtown (C.)	985
Mar. 25—A Little Lad in Dixie (Dr.)	999
Mar. 28—Billy's Valentine (Com.)	995
Mar. 31—The Inherited Taint (Dr.)	1000
Apr. 1—A Republican Marriage	996
Apr. 4—Unexpected Review (Com.)	660
Apr. 4—Hop Picking (Indust.)	335
Apr. 7—The Winning of the Stepchildren (Dr.)	965
Apr. 8—Winsor McCay (Com.)	650
Apr. 8—Bob Sledding	350
Apr. 11—The Wooing of Winifred (Com.)	988
Apr. 14—Though Your Sins be as Scarlet (Dr.)	1000
Apr. 15—Easter Babies (Com. Dr.)	980
Apr. 18—The Leading Lady (Com.)	985
Apr. 21—The Troublesome Secretaries (Com.)	990
Apr. 22—The Spirit of the Light (Dr.)	995
Apr. 25—A Klondike Steal (Dr.)	998
Apr. 28—The Peace Offering (Com.)	998
Apr. 29—Piccolla (Dr.)	993

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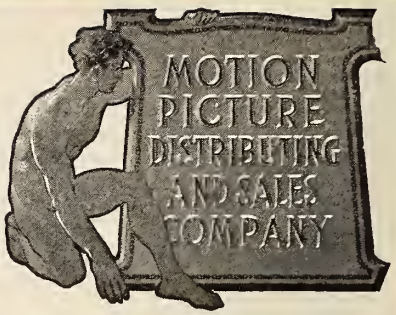

OUR PROGRAM

MONDAY
American—Amer. Film Mfg. Co.
Eclair—Eclair Film Co.
Imp—Independent M. P. Co.
Yankee—Yankee Film Co.
Champion—The Champion Film Co.
TUESDAY
Bison—N. Y. Motion Picture Co.
Powers—The Powers Co.
Thanhouser—Thanhouser Co.
WEDNESDAY
Ambrosio—N. Y. Motion Picture Co.
Champion—The Champion Film Co.
Nestor—David Horsley.
Reliance—Carlton M. P. Laboratories
Solax—Solax Co.
THURSDAY
American—Amer. Film Mfg. Co.
Itala—N. Y. Motion Picture Co.
Imp—Independent M. P. Co.
Rex—Rex M. P. Mfg. Co.
FRIDAY
Bison—N. Y. Motion Picture Co.
Lux—R. Prieur
Thanhouser—Thanhouser Co.
Solax—Solax Company
Yankee—Yankee Film Co.
SATURDAY
Gt. Northern—Gt. Northern Film Co.
Itala—N. Y. Motion Picture Co.
Powers—The Powers Co.
Reliance—Carlton M. P. Laboratories

Sterling, Ill.—R. T. La Grill, of Muscatine, Ia., is contemplating the establishment of a new moving picture theater here.

Greenview, Ill.—A. W. Ackerman, of Havana, is preparing to open a new moving picture theater here.

New York, N. Y.—The Eighty-sixth Street Theater Company has secured a permit for the erection of a new theater at the corner of Eighty-sixth street and Third avenue.

Portage, Wis.—The Peerless Amusement Company, of Merrill, is planning to establish moving picture theaters throughout the State of Wisconsin.

Prairie Du Chien, Wis.—J. McWilliams, of LaCrosse, has purchased the moving picture theater here, and taken possession.

Carbondale, Pa.—Architect P. J. Morris is preparing plans for the erection of a new moving picture theater for John Lewis.

Washington, D. C.—The Surprise Moving Picture Theater here was destroyed by fire.

Springfield, Mass.—William G. Cummings has bought the Grand Moving Picture Theater here from E. E. DeGray.

Girard, Ohio.—Fred Wilson has leased the Luna Theater here and is now in charge.

Watseka, Ill.—W. J. Glass has purchased the Royal Moving Picture Theater here from Mr. LeCuer.

White Hall, Ill.—Mr. Porter has sold the Bungalow Moving Picture Theater in Jacksonville to Wm. Stevenson, of Jerseyville.

La Grange, Ill.—Mr. Ira J. Smith is planning the establishment of a new moving picture theater here.

Plattsmouth, Neb.—Messrs. C. L. Peck, of Neola, and H. N. Hildebrand, of Harlana, Ia., are making arrangements to open a new moving picture theater here.

Salt Lake City, Utah.—The Western Moving Picture Company has been incorporated with a capital stock of $500. The incorporators are A. P. Mehesy, J. K. Johnson and F. G. Anderson.

Dayton, Ohio.—George H. Heiser is completing arrangements for the erection of a new moving picture theater on East Third street.

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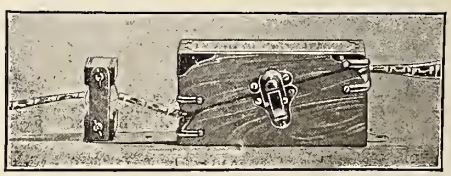

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Volume IV
No. 18

May 6th
1911

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The Moving Picture News

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The CINEMATOGRAPH PUBLISHING COMPANY, 30 West Thirteenth Street, NEW YORK CITY

Telephone, 4092 Chelsea

European Agents: INTERNATIONAL NEWS CO., Breams Building, Chancery Lane, London, E. C.

Chicago Representative: J. J. Sullivan, 866 Graceland Ave. 'Phone Graceland 5053

ALFRED H. SAUNDERS, Editor.

This newspaper is owned and published by the Cinematograph Publishing Company, a New York corporation. Office and principal place of business No. 30 West 13th Street, New York. Alfred H. Saunders, President; John A. Wilkens, Secretary, and W. M. Petingale, Treasurer. The address of the officers is the office of the newspaper.

SUBSCRIPTION: $2.00 per year. Postpaid in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands. Canada and Foreign Countries: $2.50 per year. All communications should be addressed to The Moving Picture News, 30 West Thirteenth Street, New York City. ADVERTISING RATES: $60 per page, $30 ½-page, $15 ¼-page, single column $20, $2 per inch. Discounts, 20% 12; 10% 6; 5% 3 months.

Volume IV **May 6, 1911** **Number 18**

OUR FRONT COVER ILLUSTRATION

Our front cover illustration of this issue, "The Forged Despatch," released on May 22nd by the Imp Company, is a military picture of unusual interest to all G. A. R. veterans, and one that will be welcomed by them, appearing as it does so near Decoration Day. It was our pleasure to see a preliminary run of this film, and can vouch for its being fully up to the "Imp" standard.

OUR ANNIVERSARY

Time flies—said the sage of old. Days come and go, but the march of progress stays not. To-day we celebrate the third anniversary of the News in its new form. Three years ago we bade good-bye to the paper we founded and established, so that we might be free to express our own opinions and work for the progress of cinematography; another reason was, we could not act as a spy and sycophant or betray our friends. Since then, what changes have taken place! The F. S. A. was then under control of the Edison clique, headed by Gilmore, Dyer and Moore, who tied the members down tight so that they could not breathe the breath of freedom.

How those chains did chafe, did they not? Answer, Messrs, Laemmle, Swanson, Kessell, Miles, Steiner, Lewis, Baker, Cline, Bachman, Harstyn, Hopp, Swaab, and a host of others; were they not galling? How you did try to turn us from our purpose of full and free independence. But we did not budge, we had "nailed our colors to the mast," and all the persuasion you were capable of was of no avail. We stood by the cause of independence when it was almost a forlorn hope, full of optimism for the success in the long run of right over might. How many times did we not wonder whether we would be able to pay our printer's bill, but when we sat in the office of the Biograph Co. and saw how eagerly all the employees waited for Geo. Kleine's monthly check to come in so that they could get their salaries, we felt we were not so badly off after all. You did not know what a savior of the situation you were in those days, did you, friend Kleine, when you purchased twelve out of the sixteen prints a week they turned out? If it had not been for you the Independents would have died a natural death. And the Moving Picture News stuck with you. We were a happy family then, we managed to weather the storm, and when occasion required did not we pour some hot shot into the enemy. Just a handful of helpful men who put principle first, until out of this band composed of Biograph, Geo. Kleine, Williams, Brown & Earle, Great Northern, Society Italian Cines, all would not hold together because & duped the films, and others then joined hands with them, so they had to be dropped from the ranks. Then came the formation of the M. P. P. Co., and they thought they could buy the Moving Picture News by giving us the advertising and telling us "to be a good boy and we should have more." Our readers well remember these days, do you not? You well recollect after you had sold your souls and individuality to the bertayers of your former confidence, how we came out and told you you had jumped from the frying pan into the fire.

Of course we lost the advertising of the members of the M. P. P. Co. We could not expect anything else, they dared not advertise in the News, they were commanded not to, they were too small minded. Well, we preferred to lose their patronage, let go the thousands of dollars we could have made by truckling to them (as did another), because we chose to possess our own soul and individuality, because our colors had not been hauled down or shot away from the masthead Independent ship. Furthermore, they are flying to-day as free as air. We have seen men come and go. Companies rise, steal money from the pockets of investors, and vanish with the ill-gotten gains. We have seen, and still see the bunco game being played for all it is worth. We have had offers made to us to exploit schemes, to betray our friends by giving information as to what is going on in their ranks, being promised all sorts of emoluments for the service. Though they charmed ever so charmingly, we were not to be bought. The Moving Picture News desired the confidence and the esteem of all sections of the industry, and it stands to-day the only free paper in the States.

During the past three years, what a vast amount of money has been spent in litigation, money which if put to the cause of producing educational films would have accomplished untold results. Money absolutely wasted, energies put to wrong sources, for what? To try and crush out of existence men who have as much right to live, and move, and have their being as have the four men comprising the M. P. P. Co. These men have attempted to cripple and ruin an industry whose capacity and vastness their small and narrow minds are unable to grasp. They hold a patent—one solitary little patent—and with this they are endeavoring to create a concern by unfair and unjust means over every other patent or moral right, for the sake of what? Principle? Not a bit of it—dollars and cents. They do not know the meaning of principle, otherwise they

would adopt the motto of "live and let live." They would accede some right to their fellowman. No; there is no room on this earth for any one else than themselves. They thought they were going to buy everything with their millions of dollars graft. They thought they could buy judges, courts, men—everything they wanted—they reckoned without their host. The worm, it is said, will sometimes turn, and those men they tried to crush are turning and will, in their right, conquer.

Look how the Independent cause has grown in the past two years. With the defection of Biograph and Geo. Kleine, what was left? Great Northern, and that was practically all, with the exception of two or three stragglers. Did the Independent cause die out? The Moving Picture News started a crusade almost like the voice crying in the wilderness. Then C. O. Baumann started Bison Co. Look how it has grown! What a support to the industry. Then Imp came along in good shape. Powers Picture Plays, and so on all down the gamut of the Independent manufacturers of to-day. Then the Exchangemen, what of them? The freeze out, crush out, intimidate out, the buy out (?) policy of the General Film Co. What has it done? Are they out of business? Look in our advertising columns, find the Sales Co. and observe: 57 live, flourishing exchanges, all doing excellent business brought about by the Sales Co.'s campaign, and defense of the right to live and do business. Has it cost nothing to gain this result? It has cost time, labor, the sweating of blood, and enormous expense. The patents archives have been ransacked, every man who could shed a little light along the path has been brought in to add his mite, the keenest intellects have been put to work, the most painstaking, the cleverest, the most astute patent attorneys, quite a regiment of them, are at work defending the rights of Independent manufacturers, exchangemen and exhibitors; great good has been accomplished and victories won. The end is not yet, nor will it be yet until the M. P. P. Co. has been made to surrender. The Sales Co. have been the backbone and mainstay of Independence. Outside of them there is room for no one, no third, or fourth party has the slightest chance to exist. It is only by loyal, true allegiance on the part of every man connected therewith that ultimate victory will come.

Wonderful progress has been made during the years we have sat in the editorial chair, especially the past two. When we take into consideration the fact that all the new manufacturers had to practically learn the business, nothing but congratulations are due to them. When they get out of the rut of following others and rise to the occasion of giving original and educational subjects suitable for the school, the college, or the university, nothing will stem their advance.

PATENTS AND PATENT LITIGATION

As we remarked in our last issue, our desk is covered with letters asking our opinion on patents, their equivalents, and values. So many inventors are in the field, some of whom are afraid to say what their claims cover or what their ideas are, and when we have expressed an opinion they have argued quite the contrary to what we know to be an actual fact. Of course, not being a patent attorney or a graduate from a law school, we are rather reserved in our statements both orally and by letter, but the question of movement of a film and lens moving synchronously comes up again and again, and to save our own time and also that of our numerous correspondents whom we trust will receive this as an answer to some of their letters, we produce on another page the patent granted to Charles Francis Jenkins, of Washington, Dec. 12, 1894, with the illustrations accompanying the same, and if our readers are in any further doubt concerning the matter, we must refer them to Mr. Jenkins personally, who will be pleased to answer any questions they care to ask him.

As we stated above, we are not a patent expert, but we specially wish all who are joining issue with us on statements we make, to read the claim of Mr. Jenkins beginning with the words "I do not wish to be understood," and concluding with "Or upon a screen placed to receive it." This will be found in the last paragraph of his description, and then in his claims we particularly want to call attention to Clause 11, and if some of the inventors, and would-be inventors, will carefully read these two items they will find that they're rubbing up against a pretty rough piece of sandpaper and a prospect of patent litigation from another source than the Patents Company. We do not know what our friend Jenkins will say by bringing him into the limelight like this, but we want to submit to him one of these next days the whole correspondence and ask his opinion thereupon.

THE ALIEN OPERATOR

Will some one in authority advise us what to do and say to the operators who are daily besieging our office for information how to get a living? A more insane, asinine, illogical measure than the debarment of aliens from becoming moving picture operators we do not know. It has thrown out of employment men capable in every respect to operate a moving picture machine. Messrs. Assemblymen who voted for this bill, will you find employment for these men? Why do you not pass bills preventing all except citizens of the United States of America becoming street cleaners, bakers, tailors, bricklayers, policemen, saloonkeepers, confectioners, machinists, printers, teachers in the public school and colleges, and so on through the whole series of trades and professions? Is this Free America when men whom you invite to your shores cannot earn an honest livelihood? Englishmen, Italians, Russians, Hebrews, etc., are debarred by this measure earning bread and salt. What must they do? Become a charge on the city? We were wondering if such a measure was passed by any city council in England, what would happen? If American citizens in England were debarred as are Englishmen here, the question would at once arouse public sentiment and Parliament would soon take action. Why not petition the President, surely he has the power to nullify such an anomaly. We are given to understand that the measure will be altered—sometime—when?—while the grass grows, steed starves. If there is any value in the Union, let it take immediate action by petitioning the right sources.

EDUCATIONAL FILMS

Thomas Alva Edison, how could you do it? We are only a small factor in the industry, and for the past few months we have been trying to educate the public, the exhibitor and the manufacturer to the importance of obtaining and providing suitable educational films, and now, according to your press agent, you steal our thunder, come out and pose as a schoolmaster, teaching the school children geography, physiography, etc., by cinematography. Why! oh, why!—

since the year 1893, shall we say—have you not with your vast possibilities produced educational films? Why did you wait until the Moving Picture News had aroused the desires of the people, then come out with our ideas and pose as the originator thereof? Do please give us the credit for a little, even if it is only reflected glory, by mentioning the News.

LONDON RAMBLINGS

The "Champion" films, recently handled in the city by Mr. R. Prieur, are not unlikely to be shortly on display in an office specially opened for the purpose.

Quite an imposing ceremonial took place at Will G. Barker's studio at Ealing on Thursday last, when the whole of the "Henry VIII" prints were loosely piled up on the studio lawns and burned. Most were in capital condition, but their destruction was part of Barker's agreement with Sir Herbert Tree to prevent the possibility of the production being discredited by the exhibition of worn out, scratched films. Most film makers are straight in favor of every film being so treated after a reasonable period of use, and don't be surprised if some steps are taken shortly to bring about this surprising state of affairs. The wind is in all quarters.

"The Fall of Troy" produced a "kick" from several managers, and for novel reasons it was marketed at Eastertide when the shows were anxious to get rid of one holiday crowd and make room for more, and it was found very many refused to budge until the subject had been run a second time!

Several firms are already in a position to refuse further orders for coronation films. The record sales of the "Funeral of Edward VII" will be easily beaten by this picture, and a great "uplift" is looked for as a result of its publication.

"Flying A" films have made a hit, and Mr. Aitkin, the chief of Western Import Co., who handle them, has already become one of the most popular personalities in the trade. He has lately been traveling in the Provinces, making the acquaintance of the showmen, whose reception of "Flying A" more than pleased him. The latter is not surprising if, for reasons you need not be interested in over here, more buyers give preference to "Flying A," "Imp" and other Independent Americans over the output of one or two of licensed makers, where merit is about even, in fact in some cases the Trust goods are only taken when they are so good that they cannot well be missed.

"Bison" and "Reliance" are also making good in the capable hands of Mr. Collier, of Tyler Film Co., Ltd. Bison's white horse is already a popular favorite with audiences here, and the acting of the "Reliance" drama is declared to be equal to the best that has come from America.

OUTDOOR PICTURE THEATERS PREPARING FOR BUSINESS

By Margaret I. MacDonald

Tantalizing Spring has come tripping into our midst before we are really aware of it; and with the first reassuring beam of her sunny smile the outdoor moving picture man has commenced preparations for the hot summer season. All over the city, if you take the trouble to observe, you will find little nooks and crannies, empty lots, etc., beginning to show signs of life in the erecting of platforms, arranging of seats, lights, and all the accessories of the open air theater.

The little children who are debarred from enjoying a trip to the country, the tired mothers laboring through the heat of the great city, and the fathers earning by the sweat of the brow the wherewithal to keep life still existent in themselves, and their little flocks take note of the preparations as to a long-looked-for vacation. It is the ghost of the pleasant evenings of last year, mingling with the anticipation of hours of relaxation of tired muscles and nerves, of respite from the day's weary grind.

Some of us are prone to look upon these miniature entertainment parks, for, after all, such some of them really are, as rather a joke. We can go to the country or to the seaside and enjoy the fresh, cool breezes, go bathing, boating, and partake of the many and varied pleasures provided for those who can pay the money for them. But the poor man caring for his family on probably a dollar, or a dollar and quarter a day, obliged to stay day in and day out among the hot brick walls of the city, finds a great solace in the consciousness that within walking distance of his home there is a pleasant place of entertainment where he can go with his wife and children in the summer evenings where they can sit and enjoy, with the cool blue above them, scenes which in reality they may never see, and which would require more money probably than they could save in a lifetime to enable them to visit.

There are still a great many people who decry the use of the moving picture. These people, I venture to say, have not given the matter very serious thought—they speak from slight observation—from observation of a few unwholesome themes which have come before their notice. They forget that things are rapidly improving. The increased use of the moving picture for illustration and entertainment has given the business end of it a large following, and has attracted the attention of intelligent and educated people who with far-seeing eyes have penetrated the veil of the future, and realize what the general diffusin ot knowledge by means of the moving picture to-day must mean to the generations of to-morrow.

There is an almost undiscernable movement of advancement in the world of films. The fact that thinking people are giving the subject some thought is making an impression on the character of films placed before the public. Of the films which are to-day in use in the different theaters, I venture to say that the majority are of a commendable class. Almost every time that we enter a moving picture theater we find some little point which may be criticized, but as "Rome was not built in a day," we cannot expect that such a tremendous thing as the first small beginning of the moving picture business has grown to be, can be corrected of its shortcomings at once—it is not an article which can be "repaired while you wait," it will take at least half a century to bring to any kind of completion the plans of the enthusiastic educators in connection with the correction of the moving picture show. Therefore we must be patient and give credit, in the meantime, where credit is due.

I sincerely hope, for the sake of the many, many poor people encased in the tenements and flats and hot streets of New York, that a great deal of thought be given to the arrangement of both program and accommodation in the little open air theaters. Artificial means of comparatively small cost could be used to make them pleasant and enticing. Touches from the outside world in the shape of miniature trees, bright flowering vines and shrubs, and many other little pleasing effects could be resorted to by the picture man to make his little nook of education and pleasure still more attractive.

CHICAGO NEWS NOTES

The Drake Theater, 2907-2909 Milwaukee avenue, will open on or about May 15th with first Lux Independent film service, furnished by The House of Laemmle.

The machine is a standard "Essex" dissolving stereopticon and spot machine by the Chicago Stage Lighting Co. The house is built of enameled brick with plaster relief ornamentation in lobby, with box offices on either side of the entrance. A Sunlight metallic cloth curtain will be used to project the picture on. Harry Lindner is to be the resident manager. The house is under the direction of the managers of the Janet Theater, the original home of the Independent picture.

We paid a visit to the loop picture houses one afternoon last week. The Casino Theater, on Madison street, near Dearborn, was our first stop, where we were greeted by Harry Fitzpatrick, the manager. He called us into his office, where we were shown a novel idea in lobby display, comprising the actors in various films shown at the Casino.

After waiting several minutes we were able to find a couple of seats, and I must say the performance was good, even the vaudeville, and you don't often find good vaudeville acts in a 5c. theater. And say, "Fitz," I would like to steal that illustrated singer; she is a jewel; you can understand every word she says, and some melody in her voice, too.

The projection of the pictures was excellent, but you can always see a good picture at the Casino, something I can't say for the neighboring houses on the street. Excuse me, the pictures at the Pastime were also good, but that is something unusual there.

Our next stop was at the Boston Theater, across the way. We saw a very good Reliance and a **marvelous** Rex. Oh, you Rex! No wonder they dub you King of Film. You deserve the title. Manager Moreville is to be complimented on the systematic manner in which everything runs. Another good singer at this house. She sang "There'll Come a Time" and she really sang it. Dorothy Tilford is her name.

We next went to the Alcazar, half a block down the street, and all I have to say is, a pipe organ can never take the place of a good picture machine operated by a competent man. Enough said. J. J. SULLIVAN.

From Our Western Correspondent

Hot Springs, Ark., Mav 3.—And in the land of the "Valley of vapors, behold, there came a great woe! Aye, verily, there was wailing and gnashing of teeth! Sackcloth draped manly shoulders in recognition of a wallop, judicial from its source, and convincing in effect, and ashes fell like doleful rain on our dome of thought." "Beaten to a frazzle" once more by the courts—the higher the court the greater the blow—we sing our swan song and, with regret in our bosom and anger in our hearts, give up the ghost and say: "What t'ell's the use, anyway?" And there you are.

All of which, ye legion of loyal sympathizers in the world of Picturedom, signifies that the colors of the Prosecuting Attorney of this county of Garland, City of Hot Springs, State of Arkansas, are flying proudly in the breeze, victorious from the recent victory in circuit court, and the past Sunday the doors of this resort's motion picture houses were closed; yes, tighter than the gates of Heaven against the scoffing infidel. We were trimmed good and hard, and now appreciate the fact that while it may make heroes of us to suffer indictment by the Grand Jury, the aftermath is anything but profitable, either to one's mind or pocketbook.

A few weeks ago I detailed the fact that Judge Wood, the County Prosecutor, had seen fit to indict local managers for exhibiting motion pictures on Sunday. Also, I mentioned the numerous arrests that had been made, and of cases taken in the local justice of peace courts, where they were either continued, owing to a "hung jury" or continued indefinitely. In fact, the city courts were so busy that we almost forgot the Grand Jury indictments, until we were roused from our reverie by notification that local managers were cited to appear in Circuit Court and answer to the charges against them. Manager Harry Hale, of the Lyric, was selected by the attorneys to go on trial, it being understood that the verdict would also apply to six others indicted for the same offense. This being agreeable to counsel for defense and the prosecution, one entire day was taken up trying the case.

Attorneys Sawyer and Bouic again represented the picture men, and the fact that they lost the case is no discredit to them, for they made one of the gamest and grandest fights ever recorded in the local county court. It was no use, however, the verdict the jury rendered was one of guilty, and all previous city court cases didn't cut one bit of figure, for this, you see, was in a higher court, and the verdict from such a source was more important than were those in the justice of the peace tribunals.

But it won't stop there, by a long shot, for already an appeal has been taken to the Supreme Court, and the picture men still have a chance; but I wouldn't be willing to wager my last "two-bit" piece that this verdict will be reversed. It was a hard blow to the industry in this city, and it was made especially hard when one considers that there are many, many other instances where the law is being violated, but where no action has ever been taken by the County Prosecutor to enforce the Sunday law. The fact that the picture shows were closed the past Sunday indicates that nothing will be done to give Sabbath entertainment until the decision of the Supreme Court is heard. If it sustains the Circuit Court it is doubtful if we will have the picture houses opened on Sunday during the present term of the County Prosecutor. If it is reversed, or a new trial ordered, the shows will open, but as matters now stand there is little or no likelihood that anything will be done to entertain the public with motion pictures on Sunday for some time to come. The trial in Circuit Court was the most importannt event that took place where motion photography was concerned.

Patrons to the local theaters seemed to be much pleased with the product shown, and general approbation was the rule. There were some pictures that had numerous defects; some with glaring errors, but as a general line of entertainment the week was well worth while. Ambrosio weighed in with a fine reel in "A Glimpse of the Neapolitan Camorra," and the American's reel, playing a return date, "The Harem Skirt," caused as much laughter as when here the first time. "With Stonewall Jackson" also came back for its second appearance, this time by request, so, Champion, you may accept congratulations and best wishes. Eclair gave us a pretty reel, much enjoyed, in "The Rock Climbers," while its view of "Jerusalem and the Mount of Olives" elicited admiration and reverence. With Eclair we sailed "Down the Blue Nile," and appreciated the trip. Good work, Eclair, and many, many thanks. The Great Northern production of "Hamlet" realized all the excellent things that firm had promised. I like to watch the production of this company, for they seem to spare no expense in arranging elaborate stage settings. Nothing is too big for them to go after, and they deserve praise for this effort. With the Imp we laughed at their "Pictureland," and were entertained "In Old Madrid," while Italia, with its feature, "Foolshead," one of the funniest and most eccentric men before the camera, we enjoyed his many adventures the week past. Nestor gave us a good reel in "At Cedar Ridge," but the Yankee production of "Tom and Jerry" was "the limit." Many and many a time during the glad Yuletide season have I encouraged a close acquaintance with "Tom and Jerry," and I go on record now that the creation Yankee put out, while having no relation with the others of that name, save in name only, is a libel on the title, which I resent. Now, Yankee, you can do better; at least I've jollied myself into believing that you can, so forget "Tom and Jerry," for goodness knows they were bad enough; brace up, take a good drink, and get busy with something worth while. This was "orful."

So much "panning" has been given "The Lonedale Operator" by telegraphers and railroad men that it's not up to me to add to the critical condemnation that visited the Biograph studio when they turned this one out. The reel was here, with all its inaccuracies, and the only thing that made it worth while was the masterful and delightful effects of Carl Hansen, trap drummer at the Lyric. Carl, as I have had occasion to mention before, is there forty ways when it comes to effects. There's not a trap drummer following the pictures, I do not think, who can equal him. He had Lyman Howe's man, who worked effects for pictures he was with daily, skinned a city block, and Lyman, you know, relies on his effects as a great feature of his show. Well, this boy at the Lyric has him tied to the post. There was not a point lost in this picture, from the ticking of the telegraph instruments to the rush of the engine, its whistle and all other incidentals that went to make it interesting. In fact, the effects employed by Mr. Hansen made the picture, and he received a great ovation many times while the reel was here.

Vitagraph, accept deepest appreciation and heart-felt thanks for your reel, "Though Your Sins Be As Scarlet." Nothing finer, more beautiful and more elevating have I witnessed in months. The "Magdalene" is an actress of exceptional ability. Her work was perfect. Also we enjoyed "The Resurrection of John," by Edison, as well as "The Old Family Bible"; but, Edison, do you realize that you left "Jim, the Mule Boy," three days in the mine and his clothes, as well as those of the little fellow with him, were as immaculate as

the day they entered. You were very shy on details in that picture, Edison. Kalem, want to thank you for the "Mexican Filibusters" and also for "In Old Florida," both of which were immense. And Selig delighted us with "Red's Conquest," for a more faithful portrayal of early theatrical days in the West we have never seen. It was great and we enjoyed every minute of this reel.

THE MAN IN THE BATHS.

OUR WASHINGTON CORRESPONDENT

Washington, D. C.

An Independent film that has been creating a sensation in this city is the "Flea Circus," a series of stunts by performing fleas trained by Prof. R. A. Nokes. The film has been made by the Capital Film Co., of this city, Sig. G. Boernstein operating the camera. Considering the subject, it is an exceptional piece of photography; while the novelty is one that has not been seen in Washington. Prof. Nokes makes explanatory remarks while the tiny creatures, greatly magnified, go through their various tricks of tight-rope walking, somersaulting, drawing carriages, pulling a merry-go-round, turning a mill, etc. This has a three days' run at the Metropolitan moving picture house, in addition to the usual reels, after which the company and Ringmaster Nokes encamped on the circus grounds with the Ringling Bros. as an independent venture. From appearances, the flea circus formed something of a counter attraction to the big show. The moving picture industry is making itself felt in the world's progress.

The Mount Vernon, formerly managed by Frank Howard, is now run by Manager Essex. The patronage is very good, the children especially being catered to. Mr. Howard is now looking to secure a pleasure park for the summer, where moving pictures will form a chief attraction. Only Independent reels will be used.

Owing to the many requests of its patrons, Manager Notes, of the Empress, was compelled to make a return engagement of "The Fall of Troy," when the same full attendance was in order. No spectacular stage production could have been presented with more appropriate musical setting, armor clashing, noises of destruction, etc., than was this exceptional reel at the Empress.

J. P. Morgan, who has recently assumed the management of the Princess, has changed this house from vaudeville and pictures to pictures only, with the singing favorite Hawking appearing during the show. Finances have increased under the new program.

The Washington Film Exchange, the Independent establishment here, has again changed its local manager to Jos. L. Marentelle, formerly of the Consolidated Amusement Co., of Baltimore. Mr. Lucas, manager for this section, has been on the road a good deal recently. Business at the exchange is going on as usual.

Wm. Alvine, the new manager of the Maryland, is making a specialty of comedies at his house, catering especially to the ladies and children who frequent the downtown district. He runs, perhaps, a greater number of reels than other theaters and manages to throw in frequently an educational film which is always interesting.

Manager Notes, of the Empress, is issuing postals to his patrons of "Little Mary," of the Imp Company. These are artistically gotten up and form an attractive souvenir. This house makes a practice of advertising in its lobby its program for the week, arranged not by the photoplay to be seen, but the manufacturer of the film. In this way Manager Notes is furthering the cause of the Independents in a most unique manner, calling attention more to the producer of the film rather than to the eubject.

Manager Moore, of the General Film Exchange, has returned from his southern trip, much benefited by his freedom from duty.

Aside from the usual run of three daily reels, Manager Kerby, of the Senate, makes a specialty of an especial musical program twice a week at the Senate.

The Acme is an Independent house which offers three feature reels. "It is an expensive service I use," said the manager, "but I wish to cater to the educated and even educate those who do not at first appreciate good pictures. Why, only to-day, I made a trip to Philadelphia so as not to disappoint my patrons in certain reels." The timely showing at this house of "Across the Mexican Line" with its military aspect made quite a hit.

The recent presentation of "The Description of the Battleship San Marcos" at the Circle gave the people insight into naval warfare as well as a glimpse of the scientific side of explosives. The reel was instructive as well as interesting.

The Royal, under Manager Braswell, has gained quite a reputation for its Western dramas. W. H.

OUR BROOKLYN CORRESPONDENT

The Educational Propaganda

The Church of the Pilgrims, that stately edifice on the Heights in which for fifty-four years the Rev. Dr. Storrs preached to the intellectuals and the fashionables of the City of Churches, was the scene of an interesting occasion on Tuesday evening, when, under the auspices of the People's Institute of New York, a goodly sized audience listened to addresses on motion picture problems and witnessed the projection of a half-dozen selected films.

Present were many clergymen, among them Canon William Sheafe Chase, a militant Sunday observance advocate. The Rev. Leslie W. Sprague, an associate pastor of the church and chairman of the Brooklyn committee on recreations, presided. A sheet about 20 by 20 feet was suspended in front of the organ loft. The projection booth was composed of sheet metal and was mounted on planks ranged across tops of pews at the rear of the auditorium.

The films shown were selected with a view of demonstrating the value of motion pictures along dramatic, religious and educational lines. They comprised Edison's "Mike the Miser," extensive views of the Panama Canal as it was in January last and "The Disreputable Mr. Raegen," and Gaumont's portrayal of incidents in the life of the infant Jesus, "The People of the Arabian Desert" and "Cupid's Conquest." The pictures were shown without musical accompaniment. While the extreme stillness—the only sound being that from the projector—may have seemed strange to one accustomed to the piano or orchestral accompaniment, not to mention the questionable "squawk" accessory, the interest displayed by the auditors proved that good pictures will sustain interest, and are of themselves sufficient. It may have been a novelty to motion picture followers; to one it certainly was not an unwelcome change.

The speakers were Dr. James P. Warbasse, at the head of the German Hospital and a member of the Mayor's committee on motion pictures, and John Collier, of the People's Institute, educational secretary of the National Board of Censorship and also a member of Mayor Gaynor's committee on motion pictures. The Rev. Herbert A. Jump, of New Britain, Conn., was to have spoken on "The Social and Religious Possibilities of the Motion Picture," but was unable to be present.

"We realize," said Mr. Sprague, in opening the meeting, "that this new mode of recreation has come with great rapidity and that it occupies one of the most prominent places in the recreation of the people. It is said that over 300,000 people in this city are attending moving pictures regularly and that some seventy-five per cent of this attendance is from the young. What is peculiar is that this new mode of recreation has not been taken thought of by public opinion generally. There are many points of view as to what ought to be done, and the demand has come that the right kind of effort be made to bring these various opinions together in one united opinion."

"There is a lamentable degree of ignorance of the motion picture problem on the part of citizens," said Dr. Warbasse. "There are certain defects in the motion picture shows in Brooklyn. We are aware of that; but these defects are easily remedied, and they are due to defects in the laws and ordinances governing these places. The Mayor's committee is at work in these problems at the present time. The chief defects are of insufficient light in the shows, a matter for the police department to handle, and which it could handle now if it exercised its authority; the problem of bad ventilation, which is in the hands of the department of health, and could be remedied if that department exercised its authority; the problem of the admission of children, which will be overcome either by demanding an enforcement of the law available or by expunging the law from the statute books. One or the other must be done.

"We should grasp in the first place the fact that the motion picture has come to stay. It is one of the most important inventions since the telegraph and telephone, and already is exercising a greater influence than most of us realize. Its influence is exerted chiefly upon the wage-

earning people who heretofore have not had access to the drama, to entertainments such as these pictures offer. I think one of the most inspiring sights which are to be witnessed in motion picture shows is to obscrve a laboring man and his wife and perhaps his child drinking in the drama which these shows present.

"The criticisms which are hurled against these institutions in this city are largely ill-founded. The prejudice against motion picture shows has developed out of failure to appreciate their importance. I think it behooves us, citizens of Brooklyn, to go into these shows with an open mind, with toleration, and try to put ourselves in the position of the wage-earner, of the person of meagre income, who sits there and sees exhibitions such as we have seen to-night, and let us try and realize what that means to him.

"There is much that we can do to improve the general character of these shows. We can help overcome the difficulties of which I have spoken by holding up the hands of the Board of Censorship, by supporting our local committee on recreation as fully as we can, and by visiting these shows occasionally, and when we observe anything that meets our disapprobation speaking to the proprietor and we will always find a disposition on his part to comply with any request that is at all reasonable.

"The development of the picture show has come on us so rapidly that it is almost impossible for us to keep up with it. It is a mighty power for good. It cannot be suppressed. We would not suppress it if we could. It behooves us to become acquainted with it, to study it, and as citizens to offer suggestions and do all that we can to improve it."

Mr. Collier spoke of the difficulties confronting censorship boards in dealing with pictures involving the criminal element. "Dr. Warbasse compared the motion picture to the telephone and the telegraph," he continued. "Perhaps a more accurate comparison would be the printing press, which sent the Bible to the four corners of the earth. Motion pictures have given to the art of the drama, to the art of the theater, the same application that the printing press bore to the art of literature.

"The drama has always been the dominant form of literature, but heretofore its enjoyment has been confined to the few who could afford it. In the course of time it will come to the masses at no price.

"The motion picture will be used universally by all churches, schools and social settlements to bring about the thousand and one things reformers are working for."

Mr. Collier advocated the use of public schools after the close of the sessions and at night for motion picture displays, and gave it as his opinion that this would result in no injury to the regular shows. The speaker told of a remark made, a couple of years ago, by Superintendent of Schools Maxwell at the close of a tour of moving picture shows: "I have seen about 15,000 people in these shows to-night, and they are the very people we have been trying to reach through the educational and recreation centers. Yet they have paid admission to go to these picture shows."

In conversation with a number of clergymen after the close of the meeting Mr. Collier said that probably not more than ten per cent of existing educational films were available for church use by reason of their being kept on the move to fill the requirements of regular commercial customers. This condition would continue, he said, until educational film exchanges are organized. G. F. B.

THE LATEST FROM LONDON

(By our English Correspondent.)

Cinematography has played an important part in the Eastertide festivities, and excellent shows have been provided for the multitudinous visitors. During the vacation I have been in the west country, at the old-world city of Bath. Here the popularity of the picture theaters is everywhere in evidence, and up-to-date releases are unspooled before large and enthusiastic audiences. Many of the London and provincial theaters were closed on Good Friday (April 12th), but the attendances on the Saturday and Bank Holiday exceeded all expectations.

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The Gaumont Company have obtained the privilege of showing the final football tie for the English Cup, to be contested at the Crystal Palace on April 22. The competing teams are Newcastle United and Bradford City, and a keen contest is anticipated.

* * * * * * * * *

The program submitted by Mr. Chas. Urban at the Scala Kinemacolor Theater, Soho Square W., is as diverse as it is unique. The following nineteen subjects will convey an idea of the range of subjects: "Farmyard Friends," "The Chef's Preparations," "Picturesque North Wales," and the "Rebel's Daughter," comprise the general section. "Insects and Their Habits," "Animal Studies," "The Bird of Flowers," "Reflections of Colour," "The Soap Bubble," and Rainbow and Egyptian Sunsets as Urban Science subjects. Topical releases include "The Launch of the Olympic," "A London Fire Call," "Lord Kitchener's Review of the Troops at Khartoum," "A Day With the Exmore Staghounds," and "Changing the Guard at St. James' Palace."

* * * * * * * * *

Mr. T. J. Wert has acquired the sole "Kinemacolor" rights for Bournemouth, where the unique process has become a huge attraction.

* * * * * * * * *

Are cinematograph shows injurious to the eyesight? Among medical experts and others competent to judge, there appears to be a strong divergence of opinion on this important subject. A well-known London optician is of the opinion that "a picture show finds out the weak spots in one's eyesight. The constantly changing lights on the screen tend to irritate eyes suffering from astigmatism, and to strain the muscles. Even in the best shows there is a vibration that causes irritation to eyes that are at all weak. Picture shows tend to produce headache, which is one of the symptoms of weak eyes." This applies more particularly to those picture theaters where the films are worn or defective.

* * * * * * * * *

The secretary of the Cinematograph Defense League, an organization which represents the interests of between 600 and 700 shows throughout the country, is of the opinion that if properly operated, motion pictures were actually restful to the eye. "Medical experts," he says, "often attend these shows, but not a single complaint has ever reached us from the hundreds of establishments under our jurisdiction. I am sure there is not the slightset injury to the eyes of a child or an adult, if the pictures are properly manipulated and projected by an expert operator. But if any harm is done, it is in those small theaters where cheap, worn-out films are shown."

* * * * * * * * *

At the annual general meeting of the Glasgow City Mission, which was held recently, Lord Inverclyde presided.

The annual report made reference to the effect of "picture houses" in Police Court Caves, stating that since these had been opened in the city, especially in the Eastern District, a marked diminution of such cases had been the result. Among the comments of the police officials on these places of entertainment was an expression of opinion that they were keeping people out of the public houses. Another aspect of the question set forth was to the amount of money spent on these shows. It had been stated that in order to secure admission to these shows small boys had been known to pilfer, whilst old folk had spent their old age pensions!

* * * * * * * * *

In order to test whether the public desire Sunday cinematograph entertainments or not the Cinematograph Defense League are inserting coupons in a weekly newspaper, published in this city, to say what their views are. I shall make further reference in my notes shortly to the Sunday Opening Question.

* * * * * * * * *

Pathe & Kineto science subjects, Warwick & Barker topicals, and Essanay cowboy films predominate in the Easter programmes. The latest addition to the list of Shakespearian films is the Co-Operative Cinematograph Company's "Taming of the Shrew." This subject, which is 1,120 feet in length, and which will be released on April 29th, is a reproduction of Mr. F. R. Benson's notable renderings. A Shakespearian festival is now being held at Stratford-on-Avon, and these filmic reproductions of the work of the immortal bard should have an additional interest.

* * * * * * * * *

Important negotiations are being made on this side for the exhibition of educational films (a branch of cinematography in which Mr. Alfred Saunders takes especial interest) in many of the large schools. The suggestion is an excellent one, and the result is awaited with interest. L. W. D.

London, April 18, 1911.

Pasco, Wash.—W. J. Walker, of Montant, is making arrangements to open a new moving picture theater here.

Tolleston, Ind.—Plans are being prepared for a five-cent theater to be built on Martha Street and Second Avenue.

Navoo, Ill.—Johnson Bros., of Burlington, will open a moving picture show at the city hall.

Rome, N. Y.—J. H. Carroll will erect a new theater in the rear of the Flandrau property in East Dominic Street.

Camden, S. C.—The city opera house is to be enlarged and improved. Address Dr. S. F. Brasington, mayor.

UNITED STATES PATENT OFFICE

Charles Francis Jenkins, of Richmond, Indiana

Kinetographic Camera

Specification forming part of Letters Patent No. 560,800, dated May 26, 1896

Application filed December 12, 1894. Serial No. 531,556. (No model.)

To all whom it may concern:

Be it known that I, Charles Francis Jenkins, of Richmond, Wayne County, State of Indiana, have invented a new and useful Kinetographic Camera, or instrument for recording any active scene and afterward reproducing the same upon a screen or otherwise, of which the following is a specification.

My invention, a combination of a photo-camera or receiver and a stereopticon or deliverer, consists, generally speaking, of a moving sensitive continuous film upon which pictures are photographed by the action of light through a number of lenses revolving around a common axis, and in the reproduction of these pictures by passing an electric or other suitable light through them and through properly-operated lenses upon a ground-glass plate, screen or other prepared surface.

In the accompanying drawings, forming a part of this specification, like symbols refer to like parts wherever they occur, in which—

Fig. 1.

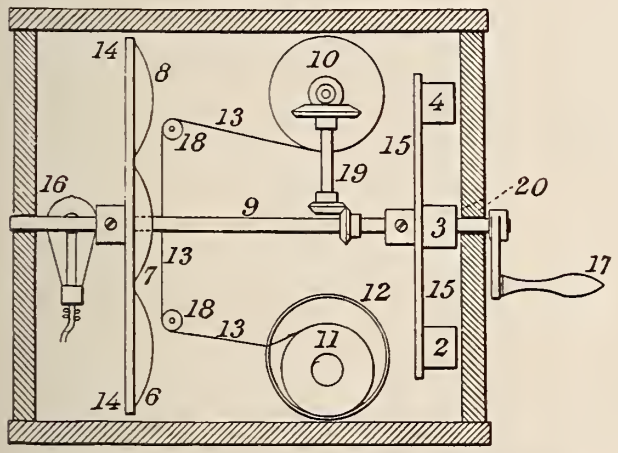


Figure 1 is a sectional elevation of the phantoscope, showing the relative positions of the different parts and in which, to avoid confusion, the frame construction is omitted. Fig. 2 is an end view showing by dotted lines the shutter and lenses mounted thereon.

In the drawings, the numerals 1, 2, 3 and 4 represent the lenses mounted on the circular shutter 15, which is rigidly secured to the shaft 9.

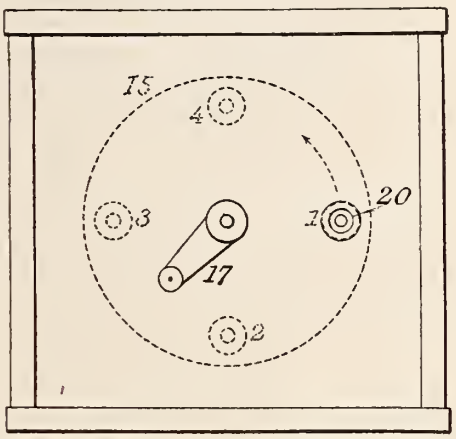
12 is a light-tight box, through a slit in the length of which the negative film 13 (say three inches in width and of indefinite length) from the roll 11 thereof is drawn around the small rollers 18 and 18 and wound upon the drum 10, the result of motion communicated from the main shaft 9 through the shaft 19. An opening in the end of the machine, through which the light is admitted by the passing of the lenses, is shown at 20 in Fig. 2 and by dotted lines 20 in Fig. 1.

14 is a circular plate carrying four condensing-lenses, of which three, designated 6, 7 and 8, are shown, for condensing the rays of light from the lamp 16.

In Fig. 2 lens 1 is in position to make a photograph upon the sensitive film 13, Fig. 1. If shutter 15, upon which this lens and also lenses 2, 3 and 4 are mounted, be now revolved upon its axis in the direction of the dotted arrow, it will bring the lenses 2, 3 and 4 successively before the opening 20. As each lens passes the opening a photograph is made upon the film; but as the film is wound upon the drum 10 by being connected with the shaft 9 through the shaft 19 each picture is taken in a new place upon the film, the film and lens moving upward exactly together, the former in a straight line and the latter through a small arc. The result of the continuation of such action is a length of negative film with similar pictures photographed thereon, each picture, however, being slightly different from the preceding one, owing to the constant movement of the object photographed. This negative film is removed, developed, and a positive printed therefrom, all in the usual manner. The positive film is now rolled up and inserted in box 12 and the end of the film again made fast to the drum 10 after passing around the rollers 18 and 18. An electric current is now sent through the lamp 16, and the light therefrom passes through the condensing-lenses successively, which are placed, one each, opposite the projecting lenses 1, 2, 3 and 4 on the forward shutter 15. This rear carrier 14 is mounted on the shaft 9 and revolves in a plane parallel to the shutter 15. By operating the machine the light passes through the condensing-lens, the film, the objective lens and projects shadow-pictures upon the screen placed in position to receive them, and which are superposed upon each other so rapidly that the eye of the observer does not see each of the pictures separately, but gets the sense of one continuous picture and that having every action of the object previously photographed.

I do not wish to be understood as confining myself to

Fig. 2.



the particular construction herein described, for I am aware that the same result may be accomplished by modifications of the parts and positions of the different parts of the whole and by the use of apparatus apparently wholly different. What I have discovered, however, is that photographs may be taken upon a constantly-moving negative-surface provided the rays of light from the object being photographed are made to travel synchronously therewith. Thus rays of light from the object impinge upon the negative and travel along with it without movement from their respective positions on the negative until shut off entirely. In reproducing the pictures the same action takes place, but in a reverse direction—that is, light passes out through the surface carrying the pictures and impinges upon the eye or upon a screen placed to receive it.

What I claim as my invention, therefore, and wish to protect by Letters Patent, is—

1. The combination, in a photocamera device, of a casing, lenses revoluble about a common axis therein, means for supporting and advancing a sensitive tape in the focus of said lenses, and mechanically adapted to produce discrete photographic impressions on said sensitive tape, substantially as described.

2. In a picture-exhibiting device, the combination of two or more lenses revoluble about a common axis, means for supporting and advancing in the focus of said lenses a surface upon which are arranged a series of pictures of an object in motion, and a lighting device mechanically adapted and so located as to illuminate and project said pictures onto a suitable receiving-surface, substantially as described.

3. A device for producing animated pictures, comprising a casing, a shaft revoluble therein, a forward and an after lens-carrier mounted upon said shaft, rollers for supporting a film, a roller, shaft and gearing for feeding the film forward, a light-tight box holding an unused film, and a lighting device, all substantially as described herein.

4. A device for producing animated pictures, comprising a casing, a shaft revoluble therein, a lens-carrier mounted upon said shaft, rollers for supporting a film, a roller, shaft and gearing for feeding the film forward, and a light-tight box for holding the unused film, substantially as set forth herein.

5. A device for producing animated pictures, comprising a casing, a shaft revoluble therein, a forward and an after lens-carrier mounted upon said shaft, rollers for supporting a film, a roller and gearing for feeding the same forward, and an electric lamp or other suitable illuminating device, substantially as set forth.

6. A device for producing animated pictures, comprising a casing, a lens-carrier mounted upon said shaft, rollers for supporting the film, a roller and gearing for feeding forward the same, substantially as described.

7. A device for producing animated pictures, comprising a casing, a forward and an after rotating lens-carrier, means for revolving them synchronously, means for supporting and feeding a film, a light-tight box holding an unused film, and a lamp, all substantially as described herein.

8. A device for producing animated pictures, comprising a casing, a lens-carrier revoluble therein, means for supporting and continuously feeding a film, and a light-tight box, substantially as set forth herein.

9. A device for producing animated pictures, comprising a casing, a forward and an after lens-carrier, means for revolving them synchronously, means for supporting and feeding a film, and an electric lamp or other suitable illuminating device, substantially as set forth.

10. A device for producing animated pictures, comprising a casing, a forward and an after lens-carrier, and means for supporting and feeding a film, substantially as described.

11. A device for producing photographic impressions, comprising a casing, means for supporting therein and continuously feeding a strip of sensitive tape synchronously with a moving lens mechanically adapted to produce discrete photographic impressions by causing light reflected from the object photographed to intermittently fall upon and move synchronously with said sensitive tape, substantially as described.

12. An apparatus for exhibiting pictures, comprising means for supporting and feeding a picture-carrying surface so as to cause the pictures thereon to be successively exposed in an illuminated field, means for illuminating and projecting the pictures exposed in said field, and means for causing the resultant picture-carrying light to maintain such movement that the axes of the successive positions of the projected light shall always remain parallel, substantially as described. C. FRANCIS JENKINS.

Witnesses:
J. B. Hull,
D. H. Borches.

ANOTHER SUBSTITUTE FOR CELLULOID

(From Consul General Frank D. Hill, Frankfort, Germany.)

A German chemist, Dr. A. Eichengruen, is reported to have discovered an incombustible substitute for celluloid. Numerous attempts have been made to find an acetylcellulose product that would replace celluloid, which is made of nitrocellulose. Incombustible compounds have been obtained, but none which could take the place of celluloid. The acetylcellulose products could not be used in the manufacture of all sorts of objects as can celluloid. For instance, it is impossible to make objects more than one-fourth of a millimeter in thickness out of cellit, of which incombustible cinematograph films are made.

Dr. Eichengruen's product, called "cellon" (also an acetylcellulose product) is reported to furnish a satisfactory commercial substitute for celluloid which can be made into all sorts of objects. According to reports, it can be colored in any way that celluloid can, and also be made to imitate tortoise shell. When brought into contact with a flame "cellon" melts, but does not take fire. By a similar process Dr. Eichengruen secures a "cellon" varnish. According to newspaper reports, preparations have been made to manufacture "cellon" and "cellon" objects on a large scale.—(Daily Consular and Trade Reports, April 29.)

Norfolk, Va.—Moses L. Hofheimer will erect a new theater at Granby and Charlotte Streets.

St. Louis, Mo.—Woods & Nathan will erect a new theater at 3525 Olive Street, to cost $75,000.

La Crosse, Wis.—Mr. John Green will erect a new theater at 813 Rose Street.

Miss Julia Marie Taylor, leading lady of the Thanhouser Company, hails from Fort Wayne, Indiana, and her very first theatrical engagement was as a leading woman, playing in that capacity for Creston Clarke in classic repertoire. She then became identified with the celebrated Fawcett Stock Company, of Baltimore, and among her greatest successes there was Lady Babbie, which she played for eight weeks. Miss Taylor then appeared in leading feminine parts

with such artists as Richard Mansfield, in "The Merchant of Venice"; Walter Edwards, in "The Redemption of David Corson"; S. Miller Kent, in "Fighting Bob"; Frank Gilmore, in "The Liars"; Orrin Johnson, in "The Man of the Hour," and was made a feature of Keith's Philadelphia Stock Company. In her latest leading roles in the Thanhouser pictures, she appears as King Louis' ward in "The Poet of the People" and Bernick's wife in "Pillars of Society," and she will shortly be seen as the singer in "The Stage Child" and Violet Gray in "The Court's Decree."

IMP A, B, C.

Carl Laemmle, the indefatigable and consistent exploiter of Imp films, has another innovation in the way of an advertising novelty that is at once unique and effective. It is a handsome booklet printed in colors, a triumph of the printer's skill, and it is entitled "The Imp Book," the A, B, C of moving pictures." The evolution of the picture from studio or "location" to the finished product is charmingly told in rhyme with appropriate illustrations in which the "Imps" are shown posing for pictures and engaging in the making of films. The little book is at once ornate and instructive in an amusing way and cannot fail to arouse interest in moving pictures and especially in the "Imp" product. It will be furnished exhibitors and thus scattered broadcast all over the country. Mr. Laemmle, the hustling president of The Independent Moving Pictures Company of America, is to be congratulated on conceiving such an original method of advertising and at the same time furnishing patrons of moving picture houses with such a charming and instructive booklet.

FRIESE GREENE'S PROCESS

The Highway Theater, Kings Highway and East 14th Street, Brooklyn, opened Wednesday, April 19th. Arrangements had been made to have Mr. Friese Greene, the original inventor of motion pictures, direct the first public projection of his latest invention, namely "Motion Pictures Photographed in Their Natural Colors," not a tinted film nor a hand-colored film. Mr. Greene was called to England in regard to making some motion pictures of the Coronation, and was unable to be present. He has assured Mr. Rockwell, the manager that immediately on his return from England, the latter part of this month, that he will direct the projection of this film at the Highway Theater.

COMING —MILES OF SMILES It's a Winner
A real reel of comedy entitled
"AN EXCEPTION TO THE RULE" It's a
Released, Thursday Rex day, May 18th, 1911 Rex

MAY 15 1911

MOVING PICTURE NEWS SCENARIOS

Copyright by Alfred H. Saunders

SYNOPSIS OF "A MOVING PICTURE ROMANCE"

Miss B. C. Nemone

Jim Smith is smitten by the beauty of a young girl whom he sees leaving her home. He follows her to a moving picture studio, meeting many mishaps on the way. He follows her into the office and learns that she is an actress employed by the company. He forces his way into the studio by deceiving the office staff with the story that he is specially engaged to play the lead in the picture they are then producing. In the studio he breaks up the rehearsal, persuading the stage director that he has been engaged by the business manager for the rôle in question. He is engaged. The drama is called "The Obdurate Father." In the first scene he sues for the hand of the millionaire's daughter. Her father drives him from the house, and then takes the girl away in his auto. The second act takes place at the millionaire's country house. After a strong scene between father and daughter father goes to play golf. Smith enters and persuades the girl to elope. They are discovered by a servant, who heads them off and warns the girl's father. He chases them across the links. Smith jumps into an auto and forces the chauffeur to drive off. Father follows them in another, and is overtaking them. The first car just crosses the railroad tracks in time to escape being smashed by a train that actually does touch the rear of the car, causing the chauffeur to lose his nerve and the girl to faint. Father catches them, denounces the abductor, carries the girl to his car only to find that it is out of commission. Smith offers his car, and the father, touched by his magnanimity, relents. They start for the house, but on the way are alarmed by the girl's condition and decide to keep on to the studio. The girl revives on the way, and when the others enter the studio Smith bribes the chauffeur to drive to the girl's home. Arrived there the chauffeur speeds away. Smith assists girl to porch. Nobody home. Smith declares his love, and after some hesitation is accepted. Parents arrive. Explanations follow. They give their consent. Moving Picture Company calls to enquire for the girl. They learn of engagement. Congratulations.

Curtain.

A MOVING PICTURE ROMANCE

Cast: Jim Smith, Miss Lily Jones and a moving picture company.

First scene. The Meeting and Pursuit.

Smith is passing a house; he stops, smitten by the beauty of a young girl descending the front steps. He watches her start out and then follows her. He takes all kinds of chances, climbs on cars when the conductor is closing the door and falls back into the street. When she leaves the car he waits until she is off before descending. The conductor starts the car before he can step clear, and he is thrown again. He picks himself up and follows his divinity until she enters a large building, bearing a sign ——— Company Studio.. He stands for a moment nonplussed and then makes up his mind to enter.

Second Scene. The Studio.

Miss Jones enters the office and after a moment's conversation passes into the studio. Smith rushes in. He is halted by the office staff, but puts up a strong bluff that he has an appointment with the stage director who wants him for a certain part. The staff hesitate and before they can stop him he passes on into the studio. The stage director is just posing a group, with a handsome man placed in the pose of a lover to Miss Jones. Smith almost assaults the director in the endeavor to persuade him that he has been sent for by the directors to take the part of the lover. After an argument the stage director lets him dress.

Third Scene. The Actor Lover.

The studio is all arranged to take an interior scene, and the actors are standing about grumbling at something; the stage director is tearing his hair at the delay caused by one of the cast. Smith enters in the guise of the leading man, and the scene of him being refused the hand of the millionaire's daughter is enacted. He is spurned and driven out of the house. The millionaire then tells his daughter to dry her tears as they are useless, and that he is going to take her to the country (Europe on ship or the Wild West on train will do as well) in his motor car.

Fourth Scene: "The Play's the Thing."

Smith as an actor stands disconsolate outside the house of the millionaire. The door opens. Smith retires behind a tree. A servant looks out and whistles. A motor car drives up and the heroine is escorted out and forced into it by her father. Smith in desperation lets down the baggage rack at the back of the car, ensconces himself thereon and takes a wild ride. As the car passes through the gates of a country estate, it strikes a jog and Smith is thrown off in the dust. As he picks himself up a dog chases him, forces him to climb a tree and then after hesitating for a little (ad lib) walks slowly away. Smith descends the tree and tries to fix up his clothes.

Fifth Scene. The Play Continued.

Smith is seen climbing over the wall of a country estate. On the porch of a fine house the millionaire is seen trying to persuade his daughter to join him in a game of golf. She refuses and after admonishing her he departs with his caddy. Smith, after climbing the wall, drops over and falls heavily; he picks himself up and limps toward the house, his step becoming more and more supple as he proceeds. He arrives at the house and after reconnoitering the place with great care he climbs the railing at the side of the porch. His lady love is alarmed and thinks him a burglar u[illegible] good look at him when she falls into his a[illegible] him to go before her father returns as hi[illegible] gerous. Smith (dramatically) refuses to [illegible] and urges her to fly with him. She at last c[illegible] get away from the house. A servant comi[illegible] porch sees them running and runs after them. He soon gives it up, stops and thinks and realizes that he can head them off and rushes by a short cut to the links where he tells the father. The lovers emerge in sight, and the father, brandishing his driver, chase after them. They climb into an auto standing by the links and persuade the chauffeur to start his car which he does just as the old man reaches out his hand to grasp the handle of the door. The old man hurls his club after the car, climbs into another one and chases them.

Fifth Scene. "A Mad Elopement."

The two cars are rushing along a road toward a railroad crossing. The first car is slowly but surely being overhauled. The chauffeur of the first car urged on by the lovers takes the chance and dashes across as a train approaches; the train just touches the rear part of the car and throws it around but does no damage beyond causing the heroine to faint and the chauffeur to lose his nerve and stop the car. The other car stops before it collides with the train and the father runs across the tracks as soon as it has passed; he clasps his daughter in his arms and attempts to drive the lover away. He starts back to his own car only to find that it has broken down. The lover at once puts his car at the disposal of the father, and he, touched by the offer, relents. They place the girl in the car and find that the strain has in reality been too much for her. They become alarmed and decide to return to the city and the studio at once, without returning to the house of the "picture millionaire." As they speed along they are halted by cops and blockades of the road, but finally arrive at the studio once more, and all enter the office except Smith, Miss Jones and the chauffeur.

Sixth Scene. "All's Well That Ends Well."

Smith is lifting Miss Jones to carry her into the office. She regains consciousness and asks to be taken home at once. Smith persuades the chauffeur to do as she wishes, and they start off. Finally arriving at the house where Jones had first seen his inamorata. They dismiss the chauffeur. Smith is very liberal, and gets him to drive away at once. Smith has to support Miss Jones up the walk and steps. He rings the bell. Nobody home. They sit on the porch. Smith declares his love, and tells her that he is not a poor actor but a rising young business man. Miss Jones is coy at first but softens under the pressure of Jones's warmth, and the history of his adventures during the day. She accepts him and they embrace. Her parents arrive. Smith tells them his story. They consent. The lovers embrace. The parents smile. The manager of the picture show calls with the cast of the piece they played and when they hear the news, they also congratulate the happy couple.

Curtain.

A Correction

In the note of the Motion Picture Operators' Benevolent Association ball, I unintentionally assigned my old friend Mr. Hodges, who is with Harry A. Mackie, as being with the Edison Co. Mr. Harry A. Mackie is very fortunate in having such a good man connected with him and naturally wants the people to know it.

Cleveland, Ohio.—A new theater building will occupy the site of the Guenther Building, at 1103 Euclid Avenue.

ADVICE TO OPERATORS ORACLE PRACTICAL ARTICLES FOR ALL DEPARTMENT

By WM. E. SMITH, E. E.

Alternating Current Generators, Polyphase Generators

We are now in a position to consider the question of polyphase generators. A polyphase generator is an alternator which not only delivers more than one alternating current, but, moreover, delivers this plurality of alternating currents in phases which differ from one another by a definite amount. Thus a three-phase alternator delivers three alternating currents which differ in phase from one another by one-third of a cycle.

Briefly, the principle of polyphase alternators consists in providing the armature of the alternator with coils grouped in sets of two, three or more, which come successively into action in each period.

In the previous articles we have learned that the armatures are stationary and the magnetic fields revolves. Indeed, in the majority of modern alternators, whether single-phase or polyphase, the field magnets revolve while the armature is stationary. The reason for this, as stated before, derives from the greater facility with which insulation of the windings can be insured if the armature is stationary; and this becomes of great importance when, for the purpose of transmission to a great distance, high voltages are used.

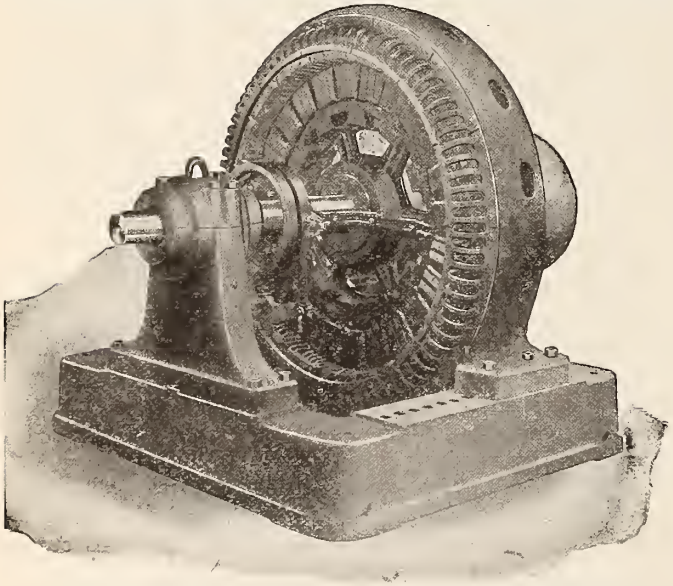


FIGURE 36—WESTINGHOUSE POLYPHASE GENERATOR

Now let us consider the case of a simple stationary armature, for instance, an iron ring with two coils wound upon it at the opposite parts and a revolving field magnet of the two-pole type.

Let us say that we have two such machines, one serving as a generator and requiring to be driven by a steam engine or turbine, the other one running as a synchronous motor. It is well kown that such a motor will not be self-starting. It must be started by hand or by some other means and run up to speed before it can be connected to the supply circuit, and when so started runs in absolute synchronism with the generator, its counter electromotive being in almost opposite phase.

NEW RULING OF FIRE UNDERWRITERS MOVING PICTURE EQUIPMENT

Arc Lamp Used as a Part of a Moving Picture Machine:—44. Must be constructed, so far as practicable, similar to arc lamps of theaters, and wiring to same must not be of less capacity than No. 6 B. & S. gauge.

Rheostats:—45. Must conform to rheostats requirements for theater arcs.

Top and Bottom Reels:—46. Must be enclosed in steel boxes or magazines, each with an opening of approved construction at bottom or top, so arranged as not to permit entrance of flame to magazine. No solder is to be used in the construction of these magazines. The front side of each magazine must consist of a door spring-hinged and swinging horizontally and he provided with a substantial latch.

Automatic Shutter:—47. Must be provided and must be so constructed as to shield the film from the beam of light whenever the film is not running at operating speed. Shutter must be permanently attached to the gate frame.

Extra Films:—48. Must be kept in individual metal boxes equipped with tight-fitting covers.

Machine Operation:—49. Must be operated by hand. (Motor driven will not be permitted.)

Machine Enclosure:—50. Machine must be placed in an enclosure or house made of suitable fireproof material; must be properly ventilated, properly lighted and large enough for operator to walk freely on either side of or back of machine. All openings into this booth must be arranged so as to be entirely closed by doors or shutters constructed of the same or equally good fire-resisting material as the booth itself. Doors or covers must be arranged so as to be held normally closed by spring hinges or equivalent devices.

Reels Containing Films Under Examination or in Process of Rewinding:—51. Must be enclosed in magazines similar to those required for moving picture machines, or in other approved metal boxes.

Some Good Projection This

The other evening while exploring the wilds of Jersey City I happened into the Academy of Music on York street with a view of finding out what kind of projection they had there and after viewing the picture for a length of time which I considered necessary for any bad defects to develop I marveled at the clearness and brightness of the picture. I began to think that there was a direct current arc behind it and knowing that all juice used for lighting in Jersey City was alternating current and that the only direct current in Jersey was the trolley line I started to investigate, wondering if they were swiping trolley juice.

I wended my way up to the operating booth and was greeted by Mr. James Girvin, who informed me that he was using A. C.. and knowing Mr. Girvin from past performances as a master of projection my wonderment ceased. I could go on writing about the different things I saw in this booth, but space will not permit.

King's Highway Casino, Parkville, Brooklyn

The above open air motion picture theater will open their park about May 25th, with an entire new equipment. Mr. J. H. Hallberg, "The Economizer Man," furnished 540 waterproof arm chairs of the latest approved type.

Mr. Hallberg also reports a duplicate order of three Standard Hallberg economizers for export to Brazil.

Investigation by Jersey City, N. J., Officials

The Jersey City, N. J., officials are going after the motion picture playhouses at a rate that will make some of the managers sit up and take notice, and fix up their houses as well as securing first-class operators. From all reports, the officials claim that many of the operators in the small store theaters are only boys, who know nothing at all about operating a picture machine, and it is expected that many of these cheap show managers will soon be in the grasp of the law.

The Motion Picture Operators' Benevolent Association

Notice has been sent in to me by the above that any operator holding a New York card wishing to join the above can secure application blanks from any of the following officers: Robert Goldblat, president; El DeCosta, vice-president; Robert Sanders, recording secretary; Jacob Cohen, financial secretary; Henry Weinberger, treasurer; Sol Spivok, sergeant-at-arms; James Daisie, James Girvan and Jessie Levine.

THEATRICAL ELECTRIC CALCIUM PICTURE AND PROJECTING MACHINE OPERATORS' UNION.

OF NEW YORK AND VICINITY

Local 35 I. A. T. S. E. **Affiliated A. F. of L.**
C .F .U. of New York
C. L. U. of Brooklyn

April 28, 1911.

To Editor of Moving Picture News,
New York City.

Dear Sir:

Following is the official scale of wages of the Auxiliary Local 35. Kindly insert in your next issue.

At a regular stated meeting of Auxiliary Local 35 I. A. T. S. E., the following schedule was adopted as the salary to be paid moving picture machine operators to take effect June 15, 1911.

Two-man or double shift, no less than $18 per week.

One-man or single shift, afternoon and evening, no less than $21 per week.

Open air or evenings only, no less than $18 per week.

Road show men no less than $35 per week.

This is the official scale and all Union operators are requested to take notice and act accordingly.

Attest

W. D. LANG, President — JOHN S. CLARK, Cor. Secretary.

Iowa City, Ia.—Will S. Collier, of Cedar Rapids, has purchased the Coldren Theater from C. C. Coldren, of Chicago.

Evansville, Ind.—Columbia Theater, capital $2,000, Phillip Skora, Philip Raphael and T. Skora.

Council Bluffs, Ia.—A new vaudeville house, to cost $15,000 will be erected.

Civilizing with Moving Pictures

A popular song among American soldiers in the Philippines, sung to the tune of "Tramp, tramp, tramp, the boys are marching," contains the lines:

"Beneath the starry flag
We'll civilize 'em with the 'krag.'"

On the principle that "the only good Indian is a dead Indian," the efficacy of the Krag-Jorgenson rifle as a civilizer may be conceded, but Dean C. Worcester, Secretary of the Interior for the Philippines, tells of what appears to be a better way. Professor Worcester has submitted a report to Washington and in it he details the wonderful results that have been achieved among a number of wild Philippine tribes by the use of moving pictures.

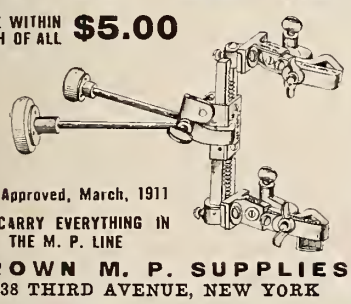
Proceeding on the theory that a clean environment is needed to make a clean people, efforts have been directed to teaching the wild tribes the benefits of sanitary villages. It has been difficult to communicate the desired lessons by word of mouth alone. It is difficult to put the principles of sanitary science into the language of wild peoples, and right here the moving pictures have proved their great value. The natives of the non-Christian tribes have lived in appalling squalor, but when shown pictures of better conditions, contrasted with the old, have manifested a most encouraging disposition to profit by the lesson.

Naturally, the pictures are not devoted entirely to demonstrating the value of sanitation. Scenes from native and foreign life are shown and the novelty of the picture machine itself enlists the interest of the aborigines. Once the interest has been gained, a basis of helpful work is established and in a comparatively short time remarkable results have been achieved. Professor Worcester speaks particularly of changes in a non-Christian tribe in a Moro province which he describes thus:

"Here very extensive lines of communication have been opened up by the building of roads and trails and the clearing of rivers. A good state of public order has been established. Head-hunting, slavery and piracy are now very rare. The liquor traffic has been almost completely suppressed. Life and property have been rendered comparatively safe, and in much of the territory entirely so. In many instances the wild men are being successfully used to police their own country. Agriculture is being developed. Unspeakably filthy towns have been made clean and sanitary. The people are learning to abandon human sacrifices and animal sacrifices and to come to the doctor when injured or ill. Numerous schools have been established and are in successful operation. The old sharply drawn tribal lines are disappearing. Bontoc Igorots, Ifugaos and Kalingas now visit each other's territory. At the same time that all of this has been accomplished the good will of the people has been secured."—Louisville (Ky.) Courier.

Atlanta, Ga.—P. Mion has sold the Alamo Theater to W. T. Murray, who will erect a new theater on Peachtree Street.

THE FINEST AND BEST LAMP ON THE MARKET
PRICE WITHIN REACH OF ALL $5.00



N. Y. Approved, March, 1911
WE CARRY EVERYTHING IN THE M. P. LINE
CROWN M. P. SUPPLIES
138 THIRD AVENUE, NEW YORK

MOVING PICTURE MACHINES
REPAIRED
by skilled mechanics at short notice and reasonable prices. Work guaranteed.
Supplies of All Kinds.
CHAS. E. DRESSLER,
388 2nd Ave., City, near 23rd St.
Take elevator.

BARGAINS! BARGAINS!
Lubin Cineograph, 1906, only $35. Motion Picture Machines $35 Up. Powers Cameragraph No. 5 complete $75. Edison Model B One Pin Low, Stereopticon Jet and Model B Gas Outfit, cost $67, only $35. Get Supplement 33 Great Bargain list.
MOTION PICTURE MACHINES WANTED
HARBACH & CO., 809 Filbert St., Phila.

Advertisers want results. When writing to them it is our due that you mention The Moving Picture News

COMING—MILES OF SMILES
A real reel of comedy entitled
"AN EXCEPTION TO THE RULE"
Released, Thursday Rex day, May 18th, 1911
It's a Winner
It's a
Rex

MANUFACTURERS' SYNOPSES of FILMS

A MOTHER'S DISTRESS
Eclair Release, May 22

Little Rose, daughter of the Railroad Gate-Keeper, has jumped out onto the tracks to recover her ball. A train is approaching, and the mother is just about to close the gates to stop a large touring car, when she notices that her little girl has fallen near the rails. Even in that brief moment of terror, her sense of duty takes possession of her, and she realizes that she must save the people in the touring car at all costs. The moment is one brimfull of agony. The train dashes by—the touring party has been stayed, and, happily, the child has rolled away from the rails and is unhurt. But the terrified mother has lost her mind. The grateful tourists take her to their home, where all treatment fails. At last the physician places the child in the roadway in sight of its mother and has an auto car bear down upon the little tot—the familiar tooting of the horn, the apparent danger of her child have the desired effect—her reason is at last restored, and she clasps her child to her breast in an agony of happiness.

THE WAISTCOAT WITH POINTS

Poor Mr. Casimir is badly treated by his wife and mother-in-law. One day he notices an ad: "Wear the marvelous waistcoat with points, which enables one to travel in the subway without being crushed—every one makes room for the wearer!" Mr. C. makes the purchase. He finds that the article, although it has the advantages claimed, has many drawbacks, which occasion many a laugh at Mr. C.'s expense, but it has the desired effect, and now he knows the joys of unalloyed domestic bliss.

ENGAGED IN SPITE OF THEMSELVES
Eclair Release, May 15

Mr. Cabassol and Mr. Lacassagne plan to bring about the marriage of their children, Claire and Frederick. The young people object, as both of them are secretly engaged already. At last Claire has an idea; they will write anonymous letters to each of the parents—Claire's father is informed that his future son-in-law is a confirmed drunkard, and the doting parents of Frederick are made aware that the fiancee of their darling son is the victim of a terrible nervous disease. The two plotters suit their actions to the deception, and next time they meet in the presence of their elders, Fred's nose is made to resemble a fine ripe cherry, and Claire appears about to collapse on the spot. The parents can think of nothing but some way to side-step this pending misfortune.

When matters have reached the climax, Frederick writes a letter to himself, calling him to Paris on urgent business. Claire's parents are delighted that he is about to make his departure so soon. Before parting, however, Claire and Frederick meet to congratulate each other—they show one another photographs of their sweethearts, and both express dissatisfaction. Fred says Claire's fiance is bad looking; Claire thinks Fred's is too inelegant, and in mutual disgust they tear up the offending photos. Each is moved more than they care to show, by their impulsive actions—at last they dare to glance at each other, and the next moment each is clasped in the other's fond embrace—they love, and are engaged in spite of themselves. Without further delay, they confess to their parents their naughty stratagem, and all ends in the most desirable fashion.

GEN. MARION, THE SWAMP FOX
Champion Release, May 15

In no period of American history, and in no other part of the country was romance in its most imaginative form outdone as in the days of the revolution, and in the commonwealths of the Carolinas and Georgia; and of all the heroes of that epoch—and the names of Pickens, Sumter, Greene and many others shine forth with marked lustre—the name of none stands out in bolder relief than does that of General Francis Marion.

The deeds of daring of this fearless patriot amazed the Britishers; the very mention of his name made the stoutest of hearts quake, and sent consternation into many a camp and bivouac. In a wonderfully realistic manner some of his many striking performances are reproduced in this most remarkable story of "Marion's Men."

The "Swamp Fox," as the cruel and crafty Tarleton dubbed him, is portrayed with a rare fidelity of historical truth. Some of the incidents of his career, graphically depicted, are here interwoven with his startling feats at the fall of Fort Watson, in April, 1781, and the great victory won at Eutaw Springs, which was fought in the same year.

The companions of this wonderful genius were akin to him in many respects. Here, for instance, his right bower in his dare-deviltries was a BISHOP of the church, who on occasions donned the purple robes of office to minister its functions, and then doffed them again for "the belted sword and the cocked hat." Then the women—the loyal, true-hearted women of that period of trial and suffering—are here shown in all their fortitude—fortitude worthy of the noble Francis Marion.

As a picture, depicting historical truths of the days of the revolution, and of the men and women of the time, it is bound to hold a high place in FILM PORTRAITURE. But, apart from this, there is a special appeal to old and young, in the story of love and intrigue, which it tells in a vein most quaint and with a termination most happy.

CIRCLE C'S NEW BOSS
Champion Release, May 17

Here is a tale of the West, told in a straight, simple fashion, but for all that, one that is sure to have a gripping hold on you from the flash of the title to the white spot on the screen at the close.

The girl in the story, Ethel Hanna, resides in the East. Her Uncle William is a wealthy ranchman, living in Arizona. One day a lawyer comes to Ethel and gives her word of her uncle's demise, and the further information that she is his sole legatee. With beating heart she calls her maid and packs her belongings and sets forth on a long journey to the West to claim her inheritance and to rule as mistress over her late uncle's great cattle ranch.

The latter had died in a wild paroxysm of rage, brought about through the conduct of his foreman, Steve King, and some of the disorderly cowpunchers of the place. Steve, who is an unscrupulous fellow, is quick to take advantage of his employer's sudden death, so he immediately sets about confiscating some valuable documents, which also includes the last will and testament of the old ranchman. The assistant foreman, however, one Harry Newton, a young cowpuncher of sterling worth, frustrates the evil designs of the foreman and rescues his late employer's property from the hands of the villain. It is his good fortune, a short time afterwards, to rescue the ranchman's fair niece from the same rascally hand.

Ethel arrives at the ranch in time to witness a quarrel between Steve and Harry. She interferes. Steve, unaware of her identity, brutally challenges her right to interfere. He does this to his sorrow, for the next minute he is discharged and driven from the place by the cowpunchers under orders of their new mistress.

Harry is now made foreman, having won favor in the eyes of the girl from the East. He, in turn, appoints Jack Wilson his assistant, and Jack straightaway falls in love with Ethel Hanna's maid, who has accompanied her on her trip to the West. In the meantime the villainous ex-foreman plans to circumvent the new mistress and get her in his power; by a subterfuge he succeeds in getting her away with him on horseback. Then comes a wild ride, with Harry Newton and the rest of the boys in a fierce chase. Subsequently a fight to the death occurs between King and Newton—the latter triumphant over his enemy and rival.

It is not to be wondered then that the fair Ethel bestows her hand and fortune on the dashing Harry. The story is replete with splendidly dramatic situations and stirring incidents, but, withal, cleanly constructed throughout.

THE OPIUM SMUGGLER
American Release, May 8

Bonnie is the daughter of Peter Watson, a fisherman, who derives a comfortable living for himself and family from the historic waters of old Monterey Bay, on the California coast.

Watson has chosen as a husband for his daughter Tony Laredo, who, with no apparent vocation, lives a life of ease. Bonnie, however, is in love with Ned Raymond, a young fisherman, and this love is returned with interest. Ned is suspicious of Laredo, and discovers him at the illicit traffic of opium smuggling.

While spying upon the smugglers at work in their den he is attacked from behind, falls from a cliff, is carried to the den and left still unconscious. He soon recovers, however, and surprising Laredo at work in the entrance to the den, takes him captive.

Watson, who has gone out in his boat to fish, is delayed, far beyond his usual time of return, and his wife is greatly worried. Leaving Bonnie to guard the prisoner, Ned and Mrs. Watson go to the shore, and discover Watson, his boat capsized, battling with the waves. Two men have just landed on the beach, and Ned, jumping into the boat, commands them to make haste that they may save the drowning man.

After a strenuous battle with the waves, Watson is rescued more dead than alive, rowed to the beach and carried to the cottage. With the application of restoratives he soon recovers, is told of the smuggling operations of Laredo, and in gratitude to Ned, who has rescued him from a watery grave, calls Bonnie, places her hand in that of Ned, and bids them be happy.

THE SHERIFF'S CAPTIVE
American Release, May 11

Dan Hawkins, a rancher of Skull Valley, Arizona, going to the postoffice for his mail, recognizes a man standing near, pulls his gun, shoots the man down and rides hastily away.

The loitering cowpunchers hasten with news of the tragedy to the home of Fred Weller, the sheriff, who, bidding his mother good-bye, saddles his broncho, and is off on the trail of the assassin, saying to the boys, "If I am not back in two days, come after me."

Nell, Hawkins' daughter, awaits her father's return, and greets him joy-

fully. He is much depressed, and thrusting a note into her hand, bids her good-bye and rides away. Nell reads the note:

"My Dear Daughter:—Fifteen years ago your mother ran away with another man. To-day I killed him. I have made provision for your future. I am leaving this country. Good-bye. Your Father."

The sheriff reaches Hawkins' cabin and encounters Nell, who denies knowledge of the whereabouts of her father. Weller, however, discovers the hoofprints of Hawkins' horse, and starts on the trail. The next evening, by aid of his field glasses, he discovers Hawkins asleep, his horse unsaddled standing near. He stealthily steals upon the sleeping man, secures his gun and takes him prisoner. Hawkins pleads to be permitted to see his daughter. Arriving at the cabin, Nell and her father go inside, while Weller, exhausted from many hours in the saddle, drops upon a bench and is soon fast asleep. Nell comes from the cabin, purloins from the sheriff the key to the handcuffs, releases her father, who rides away, she placing the handcuffs upon her own wrists. Weller awakens and is astounded. The girl tells him what she has done, and demands that she be taken in her father's stead.

The cowpunchers, meanwhile, have set out in search of the sheriff, and meet him and Nell on the trail, Weller explaining, "My prisoner escaped, but I captured his daughter."

He takes Nell to his home, explains to his mother, who gives the girl a warm welcome. The new love grows apace, and in the end we find Nell handcuffing herself to Weller, promising to be "His prisoner for life."

THE COLONEL AND THE KING

Thanhouser Release, May 16

Upon the death of his grandfather, little George IV of Saxonia ascends the throne at the age of seven. His reign, however, is a short one; as a usurper, backed by a number of native soldiers, attacks the palace, imprisons the boy king and seizes the reins of government.

King George is ordered executed in secret, but the man hired to do the vile deed is so touched by the youth and innocence of the little king, that instead of slaying him he spirits him out of his prison. Fearing that if discovered his life would be forfeited, the bravo places the young king with an emigrant woman, who, with others, is about to sail for America. Arriving in New York, King George makes his escape and hides in the city until his companion has been shipped to a town in the West, for which she is ticketed. The following day the little fellow is found asleep in a doorway by a burly policeman. In spite of his protestations he, too, is shipped out West, according to the directions on the immigration ticket that is found on him.

Deposited on a lonely railroad station out West, the boy becomes thoroughly frightened, and eagerly accepts the protection of an army colonel, in command of a nearby fort, who meets the child at the station and is greatly taken with his winning ways.

George's assertion that he is a king is treated as a joke by the officers and men at the fort, where he is taken by the colonel, who grows fonder of him every day.

When, some time later, a delegation arrives from the boy's kingdom, having traced him into the fort, his identity is established. They bring him news that the insurrection has been quelled and that his throne awaits him. But the little King promptly abdicates, saying he would rather grow up to be an American soldier. The disappointed delegation is forced to return home without him.

LADY CLARE

Thanhouser Release, May 19

Tennyson's poem of "Lady Clare" tells of a nurse, Alice, employed by the Earl to nurse his motherless infant daughter—the little Lady Clare.

Alice has a child of her own, also a baby girl, and when the Earl's little one dies, Alice substitutes her own child, which is brought up in luxury as the Earl's daughter, and in time inherits his vast estate.

Lord Ronald, the Earl's next-of-kin, who is really the rightful heir, spends his early years in close companionship with Alice's daughter, and when they are grown their friendship develops into love.

When Alice learns that her daughter is to be the wife of Lord Ronald, she confesses her deception, but cautions her daughter not to tell.

The girl, however, is too noble to deceive, and seeking out Lord Ronald tells him she is "a beggar born and not the Lady Clare."

Ronald, loving her for herself alone, assures her that her rank means nothing to him.

O and proudly stood she up!
Her heart within her did not fail;
She look'd into Lord Ronald's eyes,
And told him all her nurse's tale.

He laugh'd a laugh of merry scorn;
He turn'd and kiss'd her where she stood.
"If you are not the heiress born,
And I," said he, "the next in blood—

"If you are not the heiress born,
And I," said he, "the lawful heir,
We two will wed to-morrow morn,
And you shall still be Lady Clare."

THE MASTER AND THE MAN

Imp Release, May 15

Henry Jenkins, who has served his time in state's prison, is released with an admonition by the warden to lead a straight life. He promises and goes forth resolved to turn over a new leaf. He eventually seeks his former confederate in crime, Basil King, who is living in affluence, masquerading as a swell society young man.

King is not overjoyed to see his former pal, but Jenkins comes just in time, as King's butler has left and he is about to entertain lavishly. Jenkins dons the habiliments of the butler and enters upon his new duties, satisfied that he has a steady position and can be near King.

At the reception a quartette of gentlemen leave the crowded parlors for a quiet game of poker. Jenkins arranges the table and finds an opportunity to steal a bill of quite a large denomination. He is detected in the act by King, who admonishes him that he must be honest in order to retain his position.

King loves Elsie Graham, a beautiful young woman, who gives her heart to Ralph Webster. Miss Graham and Mr. Webster are guests at the reception. Ralph takes advantage of an opportunity and asks Elsie to marry him and she consents. He has forgotten the ring and announces he will leave the party to get it.

Jenkins returns the bill to the card table in a clever way which is noted by King with satisfaction.

One of the guests wears an expensive necklace which is admired by all. King cannot resist the temptation to steal it and the act is noted by Jenkins. The loss is discovered and suspicion is cast upon Ralph, who left the party for a short time. The woman who loses the necklace employs the services of a clairvoyant and invites all the guests to be present at the test the following day. They accept.

King is the last to arrive. He takes a position behind a screen. The woman lapses into a state of coma and then announces that the thief who stole the necklace is in the room, being smoothly shaven. Ralph and King are the only men present devoid of hirsute appendage, and King makes off unobserved. Suspicion falls on Ralph, of course, and he is driven from the house of his fiancee by her irate father, who believes him a thief.

In his grief Ralph calls on King and tells him of the false accusation in a heart-broken manner. King, who has been refused by Elsie, is penitent, and his better nature asserts itself. He bids Ralph be of good cheer and telephones Elsie to come to his rooms. She does so, and King assures the pair that he will clear up the mystery, producing the missing necklace. They are happy and King is overcome with disappointment and is inconsolable in his grief at the happiness of his successful rival. Ralph and Elsie leave, much elated.

King summons Jenkins, gives him the necklace and a letter to take to the woman from whom the jewels were stolen. In the letter he confesses to having taken the necklace. Jenkins goes out. In the park he stops and reads the letter. He tears it in half and writes that he—Jenkins—is the thief, and that he can be found at the home of King. He delivers the necklace and letter and returns to find King dead in his chair. Jenkins overcome with emotion, burns the letter written by King, and calmly awaits the coming of the officer which is inevitable. The story ends with Jenkins once more at the office of the warden of the penitentiary, coming voluntarily, to serve time for a crime he did not commit.

THE LIGHTHOUSE KEEPER

Imp Release, May 18

The scene of the story is laid in a fishing hamlet on a rocky coast.

Tom Aikins, a sturdy fisherman, loves Polly Berry, the daughter of old Nat Berry, the keeper of the light. Bert Duncan also loves Polly and is insanely jealous of Tom.

The course of true love runs smoothly for the happy couple with the exception of an attempt on the part of Duncan to force his unwelcome attentions on Polly. He is soundly thrashed by Tom and vows vengeance.

The wedding of Tom and Polly occurs and Bert, evidently penitent, congratulates them, assuming a friendship which is feigned. With the marriage of the couple Bert takes to strong drink and becomes reckless.

Polly and her father are about to go on a fishing trip. Tom asks to accompany the girl, and the old man assents. They sail away, happy and contented. A furious storm arises and the ocean is lashed into fury. Night approaches and the fishing smack does not return. The old lighthouse keeper is apprehensive. He starts to the lighthouse to light the beacon.

Bert has been drinking heavily and he conceives a devilish scheme to wreck vengeance on his successful rival. He will go to the tower and tamper with the light, hoping Tom and his bride, unable to get their bearings in the storm, will go ashore on the treacherous rocks. He ascends the steps of the base of the light and is confronted with the keeper. He must prevent the old man from ascending to the tower and, after resorting to the bottle, he struggles with the aged keeper. There is a violent fight, and old Nat, endowed with a strength that is almost superhuman when he thinks of the peril of his daughter, overpowers the desperate young man and staggers up the stairs and lights the lamp.

The fishing boat is shown in the terrible storm. The lights of the tower flash out across the waters, showing the haven of safety.

Bert, enraged beyond reason at his failure, staggers out of the lighthouse and, endeavoring to reach the mainland, falls off the walk and is drowned. His descent down the lighthouse steps is spectacular, falling and rolling down the steps in his mad fury.

The storm continues and the ocean is shown with the waves running mountain high. The villagers congregate on the beach, praying for the safe return of the fishing smack. Finally, the waves having subsided, the boat is shown making a landing with Polly and Tom safe, to the joy of their friends, the old father being conscious that his struggle with the younger man was not in vain.

The story closes with a scene showing the body of Bert Duncan, which has been washed up on the beach by the waves.

AN INDIAN BRAVE'S CONVERSION

Yankee Release, May 15th

After many weeks' labor, Parson Rising has effected little change of heart of the bad characters that made up the community of Polker Gulch. The Sheriff and Indian were about his only converts, excepting Tom Mason, an upright young miner. The arrival of the minister's pretty daughter caused a change of sentiment, and thereafter his congregation increased.

John Bangs, a bad character, attracted by the girl, was numbered among them. Tom Mason and John Bangs became rivals in John's way of thinking, although the girl (Elsie) had shown only regard for Tom. Sagwa, the Indian, only showed his unknown love for Elsie by little offerings that were, to her, only offerings of friendship.

John, incensed at the favor shown Tom at a meeting, trails him home and, after Tom has left Elsie, meets him in the woods, where he provokes an argument. John is knocked down by Tom, who warns him never to mention her name again.

In the heat of the argument Tom leaves, forgetting his knife. John is at war with the world. Sagwa passes with flowers which he has been gathering for Elsie. John insults him by tearing up the flowers. Sagwa is thrown to the ground and beaten. John exits. Sagwa picks up the flowers, finds the knife and trails John.

John is found dead by a miner who finds Tom Mason's knife by the body. Tom is warned to fly by Elsie, who has learned the news from her father that he will be hung when caught by John's friends.

Tom takes refuge in the mountains. The lesson at the meeting-house next Sunday is "Thou Shalt Not Kill." The Indian reads; the truth is further brought home to him as he sees the despair of Elsie as the men file away on the man hunt, encouraged by a reward notice posted at the church door.

Elsie, alone in the church, the Indian enters. He regrets her pain. Word comes that Tom is captured. The Indian confesses. They mount horses and arrive just in time to save Tom from an ignoble death.

FILM CHARTS

COMMENTS ON THE RUNNING OF RELEASES OF THE WEEK, AS SEEN FROM THE FOURTEENTH STREET, UNIQUE, COMEDY AND SALES COMPANY STANDS

5 DRAMATIC TRACK

ENTRIES	OWNER	RELEASED	START	FINISH	MORAL	RECEPTION	BIGGEST MOMENT	RAN
The Somnambulist	SOLAX	FRI., MAY 5	Walk	Gallop	Rarebits are bad before bedtime	Big	Fifteen of 'em	1
The Temptress	IMP	THUR., MAY 4	Party	Letter	Don't say too much in a letter	Big	Gilbert reading letter after shooting Bertie	1
The Sinner	THANHOUSER	FRI., MAY 5	Accident	Confession	Circumstantial evidence isn't worth much	Attentive	The sinner touched by the priest's anguish	1
Second Sight	IMP	MON., MAY 1	Flirtation	Unexpected	If your girl lives in the U. S., don't go to S. America	Fine	The finish	1
The Ultimate Sacrifice	REX	THURS., MAY 4	Coquette	Convent	A woman's wiles may harm the woman	Fine	The meeting in the convent	2
Over the Shading Edge	RELIANCE	SAT., MAY 6	Headache	Arrest	Don't discuss business in your office	Good	The parting of the lovers	2
Such Is the Kingdom	RELIANCE	WED., MAY 3	Hypocrisy	Light	Practice what you preach	Good	Old pastor welcoming daughter—at last	3
A Kentucky Girl	YANKEE	MON., MAY 1	Rivalry	Exoneration	They still run stills in "Ole Kentuck"	Hearty	Joe freeing his rival	3
For Their Mother	ECLAIR	MON., MAY 1	Want	Comfort	Nothing succeeds like success	Good	"The brothers' ruse" on the crowd	4
Zelda the Gypsy	YANKEE	FRI., MAY 5	Plot	Penalty	Don't get mixed up with Gypsies	So-so	Emmanuel asking Mrs. Hamilton to save him	4
The Crisis (with Joys of Persecution, Com. Track)	POWERS	TUES., MAY 2	Dream	Twins	Life is one blamed thing after another	Good	The announcement: "Twins!"	4
Cry of the Native Country	ITALA	THURS., MAY 4	Listless	Better	Good photography isn't the whole thing	Quiet	The cry, maybe	4

A wealth of good dramatic stuff was apparent this week, with the Thanhouser, the Imps, and the Solax looking best. All of these were given a close race by "The Ultimate Sacrifice," a wonderfully photographed tale, and "Over the Shading Edge," one of the best newspaper stories ever filmed. There was less of suicide, death and the disagreeable in this week's entries than last, which is a good sign. "The Crisis," while quite a harmless subject, did not seem very appropriate to many: it had little or no plot and only served to cause a titter among the less refined element of the audience. Other pictures aimed higher, for instance the Eclair, which told a pretty story of the ruse two boys employed to help their starving mother. Next week will have to show some strong pictures to surpass the record established on this track this week

6 COMEDY TRACK

ENTRIES	OWNER	RELEASED	START	FINISH	MORAL	RECEPTION	BIGGEST MOMENT	RAN
Crazy Gulch and Hobo's Roundup (Split Reel)	AMERICAN	THURS., MAY 4	Lesson	Getaway	No. 1—'Ware Dudes. No. 2—'Ray for a fast freight	Riot	The dude on his mettle	1
Foolshead as Life Insurance Agent (with Fountains, Rome, Educ. Track)	ITALA	FRI., MAY 5	Pursuit	Policy	Get insured	Big	Cornering the quarry	1
Susceptible Dad and Nearly a Hero (Split Reel)	SOLAX	WED., MAY 3	Masquerade	Kidnapping	No. 1—Always say "Yes" No. 2—Never deceive	Big	Dad making love to Harry	2
Lucky Banana Seller and A Would-be Sportsman (Split Reel)	GREAT NORTH	FRI., MAY 5	Luck	Hard luck	Gentlemen and sportsmen are born, not made	Big	When the sportsman shoots his human game	2
The Other Man	NESTOR	WED., MAY 3	Lover	Papa	Seeing alone is believing	Roars	When hubby caught up with his rival	3
Bill as a Toreador and Fashion's Consequences (Split Reel)	LUX	FRI., MAY 5	Bluff	Harem	A toreador can throw the bull	Fine	When Bill saw the fake bull	3
Joys of Persecution (with The Crisis, Dram. Track)	POWERS	TUES., MAY 2	Heckling	Hitched	Contrariness is characteristic of Young America	Good	The fake anger of the paters	3

The record for corking "civilization" comedies established by the American producers they now bid fair to pass with their new Western funny stuff. Reels like "Crazy Gulch" and "The Hobo's Roundup" give the Independent comedy standard a boost upward. The Itala, Great Northern and Solax "splits" came home early with ease. Still, it's one of the hardest things in the world to turn out double-subject comedy of even strength. This track had a split reel carnival this week.

7 WESTERN TRACK

ENTRIES	OWNER	RELEASED	START	FINISH	MORAL	RECEPTION	BIGGEST MOMENT	RAN
Out of the Dark	CHAMPION	TUES., MAY 2	Dance	Cure	It's kindness that makes life worth living	Impressive	The passing of the hat	1
California Love Story (with Cavalry Drill, Educ. Track)	AMERICAN	FRI., MAY 5	Mission	Marriage	Love wisely and well	Hearty	The brother overhearing Pequita's confession	2
Knight of the Trail	BISON	FRI., MAY 5	Bandit	Man	A good girl will make a bad man good	Big	The girl saving the bandit from the posse	2
Shifty's Claim	BISON	TUES., MAY 2	Girl's	Sheriff's	The office of sheriff can't make you Cupid-proof	Good	When she said "Ta-ta"	3

The top entry is about the best Champion effort of the new year; technically it shows an advance that is nothing short of marvelous to those intimate with the early Champ work, and in story it approaches the ideal Western production. If the Champion people continue to show this kind of energy, the Champ picture will be accepted as a standard one by mid-summer. "California Love Story" ran the fine, steady race that any entry from this owner puts up. "Knight of the Trail" was every jot as good as it was advertised to be and the wise theater man will nail it.

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FILM CHARTS--Continued

8 EDUCATIONAL TRACK

ENTRIES	OWNER	RELEASED	START	FINISH	MORAL	RECEPTION	BIGGEST MOMENT	RAN
Awakening of Galatea	POWERS	SAT., MAY 6	Stone	Stone	Grief turns some to stone	Good	The transformation.	1
Grenadier Roland	AMBROSIO	WED., MAY 3	Spectacular	Profound	They sure can make pictures on the other side	Hearty	The death of the Grenadier	2
Ibsen's Pillars of Society	THANHOUSER	TUES., MAY 2	Disgraced	Vindicated	Let the guilty keep their blame	Good	Consul Bernick confessing all	2
Clark's Capture of Kaskaskia	CHAMPION	MON., MAY 1	Craft	Capture	A place with that name ought to be captured	Hearty	The surprise of the British	3
U. S. Cavalry Drill (with California love story, West. Track)	AMERICAN	MON., MAY 1	Camp	Drill	They could lick 600,000 Mexicans	Hearty	There's "never nothin'" big in San Anton'	4
Fountains of Rome (with Foolshead, Com. Track)	ITALA	FRI., MAY 5	Wet	Wet	That's the nearest they get to water in Italy	Good	Splash! Splash!	4
The Blue Nile (with For Their Mother, Dram. Track)	ECLAIR	MON., MAY 1	Wetter	Wettest	You're not the only thing that's blue	Good	Ripple! Ripple!	4

"Galatea," of course, came in first. "Capture of Kaskaskia" got a warmer reception than "Grenadier Roland," due to its portrayal of George Roger Clark, the American patriot, but the "Roland" reel leads in intrinsic merit. The three scenic entries being merely the tail-ends of split reels, must go last, not through a lack of strength, but purely because of their length, which is necessarily short. A split reel's final standing is, as a rule, best judged by the rating of its larger half.

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In the days when drama first developed out of religious festivities, there was little or no attempt at scenic verisimilitude. Such a thing was impossible, for the art of scene painting, the closed stage, and the high artificial lighting of to-day were undreamed of. In that same day there was no action, in the strict sense of the word as it is understood to-day. Inadequate scenery prevents realistic representation, and, lacking that, all deeds of great moment were done off the stage. It was an added factor, under those conditions, that these events taking place, away from the eye of the audience, had a greater effect on the imaginative faculties of the audience. To take the place of action, the various characters were forced to stand on the stage, and declaim for many minutes concerning the deeds which they were about to perform, and which were to be impelling, the climactic, or the tragic incidents of the drama.

The modern stage has, with its intricate development, met the demands of modern life, that is, that it be able to present artificially, and intelligibly, or in such a manner as it will add to an illusion, the better part of the happenings of the modern world. But even fifty years ago, the play was mostly talk.

It remained for the moving picture to reduce the drama to its essence; a particular character, performing certain deeds under given circumstances, which are stated at the outset of the story, or play. In the course of twenty minutes you may see every detail of action that is necessary to show the most intricate workings of an impelling force and incident and its results as expressed in modern life. There is no dead wood, no timber, no twenty minute speech forthcoming from the character, which is what the playwright thought the character ought to have said under the circumstances. It is not what people think or say, but what they do that counts in life. The moving picture show can represent just this.

The result is that the moving picture play is the essence of the drama. It is the drama intensified, highly intensified, expressing the cream of social activity. The spectator is not doomed to sit through hours of moralizing or speechifying. He is in a position to see as much as he can grasp, to interpret as much as he can comprehend, in his own particular way, and for his own particular uses, of what the playwright presents to him.

New York, N. Y.—The Stainach-Hordes Co. have purchased the property at 28-32 S. Fifth Avenue, and will erect a $50,000 theater there.

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Realizing that personalities in the moving picture business are vital factors, Carl Laemmle, of the "Imp" company, is furnishing exhibitors with the finest lobby display of picture stars ever conceived. It is a large frame of double panel containing handsome photographs of the ten leading posers of the "Imp" company. The pictures are 7 x 9 inches in size from one of the finest studios in New York, and the frame is of oak, ornate and rich in design, making the display at once attractive and an ornament to any lobby. The display will be sold to exhibitors at a price to barely cover the cost and carriage charges.

New York, N. Y.—Plans have been prepared for a new theater at Wadsworth and 181st Street, for G. L. Lawrence, to cost $50,000.

Philadelphia, Pa.—Sauer & Hahn have completed plans for a one-story theater at 42-48 W. Chelten Avenue, Germantown, for J. F. Zimmerman.

Geneva, N. Y.—Frank C. Pierce and Jacob F. Nagel have purchased the Dove property, on Exchange Street, and will erect a $50,000 theater.

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THE GUARDSMAN

Rex Release, May 11th

History is replete with conspirators against kings, and many a monarch's blood has flowed as a result of political or personal enmity, but here is a story of how a humble inn maid was elected by fate to thwart malicious machinations of mighty plotters and save the life of her sovereign.

The king frequents the favorite inn when out on the hunt, where he sups and relaxes from the strain of the chase. To the same comes a countess who, with others, plots to take the monarch's life. Anxious to ascertain when next the king will be there, she infatuates Carl, a guardsman of the king's troupe, and with her wiles secures the information from him. Gretchen, Carl's sweetheart, and the daughter of the innkeeper, unhappily notes the change of Carl's affection, and, broken-hearted, determines to bide developments.

On the day upon which the king is to be at the inn, the countess comes to the innkeeper, tells him that she greatly desires the pleasure and honor of personally serving the king. And, against the earnest protestations of his daughter, and because of a gold piece given to him, the innkeeper consents to permit her to act as maid. The king arrives and orders his wine, and the countess pours something besides the wine into the glass. Her act went undetected by all except Gretchen, who suddenly cries out to the king not to empty the goblet. The king calls for an explanation, and, following it, the Countess and Carl are taken into custody. The king, out of gratitude, presents Gretchen with a ring which he says he will redeem by granting any favor which the girl might ask, and at once Gretchen prays for the pardon of Carl, which is at once granted, although the king dismisses him from his service.

THE NUN

Great Northern Release, May 13th

A monk who cherishes a secret passion for a young lady, sees her receive an admirer in secret, and tells her father. The father declares that he will place the girl in a convent. This is just what the crafty priest wants, and he soon has everything in readiness to carry out the parent's wishes. The next time the lover calls upon the lady he is surprised, and captured by a band of armed men, who take him to a dungeon. Before the day arrives on which she is to take the veil, the girl finds a means of conveying to her lover a file and a note telling him of her impending fate. He manages to get away, but powerless to take effective action unaided, the young man appeals to a powerful prince, who listens kindly to his story, and promises assistance. On the night before her admission to the convent, the wicked priest visits the girl. The girl, for lack of any other weapon, attacks her persecutor with a crucifix. He calls in the prioress and accuses the girl of blasphemy. A hasty trial is given her, and she is condemned to be buried alive in the vaults of the convent. The dreadful sentence is being carried out, and the last stones are being placed in position when the prince arrives at the head of a band of men; the girl is saved, and falls into the arms of her lover, and the wretched monk is hurried away to punishment.

THE BANANA PLANTER'S PERIL

Yankee Release, May 19th

In this beautiful and instructive story of the famous Yankee World Tour Series, it deals with a subject new to motion picture plays. It shows an ambitious American who engages in the hanana industry in that picturesque country, and has a hard battle for success, as the natives do not at all times welcome the foreigner among them.

The opening scene shows a massive banana plantation, with the native men and women at work. A hrutal overseer has abused a little native maid and discharged her from the plantation. The young American finds her in tears, and learns the story of her persecution by the overseer, whom he sends for, and, after a wordy war, the overseer is discharged. He leaves the plantation, vowing vengeance upon the American, which he soon proceeds to do by inciting the plantation hands to kill the American and hurn his home.

The little native maid overhears the plot, and starts to warn the American. She has been caught evesdropping by the overseer and others, and they pursue her and overtake her and leave her for dead. The girl, however, is far from dead, as shown in the picture. With agonizing efforts she drags herself through a field of ferns to where the American is lying in his hammock, and tells him of the contemplated attack upon his home. He carries her into his house, and proceeds to barricade the place against invasion. The girl, in her weakened condition, unknown to the American, goes to the house of the Padre and begs the good Father to come to the aid of the American, which he proceeds to do, hut the natives have reached the American's home in advance of him and besieged it, almost totally wrecking it.

The American, aided by a native hoy, has put up a gallant fight with overwhelming odds against him. With burning brands the place has been fired. Every window has been broken. The tumult is at its height as the priest reaches the scene and taking the holy cross from his girdle, he raises it aloft and in the name of the church he commands the natives to desist. The great power he wields over the natives is shown as they kneel in submission to his command. He orders them to carry off their wounded and leave in peace.

The young American, wounded, totters from his ruined home, and humbly gives thanks to the good Father for saving his life. The scene is most impressive as the girl and the young American kneel to receive the Padre's blessing. This is one of the strongest dramatic stories offered in the Yankee World Tour Series, besides its educational scenes.

THE ANGELUS BELL

Yankee Release, May 12

The ringing of the Angelus which causes a beautiful young girl to pause in the step she is ahout to take in leaving her dear old daddy to go forth in the world in the company of an artist who has become smitten with her beauty and who has told her about the wonderful city he was going to take her to; but as she sees her dear old daddy in devout prayer and listens to the Angelus, a moral sense of duty dawns upon her and she decides to remain at home, safe in the keeping of her loving parent.

This is another triumph in scenic effects and emhodies scenic locations on hoth sides of the water.

One of the scenes show the famous natural arches of Bermuda and the beautiful waterways about the Island of the Lily and the Rose. The scenes where action takes place in New York are along the world-known Riverside Drive, Union Square and the Great White Way, making this one of the most interesting pictures ever shown to the public.

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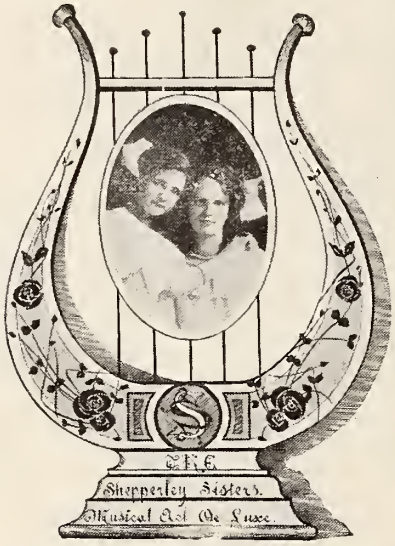
We had the pleasure of hearing last week at the Yorkville Theater one of the daintiest musical acts on the vaudeville stage to-day. The Shepperley Sisters describe their act The Musical Act De Luxe, and we certainly think the name fitting.

Their act consists of high-class solos and duets on cor-



net, violin, violoncello, Spanish mandolin and banjoes, Japanese one-string fiddles and bugles, and they are masters, or mistresses, of the art of getting artistic results from their many instruments, while their manner of working leaves little to be desired.

These two young ladies are hardly old enough to have left school, and have been before the public for the last seven years, first appearing at the Islington Empire, London, England, where their work met with instant success; later their parents moved to Canada where they had a successful run of forty-two weeks before coming to the United States.

Miss Mabel Shepperley, the cornet soloist, who is a pupil of the great Walsham, who delighted American audiences some twenty years ago with his superb cornet solos, is the proud possessor of a silver commemoration medal, presented to her at the express wish of his late Majesty King Edward VII for her cornet solos, on the occasion of the corner-stone ceremonies of the great Liverpool Cathedral in July, 1904.

These young ladies are playing Loew's circuit and this week are at the Circle and Jones' Theater, Brooklyn. It is an act we can cordially recommend to all lovers of good music.

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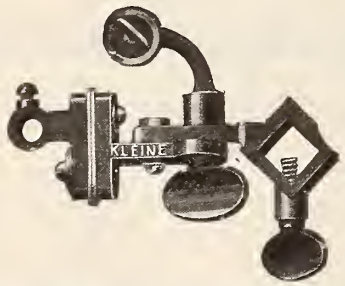

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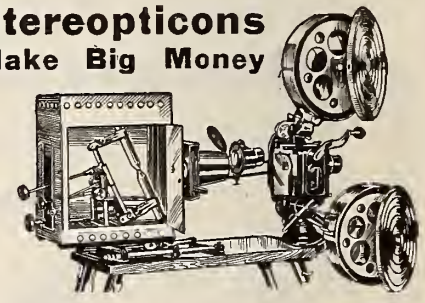

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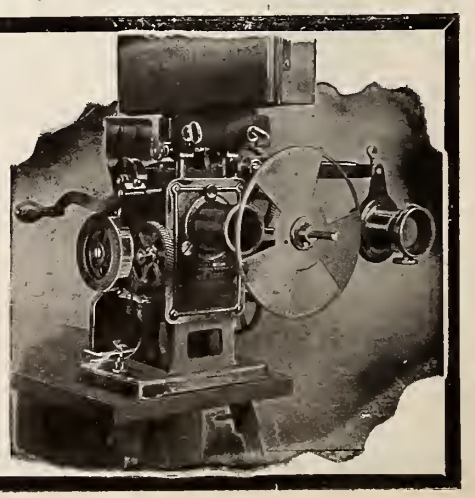

Scene from "Col. C. D. Baker, 1st California." Champion Release May 8th

The efforts of the Champion Film Company to produce military pictures of the highest standard are fully demonstrated in the class of films recently released. When we were privileged to witness their excellent picture, "With Stonewall Jackson," we complimented Manager Dintenfass for having given to the public the kind of subjects that would establish for him a reputation and bring credit to his company as well as financial returns. "General Mead's Fighting Days" met with the warm reception which it deserved and now they will, on May 8th, release a strong military drama, a scene from "Col. E. D. Baker, 1st California" which is given in the above picture. The story is taken from the War of Secession in which the hero, James Thornton, is in love with Marjory Caselton, but who has a rival in the sheriff of the village who is vindictive towards Thornton on account of being repulsed by Marjory. Jim is called to the front with his regiment under Col. E. D. Baker, during which time the sheriff, Haskins, has renewed his suit and has about won the fair Marjory when Jim appears on the scene, in the meantime having won distinction and rank through his bravery and courage in the conflict, and all ends well. Haskins is outwitted and Jim wins his bride. It is a strong, realistic story throughout, and as an educational subject is to be highly commended. Excellent settings and acting mark it as a typical Champ.

Roseville, Cal.—Godfrey & Cox, of Vacaville, Cal., have purchased from D. S. Carter the Dorris theater here.

Martinez, Cal.—Joseph A. Kelly is planning the erection of a new moving picture theater here.

Philadelphia, Pa.—John Kroellm has had plans prepared by Architects Stearns & Kastor for the erection of a new moving picture theater at 2640 Kensington avenue.

Vancouver, Wash.—Messrs. Rice & Hutchins, of Portland, have leased the Grand theater here from William Rasmus, and taken possession.

New York, N. Y.—A new Yiddish theater, to cost $750,000 will be built on Houston and Second Avenue, by Louis Minsky, Boris Tomashefsky, David Kessler and Jacob Adler.

Portland, Ore.—The old Lyric Theater, at Seventh and Alder Streets, will be torn down and a new theater will replace it.

W. E. GREENE FILM EXCHANGE, Inc.

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Data from Manufacturers' List of Releases

MEMBERS OF SALES CO.

AMBROSIO

(By N. Y. M. P. Co.)

		Feet
Mar.	1—War of the Cossacks	
Mar.	8—Prisoner of Caucasus (Dr.)	900
Mar.	15—A Coward (Dr.)	
Mar.	15—Adventures of a Countryman in Town (Com.)	322
Mar.	22—Tweedledum's April Fool Joke (Com.)	900
Mar.	29—A Glimpse of Neapolitan Camorra.	
Apr.	12—The Necklace Affair	950
Apr.	19—The Mute of Portici	950
May	3—Grenadier Roland	950
Apr.	26—How Winter Decorates Nature	500
Apr.	26—The Quartermaster	500
May	3—The Traces on the Snow	950

AMERICAN.

Mar.	30—Osteopathy (Com.)	277
Mar.	30—Two Girls (Dr.)	723
Apr.	3—Oh! You Suffragette (Com.)	460
Apr.	3—A Cure for Laziness (Com.)	540
Apr.	6—Reddy's Redemption (Dr.)	995
Apr.	10—Cupid's Pocketbook (Com.)	1000
Apr.	13—Jim Minds the Baby (Com.)	350
Apr.	13—The Bungalow Craze (Com.)	750
Apr.	17—Two Plucky Girls (Dr.)	
Apr.	20—One Month to Live (Com.)	
Apr.	24—Bud Nevins, Bad Man (W. Dr.)	990
Apr.	27—The Boss of Lucky Ranch (W. Dr.)	
May	1—A California Love Story (Dr.)	828
May	1—United States Cavalry Drill (Mil.)	172
May	4—Grazy Gulch (W. Com.)	520
May	4—The Hobo's Roundup (Com.)	470

CHAMPION.

Feb.	22—The Old Man and Jim	990
Mar.	1—Western Girl's Choice	1000
Mar.	8—The Vindication of John	1000
Mar.	15—The Girl and the Oath	985
Mar.	22—The Payroll	940
Mar.	29—The Bachelor's Old Maid	1000
Apr.	5—The Price He Paid	975
Apr.	12—Men of the West	980
Apr.	17—With Stonewall Jackson	960
Apr.	19—A Halfbreed's Courage	950
Apr.	24—Gen. Meade's Fighting Days	965
Apr.	26—She Wanted a Man with Brains	970
May	1—Clark's Capture of Kaskaskia	1000
May	3—Out of the Dark	990
May	8—Col. E. D. Baker, 1st California	1000
May	10—Making a Man of His Son	910
May	15—Gen. Marion—The Swamp Fox	950
May	17—Circle C's New Boss	950

ECLAIR

Mar.	6—King Pbillip the Fair and the Templars	975
Mar.	13—An Unforeseen Introduction (C.)	470
Mar.	13—A Day of Storms (Com.)	430
Mar.	20—Cain (Dr.)	790
Mar.	20—The Rock Climbers (Scenic)	195
Mar.	27—Hurrah!Hurrah! Let Us Marry!	975
Apr.	3—A Strike in the "Make Young" Business	534
Apr.	3—Mr. Nearsight's Marriage	426
Apr.	10—Do Not Judge Rashly (Dr.)	955
Apr.	17—Dog and Wolf	660
Apr.	17—Jerusalem and the Mount of Olives	315
Apr.	24—Herodias	955
May	1—For Their Mother (Dr. Com.)	695
May	1—The Blue Nile	290
May	8—A Village Flirt (Com.)	910
May	15—Engaged in Spite of Themselves (C.)	910
May	22—A Mother's Distress	430
May	29—The Two Gardeners (Com.)	940

GREAT NORTHERN.

Jan.	28—Triumpb of Intelligence	391
Feb.	4—The Criminal Chief's Capture	
Feb.	11—Found Again (Dr.)	
Feb.	18—The Life of a Muschik	
Feb.	18—The False Alarm	
Feb.	25—His Great Duty (Dr.)	
Mar.	4—The Rival Servants (Dr.)	
Mar.	11—The Son of the Executioner (Dr.)	
Mar.	18—Between Love and Duty (Dr.)	
Mar.	18—Life and People South of the Equator (Scenic)	
Mar.	25—The Fakir's New Servant (Com.)	
Mar.	25—Troubles of a Trip (Com.)	
Apr.	1—A Victim of His Double (Dr.)	
Apr.	8—A Confidence Trick	
Apr.	15—Hamlet (Dr.)	
Apr.	22—The Stolen Legacy (Dr.)	
Apr.	29—The Cossack Duke (Dr.)	894
May	6—The Lucky Banana Seller (Com.)	
May	6—A Would-be Sportsman (Com.)	

IMP.

Independent Moving Picture Co. of America.

Feb.	23—Artful Kate (Dr.)	1000
Feb.	27—A Manly Man (Dr.)	1000
Mar.	2—Army Manoeuvres in Cuba (Edu.)	500
Mar.	2—The Dynamiters (Com.)	500
Mar.	6—Tracked (Dr.)	1000
Mar.	9—The Message in the Bottle (Dr.)	1000
Mar.	13—The Secret of the Palm (Dr.)	1000
Mar.	16—The Fishermaid (Dr.)	1000
Mar.	20—In Old Madrid (Dr.)	1000
Mar.	23—The Penniless Prince (Dr.)	1000
Mar.	27—Sweet Memories (Dr.)	1000
Mar.	30—So Shall Ye Reap (Dr.)	1000
Apr.	3—The Lover's Signal (Dr.)	
Apr.	6—The Image of Fate (Dr.)	1000
Apr.	10—A Good Cigar	
Apr.	10—A Faithless Man	
Apr.	13—The Storm	
Apr.	20—The Hero (Com.)	500
Apr.	24—While There's Life There's Hope (Dr.)	1000
Apr.	27—The Scarlet Letter (Dr.)	1000
May	1—Second Sight (Dr.)	1000
May	4—The Temptress (Dr.)	1000
May	8—Four Lives (Dr.)	300
May	8—The Fair Dentist (Com.)	700
May	11—For Her Brother's Sake (Dr.)	1000

ITALA

Feb.	25—Havana Cigar	
Mar.	2—Nini's Doll	
Mar.	4—Cato and the Flag	
Mar.	4—Foolshead More than Usual	
Mar.	9—Nobility (Dr.)	900
Mar.	11—Foolshead Shooting (Com.)	900
Mar.	16—A Dog and Two Mistresses	986
Mar.	18—Foolshead in Soiree (Com.)	
Mar.	18—Toto on the State (Com.)	
Mar.	23—Waiting for the Midnight Express	900
Mar.	25—Toto Wants to Get Thinner	500
Mar.	25—Queen of the Sea	500
Apr.	1—Foolshead Goes to See a Cockfight.	
Apr.	8—Foolshead—Lady of Company	
Apr.	15—The Fall of Troy	
Apr.	22—Marriage Midst the Sausages (Com.)	500
Apr.	22—Foolshead — Wrangler for Love (Com.)	500
Apr.	27—Little Lewis Toy (Dr.)	950
Apr.	29—Foolshead Telegraph Boy	500
Apr.	29—The Bottle of Milk (Com.)	500
May	4—The Cry of the Native Country (Dr.)	950
May	6—Foolshead—Life Insurance Agent (Com.)	950
May	6—The Fountains of Rome	
May	11—The Marchioness of Ansperti (Dr.)	950

LUX.

By Prieur.

Mar.	10—Jones' Remedy (Com.)	524
Mar.	17—Dogs Not Admitted (Com.)	534
Mar.	17—Bill Has Kleptomania (Com.)	380
Mar.	24—Cowboy Friendship (Dr.)	636
Mar.	24—Editb Has Some Sport (Com.)	322
Mar.	31—The Greed of Gain (Dr.)	652
Mar.	31—He Wanted a Hoop (Com.)	281
Apr.	7—Bill's Little Plan (Com.)	386
Apr.	7—A Desperado (Dr.)	586
Apr.	14—Bill and the Greasy Pole (Com.)	432
Apr.	14—They Did Not Budge (Com.)	501
Apr.	21—Dr. Grant's Wonderful Discovery (Dr.)	885
Apr.	28—Naughty Miss Edith (Com.)	472
Apr.	28—Bill's Garden (Com.)	419
May	5—Bill as a Toreador (Com.)	419
May	5—Fashion and Its Consequence (Com.)	426
May	12—The Postmistress (Dr.)	700
May	12—A Walk in Tunis	252
May	19—Bill at Work (Com.)	367
May	19—All Through a Rat (Com.)	475

NESTOR FILM CO.

Jan.	18—Their New Minister (Dr.)	
Jan.	25—The Man in 23	
Jan.	25—New Minister	
Feb.	1—The Bridal Trail	
Feb.	8—The Transgressor	
Feb.	15—The Light Beyond	
Feb.	22—His Father's House (Dr.)	
Mar.	1—The Professor's Romance (C.-D.)	990
Mar.	8—In the Commissioned Ranks	
Mar.	8—In the Commissioned Ranks (Dr.)	
Mar.	15—Was It Worth While? (Dr.)	
Mar.	22—Could You Blame Him? (Com.)	
Mar.	29—The Truth (Dr.)	
Apr.	5—The Stolen Necklace	
Apr.	12—A Midnight Adventure (Com.)	
Apr.	19—The Rival Artists (Dr.)	
Apr.	26—His Wife (Dr.)	
May	3—The Other Man (Dr.)	
May	10—After Twenty Years (Dr.)	

NEW YORK MOTION PICTURE CO.

("Bison")

Feb.	21—The Way of a Red Man (Dr.)	
Feb.	24—The Fate of Joe Dorr (Dr.)	
Feb.	28—A Warrior's Faith	
Mar.	3—Owanee's Great Love	
Mar.	7—Dick Farrell's Prize	
Mar.	10—Her Prisoner (Dr.)	
Mar.	14—Starlight the Squaw (Dr.)	
Mar.	17—Sacrifice of Silver Cloud (Dr.)	
Mar.	21—Was He Justified? (Dr.)	900
Mar.	24—The Cowboy's Waif (Dr.)	900
Mar.	28—An Indian Nemesis (Dr.)	
Mar.	31—The Red Avenger (Dr.)	
Apr.	4—At Bar U Ranch (Dr.)	
Apr.	7—Avery's Dream (Com.)	
Apr.	11—An Indian's Mistake	950
Apr.	14—A Man of Honor	950
Apr.	18—Return of Company D (Dr.)	950
Apr.	21—A Cowboy for a Day (Com.)	950
Apr.	25—An Indian's Ambition	950
Apr.	28—A Red Man's Gratitude	950
May	2—Sbifty's Claim (W. Com. Dr.)	950
May	5—A Knight of the Trail	950

POWERS' PICTURE PLAYS

Apr.	4—Oh! You Motber-in-Law (Com.)	
Apr.	4—Touring Atbens (Scenic)	
Apr.	8—A Western Ruse	
Apr.	11—How the Doctor Made Good	
Apr.	11—Reclamation	
Apr.	15—At the Window	
Apr.	18—Copper Wit (Com.)	
Apr.	18—The Wine Harvest	
Apr.	22—The Last Rose	
Apr.	25—A Day with an English Bargeman (Com.)	
Apr.	25—Melody of Fate (Dr.)	
Apr.	29—Hearts Under Oilskins (Dr.)	
May	2—The Crisis (Dr.)	
May	2—The Joys of Persecution (Com.)	
May	6—The Awakening of Galatea (Dr.)	
May	9—The Four of Us (Com.)	
May	9—Contagion (Com.)	
May	13—As Your Hair Grows Wbiter (Dr.)	

RELIANCE

Apr.	5—Ricksbaw the Detective	
Apr.	5—Summer Skies	
Apr.	8—The Gloved Hand (Dr.)	
Apr.	12—Tbirty Minutes (Dr.)	
Apr.	15—Her Mother's Love	950
Apr.	19—A Tale of Ebon Tints (Com.)	950
Apr.	22—In the Tepee's Light (Dr.)	950
Apr.	26—Vengeance Hath Been Had (Dr.)	950
Apr.	29—Locked Out (Dr.)	950
May	3—Such is the Kingdom	950
May	6—Over the Shading Edge (Dr.)	950
May	10—A Left Hook (Com.)	950

REX

Mar.	2—"By the Light of the Moon" (Com.)	950
Mar.	9—"The Fall of a Knight" (Com.)	958
Mar.	16—Where the Shamrock Grows (Dr.)	950
Mar.	23—Five Hours	
Mar.	30—As Ye Sow	
Apr.	5—"The Heiress" (Com.)	975
Apr.	13—"The Little Major" (Dr.)	960
Apr.	20—A Daughter of the Revolution (Dr.)	
Apr.	27—The Realization (Dr.)	

SOLAX COMPANY

Apr.	7—The Rose of the Circus (Dr.)	1,000
Apr.	12—Tramp Strategy (Com.)	
Apr.	12—The Scheme that Failed (Com.)	
Apr.	14—The Little Flower Girl (Dr.)	
Apr.	19—The Old Excuse (Com.)	
Apr.	21—The Voice of His Conscience (Dr.)	
Apr.	26—The Count of No Account (Com.)	
Apr.	28—Across the Mexican Line (Military)	
May	3—Sensible Dad (Com.)	
May	3—Nearly a Hero (Com.)	
May	5—The Somnambulist (Dr.)	

THANHOUSER COMPANY.

Feb.	28—The Litle Mother (Dr.)	
Mar.	3—Stage Struck (Dr.)	
Mar.	7—The Mummy (Dr.)	1000
Mar.	10—The Spirit Hand (Dr.)	1000
Mar.	14—His Younger Brother	
Mar.	17—Robert Emmett	
Mar.	21—Divorce (Dr.)	
Mar.	21—Waiting at the Church (Com.)	
Mar.	24—The Tramp (Dr.)	
Mar.	28—The Imposter	1000
Mar.	31—Silas Marner	1000
Apr.	4—Charity of the Poor (Dr.)	
Apr.	7—Vindicated	
Apr.	11—Velvet and Rags	
Apr.	14—Old Home Week (Com. Dr.)	
Apr.	18—Cally's Comet (Com.)	1000
Apr.	21—Weighed in the Balance	1000
Apr.	25—Poet of the People (His.)	
Apr.	28—An Elevator Romance (Com.)	
May	2—The Pillars of Society (Dr.)	
May	5—The Sinner (Dr.)	
May	9—The Railroad Builder (Dr.)	1000
May	12—The Regimental Ball (Dr.)	1000

YANKEE FILM COMPANY

Mar.	10—The Senorita's Sacrifice (Dr.)	
Mar.	13—The Test of Love (Dr.)	
Mar.	17—His Double Treasure (Dr.)	
Mar.	20—The Open Gate (Dr.)	
Mar.	24—Love's Ebb and Flood (Dr.)	
Mar.	27—Tom and Jerry (Dr.)	
Mar.	31—Her Mother's Fiance (Dr.)	
Apr.	4—Secret of the Opal Mine (Dr.)	
Apr.	4—The Girl Stowaway's Heroism (Dr.)	
Apr.	10—An Adventure in Sicily (Dr.)	
Apr.	14—Willie's Winning Ways (Com.)	
Apr.	17—A Close Call (Dr.)	
Apr.	21—The Minister's Son (Dr.)	
Apr.	24—Why the Sheriff Resigned (Dr.)	
Apr.	28—The Girl of the Coral Reefs (Dr.)	
May	1—A Kentucky Girl (Dr.)	
May	5—Zelda, the Gypsy (Dr.)	
May	8—In Sunny Italy (Dr.)	
May	12—The Angelus Bell (Dr.)	

LICENSEES OF PATENTS CO.

BIOGRAPH

		Feet
Mar.	9—Conscience (Dr.)	995
Mar.	13—Comrades (Dr.)	998
Mar.	16—Was He a Coward? (Dr.)	994
Mar.	20—Teaching Dad to Like Her (Com.)	995
Mar.	23—The Londale Operator (Dr.)	998
Mar.	27—Priscilla's April Fool (Com.)	686
Mar.	27—Cured (Com.)	308
Mar.	30—The Spanish Gypsy (Dr.)	996
Apr.	3—Priscilla and the Umbrella (Com.)	997
Apr.	6—The Broken Cross (Dr.)	996
Apr.	10—The Chief's Daughter (Dr.)	1000
Apr.	13—Paradise Lost (Dr.)	1000
Apr.	17—Madam Rex (Dr.)	996
Apr.	20—A Knight of the Road (Dr.)	996
Apr.	24—His Mother's Scarf (Dr.)	994
Apr.	27—How She Triumphed (Com.)	998
May	1—The Two Sides (Dr.)	998
May	4—Misplaced Jealousy (Com.)	503
May	1—Cupid's Joke (Com.)	493
May	2—The Snare of the City (Dr.)	1000
May	6—The Bunco Game at Lizardhead (Com.)	1000

EDISON

Mar.	14—All for the Love of a Lady (Dr.)	990
Mar.	15—The Department Store (Com.)	625
Mar.	15—Baby's Fall (Com.)	375
Mar.	17—The Wedding Bell (Dr.)	1000
Mar.	21—The Test of Love (Dr.)	1000
Mar.	22—Who Gets the Order (Com.)	995
Mar.	24—The Disreputable Mr. Raegen (D.)	1000
Mar.	28—Jim the Mule Boy (Dr.)	975
Mar.	29—April Fool (Com.)	985
Mar.	31—Between Two Fires	1000
Apr.	4—Monsieur (Dr.)	1000
Apr.	5—The Resurrection of John	1000
Apr.	7—Nell's Last Deal (Dr.)	1000
Apr.	11—The Strike at the Mines (Dr.)	995
Apr.	12—Silver Threads Among the Gold (Dr.)	500
Apr.	12—Card of Introduction (Com.)	500
Apr.	14—A Buried Past (Dr.)	1000
Apr.	18—The Haunted Sentinel Tower	1000
Apr.	21—Turned to the Wall	1000
Apr.	25—The Twin Towers (Dr.)	1000
Apr.	26—The Two Heroes (Com.)	975
Apr.	28—The Child and the Tramp (Com.)	1000
May	1—The Panama Canal in 1911	990
May	3—Josh and Cindy's Wedding Trip	1000
May	5—Aida (Dr.)	1000
May	9—Edna's Imprisonment (Com.)	975
May	10—The Baby of the Boarding House (Com.)	1000
May	12—The Quarrel on the Cliff (Dr.)	1000
May	16—In the Baggage Coach Ahead (Dr.)	1000

ESSANAY FILM CO.

Feb.	21—Just as the Clock Struck Nine (C.)	412
Feb.	25—The Outlaw and the Child (Dr.)	1000
Feb.	28—Taming a Tyrant (Com.)	1000
Mar.	4—On the Desert's Edge (Dr.)	1000
Mar.	7—The Little Drudge (Dr.)	1000
Mar.	11—The Romance of "Bar O"	1000
Mar.	14—Oh, You Teacher! (Com.)	1000
Mar.	18—The Faithful Indian (Dr.)	975
Mar.	21—Hans' Millions (Com.)	1000
Mar.	25—A Thwarted Vengeance (W. Dr.)	1000
Mar.	28—Getting His Own Back (Com.)	600
Mar.	28—Lost: A Baby (Com.)	400
Apr.	1—Across the Plains (Dr.)	1000
Apr.	4—Caught with the Goods (Com.)	1,000
Apr.	8—The Sheriff's Chum (Dr.)	1,000
Apr.	11—An Orphan's Flight (Dr.)	1000
Apr.	18—The Bad Man's First Prayer (Dr.)	1000
Apr.	18—What Happened to Auntie (Com.)	800
Apr.	18—Catching the Deep Sea Turtle (Edu.)	200
Apr.	22—The Indian Maiden's Lesson (Dr.)	1000
Apr.	22—The Indian Maiden's Lesson (Dr.)	1000
Apr.	25—The Two Mothers (Dr.)	1000
Apr.	29—What a Woman Can Do (Dr.)	950

GAUMONT

G. Kleine

Mar.	14—The Sword and the Cross	840
Mar.	14—Breakers in the Clouds	155
Mar.	18—The Privateer's Treasure	860
Mar.	18—Rocky Caves of France	110
Mar.	21—The Lieutenant's Wild Ride	1002
Mar.	25—Cupid's Conquest	595
Mar.	25—The People of the Arabian Desert	405
Mar.	28—His Image in the Water	575
Mar.	28—Family Troubles	430
Mar.	29—Dr. Charcot's Trip Toward the South Pole	478
Mar.	29—The Cormorants, or Japanese Catching Fish with Birds	528
Apr.	1—The Secret of the Forest (Dr.)	625
Apr.	1—Tribulations of Jiggers	375
Apr.	4—The Letter with the Red Seal	865
Apr.	4—The City of Amalfi in Italy	135
Apr.	8—The Atonement of Thais	865
Apr.	8—Italian Coast Scenes	135
Apr.	11—The Court Martial (Dr.)	725
Apr.	11—Picturesque Waterfalls in Northern Spain	275
Apr.	15—The Oppressor (Dr.)	640
Apr.	15—Jimmy the Fox (Com.)	380
Apr.	18—Lost Years	630
Apr.	18—Brest, a Fortified Harbor of France	370
Apr.	22—The Erring Son (Dr.)	1000
Apr.	25—The Romance of a Valet	510
Apr.	25—Old Folks	490
Apr.	29—A Priestess of Carthage	1060
May	2—The Young King of Rome	440
May	2—Tunis, Africa, the City of White	560
May	6—The Crusade of the Templars	1000
May	9—Three of a Kind	740
May	9—Spring-Heeled Jack	245
May	13—In the Days of Nero	1000
May	16—The Bankrupt	1000
May	20—Jimmie on a Lark	570
May	20—Shooting the Rapids	450
May	23—The Emperor's Return	795
May	23—Swans	205

KALEM CO.

Feb.	22—The Open Road (Dr.)	995
Feb.	24—Priscilla and the Pequot (Dr.)	925
Mar.	1—Sailor Jack's Reformation (Dr.)	1005
Mar.	3—Mexican Filihusters (Dr.)	1005
Mar.	8—The Irish Honeymoon (Dr.)	950
Mar.	10—The Mission Carrier (Dr.)	1000
Mar.	15—The Driver (Educ.)	565
Mar.	15—The Hunter's Dream (Com.)	365
Mar.	17—A War Time Escape (Dr.)	980
Mar.	22—A Saw Mill Hero (Dr.)	960
Mar.	24—Rescued from the Desert (Dr.)	990
Mar.	29—The Lass Who Couldn't Forget (Dr.)	960
Mar.	31—The Hero Trackwalker (Dr.)	950
Apr.	5—By a Woman's Wit (Dr.)	995
Apr.	7—Big-hearted Jim (Dr.)	1,000
Apr.	12—In Old Florida (Dr.)	965
Apr.	14—Slim Jim's Last Chance (Dr.)	970
Apr.	19—The Phoney Prince (Com.)	990
Apr.	21—The Insurrecto (Dr.)	1000
Apr.	21—The Insurrecto (Dr.)	1000
Apr.	26—A Night and a Day (Com.)	995
Apr.	28—Slabsides (Dr.)	1005
May	3—The Fiddle's Requiem (Dr.)	1000
May	5—When the Dead Return (Dr.)	990

LUBIN

Mar.	2—Father's Birthday Ring (Com.)	600
Mar.	2—Woman's Curiosity (Com.)	400
Mar.	6—Vanity and Its Cure (Dr.)	1000
Mar.	9—Her Friend, the Burglar (Com.)	1000
Mar.	13—The Actress and the Singer (Com.-Dr.)	1000
Mar.	16—Mandy's Social Whirl (Com.)	1000
Mar.	20—Her Artistic Temperament (Dr.)	1000
Mar.	23—The Spinster's Legacy (Com.)	600
Mar.	23—Bridget and the Egg (Com.)	400
Mar.	27—Her Child's Honor (Dr.)	1000
Mar.	30—When Women Strike (Com.)	1000
Apr.	3—The Wife's Awakening (Dr.)	1,000
Apr.	6—His Best Girl After All (Dr.)	600
Apr.	6—A Visit to Nassau, Bahama (Travel)	400
Apr.	10—Opportunity and the Man (Dr.)	1000
Apr.	13—Their Mothers-in-Law (Com.)	1000
Apr.	17—The Two Fathers (Dr.)	1000
Apr.	20—Helping Him Out (Com.)	1000
Apr.	24—The Hoyden (Com.)	1000
Apr.	27—The Sheriff and the Man (Dr.)	1000
May	1—A Fascinating Bachelor (Com. Dr.)	1000
May	4—The Belated Bridegroom (Com.)	1000

G. MELIES.

Mar.	23—Sir Percy and the Punchers	1000
Mar.	30—The Warrant for Red Rube	1000
Mar.	24—On the Border Line	600
Mar.	24—Great War Game	950
Apr.	6—Her Faithful Heart	1000
Apr.	13—Jack Mason's Last Deal	1000
Apr.	20—An Unwilling Cowboy	
Apr.	27—The Reformation of Jack Rohin	1000
May	4—Mary's Strategem	1000
May	11—The Spring Round-Up	1000
May	18—The Redemption of Rawhide (Com.)	980
May	25—The Immortal Alamo	1000

PATHE FRERES

Mar.	15—The Paoli Brothers	295
Mar.	17—The Inventor's Rights	784
Mar.	17—Pepper Industry in the Malay Peninsula	190
Mar.	18—The Sheriff's Daughter	1000
Mar.	20—Max is Stuck Up (Com.)	460
Mar.	20—How Tommt's Wit Worked (Com.)	462
Mar.	22—The Cattle Rustlers	1000
Mar.	24—Lieutenantsliehe	1000
Mar.	25—The Kid from Arizona	960
Mar.	31—Athaliah	1000
Mar.	27—Love in Madrid	443
Mar.	27—The Trickster Tricked (Com.)	446
Mar.	29—A Fatal Resemblance (Dr.)	1000
Apr.	1—Their Mother (Dr.)	872
Apr.	1—Fred Sato and His Dog	128
Apr.	3—The Apple of His Eye	1000
Apr.	5—The Trading Stamp Mania (Com.)	990
Apr.	7—The Three Whiffles	655
Apr.	7—Native Industries in Cochin-China	341
Apr.	8—The White Squaw	1000
Apr.	10—The Justice of Claudius	260
Apr.	12—A Cowhoy's Adventure (Western)	364
Apr.	14—Wiffles' Home Troubles	440
Apr.	14—How Edam Cheese Is Made	480
Apr.	15—Burglar's Fee (Com.)	1,000
Apr.	17—Robert the Silent (Dr.)	1000
Apr.	19—A New Life (Dr.)	990
Apr.	21—Boil Your Water	
Apr.	21—Mary Long and Sammy Short (C.)	360
Apr.	22—The Chief's Talisman (Western)	820
Apr.	24—Lai Chyeim	997
Apr.	26—The Rival Brothers' Patriotism (Dr.)	1000
Apr.	28—Enemies	833
Apr.	28—Pastime in Chili	160
Apr.	29—The Foster Father (Dr.)	950
May	1—Forgiveness is Sweet	754
May	1—Scenes Along the Mekong	240
May	3—Indian Justice	1000
May	5—Max is Forced to Work	670
May	5—Through Venice	295
May	6—Short-Lived Happiness (Dr.)	1000
May	8—My Daughter	748
May	8—Over Lucerne (Switzerland) in an Airship	253
May	10—The Abernathy Kids' Rescue (Dr.)	771
May	10—The Ocean Harnessed	216
May	12—The Samourai's Expiation	640
May	12—American Beauties	351
May	13—Lucia's Broken Romance (Dr)	958
May	20—A Close Call	
May	26—Semiramis	

SELIG

Mar.	13—The Code of Honor	
Mar.	13—The Man from the East	
Mar.	20—Her Words Come True	
Mar.	20—After a Hundred Years	
Mar.	23—The Way of the Transgressor	
Mar.	27—Her Adopted Fathers	
Mar.	30—1861	
Apr.	3—The Fortune Hunters	
Apr.	6—Red's Conquest	
Apr.	10—The Cowhoy and the Shrew	
Apr.	10—His Best Girl's Little Brother (Com.)	
Apr.	13—Zulu-land	
Apr.	17—The Haven of Refuge	
Apr.	20—The Mother	
Apr.	24—Unto Us a Child Is Born	
Apr.	27—The Witch of the Everglades	
May	1—Her Master	1000
May	4—In Old California, When the Grin-goes Came	1000
May	5—Tournament of Roses	
May	8—Lost and Won	1000
May	11—Back to the Primitive	1000

URBAN ECLIPSE

G. Kleine

Feb.	15—Catherine Howard	1005
Feb.	22—The Golden Sickle	882
Feb.	22—Felling a Smoke-stack	113
Feb.	22—The Golden Sickle	882
Mar.	1—Comrades	638
Mar.	1—Beauties of Sans Souci	362
Mar.	8—The Fury of a Woman Scorned	720
Mar.	8—Beautiful Wye Valley, England	300
Mar.	15—Redemption	508
Mar.	15—The Thames, from Oxford to Richmond	472
Mar.	22—The Money Lender	688
	Nemours and the Banks of the River Loing, France	320
Mar.	29—Dr. Charcot's Trip Toward the South Pole	478
Mar.	29—The Cormorants, or Japanese Catching Fish with Birds	528
Apr.	5—At the Old Mill (Dr)	675
Apr.	5—Making Bamboo Hats in Java	325
Apr.	10—Do Not Judge Rashly (Dr.)	955
Apr.	17—Dog and Wolf	660
Apr.	17—Jerusalem and the Mount of Olives	315
Apr.	19—Solving the Servant Problem (C.)	465
Apr.	19—In the Province of Kwang Tung, China	535
Apr.	24—Herodias	955
May	1—For Their Mother (Dr. Com.)	695
May	1—The Blue Nile	290
Apr.	26—The Last Edict of Francis II	875
Apr.	26—Scenes at Colomho, Ceylon	125
May	3—The Page's Devotion	790
May	3—Wismar, Germany	210
May	10—The Traitor (Dr.)	620
May	10—Rubber-Neck Percy (Com.)	370
May	17—The Juggler's Vengeance (Dr.)	396
May	17—Fishguard Harhor, Wales	600

VITAGRAPH

Feb.	17—When the Light Waned	994
Feb.	18—The New Stenographer (Com.)	994
Feb.	21—A Tale of Two Cities, Part I	1014
Feb.	24—A Tale of Two Cities, Part II	1013
Feb.	25—A Tale of Two Cities, Part III	994
Feb.	28—Captain Barnacle's Courtship (Com.)	998
Mar.	3—Bertha's Mission (Dr.)	988
Mar.	4—Mammy's Ghost (Dr.)	985
Mar.	7—The Wild Cat Well	960
Mar.	10—The Bridegroom's Dilemma (Com.)	990
Mar.	11—Red Eagle	960
Mar.	14—Betty Becomes a Maid (Com.)	957
Mar.	17—The Aching Void (Dr.)	990
Mar.	18—Davy Jones, or His Wife's Husband (Com.)	977
Mar.	21—Tho' the Seas Divide	968
Mar.	24—The Widow Visits Sprigtown (C.)	985
Mar.	25—A Little Lad in Dixie (Dr.)	999
Mar.	28—Billy's Valentine (Com.)	995
Mar.	31—The Inherited Taint (Dr.)	1000
Apr.	1—A Republican Marriage	996
Apr.	4—Unexpected Review (Com.)	660
Apr.	4—Hop Picking (Indust.)	335
Apr.	7—The Winning of the Stepchildren (Dr.)	965
Apr.	8—Winsor McCay (Com.)	650
Apr.	8—Bob Sledding	350
Apr.	11—The Wooing of Winifred (Com.)	988
Apr.	14—Though Your Sins he as Scarlet (Dr.)	1000
Apr.	15—Easter Babies (Com. Dr.)	980
Apr.	18—The Leading Lady (Com.)	985
Apr.	21—The Troublesome Secretaries (Com.)	990
Apr.	22—The Spirit of the Light (Dr.)	995
Apr.	25—A Klondike Steal (Dr.)	998
Apr.	28—The Peace Offering (Com.)	998
Apr.	29—Piccolla (Dr.)	993
May	2—The Derelict Reporter (Dr.)	975
May	5—Soldiers Three (Com.)	1000
May	6—Hungry Hearts (Dr.)	985

THE THANHOUSER TWO-A-WEEK

Getting 2 Thanhousers a Week?

RELEASED TUESDAY, MAY 16

A PATRIOTIC MASTERPIECE

The Colonel and the King

is a pretty promoter of patriotism and the "Thanhouser Twist." The patriotism is apparent right through the last half of the reel and the twist, of course, at the end. The story swings from the royal palace at Saxonia to a dingy Continental shipping port, thence to Ellis Island in the Land of Liberty, and next to a fort out West.

No. 211. Code Word, Coling.

RELEASED FRIDAY, MAY 19

Lady Clare

AFTER THE POEM
BY ALFRED TENNYSON

The story this famous poem tells is familiar to all. The lines

"'I am a beggar born,' she said,
'And not the Lady Clare,'"

have become historical for the very air of simple frankness that runs through them, and the film-story MUST be a success with so pleasing a motif.

No. 212. Code Word, Clare.

THE NEW THANHOUSER PHOTOFRAME

consisting of five original photos (11x14 inches) of the leading Thanhouser players, framed in solid oak, mission finished, complete with glass, **GOES TO YOU FOR** $2.50 with order. This is the prize outfit that tickled-to-death exhibitors the country over are calling **THE GREATEST LOBBY DISPLAY BARGAIN EVER KNOWN.** Address Manager's Dept.

THE THANHOUSER LOBBY PHOTO

consisting of five splendid individual photographs (11x14) of Thanhouser principals, sent postage prepaid for $1.00 with order. Address Manager's Dept.

THE THANHOUSER NEWS

"The Exhibitor's Guide," containing the Thanhouser Lobby-Decorator, sent **FREE OF CHARGE** to all who can show connection with the Moving Picture Business. Address Manager's Dept.

THANHOUSER COMPANY
NEW ROCHELLE — **NEW YORK**

CINEMATOGRAPH FILMS IN UNITED KINGDOM

(From Consul General John L. Griffiths, London.)

There are no official returns showing the imports of cinematograph films into the United Kingdom, but it is stated that from January 1, 1911, separate statistics will be preserved, giving the values and countries of origin. Those conversant with the business of picture shows state that the large majority of cinematograph films is imported from the United States, the amount varying from 60 to 75 per cent. The other countries, in order of importance, are Italy, France and Sweden.

Cinematograph theaters have proved so popular in Great Britain and so remunerative, especially to the pioneers, that every town of any size has one or more of these "picture palaces." Indeed, in the suburbs of London, where the population is congested, there are often three to five of these theaters in the same street. The customary program consists of six to eight pictures, and the charges for admission range from 6 to 50 cents.—(Daily Consular and Trade Reports, April 28th.)

Hastings, Minn.—H. J. Lovejoy has sold his interest in the Theater Royal here, to C. J. Morey.

Portland, Ore.—Dr. M. S. Fenton has secured a permit for the erection of a new moving picture theater on Grand avenue.

Philadelphia, Pa.—Messrs. Lashner & Friedman have commenced the erection of a new moving picture theater at 1332 South Fifth street.

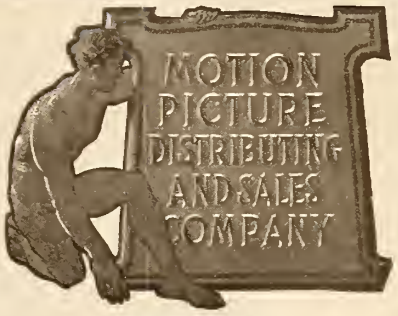
Liverpool, N. Y.—George L. Gramer, of Syracuse, is preparing to open a new moving picture theater in the Hand Block.

Estherville, Ia.—Charles Howe is making arrangements to open a new moving picture theater in the Ayres Building.

Oakwood, Mo.—W. Z. Link can give information regarding the establishment of a new moving picture theater in his building.

Chambersburg, Pa.—J. W. Knaussen is making arrangements to open a moving picture theater at 519 Locust street, to be known as the Pastime.

The Moving Picture Cream of America and Europe



Original prints of this unexcelled program can be obtained in U. S. and Canada only from the following exchanges:

PROGRAM

MONDAY
American—Amer. Film Mfg. Co.
Eclair—Eclair Film Co.
Imp—Independent M. P. Co.
Yankee—Yankee Film Co.
Champion—The Champion Film Co.

TUESDAY
Bison—N. Y. Motion Picture Co.
Powers—The Powers Co.
Thanhouser—Thanhouser Co.

WEDNESDAY
Ambrosio—N. Y. Motion Picture Co.
Champion—The Champion Film Co.
Nestor—David Horsley.
Reliance—Carlton M. P. Laboratories
Solax—Solax Company

THURSDAY
American—Amer. Film Mfg. Co.
Itala—N. Y. Motion Picture Co.
Imp—Independent M. P. Co.
Rex—Rex M. P. Mfg. Co.

FRIDAY
Bison—N. Y. Motion Picture Co.
Lux—R. Prieur
Thanhouser—Thanhouser Co.
Solax—Solax Company
Yankee—Yankee Film Co.

SATURDAY
Gt. Northern—Gt. Northern Film Co.
Itala—N. Y. Motion Picture Co.
Powers—The Powers Co.
Reliance—Carlton M. P. Laboratories

List of BUYING EXCHANGES, May 6th, 1911

All others offering these brands for rent can supply only dupes or worn-out subjects.

CANADA

Applegath, L. J., & Sons	145	Yonge St.	Toronto, Ont.
Canadian Film Exchange		Princess Theater	Vancouver, B. C.
Gaumont Co.	154	St. Catherine St.	Montreal, Que.
Great Western Film Co.		Winnipeg	Man.

ALABAMA

Dixie Film Co.	503	Chamber of Com. Bldg.	Birm'ham

CALIFORNIA

California Film Exchange	1065	Mission St.	San Francisco
Miles Bros.	790	Turk St.	San Francisco
Miles Bros.	411	W. 8th St.	Los Angeles

COLORADO

Co-operative Ind. Film Co.		Barclay Block	Denver
W. H. Swanson Film Exch.	301	Railroad Bldg.	Denver

DISTRICT OF COLUMBIA

Washington Film Exchange	428	9th St., N. W.	Washington

GEORGIA

Consolidated Film Exchange		Rhodes Bldg.	Atlanta, Ga.

ILLINOIS

Anti Trust Film Co.	79	So. Clark St.	Chicago
Globe Film Service	107	E. Madison St.	Chicago
H. & H. Film Service Co.	98	Jackson Blvd.	Chicago
Laemmle Film Service	196	Lake St.	Chicago
Standard Film Exchange	155	E. Washington St.	Chicago

INDIANA

Central Film Service Co.	119	N. Illinois St.	Indianapolis

KANSAS

Wichita Film & Supply Co.	122	N. Market St.	Wichita

LOUISIANA

Dixie Film Company	720	Maison Blanche Bldg.	New Orleans

MASSACHUSETTS

Boston Film Rental Co.	665	Washington St.	Boston
W. E. Green Film Exchange	228	Tremont St.	Boston

MARYLAND

B. & W. Film Exchange	412	East Baltimore St.	Baltimore
Philadelphia Film Ex.	610	E. Baltimore St.	Baltimore

MINNESOTA

Laemmle Film Service	400	Sykes Block	Minneapolis

MICHIGAN

Michigan Film & Supply Co.	1106	Union Trust Bldg.	Detroit

MISSOURI

J. W. Morgan	1310	Walnut St.	Kansas City
Swanson-Crawford Film Co.		Century Bldg.	St. Louis
Western Film Ex.	217	Miners Bank Bldg.	Joplin

NEBRASKA

Laemmle Film Service	1517	Farnam St.	Omaha

NEW YORK STATE

Albany Film Exchange	418	Broadway	Albany
Victor Film Service	39	Church St.	Buffalo

NEW YORK CITY

Empire Film Exchange	150	East 14th St.	New York City
Great Eastern Film Exchange.	21	East 14th St.	New York City
Peerless Film Exchange	5	East 14th St.	New York City
Western Film Exchange	51	East 19th St.	New York City
Wm. Steiner Film Exchange	110	Fourth Ave.	New York City

OHIO

Cincinnati Buckeye Film Co.	422	N. High St.	Columbus
Cincinnati Buckeye Film Co.	315	West 4th St.	Cincinnati
Lake Shore Film & Supply Co.	106	Prospect Ave., S.E.	Cleveland
Lake Shore Film & Supply Co.			Columbus
Toledo Film Service	319	Superior St.	Toledo
Victor Film Service		Prospect & Huron Sts.	Cleveland

OREGON

Independent West. F. Ex.	84	7th St.	Portland

OKLAHOMA

United Motion Picture Co.	112	Main St.	Oklahoma City

PENNSYLVANIA

Eagle Film Exchange	143	N. 8th St.	Philadelphia
Independent Film Exchange	415	Ferry St.	Pittsburg
Philadelphia Projection Co.	44	North 9th St.	Philadelphia
Philadelphia Film Exchange	934	Arch St.	Philadelphia
Pittsburg Photoplay Co.	412	Ferry St.	Pittsburg
Swaab Film Service Co.	129	Eighth St.	Philadelphia
Exhibitors Film Service Co.	23	N. 9th St.	Philadelphia

TEXAS

Texas Film Exchange	311	Elm St.	Dallas

UTAH

Co-operative Ind. Film Co.	320	Atlas Block	Salt Lake City

WASHINGTON

Pacific Film Exchange		Globe Bldg.	Seattle

WISCONSIN

Western Film Exchange	307	Enterprise Bldg.	Milwaukee

Motion Picture Distributing & Sales Co.

111 East 14th Street, New York City

Solax

COMEDY

BRIGHT—CLEAN—LAUGHABLE

EVERY WEDNESDAY

There's a new way to spell "COMEDY"--Just go to your Exchanges and say "WEDNESDAY SOLAX." He'll understand and hand you the regular Wednesday rollicking reel--a thousand feet of fun.

MILITARY

BIG, STRONG, OUTDOOR PRODUCTIONS

EVERY FRIDAY

JOIN OUR CAMP - - FOLLOW THE FLAG

Features always pack your house. Each one of our MILITARY PICTURES is a Big Feature. Demand them of your Exchange.
PATRIOTISM--THE FLAG--SMASH-UP CLIMAX.

GET OUR TWO COLOR LOBBY DISPLAY

RELEASES

WEDNESDAY, MAY 10th	NEARLY A HERO and BENEATH THE MOON	Split Reel	Comedy
FRIDAY, " 12th	BETWEEN LIFE AND DEATH		Military
WEDNESDAY, " 17th	HIS DUMB WIFE		Comedy
FRIDAY, " 19th	IN THE NICK OF TIME		Military
WEDNESDAY, " 24th	THE DEVIL IN A TIN CUP		Comedy

Solax Company

CONGRESS AVENUE
FLUSHING, L. I.

REMEMBER—ALL OUR FILMS ARE TINTED AND TONED THROUGHOUT

Sold exclusively through the M. P. D. & S. Co.

MOVING PICTURE NEWS

Volume IV
No. 19

May 13th
1911

PRICE
TEN
CENTS

SCENE FROM

"THE KING OF KAZAM"

A FORTHCOMING POWERS RELEASE

(*Imp de Luxe No. 2*)

The Imp Decoration Day Film

"THE FORGED DISPATCH," will be released Monday, May 22. This is not an ordinary holiday release, but a story so powerful, a plot so unique, staging so true to life, acting so gloriously good that you will be justified in billing it as a feature and raising your price of admission! A remarkable battle scene with a shell exploding in the very midst of a group of fiercely fighting soldiers is but one of many mighty features in "THE FORGED DISPATCH. "If you want to make a "killing" see that you get an early booking on this Imp de Luxe No. 2. On Thursday, May 25th, we release "THE MINOR CHORD," one of the most beautiful and touching stories ever filmed. WAKE UP! GET BOTH!

EVERY INDEPENDENT EXHIBITOR should send his order at once for this Imp Lobby Display Frame and ten elegant photographs of Imp artists. It beats 'em all. You get the whole combination for five dollars. It will pay for itself in no time. Send for descriptive circular.

Independent Moving Pictures Co. of America.
102 W. 101st Street, New York: Carl Laemmle, Pres.
Watch for news about the "Imp Book." Something new!
$500 Reward for information leading to conviction of anyone "duping" Imp films. We want your name and address at once for our mailing list. Important!

Rex

PICTURES ARE REPUTED TO BE AN EXCEPTION TO THE RULE

OUR PLOTS ARE EXCEPTIONALLY CLEVER
OUR PRODUCTIONS ARE EXCEPTIONALLY WELL EXECUTED
OUR PATRONS ARE TICKLED WITH THE RESULTS
WE ARE PROVING THIS EVERY WEEK

THE PARTICULAR PROOF FOR THURSDAY (REXDAY), MAY 18th, 1911, IS

Scene from "An Exception to the Rule"

"An Exception to the Rule"

THERE ARE MILES OF SMILES WITH THIS COMEDY. IT'S EASIER TO TELL YOU HOW FUNNY IT ISN'T THAN TO TELL YOU HOW FUNNY IT IS. IT'S AS FUNNY FOR INSTANCE AS ENGLISH HUMOR ISN'T—AS FUNNY AS A FUNERAL ISN'T—AS FUNNY AS ONLY A REX CAN BE. IT WILL SOAR 5 DEGREES ABOVE THE LAUGH THERMOMETER.

YOU'LL BE AN EXCEPTION TO THE RULE IF YOU DON'T GET IT.

REX

Rex KNOWHOW MFG. CO.

573-579 ELEVENTH AVE.,
NEW YORK CITY.

SALES CO. REALIZE THAT REX FILL-EMS WEEKLY ARE AN EXCEPTION TO THE RULE.

Of National Interest

CHAMP MONDAY FILMS
THEY TEACH HISTORY, AS

"With Sheridan at Murfreesboro"

Monday, May 22d

The story certainly arouses one's sympathies

Champ All Western

WEDNESDAY STORIETTES
RELEASE OF MAY 24TH, ENTITLED

"In the Great Big West"

A physician's mental combat between professional principle and the dictates of his affianced love

With the stock of Historic and Western features we are turning out, isn't it about time to quit all else and get going for CHAMPS?

THE CHAMPION FILM CO.

MARK M. DINTENFASS, GEN. MGR.
12 E. 15TH ST., N. Y. CITY.

Two Yankee Feature Reels

MONDAY, MAY 22nd

"THE LITTLE WESTERN ROSE"

A dramatic sensational story of the cattle country

FRIDAY, MAY 26th

"THWARTED BY NELL PIERCE"

A startling marine detective story

YANKEE FILM COMPANY

344 East 32d St., New York City

Motion Slides

A DECIDED NOVELTY AND WE ARE SOLE AGENTS FOR THIS CITY.

Genre Motion Slides

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SWAAB FILM SERVICE CO.

Not in the Trust

129 N. EIGHTH ST., PHILADELPHIA, PA.

THE THANHOUSER TWO-A-WEEK

Getting 2 Thanhousers a Week?

RELEASED TUESDAY, MAY 23

A TIMELY PICTURE

The Stage Child

is just the release for this period in our national existence when the matter of the right of the child to act is being so strenuously agitated everywhere. The present picture leans to neither one side nor the other; it gives merely a new, true view of the question, one based on an actual happening from real life.

No. 213. Code Word, Stald.

RELEASED FRIDAY, MAY 26

A NEW KIND OF BUNCO STORY

Get Rich Quick

is the story of a poverty-stricken man and wife who, after they had gotten the riches, concluded they were better off poor. How this realization came to them is just what makes this story the dramatic gem it is.

No. 214. Code Word, Rich.

THE NEW THANHOUSER PHOTOFRAME

consisting of five original photos (11x14 inches) of the leading Thanhouser players, framed in solid oak, mission finished, complete with glass, **GOES TO YOU FOR** $2.50 with order. This is the prize outfit that tickled-to-death exhibitors the country over are calling **THE GREATEST LOBBY DISPLAY BARGAIN EVER KNOWN.** Address Manager's Dept.

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Getting 2 Thanhousers a Week?

THANHOUSER COMPANY

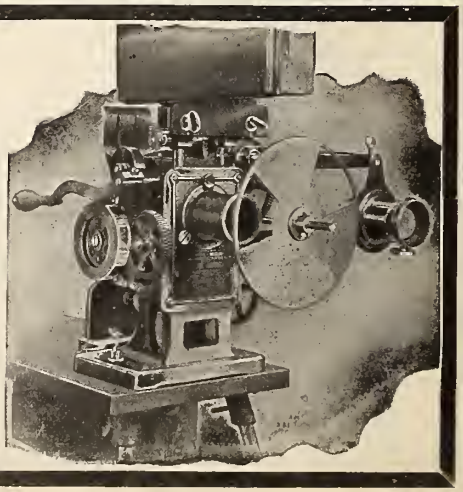
NEW ROCHELLE NEW YORK

Are You Getting It?

We refer to "POWER'S POINTERS ON PROJECTION" — the little folder that we send out every month to every exhibitor and operator on our mailing list.

Most people think it an artistic production. Many find it interesting. It deals chiefly with the best moving picture machine in the world.

Send us your address in time to receive the June issue.



NICHOLAS POWER COMPANY, 115-117 Nassau St., New York

For thirteen years the leading makers of moving picture machines.

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The Moving Picture News

PUBLISHED EVERY SATURDAY

The CINEMATOGRAPH PUBLISHING COMPANY, 30 West Thirteenth Street, NEW YORK CITY

Telephone, 4092 Chelsea

European Agents: INTERNATIONAL NEWS CO., Breams Building, Chancery Lane, London, E. C.

Chicago Representative: J. J. Sullivan, 866 Graceland Ave. 'Phone Graceland 5053

ALFRED H. SAUNDERS, Editor.

This newspaper is owned and published by the Cinematograph Publishing Company, a New York corporation. Office and principal place of business No. 30 West 13th Street, New York. Alfred H. Saunders, President; John A. Wilkens, Secretary, and W. M. Petingale, Treasurer. The address of the officers is the office of the newspaper.

SUBSCRIPTION: $2.00 per year. Postpaid in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands. Canada and Foreign Countries: $2.50 per year. All communications should be addressed to The Moving Picture News, 30 West Thirteenth Street, New York City. ADVERTISING RATES: $60 per page, $30 ½-page, $15 ¼-page, single column $20, $2 per inch. Discounts, 20% 12; 10% 6; 5% 3 months.

Volume IV | **May 13, 1911** | **Number 19**

OUR FRONT COVER ILLUSTRATION

This week we present to our readers a scene from the "King of Kazam," a release of the Powers Company with Nat M. Wills appearing in the role. This will shortly be released and will without a doubt be awaited with much interest.

CASTING THE HOROSCOPE

Under this head a paper makes side by side quotations of a certain Montague A. Pike and ourselves which we have space to reproduce. It was an exceedingly laughable reading, especially as owing to the dense ignorance of the writer, and we want our readers to understand that the person quoted is one of the largest buyers and agents of American film to the exclusion of English, and it is perfectly natural for him to boost that which to him is pounds, shilling and pence. Another clause though is as follows:

"Who invented moving pictures? This is a question we are often asked. Our reply has invariably been, No one can either legally or morally lay claim as the inventor."

This in spite of the fact that only a few months ago he heralded W. Friese-Greene as the inventor and hoodwinked the supporters of his paper out of a considerable sum of money to import the real article. But out of charity we will draw the veil over the attendant circumstances.

Without any realization of what the effect would be, he clamors for the open market and says: "Cinematography should be as free as any other trade." Among the trades he specifies is bricklaying, oblivious of the fact that bricklayers have the strongest kind of a union and brickmakers have a strong business organization to safeguard their business. But is it flattering for those who look upon cinematography as one of the fine arts to be classed with bricklayers and tailors?

And we are perfectly justified in saying that the above quotation is as absolutely false as anything can be, inasmuch as we made no such quotation as is placed to us, nor did we classify the beautiful art of cinematography as this writer misleads his readers into saying that we do."

As regards our friend Friese-Greene, we never claimed him the inventor of cinematography. What we claimed was that he invented the first camera to our knowledge to take pictures which was prior to the Edison camera and are perfectly willing to stand by our assertions as made. We did not try to mislead anyone; we certainly were instrumental in his coming over, but we feel quite sure that the last has not yet been heard of the matter as the following letter will show:

On board R. M. S. "Adriatic,"
April 27, 1911.

My Dear Saunders:

You will see I am in dear old England again, but I am coming back to New York in about six weeks' time to hold up and force my rights for fairness and justice to the inventor of the cinematograph. I thank all those that were kind to me, and I will forgive those who for greediness and gain forgot the appreciation of the one by whom they have been able to make money by. I have had a most delightful voyage with Mr. Boncus and friends who are with me and who will see to my English affairs, and you will hear something very important in a few weeks. Give my kindest regards to Mrs. Saunders, the boys and all inquiring friends and enemies.

Trusting you are all well.

Yours very sincerely,
W. FRIESE-GREENE.

And we wished and always have wished our friend Friese-Greene every success that he can claim and it may be that he will find the missing letter which we believe was written to him by Edison and on his return to America we feel sure that quite a number of misunderstandings will be smoothed away.

We have stated that passing down Brooke and Sloane streets, London, in the year 1889 we were first initiated into cinematography and as such we are prepared to stand upon what we know. We are not like the pseudo editor whom we instructed in everything that he knows in cinematography in the year 1907, but we will have no quarrel with him on that. The other paragraph which we wish to take exception to is the following:

Again, with Rip Van Winkle perspicacity, our oracle asks: "Has any member of the licensees of the Patents Company turned out an educational film?" Indeed they have, and the supply has hitherto been in excess of the demand. Surely he is not ignorant of the fact that at least one Patents Company licensee expended a large sum of money in the compilation of a catalogue of educational films and endeavored to force a market in the educational field. That work has borne fruit. The demand for educational films is increasing and manufacturers, both licensed and independent, are preparing to compete for the business. Many of them have already a supply of negatives of educational subjects on hand to be released when the proper time comes. And what is more, before the close of another year we will see established an educational film bureau in New York City with distributing branches in other populous centers. In the evolution of the business it was bound to come, and to insure its permanency and success it must not be affiliated with the amusements field. But it is not necessary that "before all this can dawn, the people of 'nickelodia' must demand justice and petition Congress to inquire into the methods of the M. P. P. Co."

If the writer of the above knows the truth he is merely a prevaricator of the same and we are prepared to stand upon the statement that while the catalogue was published in America it was merely a copy, a pirating if you like, a burglarism to use the proper word of Charles Urban's educational catalogue which was published some years previous, and we have in our possession now a copy

issued by Charles Urban in the year 1902. We certainly have no object in reiterating our statement that at present there is not a manufacturer in the industry who is turning out educational film or who is in a position to properly turn out these films, and in conversation with several of the most prominent manufacturers their statement to us is that such an equipment would not pay; therefore, we say we want a Charles Urban, or a J. J. Murdock, or any other man who has the means, the brains, the money, and the proper help to bring out what the American public demand in America, American products and not foreign products, nor old films put under a new name and foisted on the American public as being American products.

JOURNALISTIC UNCERTAINTIES

We very much question the motive of some writers who call themselves smart newspaper men and we think if they would use a little common sense, a little case of personal interview and questioning, they would get far better details than at present they seem to obtain. A point we want to drive home is in reference to the Kinemacolor of America corporation, and to this end we make the quotations from.

First—Our good friend, Variety, who wrote up in their issue of April 29th the following:

New Picture Corporation May Swallow Industry

The Kinemacolor Corporation of America, with a capital of $6,000,000 and offices in the Theatrical Exchange Building on West Forty-fifth street, may eventually become the father of the moving picture industry on this side of the ocean.

The corporation has secured the American rights to the Charles Urban process of photography in natural colors for moving pictures. The product can be made in this country at a price which will enable the company to compete on an equal footing with the moving picture manufacturers, now selling the black and white film only.

The head of a Wall Street trust company is the principal factor in the financial promotion of the large capitalized corporation. From the circle of the Wall Street man's wealthy business associates have been drawn the sinews with which to propel the new company into the lead of the film business. Interested are bankers of New York and Chicago, and merchants of both cities, while many leaders in large commercial concerns having dealings with the trust company have taken stock, besides pledging unlimited capital as it may be required.

At a meeting of the directors held last Saturday, John J. Murdock was given unequivocal power. He will be the general manager. Tuesday, Mr. Murdock admitted the existence of the company, and the securing by it of the rights to the Urban process. He stated to a Variety representative that the company intended thoroughly organizing by dividing the business into departments, with a head to each, upon whom will fall the responsibility of his department's success.

The Kinemacolor Company will manufacture as well as lease and rent. The process will be rented to manufacturers who join with the corporation, but to none outside. Two manufacturers have been accepted by the company, Mr. Murdock said, but he preferred not to mention their names before a full announcement would be in readiness.

Asked if he contemplated heading an independent movement which has been gaining some strength in the picture business, Mr. Murdock said that was not at all intended, nor was anything being given attention other than the regulating of the affairs of the company for the manufacturing and sale of colored pictures.

The Urban pictures have been a feature in the English halls for a long while. It has often been a matter of conjecture why they have never been introduced to the American market, the success of the process admittedly having been pronounced.

Some months ago a company was formed over here with a capital of $250,000 for the promotion of the pictures. A plant was established at Allentown, Pa., but the venture failed to give evidence of fruitfulness. A few of the men interested in the first company quietly investigated. Becoming satisfied with the results, an expert picture man was called in for counsel. He advised that Mr. Murdock be secured to direct the operations of a big corporation. After several weeks of negotiations, Mr. Murdock consented to take hold, with the present Kinemacolor Corporation as the result.

The American factory will take important events, exchanging negatives with the Urban English factory, each making prints from them. For the forthcoming public coronation ceremonies of King George in London, a separate company will be formed to handle the colored film on this side. It will be a subsidiary corporation to the Kinemacolor Company, and will distribute the Coronation films over the country in districts.

The English Lloyds, an insurance company, which insures almost anything, has taken a risk against rain during coronation time, which protects the Kinemacolor sub-corporation and its customers against loss.

Colored moving pictures in America will practically reopen the picture business. Up to date the domestic manufacturers have turned out only black and white films. Colored ones now and then have been made by Pathe Freres, the French manufacturers, but meagerly, and generally have been hand-painted. They were sufficient, however, to place the Pathe Brothers in the lead of all picture makers, and gave the firm a high standing over here.

Pathe Brothers are members of "The Association," as "The Trust" or Motion Picture Patents Company is known. "The Trust" comprises the leading American manufacturers. Aligned against it in a wavering force are the "independent" factories, which have been seeking a solid formation for some time, without much success.

The strong competition colored pictures will create in the film field, along with the large capital stock of the Kinemacolor Company, are expected among the picture men say, to draw in a number of the manufacturers to the Kinemacolor's side; and it will mean, the picture people believe, that sooner or later "The Trust" manufacturer will have to negotiate with the colored film concern for a hearing.

Mr. Murdock was the first to start an independent movement after "The Trust" formed. At that time he formed the International Company at Chicago, but later disposed of his interests in it, turning back once more to vaudeville.

Next along the line comes the opposite side of the question which unfortunately is a very biased article indeed. We refer to the excerpt from the Film Index under date of May 13th as follows:

A LAUGH AND A LEMON

Kinemacolor, a Six-Million-Dollar Corporation, Evidently Intended for Wall Street

One of the heartiest laughs furnished the picture business for some time was handed out with the announcement that the Urban-Smith Kinemacolor device had been turned over to an American corporation with a capital of $6,000,000, with offices in this city.

To increase the joy of the announcement it is added that the directors have followed expert advice in procuring the services of John J. Murdock as manager of the concern with unlimited power. Mr. Murdock, since his experience with the Independent interests, has been devoting his attention to the "small time" end of the United Booking Offices; the vaudeville trust.

According to the announcement, apparently authorized by him, the corporation will license manufacturers under the Urban-Smith patents, overlooking the fact that the Urban-Smith patents do not cover a non-infringing camera, and the general procedure, as announced, will strongly resemble the operations of the licenses of the Motion Pictures Patents Company.

Kinemacolor was introduced into this country in the latter part of 1909 through the medium of a special exhibition at the Madison Square Garden Concert Hall. A plant was established at Allentown, Pa., and the device was put into the Eden Musee, in New York City, with a great flourish of trumpets and after a brief run withdrawn without so much as a single toot to mark its passing.

In brief, it consists of a device for interposing two screens, one of red and one of green glass, in front of a projection machine and projecting these colors alternately by means of positives which also have been taken behind screens of the same tint. The pictures are projected with sufficient rapidity to blend the colors through the persistence of vision and the result is a tinted picture that suggests some of the early results obtained with the three color printing process. Where the colors have been selected with care the results are good, though the best production does not equal the results obtained by the Pathe stencil process either in depth, brilliancy or richness of color.

The double projection calls for a machine much heavier than any make now on the American market and a special

machine has been offered at a cost of about £100. Whether the company will sell these machines is not stated, but although it has been announced that any machine may be adapted for kinemacolor it is admitted that the American made machines are entirely too light to stand the double strain.

The process has not yet been brought to a point where the halation of the colors is preventable and accurate registry of the two sets of colors does not appear to have been reached. Owing to the necessity for penetrating both film and screen about 100 volts are required at the arc.

It appears to be argued that the increased cost will be compensated for by the novelty of all colored pictures, but since the cost of the film will be doubled, two thousand feet being run in the same time required for a single thousand in monochrome, it remains to be proven that the novelty will continue to repay the doubled cost of current and film.

The manufacturing end offers greater obstacles in the matter of lighting and coloring. To obtain the best effects only certain shades of colors may be used in costumes and settings and the cost of painting the backings in colors will more than double the expense for settings.

Kinemacolor in its present form seems to be impractical as a commercial proposition, but the rainbow chasers of Wall Street will welcome the successor of the unlamented Cameraphone, even though this particular rainbow is one of two colors only and is liable to prove a lemon. The company has an advantage over the Associated Motion Picture Patents Company, in that it really has a patent, which the so-called Patents Company lacks, but otherwise it seems to belong to the class of companies which make the well-posted laugh, but the general public welcome the tradition that motion picture investments are certain to make money, and it is not improbable that the stock will find eager purchasers if it is offered on the curb.

Now taking the two together Variety is a very much superior report to the Film Index, because while they have not got the full facts they have got everything that is necessary and that does not mislead either their or our readers. The Film Index will naturally support the M. P. P. Co. and as a consequence will try to belittle anything that occurs outside of their own masters. Just to put our readers wise regarding this company, and we think that if news appears in our columns our readers are sufficiently well versed in our methods and the fact that they can trust us to give them the truth and nothing but the truth, and when we say we understand that Mr. Charles E. Ford, well-known western banker who is a director in Central, the largest western bank, is the president of the new Kinemacolor Company. The first notice we gave scooped the whole trade and was correct, and our readers can watch for authentic information in the columns of the News in the course of a week or two. We personally have seen the new quarters and can say that they are unique in their arrangements, and for the care of their patrons every effort will be made to display kinemacolor and we feel sure that in the capable hands of J. J. Murdock as general manager and A. H. Sawyer as corresponding secretary kinemacolor is bound to be a very important factor in the near future.

In addition to the above we can give our readers another insight into what will shortly transpire when we say we know that another company also well backed, largely financed with figures that can go into the millions, has been formed to buy out exchanges who are desirous to sell to the company and also to subsidize manufacturers of film who are deserving of this subsidization and that the News will be able in a very short while to give them the full facts of all that is transpiring.

MILITARY PICTURES

Just at this time and around Decoration Day military pictures are desired by all of the patrons of the motion picture shows.

The spirit is aroused to the utmost intensity and scenes depicting historical events of the war are eagerly watched by the war veterans as well as by the present generation of scholars, eager to learn more about the stirring scenes of the battlefields brought to their minds in a realistic manner through the medium of the twentieth century wonder, the moving picture machine. Managers should not overlook this fact and the wishes of their audience. Good, strong, historical military films are being released by many of the Independent manufacturers and we would advise a careful perusal of the release dates of the Independent manufacturers and secure the cream of pictures. Look over the list and the Solax, Imp, Champion, Rex or Thanhouser will supply you with subjects that will fill your house to capacity.

A COMPLIMENT TO THE NEWS

Allentown, Pa., May 8, 1911.

The Moving Picture News,
30 West 13th street, New York City.

Gentlemen:—I wish to compliment you on film charts as the most unique and novel innovation.

It is just the thing for the busy manager. At a glance he can pick his show.

The Independents are filling a long felt want by producing good military pictures and I hope they will go a step higher and make educational films a specialty.

Keep on the good work. Tell the manufacturers on every page of your bright, clean and sunny paper that educational films must be produced.

Success will crown your efforts.

Yours truly, D. E. KNORR.

THE ASSOCIATED MOTION PICTURE PATENTS COMPANY

Our readers will notice that the Moving Picture News has not mentioned this company in any way before. We have been receiving from a Thomas Bedding press matter for publication in the News, but have held it out owing to the fact that we promised our friend, Rich. G. Hollaman, of the Eden Musee, whom we learned at the time had been approached to invest money in the same and accept the vice-presidency of the company. Others of our friends, including J. Wesley Rosenquest, had also been approached and had referred to us for the standing. When we learnt that Rich. G. Hollaman had accepted the vice-presidency tentatively, we interviewed him, and he explained to us his position therein; we agreed that we would neither condemn nor praise the company until a period of thirty days had elapsed, when he would give us his decision. After the publication, by circularizing, and press write-ups in other papers (who are very eager to get and will spread anything of such nature in their columns) had given the industry the facts as presented by the said publicity agent, T. Bedding, the News was still silent; many queries came to us both by letter and 'phone. We referred them all to Mr. Hollaman, who informed them that he would give them his decision in the course of a few days. His decision is now public and our readers will find enough thought in the letter we publish below (which fully explains Mr. Hollaman's position in the matter); those readers who have applied to us in any shape or form can now draw their own conclusions and act accordingly.

New York, May 10, 1911.

Mr. J. A. Leggett,
Associated Motion Picture Patents Co.,
1482 Broadway, New York.

Dear Sir:—Please accept my declination of the vice-presidency of your company. As you remember, my acceptance was contingent upon you showing me certain proofs absolutely necessary for the carrying out of your ambitious projects. This proof not having been furnished

in the thirty days past I withdraw my tentative offer to subscribe to your stock. I am still in hearty sympathy with the objects so pleasantly outlined in your original prospectus and hope that you will yet be able to carry it through.

Hoping that you will give orders to at once withdraw my name from your printed matter.

Yours very truly, RICH. G. HOLLAMAN.

REX COMPANY

We saw a great picture the other day—a picture that made us open our eyes and stare and gasp and wonder. It was "The Ultimate Sacrifice," a Rex, and a tribute to Rex. Graphically and stirringly it depicts the eternal story of the woman who by coy coquetries and wanton wiles forces a man to lose his head and his heart to her, and then laughs at him for his devotion to her. The man, angered out of his senses by her scornful disregard, brands her and goes away. It is only then that she comes to the realization that she loves him (a strong scene this, and a difficult role, yet the part is played almost without a flaw). She writes him that she regrets having made him suffer, and is to enter a convent for expiation. Upon receiving the note his old love surges back, takes possession of him, overwhelms him. He goes in search of her, and, after a weary pilgrimage, he finds her in a convent. He runs to her and is about to embrace her when she holds him off and tells him she has taken the life vows. He pleads with her to reconsider, but the appeal is in vain. That night he breaks into the convent, makes his way to her cell and finds that the Grim Reaper has come to claim the holocaust harvest that had grown from the wild seeds she has sown—finds that the grim grief and anguish has silenced her heart forever.

It is a strong plot, strongly and stirringly portrayed. It teaches us that we have to consider Rex as a maker of masterpieces. It means that a new epoch of motion picture acting is upon us—for the portrayal of the several roles deserves all the praise we can put in printers' ink. That staff of Rex's are really artists.

Keep your eye on Rex—at least for twenty minutes on Thursday of each week.

EDUCATION IN THE PUBLIC SCHOOLS OF NEW YORK CITY

By Margaret I. MacDonald

The education of the children determines the future of a nation. The thing of greatest importance after the government of a country is the education of its children.

The system of education in the City of New York is one of the finest and most modern systems in the world to-day. It is a wheel within a wheel; or, a number of small wheels revolving each on its own axis within the larger circle. Apart from the higher authorities such as the Commissioners, the Board of Estimate and Apportionment, etc., each separate department has its head. Improvements are constantly being made, and each year some new suggestion is placed before the commissioners and is acted upon or not as they see fit.

In the City of New York there are some five or six hundred public schools, in which between sixteen and seventeen thousand teachers impart knowledge to about six hundred thousand pupils. The total amount of resources from which this gigantic system draws its support is in the neighborhood of $2,000,000. Besides the elementary schools, there are some twenty-two high schools and about forty-nine or fifty corporate schools whose sustenance is included in figure above mentioned. In the year 1909, from which report I am citing, the total expenditure for the necessities of the educational system, such as teachers' salaries, water, fuel, school supplies and a score of other things, was $777,941.85, leaving a balance in the treasury of $1,353,305.70. The revenue of the educational system is derived from various sources, such as deductions for absences, deduction of one per cent from salaries, interest on deposits, interest on investments, etc.

In addition to the teachers doing actual duty in the schools, there are also visiting teachers whose duty it is to visit the homes of the truant children to determine the reason of absence. In ninety-nine cases out of a hundred it has been found that the children have gone to work, and that the cause of their absence is not intentional truancy.

There are also savings banks in connection with the public schools, over eight thousand of which are now in operation, over $5,000,000 having been deposited in them by the school children since the year 1885, when the first one was introduced.

The educational advantages in the City of New York are legion. In addition to the free lectures for adults, which are given at the different lecture centers, there are now given each year at the Museum of Natural History illustrated lectures for children on Mondays, Wednesdays and Fridays, which have been attended by some 7,500 children.

There are many, many interesting things to be told of the workings of this great institution, too much to incorporate in one short article, but there is one thing more of which I must speak, and which is most beautiful in sentiment and of moral value to the children. Outside of the great city people pity us because we have no flowers, no fresh green grass—nothing but the parks, yet some of the painstaking teachers in the public schools have made use of small facilities, and have accomplished wonderful things in the court between school buildings. With mere boxes of earth they have shown the little ones how they can beautify the barren, unattractive places. The little boys in their eager interest have found places where they can get some earth, and have dragged it long distances in their little wagons and placed it in the boxes. From the seeds planted they have realized many beautiful plants and blossoms. From the planting of one split potato they have been able in the fall to dig up a number of little ones; from a couple of hills of corn they have gathered a sparse ear or two of corn; from a tomato plant they have picked a half dozen ripe red tomatoes; and thus they have learned by actual experience of the growth of things with which they were familiar only as they saw them on the market stands.

Besides the schools which are in actual service, and those in the course of erection, there are also many school sites which have been bought up, and which will in time be pressed into service. The school accommodation is not yet sufficient for the large number of pupils in attendance, and in some of the more congested districts it has been compulsory to have part time classes.

Some little time ago one of the prominent members of the Board of Education of the City of New York was interviewed by the M. P. N. with regard to the use of motion pictures for the illustration of the free lectures in the public schools. At the annual banquet of the lecture corps the matter was touched upon by Dr. Leipziger in his address, and favorably commented upon. By inquiring further I find that the matter will in all probability be discussed at the next meeting of the Board of Commissioners, which will take place in all probability in July. However, should the suggestion be received with favor by them, no decisive measure can be taken until the Board of Estimate and Apportionment have also passed upon the matter. The Board of Estimate and Apportionment

meets but once a year, in November, when all new matters are taken up and discussed.

At a more recent interview with one of the members of the Board, I ventured the suggestion that it might be a good hing to introduce moving pictures in the public schools in connection with the daily lessons. The suggestion was taken in good part, and my attention was drawn to the fact that such an innovation would require some readjustment, as it would not be possible to have moving pictures in every room. It seems to me that most effective work could be done with the help of the motion pictures. When the importance of the educational film has fully dawned upon the people, I fancy that steps may be taken to chronicle important events in the history of the country in moving picture films, which may be used in teaching the children, instead of laboring through so many pages of what the children call "dry stuff."

There is no doubt but that the future will open up ways and means of education which at the present time are unthought of. And we must always bear in mind that on the education of the children depends the fate of our constitution.

From Our Western Correspondent

Hot Springs, Ark., May 10.—The past week was one of the merriest and liveliest that the old town has seen since Teddy Roosevelt visited the "Valley of Vapors" last October. You see, there were 5,000 loyal, shouting Elks in the city and they had the "Sage of Sagamore Hill" looking like a deaf and dumb candidate to the anti-noise society. Gee, but they sure cut up, and then some. And I guess the picture houses didn't do a great business. Harry Hale, at the Lyric, added as a special feature Battling Nelson, the former lightweight champion of the world, who is here with a reel of pictures showing the more important rounds of the Nelson-Wolgast scrap, on which he lectured, while every other house in the city was there with some added attraction, to say nothing of decorations that were pictures in themselves. It was one large, juicy week, believe me, and the convention of the Elks, which was the third annual meeting of the State Association, also brought to Hot Springs the initial aviation meet ever held in Arkansas. Jimmie Ward, the youngest aviator in the world, former instructor in aviation of the United States Army and Navy officers in Cuba and winner of sixty-seven cups, was the big feature, and Jimmie fairly outdid himself.

The Elks had free entree to every house in the city; also the ladies. In fact, the local lodge gave each one of them who desired to take it a free bath, and they all splashed in the porcelain before they hiked for "Home, Sweet Home."

The debut of Battling Nelson in our midst came somewhat of a surprise. The Battler isn't feeling so well as formerly. One may so judge for the reason that he did not let any one know he was coming, and even after he got here he kept quiet until a hotel reporter caught his name on the register of the Park Hotel. I had quite an interesting chat with the Battler, who has brought with him a complete camping outfit, which he will pitch at the conclusion of his engagement at the Lyric on one of the mountains surrounding the city and try the "simple life." He's going to be a regular "Fletcherite," he says,—getting just far enough away from the curious mob that always hangs around a fighter's quarters and at the same time be within hailing distance of these God-given waters, when he can run down, take his daily bath and then climb the mountains to his retreat. Bat, by this means, is going to start a course of training; also he is going to take a legal crack at some wise "geek" who runs a poolroom in this city and who recently used his name to pack his place of business, advertising that Battling Nelson would referee a pool match to be played in that place. Bat at that time wasn't within hundreds of miles of this city, but he hadn't been here long before he was tipped off as to the true state of affairs, and now he is going after the proprietor in the courts for damage.

I heard his lecture this week at the Lyric and it was all to the good. The Battler has developed into quite a talker. There was a time a few years ago when he was a waiter in Frisby's Café, this city, that he had to have an interpreter with him when he took an order, but to-day it's different. He didn't fail to give the little man who took the lightweight crown away from him due credit, but assured his audience that he would try and "come back." The pictures of the fight were very good and the Lyric did a big business.

Frank Head's popular Airdome opened last Monday night for the summer season and has been doing a capacity business ever since. This is without doubt one of the most popular open-air theaters in Arkansas. The grounds are beautiful, to begin with, with ample stage room, and more than the usual quota of facilities. Billy Allen's big musical show, "The King of Kokomo," was the initial offering, headed by that inimitable comedian, and the attraction was a winner. The chorus was especially good, the girls pretty, capable and costumes most becoming.

The Princess also had a big bill on for the Elks week, while at the Lyceum the special pictures of Niagara Falls were shown to large and appreciative audiences. That was the first time I had seen "Old Niag" since playing in Buffalo the time McKinley laid in state there, and the reel brought back many memories of former theatrical days, for the bunch of us hiked out to the Falls one Sunday and were duly impressed with the grandeur we beheld.

Exit Dick Beard; also vamoose Frank Ritter—two old showmen of the city. The former resigned as manager of the Lyceum-Orpheum Theater, owing to the serious illness of his sister in Paris, Tex., and is there now. He has been in Hot Springs in the picture show business for the past two years, having managed the aforementioned theaters, as well as the Scenic, and it was through his persistency and willingness to stand for arrest that other managers came to his way of thinking and made the fight against Sunday closing. Dick has been pinched more times than he has fingers and toes, until it became a habit with him. Dick used to notify the officers in advance how many bonds he had made out before they came after him and they always knew about how often to get him for running on Sunday. He is also one of the most experienced operators that has ever been here, a thorough electrician and had a large circle of friends who were pained to learn of his sister's illness and also regretted that Dick left town.

Frank Ritter has been the illustrated song singer at the Lyceum for about eighteen months. His health finally broke down and he took a long rest. At present he is handing out the illustrated songs at the "Majestic 4," in Memphis, from which place he writes me that he is making good, feeling fine and likes his new job. Go to it, Frank.

We were also closed last Sunday. That Supreme Court decision, which I mentioned in my last letter has not as yet materialized and until it does there will be no more picture shows in Hot Springs on the Sabbath, and maybe not then. One can never tell. The eliminating of the pictures deprived thousands of visitors of refreshing, harmless amusement this past Sunday, for the city was crowded with visitors who came to the big convention of the Elks and who had no place to go to pass the time Sunday but sit around the hotel, pay many, many more times the amount of a ticket for a team if they wanted to drive, or walk the streets—and a majority choose the latter.

I am going to ask Mr. Saunders to excuse the review of pictures in this letter, for the reason that I have been under the weather all week, suffering with a combination of grip and malaria and have been making a beaten path to the doctor's office all week. I simply could not get busy with the pictures, for when the day's work was done and we put our daily on the streets, I broke records getting home and into the hay for a little rest. At this writing I am still sick. (What's that you said, Yankee? You hope I choke? Oh, I beg pardon.) I'll be on the job, I sincerely trust, in my next letter, but just now it's the old fireside for

THE MAN IN THE BATHS.

Milwaukee, Wis.—Alfred S. Reis is preparing plans for the erection of a new theater at Grand Ave. and Second St. to cost $30,000.

New Orleans, La.—The Lyric Moving Picture Theater was damaged to the amount of $500 by fire.

Columbus, Ohio.—Architect J. S. Goldsmith is drawing plans for a new moving picture theater on the East Side.

Davenport, Ia.—The contract for the new Empire Theater on Fourth Ave. has been let to Wylie Bros., of Dubuque.

Brooklyn, N. Y.—T. A. Clark & Co., 26 Court St., will erect a new theater at De Kalb Ave. and Broadway to cost $350,000.

Bedford, Ia.—John J. Clark will erect an opera house on the site of the old Clifton Hotel building.

South Pasadena, Cal.—A new theater to cost $25,000 will be erected on Fair Oaks Ave.

THE LATEST FROM LONDON

(By our English Correspondent)

It is gratifying to note that Prince Alexander of Teck has received from Mr. Charles Urban the sum of £250 for the Prince Francis of Teck Memorial Fund for the Middlesex Hospital, the proceeds of the kinemacolor entertainment and Herr Paul Lincke's operetta, "Castles in the Air," given at the Scala Theater on the ocasion of its inauguration.

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On Thursday (April 13th) 60,000 feet of film, representing all the copies of the famous Henry VIII release, were burned in the grounds of the Ealing studio by Mr. Barker, of the Barker Motion Photography, Ltd. The films, which had been recalled from the circuit of the leading picture theaters in this country, were destroyed in the presence of representatives of the press in accordance with the promise made when the subject was taken. The negative, safely deposited in the Barker safe at "Topical House," is now the only film in existence. A large number of the films were in excellent condition, but they had served their purpose. I am informed that the film depicting the great blaze will be shown privately to members of the trade and that a copy will also be presented to Sir Herbert Beerbohm Tree, as a momento of his association with Barker Motion Photography, Ltd., in the production of this filmic masterpiece.

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Out of 3,208 fires which occurred in the area of the London County Council in 1910, only seven were at picture exhibitions.

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An interesting demonstration was given recently in connection with the Municipal Technical Institute, Belfast, at one of the principal picture theaters in that city. The vast possibilities associated with the employment of the cinematograph as a means of impressing upon the minds of students the instruction received in the science, geography and art classes. It was apparent to all who had the privilege of witnessing the display which had been prepared by the president of the institute that the experiment should have an important bearing upon the future of education in this country. The films shown were as follows: 1. Metallurgy-Creusot Works. 2. Wilbur Wright's Aeroplane. 3. A visit to Niagara Falls. 4. Nature's Realm. 5. Natural History Subjects: (a) Cheese Mites, (b) the Freshwater Hydra, (c) the Brickmaking Rotifer, (d) Circulation of Protoplasm in the Waterweed, (e) Circulation of Blood in a Frog's Foot, (f) the Snail, the Tortoise and the Toad, (g) Chameleon's Feeding, (h) the Boa Constrictor, (i) Pugilistic Toads and the Tortoise Referee. 6. The Silk Worm. 7. The Birth of a Flower. 8. Reedham Schoolboys at Drill.

The attendance at the demonstration included members of the Corporation Co-opted, members of Library and Technical Instruction Committee, members of Art Sub-Committee, Corporation Officials, Inspectors of the Department of Agriculture and Technical Instruction, head masters of secondary schools in Belfast, Staff of Municipal Technical Institute, representatives of the film trade, pupils of trade preparatory schools of Municipal Technical Institute, students of day technical course of Municipal Technical Institute, Art Students of the Municipal Technical Institute, etc., etc.

This was the first occasion on which the cinematograph had been used in Belfast for purely scientific purposes. The president remarked that there was an especial appropriateness in the circumstance that the motion picture machine, which depended so much for its effectiveness upon electricity, should have been employed for purposes of instruction within those walls, for in that building was born one of the most distinguished electricians and educationists the world had ever known, namely, Lord Kelvin. For that display they were much indebted to the help of a number of firms who had lent films.

The Library and Technical Instruction Committee intend to collect suitable films and arrange for their exhibition in public halls.

* * * * *

Since their Highnesses Prince and Princess Alexander of Teck (accompanied by the son and daughters of the Duke of Teck) opened the beautiful Scala Theater, Mr. Urban has enjoyed the patronage of many distinguished persons, including the Lady Mayoress, Mr. Alderman and Sheriff Johnston, the Right Hon. Sir Joseph Dimsdale, K. C. V. O., and Lady Dimsdale, Lady Tyler, Sir James Ritchie, Sir Frederick Ponsonby, Sir Douglass Dawson, Sir Edward Henry, Mr. H. P. Hansell (tutor to the Royal Princess), Sir Henry Trueman Wood (Royal Society of Arts), the Rev. F. C. Lambert, the Rev. Stewart Headlam, L. C. C., and many others.

London, April 25, 1911. L. W. D.

FROM THE OBSERVATORY

State Superintendent of Public Instruction Hyatt, of California, has sent out to county school superintendents a circular of which the following is a part:

"The possibilities of moving pictures in educational work are immense, and so far have been overlooked entirely throughout the country. So far as I can see, no better investment could be made by county superintendents than in a moving picture outfit. This could be sent about to all the prominent schools in the county in rotation to the great profit of all the pupils and an increased interest in the work, which might be supplemented by the films sent out."

Mr. Hyatt is in error when he says the possibilities of the moving picture in educational work have been overlooked throughout the country. Only last week John Collier, a member of Mayor Gaynor's advisory motion picture committee, advocated the use of the schools for afternoon and evening displays of educational films. A couple of weeks ago Thomas A. Edison was quoted as saying that "in a few years every grammar and high school and every church in the country will have a moving picture machine in it. I'll illustrate what I mean: You be the class and I'll be the teacher.

"The lesson to-day will be on Madagascar. First, I'll throw a picture on the screen showing the geographical relation of Madagascar to Africa. Then we will have moving pictures of principal streets of the big towns. They will show just what is going on in those streets, whether there are trolley cars and such things or whether it is an uncivilized place.

"Then we might show a motion picture, say, of a mountain range, taken probably from a railroad train. Few persons remember such dry things as the principal products. I would show pictures of the products and show how they are raised. In that way, you see, I could teach more geography in fifteen minutes than you can teach in fifteen days. When the machine and films can be had cheap enough they will be so used."

* * * * *

It may be true that truth is stranger than fiction, but it is a fact that fact is stranger than fiction. There have been various photoplays wherein the pictures taken by a moving picture camera were thrown on an improvised court-room screen at the psychological stage of the villain's trial, with the resultant conviction of the bad and the vindication of the innocent.

Now comes the story that during the wine riots in France the local prosecuting attorney caused to be made motion pictures of the turbulent crowds, and, of course, he will use the films as evidence. It will tax the inventive talent of even a Frenchman to devise an alibi that will beat out evidence of this sort.

* * * * *

Out in Bismarck, N. D., there is trouble over a law passed by the last Legislature, which prohibits the operation of motion pictures on the Sabbath. Must be something the matter with that Legislature. The constituents of a Solon who would vote to close moving picture houses on Sunday should know what treatment to prescribe. A good long rest from legislative responsibilities for such benighted men would be of undoubted benefit to his immediate community. Some churchmen and all saloon men want picture houses closed on the Sabbath. There may be a doubt as to whether the aforesaid churchmen have a comprehensive knowledge of the "evils" of which they complain, but there is no doubt as to whether or not the saloon men know why they want the shows closed on Sundays. It interferes with their business.

That there are, however, churchmen who appreciate the availability of the pictures as a means of filling a church on a Sunday evening is proved by the action of the pastor and officials of a Dunkirk (N. Y.) church. Their exhibition of selected films was greeted by an audience in which were many not affiliated with the church—or any church. As the congregation increased so likewise did the contributions, the best evidence of appreciation. But the mayor of that town said the show was contrary to the Law and ordered it stopped. The church denies that it is a wrongdoer and has procured an injunction restraining the mayor and marshal from enforcing the law, which goes to prove the truth of the remark of the eminent Mr. Choate that "This shows that some things may be done as well as others."

Speaking impersonally, it is strange, isn't it, that the average municipal official is obsessed with the idea that the saloon keeper is the only man who should be allowed to do business on Sunday?

* * * * *

A bill has been introduced in the New York Legislature requiring all booths in which motion picture apparatus is used to be fireproofed. The bill should pass.

Here's a home run batted out by the Evening Sun of this city:

"In calm Montclair, where dogs are not allowed to bark and roosters are forbidden to crow, they have ruled out the moving picture show as too stimulating. Cannot some one invent a motionless, moving picture show to meet the needs of this pluperfect spot?"

The wizard of Menlo Park should point out to his unneighborly neighbors that moving pictures often have been known to exercise a soporific effect upon those habitually inclined to drowsiness.

* * * * *

A committee of Chinese recently appealed to the mayor of New Orleans asking that a photoplay portraying the murder of Elsie Siegel be debarred. Americans might well have reached the mayor first. The Chinese, however, are not to be pitied so much as are the Indians. The noble redman has suffered much at the hands of the writers and directors. Still, for a' that, a letter from a friend in an Oregon town situated near two Indian reservations tells me that the redskins are the most regular attendants at the picture shows, and, while they may not be able to read the guide lines, manifest the deepest interest. And right here I want to express my surprise that some of the manufacturers have not used the real instead of a bad imitation article in Indian plays. The government ought to sanction it. The aborigines have been employed in innumerable Wild West shows. Why not in picture shows?

* * * * *

Captain Bob Bartlett, North Pole Peary's skipper, is organizing a summer expedition to Arctic waters and lands. He will "personally conduct" a party of twenty-five wealthy sportsmen in search of walrus, bear and narwhal. A moving picture outfit will be taken along, for the future entertainment of house parties. The party may go as far north as Etah. If photographs can be secured of the data said by Dr. Cook to be cached there, and which the doctor thinks would fortify his Arctic claims, they should prove a "moving" sight.

TALKING ABOUT TWO DIFFERENT THINGS

(From the Brooklyn Standard Union)

Really the Church Club people who recently adopted resolutions are talking about one thing when they discuss the "crime wave," and the vast majority of the law-abiding people have something else in mind. The resolutions start off with alleging "a large increase of crime," and then they specify—"Sunday saloons, moving picture shows and vaudeville." It is true, they go on to mention "those other forms of crime which these resorts breed at all times; but the specific 'crimes' are those enumerated."

Sunday saloons, moving picture shows and vaudeville are deprecated by many of the wisest people who are not puritanical. But these mala prohibita are not generally regarded as crimes. They are resorted to by such vast numbers of self-respecting people who would regard it as comic to suppose themselves engaged in "vice" that the resolutions are not a basis for union of all the law-abiding elements of the community.

All our former reform administrations have been wrecked by the insistent demand, suddenly made upon them and not made upon other administrations, that they show good faith by undertaking to shut up saloons and amusements on Sunday.

The saloons ought to be shut up, but we never get a bit nearer creating a public sentiment for their closing by coupling them with moving picture shows and vaudeville and characterizing them all together as vice and crime.

MOTION PICTURE PIRATES

Klaw & Erlanger have begun an active campaign against the motion picture pirates who have been exhibiting films purporting to be reproductions of the scenes in "Ben Hur." The first action was against the Kalem Company, and after a series of exhaustive hearings Klaw & Erlanger, on April 27, 1908, were granted a most sweeping injunction restraining the defendants from exhibiting any motion pictures of "Ben Hur." This injunction was afterwards affirmed by the United States Court of Appeals and is now in force.

Recently several persons and firms in different parts of the country have begun to show these "Ben Hur" films in their picture houses. Klaw & Erlanger met this with immediate and most drastic action. On May 5th Charles E. White, manager of the Lyceum Bio-Scenmograph Company, of Chicago, was arrested, taken before United States Judge Killetts, sitting at Toledo, O., and sentenced to serve sixty days in jail. Action has also been begun against E. N. Thomas, L. W. Seamon and Laura Seamon, operating under the name of the Aladdin Amusement Company in Springfield, Mo., for the same offense. This case will come up in the near future.

As the United States Court has indicated in the White case that jail sentences may be expected for violation of its injunctions, the indications are that Klaw & Erlanger will succeed in effectually stopping the pirating of copyrighted plays. Klaw & Erlanger have instructed their agents in various parts of the country to begin criminal proceedings against all offenders against this injunction.—Eagle, May 9, 1911.

* * * * * *

I noticed the other evening in a Kalem picture, "A War Time Escape," one or two inexcusable inaccuracies. One was a Federal cavalryman with a bayonet in scabbard. The Federal soldiers also were armed with a bolt-action musket, which came into use quite some time after the close of the war. Soldiers these days do not hold a rifle in one hand and throw up the other hand to salute. Nor did they do this in Civil War days, either.

In "Hungry Hearts" (Vitagraph) when Mr. Warren is called to the 'phone by a servant he finds the receiver nestling on the receiving hook, yet from the manner in which he begins conversation there is no hint of the fact that in a real telephone the party at the other end of the wire would have been cut off.

* * * * *

So Nat Wills, the Merry Tramp, has signed up for the picture game. Welcome, Tramp, medals and all. More Powers to you. I shall never forget one scene in which Wills was a most active participant, in which, in fact, he held the center of the stage. And this is no figure of speech, either.

It was a couple of years ago come next month. The writer, with a friend, was sitting down front in the orchestra at a matinee performance in the old Brighton Beach Music Hall. A most unusual and heavy thunder storm was centered right at the beach. The sky was black and it seemed as if night had fallen. Wills had laughingly given up an attempt to talk to his audience and announced that he would sing. The cannonade was practically continuous. Then came a terrific report and a sound as if a big shell had entered the western side of the house and passed out at the eastern. Pandemonium in the audience ensued. My companion was looking over the audience. "There's a streak of smoke back there!" she said. I didn't look behind. I could hear the commotion of people hurriedly rising from their chairs, but my eyes were on Wills. It was a sight worth witnessing. The smile came off his face, and was succeeded by a moderately stern expression—just a good businesslike look. Before he could get to the footlights there was another explosion so near it seemed as if the theater must have been struck. A young man, presumably the stage manager, hurried from the wings. There was apprehension written on every line of his face. One good look at him was sufficient to upset hitherto steady nerves.

"Sit down in your seats!" shouted Wills; and he had to shout to be heard. "You are safer in here than you are outside. Everybody get back to your seats; I'm having trouble enough with this outside noise without having a lot more on the inside."

The audience gradually settled down, but everyone seemed on edge the rest of the afternoon. There had been present all the elements of a dangerous panic. Had there been on the stage a man less strong than Wills the result would have been serious. When a man can rise to an occasion and play the hero in real life, in "stern realities," surely he should be entitled to play the hero in a studio.

* * * * *

There is one aspect, however, of the entrance of Wills into the motion picture business that marks a distinct advance for American manufacturers. Wills, perhaps, is the best-known man to come from the stage to the canvas. May the time come, and come speedily, when we will produce in this country something that for dignity, pictorial effect, lasting impressiveness and rank of principals shall be the peer of "Robert the Silent." The work of M. Ravet and of Mlle. Napierkowska is superb.

M. RAVET.

Baltimore, Md.—John M. Alexander will erect a one-story moving picture theater at Jefferson and Bradford Sts. to cost $3,000.

Philadelphia, Pa.—The Moving Picture Theater occupied by Edward Potter, at 5039 Baltimore Ave., was destroyed by fire. Loss, $500.

Buffalo, N. Y.—A new $10,000 moving picture theater is to be erected in Gennessee St. and Goodyear Ave. for Frank Nowak.

MAY 18 1911

MOVING PICTURE NEWS SCENARIOS

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SYNOPSIS OF "A COLONIAL ROMANCE"

By Miss B. Nemone

Colonel Dunwoodie, a gallant British officer serving in Virginia, loves Rose Fairfax, the ward of Doctor Tolliver, who desires to marry her himself. The Colonel is forbidden the house, so he comes with a company of colored musicians to serenade her. While the serenade is going on, the girl appears and tosses a note and a rose to the Colonel. She is violently pulled back from the window and the Doctor appears with a bucket of water, which he throws over the Colonel, and throws the bucket over the head of one of his minstrels. The Colonel and they retire and then the musicians clamor for their pay. When they get it they politely but insistently demand more, until they finally exhaust his patience and he drives them before him, belaboring them with the flat of his sword. After they have disappeared, he stands musing sadly over the failure of his plans, when the village barber happens along; he greets the Colonel, who tells him of his failure to get a few words with Rose. The barber proposes to get him into the house in the guise of a private soldier billeted on the Doctor. Dunwoodie agrees and hurries off to change his uniform while the barber passes on to the house to tell the Doctor of the arrival of the fresh troops, some of whom are to be billeted on the people. When he arrives at the house he finds the Doctor in close confab with the village lawyer, and he incessantly interrupts until they leave the room in disgust. Rose enters and the barber tells her about the Colonel's ruse and also that the Doctor is going to marry her himself in spite of everything. The Doctor rushes on in great excitement, followed by the Colonel, who is made up as a private very much overcome with drink. He insists on the Doctor taking the order for his billet, and when he declines to do so chases him about the room brandishing his sword and knocking down pictures and bric-a-brac in his course. He drives the Doctor from the room and then revives Rose, who is almost fainting with terror. He excuses his conduct. They embrace as the Doctor enters, leading several soldiers and a sergeant; the sergeant arrests the Colonel, but he reveals his rank and they want to arrest the Doctor instead for interfering with him. The Doctor hustles Rose off scene and is driven off himself by the sergeant. Dunwoodie orders them from the house and calling the Doctor tells him that he will not remain in a house where his uniform has been insulted, and follows the soldiers off. The Doctor comes back and pretends to read, when Smith enters and gives him a note saying that Perkins will not be able to leave the house for some time but that he has sent his assistant to give Rose her music lesson. The Doctor is angry and when the Colonel, disguised as a music teacher, enters, he greets him very shortly, but sends for Rose, orders the lesson to begin, and tells the barber to shave him. The music lesson is mixed with love-making, and every time the piano stops the Doctor tries to rise from his chair to see what they are doing, but Smith holds him down by various means, jabbing him in the eye with the lather brush, etc. During Rose's song, the Colonel persuades her to elope with him by signs. Perkins enters at this juncture and is surprised to hear that he is sick-a-bed, but Rose, the Colonel and the barber force him out before he can demand an explanation. The Doctor chases the Colonel from the house and then tells Rose that he is the most notorious Don Juan in the colony and makes love to all the girls. He arouses her jealousy, and in a funny love scene almost gains her consent to marry him. He embraces her just as Smith enters. The Doctor gives Smith a note to Perkins, telling him to come that night prepared to marry him to his ward. Smith takes the note, but on the way stops and reads the contents to the Colonel. When the Colonel has finished dressing, they rush out, mount their horses and ride to the Doctor's house. The barber procures a ladder and after some hesitation, Rose descends into the Colonel's arms, just as the notary arrives accompanied by a parson. The Colonel compels them to silence, and makes the parson marry them on the spot. As the ceremony finishes, the Doctor, with several soldiers, comes upon them and they are about to arrest Dunwoodie but he reveals his rank and also tells them that it is too late, as he and Rose are married. The Doctor is wild but, seeing that he can do no better, he finally blesses them. They both shake the barber's hand vigorously.

Curtain

"A COLONIAL ROMANCE"

Scene—Colonial Virginia, A. D. 1760.

Dramatis Personae.

Colonel Dunwoodie.....A Young English Officer
Doctor Tolliver.....The Village Doctor
Rose Fairfax.....The Doctor's Ward
Eleazer Perkins.....The Village Notary and Music Teacher
John Smith.....The Village Barber and General Factotum
Negro Minstrels and British Soldiers

Scene I. The Serenade.

Outside the mansion of Doctor Tolliver, Colonel Dunwoodie appears with a corps of black musicians and serenades Rose. The serenaders come into view very cautiously. The musicians timorous. The Colonel confident. They look about very carefully. Colonel signals Rose's window by throwing gravel. Musicians tune up, Colonel is angry at the noise. The shutter is opened and at the signal of the officer the minstrels play. He sings, as he warms up he uses his sword as a guitar, throws back his cloak, so as to show his uniform, etc. The shutters open. Rose peeps out, she kisses a flower and throws it to the cavalier. She follows it with a note. She hastily slams the shutters closed. The Colonel continues serenade. The shutters are opened again. The minstrels redouble their ardor. The shutters open wide suddenly and a bucket of water is thrown over the Colonel and the bucket over the head of one of the minstrels. Doctor Tolliver appears on balcony and denounces Colonel. Colonel shakes his sword in defiance, and starts away with his serenaders.

Scene II. Paying the Piper.

The Colonel is surrounded by the minstrels who demand payment. He gives them all the money he has, and after they have split it up they demand more (continued ad lib.). He wrenches away and runs, they block his way and again demand money. They are very polite but insistent. After every gift they thank him profusely. The last time he chases them and belabors them with the flat of his sword.

Scene III. The Barber.

The Colonel, alone on the road, peruses the note. He is enraptured but puzzled. The village barber passes on his way to shave Doctor Tolliver. He greets the Colonel who tells him of his attempts to see Rose. The barber proposes to get him into the house in the guise of a soldier billeted on the Doctor. Dunwoodie joyfully agrees. He hurries off to change his uniform. The barber goes to the house to shave the Doctor.

Scene III. The Billeted Soldier.

The Doctor is seated in an armchair telling Perkins of his approaching marriage to Rose. Perkins obsequiously assents to all the Doctor says. Their conversation is repeatedly interruped by the barber who enters with the most ridiculous things as an excuse for the intrusion.

They repulse him angrily, and drive him from the room. However, finally wearied by his pertinacity, they go out. Rose enters, Smith tells her about Dunwoodie, and also the resolve of Doctor Tolliver to wed her willy nilly. The Doctor rushes in in great excitement, followed by Dunwoodie, who insists on him taking the paper billeting him (Dunwoodie) in the house. Dunwoodie is disguised as a private soldier, and apparently very tipsy. The Doctor flies into a rage, and refuses to take him in. Dunwoodie then chases the Doctor around the room, upsetting statuary and bric-a-brac, and waving his sword in a reckless manner about the Doctor's back. He finally drives the Doctor from the room. Rose, terrorized out of her wits, is crouched in a corner, never recognizing in the drunken soldier the gallant Colonel whom she loves. Dunwoodie, after some trouble, persuades her that he is still all that she could desire in a lover, and embraces follow. He excuses his boisterous conduct on the ground of necessity, as he had to force himself on the Doctor and was afraid to speak for fear his voice would be recognized. They embrace once more. Enter the Doctor leading a sergeant and a file of soldiers. The sergeant speaks roughly to Dunwoodie, and orders his men to throw him out of the house. He whispers his identity to the sergeant, whose demeanor at once changes from hostility to the utmost respect. The sergeant turns to the Doctor and threatens him with arrest for his rudeness to a soldier billeted on him by Colonel Dunwoodie. The Doctor hustles Rose off scene, and stands in the door defying the sergeant, while Rose throws kisses over her shoulder at the Colonel. The sergeant pursues the Doctor and he turns to fly when Rose slams the door in his face, bumping his nose. He forces the door open, and in turn slams it on the sergeant's fingers. The sergeant dances with pain. Dunwoodie orders the soldiers from the room, tipping them liberally. Dunwoodie then knocks at door through which Rose and the Doctor disappeared, and when the Doctor appears through the half-opened door tells him that he will not remain in a house where his uniform has been insulted. He snaps his fingers in the Doctor's face and goes off.

Scene IV. A Musical Shave.

The same room. The Doctor is reading and fretting because the barber is late. Smith comes in, apologizes profusely, and hands the Doctor a note. Doctor reads:

Doctor Tolliver

Honored Sir:

I regret that the events of the morning have so exhausted me that I will not be able to leave my house for a few days, but in order that your beautiful ward may not go without her usual music lesson, I send in my place my talented young assistant. I am sure she will learn rapidly under him.

Your Obedient Servant,

Eleazer Perkins.

The Doctor slams the note on the table in a very bad humor. Dunwoodie enters, dressed in black, wearing a long cloak and steeple hat, also a long wig that completely disguises him. The Doctor greets him shortly, tells the barber to call Rose and then shave him at once. Rose enters, takes her seat at the piano and after a few glances at the new teacher, enters into the spirit of the thing. Smith brings on a towel, basin of hot water and a large razor, he tucks a towel under the Doctor's chin and places himself between him and the lovers. The Doctor tells him to stand at the other side of the chair, but he won't do so. He lathers the Doctor, who every once in a while sits up to see what Rose is doing. The Doctor notices that the music has stopped and tries to leave his chair. Smith holds him down and commences to shave him (comedy scene ad lib). Meanwhile Dunwoodie and Rose are kissing more than they are playing and singing. The Doctor attempts to rise in his chair. Smith jabs him in the eye with the brush. Dunwoodie comes to the Doctor's chair in answer to his call. The Doctor denounces him as an impostor but consents that the lesson shall continue. Smith pulls a hair from the Doctor's head and tries the razor with it. Doctor jumps, but Smith holds him down by pressing the razor against his face. Dunwoodie while Rose plays and sings, persuades her, by signs, to climb out of the window the coming night, and elope with him. She consents. They kiss. Doctor annoyed at the renewed stopping of the music forces himself from the chair. Dunwoodie takes music from the rack and makes an elaborate explanation of the difficulties he's having teaching Rose. Perkins enters. General consternation. Perkins is told he is ill in bed ,and appears to be surprised to hear it. Tolliver is about to question him when Dunwoodie, the barber and Rose surround him, tell him how badly he looks and force him from the room in spite of his struggles. The Doctor is now certain that the Colonel is an impostor and orders him from the house. The Doctor then tells Rose that the Colonel is the most notorious Don Juan in the Colony of Virginia, that he makes love to all the girls and is engaged to about a dozen. He arouses her jealousy, and in a burlesque love scene, almost gains her consent to marry him. He embraces her. Smith enters, and seeing the embrace, rushes off, pretending to be shocked. The Doctor calls him back and gives him a note for Perkins telling him to come to the house that night and marry him and Rose.

Scene V. The Colonel's Room at the Inn.

The Colonel is taking off the robes of the teacher and also the uniform of the private, and getting into the uniform of his rank, Smith rushes in and reads the Doctor's note. He wants the Colonel to read it himself, but he refuses, as it would be dishonorable. The barber reads:

"Dear Perkins:

I hope you are well. But, any way, come to-night prepared to marry Rose and I, as I have decided to wait no longer.

Alexander Tolliver."

He tells the Colonel that he will have to carry her off early, elope into Maryland and be married there. When the Colonel has finished dressing, they rush out.

Scene VI. The Army Wins.

The Colonel and barber mount horses at the inn and ride furiously to the Doctor's. When they arrive, they hitch their horses out of sight of the house, and creep under Rose's window. Dunwoodie throws a pebble at the shutter and Rose appears. The Colonel pleads and finally Rose descends the ladder procured by the barber, into the arms of the impetuous Colonel, just as Perkins and a parson arrive. The Colonel and Smith capture them and compel the parson to marry them on the spot. The Doctor and a company of soldiers surprise them just as the ceremony is finished. They are about to arrest Dunwoodie. He reveals his rank, and also that it is too late, as they are already married. The officers shake hands, and the Doctor, seeing that he can do nothing else, blesses the happy couple. Bride and groom both grasp the barber's hand.

KINEMACOLOR'S NEW FIELD

"Kinemacolor" goes on from triumph to triumph. No more gratifying recognition of the system of natural color kinematography associated with the name of Mr. Chas. Urban could be desired than that which has just been given by the several Governments and large commercial organizations which have recently commissioned the taking of series of films in colors for use in publicity campaigns. The superiority of the natural color films over the black and white product has in this manner been recognized by, amongst other parties, the Canadian Government, the Canadian Pacific Railway, and the National Cash Register Company. With the last named alone, Mr. Urban's contract is said to amount to $30,000, and in order to insure that a completely comprehensive view of the company's works at Dayton, Ohio, shall be secured, views will be taken from a captive balloon and a special staff and complete developing plant is being transported to Ohio.

Mr. J. Mackenzie, one of Mr. Urban's oldest employees, and recognized as a moving picture photographer with no superior in the country, is in charge of the staff which left for Canada on May 6th. A special car has been built for the party by the C. P. R. Co., including dark rooms, sleeping and living accommodations, etc., in which the operators will travel from the Atlantic to the Pacific, the car being sidetracked at various points to allow of the exploitation of the points of greatest natural beauty and interest in the neighborhood. This trip will last for a full year, and its results should do much to stimulate the emigration from this country—which is, of course, their object.

Philadelphia, Pa.—Gustave Zwaiss will erect a one-story moving picture theater at Wharton & Hollywood Sts.

Milwaukee, Wis.—Alex Weil, 123 Grand Ave., will remodel the store building at Eleventh and Winnebago Sts. into a moving picture house to cost $18,000.

Germantown, Pa.—Louis H. Cahan will erect a vaudeville house at W. Chelten Ave.

Rome, N. Y.—J. H. Carroll has awarded the contracts for his new theater.

Mexia, Texas.—A new $25,000 opera house will be erected here.

Murphysboro, Ill.—The Gem Theater is to build an airdome at Ninth and Walnut Sts.

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WATTHOUR METERS AND HOW TO READ THEM

In complying with the numerous requests that I have received asking for directions how to read a Wattmeter, I am departing from my regular series of articles by publishing the following in advance of its regular position:

Directions for Reading Recording Wattmeter Dials

To read correctly the dial of a recording meter, some care is necessary. The figures marked under or over a dial (1,000, 10,000, etc.), are the amounts recorded by a complete revolution of the hand, therefore, one division on a dial indicates one-tenth of the amount indicated above or below. A complete revolution of the first hand (the one to the extreme right) in diagram No. 6, Fig. 38, for example, indicates 1,000, and moves the second hand one division of the second dial. The first hand, in the position given it in the diagram, indicates 700—not 7,000.

In deciding on the reading of a hand, the hand before it (to the right) must be consulted. Unless the hand before it has reached or passed the 0, or, in other words, completed a revolution, the other has not completed the division on which it may appear to rest. For this reason, ease and rapidity are gained by reading a meter from right to left. For example, in Diagram No. 2, the first dial (the extreme right) reads 900. The second apparently indicates 0; but, since the first has not completed its revolution, but indicates only 9, the second cannot have completed its division; hence the second dial also indicates 9. The same is true of the hand of the third dial; the second, being 9, has not quite completed its revolution; so the third has not completed its division, and therefore we again have 9. The same holds true of the hand of the fourth dial. The last hand (the extreme left) appears to rest on 1; but since the fourth is only 9, the last has not completed its division and therefore indicates 0. Putting the figures down from right to left, the total reading is 999,900, though one might erroneously read 1,999,900, making a mistake of 1,000,000 units.

The hands sometimes become slightly misplaced, as shown in diagrams Nos. 8, 9 and 10. In No. 8 we have on the first dial (the extreme right) 0; we therefore put down three zeros, thus: 000. The hand of the second dial is misplaced; for inasmuch as the first registers 0, the second should rest exactly on a division; therefore we know that it should have reached 8, making 8,000. The remaining hands are correct, and make a total of 9,928,000.

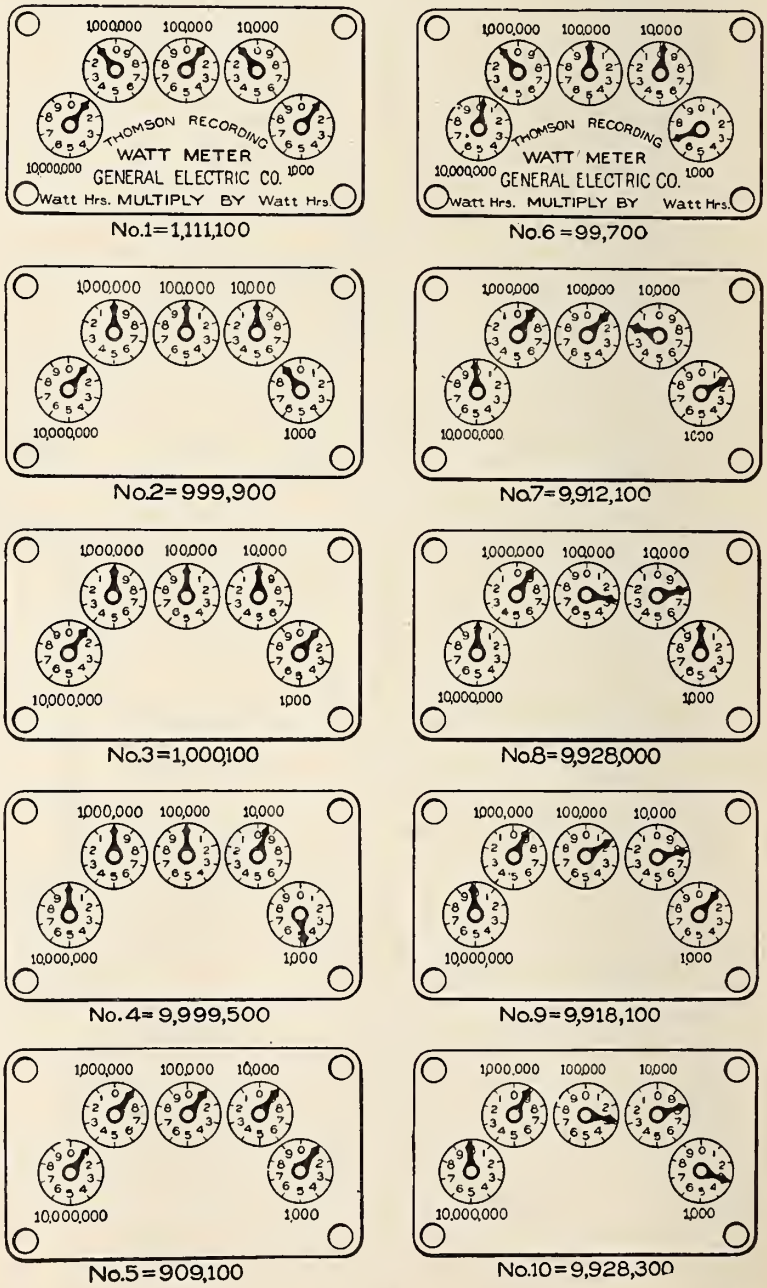


FIG. 38

The Thomson Watthour Meter in its simplest form embodies three necessary elements, namely, a motor causing rotation, a generator providing the necessary load or drag, and a registering device, the function of which is to integrate the instantaneous values of the electrical energy passing in the system to be measured.

The element of the direct current Thomson Watthour Meter causing rotation is an electric motor which, being without iron in its fields and armature and rotating at a very low speed, has little or no counter electromotive force. Its armature current, therefore, is independent of the speed of rotation, and is constant for any definite potential applied at its terminals. The torque of this motor being proportional to the product of its armature and field currents, must vary directly as the energy passing through its

FIG. 37

coils. In order then that the meter shall record correctly it is necessary only to provide some means for making the speed proportional to the torque. This is accomplished by applying a load or drag, the strength of which varies directly as the speed. This leads to a brief consideration of the generator element.

The electromotive force induced in a conductor passing through a field of constant strength is proportional to the number of magnetic lines of force cut in a given time; therefore, if the resistance of the conductor remains constant, the drag is proportional to the speed. An aluminum disk is directly connected to the meter armature by means of a vertical shaft and, passing between the jaws of permanent magnets (the field of fixed strength), constitutes the second necessary element of the Thomson Watthour Meter.

A means of combining all the instantaneous values of energy is found in the registering mechanism, the third element of the Thomson Watthour Meter. This is a revolution counter properly calibrated in the desired energy unit, for which purpose the watthour or kw. hour has become almost universally adopted.

ENORMOUS DEMANDS FOR MOVING PICTURE OPERATORS AT $15 TO $35 A WEEK

Positions Positively Guaranteed. Can be Learned in Two Weeks. Day or Evening. Call or Write, New York Journal, May 3, 1911.

Dear Sir:—

What do you think of the above ad under the heading of Education and Instruction?. What about the enormous demand that has ceased to be for some time now, in fact, I think it dates from the time the schools began. The salaries at that figure have also nearly all disappeared from the same date and cause. Did you, Sir, or any of the operators you know to be reliable men, learn in two weeks? Did Mr. W. E. Smith know in that time much more than how to turn the crank? No fear, it took many a long month before perfection was arrived at, and as I've heard you say, you don't know it all yet. A school such as the above is not bad if at the end of the two weeks the law compelled each student to work at least six months in a theater with a man who knows his business as an assistant, say three hours a day, before he applied for a license. Then, with the instruction he got at the school, together with the experience he would receive at the theater, he has a good chance of being a good operator. But to advertise in the above style and flood the city with men who have only two weeks at a machine is certainly ruining the profession of cinematographic moving picture operating. M. P. OPERATOR.

New York, May 6, 1911.

Editor M. P. News.

Dear Sir:—

Here is the President of the United States and the King of England almost ready to put their signatures to the greatest treaty that ever was known betwcen the two greatest countries on the earth, and yet one of those nations refuses to allow the other one's sons to work in their chief city. Can you beat it? ENGLISH OPERATOR.

Many New Theaters in Moving Picture Field

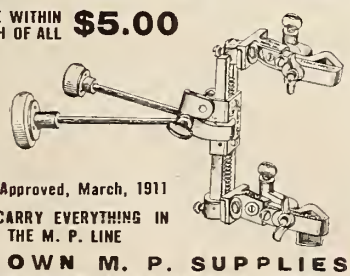
Mr. J. H. Hallberg, "The Economizer Man," reports, among many sales of equipments for new theaters, the sale of a Powers No. 6 with Hallberg Standard Economizer, and complete line of supplies to W. M. Vincent, Carthage, N. Y.; one Powers No. 6 with Standard Hallberg Economizer, complete line of supplies for Jacob Fischel, New Rochelle, N. Y.; and one Powers No. 5 to Henry Arps, 1117 Broadway, Brooklyn, N. Y.

BARGAINS! BARGAINS!

Motion Picture Machines, Stereopticons, Etc. Fort Wayne Compensarc $35, Stereopticon and Model B Gas Outfit, cost $68, only $35. Get Supplement 33. Many Bargains. **Motion Picture Machines Wanted.**

HARBACH & CO.,
809 Filbert St., Philadelphia, Pa.

THE FINEST AND BEST LAMP ON THE MARKET
PRICE WITHIN REACH OF ALL $5.00



N. Y. Approved, March, 1911
WE CARRY EVERYTHING IN THE M. P. LINE
CROWN M. P. SUPPLIES
138 THIRD AVENUE, NEW YORK

Advertisers want results. When writing to them it is our due that you mention The Moving Picture News

MOVING PICTURE MACHINES
REPAIRED
by skilled mechanics at short notice and reasonable prices. Work guaranteed.
Supplies of All Kinds.
CHAS. E. DRESSLER,
388 2nd Ave., City, near 23rd St.
Take elevator.

THE SALES COMPANY

The following films have been released during the week of May 15th by the Motion Picture Distributing & Sales Co.:

May 15—The Master and the Man (Imp)..1000
May 15—The Ranchman's Vengeance (American) 1000
May 15—An Indian Brave's Conversion (Yankee) 950
May 15—Gen. Marion, Swamp Fox (Champ.) 995
May 15—Engaged in Spite of Themselves (Eclair) .....
May 16—Bronco Buster's Rival (Bison)..... 985
May 16—The Colonel and the King (Thanhouser) 985
May 16—Oklahoma (Powers) 1000
May 16—Matrimonial Surprise (Powers)....
May 17—His Dumb Wife (Solax).....
May 17—Circle C's New Boss (Itala).....
May 17—Grenadier Roland (Ambrosio).....
May 17—His Second Choice (Nestor).....
May 17—The Harvest (Reliance)..... 990
May 18—The Lighthouse Keeper (American)
May 18—An Exception to the Rule (Rex)...
May 19—The Banana Planter's Peril (Bison)
May 19—Lady Clare (Thanhouser).....
May 19—Bunga Bin (Solax).....
May 19—In the Nick of Time (Reliance)...
May 19—Bill at Work (Lux).....
May 19—All Through a Rat (Lux).....
May 20—Two Girls in Love with F. (Eclair) .....
May 20—Voice of Conscience (Dr.) (Great Northern) 786
May 20—Bern, Switzerland (Gt. Northern). 204

MANUFACTURERS' SYNOPSES of FILMS

THE FORGED DESPATCH
Imp Release, May 22d

The introductory and closing scenes of the story are laid in the north.

Jack Haskins and Jim Darrow are rivals for the hand of Bess Kemp. Haskins is the favored suitor, whereat Darrow is furious.

Fort Sumter is fired upon, and there is a call for volunteers. A company is formed, and Jack Haskins is made Captain. There is a scene of enrolling for duty, and Dave, the brother of Bess, has enlisted as a drummer boy. Jim Darrow applies, and is duly made a member of the company. The soldiers are seen, marching away to the front, the leave-taking of the men and the villagers being affecting.

The scene reverts to the front, with Jack and a small body of men fighting desperately to hold an outpost against the onslaught of the enemy.

The commanding officer writes a despatch commanding Jack to hold his position until reinforcements can be sent to strengthen his meagre force, and the order is entrusted to Jim Darrow, who has been detailed as an orderly. Darrow takes the despatch and rides away. At a lonely spot, where he is unobserved, he reads the despatch and conceives a plot to humiliate Jack.

He forges a despatch, ordering Jack to abandon his position and retreat, destroying the genuine order. He comes to the side of Jack, who is cheering on his men, and delivers the spurious order. Jack is reluctant to act on the seemingly genuine order, but is reminded by Jim that he had best obey. Jack orders a retreat with little Dave by his side.

A shell explodes near them, and the arm of Jack is torn off and Dave receives a mortal wound. Jack is in the act of placing the order in his pocket when he is struck by the missile, but it drops to the ground. The boy staggers toward him and, in a dazed condition, places the despatch in his pocket, being unable to reach Jack, and falls dead.

Jack, recovered from his wound, with an empty sleeve, is summoned before his superior officers, court-martialed, and sent home, branded as a coward on the evidence of Jim.

The scene reverts to the north. An officer brings the coat and cap worn by Dave to Bess and gives her a letter from Jack, who writes that he has been proven a coward and releases her from their engagement. Her grief is pitiful.

The story is carried forward twenty years. It is Memorial Day, and the Union survivors of the war are having their annual parade. Jack, ostracized by his fellow townsmen, is seated in his home and hears the strains of the fife and drum. It awakens unpleasant memories, and he rails bitterly at his fate.

In her home, Bess, now a saddened unmarried woman, sees the old soldiers march past. She gets the clothing of her dead brother to wave out of the window and the forged despatch drops out of the pocket where it has laid so long. She reads with dilating eyes, and then rushes to the street.

Jack is surprised to find his old comrades at his window yelling for him to come out. He is told the forged despatch has been found, which proves his innocence. He rushes from his house to clasp Bess in his arms and to be placed at the head of the soldiers, in command. Three rousing cheers are given for Captain Jack Haskins and the old veterans march away.

The closing scene is at the cemetery, with Jack and Bess decorating the grave of Dave, with the grizzled veterans in the background.

THE MINOR CHORD
Imp Release, May 25th

Carl Danmitz, a poor but talented violinist, engages a room in an obscure boarding house, and pursues his studies while leading a precarious existence.

Gretchen Bleeker resides across the street, and through the open window where she is wont to sit, hears the sweet strains of his violin. An acquaintance is thus formed.

One day while Gretchen is listening, enraptured by the music, she knocks over a potted plant, which falls from the window ledge to the street. The musician hastens out, picks up the flower gallantly and thus they meet and go for a stroll. During the interval in which Carl is waiting for an engagement to display his talent, the young couple become fast friends, the girl evincing a deeper feeling than mere friendship for the handsome violinist.

At last the long anticipated opportunity comes, and Carl receives an offer to play at a fashionable society benefit for charity. He is overjoyed at the chance, feeling that it will be the stepping stone to fame. His exuberance is of short duration, for he realizes that he has not the proper clothing to appear at the benefit.

Gretchen has been hoarding her money to buy a new coat and hat, and offers to make a sacrifice for his sake. She gives him her little savings of months, and he is enabled to make a presentable appearance at his debut. His first public performance is an immediate success, and the way is paved for a triumph which comes as the natural result of the favor of a rich patroness. He is invited to the homes of the wealthy and influential, and is a favorite of society. It is only natural that he forgets the young girl who was kind to him in his poverty and he meets and falls in love with Marie Von Blumen, the handsome daughter of the woman who first brought him out. His love is returned and the young musician becomes prosperous.

Gretchen, never strong, pines for her lover, and gradually wastes away in strength. On the eve of dying, she expresses a wish to see Carl once more, and hear the sweet tones of his violin. Her mother seeks him out, finding him at the home of his fiancee, surrounded by admirers. She is persistent in her request to see him, and is finally admitted. She implores him to come to her daughter. Marie grasps the situation and urges him to go to the bedside of the girl, and he does so, accompanied by his fiancee.

They find Gretchen dying. She holds out her arms to Carl and is taken to him, happy, supremely happy in the knowledge that he loves her and ignorant of his vows to Marie. It is all explained to Marie, and she bids her lover make the girl his wife. A marriage ceremony is hastily performed and then Carl plays as he has never played before. Gretchen expires in an ecstasy of joy, to the strains of her favorite melody.

IN THE GREAT BIG WEST
Champion Release, May 24th

Here is a story of deep heart-interest told with that directness and simplicity which is the perfection of art.

Harold Walters, a young physician, is in love with Dorothy Desmond, a young aristocrat, and at the same time, most charming young woman. Harold has arranged to escort Dorothy to a ball. He is there promptly on time to do so, but suddenly remembers that at the same hour a patient is expecting his services. He loves Dorothy, but duty is all paramount with him; he must go to his patient. A scene ensues, the engagement is broken, he rushes forth, his heart crushed, but his professional honor untarnished.

The scene shifts to the West. Dorothy has gone there on a visit to relatives. The young doctor, seeking an outlet for his talents in a new country, and to hide away from the sorrow that is gnawing at his vitals, acts on the advice of the great Horace Greeley and "Goes West" also.

Strange vicissitudes overtake him—fate deals unkindly by him, as if to make the joy that is soon to be his, climaxically greater; and that climax comes when one day, at the bedside of a patient, he meets his sweetheart.

That meeting is a most joyous one, indeed, for Dorothy has learned, since that one sad and bitter parting, that her sweetheart is more worthy to be loved, since proving himself a man, true to a great principle, in spite of her seductive charms, rather than if he were the possessor of a backbone of jelly, ready to bend to her selfish demands, forgetful of his professional honor, and the dignity of his manhood.

The other characters which revolve around these two are well drawn—the crafty lawyer, the overbearing mine owner, the cowboys. These latter give an atmosphere—a wild Western flavor, that forms a splendid setting to this beautiful story of—Love and Duty.

WITH SHERIDAN AT MURFREESBORO
Champion Release, May 22d

The incidents depicted in this beautiful and most realistic story are many and thrilling, and knowing them to have been enacted, with slight modifications, in similar vein again and again during the sad and trying period of the Civil War, there is an added charm to their portrayal in this striking picture.

George Wentworth, a Tennessean, lived with his parents near the home of his sweetheart, Marion Caldwell, in Murfreesboro. War had broken out between the North and South, and George's father had obtained a commission for him in the Southern Army and summoned him home from West Point. But the joy of the old patriot was turned to grief, for his son refused to don the Gray.

He appealed to the youth, but George was firm in the belief that the Stars and Stripes meant an indissoluble Union—a Union to be preserved at any cost, and he vows to never desecrate the colors in his uplifted hand. At his outraged father's command, he leaves his boyhood's home to give his life if need be to the Cause he upheld.

And the swirling and churning of the fiery vortex of War brings these two—father and son—again together, the father a prisoner in the camp of his son. "My place is not in your tent, but with my men," replied the stern old soldier to his son's offer to ameliorate the hardships of his lot.

Then a missive arrived from the wife and mother, ill unto death; each word depicting her agony and crying out for her boy and his father. George hastens to his father with the heartrending news. One of them must go to her with all speed. The boy thrusts his revolver into his parent's hand, who, half dazed, rushes forth to the side of his wife.

The news of the escape reaches General Sheridan, and George is immediately court-martialed and sentenced to be shot at sunrise. His father, as in a vision, at his wife's bedside, sees his boy led to his execution. With aching heart, he springs to his feet, crosses the river and on entering the Federal lines, sees the firing squad with guns raised to shoot his son. With a mad cry, he lunges forward, bearing his son to the ground and sheltering him with his own body, as the death volley rings out over their heads. They are saved!

Carried wounded before Sheridan, the old soldier tells the truth. That noble leader's heart is touched. George is restored, with unstained honor, to his former rank and his father freed on parole. The long, cruel War is over—peace and contentment abounds, and the old soldier is seen playing horse with a little boy and girl—his son's children.

THE RANCHMAN'S VENGEANCE

American Release, May 15th

Lorenz Pedro, a Mexican halfbreed, owns a small sheep ranch, and lives happily with his wife, Marie, and little daughter, Lois.

One exceedingly hot afternoon, Tom Flint, riding across the ranch, looking for work, is overcome by the heat, and Pedro, acting the part of a good Samaritan, takes him to his home, where Marie, through careful nursing, soon has him quite himself again.

Pedro is out daily with his flock, leaving Marie and Flint together, offering an opportunity which Flint ungratefully takes advantage of, resulting in his completely winning Marie's love. Manuelito, Marie's father, is suspicious, and comes upon them while Flint is declaring his love. He goes to Pedro in the field and tells what he has seen and heard. Hastening home he finds his wife in Flint's embrace, and in his great love for Marie bids Flint take her, but warns him his life shall pay the penalty should he ever treat her unkindly.

Eventually Flint tires of Marie, and at the end of five years we find him shamefully abusing both mother and child.

Manuelito sends a telegram to Pedro, who is working on a distant ranch, telling him of this abuse. Arriving home, he comes upon Flint in the act of striking Marie, whose health having been undermined by ill treatment, at the sight of Pedro, falters for a moment, and falls dead at his feet. Flint is terror-stricken. At the point of a gun Pedro summarily marches him off to a high cliff overlooking the sea. Here Pedro tosses away his gun and a terrible hand-to-hand combat ensues, ending when Flint is thrown from the cliff to a watery grave. The death of Marie is avenged.

A few days later little Lois prevents the grief-stricken Pedro from taking his own life, and clasping the little child in his arms, kneels in resignation by the mother's grave.

A COWBOY'S SACRIFICE

American Release, May 18th

There are some noble natures that will undergo any suffering, even unto death, for those they love and surely, greater love hath no man than this that he will lay down his life for his friend.

Jack Redmond is a handsome young cowboy in the employ of Wesley Ross, owner of "The Circle X Ranch," and it was natural that he should fall in love with Ross's daughter, Edith, although he had never dared to declare his love, and while she admired him above all the men employed on the ranch, woman-like, she concealed her real feelings.

Edith's brother, George, had fallen into evil ways, and was a source of anxiety to both Jack and Edith. One morning George came home intoxicated, and Jack, finding him in this condition, took him to the house, where his mother tenderly takes care of him and Edith stops long enough to thank Jack and tell him how much his watchfulness over her wayward brother is appreciated.

Jack is hardly out of sight when George determines to go to the Betoora Saloon and spend the day in drunken ribaldry. Against the pleadings of his mother, who knows his quarrelsome nature, while intoxicated, he rides to town and enters the saloon. There he engages in a quarrel with Texas Jim, owner of "The Bar O Ranch," who forcibly ejects him from the saloon. George swears vengeance, and rides away full of seething hatred for the man who put this indignity on him.

Out on the range he waits until he sees Texas Jim returning home, and taking his gun from his breast pocket he deliberately shoots his enemy, who falls from his horse mortally wounded. Then whipping up his horse he rides rapidly away.

The sheriff finds the body on the prairie and, finding life extinct, rides rapidly to the nearest ranch to form a posse to avenge the murdered man. George in his haste to get away from the scene of his crime drops his gun, the posse finds it, and soon after come up with the craven man, lasso him, and drag him from his horse. Jack Redmond comes up as they are about to hang George and assumes the blame for the crime by claiming the gun and showing them his empty holster. He feels that in so doing he will spare the girl he loves the sorrow of knowing her brother to be a murderer. Like all cowards, George allows Jack to make this supreme sacrifice, and riding home he pours out the story of his crime and the contemplated lynching of Jack into the horrified ears of his mother and sister. Bidding them good-bye he leaves the country, and goes out of their lives forever.

Edith's thoughts are all with Jack Redmond, whom she realizes she loves, and intuitively knows that he has taken her brother's crime upon his own shoulders out of his great love for her. Getting her horse she rides rapidly to save him and arrives just in time. Even now Jack does not realize the awakening of her love, and clumsily asks her "Why did you try to save me?" and receiving no answer he mounts and rides away. Out on the prairie the thought constantly re-occurs to him, and he wonders if she understands. Ah! how surely she understands and when she overtakes him, she proves it to him in the sweetest way a woman knows.

IN THE NICK OF TIME

Solax Release, May 19

Rose Patton, left alone in the family ranch house outside of Arizona, during a visit of her parents to St. Louis, is approached by Pedro, a Mexican vacquero, who has long admired Rose and who takes advantage of the opportunity presented to declare his affection for her. Rose angrily resents his actions, whereupon he became more insistent, and Rose's lover, Lieutenant King, of the U. S. Cavalry, arrives upon the scene in time to witness the annoyance that his sweetheart is being subjected to. It doesn't take long for the lieutenant to interpose and he sends Pedro upon his way with a warning that any repetition of this action will result disastrously for him. His treacherous soul filled with burning anger the Mexican determines to get even. He follows the lieutenant and his sweetheart at a safe distance, witnesses the presentation by the lieutenant to his sweetheart of a medallion portrait, and as they separate mounts his horse and follows the officer who, unconscious of all danger, is homeward bound, his heart filled with loving thoughts of the girl he has just left behind him. Stealthily creeping up Pedro takes advantage of the officer's mental abstraction to lasso him and drag him from his horse. He quickly proceeds to tie the unconscious man with his lariate and to drag him along the ground. Arriving upon the edge of a precipitous declivity overlooking a yawning ravine Pedro takes the unconscious man and hurls him over the brink. Fearful of intervention he hurries from the scene of his crime, but fortune seemed to have favored the victim, for as he is hurled over the edge of the chasm the lariat with which he was bound wraps itself about a projecting stump which stops his travel.

In the meantime the American camp is startled to see the lieutenant's horse dash into camp riderless. The intelligent animal indicated his desire that someone accompany him back, and the commanding officer accordingly leads a column of troops after the horse, which takes them back to the point where Pedro lassoed the lieutenant.

Finding his hat it is an easy matter for them to trace the crime and they arrive at the cliff just in time to rescue the lieutenant.

Pedro, feeling that his hated rival was put out of his way, hurries back to the ranch house with the intention of inflicting further revenge upon Rose. His diabolical intentions are frustrated by the unexpected appearance of the rescuing party, led by the lieutenant whose life was so miraculously saved.

HIS DUMB WIFE

Solax Release, May 17

Fritz becomes deeply infatuated with Miss Ray, the beautiful daughter of a wealthy man, but much to his dismay, he finds that she is dumb. He persists in his ardent wooing, however, and finally marries the girl, despite the fact that the object of his affection returns not his love by word of mouth.

Madly in love and much concerned as to how the marriage vows may be kept unbroken, he appeals to Dr. Coffit, and that worthy tells Fritz that there is only one operation that is at all likely to effect a cure. This is performed, and much to the joy of Fritz and his wife her voice is restored. But alas, Fritz's joy is short-lived, for immediately upon his wife regaining use of her voice she proceeds to make up for lost time.

Fritz, in despair, again consults Dr. Coffit for a remedy and deliverance from the continual tongue-lashing that he now is continually subjected to. The doctor tells Fritz that there is one remedy, and that is to make him deaf. Filled with apprehension, but nevertheless determined, Fritz consents to undergo the operation, and is delighted, upon going home, to find that no longer does the shrill voice of his worthy spouse hold any terror for him, for he has been rendered stone deaf.

The story closes with a scene of Mrs. Fritz engaged in one of her vigorous tirades against her husband, but Fritz, oblivious to everything and with a contented smile on his face, reads placidly on.

This is a comedy that is a comedy.

THE STAGE CHILD

Thanhouser Release, May 23

There is not always another man in the case, when a woman leaves her husband. Some couples drift apart, become more and more indifferent from day to day, and finally there is a separation.

This was what happened in this case. The husband was not cruel, he was what is called a "good provider," but he never could realize that his wife ought to have a chance to spend money. And when she found that she could earn a good living because of her excellent voice, she left him, taking their baby daughter along. Then she joined an opera company, went on the road, and speedily achieved success. To her mind, she had made an excellent exchange.

But six years later she found that the sun does not always shine. Her voice failed her, and the skilled physician who was called in was forced to tell her that she would never recover it again.

Thus in one day she fell from the proud position of a star to that of a woman with no prospects. Her little daughter felt sorry for "Mama," and going to the theater, applied for a position as dancer. And it was promptly given to her.

Then the law stepped in. A big policeman informed her that a child of her tender years had no right to appear on the stage. It was the order of the Mayor, he said.

So the child called upon the Mayor, and expressed her opinion of a statute that would prevent a little girl from supporting her sick mother. The mayor was won by her entreaties, and went to see the mother. Then he realized why he had taken such a fancy to the child. He and his wife mutually forgave each other, and their home is much happier than it was when they "just drifted along."

GET RICH QUICK

Thanhouser Release, May 26

A young workingman, with a steady job, good health and the wife he loves devotedly, is thoroughly happy, hut the woman is not. She hates her shabby clothes and her narrow surroundings and is constantly hoping and praying that good fortune will knock at their door.

One of Jack's friends is a shifty individual who lives by his wits. With another acquaintance he evolves a "Get-Rich-Quick" scheme that promises great returns—to the promoters. The two crooks want the workingman with them, figuring that his good reputation and the confidence that his fellow-workers repose in him will be a valuable asset.

The young man refuses, but his wife insists. She tells him that the world owes him a living, and that she wants to be somebody, and not a nobody. And to fulfil her dreams he consents.

Like other propositions of its kind, this is a swindle from the start. The crooks regard everything that comes in as theirs, and prevent money going out by false promises of wonderful profits. Jack takes his share of the loot, and his wife finds that she can dress as she wishes, eat what she wants, and meet the people she desires to know. Therefore she is happy.

But the full nature of his crime is brought home to Jack when a poor widow calls to tell him that his partners have vanished, and that every cent the old woman has in the world is swept away. She is friendless, too old to work, and also has a tiny grandchild dependent upon her. Jack, realizing that he is responsible for blasted lives and ruined homes, is convinced that he has paid too large a price for the jewels and gowns of his wife. Remorseful, he decides to die.

His wife reaches his side just in time to save his life. She demands an explanation, and he tells her. She tears off her gems, expresses sorrow for her selfishness, and tells him they will face the world together.

Jack makes restitution to his dupes so far as he is able, and through the intercession of the old widow, they agree to give him a fresh start. And he returns to his former life, both he and his wife realizing that there is sorrow and seldom happiness in money made dishonestly.

THE TWO GARDENERS

Eclair Release, May 29th

Mrs. St. Albans and Mrs. Plume devise a romantic plan to cause Yvonne St. Albans and Oncsimus Plume to fall in love with each other. Onesimus is to be employed as Mrs. St. Alban's gardener, and in this disguise he is to try to win the affections of Yvonne by his charming manners. Yvonne is already in love with a young nobleman, Count de Charmettes, and by a strange coincidence she has planned to have her lover apply for the position of gardener to her mother, in order to be near her lover, and that he may get into the good graces of Mrs. St. Albans. The count applies, and Mrs. St. Albans employs him, thinking he is the son of her friend, Mrs. Plume. Later young Onesimus calls, and Mrs. St. Albans really requiring a gardener, employs him also.

Mrs. Plume pays a visit to her friend to learn how things are progressing, and is pleased to learn than Yvonne has become very intimate with the gardener; in fact, they discover that young lady enjoying a tête-à-tête with the gardener, but imagine Mrs. Plume's disgust when the young man is discovered not to be her son, but an entire stranger, while her dear Onesimus is working hard in the garden. She leaves the house in anger, and Yvonne blushingly confesses her little plot. At last, half angry, and half amused, Mrs. St. Albans consents to the marriage.

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RELEASE FOR SATURDAY, MAY 13TH

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RELEASE FOR SATURDAY, MAY 20TH

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A MATRIMONIAL SURPRISE

Powers Release, May 16

POWERS PICTURE PLAYS TRADE MARK

John Wise is the president of the Weisenheimer Club and therefore conscious of his own wisdom. One of his strong points is his single blessedness, and he laughs derisively at his married friends. At the club's regular poker session he sees frequent interruptions by the irate wives of members, but John, all the three hundred pounds of him, sits contentedly by and pokes fun at them for their fate.

But his turn finally comes, and his fall is ignominious. He marries a little woman, a ninety-pound bantam, and what she doesn't do to poor John is a caution. She tames him to such an extent that the time he used to spend at the club is now consumed in useful activity at a wash tub, and John dare not deny her orders, either. The grand climax to his fate is shown where, in the appropriate attire, he is protesting governess to a bawling yelling twin.

OKLAHOMA

It is during the old days of land lottery in Oklahoma that Jack Dave, the bandit, got into trouble with the authorities in Kansas. When he was shot he stumbled over old man Rance and his daughter Dolly, and they gave him shelter, for which he left with them coupon 1607 for some land in Oklahoma.

It's shortly after that Rance is dispossessed, and determines to cross into Oklahoma. Here he takes his chance in the homestead lottery, and sure enough 1607 is one of the winning numbers. But the sheriff interferes, claiming that the ticket is non-transferable, and that Dolly is not the original owner. It looks pretty blue, but Jack Dave wants to see his little present reach home, so he takes a daring chance by showing up and backing up his ownership of the lottery ticket, winning the home for Dolly, and Dolly for himself.

GUNGA DIN

Powers Release, May 20

You may talk o' gin an' beer
When you're quartered safe out 'ere,
An' you're sent to penny-fights an' Aldershot it;
But if it comes to slaughter
You will do your work on water,
An' you'll lick the bloomin' boots of 'im that's got it.
Now in Injia's sunny clime,
Where I used to spend my time
A-servin' of 'er Majesty the Queen,
Of all them black-faced crew
The finest man I knew
Was our regimental bhisti, Gunga Din.

He was "Din! Din! Din!
You limping lump o' brick-dust, Gunga Din!
Hi! slippy hitheroa!
Water, get it! Hance lao!
You squidgy-nosed old idol, Gunga Din!"

The uniform 'e wore
Was nothin' much before,
An' rather less than 'arf o' that be'ind,
For a twisty pi'ce o' rag
An' a goatskin water bag
Was all the field-equipment 'e could find.
When the sweatin' troop-train lay
In a sidin' through the day,
Where the 'eat would make your bloomin' eyebrows crawl,
We shouted "Harry By!"
Till our throats were bricky-dry,
Then we wopped 'im 'cause 'e couldn't serve us all.

It was "Din! Din! Din!
You 'eathen where the mischief 'ave you been?
You put some juldee in it,
Or I'll marrow you this minute
If you don't fill up my helmet, Gunga Din!"

'E would dot an' carry one
Till the longest day was done,
An' 'e didn't seem to know the use o' fear.
If we charged or broke or cut,
You could bet your bloomin' nut,
'E'd be waitin' fifty paces right flank rear.
With 'is mussick on 'is back,
'E would skip with our attack,
An' watch us till the bugles made "Retire."
An' for all 'is dirty 'de
'E was white, clear white, inside
When 'e went to tend the wounded under fire!

It was "Din! Din! Din!"
With the bullets kickin' dust spots on the green.
When the cartridges ran out,
You could 'ear the front-files shout:
"Hi! ammunition-mules an' Gunga Din!"

I sha'n't forgit the night
When I dropped be'ind the fight
With a bullet where my belt-plate should 'a' been.
I was chokin' mad with thirst,
An' the man that spied me first
Was our good old grinnin', gruntin' Gunga Din.
'E lifted up me 'ead,
An' 'e plugged me where I bled,
An' 'e guv me 'arf-a-pint o' water—green;
It was crawlin' and it stunk,
But of all the drinks I've drunk,
I'm gratefullest to one from Gunga Din.

It was "Din! Din! Din!
'Ere's a beggar with a bullet through 'is spleen;
'E's chawin' up the ground
An' 'e's kickin' all around:
For Gawd's sake git the water, Gunga Din!"

'E carried me away
To where a dooli lay,
An' a bullet come an' drilled the beggar clean.
'E put me safe inside,
An' just before 'e died:
"I 'ope you liked your drink," sez Gunga Din.
So I'll meet 'im later on
In the place where 'e is gone,
Where it's always double drill and no canteen;
'E'll be squattin' on the coals
Givin' drink to pore damned souls,
An' I'll get a swig in Hell from Gunga Din!

"Din! Din! Din!
You Lazarushian-leather, Gunga Din!
Tho' I've belted you an' flayed you,
By the livin' Gawd that made you,
You're a better man than I am, Gunga Din!"

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AN EXCEPTION TO THE RULE

Rex Release, May 18

Faith and fate sometimes get mixed up. Dorothy has implicit faith in her husband, and when an old friend of hers, a bachelor girl, visits her, the first topic of discussion is Dorotby's husband. Dorothy describes him as something indeed unusual in masculinity, but her friend Helen seems to think they are all just about the same, all weak, all need watching. To prove her point, she says she will send a note to Dorothy's husband, whom she has never seen, telling him that she has admired his talents and asks for a meeting in the park and for identification he was to wear a white flower in his coat buttonhole, and she likewise will wear one. The note is put on the husband's desk. He enters in company with a friend, a traveling salesman, reads the note and is about to destroy it when he asks his friend's opinion. His friend thinks enough of it to carry out the girl's instructions, and does so. In the meantime, hubby remembers it is his wife's birthday, and he goes to a florist and purchases as a gift a very fine plant. The florist pins a white flower on bis coat lapel with his compliments. Hubby proceeds home and when he enters the house it occurs to him that he has forgotten the plant, and he is about to leave the house to go after it when Dorothy enters and inquires where he is going, and wishing to surprise her he answers her that he will be back in a little bit. The sudden departure as well as the white flower almost convinces Dorotby that her husband has accepted the invitation.

Helen, the bachelor girl, goes to the park and meets the man whom she supposes to be Dorothy's husband. She does not hesitate to tell him what she thinks of him in deceiving his wife, and he finds it impossible to explain to her the joke. Hubby returns home with the plant only to find his wife in tears instead of greeting him with smiles. A few minutes later the bachelor girl comes in and is surprised to receive an introduction to Dorothy's husband, who is an entirely different man than the one she met in the park. Jack's pal, the traveling salesman, comes in and a general explanation follows, which is appreciated, and causes much laughter.

THE TWO COCKADES

Lux Release, May 26

This is an exceptionally fine Lux drama, of well sustained interest. The time is that of the Revolution, and the Marquis d'Auville and his wife are among the suspected. Their old servant, Gorga, hides his real feelings under demeanor stern and menacing of a "son of the people," but d'Auville, taking him aside, confides bis little boy to his care, ere he and his wife are taken before the tribunal and sentenced to death. True to his trust, Gorga determines to save the young Marquis, and the boy is disguised in girl's clothes, and succeeds in escaping. Twenty years clapse, and the Marquis—now a well-grown young fellow—learning that his beloved country is in danger, sails for France and, hastening to Napoleon, offers to fight for him, at the same time throwing the white cockade away. With a grim smile Bonaparte regards the young aristocrat, and then, taking the tricolor from his hat, pins it to d'Auville's coat. Subsequently, in a fierce battle, the young man is severely wounded, fighting to retain the flag. Napoleon passes, and has the Marquis carried away. A few weeks later tbe Marquis rides up to his old home and, dismounting, seeks out the old servant, Gorga. With a cry the old man staggers forward, and is rapturously greeted by the man he served so well and truly.

TIDYING UP PARIS

The Commissioner of Works at Paris is greatly annoyed by the reports in tbe press, in which complaints of the untidiness of the strets are made. Angrily summoning the foreman, the Commissioner gives him instructions that the streets must in any circumstances be kept clean and tidy. Accordingly the foreman rouses up his subordinates and a round dozen of them, all armed with brooms, set about cleaning the streets. They perform their task very effectively, too, for stalls, barrows, lamp-posts, tram-cars, cycles and all kinds of pedestrians are cleared out of the streets. At length, satisfied with his work, the foreman dismisses his men and with a polite how, disappears. A very amusing trick comedy.

THE VOICE OF CONSCIENCE

Great Northern Release, May 20th

A powerful dramatic story. The foreman at a large works is dismissed for overbearing conduct to those under him, and resolves to revenge himself on his former employer. He constructs an infernal machine, and when the head of the house has gone to business, the miscreant, with a refinement of cruelty, shows himself to his enemy's little girl and gives her the bomb as a toy. The man then goes. The mother, coming into the house, does not know what the strange object is that her child is holding. However, as she is suspicious, she throws it out of the window, and just then it explodes. Part of the house is blown down, but fortunately the inmates are uninjured. Back in his own room, the perpetrator of the crime sees in a vision the child for whose death he supposes himself to have been responsible, and the constant recurrence of the vision nearly drives him mad. Meanwhile, the police are hot-foot on his track. The child's description is recognized by the father as that of his ex-employee, and the man is soon found and arrested. In his cell be seems likely to lose his reason, so, in mercy the child is brought to him, and in a superbly acted scene, the prisoner convinces himself that the apparition is flesh and blood. Deeply touched ,the father forgives, and promises that when the unhappy man has paid the penalty of his crime, he will befriend him.

THE LITTLE WESTERN ROSE

Yankee Release, May 22d

Rose Martin, the pretty daughter of a ranchman, is loved by Tom Belden, a young cattle owner, but Rose prefers Jack Bennet, a handsome young puncher employed by her father, which arouses the enmity of Belden, and he picks a quarrel with Jack. The boy is game. He catches Belden unarmed but refuses to take advantage of him. Pointing to Belden's saddle horn he says, "You have your rope with you?" Belden smiles and nods, yes, so a lariat duel is arranged on horseback. They ride to a clearing and soon the lariats go whizzing through the air, each bent on roping the other and dragging him to his death. Belden makes a lucky throw, which Jack is not quick enough to dodge, and drags bim from his mount, and starts over the prairie, dragging the helpless lad to certain death.

Little Rose has suspected trouble, and has ridden in the direction in which she has seen both men ride. She comes upon the scene as Jack, unconscious, is being dragged to his death, and riding hard, she meets them, and at the point of her gun, makes Belden halt. He tries to explain that it was a fair duel, but she orders him from her sight and administers to the unconscious boy. Later, as her father discovers that his daughter loves Jack, and being a sensible man, with an eye to his only daughter's happiness, he prevails on his wife to give their daughter and Jack her blessing.

Belden, learning of this, in his anger sees red, and plans vengeance on the girl. He sends a Mexican cattle puncher with a decoy note to the girl, whom he meets some distance from the ranch, with her borse and faithful bull dog, "Yank." Rose, suspecting no harm, follows the Mexican, who takes her to a shack and locks her in, then rides off to inform Belden; but the Mexican overlooked "Yank," the dog, who attacks the door of the shack where his mistress is a prisoner.

Rose writes a note which she forces out through a small crack in the door. The dog grasps it in his mouth and is told by Rose to take it home to mother. The dog dashes off with the note to the ranch house, and places it in the hands of Rose's mother, whom he sees at the door. She summons her husband and shows him the note, which notifies them that she is held a prisoner. Her father summons the boys, who mount and ride off with "Yank" in the lead. The dog leads them to the shack and Rose is soon liberated. She tells her story to the boys, who start out to round up Belden and his Mexican, which they finally succeed in doing, and roping them with lariats, they force the two worthies to go to the ranch, and at the point of guns they compel them to kneel and apologize to little Rose. But this doesn't seem to satisfy "Yank," for, with a flying leap, he grabs the Mexican in the rear and hangs on with a grip such as only bulldogs can. The efforts of the Mexican to shake off the dog cause the boys to roar with laughter.

The last scene shows the happy young couple, Rose and Jack, with their best man and girl, mounted on their horses, which are bedecked with garlands of flowers, ready for their ride to church, the boys and girls giving them a hearty send-off.

THWARTED BY NELL PIERCE

Yankee Release, May 26th

This is the most thrilling Nell Pierce story ever produced. The nautical scenes are most startling to a degree.

Nell has undertaken to run down a band of jewel thieves, who take to sea in a sailing yacht, and are followed by Nell Pierce in a motor boat. She runs down the yacht, and the thieves drop tbe bag of jewels overboard, but Nell's quick eye has taken in the action, and notes the location where the jewels went over.

Nell meets with a series of startling adventures and is captured, but eventually makes her escape. In the meantime, she has trailed the thieves to the home of a marine diver, whom they engage to go down and recover the jewels. The diver and his assistant proceed out to sea, and get ready to go overboard when Nell, with an assistant, overhaul the diver's craft just as they anchor.

The captain and his assistant are overpowered and bound, and Nell Pierce takes the diver's suit, gets into it while her assistant screws on the head piece. She is then assisted overboard and sinks to the bed of the ocean, and after a long search finds the jewels, and is pulled aboard.

This daring feature is the most sensational piece of business ever attempted by a woman in cinematography. Just as she recovers the jewels the thieves come along in a sailing yacht, but Nell enters her fast sailing motor boat and escapes with the jewels safe in her keeping, which she returns to the rightful owners; thus, the most novel theme ever produced comes to a happy ending.

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FILM CHARTS

COMMENTS ON THE RUNNING OF RELEASES OF THE WEEK, AS SEEN FROM THE FOURTEENTH STREET, UNIQUE, COMEDY AND SALES COMPANY STANDS

9 DRAMATIC TRACK

ENTRIES	OWNER	RELEASED	START	FINISH	MORAL	RECEPTION	BIGGEST MOMENT	RAN
Opium Smuggler....	AMERICAN..	MON., MAY 8....	Mystery	Mastery	Always give your daughter's hand to the man who rescues you.....	Big	The rescue of the sinking fisherman.	1
For Her Brother's Sake	IMP	THURS., MAY 11...	Mortgage ...	Madge	Girls, take care of your brothers.....	Big	Madge winning the race	1
The Conflict.....	RELIANCE..	SAT., MAY 13...	Wrong	Rectitude ...	Worldly things concern not the holy-minded	Impressive ..	The final rejection of the rake's advances	1
Regimental Ball....	THANHOUSER..	FRI., MAY 12...	Enlistment...	Engagement..	The way to the heart is sometimes through the sick room	Fine	The recruit going to the side of the smallpox patient..	1
The Guardsman.....	REX	THUR., MAY 11...	Inn	Pardon	Try to do some King a service.....	Fine	The inn-keeper's daughter warning the monarch of poison	1
Four Lives.....	IMP.....	MON., MAY 8....	One-two	Three-four ..	Visions are ghastly things at times...	Good	Just four.....	2
Between Life and Death	SOLAX	FRI., MAY 12...	Pop	Pop	Join the army.....	Good	All the battle moments	2
The Nun.....	GREAT NORTH...	SAT., MAY 13...	Rivals	Vault	The guilty, even to monks, will get theirs'.....	Good	Stopping the imprisonment of the nun	2
Angelus Bell.....	YANKEE ...	FRI., MAY 12...	Sling	Slong	When the Angelus calls, pause.....	Good	The girl hearkening to the bell.....	3
As Your Hair Grows Whiter	POWERS ...	SAT., MAY 13...	Young	Old	Absence makes the heart grow fonder	Quiet	The winning of the girl—finally	3
Marchioness of Ansperti	ITALA	THURS., MAY 11...	Settings	Settings	They know how to dress pictures in Italy	Good	The marchioness....	3
Air Bubbles..... (with Tweedledum Com. Track)	AMBROSIO..	WED., MAY 10...	Rowdy	Reformed ...	The worst of us bow to her—Mother...	Strong	The boy seeing the vision	4
In Sunny Italy.....	YANKEE ...	MON., MAY 8....	Jealousy	Joined	Never fling a girl from a cliff.....	Good	Vindication of the American	4
After Twenty Years	NESTOR	WED., MAY 10...	Aphasia	Restored	Film and fact are stranger than fiction	Good	Showing the old picture to the husband	4
The Postmistress... (with A Walk in Tunis, Edu. Track)	LUX	FRI., MAY 12...	Proposal	Pinch	Look up your sweetheart's record, girls	Good	The arrival of the police	4
Four of Us..... (with contagion, Com. Track)	POWERS ...	TUES., MAY 9....	Pals	Pals	Time makes changes	Good	Welcoming back the pal who went astray	4

Little comment is necessary about this track this week but plenty of commendation is coming to the entries on it. Only two or three over-sad or over-disagreeable reels were entered, all told.

10 COMEDY TRACK

ENTRIES	OWNER	RELEASED	START	FINISH	MORAL	RECEPTION	BIGGEST MOMENT	RAN
A Left Hook.....	RELIANCE..	WED., MAY 10...	Gab	Knockout ...	Wear a mask when you learn to box..	Fine	The dude, bruised up, getting the girl's note.....	1
The Fair Dentist... (with Four Lives, Dram. Track)	IMP	MON., MAY 8....	Ouch!	Wow!	Beware of pretty tooth grabbers....	Fine	The last.....	1
Nearly a Hero and Beneath the Moon (Split)	SOLAX	WED., MAY 10...	Papa	Love	Two good halfs make a whole.....	Fine	When the nearly-hero gets the girl	1
Contagion ..... (with Four of Us, Dram. Track)	POWERS ...	TUES., MAY 9....	Yawns	Yawns	Beware of yawners.	Good	Every yawning one.	2
Foolshead Lost a Needle and Marriage Advertisement (Split).....	ITALA	SAT., MAY 13...	Hunt	Needle	Keep your needles in a cushion.....	Good	All of those through the search.....	2
A Village Flirt.....	ECLAIR	MON., MAY 8....	Wooing	Wet	Quit flirting, boys..	Good	The flirt's final drop	3
Tweedledum Is Late (with Air Bubbles, Dram. Track)	AMBROSIO..	WED. MAY 10...	Rushed	Crushed	Rise early on your wedding day.....	Good.....	Tweedledum turned down by his bride	3

They certainly got the laughs on this track. Everything was funny enough to go big, and we only hope we can say the same of next week's entries.

EXHIBITORS WATCH THESE CHARTS EVERY WEEK
INTERESTING REVIEWS OF INDEPENDENT FILMS

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FILM CHARTS--Continued

11 WESTERN TRACK

ENTRIES	OWNER	RELEASED	START	FINISH	MORAL	RECEPTION	BIGGEST MOMENT	RAN
Crow Chief's Defeat	BISON	TUES., MAY 9....	Bing	Bang	Stop stealing squaws	Big	The Rescue of the Sioux chief's squaw	1
Sheriff's Captive....	AMERICAN..	THURS., MAY 11...	Recognition..	Romantic ...	It's handy to have a daughter around the house.....	Fine	Nell changing the Handcuffs	2
Foreman's Bride....	BISON	FRI., MAY 12...	Bum	Bride	To win a man, girls, dress as a man...	Good	The foreman telling cook he's wise to her sex.....	2
Making a Man of His Son.....	CHAMPION..	WED., MAY 10...	Tempted	Trusted	An honest man will not fall twice.....	Good	Boy deciding whether to help convict...	3

All on this course were good, with "Crow Chief's Defeat" the most realistic Indian war picture seen in a long while.

12 EDUCATIONAL TRACK

"GRENADIER ROLAND" RELEASED WEDNESDAY, MAY 17—"Grenadier Roland," the Ambrosio masterpiece through a confusion in dates, was announced in the last chart for release on Wednesday, May 3. The fact of the matter is that barring the advance views, the picture will not be shown until Wednesday, May 17, to the public, when the chart will review its public running.

ENTRIES	OWNER	RELEASED	START	FINISH	MORAL	RECEPTION	BIGGEST MOMENT	RAN
The Railroad Builder	THAN-HOUSER..	MON., MAY 8....	Flame	Smoke	Even fire can't hold some back.....	Hearty	The girl freeing the builder	1
Col. E. D. Baker, First California...	CHAMPION.	TUES., MAY 9....	Cheers	Tears	It's fine to die a martyr's death....	Hearty	Col. Baker falling on the firing line.	2
A Walk in Tunis... (with The Postmis-mistress, Dram. Track)	LUX	FRI., MAY 12...	Scenes	Sights	Take a trip to torrid Tunis	Big	None, but many interesting ones....	3

The top entry is the most realistic portrayal of some of the difficulties encountered by the railroad construction engineer that we have seen in many a day. And it presents one of the best series of actual fire views that has ever been known. The Civil War entry will win admiration for the heroic Baker from anyone, Northerner or Southron. "A Walk in Tunis" was one of the most educating film-strolls we ever took.

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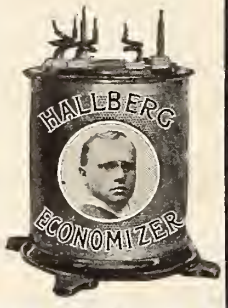

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Editor-Proprietor: Prof. GUALTIERO I. FABBRI,
1a, Via Arcivescovado Turin (Italy).
"La Cinematografia Italiana" is the official organ of the Universal Exhibition of 1911 at Turin.

DER KINEMATOGRAPH, DUSSELDORF
The leading Organ for the Motion Picture Trade in Germany.
Special Supplement for Talking Machines, &c.
Published every Wednesday. Annual Subscription 11/- Post Free.
Advertisements (4 columns to page); 2s. 6d. per inch. Situations Wanted, 1½d. per line.
Reduced Price for a Series of Insertions.
Publisher—Ed. LINTZ. Chief Editor—EMIL PERLMANN.

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"THE FORGED DESPATCH"—IMP.

Scene from the second of the "Imp de Luxe" series, showing Federal skirmishers at bay in a farm yard. A Civil War film to be released just before Decoration Day.

Youngstown, Ohio.—A new vaudeville theater will be erected at Boardman and Phelps Sts.

Harley, Idaho.—The Bush Orchestra is planning the erection of an opera house on the main street.

Galesburg, Ill.—A $75,000 opera house will be erected here by the Gaiety Vaudeville Co.

Los Angeles, Cal.—Wheelock & Boland will erect a new theater at Fraser's Pier, Ocean Park, to cost $13,000.

Hannibal, Mo.—The Goodwin Theater was badly damaged by fire.

Beacon, Ia.—Postmaster Tom Morrish is considering the establishment of a moving picture theater here.

Lynchburg, Va.—The Lynchburg Academy of Music was destroyed by fire. Loss, $50,000.

SCENE FROM "WITH SHERIDAN AT MURFREESBORO"
Champion release—May 22d

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AMBROSIO

(By N. Y. M. P. Co.)

Mar. 15—Adventures of a Countryman in Town (Com.) 322
Mar. 22—Tweedledum's April Fool Joke (Com.) 900
Mar. 29—A Glimpse of Neapolitan Camorra.
Apr. 12—The Necklace Affair..... 950
Apr. 19—The Mute of Portici..... 950
May 3—Grenadier Roland 950
Apr. 26—How Winter Decorates Nature.... 500
Apr. 26—The Quartermaster 500
May 3—The Traces on the Snow..... 950
May 10—Air Bubbles 500
May 10—Tweedledum is Late..... 500
May 17—Grenadier Roland 950

AMERICAN.

Apr. 3—Oh! You Suffragette (Com.) 460
Apr. 3—A Cure for Laziness (Com.) 540
Apr. 6—Reddy's Redemption (Dr.) 995
Apr. 10—Cupid's Pocketbook (Com.) 1000
Apr. 13—Jim Minds the Baby (Com.) 350
Apr. 13—The Bungalow Craze (Com.)..... 750
Apr. 17—Two Plucky Girls (Dr.).....
Apr. 20—One Month to Live (Com.).....
Apr. 24—Bad Nevins, Bad Man (W. Dr.)... 990
Apr. 27—The Boss of Lucky Ranch (W. Dr.)
May 1—A California Love Story (Dr.).... 828
May 1—United States Cavalry Drill (Mil.).. 172
May 4—Grazy Gulch (W. Com.)..... 520
May 4—The Hoho's Roundup (Com.)..... 470
May 8—The Opium Smuggler (Dr.)..... 900
May 11—The Sheriff's Captive (W. Dr.)...1000

CHAMPION.

Feb. 22—The Old Man and Jim..... 990
Mar. 1—Western Girl's Choice.....1000
Mar. 8—The Vindication of John.....1000
Mar. 15—The Girl and the Oath..... 985
Mar. 22—The Payroll 940
Mar. 29—The Bachelor's Old Maid.....1000
Apr. 5—The Price He Paid..... 975
Apr. 12—Men of the West..... 980
Apr. 17—With Stonewall Jackson..... 960
Apr. 19—A Halfbreed's Courage..... 950
Apr. 24—Gen. Meade's Fighting Days..... 965
Apr. 26—She Wanted a Man with Brains... 970
May 1—Clark's Capture of Kaskaskia.....1000
May 3—Out of the Dark..... 990
May 8—Col. E. D. Baker, 1st California..1000
May 10—Making a Man of His Son..... 910
May 15—Gen. Marion—The Swamp Fox... 950
May 17—Circle C's New Boss..... 950

ECLAIR

Mar. 6—King Phillip the Fair and the Templars 975
Mar. 13—An Unforeseen Introduction (C.). 470
Mar. 13—A Day of Storms (Com.)..... 430
Mar. 20—Cain (Dr.) 790
Mar. 20—The Rock Climbers (Scenic)..... 195
Mar. 27—Hurrah!Hurrah! Let Us Marry!.. 975
Apr. 3—A Strike in the "Make Young" Business 534
Apr. 3—Mr. Nearsight's Marriage..... 426
Apr. 10—Do Not Judge Rashly (Dr.)..... 955
Apr. 17—Dog and Wolf..... 660
Apr. 17—Jerusalem and the Mount of Olives 315
Apr. 24—Herodias 955
May 1—For Their Mother (Dr. Com.)..... 695
May 1—The Blue Nile..... 290
May 8—A Village Flirt (Com.)..... 910
May 15—Engaged in Spite of Themselves (C.) 910
May 22—A Mother's Distress..... 430
May 29—The Two Gardeners (Com.)..... 940

GREAT NORTHERN.

Feb. 4—The Criminal Chief's Capture.....
Feb. 11—Found Again (Dr.).....
Feb. 18—The Life of a Muschik.....
Feb. 18—The False Alarm.....
Feb. 25—His Great Duty (Dr.).....
Mar. 4—The Rival Servants (Dr.).....
Mar. 11—The Son of the Executioner (Dr.)
Mar. 18—Between Love and Duty (Dr.)....
Mar. 18—Life and People South of the Equator (Scenic) .....
Mar. 25—The Fakir's New Servant (Com.).
Mar. 25—Troubles of a Trip (Com.).....
Apr. 1—A Victim of His Double (Dr.)....
Apr. 8—A Confidence Trick.....
Apr. 15—Hamlet (Dr.) .....
Apr. 22—The Stolen Legacy (Dr.).....
Apr. 29—The Cossack Duke (Dr.)..... 894
May 6—The Lucky Banana Seller (Com.).....
May 6—A Would-be Sportsman (Com.).....
May 13—The Nun (Dr.).....

IMP.

Independent Moving Picture Co. of America.

Mar. 2—The Dynamiters (Com.)..... 500
Mar. 6—Tracked (Dr.).....1000
Mar. 9—The Message in the Bottle (Dr.)...1000
Mar. 13—The Secret of the Palm (Dr.).....1000
Mar. 16—The Fishermaid (Dr.).....1000
Mar. 20—In Old Madrid (Dr.).....1000
Mar. 23—The Penniless Prince (Dr.).....1000
Mar. 27—Sweet Memories (Dr.) 1000
Mar. 30—So Shall Ye Reap (Dr.).....1000
Apr. 3—The Lover's Signal (Dr.) .....
Apr. 6—The Image of Fate (Dr.) 1000
Apr. 10—A Good Cigar .....
Apr. 10—A Faithless Man .....
Apr. 13—The Storm .....
Apr. 20—The Hero (Com.)..... 500
Apr. 24—While There's Life There's Hope (Dr.) 1000
Apr. 27—The Scarlet Letter (Dr.).....1000..
May 1—Second Sight (Dr.).....1000
May 4—The Temptress (Dr.).....1000
May 8—Four Lives (Dr.)..... 300
May 8—The Fair Dentist (Com.)..... 700
May 11—For Her Brother's Sake (Dr.).....1000
May 15—The Master and the Man (Dr.)....1000
May 15—The Lighthouse Keeper (Dr.).....1000

ITALA

Mar. 9—Nobility (Dr.)..... 900
Mar. 11—Foolshead Shooting (Com.)..... 900
Mar. 16—A Dog and Two Mistresses..... 986
Mar. 18—Foolshead in Soirée (Com.).....
Mar. 18—Toto on the State (Com.).....
Mar. 23—Waiting for the Midnight Express. 900
Mar. 25—Toto Wants to Get Thinner..... 500
Mar. 25—Queen of the Sea..... 500
Apr. 1—Foolshead Goes to See a Cockfight.
Apr. 8—Foolshead—Lady of Company.....
Apr. 15—The Fall of Troy .....
Apr. 22—Marriage Midst the Sausages (Com.) 500
Apr. 22—Foolshead — Wrangler for Love (Com.) 500
Apr. 27—Little Lewis Toy (Dr.)..... 950
Apr. 29—Foolshead Telegraph Boy..... 500
Apr. 29—The Bottle of Milk (Com.)..... 500
May 4—The Cry of the Native Country (Dr.) 950
May 6—Foolshead—Life Insurance Agent (Com.) 950
May 6—The Fountains of Rome.....
May 11—The Marchioncss of Ansperti (Dr.) 950
May 13—Marriage Advertisement (Com.).... 500
May 13—Foolshead Has Lost a Needle (C.). 500
May 18—Little Mother 950

LUX.

By Prieur.

Mar. 17—Bill Has Kleptomania (Com.)..... 380
Mar. 24—Cowhoy Friendship (Dr.) 636
Mar. 24—Edith Has Some Sport (Com.).... 322
Mar. 31—The Greed of Gain (Dr.)..... 652
Mar. 31—He Wanted a Hoop (Com.) 281
Apr. 7—Bill's Little Plan (Com.)..... 386
Apr. 7—A Desperado (Dr.)..... 586
Apr. 14—Bill and the Greasy Pole (Com.)... 432
Apr. 14—They Did Not Budge (Com.)..... 501
Apr. 21—Dr. Grant's Wonderful Discovery (Dr.) 885
Apr. 28—Naughty Miss Edith (Com.)..... 472
Apr. 28—Bill's Garden (Com.)..... 419
May 5—Bill as a Toreador (Com.)..... 419
May 5—Fashion and Its Consequence (Com.) 426
May 12—The Postmistress (Dr.)..... 700
May 12—A Walk in Tunis..... 252
May 19—Bill at Work (Com.)..... 367
May 19—All Through a Rat (Com.)..... 475
May 26—The Two Cockades (Dr.)..... 698
May 26—Tidying Up Paris (Com.)..... 268

NESTOR FILM CO.

Jan. 25—The Man in 23.....
Jan. 25—New Minister .....
Feb. 1—The Bridal Trail.....
Feb. 8—The Transgressor .....
Feb. 15—The Light Beyond.....
Feb. 22—His Father's House (Dr.).....
Mar. 1—The Professor's Romance (C.-D.). 990
Mar. 8—In the Commissioned Ranks.....
Mar. 8—In the Commissioned Ranks (Dr.).
Mar. 15—Was It Worth While? (Dr.).....
Mar. 22—Could You Blame Him? (Com.)...
Mar. 29—The Truth (Dr.) .....
Apr. 5—The Stolen Necklace .....
Apr. 12—A Midnight Adventure (Com.).....
Apr. 19—The Rival Artists (Dr.).....
Apr. 26—His Wife (Dr.).....
May 3—The Other Man (Dr.).....
May 10—After Twenty Years (Dr.).....
May 17—His Second Choice (Com.).....

NEW YORK MOTION PICTURE CO.

("Bison")

Feb. 28—A Warrior's Faith.....
Mar. 3—Owanee's Great Love.....
Mar. 7—Dick Farrell's Prize.....
Mar. 10—Her Prisoner (Dr.).....
Mar. 14—Starlight the Squaw (Dr.).....
Mar. 17—Sacrifice of Silver Cloud (Dr.)....
Mar. 21—Was He Justified? (Dr.)..... 900
Mar. 24—The Cowboy's Waif (Dr.) 900
Mar. 28—An Indian Nemesis (Dr.).....
Mar. 31—The Red Avenger (Dr.) .....
Apr. 4—At Bar U Ranch (Dr.).....
Apr. 7—Avery's Dream (Com.).....
Apr. 11—An Indian's Mistake..... 950
Apr. 14—A Man of Honor..... 950
Apr. 18—Return of Company D (Dr.)..... 950
Apr. 21—A Cowboy for a Day (Com.)..... 950
Apr. 25—An Indian's Ambition..... 950
Apr. 28—A Red Man's Gratitude..... 950
May 2—Shifty's Claim (W. Com. Dr.).... 950
May 5—A Knight of the Trail..... 950
May 9—The Crow Chief's Defeat (Dr.).... 950
May 12—The Foreman's Bride (Com. Dr.).. 950

POWERS' PICTURE PLAYS

Apr. 11—How the Doctor Made Good.....
Apr. 11—Reclamation .....
Apr. 15—At the Window.....
Apr. 18—Copper Wit (Com.).....
Apr. 18—The Wine Harvest .....
Apr. 22—The Last Rose .....
Apr. 25—A Day with an English Bargeman (Com.) .....
Apr. 25—Melody of Fate (Dr.).....
Apr. 29—Hearts Under Oilskins (Dr.).....
May 2—The Crisis (Dr.).....
May 2—The Joys of Persecution (Com.)...
May 6—The Awakening of Galatea (Dr.)...
May 9—The Four of Us (Com.).....
May 9—Contagion (Com.).....
May 13—As Your Hair Grows Whiter (Dr.).....
May 16—Oklahoma (Dr.) .....
May 16—A Matrimonial Surprise (Com.)....
May 20—Gunga Din (Dr.).....

RELIANCE

Apr. 8—The Gloved Hand (Dr.).....
Apr. 12—Thirty Minutes (Dr.).....
Apr. 15—Her Mother's Love..... 950
Apr. 19—A Tale of Ehon Tints (Com.)..... 950
Apr. 22—In the Tepee's Light (Dr.)..... 950
Apr. 26—Vengeance Hath Been Had (Dr.) 950
Apr. 29—Locked Out (Dr.)..... 950
May 3—Such is the Kingdom..... 950
May 6—Over the Shading Edge (Dr.)..... 950
May 10—A Left Hook (Com.)..... 950
May 13—The Conflict 950
May 17—The Harvest (Dr.)..... 950

REX

Mar. 16—Where the Shamrock Grows (Dr.). 950
Mar. 23—Five Hours .....
Mar. 30—As Ye Sow.....
Apr. 5—"The Heiress" (Com.)..... 975
Apr. 13—"The Little Major" (Dr.)..... 960
Apr. 20—A Daughter of the Revolution (Dr.)
Apr. 27—The Realization (Dr.).....
May 4—The Ultimate Sacrifice.....
May 11—The Guardsman (Dr.).....

SOLAX COMPANY

Apr. 12—Tramp Strategy (Com.).....
Apr. 12—The Scheme that Failed (Com.)....
Apr. 14—The Little Flower Girl (Dr.).....
Apr. 19—The Old Excuse (Com.).....
Apr. 21—The Voice of His Conscience (Dr.).
Apr. 26—The Count of No Account (Com.).
Apr. 28—Across the Mexican Line (Military)
May 3—Sensible Dad (Com.).....
May 3—Nearly a Hero (Com.).....
May 5—The Somnambulist (Dr.).....
May 10—Nearly a Hero (Com.).....

THANHOUSER COMPANY.

Mar. 7—The Mummy (Dr.).....1000
Mar. 10—The Spirit Hand (Dr.).....1000
Mar. 14—His Younger Brother.....
Mar. 17—Rohert Emmett .....
Mar. 21—Divorce (Dr.) .....
Mar. 21—Waiting at the Church (Com.)....
Mar. 24—The Tramp (Dr.).....
Mar. 28—The Imposter 1000
Mar. 31—Silas Marner 1000
Apr. 4—Charity of the Poor (Dr.) .....
Apr. 7—Vindicated .....
Apr. 11—Velvet and Rags.....
Apr. 14—Old Home Week (Com. Dr.).....
Apr. 18—Cally's Comet (Com.).....1000
Apr. 21—Weighed in the Balance.....1000
Apr. 25—Poet of the People (His.).....
Apr. 28—An Elevator Romance (Com.).....
May 2—The Pillars of Society (Dr.).....
May 5—The Sinner (Dr.).....
May 9—The Railroad Builder (Dr.).....1000
May 12—The Regimental Ball (Dr.).....1000
May 16—The Colonel and the King.....
May 19—Lady Clare .....

YANKEE FILM COMPANY

Mar. 17—His Double Treasure (Dr.).....
Mar. 20—The Open Gate (Dr.).....
Mar. 24—Love's Ebh and Flood (Dr.).....
Mar. 27—Tom and Jerry (Dr.).....
Mar. 31—Her Mother's Fiance (Dr.).....
Apr. 4—Secret of the Opal Mine (Dr.)....
Apr. 4—The Girl Stowaway's Heroism (Dr.)
Apr. 10—An Adventure in Sicily (Dr.).....
Apr. 14—Willie's Winning Ways (Com.).....
Apr. 17—A Close Call (Dr.).....
Apr. 21—The Minister's Son (Dr.).....
Apr. 24—Why the Sheriff Resigned (Dr.)....
Apr. 28—The Girl of the Coral Reefs (Dr.)
May 1—A Kentucky Girl (Dr.).....
May 5—Zelda, the Gypsy (Dr.).....
May 8—In Sunny Italy (Dr.).....
May 12—The Angelus Bell (Dr.).....
May 15—An Indian Brave's Conversion (Dr.)
May 19—The Banana Planter's Peril (Dr.)..

LICENSEES OF PATENTS CO.

BIOGRAPH

	Feet
Mar. 16—Was He a Coward? (Dr.)	994
Mar. 20—Teaching Dad to Like Her (Com.)	995
Mar. 23—The Londale Operator (Dr.)	998
Mar. 27—Priscilla's April Fool (Com.)	686
Mar. 27—Cured (Com.)	308
Mar. 30—The Spanish Gypsy (Dr.)	996
Apr. 3—Priscilla and the Umbrella (Com.)	997
Apr. 6—The Broken Cross (Dr.)	996
Apr. 10—The Chief's Daughter (Dr.)	1000
Apr. 13—Paradise Lost (Dr.)	1000
Apr. 17—Madam Rex (Dr.)	996
Apr. 20—A Knight of the Road (Dr.)	996
Apr. 24—His Mother's Scarf (Dr.)	994
Apr. 27—How She Triumphed (Com.)	998
May 1—The Two Sides (Dr.)	998
May 4—Misplaced Jealousy (Com.)	503
May 4—Cupid's Joke (Com.)	493
May 2—The Snare of the City (Dr.)	1000
May 6—The Bunco Game at Lizardhead (Com.)	1000
May 8—In the Days of '49 (Dr.)	995
May 11—The Country Lovers (Dr.)	995

EDISON

Apr. 5—The Resurrection of John	1000
Apr. 7—Nell's Last Deal (Dr.)	1000
Apr. 11—The Strike at the Mines (Dr.)	995
Apr. 12—Silver Threads Among the Gold (Dr.)	500
Apr. 12—Card of Introduction (Com.)	500
Apr. 14—A Buried Past (Dr.)	1000
Apr. 18—The Haunted Sentinel Tower	1000
Apr. 21—Turned to the Wall	1000
Apr. 25—The Twin Towers (Dr.)	1000
Apr. 26—The Two Heroes (Com.)	975
Apr. 28—The Child and the Tramp (Com.)	1000
May 1—The Panama Canal in 1911	990
May 3—Josh and Cindy's Wedding Trip	1000
May 5—Aida (Dr.)	1000
May 9—Edna's Imprisonment (Com.)	975
May 10—The Baby of the Boarding House (Com.)	1000
May 12—The Quarrel on the Cliff (Dr.)	1000
May 16—In the Baggage Coach Ahead (Dr.)	1000
May 17—In and Around Havana, Cuba	450
May 17—How the Hungry Man was Fed (Com.)	550
May 19—A Case of High Treason (Dr.)	1000
May 23—Captain Nell (Dr.)	1000
May 24—Madeline's Rebellion (Com.)	990
May 26—Hearts and Flags (Dr.)	1000
May 30—The Niece and the Chorus Lady (Com.)	975
May 31—The Inheritance (Com.)	625
May 31—It Served Her Right (Com.)	375

ESSANAY FILM CO.

Mar. 18—The Faithful Indian (Dr.)	975
Mar. 21—Hans' Millions (Com.)	1000
Mar. 25—A Thwarted Vengeance (W. Dr.)	1000
Mar. 28—Getting His Own Back (Com.)	600
Mar. 28—Lost: A Baby (Com.)	400
Apr. 1—Across the Plains (Dr.)	1000
Apr. 4—Caught with the Goods (Com.)	1,000
Apr. 8—The Sheriff's Chum (Dr.)	1,000
Apr. 11—An Orphan's Flight (Dr.)	1000
Apr. 18—The Bad Man's First Prayer (Dr.)	1000
Apr. 18—What Happened to Auntie (Com.)	800
Apr. 18—Catching the Deep Sea Turtle (Edu.)	200
Apr. 22—The Indian Maiden's Lesson (Dr.)	1000
Apr. 22—The Indian Maiden's Lesson (Dr.)	1000
Apr. 25—The Two Mothers (Dr.)	1000
Apr. 29—What a Woman Can Do (Dr.)	950
May 2—The Snare of the City (Dr.)	1000
May 6—The Bunco Game at Lizardhead (Com.)	1000
May 9—Holding His Own (Com.)	600
May 9—The Laundry Lady's Luck (Com.)	400
May 13—The Cow Puncher's New Love (Dr.)	1000

GAUMONT
G. Kleine

Mar. 14—The Sword and the Cross	840
Mar. 14—Breakers in the Clouds	155
Mar. 18—The Privateer's Treasure	860
Mar. 18—Rocky Caves of France	110
Mar. 21—The Lieutenant's Wild Ride	1002
Mar. 25—Cupid's Conquest	595
Mar. 25—The People of the Arabian Desert	405
Mar. 28—His Image in the Water	575
Mar. 28—Family Troubles	430
Mar. 29—Dr. Charcot's Trip Toward the South Pole	478
Mar. 29—The Cormorants, or Japanese Catching Fish with Birds	528
Apr. 1—The Secret of the Forest (Dr.)	625
Apr. 1—Tribulations of Jiggers	375
Apr. 4—The Letter with the Red Seal	865
Apr. 4—The City of Amalfi in Italy	135
Apr. 8—The Atonement of Thais	865
Apr. 8—Italian Coast Scenes	135
Apr. 11—The Court Martial (Dr.)	725
Apr. 11—Picturesque Waterfalls in Northern Spain	275
Apr. 15—The Oppressor (Dr.)	640
Apr. 15—Jimmy the Fox (Com.)	380
Apr. 18—Lost Years	630
Apr. 18—Brest, a Fortified Harbor of France	370
Apr. 22—The Erring Son (Dr.)	1000
Apr. 25—The Romance of a Valet	510
Apr. 25—Old Folks	490
Apr. 29—A Priestess of Carthage	1060
May 2—The Young King of Rome	440
May 2—Tunis, Africa, the City of White	560
May 6—The Crusade of the Templars	1000
May 9—Three of a Kind	740
May 9—Spring-Heeled Jack	245
May 13—In the Days of Nero	1000
May 16—The Bankrupt	1000
May 20—Jimmie on a Lark	570
May 20—Shooting the Rapids	450
May 23—The Emperor's Return	795
May 23—Swans	205

KALEM CO.

Mar. 3—Mexican Filibusters (Dr.)	1005
Mar. 8—The Irish Honeymoon (Dr.)	950
Mar. 10—The Mission Carrier (Dr.)	1000
Mar. 15—The Driver (Educ.)	565
Mar. 15—The Hunter's Dream (Com.)	365
Mar. 17—A War Time Escape (Dr.)	980
Mar. 22—A Saw Mill Hero (Dr.)	960
Mar. 24—Rescued from the Desert (Dr.)	990
Mar. 29—The Lass Who Couldn't Forget (Dr.)	960
Mar. 31—The Hero Trackwalker (Dr.)	950
Apr. 5—By a Woman's Wit (Dr.)	995
Apr. 7—Big-hearted Jim (Dr.)	1,000
Apr. 12—In Old Florida (Dr.)	965
Apr. 14—Slim Jim's Last Chance (Dr.)	970
Apr. 19—The Phoney Prince (Com.)	990
Apr. 21—The Insurrecto (Dr.)	1000
Apr. 21—The Insurrecto (Dr.)	1000
Apr. 26—A Night and a Day (Com.)	995
Apr. 28—Slabsides (Dr.)	1005
May 3—The Fiddle's Requiem (Dr.)	1000
May 5—When the Dead Return (Dr.)	990
May 10—The Loyalty of Don Luis Verdugo (Dr.)	980
May 12—The Carnival (Dr.)	1000

LUBIN

Mar. 6—Vanity and Its Cure (Dr.)	1000
Mar. 9—Her Friend, the Burglar (Com.)	1000
Mar. 13—The Actress and the Singer (Com.-Dr.)	1000
Mar. 16—Mandy's Social Whirl (Com.)	1000
Mar. 20—Her Artistic Temperament (Dr.)	1000
Mar. 23—The Spinster's Legacy (Com.)	600
Mar. 23—Bridget and the Egg (Com.)	400
Mar. 27—Her Child's Honor (Dr.)	1000
Mar. 30—When Women Strike (Com.)	1000
Apr. 3—The Wife's Awakening (Dr.)	1,000
Apr. 6—His Best Girl After All (Dr.)	600
Apr. 6—A Visit to Nassau, Bahama (Travel)	400
Apr. 10—Opportunity and the Man (Dr.)	1000
Apr. 13—Their Mothers-in-Law (Com.)	1000
Apr. 17—The Two Fathers (Dr.)	1000
Apr. 20—Helping Him Out (Com.)	1000
Apr. 24—The Hoyden (Com.)	1000
Apr. 27—The Sheriff and the Man (Dr.)	1000
May 1—A Fascinating Bachelor (Com. Dr.)	1000
May 4—The Belated Bridegroom (Com.)	1000
May 8—That Awful Brother (Com.)	1000
May 11—Drifting (Dr.)	1000

G. MELIES.

Mar. 24—On the Border Line	600
Mar. 24—Great War Game	950
Apr. 6—Her Faithful Heart	1000
Apr. 13—Jack Mason's Last Deal	1000
Apr. 20—An Unwilling Cowboy	
Apr. 27—The Reformation of Jack Robin	1000
May 4—Mary's Strategem	1000
May 11—The Spring Round-Up	1000
May 18—The Redemption of Rawhide (Com.)	980
May 25—The Immortal Alamo	1000
June 1—In Time for Press	1000
June 8—Her Spoiled Boy	1000

PATHE FRERES

Mar. 22—The Cattle Rustlers	1000
Mar. 24—Lieutenantsliebe	1000
Mar. 25—The Kid from Arizona	960
Mar. 31—Athaliah	1000
Mar. 27—Love in Madrid	443
Mar. 27—The Trickster Tricked (Com.)	446
Mar. 29—A Fatal Resemblance (Dr.)	1000
Apr. 1—Their Mother (Dr.)	872
Apr. 1—Fred Sato and His Dog	128
Apr. 3—The Apple of His Eye	1000
Apr. 5—The Trading Stamp Mania (Com.)	990
Apr. 7—The Three Whiffles	655
Apr. 7—Native Industries in Cochin-China	341
Apr. 8—The White Squaw	1000
Apr. 10—The Justice of Claudius	260
Apr. 12—A Cowboy's Adventure (Western)	364
Apr. 14—Wiffles' Home Troubles	440
Apr. 14—How Edam Cheese Is Made	480
Apr. 15—Burglar's Fee (Com.)	1,000
Apr. 17—Robert the Silent (Dr.)	1000
Apr. 19—A New Life (Dr.)	990
Apr. 21—Boil Your Water	
Apr. 21—Mary Long and Sammy Short (C.)	360
Apr. 22—The Chief's Talisman (Western)	820
Apr. 24—Lai Chyeim	997
Apr. 26—The Rival Brothers' Patriotism (Dr.)	1000
Apr. 28—Enemies	833
Apr. 28—Pastime in Chili	160
Apr. 29—The Foster Father (Dr.)	950
May 1—Forgiveness is Sweet	754
May 1—Scenes Along the Mekong	240
May 3—Indian Justice	1000
May 5—Max is Forced to Work	670
May 5—Through Venice	295
May 6—Short-Lived Happiness (Dr.)	1000
May 8—My Daughter	748
May 8—Over Lucerne (Switzerland) in an Airship	253
May 10—The Abernathy Kids' Rescue (Dr.)	771
May 10—The Ocean Harnessed	216
May 12—The Samourai's Expiation	640
May 12—American Beauties	351
May 13—Lucia's Broken Romance (Dr)	958
May 20—A Close Call	
May 26—Semiramis	
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May 15—Winter Sports at Lucerne	150
May 17—Billy in Trouble (Com.)	950
May 20—Paul and Francesco	859
May 20—The Fastest Motor Boat in the World	50

SELIG

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Mar. 13—The Man from the East	
Mar. 20—Her Words Come True	
Mar. 20—After a Hundred Years	
Mar. 23—The Way of the Transgressor	
Mar. 27—Her Adopted Fathers	
Mar. 30—1861	
Apr. 3—The Fortune Hunters	
Apr. 6—Red's Conquest	
Apr. 10—The Cowboy and the Shrew	
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Apr. 13—Zulu-land	
Apr. 17—The Haven of Refuge	
Apr. 20—The Mother	
Apr. 24—Unto Us a Child Is Born	
Apr. 27—The Witch of the Everglades	
May 1—Her Master	1000
May 4—In Old California, When the Grin-goes Came	1000
May 5—Tournament of Roses	
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May 11—Back to the Primitive	1000

URBAN ECLIPSE
G. Kleine

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May 2—The Derelict Reporter (Dr.)	975
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May 9—His Mother (Dr.)	995
May 12—The Welcome of the Unwelcome (Com.)	1000
May 13—Prejudice of Pierre Marie (Dr.)	985

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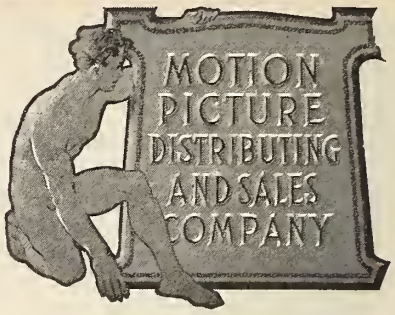

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MONDAY
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Eclair—Eclair Film Co.
Imp—Independent M. P. Co.
Yankee—Yankee Film Co.
Champion—The Champion Film Co.
TUESDAY
Bison—N. Y. Motion Picture Co.
Powers—The Powers Co.
Thanhouser—Thanhouser Co.
WEDNESDAY
Ambrosio—N. Y. Motion Picture Co.
Champion—The Champion Film Co.
Nestor—David Horsley.
Reliance—Carlton M. P. Laboratories
Solax—Solax Co.
THURSDAY
American—Amer. Film Mfg. Co.
Itala—N. Y. Motion Picture Co.
Imp—Independent M. P. Co.
Rex—Rex M. P. Mfg. Co.
FRIDAY
Bison—N. Y. Motion Picture Co.
Lux—R. Prieur
Thanhouser—Thanhouser Co.
Solax—Solax Company
Yankee—Yankee Film Co.
SATURDAY
Gt. Northern—Gt. Northern Film Co.
Itala—N. Y. Motion Picture Co.
Powers—The Powers Co.
Reliance—Carlton M. P. Laboratories

FRANK WINCH WRITES ONE OF THE SEASON'S MOST POPULAR SELLERS

Frank Winch, author of "Thrilling Lives of Buffalo Bill and Pawnee Bill," who has just turned his thirtieth year, has led a life of wondrous activity. Newspaper man, playwright, student of criminology and author, Mr. Winch measures his success in life with a long rule. He was born in California, the only son of Henry W. Winch, pioneer steamboat man of Oregon, and was educated at Gonzaga College, Spokane, Wash., Portland University, Portland, Ore., and the University of Oregon, at Eugene.

At the age of seventeen he finished his studies, and returned to San Francisco, to take up newspaper work, but other plans had been made for him. There being a strong parental prejudice against reportorial work, he was invited to enter the employ of a large San Francisco commercial house. This he declined to do, and not being able to place himself on the staff of any of the local papers, Mr. Winch manifested the spirit of independence that has characterized all his later life, and struck out for himself, finally securing a position as bellboy in the California hotel. Here he remained for seven months, until one of the guests at the hotel, Fremont Older, famed the world over as the instigator of the graft prosecutions in San Francisco and the managing editor of the Evening Bulletin, took notice of young Winch, and placed him in the Bulletin office.

Winch's aptitude as a newspaper man soon manifested itself, and promotion after promotion rapidly followed, until he was recognized as one of the shrewdest and keenest writers in the field. He then turned to playwrighting, and was successful in having Frederic Belasco produce many of his plays, which won further honors for the young fellow. He returned to editorial work, and became one of the star writers. For the sake of a newspaper story he walked across Death Valley, organized the Tonopah (Nev.) Press Club, rode the great five-mile championship race with Barney Oldfield, was the first civilian to ever ride in a submarine boat, and served as correspondent in the Jap-Russian war.

About this time there were rumors of municipal graft in San Francisco, and it was in the early stages of investigation that Winch's researches were responsible for the aftermath that sent Mayor Schmitz and Abe Ruef to the penitentiary.

One day the entire world was shocked with the news that nearly every man and officer on the United States battleship Oregon, had been caught smuggling dutiable property. Thousands of packages were confiscated all over the country, and secret service agents throughout the United States were set at work gathering in goods that valued nearly $175,000. The exposure was made by Frank Winch, who at that time was marine editor of the San Francisco Evening Post, and for which he received a substantial reward from the government.

Then came the fire and earthquake in San Francisco, through which Winch served as a deputy sheriff. In the fall of 1906, he was offered the general press agency of a very well known Chicago theatrical firm, and this he retained until called to New York to manage the New York office of one of America's leading amusement weeklies. His caustic satire, good-natured humor and breezy style of writing soon attracted universal attention in both Europe and America. Among his best known efforts are "The Stage of a Hundred Years Ago," "The Critic" and "The Criminal."

"The Thrilling Lives of Buffalo Bill and Pawnee Bill" is one of the most exciting, intensely interesting historical works ever written. His intimate friendship with both Buffalo Bill and Pawnee Bill enabled him to gather many facts heretofore unpublished. He has traced in fine narrative the complete lives of the great frontiersmen, from their early childhood to the present day. He has collected fifty illustrations that are remarkable for their beauty and exclusiveness. There are twenty-two chapters in the volume, which is handsomely bound in vellum de luxe. The book is on sale at any news store.

San Antonio, Texas.—Karl Hoblitzelle, president of the Interstate Amusement Company, will erect a vaudeville theater here.

Phillips, Neb.—The Phillips Opera House was destroyed by fire.

Kellog, Idaho.—Plans for Kellog's new $25,000 theater have been completed by architect Walter Frieling, of Spokane, Wash.

Clinton, Ia.—Hart Bros. have purchased the Colonial Theater at 402 Second St., and will conduct the same.

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FRIDAY,	" 19th—	"IN THE NICK OF TIME," Military
WED.,	" 24th—	"THE DEVIL IN A TIN CUP," Comedy
FRIDAY,	" 26th—	"AN OFFICER AND A GENTLEMAN," Military
WED.,	" 31st—	"A MARVELOUS COW," Comedy

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A Picture of Suspense and Surprises

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A Drama as powerful in attention-holding as the grip of a third rail.

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Shines resplendent amid the film features of the year.

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Pictures that will appeal to all who like sentiment, rapid action, or glimpses of the real Western Life of the Cowpuncher.

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THEY WILL FILL, CROWD AND JAM YOUR THEATRE

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JUL 6 1911

MOVING PICTURE NEWS

Volume IV
No. 20

May 20th
1911

SCENE FROM

"THE LAST APPEAL"

IMP RELEASE, JUNE 1st

PRICE
TEN
CENTS

"The Peril of Diaz"

MONDAY CHAMP—RELEASED MAY 29th

THE FILM OF THE MONTH

FIRSTLY—It's appropriate for Decoration Day.
SECONDLY—It's a photo of the American Army.
FINALLY—The Mexican Border is the Setting.

AN INSTRUCTIVE, INSPIRING, REAL REEL.

Such a reel must not be overlooked. You must not delay a second. The demand is large. To get it means satisfaction, but to miss it means regret. Every foot of it is genuine. Every inch brimful of life.

Next Champ Western

"How He Redeemed Himself"

WEDNESDAY, MAY 31st

The betterment of a bad character under a woman's gentle influence.

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THE CHAMPION FILM CO.
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A Circus Stowaway

is one gripping, powerful story of circus adventure, with enough thrills and enough human interest to send it straight to the spectator's heart.

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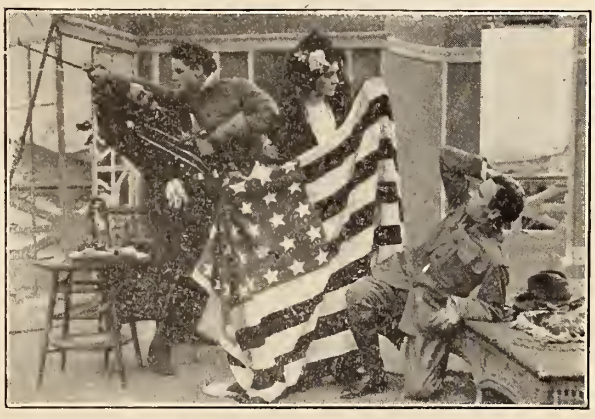
THE DECORATION DAY SPECIAL.

A War Time Wooing

is an up-to-date war story—dealing with the late unpleasantness in Cuba and telling of an affair of the heart between a young Yankee lieutenant and a pretty senorita. No. 215. Code Word, Rider.



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"THE PICTURE THEY BURNED DOWN A HOUSE TO GET"

FLAMES AND FORTUNE

THE BEST SENSATIONAL FIRE FILM EVER MADE

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THANHOUSER COMPANY

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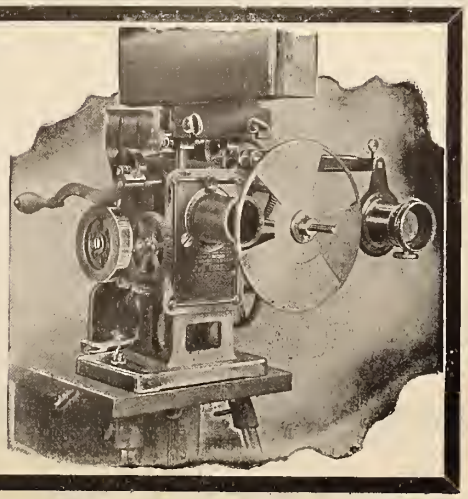
Are You Getting It?

We refer to "POWER'S POINTERS ON PROJECTION"—the little folder that we send out every month to every exhibitor and operator on our mailing list.

Most people think it an artistic production. Many find it interesting. It deals chiefly with the best moving picture machine in the world.

Send us your address in time to receive the June issue.



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For thirteen years the leading makers of moving picture machines.

It's a SCREAM!

The "Imp" Release of Monday, May 29th will tear your house loose in the biggest laugh it has had for months. "Three of a Kind" is the title. Remember it. Get after it now. For the love of heaven, don't miss it. As a direct contrast the "Imp" release of Thursday, June 1st, is one of the most touching heart stories we have ever produced. See that you get "The Last Appeal" and "Three of a Kind," if you have to change your exchange to do it.

This Lobby Display

is 3½ feet wide by 2½ feet deep. Most strikingly rich thing ever devised for use in front. Exhibitors are wildly enthusiastic about it. We've placed our third order with the manufacturers. If you want one, send your $5 instantly. Descriptive circulars upon request. Frame of oak and ten fine photos, all for $5.

Independent Moving Pictures Co. of America.
102 W. 101st St., New York. Carl Laemmle, Pres.
Get early booking on our Decoration Day reel!
We want your name and address immediately!
$500 Reward for information leading to the conviction of "dupers" of "Imp" films!
The "Imp Book" will tickle you immensely!

INDEPENDENT MOVING PICTURES CO. IMP AMERICA

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The Moving Picture News

PUBLISHED EVERY SATURDAY

The CINEMATOGRAPH PUBLISHING COMPANY, 30 West Thirteenth Street, NEW YORK CITY

Telephone, 4092 Chelsea

European Agents: INTERNATIONAL NEWS CO., Breams Building, Chancery Lane, London, E. C.

Chicago Representative: J. J. Sullivan. 866 Graceland Ave. 'Phone Graceland 5053

ALFRED H. SAUNDERS, Editor.

This newspaper is owned and published by the Cinematograph Publishing Company, a New York corporation. Office and principal place of business No. 30 West 13th Street, New York. Alfred H. Saunders, President; John A. Wilkens, Secretary, and W. M. Petingale, Treasurer. The address of the officers is the office of the newspaper.

SUBSCRIPTION: $2.00 per year. Postpaid in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands. Canada and Foreign Countries: $2.50 per year. All communications should be addressed to The Moving Picture News, 30 West Thirteenth Street, New York City. ADVERTISING RATES: $60 per page, $30 ½-page, $15 ¼-page, single column $20, $2 per inch. Discounts, 20% 12; 10% 6; 5% 3 months.

Volume IV **May 20, 1911** **Number 20**

OUR FRONT COVER ILLUSTRATION

The picture this week illustrates a scene from "The Last Appeal," an Imp release of June 1st, and we can safely commend this film to our readers as being one that can be repeated several times to the advantage of the patrons of any theater.

OUR PRESENT ISSUE

Our readers will note this week we have commenced another advance in motion picturedom. We try in every possible way to be up-to-date with our methods, and, to show how eagerly other papers copy our ideas, we will simply mention a copyrighted heading, "Seen on the Curtain," which has been stolen by a contemporary without so much as "by your leave, or thank you." This issue is an Imp number, and is the first of a series of issues relating to the manufacturers whom we consider deserving of being written up in our columns.

Imp has made great progress both in the quality and plot of their stories. The photographic end is in the hands of good capable men, and we believe that they will advance to still greater success in the very near future. Our readers will look out week by week for special issues of the News which will be called by the name of the manufacturer who is in that special issue; thus this week call it the Imp number. Other Independent issues will follow in succession. We believe that by so doing we are meeting the wishes of many of our readers.

TRUST LITIGATION

It has been the contention of The Moving Picture News that the Motion Picture Patents Company was a trust or a combination formed for the restraint of trade, that it was illegal and as such should be banned and fought on the lines of a combination to keep men from earning an honest living, and restrict the motion picture industry to a combination of men who in former times were the biggest dupers of other people's film and ideas ever known, and to further help our contention we note the following from a decision rendered on the Standard Oil combination by Justice Harlan:

"All Combinations Prohibited"

Those were the men who were before this court at that time, and what was their contention? That that act of Congress did not embrace reasonable restraint of trade, but only unreasonable restraint of trade. That was the question that they pressed upon this court.

What did this court say? Pardon me for reading a little to show exactly what was in their minds. It is said, in an opinion delivered by a great jurist, Mr. Justice Peckham:

"While the statute prohibits all combinations in the form of trusts or otherwise the limitations are not confined to that form alone. All combinations which are in restraint of trade or commerce are prohibited, whether in the form of trusts or in any other form."

And then they came directly to the question pressed by these eminent lawyers upon the attention of the court, and the court said in the opinion:

"The next question to be discussed is as to what is the true construction of the statute, assuming that it applies to common carriers by railroad. What is the meaning?" the court asks, "of the language used in the statutes that every contract, combination in the form of trusts, or otherwise, or conspiracy in restraint of trade or commerce among the states or with foreign nations, is hereby declared to be illegal?"

What is the meaning of that, asks the court. Is it confined to a contract or combination which is only an unreasonable restraint of trade or commerce, or does it include what the language of the act plainly and in terms covers—"all contracts of that nature"—all contracts that restrain trade at all among the states are prohibited by this statute.

It is now, with much amplification of argument, urged that this statute, in declaring illegal every combination in the form of trust or otherwise, or conspiracy in restraint of trade or commerce, does not mean what the language used therein plainly imports, but that it means only to declare illegal any such contract which is in unreasonable restraint of trade, while leaving all others unaffected by the provisions of the act; that the common law—we hear a good deal about that in this opinion—"that the common law meaning of the term 'contract in restraint of trade' includes only such contracts as are in unreasonable restraint of trade, and where that term is used in the Federal statute, it is not intended to include all contracts in restraint, but only those which are in unreasonable restraint thereof."

And we fully believe now, after reading the above, that if the Patents Company were attacked on the combination for restraint of trade much good would result. It certainly falls in line with the Standard Oil Tactics and ramifications.

MOVING PICTURES ON GRAND STREET

By Margaret I. MacDonald

To walk along Grand street, or, in fact, any portion of the East Side of New York, in the more congested districts, is a revelation. On a sunny Sunday afternoon the streets in this portion of the city are hardly navigable, so great are the crowds sauntering aimlessly along, dressed principally in gala attire. Naturally the man with an eye to business is awake to the fact that a crowd such as this is on the lookout for something to amuse them; he therefore sets himself to work to provide some amusement. He knows that there are multitudes of stray pennies rolling listlessly about in the pockets of the youths, hankering for escape. What more profitable place for the moving picture man?

A few Sundays ago I wended my way slowly through the crowded streets, turning in eventually at a little theater on Grand street. Outside the door were many and attractive bright colored advertisements surmounted by the flag of our country, floating languidly in the soft spring breeze.

Fordon's Music Hall, as the little theater was called, turned out to be managed by a very young and courteous man, Mr. Irving Fordon. The theater is a very large square room, with a seating capacity, I should say, of probably four hundred people. Its arrangement has been made with an eye to comfort, being comfortably seated, lighted, and ventilated. In fact, the atmosphere is almost that of a roof garden.

I was surprised to find the audience composed principally of men. It was a well behaved audience, too. I was exceedingly glad to find the pictures shown of a good type. To be sure, the usual vaudeville divertisement was sandwiched in between the pictures. To me this portion of the performance is never intensely entertaining, but then I do not constitute the public, fortunately for performers.

As I sat in the comfortable little box seat provided for me, I mused upon the thousands upon thousands of people crowded up together in the cramped tenements to whom just such a comfortable little place of amusement as this would be a boon.

In addition to the usual program there is given here on Sunday afternoons, short, illustrated talks on some subject of general interest. On this particular afternoon on which I happened in, the talk was on the present state of affairs in Mexico. Some very good slides were shown and explained in an interesting way by a native of Mexico. This is an excellent idea, and I was glad to find this educational plan being carried out in a portion of the city where it is very much needed. Mr. Fordon has a large field to work in, and a wonderful opportunity to be of use to his race. There is but one objection I would raise with regard to his theater, and that is in connection with the vaudeville acts. The vaudeville stage is sadly in need of refining, and I must say that in its present condition it works more harm than good. The coarse joke is the joke that gets the laugh. Why cater to the unrefined mind? One of the saddest things in connection with the vaudeville stage is the fact that there are many young women of gentle hearts, and often with a more than passing amount of talent, who, in order to make their bread and butter, are driven to stand before the howling mob, go through all sorts of vulgar contortions, and shout with an unteminine braggadocio. It is a pitiful sight to witness their efforts to please the vulgar masses, when perhaps behind it all their hearts are breaking.

However, I found nothing worse in this line in this little Grand street theater than in some of the more pretentious houses of the same kind, and I congratulate Mr. Fordon on the success of his efforts to provide the public in that vicinity a comfortable place of amusement. His audiences would justify even more strenuous efforts along educational lines. There, near the heart of poorer New York, is where the most careful selection of programs should be made. So much of the molding of the minds of the future generation, as well as the purifying of the minds of the present generation, is largely in the hands of just such men as Mr. Irving Fordon. The men controlling the smaller and cheaper theaters are, to my way of thinking, in more responsible positions than those controlling the larger ones which the people of wealth frequent.

IMPORTANT DECISION

VICTORY FOR INDEPENDENCE!!!

UNITED STATES CIRCUIT COURT OF APPEALS,

Second Circuit.

Before,
COXE, WARD and NOYES,
Circuit Judges.

Motion Picture Patents Company,
Complainant-Appellee,
vs.
Yankee Film Company,
Defendant-Appellant.

Motion Picture Patents Company,
Complainant-Appellee,
vs.
William Steiner, et al.,
Defendants-Appellants.

Appeals from orders of the Circuit Court, Southern District of New York.

The patent in suit (Edison re-issue patent No. 12037) has four claims. In March, 1907, it was declared valid by this Court as to claims 1, 2 and 3 and invalid as to claim 4. The bill of complaint in this suit was filed in November, 1910, and the complainant has never filed a disclaimer of claim 4.

PER CURIAM:

The question presented upon these appeals is whether the complainant by its failure to enter a disclaimer of the claim declared invalid by this Court has "unnecessarily neglected and delayed," and so lost its right to maintain suits for the infringement of the other claims.

Were we certain that all the facts were before us we should consider it our duty to examine the question upon its merits for the purpose of determining whether the Circuit Court should be directed to dismiss the bills. But the complainant insists that it has not had full opportunity to present the facts, and in view of this contention we shall go no further than to say that, in our opinion, the case presented is too doubtful to warrant the issuance of preliminary injunctions.

The orders of the Circuit Court are reversed with costs.

"THE PERIL OF DIAZ"

The Champion Film Co. is a live wire organization when productions of timely subjects are desired and demanded by the exhibitors. Manager Mark Dintenfass is full of enterprise and their latest film, "The Peril of Diaz," is sure to meet with a reception in keeping with the merit it deserves. The release date is May 29th, and for a genuine portrayal of the American Army in a large war spectacle, with every branch of the service represented not a reproduction, the participants are real live soldiers of Uncle Sam. This Champion film is unsurpassed.

Although Champion's Monday historical subjects are faithfully reproduced, this present film, "The Peril of Diaz," is reality itself. Especially is this release so opportune on

account of Mexico's vital problem of to-day and it conveys to the people an excellent idea of Uncle Sam's readiness to cope with any unexpected emergency likely to arise.

Our belief is that moving pictures of such a nature can only tend to uplift the estimation of this industry in the minds of the people, and the continuation of the good work must at all times reflect on the manufacturer, the Champion Film Co.

OUR WASHINGTON CORRESPONDENT

Washington, D. C., May 14th.

At various times the Sunday bill for the closing of all amusements comes up in Congress, but it has never had sufficient support to become a law as yet. The measure has been presented during the present session, but no definite action has been taken. It appears that the moving picture theaters have made those who favor the Sunday closing of amusements bend more efforts than previously. Consequently the managers of these houses have felt the necessity of combining their forces to be able to oppose this bill when the time comes. A preliminary meeting of those connected with moving pictures was called with A. C. Joy, manager of the Niagara, in the chair, and Wm. R. Mack, assistant manager of the General Film Exchange, acting as secretary pro tem. The matter was discussed and laid before those assembled and resulted in the organization of the Washington Exhibitors Association with the following officers: A. C. Joy, president; A. Brylawski, treasurer, and F. Brylawski, secretary. The business of this organization will be to fight in a united manner and with proper funds the Johnston bill now before the House of Representatives. This is a matter that is of interest to both licensed and independent and it is just this spirit that has been manifested among the managers here. All reliable houses are represented in the organization or have expressed their intention of joining. With the many other matters on hand, it is probable that this bill will not come before the House until next fall. In the meantime the Washington Exhibitors Association will be gaining in strength.

"THE EMPRESS," MARCUS NATES, MANAGER, USING MOST EXPENSIVE INDEPENDENT SERVICE IN NATIONAL CAPITAL AND VICINITY. THREE REELS ON DAY OF RELEASE. HAD EXTRAORDINARY RUN OF "FALL OF TROY"

Airdromes are now coming into favor in the national capital with the advent of the warm weather. Three such parks are in operation and others are contemplated and in course of construction. Air had been quite in demand here for the past week and is likely to continue in demand for some time, so the airdromes will become popular.

Sig. G. Boernstein, of the Capital Film Co., has been taking some pictures of games, sports and closing exercises of Kendall Green, the deaf and dumb institute here. He also secured a short reel of the recent retirement of Dr. E. M. Gallaudet as director, in which many men of prominence appear on the film.

Among the airdomes that have opened their gates for the summer are Northeast, with L. Simons at the head; Imp Park, under Harry Warder, of the Colonial, which he has closed for the warm months; the Maycroft, bearing the name of its manager; the Crandell, under the management of Harry Stein; Starlight, Staunton and Truxton. Others are promised. This number is in excess of the open air theaters that Washington has had formerly, so the outlook is that the patrons of motion pictures will have ample opportunities to sit in the cool and enjoy the shows. Speaking of cool, it has been conceded that the National Capital has the coolest house theaters to be found. Every manager has a strong point for ventilation and breeze and here is the Alhambra serving its patrons with ice water during the performance.

"Grenadier Roland" or "The Burning of Moscow" is having a run of several days at the Empress, where special Russian and French music is being heard with a small orchestra. Manager Nates has spared no trouble to make this thoroughly dramatic.

The Washington Film Exchange is located in its new quarters. The present offices are more commodious with a more dignified bearing for the Independents in the National Capital. A better display is now possible. Since Manager Lucus is on the road so much, Jos. L. Marentette is at the helm here.

Wm. Airey, of the Alhambra, is using a daylight screen with fine satisfaction, while the installation of his new ventilation plant makes this theater one of the coolest spots in the hot downtown district. Mr. Airey continues to meet the requests of the school children for their favorite plays and is thereby being of educational assistance.

The Flea Circus, consisting of a motion picture of the trained fleas of Prof. R. A. Nokes, who also addresses the audience, has been having a week's run as a vaudeville stunt at the New Lyceum, one of the men's theaters of the city. It has created quite a sensation as well as a popularity. Professor Nokes and his Flea Circus have been booked by Manager Dikeman for an extensive road tour.

The Virginia, with Manager Chick at the head, has had a big run of "Grenadier Roland" and "The Burning of Moscow" for four days. Educators and those interested in history have been much interested in this film. It is films like this that show something of the unlimited possibilities of the motion picture industry.

J. Boyd Dexter, who holds the distinction of being the first in the National Capital to establish an Independent film

exchange, and who was recently associated with the Washington Film Exchange, is again at the head of his own exchange. Mr. Dexter is well known in this vicinity and has always been able to secure a following. He is also busy with his sign painting and has the reputation of making some of the neatest, most attractive and quickest lobby posters displayed before the motion picture houses.

W. H. Bradley, well known in the motion picture industry in this city, New York, Philadelphia and elsewhere, is having a theater constructed in the most improved style for pictures. The house is expected to be ready for occupancy in the fall, displaying Independent goods.

Tom Moore has resigned as manager of the General Film Exchange and Manager Cohen has filled his place. This has been long contemplated by Mr. Moore, who will soon enter the exhibitors' ranks.

THE LATEST FROM LONDON

(By our English Correspondent)

You will read with interest that a bill is being discussed by Parliament that will very probably settle the much discussed problem of cinematograph copyright. I quote the main points which are of moment to the industry. For the purpose of this act "copyright" means the sole right to produce or reproduce the work or any substantial part thereof in any material form whatsoever and in any language; to perform, or, in the case of a lecture, deliver the work of any substantial part thereof in public—if the work be unpublished, to publish the work; and shall include the sole right—(a) in the case of a novel or other dramatic work, to convert it into a novel or other non-dramatic work; (b) to convert it into a dramatic work, either by way of multiplication of copies or by way of performance in public; (c) in the case of a literary, dramatic or musical work, to make any record, perforated roll, cinematograph film or other contrivance by means of which the work may be mechanically performed or delivered, and to authorize any such acts as aforesaid.

Copyright in a work shall also be deemed to be infringed by any person who sells or lets for hire, or express, offers or has in his possession for sale or hire, or distributes or exhibits in public, or imparts for sale or hire into any part of His Majesty's dominions to which this act extends any work which to his knowledge infringes copyright or would infringe copyright if it had been made within the part of His Majesty's dominions in or unto which the sale or hiring, exposure, offering or having in possession for sale or hire or importation took place.

* * * * *

Copyright in a work shall also be deemed to be infringed by any person who for private profit permits a theater or other place of entertainment to be used for the performance in public of the work without the consent of the owner of the copyright, unless he proves that he acted innocently. It is intended that the act should come into force in the United Kingdom on July 1, 1912, or such earlier date as may be fixed by order in council.

I notice that the bill has recently passed the second reading without a division in the House of Commons, and there is every indication that the same will become law.

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The free churches of London have not been backward in responding to the suggestion of Prebendary Carlisle, which has recently appeared conspicuously in the daily press on this side, that the churches themselves should use the cinematograph on Sundays. Already one clergyman in East London has adopted it for his Sunday morning service, whilst the president of the Hackney Free Church Council (the Rev. Evan Williams) is, at the moment of mailing, appealing for funds to carry on a three-months' experiment at a picture theater in the evening. "The pictures have captured the public," said this gentleman recently, "and suppression is now out of the question. But I would advocate, in the interests of the employees, that the shows should not commence before eight p.m. Personally I would like to see the churches take over the whole of the picture theaters on Sundays, and run free shows of lantern and motion pictures. My own idea," he added, "if funds are forthcoming, is to have helpful or instructive pictures, some hymns that all may sing, and an address, but no payment of any kind. The churches might very well support and maintain such an effort throughout the year, as good pictures can only be an influence for good."

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Spain held a highly important and an extremely picturesque ceremony on Sunday last (April 30th). Before the King, riding at the head of a brilliant assemblage of his military staff, the whole of the Spanish troops took the oath of allegiance. Mr. Chas. Urban, who obtained the Royal permission, filmed the entire proceedings and now includes the remarkable scenes in the program submitted at the Scala Theater. Mr. Urban's operators in Rome have lately enjoyed exclusive privileges in connection with Prince Arthur's official visit, and some intimate scenes already have a place in the Scala program.

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Mr. W. Clegg, who was for so long connected with Mr. Charles Urban, is doing excellent business with the sacred and educational films at his new offices in Wardour street W.

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The Co-operative Cinematograph Company have made arrangements to act as sole agents for the gentleman who has the sole and exclusive rights to film the Pageant of London and Festival of Empire to be held at the Crystal Palace, which will be opened by Their Majesties, the King and Queen, on May 12th. The views will possess immense educational and artistic value, and will indeed be a veritable motion picture history book. I will refer to this interesting function in my notes again later.

London, May 1, 1911. L. W. D.

FROM THE OBSERVATORY

By G. F. Blaisdell

The moving picture show men of New York City were very much wrought up recently over published reports that hereafter they would have to pay $500 yearly for their license instead of $25, as heretofore. There was no foundation in fact for the reports. It seems that some of the houses operating under theater licenses, which cost $500, have been paying for them quarterly or semi-annually. On May 1 many of the houses change to the picture basis, for which, within limitations, the license fee is $25. This year the corporation counsel decided they would have to take out a yearly license, with no alteration in the form of the license or in cost during the summer. The houses working under the $25 fee were not affected by the decision.

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In talking with Mr. Ostrander, of the License Bureau, he said the average number of picture shows in New York City is about 650, and that in the summer licenses were issued for about 150 open-air shows.

Mr. Ostrander also told the Observer of a story he heard the other evening from the proprietor of a moving picture house. It is a story with a plain moral, and may well confound those ill-informed, superior beings who assume it is prima facie evidence of taste and refinement to decry picture shows and to class them with "vice and crime." Here is the proprietor's story:

"A woman came to me the other evening and said: "I want to thank you for your pictures. You know, my husband was for years a heavy drinker. His business day was over at 4 o'clock, but he rarely reached home before 12, and very seldom sober. He saw practically nothing of his children. His health was being undermined, but he would stay out with friends. But since he began coming here there has been a wonderful change in him, and all for the better—for him and for all of us. Now he comes directly home at the close of business, chases us all through our dinner, and then we all go to the show. Some nights we go afterward to another show. He is infatuated with pictures, but I can't describe to you what a blessing it has been to us.'"

A domestic tragedy averted!

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Here's one from a little neighbor, who, talking across the street to a playmate, proudly informed her: "I am going to the 'movies' to-night."

* * *

Terse and picturesque.

Humble apologies to M. Ravet. Through inadvertence the name of that splendid French actor was signed to this column last week.

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Among the amusement features provided for passengers on one of the Bermuda lines will be during calm evenings the projection of films descriptive of the scenes that are to be found in Bermuda, and, on the return trip, pictures will be shown depicting events in which the tourists participated.

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The New Bedford Standard does not believe there need be any fear that the moving picture will "go," in the sense of absolute disappearance. It thinks, however, that close and constant acquaintance has dulled the edge of enchantment. In the experience of the Observer, the reverse is true. Acquaintance sharpens. The more pictures the average devotee

sees the more he desires to see. With the improvement that is bound to come, in mechanical appliances as well as in the directing ability and in the rank of performers, there is every reason to believe that an increasing ratio of the people will become interested in pictures. Interest in the drama has not receded; the rising prices of theatrical entertainments of the higher class, however, have put the speaking stage beyond the reach of all but a small proportion of the population.

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In watching the unfolding of Pathe's "Lai Chyeim" (good luck) the Observer was wondering if he would see at the end of the reel the stereotyped card "Approved by the National Board of Censorship." It was conspicuous by its absence. "Lai Chyeim" is a story with a moral. This is the moral: If you are a woman and you have married the man you don't love and never have loved, and a year after your marriage your husband's former servant, with whom you are in love and have been since before marriage, appears and asks you to go away with him, take your infant and go. It need not matter that your husband has been all that a woman could ask—gentle, considerate, affectionate and lavish in his provision. It need not matter that after your departure he should go down hill, to the lowest depths of dissipation—his clothes in rags, his home in a hovel. When you have been away from him four or five years, put a veil over your face, take your child and his child with you, stop at his door and ask for a drink of water. When he has gone to fetch the water leave under the bottle of spirits from which he has been drinking a note.

After drinking the water, place a coin in the hand of your child and his child and tell her to give it to the man who is her father and who is your husband and then depart. Don't wait to see him read your note, for did you not write: "You have just seen your child. Live in peace, for we are both happy."

* * *

Vitagraph's "The Derelict Reporter" is a good piece of work—well conceived and well executed. Kalem's "Diver" is educational and spectacular. The explosion of dynamite under the wreck of a ship and the resulting upheaval of water and timbers make a sight worth seeing.

* * *

Rex's "A Daughter of the Revolution" and "A Little Major" were strong, the former especially so. The major was good, but his two girl playmates were insufficiently trained to their parts. Speaking of children, Vitagraph has a gem in little Adele de Garde. She is an actress.

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Pathe's "Over Lucerne (Switzerland) In An Airship" is a short reel, but it is full of interest.

* * *

Have you seen Winsor McCay in his "moving drawings"? The result of this clever artist's work in making four thousand drawings of characters familiar to Sunday Herald readers is laughable in the extreme. The idea surely is in a class by itself, and is one of the most remarkable "stunts" ever thrown from a reel.

* * *

Assemblyman Fry has introduced at Albany a bill providing for a state moving picture commission. The commission is to consist of three members, at a salary of $3,000 each. The proposed commission will have general supervision over the motion picture business and adequate powers for investigation. An appropriation of $25,000 is provided for the commission's expenses.

I have not seen a copy of the bill, but this matter of supervision, so far as this city is concerned, may well be left in the hands of the local authorities. Mayor Gaynor is taking a sympathetic and an intelligent interest in the whole subject, and there is no doubt that the welfare of the public and of the proprietors will be better guarded by the mayor, acquainted with local conditions, than by a political commission of placehunters from upstate. In the course of an after-dinner speech last week, the Mayor said: "They said before I was elected that these picture shows were indecent. I proved that to be not so. The moving picture show is the poor man's theater. The class of men who go there wouldn't stand for that thing. You can get that on Broadway in the White Light District and in other theaters, but not in moving picture shows."

Another provision of this bill levies a license fee on operators of $5 a year. The operators' union should get busy. Taxing men $5 a year for a $3 a day job is nothing short of an imposition. If men were permitted to walk into a booth and without undergoing a course of hard study proceed to turn the crank it might be another matter. There is such a thing as overregulation. Just now the moving picture is the object of attack from too many people who know too little about the general subject.

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Henry K. Webster, in a recent magazine article, says that the moving picture show is the most revolutionary of all agencies in the Philippines. He says it is found everywhere.

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Among recent incorporations are the following:

New Jersey—The J. Frank Hatch Film Company, to manufacture, buy, sell and lease films; capital, $25,000; incorporators, J. Frank Hatch, George R. Askin, John F. Behan.

New York—International Motion Picture Company, New York City; manufacturing motion picture apparatus; capital, $75,000; incorporators, G. E. Reynolds, L. Reynolds, G. M. Saxe.

Illinois—Anti-Trust Film Company; capital, $5,000; theatricals, moving pictures and amusements; incorporators, Rudolph Frankenstein, H. S. Tuchseherer, Luke F. Mitchen.

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Dennis McCarthy, of Syracuse, fiscal supervisor of state charities, is having made a series of motion films showing life in farm schools, reformatories, prisons and industrial plants, which are to be shown free at state fairs.

* * *

The Observer dropped in at the Comedy, on East Fourteenth Street, on Monday, and saw the American's "Ranchman's Vengeance." It was good. The pictures of the sheep ranch were especially commendable, and the sight of thousands of sheep will prove of deep interest to those who do not see a sheep from one year's end to the other. Also, the picture was strong from a dramatic standpoint. Another picture was Bison's "The Red Man's Gratitude." This is a story of a good Indian, which undoubtedly will be duly appreciated by Poor Lo, who ordinarily sees himself represented as bad—very bad. Assistant Manager William Leith said that Indians frequently visit his shows.

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Some Thanhousers seen recently were "The Railroad Builder," "Divorce," and "A Pillar of Society." In the first of these the Observer is bound to confess that for photography (especially of interiors) he has never seen its superior. In "Divorce" there is a scene of a dinner table, illuminated by a large lamp, which is remarkably effective. The simulation of surrounding darkness is perfect. The portrayal of Ibsen's "A Pillar of Society" is good work, the characterization of Johan being especially notable.

A Pianist Speaks on Music

Moving Picture News,
30 West 13th Street,
New York City.

Gentlemen:

I desire to say a few words regarding the musical part of the motion picture biz. As we all know, music plays a most important part in pictures. A well-known and popular melody, be it pathetic or comic, will move an audience to tears or laughter as the case may be, whereas the same picture without appropriate music does not produce the same degree of emotion. In behalf of the musicians engaged in this biz, I want to call the attention of the producers of dramatic films to one very important feature, one that will give the musicians an opportunity to properly play a picture and that will, thereby, produce a better effect on the audiences. Take, for instance, a Reliance Film entitled "If It Were Ever Thus." In this picture the leading man takes the part of a professional violinist and is supposed (?) on two occasions to play a number that greatly pleases the hostess and her guests. Now, the time allowed this particular scene is not sufficient to play more than one or two measures of a violin and piano duet (as the picture suggests). To make the attempt would be to make the effect of the musician absurd. To continue with the music already being used on picture does not give character and force to that attractive part of the picture. A fraction more time allowed just at this scene would enable the musicians to introduce some appropriate strain with great effect. Other scenes that are frequently unnecessarily long and drawn out could be cut a little, thereby bringing said picture to the average length. Some time back the films entitled "Gounoud's Ave Maria" and "Mendelssohn's Spring Song" gave excellent opportunity to produce the effect that these pictures required, consequently they pleased, and were much talked about. I feel confident that musicians in this line of work who make an intelligent and conscientious attempt at featuring pictures will quite agree with me upon this subject.

Respectfully, A. L. Walker.

THE IMP COMPANY

TRUST MANUFACTURER DOFFS HAT TO LAEMMLE

Declares That Laemmle's World-Famous "Flimco" Ads Have Hurt the Trust More Than Any Other One Thing

"My hat's off to Carle Laemmle! There's no use denying that the man is the keenest fighter we've had to contend with and that his advertisements about Gen. Flimco have hurt us more than any other one thing."

So, in a burst of generosity, declared one of the leading spirits of the Moving Picture Patents Co.

This is perhaps the first admission by the trust of a fact which has been the cause of much comment among moving picture men during the past twelve months.

Mr. Laemmle's campaign against "Gen. Flimco"—his nickname for the General Film Company—has attracted attention not only throughout America, but all over the world. The "Flimco" advertisements have been copied from the

Moving Picture News by trade papers in all the countries of Europe. And when the Imp Company made its recent tour through Cuba, one of the members ran across a Spaniard in the moving picture business who had clipped and saved every "Flimco" advertisement.

Mr. Laemmle's plan was to show the ridiculous side of the trust's plan of action. He had a famous cartoonist draw a series of illustrations, showing "Gen. Flimco, wearing a feathered hat, a long sword and a pair of epaulettes and appearing in all sorts of absurd attitudes. Readers of this paper know the character by heart. They seldom speak of "The General Film Company." It is always "Flimco." And such is the power of ridicule when used in a righteous cause that Mr. Laemmle is credited with having converted nearly four thousand trust exhibitors to the Independent cause during the past year.

The admission by the trust manufacturer that "Flimco hurt us more than any other one thing" only confirms what has been known to the trade for some time.

With characteristic quickness, Mr. Laemmle went straight to the heart of things when the above remark of the trust manufacturer was repeated to him.

"I'm glad to hear that they admit it," said he, "but let me tell you one thing. All the Flimco ads in the world would not make exhibitors stick to the Independent cause if we were not turning out the kind of films they want. We work hard to win exhibitors to the Independent cause, but we work ten times harder to keep them by producing films that will help them make money. And that's what we are doing!"

"What about my retiring from the moving picture business? Well, really now I understand that story originated in a foreign trade paper and it is one of the jokes of the season. The man who made the statement must be demented; at best he is entirely ignorant of the situation. Instead of 'going out,' I'm getting 'in' deeper all the time and expect to expand. I have now over 300 people in the employ of the interests of which I am connected. In addition to being at the head of the Imp Company, have five film exchanges and my interests extend to the foreign countries and the Imp films are known in almost every civilized portion of the globe. I have plans under way which will crystallize that will be hailed with delight by exhibitors of motion pictures; always forging ahead and never taking a step backward has been my motto and how well I have succeeded can best be attested by the success of the enterprises with which I am connected. Going out of business. I should say not."

Carl Laemmle can justly lay claim to being "The biggest and best film renter in the world," which expression is one of the slogans of his vigorous and concentrated advertising campaign. It is no idle boast at that, for he makes the assertion good in the way of the "biggest" by the volume of business conducted, and that he is the "best" is proven by satisfied customers in all parts of the country. In the way of publicity Mr. Laemmle is unique. His "demand two Imps a week" admonition to exhibitors is familiar to every reader of the trade publication. He has the courage of his convictions; faith in his own output, and the honesty to assist patrons in the way of increasing their business while insisting that they get the best of the film output.

While Mr. Laemmle is an old timer in the moving picture world, he enjoys the distinction of being a pioneer in the Independent movement, and he is proud of the fact. He has borne the brunt of the fight waged against the Independents by the patents people. He is a good friend, loyal and sympathetic; but he can fight, when he is sure he is right, to the last ditch, and he generally wins, having a just quarrel. Of his struggles in the cause of the Independents every person with knowledge of the moving picture business knows. He has been a fair and honorable foe of the Trust and has fought methods that have been condemned as despicable with an innate knowledge that right would eventually triumph, firm in his conviction that oppression could not prevail and that a brighter dawn in the moving picture business is surely inevitable after a stormy period for the Independent cause.

The rapid strides of the Independent Moving Pictures Company of America is due to the untiring efforts of Mr. Laemmle and his tenacity of purpose. He set about the making of films with a high ideal, and the popularity of the Imp product was established at once and the advancement has kept pace with the progress of the motion picture and the enterprise is just in its infancy, insofar as the general development goes and the future looks bright.

Imp films are known all over the world and the word "Imp" is synonymous with Laemmle. Imp films will compare favorably with the product of any manufacturing concern, licensed or unlicensed, in story, plot, photography and acting. Mr. Laemmle spares no pains or expense to make Imp films perfect, regardless of anything else, and some notable releases have been the result. Imp films are unique in a way, in that he is always looking for innovations, having a desire to get out of the beaten path and invest his output with originality and striking departures from the usual picture. Others have followed his lead, suffering by comparison in the way of excellence.

In the way of coming releases the Imp concern has some agreeable surprises in store for exhibitors and patrons. The first notable release will be "The Forged Despatch," a military story, which is one of the most elaborate war stories ever filmed. It is intended for a Memorial film and will be released May 22d. It is a costly production, with a wealth of exterior scenery and with realistic effects in the military development. One of the big scenes is the bursting of a shell in the midst of soldiers while fighting desperately to hold a strategic position which is one of the most faithful effects ever shown on a screen. The plot has to do with the forging of an order which causes the disgrace of the hero

SCENE FROM "FOR THE QUEEN'S HONOR." NOTABLE IMP RELEASE

to avenge the grievance of a rival. In after years the wrong is righted in a peculiar way by the finding of the forged despatch in the pocket of the blouse of a dead soldier brother which was sent to his sister. The old veterans are wending their way to the cemetery to drape the graves of the fallen heroes when the sweetheart of the disgraced officer hails them with proof of the heroism of the man she has loved in silence for years. There is an order to march to his house and he is summoned to the presence of his old command to be revered, cheered and placid at the head of the column in the march to the cemetery where the scene closes with members of the G. A. R. strewing graves with flowers and the old sweethearts, reunited, weep at the grave of the brother hero who perished at the side of his friend during the fierce fighting when both were laid low by the exploding shell. It is a great story graphically told, with hundreds of soldiers and G. A. R. men appearing in the cast.

Following this release will be "The Minor Chord," a beautiful story of the love of a young musician, who is lifted from penury to affluence by reason of his talent being discovered by rich and influential society people just as he is enduring the pangs of starvation. How he forgets the girl who made sacrifices because she loved him and made it possible for him to appear in suitable apparel in the parlors of the wealthy, and of his subsequent remorse and marriage of the poor girl, makes a story of sweet appeal and of intense interest. This story is interpreted by the stars of the Imp Company and the version is an admirable one excellently acted.

In contrast to "The Minor Chord" is "Three of a Kind," pronounced by competent critics to be one of the very funniest comedies of the year. The members of the Imp Company are in their element in portraying comedy of the refined sort and in "Three of a Kind" they have an opportunity to display their laugh-producing proclivities to a successful degree. It is the story of a childless young couple who must produce an heir in order to extract a fat check from a rich uncle, as the family exchequer needs replenishing, and creditors are hounding them. It is a cleverly conceived plot, but well laid plans often go amiss and they do in this case. The husband takes the initiative in borrowing a baby for the occasion and—as usual with young and inexperienced husbands—makes a mess of it. The babies literally pile up on the family until the husband is forced to confess to the rich relative that he is the father of triplets—a complicated predicament truly. The young people escape from their dilemma in a way most miraculous. The uncle receives a telegram that he is the father of twins and is so elated that he empties his plethoric wallet and dashes out to repair to the cradle of his own heirs. "Three of a Kind" was produced for laughing purposes only and certainly fulfills its mission. It is for release Monday, May 29th.

"The Last Appeal," the release of June 1st, is a story with heart interest that cannot fail to grip. The little crippled girl, a vendor of papers, will certainly have the sympathies of any audience, and the husband, who has deserted his wife and child, makes all the amends possible for his neglect in a manner to win approbation in contrast to former neglect. It is an excellently acted story with appropriate stage settings and cannot fail to please.

"The Grind" and "The Chicago Stockyards Fire" are the two-on-one reel releases of Monday, June 5th. The former is an entertaining college story depicting the trials of a new student in the way of hazing at the hands of the older scholars and his turning the tables in a way that will at once be interesting and amusing. He becomes proficient in the manly art of attack and defense and puts his tormentors to rout in a most effective way. "The Chicago Stockyards Fire" is pronounced one of the greatest fire scenes ever produced and the Imp Company is being congratulated on its enterprise in having a camera man on the ground to film the conflagration that rendered hundreds homeless and destroyed many lives and millions of dollars worth of property. The photographer worked under falling walls, in the midst of the heat and smoke, and never abandoned his work until he secured the most striking scenes of the fire. It is a great film and shows the handicap under which fire departments in large cities are forced to work.

"Back to the Soil," the release of Thursday, June 8th, is a pretty little story of a youth who goes to the city, finding life on the farm irksome. He relinquishes the real for the sham and is not long in discovering true worth. His sweet-

heart takes an interest in his career and through her love and loyalty he is won back to his parents and the rural life, for which he is fitted, and all ends happily. It is a film that will please, with the right sort of appeal—a wholesome story of real life with a preachment that illustrates a wholesome moral.

"Behind the Stockade" is a drama of the Philippines and has to commend it a strong story plot, the scene being laid on a tobacco plantation. Incidental to the story, an entire tribe of savages is introduced which is beaten back by a company of United States cavalry. The gallant fight of the beleaguered little band of whites, pending the arrival of succor, while entrenched in an insecure stockade, is a situation that is thrilling in the extreme. It is a big spectacle—one of the largest ever attempted—and entailed an enormous expense to produce. It will prove one of the most successful films of the year.

"The Piece of String" will be released June 15th and is a story of a young man falsely accused of theft, who is eventually proven innocent by a dog, only to be plunged into despair as he is made the target for suspicion by a rival who stoops to despicable means to rid himself of the favored lover. The story is a strong one with the essential elements of a well-balanced drama.

Another notable story is "For the Queen's Honor," a costume play of Italy, with appropriate costumes of the period depicted. It tells of the loves, jealousies and hatreds of the nobility, and the sacrifice of a beautiful young woman. The story is one of the most elaborate ever attempted by the Imp Company and will be a revelation to the patrons of Independent theaters who enjoy pomp and splendor, with the flashing of swords, theglittering of armor and the handsome gowns of court ladies.

The Imp Company has other films in the process of completion of which mention will be made later, each and every one a feature production, and the summer program will be one of the most enjoyable ones ever put out by any firm.

Mention of the finished product would not be complete without reference to the picture "Science," in which Lassie and Imp, the Imp dogs, appear at their best. Lassie is the mother of Imp and the scene of her mourning at the grave of her offspring is one of the very best pieces of canine acting ever witnessed. The dogs really carry this story from start to finish and it is a reel that will please adults as well as children. The famous dogs will appear in other pictures. The dog Lassie takes a very prominent part in "The Piece of String," and has been featured in several films.

The Imp Company now has in hand another military story which will be one of the biggest things ever attempted in the way of a war romance. It will be one of the most expensive films ever attempted, with the war spirit predominating from the first scene to the last, put on in the Imp way with close attention to the small details as well as the large.

The Imp Company has been augmented recently by the addition of several stars in the moving picture world who will pose in the future, really making very nearly an all-star cast in all the pictures. The facilities for studio work have been greatly improved until the concern is equipped in a thorough, up-to-date manner for making the very best films to be turned out. Eastman stock is now used in all films, insuring faultless photography and, by a special process, films will be delicately tinted, giving them a finished effect that will be enjoyed by all lovers of Imp films.

Mr. Laemmle is very enthusiastic in his promises for the future, his optimism being born of long experience and he is sanguine of that success which always follows an honest and painstaking effort to advance in one's chosen enterprise. Success always crowns the efforts of the man who is conscientious and makes the pleasing of his customers paramount to everything else.

ANOTHER BOOSTER FOR EXHIBITORS

Imp Company Working on Enormous Half-Tone Cuts, Proofs of Which Will Be Mailed to Users of Imp Films Every Week or So

If we walked into the sanctum of President Laemmle, of the Imp Company, and found that he had nothing new to spring on us, we are of the opinion that the shock would turn our hair gray.

One of the latest stunts from this indefatigable "business-booster" is now in work. It consists of a series of enormous half-tone cuts, proofs of which are to be mailed to exhibitors who use Imp films. These proofs can be posted in the lobby of the theater when an "Imp" is on the program.

The cuts are made from special "still" photographs, taken with an especially fine camera bought for this purpose. The "still" camera is placed alongside the moving picture camera while "Imp" productions are being made; and the best scenes are snapped.

The huge half-tone cuts are to be printed on a fine quality of white paper, together with a very brief synopsis of the plot of the particular subject illustrated. The cuts will be larger than any ever used in the moving picture business, and instead of being dimmed by the use of colored ink they will be printed in black, the same as in a magazine.

In other words, the exhibitor, when he is showing an "Imp" film, can give his prospective patrons an actual "news photograph" of its best scene by posting the half-tone proof in his lobby.

"Exhibitors have been asking me for something like this," said Mr. Laemmle, "but I was determined not to send out anything until I was dead sure I had secured the very best thing for the purpose. And incidentally I was determined that whatever I did send out would be so much better than anything ever issued by anybody else that the exhibitors would fall on my neck and congratulate the Imp."

SHE'S LOYAL TO THE IMP

In the near future the Imp Company plans to release a film in which one of the prominent parts is taken by "the Imp dog," Lassie. The plot is such that the dog is called upon to mourn the death of another dog, her puppy, and she does it much better than we have seen it done by many a human being. We enjoyed an advance view of the picture in question. This intelligent canine crouches low to the

ground and sneaks away from her master until she finds the grave of her puppy. Then she lies across the grave, rests her head upon her paws and looks directly into the eye of the camera with the most woebegone expresson imaginable. The "Imps" took the dog with them on their Cuban trip. She was a prime favorite with the whole organization.

Canadian Operators, Take Notice

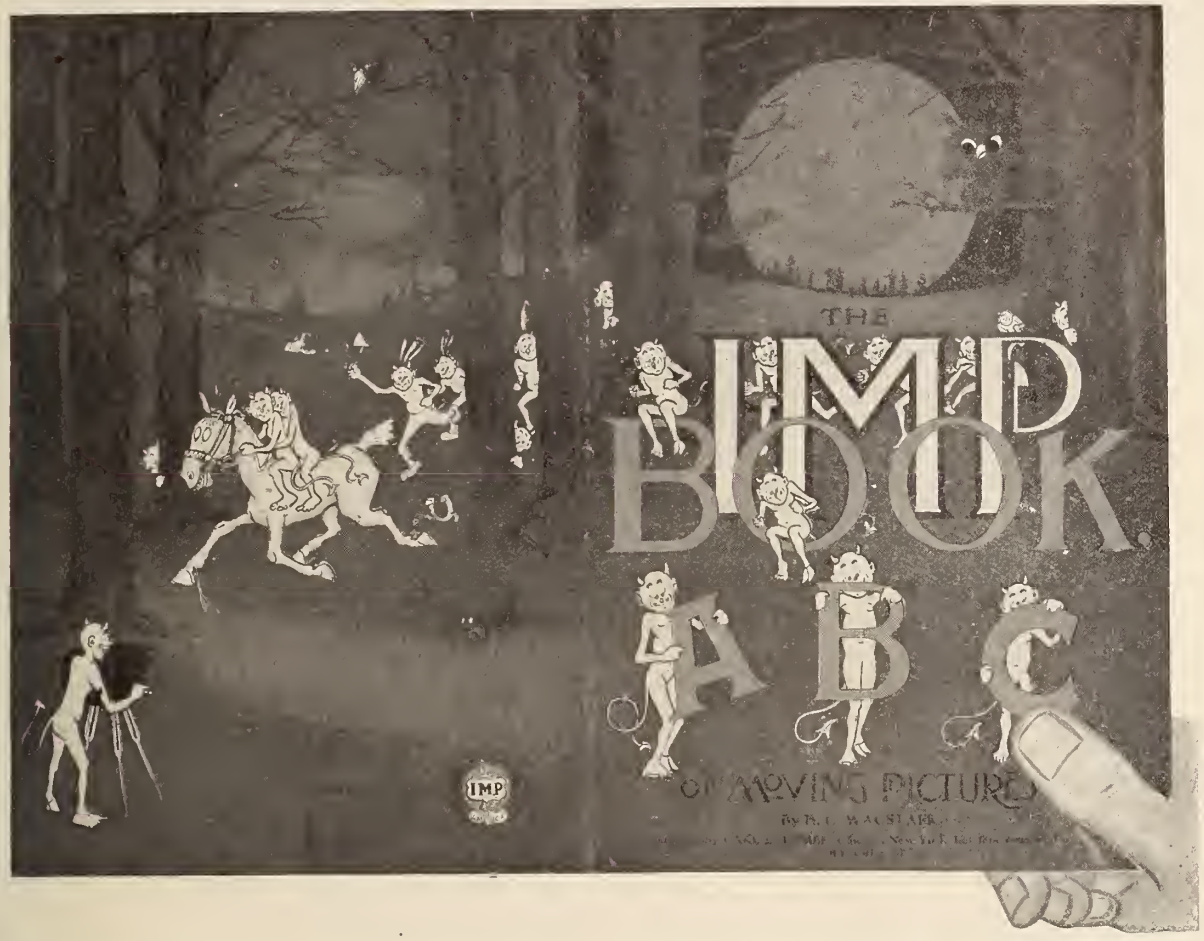
Mr. James Girvan, formerly of Toronto, would like to hear from brother operators in Toronto, Quebec, Ottawa, Sherbrooke and Montreal regarding the motion picture projection in the above cities, which he believes will be of interest to all operators and of which due mention will be made in the News.

OFFICER, THEY'RE OUT AGAIN!

Yes, They Come Out Weekly On REXDAY, THURSDAY

THAT NEW "IMP BOOK"

(Back Cover) (Front Cover)



We present herewith the first illustration of Carl Laemmle's latest and best "business-booster." In a recent issue of the News we made a brief mention of the "Imp Book" for children and grown-ups. Since then we have received requests for further information, and as Mr. Laemmle is not quite ready to divulge all his plans in connection with the "Imp Book," we secured permission to give our readers this advance glimpse of the novelty.

The "Imp Book" is a book of A, B, C's, each letter of the alphabet standing for some definite thing in the moving picture business. The entire book is written in rhyme, the jingle of which is merry and humorous. At the same time it gives interesting facts about the business and is therefore educational.

The above illustration shows how the "Imp Book" appears when fully opened. The back and front cover pages form a continuous or panoramic scene, showing little imps performing various stunts.

The book, both inside and out, is printed in rich green, red, orange and black on a splendid quality of paper stock.

Mr. Laemmle's plan, as roughly outlined at present, is to distribute the "Imp Book" among Independent exhibitors at less than the actual cost of printing and paper, so that the exhibitors can sell them if they wish or even give them away as souvenirs on special matinee days. He has already tried it out in a couple of small towns to make a test, and has found that the book makes such a good impression that it sells "like hot cakes."

We read the book from beginning to end. One of the verses that sticks in our memory is on the "M" page. It reads:

"M is for music the orchestra plays
As pictures are shown on the screen.
Piano and fiddle and drum-i-tum-tum
Add pleasure and fun to the scene."

The El Dorado opened Monday evening, May 15, at Freeman street and South Boulevard, Bronx, with outdoor show. The proprietor is Mr. John J. Wittman, who has conducted the house for some time. The opening was a success in every respect. The employees presented Mr. Wittman with a large horseshoe floral piece. The operator is Ben Turner, who is a past master in the art of projection. The pianist is Wm. Chris. Jones and the singer Chris Traynor. An audience of 1,200 greeted the opening of this house.

"La Cinematografia Italiana ed Estera"
IS ITALY'S LEADING PAPER FOR THE
ANIMATED PICTURE BUSINESS,
PUBLISHED FORTNIGHTLY.
28 Large Pages. Eight Shillings per annum.
Editor-Proprietor: Prof. GUALTIERO I. FABBRI,
la, Via Cumiana, 31 (Barriera di S Paolo) (Italy)
"La Cinematografia Italiana" is the official organ of the Universal Exhibition of 1911 at Turin.

OFFICER, THEY'RE OUT AGAIN!!
Yes, They Come Out Weekly On **REXDAY, THURSDAY**

ADVICE TO OPERATORS ORACLE PRACTICAL ARTICLES FOR ALL DEPARTMENT

By WM. E. SMITH, E. E.

WATTHOUR METERS

To facilitate the intelligent selection of watthour meters the principles underlying their operation are gone into at some length in this article. The importance of this subject is often overlooked, but a brief consideration shows that it is well worth careful study.

In a central station, as in any commercial enterprise, financial sucess depends fully as much on marketing the entire product at a fair price as it does upon reducing the cost of production. It is as important to receive compensation for all the power delivered to a consumer as it is to deliver this power at a minimum cost, and this can be accomplished only by the use of permanently accurate measuring instruments. Accurate meters on the power-plant switchboard make possible a calculation of the cost of energy per kilowatt-hour delivered to the lines, which forms the basis for a fair schedule of rates. With this schedule established, accurate meters at the receiving end insure that every kilowatt-hour delivered from the lines is actually sold.

A flat rate based on capacity of apparatus installed is at best only an approximation, and is more or less unfair to both the central station and the customer. It is unfair to the central station in that it leads inevitably to unnecessary waste on the part of the consumer and prevents temporary use of extra power, a particularly bad feature at the present time when electric household appliances are coming into general use. It is unfair to the consumer in that it either prevents him from the temporary use of extra energy, or causes a permanently additional expense for his occasional maximum demand.

Experience has shown that the installation of meters not only prevents waste of energy, but induces the customer to use it more freely, because it makes him feel that he is paying only for what he actually receives. In the case of a municipal plant in the South, the installation of meters reduced the coal bill to one-third what it was on the flat rate basis, making unnecessary a contemplated increase in generator capacity, without reducing the annual income. In nearly every case a overloaded plant charging on a flat rate basis can save considerably, both in investment and in operating expenses, by installing meters instead of extra generators.

The question of hours during which energy is used enters into the rate problem, but simplifies itself if considered as a separate problem of building up the off-peak load rather than of arranging a schedule of rates to equalize the load. In any event, though a schedule modified by hours of load is often justifiable, yet the necessity of basing charges fundamentally on the energy actually consumed, as measured by meter, is not diminished.

The accuracy of meters may at first sight seem an unimportant consideration. Yet an average error of three or four per cent in the meters on a system causes three or four per cent loss of income, which, considering that the cost of production is the same, means a much larger percentage loss in profits. This also reflects to the disadvantage of the consumer whose meter is correct, as he is thus deprived of the lower rate which the central station would be able to charge if all its product were paid. The proportions that the loss due to slow meters may reach is sometimes enormous. In practically every case the saving in unaccounted for output by a thorough test and adjustment of service meters amounts to more than the average annual expense of the meter department. In one case, that of a small station, a thorough overhauling of the meters after several years resulted in an increase of 38 per cent in the annual income.

Such figures would indicate that a system of thorough meter testing pays for itself and is an important branch of any central station business. It is true of meters, however, as it is of any other class of apparatus, that the cost of maintenance, in this case the cost of the meter-testing department, can be materially reduced by care in the selection of the apparatus. In fact, as meters often represent in a plant serving residence consumers a investment equal to two-thirds of the generating equipment, it would seem that their proper selection is worth considerable care. Care should be taken not only to select meters which register accurately at all loads when adjusted, but also to select those which embody those principles of operation and construction, as well as the workmanship and material, that will retain that accuracy for the longest period. With the present tendency toward using low wattage lamps, the accuracy of residence meters at light loads is particularly important. Nor are accuracy over a wide range and permanence the only desirable qualities. Efficiency is an important item, as it is in any apparatus, while the cost of maintenance is reduced by using meters which are easily tested and adjusted and require little attention.

Moving Picture Outfits for the Whole World

Mr. J. H. Hallberg, "The Economizer Man," is keeping up the pace in furnishing complete equipments for all parts of the country. He reports this week the following sales: One 1911 model motiograph for Keith's Theater, Columbus, O.; one Powers No. 6 with Hallberg special shutter for A. D. Frantz, Ackley, Iowa; one 1911 model motiograph with double dissolving attachment, and two Hallberg standard A. C. economizers to Theo. H. Sachs, Catskill, N. Y.; one 1910 model motiograph to Shanske & Co., Bronx, N. Y.

Messrs. Rosen & Nowak are building a new moving picture theater on Genesee Street, near the corner of Nevada, Cleveland, O. These two enterprising young men are now the owners and proprietors of the Lincoln Theatre, one of the largest moving picture theaters on the East Side, situated at the corner of Broadway and Titus. Mr. Rosen was the former owner and manager of the Savoy Theater on Broadway. The new theater on Genesee Street will be called the Victor Theater, and will use Independent service exclusively. It will be ready for the public about June 1. All patrons and friends of Messrs. Rosen and Nowak wish them much success in their latest venture.

From Our Western Correspondent

Hot Springs, May 17.—Pity the poor "Man in the Baths," readers of The Moving Picture News, for he is not on the job. The illness referred to in his last letter is still part of his system, so he has asked me, his better half, who used to do considerable newspaper work in Buffalo, N. Y., and other cities, but who relinquished the typewriter, the smell of printers' ink and also grease-paint and the glare of footlight for the more quiet and peaceful precincts of a "comfy" home, to try and get my hand back in the game, and, under his dictation, transcribe this letter, together with a few thoughts of my own.

"It doesn't make any difference how bad I feel," ordered this "Mr. Man in the Baths," "The Moving Picture News

must have its letter; so, girlie, between the two of us we'll see what we can do, and if it contains news of interest to the trade Mr. Saunders won't care a continental whether you wrote it or whether I did." So here goes.

The first item of interest, my husband stated, a "lead to the story," is the fact that the moving picture men, who have gone through a great campaign brought by the local prosecutor, have demonstrated that they can "come back," and last Saturday they served a written notice on Judge J. B. Wood, calling his attention to the fact that there were a number of business enterprises open on Sunday and doing a big business, calling his especial attention to the fact that Whittington Park, which is under his immediate jurisdiction, was "wide open"; that there the dip-the-dip, carousel, picture shows and other entertainments had not been forced to close on the Sabbath; that they knew him to be a good, honest and fearless official; that, when these violations were called to his attention, they believed he would close them immediately, and that they expected that this would be done.

I am also informed that when this notice was presented in person by Harry Hale, manager of the Lyric theater, that the Judge was somewhat taken by surprise, and in order that, as the men say, they would get "action" on the same, a copy was also tendered the high sheriff of the county, Charles C. Webb. Last Sunday the moving picture managers who, since the decision against them in Circuit Court, have been closed on Sunday, hired teams from the local livery stables and drove to Whittington Park, taking several of their friends with them, where they bought admission to many of the places of amusement and got all the evidence necessary in case they desire to bring this state of affairs to the attention of the grand jury, in the event of the prosecuting attorney declining to act on the notice served on him and close them up himself.

This, "hubby" informs me, is what they intend to do. They are also going one better—impeachment proceedings are to be brought and they intend to let the people know just the manner in which they have been discriminated against. This will make "good copy" when it comes off, but the local papers are keeping away from the story at present, at the special request of the moving picture managers, who do not want a wrong impression to get out before the true facts in the case are known.

Regarding the shows here the past week, there was at the Princess one of the daintiest little artistes that ever trod the boards—little Miss June Roberts, presenting, with her parents and baby sister, a most clever sketch, "The Doll Maker's Dream," which captivated the audiences during the three days she was here. The Princess' bill was exceptionally strong all the way through. There was not a weak spot in it.

The best show of the week, however, was staged on West Mountain, where a score or more of residents and visitors chased all day an educated pet monkey belonging to a vaudeville performer at the Lyric, that "jumped his claim" and ran into the tree tops. The monkey was educated to such an extent that it tried to chew the cherries off the hat of a blushing bride and scared a man who was "in his cups" until that individual was as sober as if he had taken the Keeley cure. I'll leave it to any man if it isn't an awful sight when one is recovering from "one of those things" to see a grinning monkey before you in a land where you know there are no beasts of this kind?

While "The Man in the Baths" was trying to get well during the week I visited several of the picture shows for him and must say that I liked very much the improvement that is being made by the American company in their series of Western pictures. Their "California Love Story" was most interesting, and their comedies, "Crazy Gulch" and "The Hobo's Roundup," also went with roars of laughter. "Out of the Dark," by Champion, was also much enjoyed, as was the Great Northern's masterpiece, "Hamlet." I saw this reel twice—that's how much I liked it, and I must state that it was staged magnificently and acted in most artistic manner. There was only one criticism I would make in the "Hamlet" production, and that is that the method of shaking hands was entirely too modern. People did not shake hands in those days as they do now. Great Northern. Itala gave us a beautiful picture in "The Fountains of Rome." We enjoyed "The Railroad Builder," by Thanhouser, and must compliment that firm on the great fire scene, which was some blaze and most realistic.

There were also a number of very good Trust pictures seen here the past week; the first of which deserves commendation is Biograph's pretty story, "The Broken Cross," which was much enjoyed. I liked very much the little leading lady of this production, while the other women of the cast were exceptionally true to their respective parts. Edison also gave us a very good picture in "The Strike at the Mines," and Gaumont's half reel, "Lost Years," while containing features that were not at all pleasant, was, nevertheless, marked with some excellent acting. Melies, every one seemed to praise "Jack Mason's Last Deal." It was a story of deep human interest, and the finale of the picture was one of those pretty "slow, quiet curtain" effects that sent the story home to a happy and powerful conclusion. In "Robert the Silent" Pathe came true—something like the Pathe of old; and this picture, if I may be permitted to use a little slang, was a winner in every sense of the word. There was one reel that delighted me, possibly because it took me back to scenes over which I had been some years ago, "The Thames, from Oxford to Richmond." Many a time have I gone down that course, Eclipse, and the old scenes brought back many, many pleasant recollections. Vitagraph, which usually does things worth while, presented a very pretty story here the past week in "The Spirit of the Light," made more interesting even than the original when read in script; so, taken all in all, the past week was a most enjoyable one from the motion picture standpoint.

My "Lord and Master" now demands to see my "dopy." I hope he won't "blue pencil" most of it. His disposition when sick, which he has been for the past two weeks, is not anything like that when well. It's up to him now; after that, to a higher journalistic court—ye editors.

THE LADY OF THE BATHS.

Cortland, N. Y.—L. H. Hewitt is preparing plans for another new theater.

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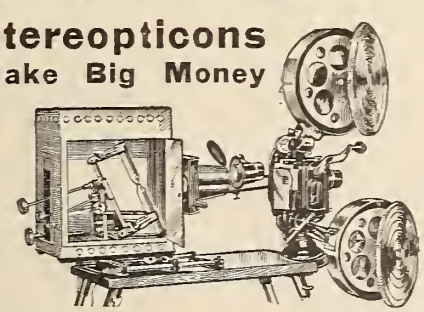

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CHICAGO PROJECTING CO.

Dept. 2, 219 Dearborn St., South, Chicago, Ill.

THE SALES COMPANY

The following films have been released during the week of May 27th by the Motion Picture Distributing and Sales Co.:

May 22—Forged Dispatch (Imp).....1000
May 22—Branding a Bad Man—a Western Dream (American).....1000
May 22—Little Western Rose (Yankee).... 950
May 22—With Sheridan (Champion)..... 990
May 22—A Mother's Distress. A Waistcoat with Points (Eclair)..... 965
May 23—The Outlaw and the Female Detective (Bison) 1000
May 23—The Stage Child (Thanhouser).... 995
May 23—Her Atonement (Powers).....1000
May 24—Devil in a Little Cap (Solax).....
May 24—There's Many a Slip (Reliance).... 970
May 24—In the Great Big West (Champion) 990
May 24—Snow Maiden (Ambrosio)..... 943
May 24—At Panther Creek (Nestor)..... 892
May 25—The Minor Chord (Imp)..... 999
May 25—Trooper's Heart—Daughter of Liberty (American) 1000
May 25—Marchionese of Ausperti (Itala).... 957
May 25—Called Back (Rex).....
May 26—Thwarted by Nell Pierce (Yankee).
May 26—Brave Swift Eagle's Peril (Bison). 978
May 26—Get Rich Quick (Thanhouser).....
May 26—An Officer and a Gentleman (Solax)
May 26—Two Cockadoos. Tidying of Paris (Lux) 966
May 27—Fifty Years Ago (Powers)..... 950
May 27—O'er Grim Fields Scarred (Reliance)
May 27—Foolshead, Insurance Agent, and Fountain of Rome (Itala) 822

MANUFACTURERS' SYNOPSES of FILMS

A WARTIME WOOING
Thanhouser Release, May 30

A Spanish nobleman who resides on his large estate in Cuba, goes to fight for his country when war with the United States is declared. He is a widower and his only child, a daughter, remains home chafing, because she, too, cannot go to the front.

The father is killed in one of the early battles, and his old army friend brings his last message and his sword to the grief-stricken girl. She declares she will devote her life to vengeance, and as it is impossible for her to fight in the ranks she decides to become a spy.

Disguised as a dancing girl, she visits the public halls where American officers are found, and picks up much information of value to her country.

On one occasion she meets a young lieutenant and despite her hatred of his cause is much attracted by him. He saves her from the unwelcome attentions of one of his comrades and escorts her home. But the girl knows that the lieutenant has papers that would be of value to her cause, and decides that duty is more important than love.

So she lures the lieutenant outside the lines and aids in bringing about his capture. Then when it is too late she relents and repents. She aids the lieutenant to escape through a secret passage in her home, but he is seen, pursued and overpowered after a fight. But again the girl saves him, this time by the aid of the flag she once thought she despised.

A CIRCUS STOWAWAY
Thanhouser Release, June 2

Ted, a tiny orphan, sees his first circus parade, and is much impressed with it. So much so, in fact, that he follows the line of march to the "Big Tent," and manages to get a free ticket by helping to care for the animals, a scheme that many boys have tried in many widely scattered parts of the globe. He liked the show, and thought he would like to see more of it. So he became a circus stowaway.

This is something that small boys frequently attempt, but seldom "get away with." But Ted, despite his youth, was resourceful. He hid in an empty animal wagon, and had a perfectly delightful, sleepless goose-flesh-raising ride to the next town. For he figured that perhaps a Royal Bengal tiger might come home at any moment and object to crowded quarters.

But nothing terrible happened except that the next day he was discovered and dragged from his place of refuge. The man who found him was about to throw him out, and would have done so had it not been for a kindly circus rider, who came along, rescued him, took him to his dressing-room, fed him some wonderful circus sandwiches and put him to sleep on a pile of clothes in the corner.

Ted vowed that he would do anything in the world for the man who had been so kind to him, and his chance came shortly. For one of the ring-masters, applied to for assistance in locating a missing heir to a large estate, laid a plot to swindle the rightful heir out of his fortune.

He did not notice Ted, who was lying very quiet in the corner, but Ted did not miss a word, especially when he realized that it was his benefactor who was to be swindled. Ted foils the plot in a decidedly novel way, just when the wicked ringmaster and his accomplice thought that victory was in their grasp. And Ted's benefactor never forgot that he owed his life of ease and luxury to the tiny circus stowaway whom he had befriended out of pure good nature.

"THREE OF A KIND"
"Imp" Release, May 29

Howard Kelley, a young husband, is worrying about bills; he is unable to meet them, when his wife suggests a solution to the difficulty. She proposes that he telegraph his rich uncle in the West, reminding him of his promise to send a substantial check on the occasion of the birth of Kelley's first child. The Kelleys are childless, but think they can put over the deception.

The telegram is sent, but is forwarded to the relative, who is East on a business trip, and is in New York, the home of the Kelleys. The uncle immediately sends a note to his nephew that he is in the city and will be delighted to call and see the child and leave a substantial reminder of his visit.

There is consternation in the Kelley household, and a hurried consultation. The ingenious wife hits upon a plan to carry out the deception. Kelley is despatched to find a baby. He secures one from an Italian family and starts for home. The uncle has preceded him, and the wife is in the throes of alarm. She pretends the baby is sleeping, and she does not like to awaken it. The uncle is shown his room.

The husband arrives with the baby, but the mother shows up and demands its return. The mother is thrust into an adjoining room, while he skirmishes for another baby. The uncle has emerged, and with his face lathered for a shave, is holding his supposed namesake.

Mrs. Kelley receives a note from her dressmaker saying it is impossible for her to finish her dress as she is the mother of twins. A boy is immediately sent for one of the twins, Mrs. Kelley thinking she can give the Italian her child and have one in reserve for the deception. During this interval Kelley has secured a baby from an Irish family and returned to his home. The uncle discovers the two children, and Kelley and his wife are forced to announce that they are the parents of twins.

The Italian woman has tired of waiting and has forced her way into the bedroom, endeavoring to get her baby. The uncle takes her for a kidnapper and telephones the police. The dressmaker's baby arrives, and the complication begins in earnest as the Kelleys have a trio of babies on their hands.

The Irish father arrives on the scene and demands his child. The police have arrested the Italian woman and return with her to investigate the case, and affairs look bad for the Kelleys when the uncle receives a telegram to return to his home in San Francisco, as he is the father of twins. He grabs his belongings, gives the promised $10,000 to his nephew, and hurriedly leaves the house, while Mr. and Mrs. Kelley square things with the police and return the babies to their respective parents, when peace and quietude once more reign supreme.

"THE LAST APPEAL"
"Imp" Release, June 1

Mrs. Ellis, the mother of a little crippled girl, is reduced to penury, and is residing in a dismal attic. Alice, her daughter, essays to support the mother, who is in the last stages of tuberculosis, by selling papers.

The mother has been abandoned by her husband just prior to the birth of the child, and, in her desperation, she writes him a letter, announcing that she has but a short time to live, imploring him to care for their daughter. The child goes out, making her way painfully on her crutches and mails the letter.

Ellis receives the—to him—unwelcome message, and ignores it, being engrossed in business and social engagements. He meets his daughter on the street and buys a paper, dropping his wallet.

Alice brings the purse home to her mother in childish glee, but the honest woman bids her return it to the owner. Little Alice hobbles to the palatial home of her father and is denied admittance. She finally succeeds in restoring the lost purse, and Ellis becomes interested in the unfortunate child, whom he accompanies home, to find his wife in the throes of death. She dies while being supported in his arms, and Ellis promises her to cherish and protect the child.

Ellis leaves her and the succeeding scenes show Alice under the care of a physician, gradually recovering the use of her limbs.

The story closes with Ellis tucking his daughter in bed, when a vision of his neglected wife appears, smiling approval of his kindness to the child.

THE DEVIL IN THE TIN CUP and THE HOUSE OF PEACE
Solax Release, May 24

House of Peace

Mr. Sollemn, the man of the house, detests all unnecessary noises. Coming home from a fatiguing day at the office he sinks wearily into a chair and prepares to beguile away the evening hours by reading his daily paper. No sooner is he comfortably seated when the peace and quiet is broken by a medley of discordant noises. His daughter Jane seats herself at the piano and begins to pound out some ragtime, and Willie, the small boy, starts the blaring phonograph. Sollemn cannot stand it, and in disgust he leaves the room and starts for the dining-room. No sooner is he seated when he is again disturbed by the shrill voice of his mother-in-law's pet parrot. Maddened to a great degree he seizes the offending bird by the neck and swings it around his head, hoping thereby to stop its noise. That noise is stopped temporarily, but no sooner is his grasp relinquished upon the bird when in comes Willie with a rattle and in a very enthusiastic manner proceeds to demonstrate the noisy contrivance. Sollemn takes the kid and gives him a good spanking.

Poor Sollemn, going from room to room in search of peace and quiet, but being unable to find it, decides that he will go to bed. In the quiet of his chamber he finds it almost impossible to sleep for the thump-thump of the boys' punching bag, the rattle of the coal going down the chute, the clash and smash issuing from the department of cookery, etc. But finally dropping into an uneasy doze he is suddenly awakened by a strange noise. Investigating he finds there are burglars in the house, and upon going down to intercept the burglars he forms an idea, and the idea is to have the burglars take all the noise contrivances away. This he makes the burglars do at the point of a revolver, and after this duty is attended to he goes to bed feeling that the old adage, "There are more ways than one to skin a cat," was never truer.

The Devil in the Tin Cup

The Flybynight circus pitched its tents in the grounds of a nearby railroad station in New England. In a short time the small boys, town bummers, country hayseeds and sightseers swarmed about the place and proceeded to make life anything but pleasant for the ticket agent and the telegraph agent by projecting their thirsty carcasses into the waiting-room and swallowing down great dipperfuls of cold water set aside especially to cool the parched throats of hot and legitimate travelers. The railroad agent stood it as long as he possibly could, and finally he conceived the idea of attaching to the chain of the water dipper an electric wire and then

to an electric battery. The consummation of this idea furnished unlimited pleasure to the operator and ticket agent.

To see the different characters grotesquely funny clinging to the charged dipper set them into fits of laughter. Mike Donovan, a trainman, finally grasps the dipper and while he is twitching and twisting with pain he sees the boys with handkerchiefs stuffed into their mouths to stop their laughing.

In anger he bursts the chain and rushes into the office and makes a general rough house. During the scene the villagers come into the waiting-room and begin where Mike left off, leaving the boys down and out.

AN OFFICER AND A GENTLEMAN

Solax Release, May 26

Lieutenant Fielding, a young officer of 9th U. S. Cavalry, returns with his regiment to Alvero, Ariz., and finds himself in command with other officers of the regiment, warmly welcomed by the ladies of the post, who have been awaiting their return. Among these are Mrs. Gary, wife of the Colonel, and her sweet little sister, Grace, for whom Fielding has a very tender spot in his heart A new Commandant has been recently appointed to the command of troop "C," and having joined while the regiment was in the field, the return of the regiment to its post affords the ladies the first opportunity to meet the new arrival.

Mrs. Gary recognizes in him an old admirer of whom she had been very fond prior to her marriage with the Colonel, who is several years her senior. The unexpected meeting results in a revival of the old friendship and an elopement is planned, which is frustrated by the efforts of Lieut. Fielding, but whose interference results, however, in placing him in a compromising position which he cannot explain without implicating the Colonel's wife. This he will not do and maintains silence, though he is placed under arrest and ordered before court-martial.

The Captain, his plans interrupted by the interference of Lieutenant Fielding, realizing that sooner or later the truth must be known and he will be dismissed from the service, determines upon flight. Fielding's little sweetheart, Grace, realizes that with the Captain gone and with her sister's lips sealed by the necessity of preserving her good name, her lover's chances for exoneration are slim. Accordingly she starts in pursuit of the Captain, heads him off with the aid of a trusty six-shooter, extorts from him a confession of what actually transpired and returns to the post, bursting in upon the court-martial with the confession which vindicates her lover, and all ends happily.

CALLED BACK

Rex Release, May 25

The battle of good woman versus bad woman, love versus desire, sin against virtue, is a world-old strife—and men's hearts are the battlefields.

Phil Thompson and his wife have not much, but they are content with the little they have. Their hut in the backwoods, each other, and their baby. In spite of the hardships and the travail and toil for their daily bread, life is a merry song with them.

Then the young wife receives a note from her sister, a woman who has seen the gayety and the misery of life, the sunlight and the shadows, a woman of the world. She writes that she is weary of chasing will-o'-the-wisp happiness, that she wants to settle down to a quiet life and a peaceful one, and asking leave to stay with them. Mrs. Thompson is reluctant to endorse the suggestion, knowing her sister's ways and weaknesses, but the husband points out that it is her duty to grant her another chance—and the invitation is sent.

For a few days after the sister's arrival, things are of an even tenor—then the usual thing occurs. The woman begins to exert her wanton wiles over the husband and the husband struggles to cast the magic spell she has wrought, but he is weak and powerless before her charms, and the inevitable result ensues. He puts all thought of wife and child from his mind and promises to fly with the sister. They arrange to go to the city, and while waiting for the train Phil hears from the station operator that the forest near his house is on fire. Phil thinks of the peril his wife and child are in; he sees a vision of his wife fighting for her baby's life and her own. Suddenly he runs toward his home, rescues his loved ones, and thanks Providence for having shown him the way.

THE RANCH TENOR

American Release, May 29

Wm. Steers, the owner of "The Bar 'L' Ranch," fell in love with young widow Smith, whose ranch adjoined his own and, knowing that she was fond of music, organized a trio composed of his foreman, a Mexican cowboy, and himself, to serenade her.

The singing of the foreman irritated the widow and she abruptly stopped the vocal efforts of the trio with a bucket of cold water. The next day she wrote the ranchman that if he wanted to serenade her he should leave that "bum" tenor at home.

Although his foreman had been with him for years he discharged him, employing in his place a young cowboy of remarkable vocal powers, and with the new tenor, his next serenade was a musical triumph. The widow was highly pleased and, as a mark of favor, gave him a rose and the trio returned home rejoicing. His happiness was short-lived, for the widow admired the new tenor and sent him a note to call upon her—alone.

When Wm. Steers called to pay his respects to the fickle widow he found her in the arms of his new foreman. Mounting his horse he goes out to seek his old foreman, and comes upon his camp on the prairie. He finds ready sympathy when he tells his troubles to his old friend and together they unite and sing "Comrades, Comrades, Ever Since We Were Boys."

RATTLESNAKES AND GUNPOWDER

American Release, May 29

The sheriff of Kickup Gulch had long been enamored of the beautiful daughter of the hotel-keeper and his suit was progressing favorably when an Eastern drummer appeared in the Gulch and started paying marked attentions to the hotel-keeper's daughter. She was very favorably impressed and, finding it difficult to choose between the two after their simultaneous proposal, decided to give them a test for bravery in order to win her hand.

The test consisted of thrusting an arm in a rattlesnake's hole and the drummer became panic-stricken, for he knew that it meant almost certain death to obey the request. The sheriff, however, knowing that rattlesnakes always avoid tobacco, sprinkled the hole with tobacco from his pouch and thrust in his arm with impunity. Of course, the lady chose the sheriff and left the crestfallen drummer to think it over.

Left to his own devices he discovers the trick played by the wily sheriff, and determines to even up the score. He effects an entrance to the general store and substitutes iron filings for the stock of giant powder.

The next day he appears at the store and makes a purchase of several pounds of his substituted giant powder. Returning to the hotel he creates a panic by spreading his powder on a paper and sitting beside it with a lighted cigar in his mouth. The frightened spectators send for the sheriff to subdue the madman, and he now appears with his fiance, gun in hand, to arrest the drummer. The drummer calmly lights a match and orders "Drop that gun or I'll drop this match," which he holds in close proximity to his fake powder. The sheriff is panic-stricken and turns in ignominious flight, leaving his fiance to her fate. The fate in store for her, however, is a complete revulsion of feeling, and she decides that Eastern wit is better than cheap heroics.

THE SHEEPMAN'S DAUGHTER

American Release, June 1

There were many deadly feuds interwoven with the history of the West, and isolated as were the pioneers in that vast country, known as the cattle range, it is natural that very few have ever come to light.

It was a case of "The survival of the fittest," and the cattlemen reigned supreme. While everywhere abounded free grass and free water, the cattlemen watched, with jealous eyes, the growing encroachments of the sheepherders for the sheep would graze the range too closely for the cattle to exist wherever the sheep had been. This picture is built around the old Chisholm Trail, and deals with a feud of this nature.

Richard Mead was a sheepherder who lived with his daughter in a hut in the mountains. He was hated by the cattlemen with a fierce, vindictive hatred, and one day, while laying in a stock of provisions at the general store, he was peremptorily ordered to quit the range. Returning to his home he tells his daughter what has happened and prepares to protect himself. The cattleman orders two men to go to his hut and put him out of the way.

In the battle that follows the sheepman is wounded and one of the cowboys killed. The surviving one returns to town for assistance and the sheepman secretes himself in the mountains. On the arrival of the posse they find the sheepman gone and force his daughter to leave also. She arrives intown to be scorned by the women and jeered by the men.

The new parson hears the insulting remarks and befriends her, offering her a home with his mother. In the meantime a cowboy has discovered the hiding place of the girl's father and comes to inform the posse and is overheard by the minister, who determines to reach the fugitive first—if he can—and assist him.

The daughter pleads to be taken along and the two set out and come upon the sheepman in his refuge in the mountains. Shortly after the posse ride in and demand the immediate surrender of the sheepman. The minister knocks the leader down and, at the point of the gun he has taken from the prostrated cattleman, preaches his first sermon, the first, perhaps, these men had heard in years.

The posse return guiltless of the sheepman's blood and the minister has settled a desperate feud, filled his church and gained a wife.

THE LOVE OF THE GYPSY GIRL

Great Northern Release, May 27

A young Count is giving a dinner, and to amuse his guests, he takes them to a gypsy encampment where some of the gypsy girls dance to entertain the young men. The Count is attracted by one of the gypsies, and falls in love with her. A litle later the girl sees the Count drive to his wedding with the daughter of a neighboring aristocrat, and she returns sorrowfully to her own people. Five years elapse, and some gypsies call on the Count when he is sitting with his wife and little daughter and ask for alms. He sends them away angrily, and they, in revenge, return and kidnap the child who is taken to the gypsy encampment. The gypsy girl recognizes the child by the father's locket which it is wearing, and when the gypsies are sleep, she slips out intending to return the child to its parents. The gypsies pursue, but the girl ferries across the stream and safely reaches the Count's estate. She finds the sorrowing parents, and the father is filled with contrition on discovering that the woman he has wronged has returned good for evil.

"THE BIRTH MARK"

Yankee Release, May 29th

The story opens in England where George Raven and his pretty wife, Polly, and their infant boy dwell in a neat lodge on a gentleman's estate. George is head hostler who perhaps at time pays more attention to his horses than he does to Polly. A young gentleman rake, named Duke Norman, has become attracted by Polly's big black eyes, and often stops for a chat while George is busy about the stables.

One day she is showing Duke the wonderful and most curious birthmark upon the baby's right shoulder, when George enters unseen. After Duke leaves the window in which he was leaning in at the time, George goes into a rage and abuses his wife; after this he treats her very coldly and will not even speak to her until at last she decides to leave him and go to America, which she does, taking the baby with her, and leaving a note to the effect that as he does not love her she has taken this course.

George on finding the note realizes his folly, and believing that Duke was the main cause of her leaving him, vows to hunt him down and kill him, and so he starts for the new world where he travels from place to place hunting for some clue of the wife and child and the man he blames. At last his money gives out and he is forced to give up the hunt, and drifting out into the Canadian Northwest, he enlists in the Royal Mounted Police and soon becomes known as the most daring and fearless man on the force. In the meantime Polly has secured a divorce and in after years marries Duke Norman, and they live together under the name of Norton. The infant with the strange birthmark has grown into manhood and has formed a strong attachment for Marie Du Bois, the daughter of a famous trapper in that district.

One day a renegade Indian enters the trading post with a pelt to sell. Duke, who has been drinking, abuses the Indian, throwing the pelt in his face and kicking him out, all because the Indian asked too much for the pelt. The Indian vows vengeance.

Shortly after this the little daughter of the trapper enters and Duke attempts to make free with her. Just as soon as Ned, Duke's stepsson, enters, there is a scene as Ned throws his stepfather aside and berates him. The stepfather orders Ned from the house despite the pleading of the boy's mother (Polly). The trapper (Du Bois), learning of the quarrel through his daughter, invites Ned to live with him, to be his partner and hunt together, which the boy joyfully accepts. Soon after this the Indian, whom Duke had kicked out, gets Duke unawares and shooting through the window mortally wounds the trader. The Sheriff

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RELEASE FOR SATURDAY, MAY 20TH

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"THE CITY BEAUTIFUL" (SWITZERLAND)—SCENIC. LENGTH—204 FEET

RELEASE FOR SATURDAY, MAY 27TH

THE LOVE OF A GYPSY GIRL

FEATURE DRAMA

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is sent for and Duke makes a dying statement to him, that he had quarreled with Ned, his stepson, and that it was he that shot him. The trapper's daughter hearing of this, hastens to her home and pleads with Ned to cross the border into Canada and remain there until the guilty person was found or the trouble blew over. Ned goes, against his will. Soon after the Sheriff learns of his flight and wires Ned's description to the Commander of the Royal Police to be on the lookout for Ned. The Commander on receiving this dispatch sends for Raven, his trusted officer, and details him on the job.

Du Bois, the trapper, comes upon the Indian who did the shooting; the Indian was suffering with cold and Du Bois carries him to his home and nurses him back to health; the Indian then becomes the devoted slave of the trapper and his daughter.

Ned goes to the general store for a letter from the trapper's daughter. While the postman is hunting for the letter, Raven has stepped up unseen and overhears the name and quietly locks the door and touching Ned on the shoulder, says "Your name is Norton." Ned strikes the officer and makes his escape through the window; the officer staggers to his feet and shoots after him. The boy makes for his boarding place and pleads with the woman to hide him, which she does in a clothes press. The officer enters, demanding the boy, she pleads with him, but to no avail; he gives the boy ten seconds to come out of his hiding place, at the end of which time he shoots him, wounding him. The officer goes to the lad and opens his shirt to see how badly he is hurt, and is surprised when he sees the strange birthmark. At first the officer can't realize, but it dawns upon him that no child but his own was ever marked in this manner.

By a strange coincidence Raven's second term of enlistment in the Royal Mounted had expired some two days prior to taking consignment of capturing the lad, so torn between two conflicting conditions he does not know which path to take—but blood is thicker than water—besides, his baby was not to blame for leaving him—so taking advantage of his expired term he hands in a letter to his Commander stating that as his term had expired he wishes to be relieved.

The Indian makes a full confession of the shooting and later on the boy leads his mother to the trapper's home where his father is staying, and holding her hand out to him he says "Father, here is my mother." Raven turns, sees his wife, both embrace and everything ends happily.

"HIS ROMANCE"

Yankee Release, June 2nd

This is a strong romantic tale among the fisherfolk showing the picturesque rocky coast with its mighty elevated pinnacles and dangerous footings.

A young student is visiting the coast and while climbing the rocks misses his footing and falls from an immense height. His fall is broken by scrub cedars that grow among the rocks, where he is found by a young fishermaid, who goes for help, and he is carried to her father's home and cared for.

The girl is loved by a young fisherman. In a month the young student is able to be about and in recognition of the girl's kind service, he presents her with a ring. As the young student reads to the girl daily, love for him has awakened in her, but through a chain of circumstances she is brought to realize that he is not for her, even though he professes to love her. She is true to her first love, the young fisherman, and returns the ring to the student. The young student realizes the girl's feelings, and leaving his book which he had read for her, with a note of fond remembrances and good wishes for her future, and with a last look through the window where the girl and her lover are seated, he turns away to face the city life again, leaving the girl safe in the keeping of her own people.

THE PERIL OF DIAZ

Champion Release, May 29th

Again the world's eye is directed at the United States troops now patrolling the Mexican border. The greatest Foreign Powers are anxiously awaiting action on the part of the States, but as yet Congress is only the scene of heated debates; some members agitating an invasion of that turbulent territory, and others urging peace or neutrality.

Above the smoke of controversy, the President, serenely and seemingly preserves an air of silent composure, but, nevertheless, with an ever watchful eye, reviewing the situations in its fluctuating state. Tense feeling prevails amongst Americans, brought on and inspired by the yellow journals, advocating American intervention, and by others holding a negative view of the disturbance.

However, should we have to enter Mexico, the Champion Film pictures the uniform preparations instituted by the War Department and the readiness of our Army for such emergencies. Arriving at the point of mobilization, we find all branches of the service—soldiers clad in khaki campaign uniforms—the Infantry, Cavalry and Artillery—not excluding those daring, hard-working Signal Corps troops, exercising and manoeuvering, and wheeling in the various intricate formations in which United States troops are so ably drilled.

Then, presuming that orders had been issued, we see Army Engineers engaged in throwing pontoon bridges across the river, bordering the head of action, for the crossing of regiments into the objective country. This movement appears so realistic as to momentarily deceive the spectator into accepting its motive as actual. The clever tactics adopted in the military drills and the fine appearance of the Army excite respect and admiration.

Not least, however, we view the hungry boys at Mess, partaking of their rations. Their healthy and hearty participation bear testimony to the watchfulness of the Government.

And this grand display of military strength is what heightens the citizen's feelings and fills his countenance with patriotic ardor for his national Flag. As a fitting ending to this photo play of exceptionally interesting and educationally value, the wind-up displays the Colonial Flag dissolving into the Bars and Stripes of the Southern Confederacy, and lastly encompassed by the emblem of our grand Union, the Stars and Stripes.

"HOW HE REDEEMED HIMSELF"

Champion Release, May 31st

In the breast of every wicked man there is always working a leaven of good.

Gerald Rodgers, the outlaw, has been stung by his conscience again and again, until one day he resolved to throw over the old life and

make a start, at least, at a new and better one. So he applied for a job on the ranch of old Ted. Tovelt, a square man and stern, but big hearted and generous to a fault.

But Ted, knowing Rodgers' record, turned him down, or would have done so had not his daughter, Alice, interfered. The fine looking form of the outlaw appealed to her woman's heart, for Gerald was a fellow

who looked good to most women; and her appealing eyes worked havoc on Gerald, and he was more than ever determined to lead a good life.

After a month's labor, Gerald went off to purchase a new outfit, promising to return, but, alas! old companionships are hard things to break with; hut, although Gerald fell temporarily from grace, even these he eventually overcame.

But the old man had now lost faith in him, and cast him off, on his return, in spite of his daughter's pleadings for mercy and forgiveness for him. But she took him back, and until some means could be devised to reach Ted's heart, she hid him in the stable and here is how fate is very kind to us at times:

In the stable came two robbers. They secreted themselves, having first decoyed the Ranchman from the house hy a fake letter from a cattleman. But, hefore leaving, Ted Tovelt had placed his wad in a strong hox which he later had entrusted to the keeping of Alice.

Upon his departure the burglars entered the house and levelled their guns at the girl, hut Gerald was right there at their heels, and the next moment, heeled with their firearms, he had them "hors de combat," or as the Westerners would put it; "Unhorsed and hands up."

At this juncture the old man came in, and seeing Gerald with guns raised in hold-up fashion, hut not seeing the outlaws, he covers him and fires, hut the girl is quick and like a flash throws up her father's hand and saves Gerald's life, thus returning the compliment he had paid her. Can anyone wonder that the father, realizing his blunder, and recognizing the ex-outlaw's undoubted claim, acknowledges its validity; that is to say, his right as an honest man, and as such he gave him his daughter, for was it not largely through her that he redeemed himself.

INDEPENDENT RELEASES

MONDAY: American, Champion, Eclair, Imp, Yankee.

TUESDAY: Bison, Powers, Thanhouser.

WEDNESDAY: Ambrcsio, Champion, Nestor, Reliance, Solax.

THURSDAY: American, Imp, Itala, Rex.

FRIDAY: Biscn, Lux, Sclax, Thanhouser, Yankee.

SATURDAY: Great Northern, Itala, Powers, Reliance.

Two Yankee Features

MONDAY, MAY 29TH

"THE BIRTH MARK"

A powerful dramatic production of the great Northwest

FRIDAY, JUNE 2ND

"HIS ROMANCE"

A picturesque romance among the fisherfolk

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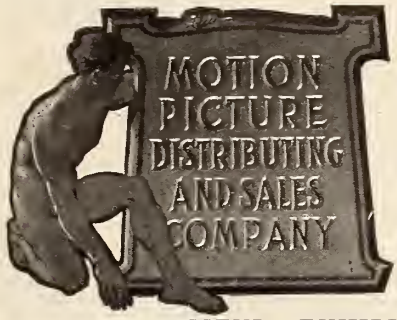

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MONDAY	IMP	ECLAIR	YANKEE
	AMERICAN	CHAMPION	
TUESDAY	THANHOUSER	BISON	POWERS
WEDNESDAY	CHAMPION	SOLAX	RELIANCE
	AMBROSIO	NESTOR	
THURSDAY	IMP	AMERICAN	ITALA REX
FRIDAY	BISON	SOLAX	LUX
	THANHOUSER		
SATURDAY	POWERS	ITALA	
	GREAT NORTHERN	RELIANCE	

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FILM CHARTS

COMMENTS ON THE RUNNING OF RELEASES OF THE WEEK, AS SEEN FROM THE FOURTEENTH STREET, UNIQUE, COMEDY AND SALES COMPANY STANDS

13 DRAMATIC TRACK

ENTRIES	OWNER	RELEASED	START	FINISH	MORAL	RECEPTION	BIGGEST MOMENT	RAN
The Lighthouse Keeper	IMP	THURS., MAY 18...	Jealousy	Retribution...	There are plenty of girls in the sea of "yes"	Big	Tom and Polly at the mercy of the mad sea	1
In the Nick of Time	SOLAX	FRI., MAY 19...	Arizona	Arizona	Think of love if you must, but look around	Big	Lieut. King dangling over a deep ravine	1
The Colonel and the King	THANHOUSER..	TUES., MAY 16...	Kingship	Americanism.	O, ye kings, despair not; America is here	Big	When the Little king becomes a plain American	1
The Harvest	RELIANCE..	WED., MAY 17...	Letter	Repulse	Stick to your wife and leave thy neighbor's alone..	Good	The Shielding of a woman	2
The Voice of His Conscience	GREAT NORTH...	SAT., MAY 20...	Dismissal	Death	Have nothing to do with remorse.....—it's killing	Quiet	The final one	2
Sonata of Souls	RELIANCE..	SAT., MAY 20...	Music	Sobs	Genius is often found in lowly places...	Good	The delirium	2
The Master and the Man	IMP	MON., MAY 15...	Liberty	Prison	Even crooks can be self-sacrificing	Tense	More than one	3
Little Mother	ITALA	THUR., MAY 18...	Pathos	Pathos	Itala delivers the goods	Warm	All the pathetic ones	3

Certainly "Lighthouse Keeper," the Imp entry, and those flying the Thanhouser and Solax colors, showed some form. Small wonder the Independent exhibitors are looking happy even in the hot days. Pictures like "The Harvest" will bring the crowds; so will "Voice of His Conscience" and "Master and Man." "Little Mother" was coached by a director who knows his business. Here's to another fast week on this interesting track!

14 COMEDY TRACK

ENTRIES	OWNER	RELEASED	START	FINISH	MORAL	RECEPTION	BIGGEST MOMENT	RAN
An Exception to the Rule	REX	THURS., MAY 18...	Mischief	Laughter	Wear no white flower on your coat lapel	Big	Jack's final appearance	1
His Second Choice..	NESTOR	WED., MAY 17...	City	Country	There are pretty girls galore in New York; but, oh, you village maidens...	Big	The meeting in the lane and many others	1
Engaged in Spite of Themselves	ECLAIR	MON., MAY 15...	Plan	Materialization	Hands off! The young people know their business....	Warm	All the loving ones.	2
His Dumb Wife....	SOLAX	WED., MAY 17...	Dumb	Deaf	Always leave well enough alone.....	Fine	Mrs. Dumb's first speech — and the last	2
Two Girls Love Foolshead	ITALA	SAT., MAY 20...	Two	Three	Two girls can't keep Foolshead quiet...	Good	The fool ones	3
A Matrimonial Surprise	POWERS	TUES., MAY 16...	Wise	Bawling	They do come back at times	Good	Minding the twins..	3
Bill at Work	LUX	FRI., MAY 19...	Sleep	Waking	Beware of dreams..	Fair	The kicking one....	4
All Through a Rat..	LUX	FRI., MAY 19...	Noise	Rat	Why not a rat?.....	Fair	Discovering the rat.	4

Here is the loveliest bunch of comedy steppers that ever appeared on our track and it gives the lie direct to those who cannot or will not find comedy. Though Rex may be termed "an exception to the rule," Nestor's "Second Choice" was considered first by many. Solax's entry ran strong and steady and lost first honors by a tongue. Eclair, "in spite" of the speedy track, finished well in front with Foolshead trying to pull away from "A Matrimonial Surprise." Lux also ran—and ran mighty well.

15 WESTERN TRACK

ENTRIES	OWNER	RELEASED	START	FINISH	MORAL	RECEPTION	BIGGEST MOMENT	RAN
The Ranchman's Vengeance	AMERICAN..	MON., MAY 15...	Ranch	Tomb	Be kind to strangers and watch them..	Impressive ..	The hand-to-hand fight over the cliff	1
A Cowboy's Sacrifice	AMERICAN..	THURS., MAY 18...	Hope	Happiness ..	It's grand to shoulder another's crimes, but—	Big	The near-lynching of an innocent man..	1
The Broncho Buster's Rival....	BISON	TUES., MAY 16...	Buster	Busted	What fools these jealous mortals be	Warm	The chase over the chasm	1
Circle C's New Boss	CHAMPION..	WED., MAY 17...	East	West	Be good and you'll win out — sometimes	Good	The scrap between King and Newton.	2
An Indian Brave's Conversion	YANKEE	MON., MAY 15...	Conversion	Confession ..	Many a white heart beats under a red skin	Good	The Indian's Confession	2
Oklahoma (with "A Matrimonial Surprise"—Comedy)	POWERS	TUES., MAY 16...	Kindness	Lottery	The right girl can turn a bandit into a benedict	Good	The Bandit winning the girl	3
The Cheyenne Medicine Man	BISON	FRI., MAY 19...	Sale	Bliss	Feathers are not as light as they seem	Good	Big Feather's return	3

The fastest kind of a race was put up on this track. The Bison and the two Americans brought home the bacon. The race was the most nip-and-tuck ever seen on any film track with many thinking "Circle C's New Boss" under the wire with the leaders; but the judges decided it to be second together with the Yank "Medicine Man" and "Oklahoma" were found to be right after them.

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FILM CHARTS--Continued

16 EDUCATIONAL TRACK

ENTRIES	OWNER	RELEASED	START	FINISH	MORAL	RECEPTION	BIGGEST MOMENT	RAN
Grenadier Roland...	AMBROSIO..	WED., MAY 17...	Martial	Spectacular..	Don't monkey with Moscow	Impressive...	A cascade of them; one bigger than the other.....	1
Lady Clare.....	THAN-HOUSER..	FRI., MAY 19...	Deception ...	Truth	Love levels everything	Fine	The last one.....	1
The Banana Planter's Peril	YANKEE ...	FRI., MAY 19...	Banana	Blessing	It pays to help thy neighbor	Big	The priest overpowering the mob with the holy cross....	2
Gen. Marion, the Swamp Fox.....	CHAMPION.	MON., MAY 15...	War	Peace	Arbitration is better than war, because war is ——!... ..	Enthusiastic..	All the strenuous ones — and there were quite a few.	2
Gunga Din.....	POWERS ...	SAT., MAY 20...	Gunga	Din	Be a G. Din and Kipling will do the rest	Good	Gunga Din is "Powerized" in one big moment	3
Berne	GREAT NORTH ...	SAT., MAY 20...	Scenes	Sights	A nickel or a dime for a trip to Switzerland	Good	The appearance of rosy-cheeked Bernese girls.....	3

Educators, cranks on education, lovers of educational film, etc., will rejoice over this week's splendid showing. Historical, industrial, classic and scenic entries—all deserving unstinted commendation. Ambrosio's "Grenadier Roland," a veritable film giant, easily wins the honors for Italy. "Lady Clare's" undefinable charm will add materially to Thanhouser's excellent reputation; while the Champion's "Gen. Marion" will be classed "With Stonewall Jackson." The banana industry as shown by the Yankee entry, is worthy of more than passing notice, and the tour of Berne is a delight.

EXHIBITORS WATCH THESE CHARTS EVERY WEEK
INTERESTING REVIEWS OF INDEPENDENT FILMS

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Best advertising medium in North Europe.
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OFFICER, THEY'RE OUT AGAIN!!
Yes, They Come Out Weekly On **REXDAY, THURSDAY**

Still Another One!

(MY GAWD! WILL THEY NEVER STOP?)

May 25th is the Day, Brothers.
It is called

"CALLED BACK"

And deals with the fire of human hearts and of how a forest fire CALLED BACK a husband and father to wife and child. It depicts the world-old battle of love versus desire, sin versus virtue, in the end love and virtue win, as they always do, and besides all this

A REALISTIC FOREST FIRE!

"CALLED BACK"

WILL BE "CALLED BACK" FOR REPEAT.

REX

Rex KNOWHOW MFG. CO.

573-579 ELEVENTH AVE.,
NEW YORK CITY.

REX "CALLED BACK"-BONE OF THE INDEPENDENTS

MOVING PICTURES OF VALLEY SCENES

Moving pictures are to be shown at the Avenue Theater as an illustration to members of the Commercial Club of the kind of publicity offered this locality by the Western State Illustrating Company, of Seattle. Preceding the display there will be a meeting at the Commercial Club of the publicity committee which will hear the proposition of H. S. Merritt and H. J. Thomas, the representatives of the Seattle house; W. H. Harbeck, official photographer of the Canadian Pacific Railway, will also be here.

The proposition is to advertise the Yakima country by means of free moving pictures, showing town and country and the various and varied activities of the people during seed time and harvest. It is expected to get a sufficient number of commercial organizations willing to contribute to meet the expense of the undertaking and then, in the East, to show the pictures at each and every place where it is possible to attract or make use of a crowd already attracted. The exhibition this morning is an illustration of the kind of work proposed.

Buffalo, N. Y.—Frank Nowak, 1584 E. Genesee street, is erecting a one-story theater to cost $1,000.

Cincinnati, Ohio.—Colonel Edward Hart has purchased the Lyceum Theater at Central and Fifth avenues and will establish a theater for the colored folks.

Bradford, Pa.—The Mt. Jewitt Opera House was completely destroyed by fire. Loss is $15,000.

Bedford, Ia.—The old Commercial Hotel is being torn down to make room for a new opera house to cost $20,000.

St. Louis, Mo.—The Frank L. Talbot Theater Co. will erect a new theater at 15-17-19-21 S. Sixth street.

Santa Monica, Cal.—Miles and Tegner will erect a new theater on Oregon avenue.

New York, N. Y.—Dan W. McCahill has prepared plans for a new theater to be erected at Bathgate avenue and 174th street.

Atlantic, N. J.—Walter Martin has sold the Lyric Theater at 1800 Atlantic avenue to Beard & Avadon.

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The Oldest and Largest Independent Film Exchange in New England

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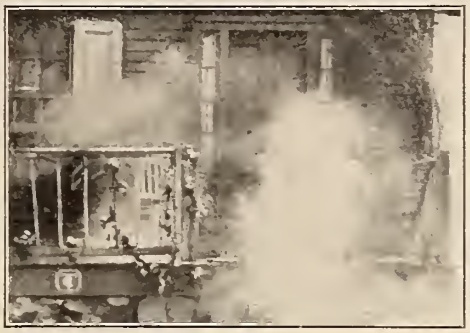
SCENES FROM "FLAMES AND FORTUNE" (Thanhouser)

THE TREASURE HIDDEN



THE BLAZE STARTS

THE TOT CAUGHT

ANOTHER FIRE FILM FROM THANHOUSER

A pretty country house basks peacefully in the golden sunlight—a few minutes elapse and it is a roaring, seething furnace. The one minute you see two lovers talking pleasantly in front of the pretty manor; the next you see of them is in retreat from a mere wooden frame that belches smoke and flame. Such are the wonders that are presented to your vision through the wondrous ingenuity and enterprise of the twentieth century film producer.

A short space of years ago, when the filming of an onrushing train or a galloping squad of cavalry was considered most remarkable, the total destruction of a house for a moving picture was a feat never even dreamed of. And so you can consider "Flames and Fortune," which the Independent exhibitors should book now to secure after its release on Friday, June 16th, as a real epoch marker and something that will reflect real credit on your show-picking ability. Film men who have seen the picture call it a very masterpiece of realism, something that is easily the best film of a sensational kind that the Independent side has yet developed. The Thanhouser people, who produced the film, extend their thanks to the New Rochelle, N. Y., fire department, who kindly stood by during the burning of the house to see that the flames did not extend to adjoining property.

New York, N. Y.—Plans have been prepared by G. L. Lawrence, 2228 Broadway, for a new theater at Wadsworth avenue and 181st street to cost $50,000.

OPERATORS

We want to call special attention to our contemporaries on the other side of the herring pond. We are receiving occasionally letters from operators in England, France, and Germany, asking the possibilities for operators in America. They are tempted by seeming great salaries paid from $20 to $35 per week. It certainly seems a large sum, but the reverse is the order; $8 to $15 is a general average. Again, operators from foreign countries cannot obtain a license in New York City owing to the alien act passed in Albany last year, which bill has not yet been repealed. Will our contemporaries please prevent any from emigrating to New York just at present?

Portsmouth, O.—Devoss and Wilson are planning for the new theater of D. W. Curtis on Chillicothe street.

Red Lodge, Mont.—Arrangements have been completed by the Finnish Temperance Society for the erection of a new opera house here.

Galesburg, Ill.—A new vaudeville theater will be erected here to cost $75,000.

Marvin, S. Dak.—A new opera house is to be erected here.

Philadelphia, Pa.—A new vaudeville theater will be erected at Broad and Federal streets.

Philadelphia, Pa.—Frank G. Koenig is preparing plans for a vaudeville theater to cost $100,000 to be erected at Frankfort and Allegheny avenues.

OUR CARTOONIST, "DARIAN," HAS RETURNED FROM A RAMBLE THROUGH THE STATES, AND IN CONVERSATION WITH THE EXHIBITORS FROM MAINE TO CALIFORNIA THE ABOVE IS HIS IDEA OF THE OPINION THE "NEWS" IS HELD BY READERS.

Data from Manufacturers' List of Releases

MEMBERS OF SALES CO.

AMBROSIO

(By N. Y. M. P. Co.)

	Feet
Mar. 15—Adventures of a Countryman in Town (Com.)	322
Mar. 22—Tweedledum's April Fool Joke (Com.)	900
Mar. 29—A Glimpse of Neapolitan Camorra.	
Apr. 12—The Necklace Affair	950
Apr. 19—The Mute of Portici	950
May 3—Grenadier Roland	950
Apr. 26—How Winter Decorates Nature	500
Apr. 26—The Quartermaster	500
May 3—The Traces on the Snow	950
May 10—Air Bubbles	500
May 10—Tweedledum is Late	500
May 17—Grenadier Roland	950

AMERICAN.

May 1—United States Cavalry Drill (Mil.)	172
May 4—Grazy Gulch (W. Com.)	520
May 4—The Hobo's Roundup (Com.)	470
May 8—The Opium Smuggler (Dr.)	900
May 11—The Sheriff's Captive (W. Dr.)	1000
May 15—The Ranchman's Vengeance (Dr.)	1000
May 18—A Cowboy's Sacrifice (Dr.)	1000
May 29—Rattlesnakes and Gunpowder (W. Com.)	
May 29—The Ranch Tenor (W. Com.)	
June 1—The Sheepman's Daughter (W. Dr.)	
June 5—A Sage Brush Phrenologist (W. Com.)	
June 5—The Elopments on Double L Ranch (W. Com.)	
June 8—$5,000 Reward—Dead or Alive (W. Com. Dr.)	

CHAMPION.

Mar. 15—The Girl and the Oath	985
Mar. 22—The Payroll	940
Mar. 29—The Bachelor's Old Maid	1000
Apr. 5—The Price He Paid	975
Apr. 12—Men of the West	980
Apr. 17—With Stonewall Jackson	960
Apr. 19—A Halfbreed's Courage	950
Apr. 24—Gen. Meade's Fighting Days	965
Apr. 26—She Wanted a Man with Brains	970
May 1—Clark's Capture of Kaskaskia	1000
May 3—Out of the Dark	990
May 8—Col. E. D. Baker, 1st California	1000
May 10—Making a Man of His Son	910
May 15—Gen. Marion—The Swamp Fox	950
May 17—Circle C's New Boss	950
May 22—With Sheridan at Murfreesboro (Dr.)	950
May 24—In the Great Big West (Dr.)	950

ECLAIR

Mar. 6—King Phillip the Fair and the Templars	975
Mar. 13—An Unforeseen Introduction (C.)	470
Mar. 13—A Day of Storms (Com.)	430
Mar. 20—Cain (Dr.)	790
Mar. 20—The Rock Climbers (Scenic)	195
Mar. 27—Hurrah!Hurrah! Let Us Marry!	975
Apr. 3—A Strike in the "Make Young" Business	534
Apr. 3—Mr. Nearsight's Marriage	426
Apr. 10—Do Not Judge Rashly (Dr.)	955
Apr. 17—Dog and Wolf	660
Apr. 17—Jerusalem and the Mount of Olives	315
Apr. 24—Herodias	955
May 1—For Their Mother (Dr. Com.)	695
May 1—The Blue Nile	290
May 8—A Village Flirt (Com.)	910
May 15—Engaged in Spite of Themselves (C.)	910
May 22—A Mother's Distress	430
May 29—The Two Gardeners (Com.)	940

GREAT NORTHERN.

Feb. 18—The Life of a Muschik	
Feb. 18—The False Alarm	
Feb. 25—His Great Duty (Dr.)	
Mar. 4—The Rival Servants (Dr.)	
Mar. 11—The Son of the Executioner (Dr.)	
Mar. 18—Between Love and Duty (Dr.)	
Mar. 18—Life and People South of the Equator (Scenic)	
Mar. 25—The Fakir's New Servant (Com.)	
Mar. 25—Troubles of a Trip (Com.)	
Apr. 1—A Victim of His Double (Dr.)	
Apr. 8—A Confidence Trick	
Apr. 15—Hamlet (Dr.)	
Apr. 22—The Stolen Legacy (Dr.)	
Apr. 29—The Cossack Duke (Dr.)	894
May 6—The Lucky Banana Seller (Com.)	
May 6—A Would-be Sportsman (Com.)	
May 13—The Nun (Dr.)	
May 20—The Voice of Conscience (Dr.)	786
May 20—Berne (Switzerland) (Sc.)	204

IMP.

Independent Moving Picture Co. of America.

Mar. 9—The Message in the Bottle (Dr.)	1000
Mar. 13—The Secret of the Palm (Dr.)	1000
Mar. 16—The Fishermaid (Dr.)	1000
Mar. 20—In Old Madrid (Dr.)	1000
Mar. 23—The Penniless Prince (Dr.)	1000
Mar. 27—Sweet Memories (Dr.)	1000
Mar. 30—So Shall Ye Reap (Dr.)	1000
Apr. 3—The Lover's Signal (Dr.)	
Apr. 6—The Image of Fate (Dr.)	1000
Apr. 10—A Good Cigar	
Apr. 10—A Faithless Man	
Apr. 13—The Storm	
Apr. 20—The Hero (Com.)	500
Apr. 24—While There's Life There's Hope (Dr.)	1000
Apr. 27—The Scarlet Letter (Dr.)	1000
May 1—Second Sight (Dr.)	1000
May 4—The Temptress (Dr.)	1000
May 8—Four Lives (Dr.)	300
May 8—The Fair Dentist (Com.)	700
May 11—For Her Brother's Sake (Dr.)	1000
May 15—The Master and the Man (Dr.)	1000
May 15—The Lighthouse Keeper (Dr.)	1000
May 22—The Forged Despatch (Dr.)	1000
May 25—The Minor Chord (Dr.)	1000

ITALA

Mar. 16—A Dog and Two Mistresses	986
Mar. 18—Foolshead in Soiree (Com.)	
Mar. 18—Toto on the State (Com.)	
Mar. 23—Waiting for the Midnight Express.	900
Mar. 25—Toto Wants to Get Thinner	500
Mar. 25—Queen of the Sea	500
Apr. 1—Foolshead Goes to See a Cockfight.	
Apr. 8—Foolshead—Lady of Company	
Apr. 15—The Fall of Troy	
Apr. 22—Marriage Midst the Sausages (Com.)	500
Apr. 22—Foolshead — Wrangler for Love (Com.)	500
Apr. 27—Little Lewis Toy (Dr.)	950
Apr. 29—Foolshead Telegraph Boy	500
Apr. 29—The Bottle of Milk (Com.)	500
May 4—The Cry of the Native Country (Dr.)	950
May 6—Foolshead—Life Insurance Agent (Com.)	950
May 6—The Fountains of Rome	
May 11—The Marchioness of Ansperti (Dr.)	950
May 13—Marriage Advertisement (Com.)	500
May 13—Foolshead Has Lost a Needle (C.)	500
May 18—Little Mother	950
May 20—Two Girls Love Foolshead (Com.)	
May 26—The Little Rider (Dr.)	

LUX.

By Prieur.

Mar. 17—Bill Has Kleptomania (Com.)	380
Mar. 24—Cowboy Friendship (Dr.)	636
Mar. 24—Edith Has Some Sport (Com.)	322
Mar. 31—The Greed of Gain (Dr.)	652
Mar. 31—He Wanted a Hoop (Com.)	281
Apr. 7—Bill's Little Plan (Com.)	386
Apr. 7—A Desperado (Dr.)	586
Apr. 14—Bill and the Greasy Pole (Com.)	432
Apr. 14—They Did Not Budge (Com.)	501
Apr. 21—Dr. Grant's Wonderful Discovery (Dr.)	885
Apr. 28—Naughty Miss Edith (Com.)	472
Apr. 28—Bill's Garden (Com.)	419
May 5—Bill as a Toreador (Com.)	419
May 5—Fashion and Its Consequence (Com.)	426
May 12—The Postmistress (Dr.)	700
May 12—A Walk in Tunis	252
May 19—Bill at Work (Com.)	367
May 19—All Through a Rat (Com.)	475
May 26—The Two Cockades (Dr.)	698
May 26—Tidying Up Paris (Com.)	268

NESTOR FILM CO.

Jan. 25—New Minister	
Feb. 1—The Bridal Trail	
Feb. 8—The Transgressor	
Feb. 15—The Light Beyond	
Feb. 22—His Father's House (Dr.)	
Mar. 1—The Professor's Romance (C.-D.)	990
Mar. 8—In the Commissioned Ranks	
Mar. 8—In the Commissioned Ranks (Dr.)	
Mar. 15—Was It Worth While? (Dr.)	
Mar. 22—Could You Blame Him? (Com.)	
Mar. 29—The Truth (Dr.)	
Apr. 5—The Stolen Necklace	
Apr. 12—A Midnight Adventure (Com.)	
Apr. 19—The Rival Artists (Dr.)	
Apr. 26—His Wife (Dr.)	
May 3—The Other Man (Dr.)	
May 10—After Twenty Years (Dr.)	
May 17—His Second Choice (Com.)	
May 24—At Panther Creek (Dr.)	

NEW YORK MOTION PICTURE CO.

("Bison")

Mar. 7—Dick Farrell's Prize	
Mar. 10—Her Prisoner (Dr.)	
Mar. 14—Starlight the Squaw (Dr.)	
Mar. 17—Sacrifice of Silver Cloud (Dr.)	
Mar. 21—Was He Justified? (Dr.)	900
Mar. 24—The Cowboy's Waif (Dr.)	900
Mar. 28—An Indian Nemesis (Dr.)	
Mar. 31—The Red Avenger (Dr.)	
Apr. 4—At Bar U Ranch (Dr.)	
Apr. 7—Avery's Dream (Com.)	
Apr. 11—An Indian's Mistake	950
Apr. 14—A Man of Honor	950
Apr. 18—Return of Company D (Dr.)	950
Apr. 21—A Cowboy for a Day (Com.)	950
May 2—Shifty's Claim (W. Com. Dr.)	950
May 5—A Knight of the Trail	950
May 9—The Crow Chief's Defeat (Dr.)	950
May 12—The Foreman's Bride (Com. Dr.)	950
May 16—The Broncho Buster's Rival	
May 19—The Cheyenne Medicine Man	

POWERS' PICTURE PLAYS

Apr. 11—How the Doctor Made Good	
Apr. 11—Reclamation	
Apr. 15—At the Window	
Apr. 18—Copper Wit (Com.)	
Apr. 18—The Wine Harvest	
Apr. 22—The Last Rose	
Apr. 25—A Day with an English Bargeman (Com.)	
Apr. 25—Melody of Fate (Dr.)	
Apr. 29—Hearts Under Oilskins (Dr.)	
May 2—The Crisis (Dr.)	
May 2—The Joys of Persecution (Com.)	
May 6—The Awakening of Galatea (Dr.)	
May 9—The Four of Us (Com.)	
May 9—Contagion (Com.)	
May 13—As Your Hair Grows Whiter (Dr.)	
May 16—Oklahoma (Dr.)	
May 16—A Matrimonial Surprise (Com.)	
May 20—Gunga Din (Dr.)	

RELIANCE

Apr. 15—Her Mother's Love	950
Apr. 19—A Tale of Ebon Tints (Com.)	950
Apr. 22—In the Tepee's Light (Dr.)	950
Apr. 26—Vengeance Hath Been Had (Dr.)	950
Apr. 29—Locked Out (Dr.)	950
May 3—Such is the Kingdom	950
May 6—Over the Shading Edge (Dr.)	950
May 10—A Left Hook (Com.)	950
May 13—The Conflict	950
May 17—The Harvest (Dr.)	950
May 20—A Sonata of Souls	
May 24—There's Many a Slip	

REX

Mar. 23—Five Hours	
Mar. 30—As Ye Sow	
Apr. 5—"The Heiress" (Com.)	975
Apr. 13—"The Little Major" (Dr.)	960
Apr. 20—A Daughter of the Revolution (Dr.)	
Apr. 27—The Realization (Dr.)	
May 4—The Ultimate Sacrifice	
May 11—The Guardsman (Dr.)	
May 18—An Exception to the Rule (Com.)	

SOLAX COMPANY

Apr. 14—The Little Flower Girl (Dr.)	
Apr. 19—The Old Excuse (Com.)	
Apr. 21—The Voice of His Conscience (Dr.)	
Apr. 26—The Count of No Account (Com.)	
Apr. 28—Across the Mexican Line (Military)	
May 3—Sensible Dad (Com.)	
May 3—Nearly a Hero (Com.)	
May 5—The Somnambulist (Dr.)	
May 10—Nearly a Hero (Com.)	
May 17—His Dumb Wife (Com.)	
May 19—In the Nick of Time (Dr.)	

THANHOUSER COMPANY.

Mar. 14—His Younger Brother	
Mar. 17—Robert Emmett	
Mar. 21—Divorce (Dr.)	
Mar. 21—Waiting at the Church (Com.)	
Mar. 24—The Tramp (Dr.)	
Mar. 28—The Imposter	1000
Mar. 31—Silas Marner	1000
Apr. 4—Charity of the Poor (Dr.)	
Apr. 7—Vindicated	
Apr. 11—Velvet and Rags	
Apr. 14—Old Home Week (Com. Dr.)	
Apr. 18—Cally's Comet (Com.)	1000
Apr. 21—Weighed in the Balance	1000
Apr. 25—Poet of the People (His.)	
Apr. 28—An Elevator Romance (Com.)	
May 2—The Pillars of Society (Dr.)	
May 5—The Sinner (Dr.)	
May 9—The Railroad Builder (Dr.)	1000
May 12—The Regimental Ball (Dr.)	1000
May 16—The Colonel and the King	
May 19—Lady Clare	
May 23—The Stage Child (Dr.)	
May 26—Get Rick Quick (Dr.)	

YANKEE FILM COMPANY

Mar. 17—His Double Treasure (Dr.)	
Mar. 20—The Open Gate (Dr.)	
Mar. 24—Love's Ebb and Flood (Dr.)	
Mar. 27—Tom and Jerry (Dr.)	
Mar. 31—Her Mother's Fiance (Dr.)	
Apr. 4—Secret of the Opal Mine (Dr.)	
Apr. 4—The Girl Stowaway's Heroism (Dr.)	
Apr. 10—An Adventure in Sicily (Dr.)	
Apr. 14—Willie's Winning Ways (Com.)	
Apr. 17—A Close Call (Dr.)	
Apr. 21—The Minister's Son (Dr.)	
Apr. 24—Why the Sheriff Resigned (Dr.)	
Apr. 28—The Girl of the Coral Reefs (Dr.)	
May 1—A Kentucky Girl (Dr.)	
May 5—Zelda, the Gypsy (Dr.)	
May 8—In Sunny Italy (Dr.)	
May 12—The Angelus Bell (Dr.)	
May 15—An Indian Brave's Conversion (Dr.)	
May 19—The Banana Planter's Peril (Dr.)	
May 22—The Little Western Rose (Dr.)	
May 26—Thwarted by Nell Pierce (Dr.)	

LICENSEES OF PATENTS CO.

BIOGRAPH

Feet

Mar. 23—The Londale Operator (Dr.)..... 998
Mar. 27—Priscilla's April Fool (Com.)..... 686
Mar. 27—Cured (Com.) 308
Mar. 30—The Spanish Gypsy (Dr.) 996
Apr. 3—Priscilla and the Umbrella (Com.)....997
Apr. 6—The Broken Cross (Dr.)..... 996
Apr. 10—The Chief's Daughter (Dr.).....1000
Apr. 13—Paradise Lost (Dr.).....1000
Apr. 17—Madam Rex (Dr.)..... 996
Apr. 20—A Knight of the Road (Dr.)..... 996
Apr. 24—His Mother's Scarf (Dr.)..... 994
Apr. 27—How She Triumphed (Com.)..... 998
May 1—The Two Sides (Dr.)..... 998
May 4—Misplaced Jealousy (Com.)..... 503
May 1—Cupid's Joke (Com.)..... 493
May 2—The Snare of the City (Dr.).....1000
May 6—The Bunco Game at Lizardhead (Com.) 1000
May 8—In the Days of '49 (Dr.)..... 995
May 11—The Country Lovers (Dr.)..... 995
May 15—The New Dress (Dr.)..... 998
May 18—The Manieure Lady (Dr.)..... 998

EDISON

Apr. 26—The Two Heroes (Com.)..... 975
Apr. 28—The Child and the Tramp (Com.)..1000
May 1—The Panama Canal in 1911..... 990
May 3—Josh and Cindy's Wedding Trip....1000
May 5—Aida (Dr.) 1000
May 9—Edna's Imprisonment (Com.)..... 975
May 10—The Baby of the Boarding House (Com.) 1000
May 12—The Quarrel on the Cliff (Dr.).....1000
May 16—In the Baggage Coach Ahead (Dr.).1000
May 17—In and Around Havana, Cuba..... 450
May 17—How the Hungry Man was Fed (Com.) 550
May 19—A Case of High Treason (Dr.)....1000
May 23—Captain Nell (Dr.).....1000
May 24—Madeline's Rebellion (Com.)..... 990
May 26—Hearts and Flags (Dr.).....1000
May 30—The Niece and the Chorus Lady (Com.) 975
May 31—The Inheritance (Com.)..... 625
May 31—It Served Her Right (Com.)..... 375
June 2—A Sane Fourth of July.....1000
June 7—Father's Dress Suit (Com.)..... 500
June 6—The Cardinal's Edict (Dr.).....1000
June 7—A Lesson Learned (Dr.)..... 500
June 9—The Wager and the Wage Earners (Dr.) 1000
June 13—Her Brother's Photograph (Dr.)..1000
June 14—Heroes Three (Com.)..... 500
June 14—Mistakes Will Happen (Com.).... 500

ESSANAY FILM CO.

Mar. 25—A Thwarted Vengeance (W. Dr.)..1000
Mar. 28—Getting His Own Back (Com.) ... 600
Mar. 28—Lost: A Baby (Com.) 400
Apr. 1—Across the Plains (Dr.) 1000
Apr. 4—Caught with the Goods (Com.).....1,000
Apr. 8—The Sheriff's Chum (Dr.).....1,000
Apr. 11—An Orphan's Flight (Dr.).....1000
Apr. 18—The Bad Man's First Prayer (Dr.).1000
Apr. 18—What Happened to Auntie (Com.) 800
Apr. 18—Catching the Deep Sea Turtle (Edu.) 200
Apr. 22—The Indian Maiden's Lesson (Dr.).1000
Apr. 22—The Indian Maiden's Lesson (Dr.).1000
Apr. 25—The Two Mothers (Dr.).....1000
Apr. 29—What a Woman Can Do (Dr.)..... 950
May 2—The Snare of the City (Dr.).....1000
May 6—The Bunco Game at Lizardhead (Com.) 1000
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May 20—"Alkali" Ike's Auto (Com.).....1000

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Mar. 29—The Cormorants, or Japanese Catching Fish with Birds..... 528
Apr. 1—The Secret of the Forest (Dr.).... 625
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Apr. 4—The Letter with the Red Seal..... 865
Apr. 4—The City of Amalfi in Italy 135
Apr. 8—The Atonement of Thais 865
Apr. 8—Italian Coast Scenes 135
Apr. 11—The Court Martial (Dr.)..... 725
Apr. 11—Picturesque Waterfalls in Northern Spain 275
Apr. 15—The Oppressor (Dr.)..... 640
Apr. 15—Jimmy the Fox (Com.)..... 380
Apr. 18—Lost Years 630
Apr. 18—Brest, a Fortified Harbor of France 370
Apr. 22—The Erring Son (Dr.).....1000
Apr. 25—The Romance of a Valet..... 510
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Apr. 29—A Priestess of Carthage.....1060
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Apr. 24—Unto Us a Child Is Born.....
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NEWSY ITEMS FROM EL CAJON VALLEY

The Production Headquarters of the "Flying A" Western Aggregation

The producing force of the Western Company of the American Film Manufacturing Company has recently been augmented and its efficiency greatly improved by the addition of Mr. Allan Dwan. Mr. Dwan is well known in theatrical circles as one of the promising playwrights of the younger school. Two or three of his productions have already entertained Broadway under the management of Wm. A. Brady. The latest of his plays has been accepted by Liebler & Co. for Broadway production, during the coming season, with Walker Whiteside as the star. This production is entitled "Into the Light," and it is confidently predicted by the various critics who have seen the scenario that it undoubtedly will be accepted favorably by the theatergoing public.

Mr. Dwan's penchant, however, is moving pictures. He is not only a capable producer, but likewise originates each and every picture made by him. He is versatile in that his pictures are extremely laughable and original and his dramas invariably enthrallingly interesting.

Two negatives that we have already received from the West and which have been made under Mr. Dwan's directions are particularly notable. They are entitled "Rattlesnakes and Gunpowder" and "Elopments on Double 'L' Ranch." We know that they will both be acknowledged by the exhibitors throughout America as being the most original and funniest Western comedies ever projected by them in their theater.

El Cajon Valley, southern California, now the headquarters of the production department of the American Film Manufacturing Company, is a veritable moving picture man's paradise. It is situated about forty miles east of San Diego, and within a twenty-five mile radius of this valley the most typical, the most beautiful and withal the most original Western scenery in America is found. The territory adjacent to our headquarters, while generally extremely rugged and picturesque to a degree, is nevertheless interspersed at intervals with rolling land that is used by the ranchers as pasture and grazing land for their cattle.

Thirty miles still further east and 2,000 feet lower in altitude than the El Cajon Valley is the Great American Desert. In this section called the Imperial Valley the mountain peaks, the canyons and the desert lands, the range country and the typical ranch life in and around our new headquarters in the West assure the picture-going public of a treat in cowboy films, such as they have not experienced in months. The fact that a moving picture camera has never been in this portion of the country prior to the advent of the American Film Manufacturing Company will lend the added attraction of originality to the backgrounds of the "Flying A Cowboy" stories that undoubtedly will place them immediately to the forefront in point of popularity with the exhibitors and their patrons.

Warren Kerrigan, ordinarily termed "the handsomest lead in moving pictures," and who is at present playing the leading roles in our Western Stock Company, has greatly surprised a goodly number of his admirers through the medium of his exceedingly capable horsemanship.

Mr. Kerrigan was born and raised in Kentucky and virtually lived in a saddle during all of his early life. Upon entering his theatrical career his love of horse flesh, born and bred in his bone in the blue grass regions of Kentucky, still remained. His extremely attractive presence in Western garb won him many laurels; he being cast for important parts in some of the most popular and successful Western dramas staged within the last few years. Upon taking up the moving picture business as a profession, his worth as a Western actor was not considered, and for three successive years he has been starred in studio productions.

Upon the formation of our Western Company we discussed, with Mr. Kerrigan, the possibility of our placing him in leading roles in our Western productions. He assured us of his capability, but, in spite of his assurance, he was included in our Western Company with a certain amount of misgiving on our part. Our aggregation included such good horsemen that we were of the opinion possibly a comparison of Mr. Kerrigan's horsemanship with that of the native Westerners would prove to be to his disadvantage. We were pleasantly surprised. Mr. Kerrigan is undoubtedly the best horseman, the best rider and the best appearing Westerner in the entire company. He is a veritable Centaur and we predict that he will be acclaimed the most popular Western lead in moving picturedom within a very short while.

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WED., " 31st—	"A MARVELOUS COW,"	Comedy
FRIDAY, JUNE 2d—	"NEVER TOO LATE TO MEND,"	Military
WED., " 7th—	"BRIDGET THE FLIRT,"	Comedy

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Volume IV
No. 21

May 27th
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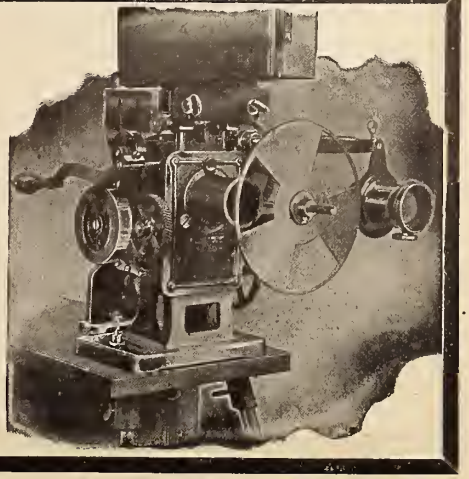

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The Moving Picture News

PUBLISHED EVERY SATURDAY

The CINEMATOGRAPH PUBLISHING COMPANY, 30 West Thirteenth Street, NEW YORK CITY

Telephone, 4092 Chelsea

European Agents: INTERNATIONAL NEWS CO., Breams Building, Chancery Lane, London, E. C.

Chicago Representative: J. J. Sullivan. 866 Graceland Ave. 'Phone Graceland 5053

ALFRED H. SAUNDERS, Editor.

This newspaper is owned and published by the Cinematograph Publishing Company, a New York corporation. Office and principal place of business No. 30 West 13th Street, New York. Alfred H. Saunders, President; John A. Wilkens, Secretary, and W. M. Petingale, Treasurer. The address of the officers is the office of the newspaper.

SUBSCRIPTION: $2.00 per year. Postpaid in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands. Canada and Foreign Countries: $2.50 per year. All communications should be addressed to The Moving Picture News, 30 West Thirteenth Street, New York City. ADVERTISING RATES: $60 per page, $30 ½-page, $15 ¼-page, single column $20, $2 per inch. Discounts, 20% 12; 10% 6; 5% 3 months.

Volume IV **May 27, 1911** **Number 21**

OUR FRONT COVER ILLUSTRATION

This week represents a scene from the American, Flying A film, "The Elopment on Double L Ranch," released June 5th. This a sparkling Western comedy of high class.

INDEPENDENT VICTORY

On Monday, May 22, 1911, the United States Circuit Court for the Southern District of New York by his Honor E. H. Lacombe, Circuit judge, filed a memorandum in the case of Motion Picture Patents Company against Independent Moving Pictures Company of American ad Carl Laemmle denying the motion for preliminary injunction. The decision was based on the decision of the Circuit Court of Appeals for the Second Circuit in the case of Motion Picture Patents Company vs. Yankee Film Company and Motion Picture Patents Company vs. William Steiner, Herbert L. Miles, Joseph Miles and Charles V. Henkel. The motion for preliminary injunction thus denied by Judge Lacombe had been directed against the use of the Gaumont camera.

The Gaumont camera first came before the courts in the case of the Motion Picture Patents Company against Champion Film Company. Judge Lacombe decided on December 30, 1910, that the Gaumont camera was an infringement of the Edison camera patent 12037, and injunction issued against the Champion Film Company. A few days later Judge Lacombe decided the cases against Yankee Film Company and against William Steiner, et al, granting an injunction against the Gaumont camera. On January 11th, 1911, the Motion Picture Patents Company made a motion for attachment for contempt against the Independent Moving Pictures Company of America and Carl Laemmle for use of the Gaumont camera while under injunction. An elaborate defense was made by affidavits served on the complainant and at the hearing on February 1st the motion was withdrawn in so far as it concerned the use of Gaumont cameras. About two months later the complainant began a new suit against the Independent Moving Pictures Company of America and Carl Laemmle directed particularly against the Gaumont camera and made a motion for preliminary injunction based upon elaborate affidavits replying to the defendants' affidavits served on the contempt motion in January. This motion was fully defended and was argued on Friday, May 5th, 1911, before Judge Lacombe and has just been denied as stated above.

In the interval appeal was taken by the Yankee Film Company and by Messrs. Steiner, et al, to the Circuit Court of Appeals and the question of unreasonable neglect or delay on the part of Edison and the Edison Manufacturing Company and the Motion Picture Patents Company to enter disclaimer of claim 4 of reissue 12037 was argued and on Thursday, May 18th, the appeals were decided in favor of the defendants.

The Circuit Court of Appeals in the decision in the Yankee Film case called attention to the fact that in March, 1907, it had held Edison patent 12037 valid as to claims 1, 2 and 3 and void as to claim 4, but that there had been no disclaimer since that time of such claim 4. Under these circumstances the court held that the validity of the Edison patent 12037, even as to claims 1, 2 and 3, was so doubtful that preliminary injunctions should not issue, and that the orders for the issue of preliminary injunctions against the Yankee Film Company and against William Steiner, Herbert L. Miles, Joseph Miles and Charles V. Henkel should be reversed.

It was this decision by the Circuit Court of Appeals on the disclaimer question that caused the court to deny the motion for injunction against the Independent Movig Pictures Company of America and Carl Laemmle and made it unnecessary for the court to consider or pass upon the other defenses raised on that motion. Judge Lacombe's memorandum decision in full was as follows:

"In accordance with the opinion of the C. C. A. in Motion Pictures Co. vs. Yankee Film Co., the motion for preliminary injunction is denied.

May 22, 1911. E. H. Lacombe."

ALIEN OPERATORS

The Moving Picture News started a campaign to assist "Alien operators" and so far we have met with very little success in our efforts to induce every operator who comes under the alien ban to send us his name and address, so that it may be possible to influence the Senators or Assemblymen to withdraw the obnoxious clause. It seems to us as though every man who has been refused is afraid to send his address in to our office. We learned the other day that this was owing to a man high up in the Union desiring to take all the praise for any work the News may have done. We are perfectly willing that he shall have this praise; we are perfectly willing he shall have all the honor, that does not matter to us; what we want to do is to endeavor, as far as we possibly can, to get all the operators in a position where they can earn a living. Take the following from Brooklyn, New York, of an operator who is the only support of his aged parents and on May 16th pleaded guilty to a charge of having operated a motion picture machine in a show place on Bell avenue, Bayside, without a license, but declaring that

he had thus supported his aged parents for five years, and that the only reason a license that he had had was taken from him was because he was not a citizen of the United States. Edward Schwarz was arraigned before Justices Wilkin (presiding), Fleming and Deuel in the Court of Special Sessions on this charge. The inspector who made the charge admitted that he knew of no reason why Schwarz should have been deprived of his license except because of his foreign birth. Schwarz was fined $10.

We think the above is one of the hardest cases ever brought to our notice of a man being debarred from earning an honest living, and, if the operators are wise, they will immediately let us have their name and address so that we can do our part in bringing their cases individually and collectively before the higher authorities, and while on this point.

(*Foreign exchanges please copy*)

Many operators from England, Scotland, France, Germany and Italy have written to us asking the prospect of a position in New York. They are evidently tempted by the wages advertised by a so-called school which puts them from $25 to $35 per week. This is a false statement. The average earnings of such operators are $8 to $15; in addition to that no alien can obtain a license to operate a machine, and during the past week three foreign operators have called upon us, for whom we are very sorry, but we had to tell them the facts. They immediately asked what could they do, and we had to confess our ignorance. If the editors of our foreign exchanges will kindly call attention to all their readers that at the present time the field is closed for foreign operators, they will be doing a service to their readers and the operators in New York City.

IDIOTIC OPERATORS

It is not often we use such a term, but we think in the present instance it is more than fully deserved. In New York City there are men anxious to get a good light on the curtain at the least possible trouble to themselves; they are taught in a school how to bridge a fuse by inserting pennies or screws such as are illustrated in the cuts 2 and 3, or by using the nail as illustrated in the same cuts. We have it on the authority of an operator that he was told by this school instructor that if he used those things it would not only make him give a fine light but would also make him the smartest man in the bunch, because he would surprise the exhibitors with such a good

Fig. 1

light that he would be willing to raise his wages double and triple. After a week or so trial we very much question this statement, but the same man offered to go before a notary public, swear an affidavit and mention names. He also said that somebody greater than Edison had also recommended such devices to be used.

We want to say that such tactics as these are criminal, and when we say criminal, we use the term advisedly because by using such a device the operator is endeavoring to murder in cold blood every patron of the house in which he is an operator. If our readers will look at our cut No. 1 they will see an innocent looking plug of the usual type and not one exhibitor in a hundred would know sufficient about electricity to see anything out of

Fig. 2

place in it; even if it was open as is displayed in our Fig. No. 2, he would still be ignorant, and referring to Fig. No. 3 he will see how the nail bridged or jumped the current, tampering with the regulations of the city ordinances. By using such a device it simply means that the operator will blow out every light in the house and probably short circuit the whole of the district, also with

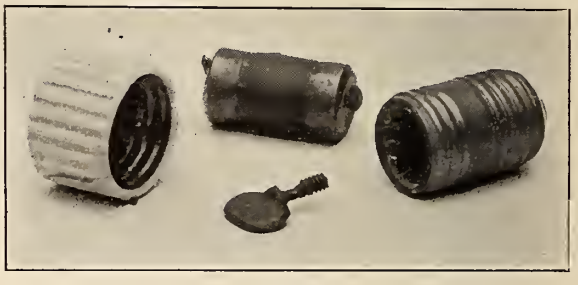

Fig. 3

a danger of setting fire to the house through the greater heat generated igniting the film. The reason we specially illustrate these fuses is to enable every exhibitor to go round his house, examine every fuse, and, if he finds anything like what we have illustrated above, let him for his own safety sake throw the operator out by the scruff of his neck, immediately call up Mr. Wynkoop, of the Water, Gas and Electricity Bureau, and let them take the proceedings they ought to take. If an operator knows of other operators using such a device let them do the same and less fires or danger will be the result.

From Philadelphia we learn that a fire occurred a week or two ago simply because, as Chief McLaughlin reported, he found that someone had "bridged the fuse," an operation which permitted the circuit to carry more electric current, but resulted in the wires becoming overheated and set fire to the place. The fuse, which acts as a safety valve, is made of lead, and melts when too much current is thrown upon one circuit, automatically shutting off the current.

McLaughlin says he found that a piece of copper wire had been inserted in the lead fuse, this operation being known as "bridging the fuse." This had increased the

capacity of the circuit by preventing the fuse from melting. The only safety of a fuse lies in the fact that when a larger amperage is being pulled the fuse blows and so saves the situation. Calling the attention of H. S. Wynkoop to this matter he said; "The situation is giving us great concern and we are disciplining the operators severely whenever we catch them jumping or improperly reloading fuses; we feel that this warning will be sufficient to prevent it occurring in the future." The operator's name and address who used the above is in our possession, and two other devices which were used by two other operators whose name and addresses we have are ready to be placed before the Board *unless they promise to be good in the future.*

While on this same subject, from Atlantic City we learn that a film was burned by a cigarette at the Lyric Theater, 1806 Atlantic avenue, on May 18th. The fire was caused by a boy smoking a cigarette while rewinding a roll of film which instantly caused the trouble, and Boyle, the boy in question, was blown to the sidewalk. Fortunately the disturbance was averted by the cool-headed action of the attendants, who immediately illuminated the house and with the use of a few chemicals the fire was put out; the correspondent to whom we are responsible for report of this remarked, "The operator who was in charge was only a boy; anything goes in this town; they have no rules or regulations, and managers think as long as one can turn the crank and keep the light on the film for five minutes at a stretch he is an expert; also, if he will work for $8 to $10 per week, the cheaper he is the better operator he is." What is the American Federation of Labor doing to prevent such being allowed in our ranks. We think the A. F. L. should give a license or a charter rather to every body of operators in the country who will pay their dues, discipline them under their own laws and so keep a check on the product of incompetent schools and the still more incompetent producers thereof.

CINEMATOGRAPH FIRES

We wonder if the trade fully realize the very small percentage of fires brought about by cinematography. Our London correspondent in the May 13th issue gave the following significant fact:

Out of 3,208 fires which occurred in the area of the London County Council in 1910 only **seven** were at picture exhibitions which is 109/500 or 1/5th of 1 per cent. Noting these figures for London, a correspondent gives us the figures for New York City. Out of 4,032 fires in 1910 only **two** were caused by cinematograph films and the damage infinitesimally small.

In New York State the fires for 1910 were 11,098, and out of this large proportion only **five** were caused by films. We tried to verify these figures from Mr. Forsyth, of the Board of Fire Underwriters; he happened to be engaged in Court at the time so we could not reach him. If these figures are near correct, is it not time the cry of Fire! Fire!! Danger!!! and the glaring scare headlines in the press should be eliminated, and due credit be given to the careful handling of the films and the safety devices used by the machine manufacturers; if only the cigarette fiend could be eliminated, we would soon hear the last of cinematography being put in the most dangerous class of fire causers. Will our readers bring these facts before their local editors and get them to give as large a publicity to them as they do when one poor little fire breaks out through the carelessness of the cigarette boy, or the school product who bridges a fuse? By so doing they will earn the thanks of all in the industry.

EDUCATION BY CINEMATOGRAPHY

In a recent issue our London correspondent, under the above caption, made a slight error which we wish to correct regarding the Kinemacolor Co., Ltd. Our correspondent said the Charles Urban Trading Company informed our London correspondent that they have succeeded in securing a stirring series of kinemacolor scenes of Kitchener reviewing troops at Khartoum. Our correspondent was in error inasmuch as Mr. Urban severed his connection with the Urban Trading Company some months ago. The Eclipse Company of Paris continues to trade in London under the old name, fully realizing the asset of Mr. Charles Urban's name, but we want our readers to fully understand that Mr. Urban is only connected and concerned with the Natural Color Kinematograph Company, Ltd., and Kineto, Ltd. The paragraph in question is evidently an incorrect copy of one written by the Kinemacolor press agent, which appeared in all the papers in England preceding the opening of the Scala.

The above correction is due to Mr. Charles Urban, and our attention has been called by an esteemed friend who concludes his letter with, "I tell you these facts because over here the MOVING PICTURE NEWS has a considerable reputation, and we don't like to see in it inaccuracies and signs of scissors and paste. I am sure you will take this information—which is quite unprejudiced—in the spirit in which it is meant."

We have pleasure in giving the above facts as we want to keep up the reputation of only giving a truthful representation of the trade as it is to-day and hereby tender our apologies to Charles Urban and his confreres.

KINEMACOLOR

As usual in connection with any up-to-date information regarding the moving picture industry, the News usually publishes it first, and we point with pride to the fact that this paper was the first to give any authentic information regarding the Kinemacolor Company of America. As will be seen by the advertisement in this issue, the new company that is exploiting the wonderful "natural color" motion pictures are making their first public announcement of the policy of the company. We have dwelt at length in former issues on the beauties of Kinemacolor, and we have before us at the present time notices from practically every newspaper in London telling of the wonderful success of Kinemacolor, as shown at the Scala Theater now. These pictures have been improved wonderfully since their first showing nearly three years ago, and the writer can personally vouch for the fact that the natural color pictures produced by the Kinemacolor Company are practically perfect. The first extensive showing that Kinemacolor will have in this country will be the King's Coronation. State rights are being sold at the present time and there is no doubt but that these pictures will make more money for exchanges and exhibitors than any other special series of pictures ever shown here. As arrangements have been made for most of the projecting machine manufacturers to put the Kinemacolor attachment on the present machines, it will be particularly attractive to exhibitors. As we published in this paper, the Kinemacolor Company in London has been made the official photographer for the Coronation ceremonies and special concessions have been made to this company for recording all the events, not only the street parades, but all the private official ceremonies as well. These concessions were made to secure a record of these events in color for future generations. The American owners of the State Rights will have the advantage of these special pictures which cannot be taken by any other photographer. The showing of the Coronation pictures, by the Kinemacolor Company, to be shown throughout the United States, is to be done principally to acquaint exhibitors and the general public with the beauties of the Kinemacolor process. Shortly after these pictures are shown, the Kinemacolor Company will release sufficient black and white film which, used in connection with the Kinemacolor subjects, will provide a full program for any exhibitor in the United States. There have been erroneous impressions that Kinemacolor film costs much more than the black and white. As a matter of fact while the films do cost a little more than the black and white, they will be sold to those who intend using the black and white service at the same price as the black and white films.

Mr. J. J. Murdock, general manager of the Kinemacolor Company, has just returned from a several weeks' trip through the Middle West where he has been engaged in looking over the ground and making arrangements with exchanges to handle the Kinemacolor and black and white films. Arrangements have already been completed with a few of the best moving picture manufacturers in this country to affiliate with the Kinemacolor Company, and we have the promise of an early notification of the names of these manufacturers.

We also wish to state that only one film is used in projecting Kinemacolor, and after the original negative is taken, prints can be made in any numbers, the same as with black and white film. At the present time the Kinemacolor Company of America have in their new vaults, on 45th Street, over 200 full reels of Kinemacolor pictures, amongst which are some wonderful scientific subjects, also many dramatic and comedy subjects. In view of the fact that we have witnessed the forming of some big moving picture corporations in the last few months and also have seen the closing up or the disappearing from view of some of these companies, it gives us great pleasure to follow up our original statements of the Kinemacolor Company that here at last we have a moving picture organization composed of men with unlimited capital who are intent on bettering the general conditions in the moving picture industry.

We notice in the Kinemacolor advertisement that assistance will be given those purchasing state rights in securing bookings in the best dramatic and vaudeville houses throughout the country for summer engagements. This should be a good inducement to anyone considering purchasing state rights, as the Kinemacolor Company is in a particularly strong position to make this possible.

FROM THE OBSERVATORY

By G. F. Blaisdell

Among the best friends and most militant partisans of motion pictures are the clergy. The minister visits many homes. He comes more closely in touch with common people than does any other man in any community. He meets the children, he talks to them—draws from them that which most interests them. A pastor realizes that in moving picture halls there are dangers to be avoided; he realizes also that there are dangers outside of picture theaters. Experience has taught him that it is far preferable that a child should pass an hour a day in a lighted, ventilated and clean picture hall, looking at educational films interspersed with comedy and drama, than that he should be always on the street when not in school or in bed. Reference is here made to the child whose mother is busy with the actual work of the household; not to the child whose mother has the time and the inclination to give personal attention to him.

Therefore is it surprising to read that at a recent communion service in St. Vincent's Church, in Germantown, Pa., the pastor, the Rev. J. A. Hartnett, administered a pledge to 500 boys and girls obligating them to abstain from visiting motion picture shows.

* * *

The Rev. Mr. Hartnett well might have taken a leaf from the book of the Rev. Father Swinko, of St. Hyacinth's Dunkirk, N. Y. Father Swinko has been compelled to resort to injunction proceedings to restrain Mayor James and Chief of Police Quandt from interfering with exhibitions of moving pictures on Sunday afternoons in St. Hyacinth's parochial hall. The priest contends that the entertainments are purely of an educational character, and consequently the authorities have no right to interfere. The court intimated at the hearing that he was most impressed by the charge that inadequate measures had been taken to protect the audience from the dangers of fire.

* * *

The Rev. Mr. Hartnett should at least so far modify the pledge he administered as to permit the children to see pictures of his own selection and in his own church. Manifestly it is a hardship to expect children to forego what has become one of their chief delights.

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The University of Missouri, in conjunction with the Columbia (Mo.) Commercial Club, have had taken 1,000 feet of film showing views of the university and various phases of college life and also pictures of Columbia. The reels will be sent through the state this summer for the purpose of advertising the university and the university town.

* * *

In the two years that the National Board of Censorship has been scrutinizing films it has passed upon 5,200 subjects and has caused the destruction of 2,000,000 feet of films. It is well. Only last week the board sent out a letter to the exhibitors indicating the objectionable features of a film about to be released. One proprietor informed the Observer that he felt compelled, after an examination of the picture, to cut out 88 feet. The excision should have been made at the factory. The description of the offending strip given to the Observer caused him to wonder what the directors could have been trying to do. Manufacturers well

LOST!

JAMES A. BLISS

THE FAMOUS BROADWAY STAR.

Known throughout the amusement world as the "Somewhat Stout Comedian."

When last seen, Mr. Bliss was leaving Wm. A. Brady's theatrical office on Broadway. Age 32; height, 5 feet 8 inches; dark hair and eyes; wore a navy blue suit. For the past year has been starring in "Baby Mine." Reward for information.

THE A. B. AGENCY,

42nd Street, New York.

might impress upon their directors the fact that one objectionable film affects a dozen desirable ones. A manager of one of the largest downtown shows told the writer, in speaking of the foregoing incident, that such transgressions from the line of decency were especially regrettable at the present time, when there was such a diminution in the agitation against picture shows as a form of entertainment. "One indiscreet manufacturer," said the manager, "can do incalculable harm not only to himself but to the whole industry. We want to give the people good stuff; our living depends on doing just that thing. Of course, it makes a great deal of difference where a house is located—in other words, as to the character of your clientele. But in those neighborhoods where there is the greatest demand for sensationalism are the very points where the greatest care should be exercised, where the possibilities for harm are greatest. Practically all of the manufacturers have eliminated the pistol from their posters. Many of the companies have cut out the actual discharge of pistol or gun. You see the weapon raised and the scene shifts. This is only a feature of the general advance being made in the business."

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All of which is correct. The picture industry attained such enormous proportions in so short a time that the determination of what is best is going to require patience on the part of critics and careful study on the part of purveyors.

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At the National Conference of Charities and Corrections in Boston, June 7-14, there will be a demonstration of some of the possibilities of the motion picture as an institution for popular education.

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The social workers of Montclair, N. J., are striving to induce the authorities of that cultured haven of seclusion to withdraw their opposition to moving pictures as a form of popular entertainment. Dr. Josiah Strong says that he would be glad to give an open-air show for several weeks so that people may see the character of the amusement it is proposed to produce in a permanent theater. If the sample show should influence the Council to grant a license, the Recreation Company will erect a building to seat 1,000 persons as one feature of social center work.

* * *

Forty of the five or six hundred picture machine operators in Philadelphia met recently and decided to organize a union and to affiliate with the American Federation of Labor. In the opinion of the Observer, if the operators do join the A. F. of L. they will follow the wiser course.

To the Fitchburg (Mass.) State Normal School falls the honor of being the first institution of learning to take definite steps in securing the motion picture as an adjunct of an educational course. According to the plans of the faculty, a booth will be erected in the lecture room and apparatus installed. Principal John G. Thompson has given serious thought to the subject of pictures as an educational factor. He believes points which in verbal explanations are difficult to grasp will be absorbed readily through pictures. The range of study will cover the fields which are especially adapted for normal school pupils.

* * *

The time will be short before the plans of every new school structure will make provision for the permanent installation of moving picture apparatus. Boards of Education may as well realize this now as later on, and save money by avoiding expensive alterations. It is well to be progressive and up-to-date; it is inexcusable to be behind the times.

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The Picturegraph Company, New York, for manufacturing moving picture apparatus, has recently been organized, with a capital of $250,000. The announced incorporators are B. A. Proctor, F. C. Morgan, W. S. Allen, New York City.

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At a meeting of the Exhibitors' League of Moving Picture Men of Ohio, at Columbus early this month, it was decided to hold a national convention of moving picture men for the purpose of forming a national association. The convention will be held in Cleveland August 1. C. J. A. Kale, of Lebanon, is the secretary of the Ohio organization.

* * *

Biograph's "Cupid's Joke" is a clever skit. The work of the four principals is excellent. The young woman who takes the character of the "Lady of Quality" charms and fascinates her audiences even as she does her fellow-player. The stage "business" is carefully arranged.

* * *

Eclipse's "The Last Edict of Francis II" is a strong production. Edison's "Edna's Imprisonment" is fine comedy. The office boy is good, as also is the head bookkeeper. The safe expert turned spank expert brings out a hearty laugh. "In the Baggage Coach Ahead," the dramatization of an old song, there are several strong dramatic situations. Selig's "In Old California" portrays the old-time swashbuckling American, the caricaturing of whom caused Dickens some temporary unpopularity in this country in the early forties.

FOUND!

Smiling, James A. Bliss

THE SOMEWHAT STOUT COMEDIAN

who was reported missing on Broadway last Thursday. Friends found him happy and contented at the Rex studio. He told them that Rex is in the kidnapping business, and that he wished he had been kidnapped sooner. He was very busy manufacturing laughs for his initial appearance which is in a reel to be released June 1st, entitled "The Monogram J. O."

A late report on Broadway has it that Wm. A. Brady, Chas. Frohman, Klaw & Erlanger, and the rest of Rex's competitors have hired Pinkertons to watch Rex.

You keep your eye on Rex as well!

Rex Achievements

If a moving picture manufacturer had caught a comet and you heard that it was to appear in pictures, you would sit erect and wonder some.

Well, the Rex Co. has kidnapped a star—a real shining Broadway star, and he is going to twinkle and sparkle in

1

Rex pictures in the dangerously near future. A real Broadway star—do you follow us? Stick right behind us so you don't miss anything. A real glittering satellite of the Big Alley, who has made millions laugh a million times, who will repeat the stunt and more in the future for wonder Rex. You have laughed at him in "Baby Mine," forgot your worries and your cares and the fact that the baby had the whooping cough, watching him in "The Traveling Salesman." You giggled yourself silly at his stunts and smiles in "The Bachelor's Honeymoon." Ah, you do know him? You are right, somewhat stout James A. Bliss, the funny man of Broadway, and Rex has nabbed him.

Some feat? Yes, some feet, and some head, too.

We don't know how Rex did it. We don't know how it does things anyhow. It's all such a marvel to us, but it does them and it's doing them right, right along. Wm. A. Brady, Bliss's erstwhile manager, must be heartbroken over

2

the loss, and as we go to press, we hear that Chas. Frohmann, Klaw & Erlanger, and the rest of the managerial

3

If there is a laugh left in you it will come out when you see the funnies in "The Monogram J. O," A film that doesn't need an X-ray to find the comedy. It's a Rex, of course.

mighty, have provided their respective stars with body guards to prevent a like fate occurring to them. They realize that Rex is a "Boogie Man" and will get them if they don't watch out. So they are watching out, in and out, thin and stout—and stout Jimmy Bliss is sitting around the Rex quarters executing his cherubic inimitable smile upon his captors, and his captors slowly close one eye and their lips slip. James A. Bliss off Broadway and in Rex—will Rex never stop? Can it be sheer good luck? No. Can it be

4

merely initiative? No, because all the manufacturers have that more or less, and only Rex has secured this Gay White Way Heavy Weight—the answer must be something we are not yet acquainted with. A quality we haven't yet run across, something that contradicts all such old played out assertions as "there's nothing new under the sun," etc. This quality indefinable, mysterious, Rex has got, and for want of which for a better phrase let us call it "business genius," as enterprise, initiative and aggressiveness are too tame to define Rex's spectacular maneuvers. Business genius, a gift

6

of beating everybody else out, and by a long way, that is the remarkable characteristic of the Rex Co.

It's all very nice for one to climb to the top of a mountain and gaze up at the clouds and dream dreams and plan plans, but in doing so he is missing lots of things that are happening down in the valley, but Rex is up on the mountain summit a success, gazing into the clouds and catching stars, and has an eye and a sharp one for the valley as well, and does

5

not miss anything, but sometimes when its less-awake competitors rouse themselves and rub their eyes they do miss something, and in its latest achievement no less a personage than a big Broadway manager is missing one of his strong arms.

Rex has been tested, proven and found to be all there, and somewhere else at the same time. Since it began releasing it has turned out about eleven miles of good startling film, eleven miles of happiness of those who find joy in successful film productions, and we cannot help but think that when it comes to shaking up things, Rex is the equivalent to two earthquakes, a milk punch, and a storm at sea.

From Our Western Correspondent

Hot Springs, Ark., May 24—Motion pictures and popular-priced vaudeville, beginning June 1 at the Orpheum Theater, will give way to ice-cream, cake, candy and other delicacies of the season, for a big bakery company has taken a lease on the building now occupied by the Orpheum and will install their combination confectionery-bakery establishment there at that time. This change marks the passing of one of the first motion picture theaters that Hot Springs ever had, for it is about as old a theater in point of service catering to the film industry. At present it is under the control of the Arkansas Amusement Association, which also conducts the Lyceum. The Orpheum has made a barrel of money in its day—but its day passed out of existence when the more modern and pretentious theaters sprung up around it, and level-headed and energetic business men realized that motion photography was not a "fly by night" experiment, but one of the greatest of all amusement and educational features. Opposition killed the Orpheum, which, hampered by limited stage facilities and other causes, could not keep the pace set by the more up-to-date houses, and for the past year it has been on the market. There have been enough men and women engaged in the managment of motion pictures who looked this proposition over to pack the house, but after each investigation they all "backed water," so to speak, and every deal fell through. The location is a most excellent one, being situated right in the very heart of the business district, where trade is the greatest, and the new establishment is sure to be a success. Adios, Signor Orpheum. In the vernacular of the blackface comedian, "It shoa was a good wagon, but, chile, it done broke down."

The Princess Theater will eliminate vaudeville for the summer and run one of the best high-class moving picture shows seen in this section of the country. Manager Frank Head has demonstrated what capable executive ability will do for a house by building up a patronage at the Princess that made the theater the most talked-of place of amusement west of St. Louis. The vaudeville there is always pleasing. It's the biggest, cheapest show that I have ever looked at. You always see a good show there, and many times a great bill. Furthermore, I am glad of one thing. Mr. Head informs me that he is going to run strictly independent pictures in his house, and get material that will not be older than a week after release. I hope that he will do so, for I must state that some of the Independent product that is coming into this city has whiskers on it that even Senator Peffer in his prime would envy. At present during the regime of vaudeville at this house only two reels of pictures are used a week, being run as a "chaser," but these are very good. There are two other houses in the city that are using Independent material, the Orpheum and the Scenic, the latter of which took on this service after a run-in the past week with the General Film Company in St. Louis, of which I will speak later. I want to see good Independent pictures in this town. The Independents have a large following here, especially since Little Mary went over to the Imps, but the Trust, so far as patronage goes, has the field practically to itself. With new Independent pictures, four reels a day and change daily—going some, eh, brother?—I am sure that the business at the Princess will materialize an account on the right side of the ledger. Mr. Head tried to negotiate with the Swanson-Crawford firm in St. Louis; also Memphis and New Orleans, to furnish his house with pictures, but they replied that his demands were too great. I don't wonder that the former house could not come across, for the reason that they are booking the Orpheum up to the limit; but I told Mr. Head to try my dear friends who have charge of the United Motion Picture Exchange in Oklahoma City, where he will get a square deal and some great pictures. Also, recommended him to Carl Laemmle's exchange in Chicago, who claims to be able to book the universe. I am awaiting these new Independent pictures with as much pleasant anticipation as a convict looks forward to a Christmas pardon or the small boy to his first long pair of trousers.

Some time ago, according to the statement told me by Manager Morrison, of the Scenic Theater, there arrived there a reel in very bad condition, and his operator called attention to the same. It was patched up, I believe, and then run, after which it sustained additional damage. The General Film Company of St. Louis, according to Manager Morrison, is now trying to collect the full price of that reel. When Morrison objected they stopped his service, but they didn't wait until they got all of their last shipment back.

He has, so he says, a shipment of reels from them, which he intends to keep until he is either reinstated or they have withdrawn suit against him. Morrison is a little fellow, but, take it from me, he fears not the Trust, and the litigation will be interesting.

Little Rock did itself proud the past week, at which time it entertained very nearly 200,000 visitors who came to attend the annual Confederate Veterans' Reunion. It was some mob, completely swamping that city and sending about 20,000 to Hot Springs for accommodations. We took good care of them here. But the point I wish to make is that even this great event was not a success without the evidence of the motion picture man, who was on the job in great shape and who secured some excellent pictures of the great parade, as well as all the old Confederate veterans of note. Also, he snapped Andrew Jackson's old negro cook and several other old-time negroes who still love their "Marsa" and who decline to believe that they have been liberated for very near fifty years. These pictures were taken by a corporation known as the Moving Picture Company of Chicago, and were secured under the personal direction of R. J. Johnson, who was the special photographer of the company. Here's hoping they are O. K., Mr. Johnson, for you certainly had the greatest "picture weather" that ever happened to get these films.

Last week we had the Hastings Stock Company, a very good organization, at the Airdome, their opening bill, "The Man on the Box," being exceptionally well staged, and this week the Albert Taylor Company opened a week's engagement, producing Nat Goodwin's late success, "A Gilded Fool," which was written by Guy Carlton. Mr. Carlton, it will be remembered, was here last summer for his health, but never recovered. The Taylor attraction is also meeting with great patronage and the Airdome is proving a great Mecca for those who love this kind of outdoor amusement.

The excessive hot weather the past two weeks has not hurt this resort any where the theaters are concerned, and this is especially true of the Lyric, where the crowds have compelled the hanging out of the "S. R. O." sign nightly. The show there the past week, especially the pictures, was of exceptional worth, and Harry Hale, the proprietor, informs me that he has made a ten strike in the booking of Consul the First, the celebrated monkey, whose act has been a great feature on the big time in the East. The monk will make his debut at the Lyric next week.

There were any number of interesting films shown here the past week, and among those of Independent make that made a favorable impression were the following: "How Winter Decorates Nature," Ambrosio; "The Opium Smugglers," American, a rattling good film; "General Marion, the Swamp Fox," a Champion and a hit; "Life of the People South of the Equator," Great Northern, which, you may be sure, was a big success; "Sweet Memories," an Imp, and "The Fair Dentist," by the same maker, which, as usual, went big, as Imps always do; "Fashion and Its Consequence," a Lux, very funny; "A Cowboy for a Day," Bison, and right up to the mark; "Over the Shading Edge" and "A Left Hook," two excellent Reliance pictures; "Daughter of the Revolution," 'Rex—the King; "Across the Mexican Line," Solax; "Old Home Week" and "Pillars of Society," two Thanhouser reels that were in a class by themselves for merit. In fact, I liked the Independent output as seen here the past week.

In the Trust line there were also several that went with a roar of applause, and we doff our hats once more to Biograph and "Madame Rex." Edison gave us an instructive film, "In and Around Havana, Cuba," and Essanay, departing from its usual worthy dramas and its generally poor society material, sent us an educational film much appreciated in this land hundreds of miles from the ocean, and showed us "Catching the Deep Sea Turtles." I have engaged in that pleasant occupation in Atlantic City, when we used to go out to the nets located out of sight of land, and I enjoyed the film very much. "The People of the Arabian Desert" and "Picturesque Waterfalls of Old Spain" were beutiful, indeed, and Gaumont has the thanks of Hot Springs patrons. And now Flo, here's to you. Was almost beginning to think that you had lost your grip, but you have reassured us that you are still very much in evidence where artistic work before the camera is concerned. Also, Dad Lubin, you deserve hearty thanks for your reel, "Her Child's Honor," which, though a little late getting here, was duly appreciated. I humbly opine that if Miss Lawrence has the material to work with, and the scenario that will give her the chance to display the best of her ability, she will continue to be one of the big drawing cards. At any rate, her work in this film was a decided treat. "Winsor McCay" was much in evidence at the Lyric, and "The Leading Lady" was a scream from beginning to end at the Photoplay Theater. Vitagraph, these two were winners.

I trust that last week's letter by "The Lady of the Baths" was acceptable. She showed her willingness, at least, to tackle the newspaper game and help me out, which I appreciated.

As a closing paragraph and further testimonial to motion photography, will state that during the week a report reached me that the Chamber of Commerce, Houston, Tex., is thinking of advocating the installation of moving pictures in the public schools. Go to it, ye Texans; it's the right "dope." Here's hoping.

THE MAN IN THE BATHS.

CHICAGO NEWS NOTES

The Chicago Child Welfare Exhibit, which opened at the Coliseum May 11th to 25th, are doing all their demonstrating on child labor. Other youths' conditions through the medium of moving pictures. A Sunlight curtain and Motiograph outfit have been installed and hourly demonstrations are made with films taken especially for this work in all parts of the United States. Another good use moving pictures are being put to.

Elsie Palambeck, the child who has been missing for several months, has been found to have been murdered by gypsies and her body cast into the drainage canal, and did not run away herself on account of stories she had seen in moving pictures, as the Chicago papers declared.

The House of Representatives at Springfield, Ill., passed a bill to-day by a vote of 104 to 4 to abolish the use of trading stamp coupons or souvenirs when given as an inducement to draw people to the purchase of real estate of any description, merchandise, or any commodities. Now Mr. Exhibitor, if you are giving away souvenirs and you are hit by this law it goes to prove that moving pictures are a commodity, one of life's necessities; such being the case, the Film Trust, in restricting the salable or rental use of moving pictures prove themselves to be a monopoly. There, oh you Trust Busters, get busy. Too bad I was not a lawyer.

Well, we saw Milwaukee avenue the other evening, and, believe me, were it not for the five-cent theaters on the street there would not be much life to it.

Starting in at the Banner, on Robert, just off the corner, we were greeted by a full house, and the Banner Theater holds some people. Our next stop was at the Star Theater, owned by Jones, Linish & Shaefer Co. This house is managed by Chas. Hagedorn, one of the oldest managers, yet one of the youngest in years, employed by this firm. We next visited the Gem and then the Wonderland, where crowds waited to see the Independent releases advertised for the day. So Milwaukee avenue is a good street for the picture shows as well as other business.

THE LATEST FROM LONDON

(By our English Correspondent)

I have been informed that the Natural Color Kinematograph Co., Ltd., 80-82 Wardour street, W., has just entered into important contracts to take advertising-industrial films in Kinemacolor for Government and business purposes. The immense advantages of a complete range of color in films of this kind will be apparent. The National Cash Register Company has commissioned Mr. Urban to secure comprehensive pictures of their large works at Dayton, Ohio,

If there is a laugh left in you it will come out when you see the funnies in "The Monogram J. O." A film that doesn't need an X-ray to find the comedy. It's a Rex, of course.

Coming!—"The Crusaders"

STATE RIGHTS MEN! WATCH FOR THIS!

and the magnitude of the undertaking may be judged from the fact that the contract price is almost £6,000 ($30,000). An expert staff is being dispatched to Ohio, as I write, with complete developing plant, etc. In order to obtain a general view of the extensive premises of the National Cash Register Company it has been arranged to use a captive balloon, and from this commanding position a portion of the film will be exposed.

* * *

Other large industrial concerns, recognizing the superiority of records of manufacturing process presented with the degree of actuality that Kinemacolor affords, are negotiating for a similar series of films.

* * *

On May 6th Mr. J. Mackenzie and a staff of assistants are leaving London for Canada in fulfillment of an agreement entered into by the Natural Color Co. with the Canadian Government and the Canadian Pacific Railway to illustrate the natural and scenic advantages of Canada in the Kinemacolor process. A special car has been built by the C. P. R. Co., with dark room facilities, sleeping and culinary accommodation, etc. In this car the operators will travel from the Atlantic to the Pacific, their moving headquarters being side-tracked at various points while they exploit the scenery and interesting sights in the neighborhood. I understand that an entire year will be spent in these delightful pursuits. Judging from the achievements of Kinemacolor in scenic subjects in the past, we shall expect Mr. Mackenzie's labors to result in a considerable acceleration of the flow of Canadian emigration in the near future.

* * *

The theaters under the control of Mr. Montagu A. Pyke —the pioneer of the "Nickelodeon" on this side—are all making good. The leading West End Theater, a photograph of which I am able to give below, is patronized by the elite. The latest films are always shown, many of them being of an exclusive character. This house is situated in the heart of the theater area in this city, viz., at Piccadilly Circus W., and record patronage is expected during the Coronation festivities.

CINEMATOGRAPH THEATRE (PYKE CIRCUIT), PICCADILLY CIRCUS, LONDON.

The fact that Mr. Pyke is also managing director of the Cinematograph Film Hiring Co., Ltd., undoubtedly facilitates the admirable manner in which his theaters are worked, and the up-to-date programs provided at each.

* * *

May I be permitted to boast the claim that I have been exclusively informed that on account of the recent disastrous film fire in Russia the Russian Government have prohibited the use of inflammable films in their country, and that henceforth all subjects sent there from London are to be of the non-flame variety?

Conspicuous amongst Shakespearean productions is Mr. Chas. Urban's "Falstaff," which is released to-day (May 10th). The staging, acting and photography are alike excellent. "Shakespeare's Land" is another beautiful Kinemacolor subject, which is 505 feet in length. The irresistible charm and beauty of the Warwickshire country is perfectly depicted in this film, which affords one delightful glimpses of the River Avon, bordered by magnificent trees, and of the old-world town of Stratford, and its associations with the immortal bard.

* * *

The Cinematograph occupied an important place in the deliberations of the first public section of the Imperial Education Conference, held in London recently, when Mr. H. J. Mackinder, M.P., Reader in Geography at the University of London, read a paper dealing with the teaching of geography from an Imperial point of view. The necessity for the visualization of the distant, as well as the things of the Empire, was the main theme of Mr. Mackinder's paper, and at the close of it he referred to "the ubiquitous cinematograph" as one of "many methods of depicting scenes to the eye." "At present," he added, "at any rate for the purposes of school-teaching, unless under exceptional circumstances, the cinematograph appears too cumbrous—and too expensive. But, apart from these practical difficulties, I venture to plead for the simplicity of the lantern slide. Our object in visual instruction is not to render thought unnecessary, but rather to call forth the effort of imagination."

* * *

I am informed that Mr. Grahame-White—the intrepid English aviator—has undertaken a contract to deliver films of the Coronation by aeroplane to Birmingham, Bristol and Rugby. Immediately after the films have been taken they will be developed and placed in aeroplanes at Hendon (N.W. London), whence they will be transported through the air to their destination.

* * *

In the House of Lords recently the Movable Dwellings Bill was discussed and the Government accepted a proposal by Lord Clifford of Chudleigh, to the effect that where a County Council prohibited or limited the number of moving dwellings at any one time on specified places, due regard should be made to the interests of traveling showmen, so as to secure that they should not be hampered in the exercise of the legitimate business of their calling. The bill as amended passed through committee.

* * *

So popular has natural-color cinematography become with patrons of Mr. Chas. Urban's "Kinemacolor" theater that he is reluctantly withdrawing the operetta "Castles in the Air" this week to give "Kinemacolor" even greater scope, and several new series, accompanied by vocal as well as exquisite instrumental music, to be produced will include "Telemachus" (classical), "The Fall of Babylon" (scriptural), five playlets of great beauty (theatrical), "Ostend," "Lake Garda" (travel), and "Strange Mounts" (zoological).

* * *

Since the opening of the picture theaters on Sunday there has been a marked improvement in order in the streets of Brighton. I hear that the Town Council have decided to grant seven-day licenses to picture theaters on condition that they do not open on Sundays before 5 o'clock in the afternoon. There was considerable opposition to the proposal, mainly on religious grounds.

* * *

Messrs. Pathe Freres have produced a fine film dealing with the celebrated story of the "Lyons Mail." This production is certain to have a ready sale on this side, the leading role in the play of the same name being a great favorite with the late Sir Henry Irving.

London, May 18th. L. W. D.

ADVICE TO OPERATORS ORACLE PRACTICAL ARTICLES FOR ALL DEPARTMENT

By WM. E. SMITH, E. E.

ALTERNATING CURRENT WATTHOUR METERS

Principles of Construction and Operation

The advantages of light weight of moving element, absence of commutator, general simplicity of construction and wide adaptability possessed by the induction type of watthour meter have resulted in the general adoption of meters operating on this principle in preference to all others for alternating current work. The induction watthour meter is in principle an induction motor generator provided with a suitable registering mechanism.

Every commercial meter of this type is made up of a number of elements described below. Each of these elements and parts has certain functions, and is therefore necessary to the successful operation of the meter. On the other hand, each element, unless correctly designed, may introduce a source of inaccuracy. These elements are: (a) the field producing element; (b the moving element; (c) the retarding element; (d) the registering element; (e) the mounting frame and bearings; (f) the friction compensator; (g) the power factor and frequency adjustment; (h) the case and cover.

(a) **The field producing element** consists of the electromagnetic circuit and the measuring coils. One of these coils, connected in series with the circuit to be metered, is wound of few turns and is therefore of low inductance. The current through it is in phase with the current in the metered circuit. The other coil, connected across the circuit, is highly inductive, and therefore the current in it is nearly 90 per cent. out of phase with and proportional to the voltage of the metered circuit across its terminals. Therefore, when the current in the circuit is in phase with the voltage (100 per cent. power factor) the currents in the meter coils are displaced almost 90 degrees with respect to each other. This angle is made exactly 90 degrees by means of the "power factor adjustment" (g). The coils are so mounted on the core that the currents in them produce a rotating or shifting field in the air-gap, in somewhat the same manner that the currents in the primary windings of an induction motor produce a rotating field. The strength of this shifting field with 90 degrees phase difference between the currents is proportional to the product of the currents in the two coils and therefore proportional to the product of current and voltage in the metered circuit. At any other power factor the field is proportional to this product multiplied by the sine of the angle of phase difference between the two meter currents. If the current in the voltage coil is exactly in quadrature with the voltage of the metered circuit, at any power factor the sine of the angle of phase difference between the currents in the meter circuits will be equal to the cosine of the angular displacement between the current and voltage in the metered circuit. Under these conditions, therefore, the strength of the shifting field is proportional also to the power factor of the circuit. In other words, the strength of the rotating field is proportional to the product of the volts, amperes, and power factor and is therefore a measure of the actual power.

It will be noted that it is the field producing element that consumes power from the circuit and consequently it is upon the design of this element that the losses in the meter depend. Current is flowing through the shunt coil continuously, even when no energy is being taken, and the higher the inductance of this coil the smaller will be the energy component of the constant flow. The series coil causes a loss of energy proportional to the square of the current flowing. It also causes a drop in voltage, both inductive and resistive. Therefore, the resistance and inductance of the series coil of the meter should be as low as possible.

The insulation of the meter coils is also an important item, as upon this depends the ability of the meter to withstand lightning and other high-tension disturbances.

The proper design of the magnetic circuit is highly important. Owing to the varying permeability of the iron at different degrees of saturation, special means must be employed to make the voltage component of the field proportional to the current in the voltage coil, otherwise the meter will not give correct measurement. The design should also be such that the increase of magnetic flux with high voltage or high current will not have a retarding action but will act only to increase the torque. If the retarding effect is not prevented, the meter will, of course, run slow at overloads. A comparative test of meters at varying load and at varying voltages will reveal the characteristics of the magnetic circuit, and is recommended.

(b) **The moving element** usually consists of a light metal disk or cylinder revolving through the air gap in which the rotating or shifting field is produced. This disk acts like the squirrel cage rotor of an induction motor. Currents are induced in it which combine with the rotating field to produce a torque or pull proportional to the power in the circuit. This torque is counter balanced by that of the retarding element (c) so that the speed is exactly proportional to the torque.

To make the wear on the bearing a minimum and thus give a long life to the meter, the disk should be made as light as possible consistent with strength. It should also be of uniform thickness and free from holes or irregularities, which tend to make the meter stick at certain positions at light load.

The proper speed of the moving element is determined by two factors, its effect on the life of the bearings and convenience in checking. Within the limits of permissible speed, that speed should be selected which renders calculation most easy, preferably a multiple of 5 or 25.

(To be continued)

Mr. W. E. Smith in New Position

Our Mr. W. E. Smith, of the Oracle department, has accepted a position with H. A. Mackie, of 853 Broadway, as general manager and entered on his duties last week. Mr. Smith will still continue to enlighten our readers on matters pertaining to the electrical branch of the motion pictures through his Oracle department in the News, and we wish him much success in his new field.

PICTURE SHOW IN GARDEN

Big Building Will Not Be Sold If Experiments Succeed

A novel departure will be made by the management of Madison Square Garden, New York, on Thursday, May 25, when the big auditorium will be turned into a moving picture show, with a women's orchestra as an added attraction.

For years the big Garden has been a non-paying institution in the summer months. The horse show, dog show, automobile exhibition, motor boat display and various other sporting and commercial shows and expositions occupy the Garden during the fall, winter and spring. The circus in-

variably marks the end of the exhibition season, and for four months the income is cut off. This has been one of the reasons for trying to sell the Garden, as the summer months have eaten up all the profits of the remainder of the year.

The picture show will be continuous from 1 to 11 p. m., and every precaution will be taken to keep it up to the high standard of the usual Garden shows and exhibitions. Should the experiment prove a success the Garden will be given over to moving picture shows four months every year, and the building will be withdrawn from sale.

Mandan, N. Dak.—The Topic Theater was destroyed by fire. Loss, $1,000.

Wilmington, Del.—The Lyric Theater here was destroyed by fire. Loss, $100,000.

Princeton, Ind.—The Kidd opera house, which was destroyed by fire, will be rebuilt.

Nevada, Ill.—The plans for the new Princess Theater to be erected here have been completed.

Fort Wayne, Ind.—Crawford Orndorf has sold the Star Theater to its former owner, A. L. Helton, who will remodel it.

EVERY EXHIBITOR reads the Moving Picture News.
ADVERTISEMENTS BRING RESULTS

INDEPENDENT RELEASES

MONDAY: American, Champion, Eclair, Imp, Yankee.

TUESDAY: Bison, Powers, Thanhouser.

WEDNESDAY: Ambrosio, Champion, Nestor, Reliance, Solax.

THURSDAY: American, Imp, Itala, Rex.

FRIDAY: Bison, Lux, Solax, Thanhouser, Yankee.

SATURDAY: Great Northern, Itala, Powers, Reliance.

ANDREWS PICTURES, Ltd.

Have been granted some exclusive positions for cinematographing THEIR MAJESTIES' CORONATION PROCESSION on June 22nd next.

Approximate length 650 feet. Code word, "Corona"

Also the ROYAL PROCESSION of June 23rd, including the Illuminations along the line of route.

Approximate length 350 feet. Code word, "Ropill"

THE REVIEW AT SPITHEAD on June 24th.

Approximate length 350 feet. Code word, "Respit"

And the ROYAL PROCESSION through the North-East of London on June 29th.

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THE SALES COMPANY

The following films have been released during the week of May 29th by the Motion Picture Distributing & Sales Co.:

May 29—Three of a Kind (Imp).....
May 29—Rattlesnakes and Gunpowder (American) .....
May 29—The Ranch Tenor (American).....
May 29—The Birth-Mark (Yankee).....
May 29—Peril of Diaz (Champion).....
May 29—The Two Gardeners (Eclair).....
May 30—Redskin's Bravery (Bison).....
May 30—Saddling and Riding a Bucking Bronco (Bison) .....
May 30—A Wartime Wooing (Thanhouser)..
May 30—Civilization (Powers) .....
May 31—A Marvelous Cow (Solax).....
May 31—Dad's Girl (Reliance).....
May 31—How He Redeemed Himself (Champion) .....
May 31—Tweedledum's Dream (Ambrosio)..
May 31—Exploits of Napoleon Admirer (Ambrosio) .....
May 31—The Savage (Nestor).....
May 31—A Sure Cure (Nestor).....
June 1—The Last Appeal (Imp).....
June 1—The Sheepman's Daughter (American) .....
June 1—The Collector's Purse (Itala).....
June 1—International Exhibition (Itala)....
June 1—The Monogram J. O. (Rex).....
June 2—His Romance (Yankee).....
June 2—Tale of the Foothills (Bison).....
June 2—A Circus Stowaway (Thanhouser)..
June 2—Never Too Late to Mend (Solax)..
June 2—Just Bill's Luck (Lux).....
June 2—Arnold Has a Good Try (Lux)....
June 3—Eyes that See Not (Powers).....
June 3—In Flowers Paled (Reliance).....
June 3—Knows All, Anthropological Dr. (Itala) .....

THE BIGGEST FEATURE PICTURES EVER MADE

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3,000 feet of the greatest Wild West motion pictures in the world, showing the West as it was.

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Motion Picture Machines, $35; Powers Cameragraph No. 5, only $110; Edison Kinetoscope, $45; Fort Wayne Compensarc, $35; 20 Century Marvel, cost $150, only $110; Get Sup. 33 Bargain List Machines Supplies, etc., Motion Picture Machines Wanted.

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Free Catalogue No. N 1

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Some More "Laemmle Luck"

When I was the only person not hurt in an auto smashup the other day, everybody said "more Laemmle luck." When they hear of the wonderful success of the Laemmle Film Service *and its customers*, they say "more Laemmle luck." Very well. If you care for a slice of "Laemmle luck" hook up with the biggest and best film renter in the world and do it without further jockeying.

CARL LAEMMLE, President

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209 Fifth St., Des Moines, Iowa.
The biggest and best film renter in the world.

MANUFACTURERS' SYNOPSES of FILMS

"CIVILIZATION"
Powers' Release Tuesday, May 30

A masterpiece of Indian life showing how the redskin of old fought the advance of Civilization and endeavored to rule his tribe as his forefathers had done. The theme is beautiful, the scenic effects are superb.

"EYES THAT SEE NOT"
Powers' Release June 3

A drama that is different, showing how the perseverance of a good woman eventually leads the usual man from the pitfalls of life into the beautiful sunshine of happiness, and love. We want to call your attention particularly to the acting and settings used in this production. This is the first appearance of some of the new members of our stock company, and they certainly have outdone their past successes to make this production one long to be remembered.

"THE MARVELOUS COW"
Solax Release, May 31

Jones, becoming tired of city life, decides to move to the country. We find him and his wife sitting on the front porch of their new country home, admiring it and its pretty surroundings. Now that they are living in the country, Mrs. Jones decides they must have a cow, and she forthwith induces Mr. Jones to go forth in search of one. Poor Jones, absolutely ignorant of the points to be considered in purchasing a cow, has a hard time of it, but finally he comes trudging wearily homeward, leading by a rope the object of his long pilgrimage.

Highly elated, Jones and his wife get a pail and set it under the cow, but much to their surprise, no milk is forthcoming, and Jones, after doing everything within his power and limited knowledge to promote the flow of milk, gives it up as a hopeless job, and advertises for a professional milkman. The position is readily filled, and Jones, in his elation, invites all the neighbors and friends in to take part in the milkfest, not knowing that the cow could not possibly supply the quantity of milk which would be wanted. Of course, the cow's supply of milk is soon exhausted, and Fritz, the new milkman, in his anxiety to please, stops a milkwagon and buys the full supply of milk and butter. Jones, on the front porch, continues to distribute with a lavish hand the products of the cow, the while he sings her praises.

Everything goes merrily on, and finally the guests depart loaded down with butter and milk and with nothing but praise for Jones and his wonderful cow. But when the milkman comes around in the morning with the bill for milk and butter that Fritz has contracted—well, Jones is ready to admit that perhaps after all his cow is no different from thousands of other bovines.

"NEVER TOO LATE TO MEND"
Solax Release, June 2d

Jack Pierce, a handsome private of a United States regiment, is stricken with the dreaded disease, consumption. Upon passing a physical examination, he is told that he must leave the heavy air of the Eastern states and go to the Southwestern Territory, Mexico. He obtains a leave of absence from his colonel, and we see him starting on his journey for old Mexico.

Arrived at his destination, he takes rooms in an old Mexican Inn, where he meets the beautiful daughter of the proprietor. After a short and ardent courtship he marries the Mexican girl, not realizing for the moment what a difference there was in their stations of life.

After the lapse of a few happy months he receives a call from his regiment to return East for duty. What is he to do? He cannot bring his Mexican wife along with him, and he cannot very well leave her alone. He now realizes the mistake he has made in marrying a woman so far beneath him. After a sleepless night and great mental anguish he decides that the call to arms must be obeyed at any cost, and, accordingly, he prepares to leave his wife.

Twenty-five years pass, and Juan, the son that was born a few days after Jack's departure, has grown to manhood. Born in the open and unrestricted and uncontrolled by fatherly advice, he early falls in with bad companions. As a result at an early age we find him with a vicious gang of cattle thieves, rapidly becoming to be known to be the most daring and bloodthirsty of the whole Southwest.

The depredations of this nefarious gang of thieves become so numerous that complaint is sent to the U. S. Army and a regiment is sent to the Southwestern Territory, headed by no other than our hero, Jack Pierce. Arrived at the scenes of pillage they at once proceed to scour the country for the gang. They surprise them in active operation, and after a running fight, they capture Juan, who has become weak from loss of blood from a wound. Entering the village Jack recognizes it as being the place where he spent the many happy months with his Mexican wife, and as they proceed down the main thoroughfare and approach the Inn, a feeling of remorse and shame seizes him. As they near the Inn he sees a woman standing in the doorway, and upon closer examination he finds it to be his Mexican wife, and after explanations are offered a happy reunion follows. But Juan, the bandit, must be dealt with. It is a case of official duty, and fatherly love. But the great love that has been awakened for his own triumphs over all, and we see Jack write his resignation and again take his rightful place in the midst of his family, happy in the undying love of his wife and the promise of his son to be an honest and upright man.

"SERVICE UNDER JOHNSTON AND LEE"
Champion Release, June 5

Robert Downey was one of the tried and true soldiers who saw service under both of these great captains, and to one of these he was very close, for he had married Alice Johnston, the General's daughter. Robert was living peacefully and happy with his young wife and child, when hostilities broke out—and then was enacted in that quiet Virginia home the heart-rending scene which had its counterpart in those terrible days, everywhere throughout the land, "The Breaking of the Home-Ties."

Our young hero served humbly but gloriously the cause he loved, and rejoiced in being ever near his distinguished relative and leader; and so it came to his lot to receive him in his arms and bear him from the field of carnage, when he was struck down on that fatal day of May 31st, 1862, at Seven Pines.

And now was the army over-shadowed by a threatened catastrophe, through reason of the incompetent hands into which it had fallen; but the masterful Lee arose and snatched victory from the jaws of defeat; and so it came about that Robert Downey was fighting under a new and glorious leader.

Time wore on, until one day sorrowful tidings came to Robert of his beloved ones. It was a message to repair at once to his home and take their darling child to Richmond and to safety, and not leave her to the mercy of the vultures of war by whom she was then surrounded.

With the coming of that dolorous message to Robert, came also disaster. In the short and swift conflict of Yellow Tavern, the same year, he fell into the hands of the enemy. In his breast now raged a deeper emotion than he ever experienced in any physical conflict in which he had heretofore taken part. The wife of his bosom no more, and his beloved child alone and unprotected, he decided on a desperate course.

Pretending illness, the sentry on guard, all unsuspecting, came to his side. In an instant Robert seized him by the throat and bore him to the ground. The struggle was soon over, and the prisoner, like a grey-hound, dashed away, free!

Hotly pursued, he reached the Confederate lines and was brought before Lee, to whom he told his story, showing him the letter from his daughter. The General's heart was moved, and with a fervent blessing he gave him a passport and started him on his mission. Making his way through the lines of the enemy, Robert succeeded in reaching his home, where he had the happiness of pressing his daughter to his heart; but, alas! his presence had been discovered, and soon the door of his house was battered down and the Federals poured in.

While the men started their search in one direction, their officer turned in another, to find his passage blocked by—the child. Kindly, but firmly, he put her aside, and soon the father was uncovered. It looked to be all over with him now, but the sweet child pleaded with the Union officer, and told her sad story, which her father corroborated with his letter and passport. The officer was touched, and sending Robert back into the other room, and pretending to his men that his search had been fruitless

as their own, he marched them off, leaving the father and child to pursue their way to Richmond.

And so, it was with a heart full of gratitude to God that Robert Downey pressed his beloved offspring once more to his bosom.

"THE COST OF DRINK"

Champion Release, June 7

In this Western picture we have a phase of life not peculiar to any part of the globe, but as we see it here portrayed in a way that is calculated to stir the blood of the most sluggish, for the vivid picturing of this theme is due in this case largely to the high coloring of the Western amosphere, with its rugged and unusual conventions.

The story deals at first with a true Western love romance. The woman in the case is Martha Orme, a splendid type of femininity of that section.

Bill Edwards, the foreman of F. Carson ranch, loves her, but to him she says nay, and poor Bill goes off dejectedly. Then comes along Bob Longford, a splendid specimen of manhood. He proposes and is accepted. But Bob drinks, and drinks, and it soon comes to pass that he loses his finer feelings and grows ugly dispositioned and brutal to the woman he swore to love and cherish, as do all drunkards.

He finally loses his position; then, all his self-respect gone, he goes to the gin-mill to trade off his chaps and spurs for drink—the things which are necessary for him to live by—to gain a subsistence with. Then, when he has squandered his last cent, and his boon companions had turned their backs on him, when he saw how they thrust him from them, his mind befuddled, and his passions unbridled by liquor, he drew his gun and fired. The next minute a fearful struggle ensued, and he went down to death by his own weapon—in his own hand; and thus was he brought home a corpse to his heart-sore and heart-broken wife. Oh, what a price he paid for Drink!!

But fate, which is sometimes cruel, is not always so; she can be kind at times, as she was in this instance to Bill Edwards. He came with the boys and broke the news to his old sweetheart. He was every inch a man, however, and would not think of taking advantage of the circumstance.

Martha had long since realized the great mistake she had made in turning Bill aside for a man who put that into his mouth which robbed him of his soul—of his very God! and so she turned to Bill now for consolation, and Bill was not averse, for he still loved her, and a joyous time came to them both a year after Bob had been put away.

In these days of mighty censorships, this film story should have great vogue for the lesson it teaches is truth! "Which is mighty and must prevail." Indeed, more powerful in its directness than the great temperance story of "Ten Nights in a Bar-room," is the realistic Western story of "The Cost of Drink."

"THE GRIND"

"Imp" Release, June 5

A story of college life which rings true. David Collins, an honest, unsophisticated young man, studiously inclined, enters a university to prepare for the struggle with the world. He is spotted the instant he appears on the campus and is dubbed a "grind" instanter, and the students decide to make life miserable for the new arrival.

He is attacked and subjected to all sorts of insults, his tormentors taking keen delight in giving him the third degree. David marvels at his reception, but decides to bide his time. He seeks the seclusion of his room and tries to study, but the din in the room below is terrific, and he decides to put a summary stop to it. Gaining an entrance to the room in which the students are enjoying themselves in a hilarious way, he is once more humbled, the scene ending by his being thrown downstairs. He goes to his room again, and his life is made miserable.

David concludes to turn the tables on his tormentors, and seeks the services of an instructor in boxing. The young man is an apt pupil, and rapidly takes on the rudiments of the art of self-defense, as he is an athlete.

After the final lesson his tormentors are lying in wait for him, eager to resume the sport. To their consternation David enters into the spirit of the occasion with a zest that bodes no good o the hazers. He is a lion at bay, and sails into the crowd in scientific style. From the start the battle is one-sided, with David in the role of punisher literally wiping up the crowd in approved style.

Once victor, our hero repairs to his room and resumes his studies uninterrupted, while the students, thoroughly cowed, seek the seclusion of their rooms, nurse their bruises and con their books with an air of meekness which is quite in contrast to their hilarious torture of the newcomer. David jumped into favor at once, and is the hero of the hour at the institution of learning.

"THE CHICAGO STOCKYARDS FIRE"

"Imp" Release, June 5th

One of the most disastrous fires in the history of Chicago was the recent conflagration in the stockyards district in which over 500 people were rendered homeless and many lost their lives in the roaring, seething cauldron of flames which stubbornly resisted the efforts of the fire department.

It occurred in "Whisky Point," a ramshackle tenement district, in the outskirts of the Union Stockyards, the largest in the world.

The Imp Company had a camera man on the grounds immediately after the fire started and the moving picture representation is one of the most notable efforts ever made in the way of a film while laboring under handicaps.

It is pronounced the very best picture of a fire ever taken, the scene being photographed from many points. There is the spectacular work of the firemen, the falling walls, the flames shooting hundreds of feet in the air, illuminating the sky for many miles. There are scenes of horror, depicting the grief of the poor victims, being rendered homeless by the devouring element, the hasty removing of household effects from the tumble down dwellings and the miraculous escapes from danger of those fleeing from the flames or fighting the blaze. The camera man took many chances to get the views, often being obliged to flee with his garments on fire to avoid being burned to death.

"BACK TO THE SOIL"

"Imp" Release, June 8th

George Dupont, a young farmer, is living with his parents on the farm, while his sweetheart, Sadie Allen, resides on an adjoining farm. George finds rural life irksome and is satisfied that he has talent as an artist. He longs to attend art school in the city, having read of fabulous sums received for paintings. He resolves to quit the farm for a career, despite the protests of his father; but his mother, wrapped up in her son, gives him money she has saved by years of economy and he goes to the city to gratify his ambition. He departs, bidding adieu to his parents and sweetheart.

He enters a school of art. The professor encourages him, having an eye to the main chance, as the student has money, but the pupils laugh at his efforts and he is the butt of many a joke. He writes home, giving glowing accounts of his progress, and the mother and sweetheart are happy, but his father is skeptical.

A year passes and his money is exhausted, so the instructor tells him he has no talent and dismisses him from the school. George tries to write home of his failure, but his nerve fails him. Meanwhile those at home have been waiting in vain for a letter, so Sadie resolves to go to the city and look him up.

She takes lodgings in the same house with him in an adjoining room and pays the rent of his room without his knowledge. George offers the landlady one of his paintings to satisfy her, but she indignantly refuses it. His sweetheart buys the painting from the landlady, inducing her to take it, and thus aiding him without his knowledge, the landlady refusing to divulge the name of the buyer.

George decides to return to the farm and packs his belongings, his sweetheart listening on the other side of the wall, satisfied with her mission. Sad, Sadie returns home without his knowing that she was near him.

Arriving at home George finds Sadie there and they concoct a little joke on his parents. Finding a pair of boots in the barn, he dons them and goes into the field to plow. Sadie calls out the father and mother and points to the field and the old man gets his dinner bell and rings it, summoning the help to dinner.

The father and mother and Sadie and the farm hands seat themselves at table. George enters the dining-room without attracting attention and then gives way to his grief, breaking down entirely when there is a general awakening. His plate is piled high with food and the wanderer is welcomed home with warmth, satisfied with the farm and its environments and above all with his faithful sweetheart.

"THE STEPMOTHER"

Thanhouser Release, Tuesday, June 6th

When the two little daughters of a young widower are told that he is preparing to bring up to the house to see them a young lady who is to be their new mamma, they are at once plunged into the depths of despair. They feel that their home will be no longer bearable if they are to have a stepmother, so they run away to go out into the world to earn their own living.

Their father is very much worried as well as indignant at their departure. He sets the police at work to locate them. and when they are found, determines to bring them home, and teach them once for all that he is master in his own house.

But this is where the prospective stepmother, who is a practical business woman and a diplomat, shows her good sense. She persuades the father to allow her to win the girls over in her own way. This she does by taking a room in the same poor lodging house to which the girls have fled. Here she introduces herself to them as the lodger across the hall, and the girls, in a short time, grow to love her dearly and to rely entirely on her judgment. She arranges with them to become reconciled to their father, and assures them that she knows he would not marry if they did not desire it. The girls go back to their home, thoroughly penitent, but full of glowing accounts of their charming new friend, from whom they exact a promise that she will come to see them often. They finally decide that home would be much happier if she were there all the time, so they sternly command their father to marry "their lady" unless he wishes to incur the everlasting displeasure of his daughters. Father, with seeming reluctance, consents, and all family discord is at an end.

MOTORING

Thanhouser Release, June 6th

A young millionaire, whose hobby is mechanics, takes his newly overhauled car out for a trial spin, and he would have laughed had anybody told him that it was to be the most eventful trip of his life. For the young man was heart free but impressionable, and when he saw a pretty young woman in the road, asking him to help her, he stopped and would have done so even had his time been really important.

The young woman, with her aunt, was taking an auto trip too, and something went wrong with the engine. Her chauffeur was able to stop the car, but be could not start it again. All he could do was to poke the works of the machine with a chisel and remark that something seemed to be radically wrong.

The millionaire rendered first aid to the injured auto by producing a long rope, and towing it to a nearby roadhouse. There he had time to investigate, and not being a professional chauffeur, he was able to get thing right in a jiffy.

The regular chauffeur was much grieved, and his sorrow increased when the aunt came out and chatted with him regarding his shortcomings. In a rage the chauffeur quit his job on the spot, leaving his passengers stranded far from home.

What more natural than that the aunt should ask the young man to run her car? He looked like a chauffeur, and she thought he was a chauffeur. He didn't want the job, of course, but he did want to see more of the pretty girl. And like the aunt, he too had made a mistake. He thought the well-born, well-to-do girl a lady's maid.

The girl induced her aunt to let her carry on the deception, "just for a lark," and the maid and the chauffeur enjoyed the trip immensely. She learned how to run an automobile and he learned that the most unfortunate men in the world were the blind ones who could not see the beautiful girl he gazed at so fondly. It was natural that he should ask the privilege of calling upon her, and it was natural that she should refuse, as the joke had gone far enough. But she accidentally learned who her chauffeur really was, and her heart was filled with gladness. For she found that he was a man worthy of her love.

But he had been tricking her, so she decided to give him some of his own medicine. She allowed him to call, but received him in the kitchen, introduced the cook as her mother and in other ways tested his devotion. To her joy she found that his love for her could overlook and forgive all drawbacks, so in the end she revealed herself to him in her proper guise, and made him happy by agreeing to be his wife, and to motor through life by his side.

THE RESCUE OF MR. HENPECK

Here are a few hundred feet of funny film that give an accurate depiction of a recent adventure of a certain chap by name o' Henpeck, and much genuine entertainment will be afforded Apron-String-Hubbies and some others.

Great Northern

THE "KING PIN" OF QUALITY FILMS

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RELEASE FOR SATURDAY, MAY 27TH

THE LOVE OF A GIPSY GIRL

FEATURE DRAMA

RELEASE FOR SATURDAY, JUNE 3RD

THE BOGUS GOVERNESS

ONE OF THE BEST SHERLOCK HOLMES DETECTIVE FILMS EVER PRODUCED

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ALL FILMS SOLD THROUGH THE SALES COMPANY

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"THE SCANDAL MONGER"

Yankee Film Company Release, June 5th

Joe Manly, a handsome young country lad who owns the village blacksmith shop, has just been married to the belle of the village, Jim Webster's daughter, Mary.

Everything is going along smoothly, until one day Mr. Forbes, a respectable gentleman, who has stopped to have a loose shoe on his horse adjusted, meets Mary.

Later, Mary again meets Mr. Forbes accidentally, and is seen talking to him by Si Butterworth, the village gossip, who carries the news, highly exaggerated, to the villagers.

The news at last reaches the ears of the husband, who becomes the laughing stock of the town. This preys upon his mind so that he neglects his business and becomes a drunkard. His wife returns to her parents.

The father of Mary, a very prominent citizen, runs down the source of gossip and threatens to horsewhip the author of it.

The sheriff, interfering, saves Si from a whipping. The father seeks Mr. Forbes, the second innocent party, and between them they effect a reconciliation between Mary and her husband. With renewed hopes they seek to nail the mischievous tale-bearer, and eventually get him to confess that the rumors he started were merely malicious lies.

As a fit punishment he is ducked in the pond while the villagers cheer his helpless struggles as he tries to dodge the missiles thrown at him.

"MRS. BIFFINS' DEMISE"

Yankee Film Co. Release, June 9

Willie Jones, a persistent young book agent, calls on Mr. Biffins at his office and endeavors to sell him a set of books. Biffins despises book agents and drives Willie away in scorn; but Willie is destined to come into the life of Biffins again, unknown to either one and create havoc in the quiet Quaker household of Biffins.

Willie making a canvass in the residential district meets a pretty little Quakeress who is none other than Biffins' own daughter. Willie finds her a willing subscriber on the installment plan. The mother, a quite dignified Quakeress, does not object to her daughter having the books. For other reasons besides collecting the payments, Willie is a frequent caller.

Biffins is in the dark for a while, but one day he comes upon the lovers billing and cooing and what Biffins says and does to Willie would daunt the heart of any gay Lothario; but Willie possesses true Yankee grit, besides his winning ways, which has not only made him a successful book agent, but also successful in love.

The mother of the girl likes Willie, besides, it is her daughter's first love, and she pleads with Biffins to sanction the union of hearts; but nothing doing in that line for Biffins. No book agent shall ever marry his child. Now, Biffins is a straight-laced man and was never known by his Quaker wife to take of drink of anything strong. Unknown to the good wife, Biffins takes a little stimulant for his nerve, but to hide the fact from his loving ones, he labels the bottle "Poison," and cautions his family not to touch it. This is for external use only, which he is supposed to apply on a sprained wrist.

After a stormy scene with his weeping daughter and wife regarding the marriage of the book agent and the girl, he goes to his office. Mrs. Biffins is left alone in sorrow. She decides that her life is not worth while, and makes up her mind to die. She orders a wreath from the florist, dons her old wedding dress and, taking Biffin's bottle marked poison, she drinks a goodly portion and waits for death. But the grim monster is slow in coming, so she takes a little more, and with tears she is bidding her home a long farewell. While waiting for the fatal potion to take effect, the wreath of flowers arrives. The poison now seems to be getting in its work. She drops on the sofa, drags the wreath over her chest, dead to the world. At this stage her sister calls. The sister almost faints with fear. She sees the farewell letter, the poison bottle and other evidence of preparations for the other world, so, grasping the letter she hastens off to the office of Biffins and poor Biffins reading it gets the shock of his life. Together they hasten to a doctor's office, and the trio start for Biffin's home. One glance at Mrs. Biffins, laid out in her bridal robe, is enough to stun the distracted husband. The doctor calls for water.

The sister hastens for some. The first thing she finds is a big sprinkling can of the garden variety. This she carries to the doctor, who waves it aside and orders drinking water. Again she exits. In the meantime the learned medico gets the aroma of the poison and aside to Biffins inquires if his wife is temperate in her habits. Biffins assures him that she is, but he looks at the bottle, and the truth dawns on him. He whispers to the doctor, and a smile mantles the doctor's face. Then they both smile as they take a nip from the poison marked bottle. The doctor leaves a prescription for a throbbing head and takes his leave.

Biffins looks about with a humorous twinkle in his eye, and picking up the sprinkling can proceeds to moisten the wreath of flowers on Mrs. Biffins' chest.

In the meantime Willie and the little Quakeress, in blissful ignorance of the near tragedy, 'neath the apple blossom, have settled their own affair.

ANOTHER ENTERPRISE TRIUMPH

A Motiograph Watch Fob FREE

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WE WANT YOU TO HAVE IT.
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"$5,000 REWARD, DEAD OR ALIVE"

A "Flying A" Cowboy Masterpiece

The American Company, of Chicago, are firm believers in the oft-repeated axiom that "it pays to advertise"—not only for themselves but for the exhibitor.

The title of one of their coming releases, "$5,000 Reward, Dead or Alive," is surely that which is ordinarily termed a "crowd-getting" title. We are informed that the picture so entitled is a comedy drama and is a feature production in every respect.

The astounding progress evidenced in the recent releases of the American Company augurs well for the popularity of subject as announced above. In this connection the title of the release of the American Company for Monday, May 29th, is one that will be conducive of increased receipts to the exhibitor. "Rattlesnakes and Gunpowder" is a Flying A Cowboy comedy film and has, for a reel-mate, subject entitled "The Ranch Tenor."

If the subject, theme and story of the "Flying A" films, announced as above, approach their titles in originality and advertising value, the Independent exhibitors throughout the United States have a sure enough treat in store for them.

Two Yankee Features

MONDAY, JUNE 5TH

"THE SCANDALMONGER"

A Rural Drama Combining Pathos and Laughter

FRIDAY, JUNE 9TH

"MRS. BIFFINS' DEMISE"

A Refined Mirth-Provoking Comedy

YANKEE FILM COMPANY

344 East 32d St., New York City

Motion Slides

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129 N. EIGHTH ST., PHILADELPHIA, PA.

THE MOTIOGRAPH WATCH FOB

We desire to call the attention of our readers, this week, to the advertisement of the Enterprise Optical Mfg. Co., which appears in this issue, in which they offer free to every Manager and Operator of a Motion Picture Theater a very attractive watch fob; besides being a souvenir, it makes a splendid gift and a useful one. It is unique in design, attractive and rich in appearance, and it is the wish of the Enterprise Optical Mfg. Co. for the readers of this paper to take advantage of this offer, as they have gone to considerable expense to make this fob one of the best which has ever been offered as a souvenir in this country.

As will be seen by the illustration in their advertisement, this fob illustrates the Motiograph Motion Picture Machine, and on the reverse side, in neat lettering is only the name of the makers, and no one could have an objection to wearing as handsome and useful a souvenir as this, particularly at this season of the year, when the weather necessitates the discarding of heavy clothing.

As the 1911 catalog issued by this company is now ready for distribution, they will be glad to send one to anyone interested.

The New York Film Renovating Co.

The above concern, located at 12 Union Square, whose announcement appears in this issue, report that their business is showing a remarkable increase. They are supplying films of any subject obtainable. They are the newest people in this line, and from our own observation their sales have been phenomenal. This speaks well and shows that honest and reliable methods applied to business are sure to win.

That "Film They Fired a House For"

This week we are enabled to give further advance views from the film for which a house was destroyed by fire—"Flames and Fortune," released by Thanhouser Friday, June

16. In our last issue we did not give the names of the principals in the picture, and we may as well say here that they are William Garwood, as the lover; Peggy Snow, as the girl whose home is destroyed, and "The Thanhouser Kid" as the child whom the lover rescues. It is interesting to note that

3,000 feet of film were taken for this picture, out of which only a thousand feet could possibly be used. This condition naturally resulted in the impressing into the reel of only the most realistic sections of the photographed stuff. Two cameras were trained on the conflagration, and one of them operating in very close proximity to the actual "doings" caught fire twice.

FILM CHARTS

COMMENTS ON THE RUNNING OF RELEASES OF THE WEEK, AS SEEN FROM THE FOURTEENTH STREET, UNIQUE, COMEDY AND SALES COMPANY STANDS

17 DRAMATIC TRACK

ENTRIES	OWNER	RELEASED	START	FINISH	MORAL	RECEPTION	BIGGEST MOMENT	RAN
Called Back	REX	THURS., MAY 25	Peace	Love	Fate is greater than Fancy	Enthusiastic..	The Forest Fire....	1
The Forged Dispatch	IMP	MON., MAY 22	Rivalry	Vindication	In time the world will know	Big	When Jack is struck by the bullet.....	1
A Daughter of Liberty	AMERICAN..	THUR., MAY 25	Colonial	The U. S.	The war of 1776 was not won by men alone	Big	Proof of Femininity	1
Love of a Gipsy Girl	GREAT NORTH...	SAT., MAY 27	Dance	Contrition	The Nobility of woman	Interested ..	Recognition of the Count .....'	2
The Stage Child....	THANHOUSER..	TUES., MAY 23	Separation ..	Reunion	Providence, through the agency of a child, manifests many marvels ...	Tense	Child pleading with her unknown father	2
The Minor Chord...	IMP	THURS., MAY 25	Melody	Melody and Death	Play not with a woman's heart, for it is sacred	Tears	The last	2
There's Many a Slip	RELIANCE..	WED., MAY 24	Slippery	Slippery	Verily, brothers, there's many a slip in life	Good	All the slippery ones	3
Snow Maiden	AMBROSIO..	WED., MAY 24	Good	Better	Good photography is a joy sublime	Quiet	When the operator ran away with the film	3
Get Rich Quick	THANHOUSER..	FRI., MAY 26	Rebellion ...	Remorse	Pearls made from tears cannot bring happiness	Big	When the money-crazed see the vice and the vanity of it	3
O'er Grim Fields Scarred	RELIANCE..	SAT., MAY 27	Great	Too Soon	Life's mire and muck and mockeries	Intense	The last few.....	3
Her Atonement	POWERS	TUES., MAY 23	Meeting	Meeting	Often woman's fortitude is greater than man's	Warm	Nell assuming guilt to save the name of the man she loves	4
Fifty Years Ago...	POWERS	SAT., MAY 27	Retrospect ..	Introspect	Oh, that all dreams could so come true! .....'.	Respectful ..	Fifty years have many	4
A Mother's Distress.	ECLAIR	MON., MAY 22	Heart battle.	Victory	Be strong in the hour of stress	Warm	Sacrifice of the child	4
Thwarted by Nell Pierce	YANKEE	FRI., MAY 26	Chase	Caught	Yankee goes A. Conan Doyle one better	Suspense	The capture of Nell.	5
The Two Cockades..	LUX	FRI., MAY 26	Suspected ...	Reward	A good servant of man is a saint	Applause	The old servant and his ward sentenced to death	5

Rex "Called Back" struck a responsive chord throughout. Well executed and interest-upholding. "The Stage Child," Thanhouser, convinces us that the Thanhouser kid is "there." The dramas turned out by Independent manufacturers this week are really an inspiration. May they be but a forerunner of greater things to come.

18 WESTERN TRACK

ENTRIES	OWNER	RELEASED	START	FINISH	MORAL	RECEPTION	BIGGEST MOMENT	RAN
A Trooper's Heart..	AMERICAN..	THURS., MAY 25	Mexico	Paradise	A trooper's heart is still a man's heart	Big	Whenever the trooper is on	1
Branding a Bad Man	AMERICAN..	MON., MAY 22	Scream	More	Cowboys is awful critters	Big	Many	
A Western Dream ..	AMERICAN..	MON., MAY 22	Laugh	Laugh	A dream isn't always a nightmare.	A tribute...	When we thought we were laughing too loud ..'	
In the Great Big West	CHAMPION..	WED., MAY 24	East	West	East is East, and West is West—but Cupid doesn't bother about that	Warm	Breaking of the engagement	2
The Little Western Rose	YANKEE	MON., MAY 22	Ranch	Rage	A woman in love is dangerous — to those who come in her way	Big	When the noble dog dashes off with the note for help	2
The Outlaw and the Female Detective..	BISON	TUES., MAY 23	Suspected ...	Detected	Woman, woman, when will thy wonders cease?	Good	Lots of them	3
Brave Swift Eagle's Peril	BISON	FRI., MAY 26	Peril	Safety	The Indians knew how to fight for life—still they're nearly all dead...	Impressive ..	The Eagle's Flight..	3

A fast and furious race was run on this track. "A Trooper's Heart," American, won by a nose. "The Little Western Rose," and "The Outlaw and the Female Detective," were neck and neck, but the Yankee film managed it just before the wire was reached. Jockey American had a trifle too much weight, but it was good. All in all, a hard race to decide.

EXHIBITORS WATCH THESE CHARTS EVERY WEEK
INTERESTING REVIEWS OF INDEPENDENT FILMS

Copyrighted by Charles Reynolds, 1911

FILM CHARTS--Continued

19 COMEDY TRACK

ENTRIES	OWNER	RELEASED	START	FINISH	MORAL	RECEPTION	BIGGEST MOMENT	RAN
The Devil in a Tin Cup	SOLAX	WED., MAY 24	Circus	Funny	Don't believe in a devil, and save a lot of annoyance..	Fine	When the hoax is discovered	1
The House of Peace.	SOLAX	WED., MAY 24	Noise	Poise	"It's an ill wind," etc.	Solid	When Solemm acts the Solomon	1
The Waistcoat With Points	ECLAIR	MON., MAY 22	Pointed	Laughter	Don't fall for all the advertising signs..	Roar	When he falls for it	2
Foolshead, Life Insurance Agent	ITALA	SAT., MAY 27	Hope	Soap	A life insurance agent is often the one who most needs insurance ..	Hearty	When we thought he was dead, and found a spark of life still in him...	2

Well, to begin, Solax is turning out comedies that are comic. Our only regret was that the reel was only one thousand feet. "The Waistcoat With Points," Eclair, scored a big hit, and deserved it. The American Western comedies have sparkle and vim. Keep it up!

20 EDUCATIONAL TRACK

ENTRIES	OWNER	RELEASED	START	FINISH	MORAL	RECEPTION	BIGGEST MOMENT	
At Panther Creek ..	NESTOR	WED., MAY 24	The Start ...	The Top	If it's in you, it'll come out, however handicapped you are	Big	Those in the mine..	1
With Sheridan at Murfreesboro	CHAMPION.	MON., MAY 22	War	Peace	The end of all strife is calm	Hearty	Sentenced to be shot at sunrise	1
Tidying Up Paris ..	LUX	FRI., MAY 26	Soil	Brooms	Parisians D. S. C. can teach New York a trick	Good	The foreman of the street cleaners bowing	2
The Fountains of Rome	ITALA	SAT., MAY 27	Neat	Sweet	Who'd drink intoxicants looking upon water such as this?	Big	At the biggest fountain	3

This track is on the right track. Nestor combines in an unique and wholly pleasing manner a well-rounded plot, and an industrial film of much merit. Sheridan brings the Champ to the front in a maze of glory. Lux teaches us that an energetic and systematic stret-cleaning department can accomplish wonders. "The Fountains of Rome," Itala, are a fountain of joy. Oh, you educational films, this week you deserve the victor's wreath.

"Chicago Stockyards Fire"—Imp.

One of the Imp's camera men happened to be near the Chicago stockyards when the reeent disastrous fire broke out. He "snapped" over a thousand feet of film, showing

the spectacular work of the firemen, the falling walls, the destruction of millions of dollars' worth of property and narrow escapes from death. The best five hundred feet of these scenes have been arranged for early release and should prove a winner on any program beeause of its departure from the general run of pictures.

St. Louis, Mo.—A new vaudeville theater to cost $250,000 will be erected here.

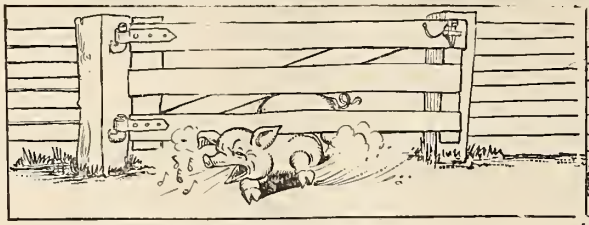
Baltimore, Md.—Plans have been prepared by F. R. Loomey for Schmidt & Cook for a building to be erected at Madison and Gold streets, to cost $10,000.

Milwaukee, Wis.—The Saxe Amusement Co., of this city, will erect a new theater at Sixth and Villa streets, Racine, Wis

To Advertisers

In placing the MOVING PICTURE NEWS before the advertisers of films, machines, electrical apparatus, supply houses, exchanges, &c., we desire to call attention to the fact that our publication is the foremost one catering to the interests of the trade and advocating the uplifting of the industry to a place it should rightfully occupy. That we are meeting with success in our efforts can easily be judged from the rapid strides we are making. The News to-day is recognized as an authority on all subjects pertaining to cinematography, and from correspondence in our possession we can show that this claim is genuine.

Frequently we are advised by our advertisers that letters have been received by them from parties desiring to further their own interests and with intent to rob the NEWS of its standing among the trade, and while this has not to our knowledge had any effect we only desire to reiterate our claim: We publish the most reliable, extensively circulated, fearless, honest Moving Picture trade paper in America. Do you want your advertising in a paper of this class?



"What makes more noise than a pig under a fence?"

"TWO pigs!"

"What brings you more money than an 'Imp' every week?"

"TWO Imps every week!"

TELL your exchange you simply must have the Imp release of Monday, June 5. It is a split reel, containing a corking good picture of the terrible Chicago Stockyards fire, one of the most spectacular fire pictures ever snapped! It will be intensely interesting to your audiences. On the same reel you will find "The Grind," a dandy comedy showing how college students haze one of their classmates and how he gets a sweet revenge. On Thursday, June 8, we release "Back To The Soil," a comedy drama of city and country life that leaves a good taste in the mouth and a soft feeling in the heart."

THIS Imp Lobby Display is making a terrific hit with exhibitors everywhere. It is 3½ feet wide by 2½ feet high; wide oak frame with heavily glassed openings; ten fine photographs. Send for descriptive circular or send $5 and get frame and ten photos complete. Also send us your name and address for our mailing list. Also get your exchange to give you an early booking on the Imp's glorious Decoration Day film, "The Forged Dispatch."

Independent Moving Pictures Co. of America.
102 West 101st St., New York.
Carl Laemmle, Pres.

INDEPENDENT MOVING PICTURES CO. IMP OF AMERICA

Risk a Penny or Two

Drop us a line and we will obtain for you any film or subject, old or new, that you are looking for at a very reasonable price.

NEW YORK FILM RENOVATING CO.

12 UNION SQUARE, EAST
NEW YORK :: :: NEW YORK

DER KINEMATOGRAPH, DUSSELDORF

The leading Organ for the Motion Picture Trade in Germany.

Special Supplement for Talking Machines, &c.
Published every Wednesday. Annual Subscription 11/- Post Free.
Advertisements (4 columns to page); 2s. 6d. per inch. Situations Wanted, 1½d. per line.
Reduced Price for a Series of Insertions.
Publisher—Ed. LINTZ. Chief Editor—EMIL PERLMANN.

NORDISK FILM TIDNING

The first trade paper in Scandinavia.
Best advertising medium in North Europe.
Subscription 6 shillings.
Sample copy free upon request.

Editor, A. SEABURY, Post Box 163, Stockholm, Sweden.

THE AMERICAN FILM MFG. CO. CHICAGO

"All Wise Independents Buy and Boost Flying A Cowboy Films"

When you think of WESTERN—think of "FLYING A COWBOY" films.

RELEASE OF MONDAY, MAY 29

"RATTLESNAKES AND GUNPOWDER"

and

"THE RANCH TENOR"

Two "Flying A Cowboy" comedies on one reel. A combination of laughable explosions and song. Both real Comedy—both real Cowboy.

Scene from "The Ranch Tenor."

Scene from "Rattlesnakes and Gunpowder."

RELEASE OF THURSDAY, JUNE 1

"THE SHEEPMAN'S DAUGHTER"

An epic of the Range. Depicting, in a vividly dramatic manner, the feud between the Cattlemen and the Sheepmen on our Western plains. A masterpiece in Western production.

COMING--NEXT WEEK

TWO MORE FLYING A's

RELEASE OF MONDAY, JUNE 5
Flying A Cowboy Comedy—split reel.

"THE SAGE BRUSH PHRENOLOGIST" and "THE ELOPEMENTS ON DOUBLE L RANCH."

RELEASE OF THURSDAY, JUNE 8
Flying A Cowboy comedy-drama.

"$5000 REWARD, DEAD OR ALIVE"

First scene in "The Sheepman's Daughter."

For Heaven's sake, get two Cowboy films a week—Flying A's. Ask your exchange for them

MONDAYS AND THURSDAYS

Last scene in "The Sheepman's Daughter."

American Film Mfg. Co.,

Bank Floor, Ashland Block
CHICAGO, ILLS.

"A SURE CURE"
Nestor Release, May 31

His daughter, Dora, so Major Breeze irritably declared, seemed to divide her thoughts between the young doctor, Jack Wells, and amateur photography; the latter he would tolerate, but the former he had sternly forbidden his house. She felt almost like drinking some of her deadly poisonous solution of chromic acid, so the girl told him, but disrespectful Dr. Wells suggested that she give it to the Major instead.

This flippant remark gave Dora an idea. The solution of chromic acid was about the color of her father's whisky. They could put the chromic acid label on his bottle, trusting to his near-sightedness not to observe it; then, after he had taken a good, big drink, Dora would point to the label and make him think he was poisoned.

Jack's fellow colleagues, in the vicinity, were to be let into the secret, and when called, tell the poor Major that his case was utterly hopeless; it would then be Dr. Wells' cue to appear—marvelously cure the old gentleman, and as a reward receive his happy daughter.

The whole scheme worked like a charm; the young people, however, had no sooner received the Major's blessing, than they hurried him off to the Rev. Geo. Brooks, taking no chances, should the old gentleman learn of their deception.

"THE STRANGER'S PLATE"
Powers Release, June 3rd

An old Puritan custom was that of setting an extra plate for an unexpected visitor, and this obtained with the Wainwrights, whose life and aims in the long ago are accurately depicted in this reel.

The father was a stickler for the above narrated custom, but his wife and daughters found much objection to it, due to the dangerous guests it forced them to welcome.

An Indian, wounded, weak and famished, comes to them, and is nursed back to health. But, his vigor restored, the mother and daughters decline to have him sit at the family table, although the kindly father pleads vigorously against this procedure. So the father gives the red man a generous basket of food and sends him on with his blessing.

Weeks later the older daughter, out picking flowers, is captured by Indians and carried to their camp. The chief offers her as a squaw to the highest bidder. The red man who was befriended by her father recognizes the girl as one of them who had refused him a seat at the table. He outbids the others and takes her to her father's home. In the meantime the parents have discovered the loss of the daughter and are frantic with grief. And when the red man comes to them with her who was lost and found again, all insist that he occupy a place of honor at the table with them, and they make haste to serve and comfort him. And the father, wise in his generation, knew that he had merely "Cast his bread upon the waters and it had come back to him two-fold."

Data from Manufacturers' List of Releases

MEMBERS OF SALES CO.

AMBROSIO

(By N. Y. M. P. Co.)

		Feet
Mar.	22—Tweedledum's April Fool Joke (Com.)	900
Mar.	29—A Glimpse of Neapolitan Camorra.	
Apr.	12—The Necklace Affair	950
Apr.	19—The Mute of Portici	950
May	3—Grenadier Roland	950
Apr.	26—How Winter Decorates Nature	500
Apr.	26—The Quartermaster	500
May	3—The Traces on the Snow	950
May	10—Air Bubbles	500
May	10—Tweedledum is Late	500
May	17—Grenadier Roland	950
May	24—The Snow Maiden (Dr.)	

AMERICAN.

May	1—United States Cavalry Drill (Mil.)	172
May	4—Grazy Gulch (W. Com.)	520
May	4—The Hobo's Roundup (Com.)	470
May	8—The Opium Smuggler (Dr.)	900
May	11—The Sheriff's Captive (W. Dr.)	1000
May	15—The Ranchman's Vengeance (Dr.)	1000
May	18—A Cowboy's Sacrifice (Dr.)	1000
May	29—Rattlesnakes and Gunpowder (W. Com.)	
May	29—The Ranch Tenor (W. Com.)	
June	1—The Sheepman's Daughter (W. Dr.)	
June	5—A Sage Brush Phrenologist (W. Com.)	
June	5—The Elopement on Double L Ranch (W. Com.)	
June	8—$5,000 Reward—Dead or Alive (W. Com. Dr.)	

CHAMPION.

Mar.	22—The Payroll	940
Mar.	29—The Bachelor's Old Maid	1000
Apr.	5—The Price He Paid	975
Apr.	12—Men of the West	980
Apr.	17—With Stonewall Jackson	960
Apr.	19—A Halfbreed's Courage	950
Apr.	24—Gen. Meade's Fighting Days	965
Apr.	26—She Wanted a Man with Brains	970
May	1—Clark's Capture of Kaskaskia	1000
May	3—Out of the Dark	990
May	8—Col. E. D. Baker, 1st California	1000
May	10—Making a Man of His Son	910
May	15—Gen. Marion—The Swamp Fox	950
May	17—Circle C's New Boss	950
May	22—With Sheridan at Murfreesboro (Dr.)	950
May	24—In the Great Big West (Dr.)	950
May	29—The Peril of Diaz	950
May	31—How He Redeemed Himself	950

ECLAIR

Mar.	6—King Phillip the Fair and the Templars	975
Mar.	13—An Unforeseen Introduction (C.)	470
Mar.	13—A Day of Storms (Com.)	430
Mar.	20—Cain (Dr.)	790
Mar.	20—The Rock Climbers (Scenic)	195
Mar.	27—Hurrah!Hurrah! Let Us Marry!	975
Apr.	3—A Strike in the "Make Young" Business	534
Apr.	3—Mr. Nearsight's Marriage	426
Apr.	10—Do Not Judge Rashly (Dr.)	955
Apr.	17—Dog and Wolf	660
Apr.	17—Jerusalem and the Mount of Olives	315
Apr.	24—Herodias	955
May	1—For Their Mother (Dr. Com.)	695
May	1—The Blue Nile	290
May	8—A Village Flirt (Com.)	910
May	15—Engaged in Spite of Themselves (C.)	910
May	22—A Mother's Distress	430
May	29—The Two Gardeners (Com.)	940

GREAT NORTHERN.

Feb.	18—The False Alarm	
Feb.	25—His Great Duty (Dr.)	
Mar.	4—The Rival Servants (Dr.)	
Mar.	11—The Son of the Executioner (Dr.)	
Mar.	18—Between Love and Duty (Dr.)	
Mar.	18—Life and People South of the Equator (Scenic)	
Mar.	25—The Fakir's New Servant (Com.)	
Mar.	25—Troubles of a Trip (Com.)	
Apr.	1—A Victim of His Double (Dr.)	
Apr.	8—A Confidence Trick	
Apr.	15—Hamlet (Dr.)	
Apr.	22—The Stolen Legacy (Dr.)	
Apr.	29—The Cossack Duke (Dr.)	894
May	6—The Lucky Banana Seller (Com.)	
May	6—A Would-be Sportsman (Com.)	
May	13—The Nun (Dr.)	
May	20—The Voice of Conscience (Dr.)	786
May	20—Berne (Switzerland) (Sc.)	204
May	27—The Love of a Gypsy Girl (Dr.)	

IMP.

Independent Moving Picture Co. of America.

Mar.	9—The Message in the Bottle (Dr.)	1000
Mar.	13—The Secret of the Palm (Dr.)	1000
Mar.	16—The Fishermaid (Dr.)	1000
Mar.	20—In Old Madrid (Dr.)	1000
Mar.	23—The Penniless Prince (Dr.)	1000
Mar.	27—Sweet Memories (Dr.)	1000
Mar.	30—So Shall Ye Reap (Dr.)	1000
Apr.	3—The Lover's Signal (Dr.)	
Apr.	6—The Image of Fate (Dr.)	1000
Apr.	10—A Good Cigar	
Apr.	10—A Faithless Man	
Apr.	13—The Storm	
Apr.	20—The Hero (Com.)	500
Apr.	24—While There's Life There's Hope (Dr.)	1000
Apr.	27—The Scarlet Letter (Dr.)	1000
May	1—Second Sight (Dr.)	1000
May	4—The Temptress (Dr.)	1000
May	8—Four Lives (Dr.)	300
May	8—The Fair Dentist (Com.)	700
May	11—For Her Brother's Sake (Dr.)	1000
May	15—The Master and the Man (Dr.)	1000
May	15—The Lighthouse Keeper (Dr.)	1000
May	22—The Forged Despatch (Dr.)	1000
May	25—The Minor Chord (Dr.)	1000
May	29—Three of a Kind (Dr.)	1000
June	1—The Last Appeal (Dr.)	1000

ITALA

Mar.	18—Toto on the State (Com.)	
Mar.	23—Waiting for the Midnight Express.	900
Mar.	25—Toto Wants to Get Thinner	500
Mar.	25—Queen of the Sea	500
Apr.	1—Foolshead Goes to See a Cockfight.	
Apr.	8—Foolshead—Lady of Company	
Apr.	15—The Fall of Troy	
Apr.	22—Marriage Midst the Sausages (Com.)	500
Apr.	22—Foolshead — Wrangler for Love (Com.)	500
Apr.	27—Little Lewis Toy (Dr.)	950
Apr.	29—Foolshead Telegraph Boy	500
Apr.	29—The Bottle of Milk (Com.)	500
May	4—The Cry of the Native Country (Dr.)	950
May	6—Foolshead—Life Insurance Agent (Com.)	950
May	6—The Fountains of Rome	
May	11—The Marchioness of Ansperti (Dr.)	950
May	13—Marriage Advertisement (Com.)	500
May	13—Foolshead Has Lost a Needle (C.)	500
May	18—Little Mother	950
May	20—Two Girls Love Foolshead (Com.)	
May	26—The Little Rider (Dr.)	

LUX.

By Prieur.

Mar.	31—He Wanted a Hoop (Com.)	281
Apr.	7—Bill's Little Plan (Com.)	386
Apr.	7—A Desperado (Dr.)	586
Apr.	14—Bill and the Greasy Pole (Com.)	432
Apr.	14—They Did Not Budge (Com.)	501
Apr.	21—Dr. Grant's Wonderful Discovery (Dr.)	885
Apr.	28—Naughty Miss Edith (Com.)	472
Apr.	28—Bill's Garden (Com.)	419
May	5—Bill as a Toreador (Com.)	419
May	5—Fashion and Its Consequence (Com.)	426
May	12—The Postmistress (Dr.)	700
May	12—A Walk in Tunis	252
May	19—Bill at Work (Com.)	367
May	19—All Through a Rat (Com.)	475
May	26—The Two Cockades (Dr.)	698
May	26—Tidying Up Paris (Com.)	268
June	2—Just Bill's Luck (Com.)	403
June	2—Arnold Has a Good Trial (Com.)	462
June	9—The Companion Governess (Dr.)	639
June	9—Bill at Play (Com.)	331

NESTOR FILM CO.

Feb.	8—The Transgressor	
Feb.	15—The Light Beyond	
Feb.	22—His Father's House (Dr.)	
Mar.	1—The Professor's Romance (C.-D.)	990
Mar.	8—In the Commissioned Ranks	
Mar.	8—In the Commissioned Ranks (Dr.)	
Mar.	15—Was It Worth While? (Dr.)	
Mar.	22—Could You Blame Him? (Com.)	
Mar.	29—The Truth (Dr.)	
Apr.	5—The Stolen Necklace	
Apr.	12—A Midnight Adventure (Com.)	
Apr.	19—The Rival Artists (Dr.)	
Apr.	26—His Wife (Dr.)	
May	3—The Other Man (Dr.)	
May	10—After Twenty Years (Dr.)	
May	17—His Second Choice (Com.)	
May	24—At Panther Creek (Dr.)	
May	31—The Savage (Dr.)	
May	31—A Sure Cure (Com.)	

NEW YORK MOTION PICTURE CO.

("Bison")

Mar.	17—Sacrifice of Silver Cloud (Dr.)	
Mar.	21—Was He Justified? (Dr.)	900
Mar.	24—The Cowboy's Waif (Dr.)	900
Mar.	28—An Indian Nemesis (Dr.)	
Mar.	31—The Red Avenger (Dr.)	
Apr.	4—At Bar U Ranch (Dr.)	
Apr.	7—Avery's Dream (Com.)	
Apr.	11—An Indian's Mistake	950
Apr.	14—A Man of Honor	950
Apr.	18—Return of Company D (Dr.)	950
Apr.	21—A Cowboy for a Day (Com.)	950
May	2—Shifty's Claim (W. Com. Dr.)	950
May	5—A Knight of the Trail	950
May	9—The Crow Chief's Defeat (Dr.)	950
May	12—The Foreman's Bride (Com. Dr.)	950
May	16—The Broncho Buster's Rival	
May	19—The Cheyenne Medicine Man	
May	23—The Outlaw and the Female Detective	
May	26—Brave Swift Eagle's Peril	

POWERS' PICTURE PLAYS

Apr.	15—At the Window	
Apr.	18—Copper Wit (Com.)	
Apr.	18—The Wine Harvest	
Apr.	22—The Last Rose	
Apr.	25—A Day with an English Bargeman (Com.)	
Apr.	25—Melody of Fate (Dr.)	
Apr.	29—Hearts Under Oilskins (Dr.)	
May	2—The Crisis (Dr.)	
May	2—The Joys of Persecution (Com.)	
May	6—The Awakening of Galatea (Dr.)	
May	9—The Four of Us (Com.)	
May	9—Contagion (Com.)	
May	13—As Your Hair Grows Whiter (Dr.)	
May	16—Oklahoma (Dr.)	
May	16—A Matrimonial Surprise (Com.)	
May	20—Gunga Din (Dr.)	
May	23—Her Atonement	
May	27—Fifty Years Ago	

RELIANCE

Apr.	22—In the Tepee's Light (Dr.)	950
Apr.	26—Vengeance Hath Been Had (Dr.)	950
Apr.	29—Locked Out (Dr.)	950
May	3—Such is the Kingdom	950
May	6—Over the Shading Edge (Dr.)	950
May	10—A Left Hook (Com.)	950
May	13—The Conflict	950
May	17—The Harvest (Dr.)	950
May	20—A Sonata of Souls	
May	24—There's Many a Slip	
May	27—O'er Grim Fields Scarred (Dr.)	
May	31—Dad's Girl	

REX

Mar.	30—As Ye Sow	
Apr.	5—"The Heiress" (Com.)	975
Apr.	13—"The Little Major" (Dr.)	960
Apr.	20—A Daughter of the Revolution (Dr.)	
Apr.	27—The Realization (Dr.)	
May	4—The Ultimate Sacrifice	
May	11—The Guardsman (Dr.)	
May	18—An Exception to the Rule (Com.)	
May	25—Called Back (Dr.)	

SOLAX COMPANY

Apr.	26—The Count of No Account (Com.)	
Apr.	28—Across the Mexican Line (Military)	
May	3—Sensible Dad (Com.)	
May	3—Nearly a Hero (Com.)	
May	5—The Somnambulist (Dr.)	
May	10—Nearly a Hero (Com.)	
May	17—His Dumb Wife (Com.)	
May	19—In the Nick of Time (Dr.)	
May	24—House of Peace (Com.)	
May	24—The Devil in the Tin Cup (Com.)	
May	26—An Officer and a Gentleman (Dr.)	

THANHOUSER COMPANY.

Mar.	21—Divorce (Dr.)	
Mar.	21—Waiting at the Church (Com.)	
Mar.	24—The Tramp (Dr.)	
Mar.	28—The Imposter	1000
Mar.	31—Silas Marner	1000
Apr.	4—Charity of the Poor (Dr.)	
Apr.	7—Vindicated	
Apr.	11—Velvet and Rags	
Apr.	14—Old Home Week (Com. Dr.)	
Apr.	18—Cally's Comet (Com.)	1000
Apr.	21—Weighed in the Balance	1000
Apr.	25—Poet of the People (His.)	
Apr.	28—An Elevator Romance (Com.)	
May	2—The Pillars of Society (Dr.)	
May	5—The Sinner (Dr.)	
May	9—The Railroad Builder (Dr.)	1000
May	12—The Regimental Ball (Dr.)	1000
May	16—The Colonel and the King	
May	19—Lady Clare	
May	23—The Stage Child (Dr.)	
May	26—Get Rick Quick (Dr.)	
May	30—A Wartime Wooing	
June	2—A Circus Stowaway	

YANKEE FILM COMPANY

Mar.	24—Love's Ebb and Flood (Dr.)	
Mar.	27—Tom and Jerry (Dr.)	
Mar.	31—Her Mother's Fiance (Dr.)	
Apr.	4—Secret of the Opal Mine (Dr.)	
Apr.	4—The Girl Stowaway's Heroism (Dr.)	
Apr.	10—An Adventure in Sicily (Dr.)	
Apr.	14—Willie's Winning Ways (Com.)	
Apr.	17—A Close Call (Dr.)	
Apr.	21—The Minister's Son (Dr.)	
Apr.	24—Why the Sheriff Resigned (Dr.)	
Apr.	28—The Girl of the Coral Reefs (Dr.)	
May	1—A Kentucky Girl (Dr.)	
May	5—Zelda, the Gypsy (Dr.)	
May	8—In Sunny Italy (Dr.)	
May	12—The Angelus Bell (Dr.)	
May	15—An Indian Brave's Conversion (Dr.)	
May	19—The Banana Planter's Peril (Dr.)	
May	22—The Little Western Rose (Dr.)	
May	26—Thwarted by Nell Pierce (Dr.)	
May	29—The Birth Mark (Dr.)	
June	2—His Romance (Dr.)	

LICENSEES OF PATENTS CO.

BIOGRAPH

	Feet
Mar. 27—Cured (Com.)	308
Mar. 30—The Spanish Gypsy (Dr.)	996
Apr. 3—Priscilla and the Umbrella (Com.)	997
Apr. 6—The Broken Cross (Dr.)	996
Apr. 10—The Chief's Daughter (Dr.)	1000
Apr. 13—Paradise Lost (Dr.)	1000
Apr. 17—Madam Rex (Dr.)	996
Apr. 20—A Knight of the Road (Dr.)	996
Apr. 24—His Mother's Scarf (Dr.)	994
Apr. 27—How She Triumphed (Com.)	998
May 1—The Two Sides (Dr.)	998
May 4—Misplaced Jealousy (Com.)	503
May 4—Cupid's Joke (Com.)	493
May 2—The Snare of the City (Dr.)	1000
May 6—The Bunco Game at Lizardhead (Com.)	1000
May 8—In the Days of '49 (Dr.)	995
May 11—The Country Lovers (Dr.)	995
May 15—The New Dress (Dr.)	998
May 18—The Manicure Lady (Dr.)	998
May 22—The Crooked Road (Dr.)	997
May 25—The White Rose of the Wilds (Dr.)	998

EDISON

Apr. 26—The Two Heroes (Com.)	975
Apr. 28—The Child and the Tramp (Com.)	1000
May 1—The Panama Canal in 1911	990
May 3—Josh and Cindy's Wedding Trip	1000
May 5—Aida (Dr.)	1000
May 9—Edna's Imprisonment (Com.)	975
May 10—The Baby of the Boarding House (Com.)	1000
May 12—The Quarrel on the Cliff (Dr.)	1000
May 16—In the Baggage Coach Ahead (Dr.)	1000
May 17—In and Around Havana, Cuba	450
May 17—How the Hungry Man was Fed (Com.)	550
May 19—A Case of High Treason (Dr.)	1000
May 23—Captain Nell (Dr.)	1000
May 24—Madeline's Rebellion (Com.)	990
May 26—Hearts and Flags (Dr.)	1000
May 30—The Niece and the Chorus Lady (Com.)	975
May 31—The Inheritance (Com.)	625
May 31—It Served Her Right (Com.)	375
June 2—A Sane Fourth of July	1000
June 7—Father's Dress Suit (Com.)	500
June 6—The Cardinal's Edict (Dr.)	1000
June 7—A Lesson Learned (Dr.)	500
June 9—The Wager and the Wage Earners (Dr.)	1000
June 13—Her Brother's Photograph (Dr.)	1000
June 14—Heroes Three (Com.)	500
June 14—Mistakes Will Happen (Com.)	500

ESSANAY FILM CO.

Mar. 28—Lost: A Baby (Com.)	400
Apr. 1—Across the Plains (Dr.)	1000
Apr. 4—Caught with the Goods (Com.)	1,000
Apr. 8—The Sheriff's Chum (Dr.)	1,000
Apr. 11—An Orphan's Flight (Dr.)	1000
Apr. 18—The Bad Man's First Prayer (Dr.)	1000
Apr. 18—What Happened to Auntie (Com.)	800
Apr. 18—Catching the Deep Sea Turtle (Edu.)	200
Apr. 22—The Indian Maiden's Lesson (Dr.)	1000
Apr. 22—The Indian Maiden's Lesson (Dr.)	1000
Apr. 25—The Two Mothers (Dr.)	1000
Apr. 29—What a Woman Can Do (Dr.)	950
May 2—The Snare of the City (Dr.)	1000
May 6—The Bunco Game at Lizardhead (Com.)	1000
May 9—Holding His Own (Com.)	600
May 9—The Laundry Lady's Luck (Com.)	400
May 13—The Cow Puncher's New Love (Dr.)	1000
May 16—Wild Animals in Captivity (Edu.)	1000
May 20—"Alkali" Ike's Auto (Com.)	1000
May 23—The Atonement (Dr.)	1000
May 27—The Lucky Card (Dr.)	1000

GAUMONT
G. Kleine

Mar. 28—Family Troubles	430
Mar. 29—The Cormorants, or Japanese Catching Fish with Birds	528
Apr. 1—The Secret of the Forest (Dr.)	625
Apr. 1—Tribulations of Jiggers	375
Apr. 4—The Letter with the Red Seal	865
Apr. 4—The City of Amalfi in Italy	135
Apr. 8—The Atonement of Thais	865
Apr. 8—Italian Coast Scenes	135
Apr. 11—The Court Martial (Dr.)	725
Apr. 11—Picturesque Waterfalls in Northern Spain	275
Apr. 15—The Oppressor (Dr.)	640
Apr. 15—Jimmy the Fox (Com.)	380
Apr. 18—Lost Years	630
Apr. 18—Brest, a Fortified Harbor of France	370
Apr. 22—The Erring Son (Dr.)	1000
Apr. 25—The Romance of a Valet	510
Apr. 25—Old Folks	490
Apr. 29—A Priestess of Carthage	1060
May 2—The Young King of Rome	440
May 2—Tunis, Africa, the City of White	560
May 6—The Crusade of the Templars	1000
May 9—Three of a Kind	740
May 9—Spring-Heeled Jack	245
May 13—In the Days of Nero	1000
May 16—The Bankrupt	1000
May 20—Jimmie on a Lark	570
May 20—Shooting the Rapids	450
May 23—The Emperor's Return	795
May 23—Swans	205
May 24—The Gaul's Honor	582
May 24—On the Frontier of Thibet, Asia	420
May 27—Alone at Night	480
May 27—Jimmie the Sportsman	510
May 30—Science vs. Quackery	970
June 3—Mistrust	985
June 6—The Drawn Curtain	735
June 6—Chrysanthemums	240
June 10—The Love Story of a Great Actress	1000

KALEM CO.

Mar. 15—The Hunter's Dream (Com.)	365
Mar. 17—A War Time Escape (Dr.)	980
Mar. 22—A Saw Mill Hero (Dr.)	960
Mar. 24—Rescued from the Desert (Dr.)	990
Mar. 29—The Lass Who Couldn't Forget (Dr.)	960
Mar. 31—The Hero Trackwalker (Dr.)	950
Apr. 5—By a Woman's Wit (Dr.)	995
Apr. 7—Big-hearted Jim (Dr.)	1,000
Apr. 12—In Old Florida (Dr.)	965
Apr. 14—Slim Jim's Last Chance (Dr.)	970
Apr. 19—The Phoney Prince (Com.)	990
Apr. 21—The Insurrecto (Dr.)	1000
Apr. 21—The Insurrecto (Dr.)	1000
Apr. 26—A Night and a Day (Com.)	995
Apr. 28—Slabsides (Dr.)	1005
May 3—The Fiddle's Requiem (Dr.)	1000
May 5—When the Dead Return (Dr.)	990
May 10—The Loyalty of Don Luis Verdugo (Dr.)	980
May 12—The Carnival (Dr.)	1000
May 17—A Tragedy in Toyland (Dr.)	940
May 19—In Blossom Time (Dr.)	1000
May 24—Carrier Pigeons (Dr.)	970
May 26—Tangled Lives (Dr.)	1000

LUBIN

Mar. 20—Her Artistic Temperament (Dr.)	1000
Mar. 23—The Spinster's Legacy (Com.)	600
Mar. 23—Bridget and the Egg (Com.)	400
Mar. 27—Her Child's Honor (Dr.)	1000
Mar. 30—When Women Strike (Com.)	1000
Apr. 3—The Wife's Awakening (Dr.)	1,000
Apr. 6—His Best Girl After All (Dr.)	600
Apr. 6—A Visit to Nassau, Bahama (Travel)	400
Apr. 10—Opportunity and the Man (Dr.)	1000
Apr. 13—Their Mothers-in-Law (Com.)	1000
Apr. 17—The Two Fathers (Dr.)	1000
Apr. 20—Helping Him Out (Com.)	1000
Apr. 24—The Hoyden (Com.)	1000
Apr. 27—The Sheriff and the Man (Dr.)	1000
May 1—A Fascinating Bachelor (Com. Dr.)	1000
May 4—The Belated Bridegroom (Com.)	1000
May 8—That Awful Brother (Com.)	1000
May 11—Drifting (Dr.)	1000
May 15—The Angels of the Slums (Dr.)	1000
May 18—Her Humble Ministry (Dr.)	1000
May 22—The Gambler's Chance (Dr.)	600
May 22—A Hero—Almost (Com.)	400
May 25—A Good Turn (Dr.)	1000

G. MELIES.

Apr. 13—Jack Mason's Last Deal	1000
Apr. 20—An Unwilling Cowboy	
Apr. 27—The Reformation of Jack Robin	1000
May 4—Mary's Strategem	1000
May 11—The Spring Round-Up	1000
May 18—The Redemption of Rawhide (Com.)	980
May 25—The Immortal Alamo	1000
June 1—In Time for Press	1000
June 8—Her Spoiled Boy	1000
June 15—When the Tables Turned (Com.)	1000
June 22—The Kiss of Mary Jane (Dr.)	1000
June 29—The Honor of the Flag	1000

PATHE FRERES

Apr. 7—The Three Whiffles	655
Apr. 7—Native Industries in Cochin-China.	341
Apr. 8—The White Squaw	1000
Apr. 10—The Justice of Claudius	260
Apr. 12—A Cowboy's Adventure (Western).	364
Apr. 14—Wiffles' Home Troubles	440
Apr. 14—How Edam Cheese Is Made	430
Apr. 15—Burglar's Fee (Com.)	1,000
Apr. 17—Robert the Silent (Dr.)	1000
Apr. 19—A New Life (Dr.)	990
Apr. 21—Boil Your Water	
Apr. 21—Mary Long and Sammy Short (C.)	360
Apr. 22—The Chief's Talisman (Western)	820
Apr. 24—Lai Chyeim	997
Apr. 26—The Rival Brothers' Patriotism (Dr.)	1000
Apr. 28—Enemies	833
Apr. 28—Pastime in Chili	160
Apr. 29—The Foster Father (Dr.)	950
May 1—Forgiveness is Sweet	754
May 1—Scenes Along the Mekong	240
May 3—Indian Justice	1000
May 5—Max is Forced to Work	670
May 5—Through Venice	295
May 6—Short-Lived Happiness (Dr.)	1000
May 8—My Daughter	748
May 8—Over Lucerne (Switzerland) in an Airship	253
May 10—The Abernathy Kids' Rescue (Dr.)	771
May 10—The Ocean Harnessed	216
May 12—The Samourai's Expiation	640
May 12—American Beauties	351
May 13—Lucia's Broken Romance (Dr)	958
May 20—A Close Call	
May 26—Semiramis	
May 14—Leo Tolstoi	
May 15—The Accomplice (Dr.)	836
May 15—Winter Sports at Lucerne	150
May 17—Billy in Trouble (Com.)	950
May 20—Paul and Francesco	859
May 20—The Fastest Motor Boat in the World	50
May 22—Shooting the Rapids in Japan	150
May 22—Boxing Match—Astrier-Quendreux	823
May 24—The Heart of an Indian Maid (Dr.)	990
May 26—Semiramis	945
May 27—All for Money (Dr.)	1000
May 29—Love Proves Stronger Than Duty	689
May 29—Bob's Microscope	300
May 31—The Flag Didn't Rise (Dr.)	950
June 2—Shame on Max (Com.)	390
June 2—Loyal Love	604
June 3—His Baby's Doll (Dr.)	997

SELIG

Mar. 30—1861	
Apr. 3—The Fortune Hunters	
Apr. 6—Red's Conquest	
Apr. 10—The Cowboy and the Shrew	
Apr. 10—His Best Girl's Little Brother (Com.)	
Apr. 13—Zulu-land	
Apr. 17—The Haven of Refuge	
Apr. 20—The Mother	
Apr. 24—Unto Us a Child Is Born	
Apr. 27—The Witch of the Everglades	
May 1—Her Master	1000
May 4—In Old California, When the Grin-goes Came	1000
May 5—Tournament of Roses	
May 8—Lost and Won	1000
May 11—Back to the Primitive	1000
May 15—Discharging the Cook (Com.)	
May 15—Dear, Kind Hubby	
May 18—The Still Alarm	
May 22—The Herders	
May 23—Stability vs. Nobility	
May 25—Jim and Joe	

URBAN ECLIPSE
G. Kleine

Mar. 1—Beauties of Sans Souci	362
Mar. 8—The Fury of a Woman Scorned	720
Mar. 8—Beautiful Wye Valley, England	300
Mar. 15—Redemption	508
Mar. 15—The Thames, from Oxford to Richmond	472
Mar. 22—The Money Lender	688
Nemours and the Banks of the River Loing, France	320
Mar. 29—Dr. Charcot's Trip Toward the South Pole	478
Mar. 29—The Cormorants, or Japanese Catching Fish with Birds	528
Apr. 5—At the Old Mill (Dr)	675
Apr. 5—Making Bamboo Hats in Java	325
Apr. 10—Do Not Judge Rashly (Dr.)	955
Apr. 17—Dog and Wolf	660
Apr. 17—Jerusalem and the Mount of Olives	315
Apr. 19—Solving the Servant Problem (C.)	465
Apr. 19—In the Province of Kwang Tung, China	535
Apr. 24—Herodias	955
May 1—For Their Mother (Dr. Com.)	695
May 1—The Blue Nile	290
Apr. 26—The Last Edict of Francis II	875
Apr. 26—Scenes at Colombo, Ceylon	125
May 3—The Page's Devotion	790
May 3—Wismar, Germany	210
May 10—The Traitor (Dr.)	620
May 10—Rubber-Neck Percy (Com.)	370
May 17—The Juggler's Vengeance (Dr.)	396
May 17—Fishguard Harbor, Wales	600
May 31—The Musketeer	588
May 31—The Sleuth	404
June 7—The Young Interne	750
June 7—Heligoland, an Isle of the North Sea	250

VITAGRAPH

Mar. 11—Red Eagle	960
Mar. 14—Betty Becomes a Maid (Com.)	957
Mar. 17—The Aching Void (Dr.)	990
Mar. 18—Davy Jones, or His Wife's Husband (Com.)	977
Mar. 21—Tho' the Seas Divide	968
Mar. 24—The Widow Visits Spigtown (C.)	985
Mar. 25—A Little Lad in Dixie (Dr.)	999
Mar. 28—Billy's Valentine (Com.)	995
Mar. 31—The Inherited Taint (Dr.)	1000
Apr. 1—A Republican Marriage	996
Apr. 4—Unexpected Review (Com.)	660
Apr. 4—Hop Picking (Indust.)	335
Apr. 7—The Winning of the Stepchildren (Dr.)	965
Apr. 8—Winsor McCay (Com.)	650
Apr. 8—Bob Sledding	350
Apr. 11—The Wooing of Winifred (Com.)	988
Apr. 14—Though Your Sins be as Scarlet (Dr.)	1000
Apr. 15—Easter Babies (Com. Dr.)	980
Apr. 18—The Leading Lady (Com.)	985
Apr. 21—The Troublesome Secretaries (Com.)	990
Apr. 22—The Spirit of the Light (Dr.)	995
Apr. 25—A Klondike Steal (Dr.)	998
Apr. 28—The Peace Offering (Com.)	998
Apr. 29—Piccolla (Dr.)	993
May 2—The Derelict Reporter (Dr.)	975
May 5—Soldiers Three (Com.)	1000
May 6—Hungry Hearts (Dr.)	985
May 9—His Mother (Dr.)	995
May 12—The Welcome of the Unwelcome (Com.)	1000
May 13—Prejudice of Pierre Marie (Dr.)	985
May 16—When a Man's Married (Com.)	1000
May 19—The Show Girl (Dr.)	990
May 20—Sunshine and Shadow (Dr.)	990
May 23—A Dead Man's Honor (Dr.)	1000
May 26—Tim Mahoney, the Scab (Dr.)	1000
May 27—The Fires of Fate (Dr.)	1000

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STUDIOS AND FACTORIES **Rome and Padova**

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BERLIN	238 Friedrich Strasse
MOSCOW	3 Glenischewsky Pereul
BARCELONA	59 Paseo de Gracia
RIO DE JANEIRO	A. Sestini
BUENOS AYRES	A. Sestini
CARACAS	Levy & Co.

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VENICE	BRUSSELS	FRANKFORT
DRESDEN	LILLE	LEIPSIC
TOKIO	SYDNEY	CAPE TOWN
JOHANNESBURG	LIMA	HAVANA

CAPITAL

PREFERRED STOCK - - - - - - - LIRE 2,000,000
ORDINARY STOCK - - - - - - - - - 3,750,000

FULLY PAID UP - - - - - - - - LIRE 5,750,000

BRANCH FOR THE UNITED STATES OF AMERICA

445 Broome St., Cor. Broadway, New York City

TELEPHONE: SPRING 9232 TELEGRAPHS: CINES NEWYORK

CORRESPONDENCE

Readers, Please Note

May 20, 1911.

Editor Moving Picture News,
30 West 13th Street, City.

Dear Sir:

Our attention has been recently drawn to the advertisements in the trade papers by certain makers of cheap and inferior sheet-metal ware, in which the use of our name is made in describing the goods.

We cannot say at the moment whether any such advertisements have appeared in your columns, though we are under that impression.

We are now writing to ask that you bear this in mind, and inform any parties presenting advertisements of goods described as ours, or the same as ours, that you cannot accept such advertisements. This, of course, does not relate to second-hand goods of our manufacture, but to new goods made by other people who are endeavoring to trade upon our name and reputation.

Yours very truly,
NICHOLAS POWER COMPANY,
Baxter Morton,
General Manager.

(In reply to the above, The Moving Picture News has refused several advertisements of the above class. One maker told us he was making near Powers and thought he could get good trade. But—not through the News, and so we informed him and bade him good-bye. The News selects its advertisers, and all doing business through its advertisers can expect a "square deal."—Editor M. P. N.)

Los Angeles, Cal., May 12, 1911.

Moving Picture News,
30 West 13th Street,
New York City.

Gentlemen:

You, no doubt, are aware of the fact that the California Film Exchange have succeeded the Western Film Company and are now releasing in Los Angeles.

Would appreciate very much if you would put a little notice or mention this fact in your valuable magazine.

We have, after good hard work, succeeded in having several trust houses turn Independent, among them being the Hyman and College theaters, two of the finest houses in Los Angeles, who are again using Independent service.

Thanking you in advance for any space which you may give us in your valuable magazine, we remain,

Yours very truly,
CALIFORNIA FILM EXCHANGE.
Per Daniel S. Markowitz, Mgr. Los Angeles Office.

Allegan, Mich.—The Variety Theater, owned by M. B. Moore, has been sold to J. O. Ellenburgher, of Sturgis.

Milwaukee, Wis.—A new moving picture theater is to be erected at Eleventh avenue and Washington street, by the John Bruemmer estate.

Eveleth, Minn.—F. E. Carpenter will establish a new motion picture house in the Feldman Block.

Jerseyville, Ill.—A new $25,000 opera house will be erected here.

WANTED--FIRST CLASS MOVING PICTURE MACHINE REPAIR MAN

Must have a high-class reference. Salary no object. State full particulars first letter. Address

ROSE CITY FILM EXCHANGE, Portland, Ore.

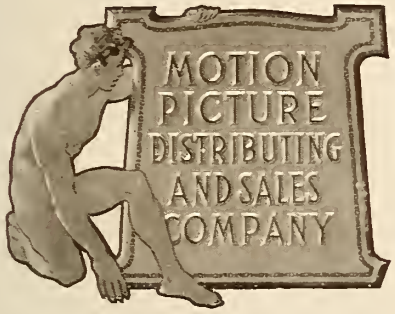
I HAVE A CASH BUYER FOR A COMPLETE STUDIO, LABORATORY AND MACHINERY FOR THE MANUFACTURE OF MOTION PICTURES. Would also consider the purchase of a partially equipped plant. All negotiations strictly confidential.

A. V. HARRIS,
Upper Montclair, New Jersey.

WHAT WE HAVE DONE WITH YOUR MONEY

WHOSE MONEY? EXHIBITORS' MONEY

WE GIVE YOU FILM QUALITY IN LARGER QUANTITY.
WE MAKE IT POSSIBLE FOR YOU TO REMAIN IN BUSINESS.
WE SAVE YOU ONE HUNDRED AND FOUR DOLLARS PER YEAR ON ROYALTIES ALONE, AND ON 10,000 EXHIBITORS $1,040,000.00.
WE MAKE IT POSSIBLE FOR YOU TO OPPOSE THE PATENT COMPANY'S OPPRESSIVE TACTICS.
WE GIVE YOU THE FINEST WEEKLY PROGRAM OF AMERICAN AND EUROPEAN FILMS THAT BRAINS, TALENT AND MONEY CAN PRODUCE.
WE RELEASE ALL SPECIAL FILMS ON LOCAL, NATIONAL AND FOREIGN TOPICS OF THE DAY.



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700 FT. REGULAR PRICE.
NO POSTERS.

ORDERS FILLED IN TURN AS RECEIVED.

COMING CORONATION CEREMONIES IN ENGLAND

FIRST SHOWN IN THIS COUNTRY OF THE CORONATION OF KING GEORGE, WHICH TAKES PLACE IN LONDON ON JUNE 21ST.

SEND ORDERS NOW

And same will be FILLED IN TURN as received. You can not well afford to be without this film of international interest. This is a SPECIAL but sold at REGULAR PRICE. Advise how many posters you wish.

WEEKLY PROGRAM

MONDAY	IMP	ECLAIR	YANKEE	AMERICAN	CHAMPION	
TUESDAY			THANHOUSER	BISON	POWERS	
WEDNESDAY	CHAMPION	SOLAX	RELIANCE	AMBROSIO	NESTOR	
THURSDAY		IMP	AMERICAN	ITALA	REX	
FRIDAY	YANKEE	SOLAX	LUX	THANHOUSER	BISON	
SATURDAY		POWERS	ITALA	GT. NORTHERN	RELIANCE	

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ORIGINAL PRINTS OF THIS UNEXCELLED PROGRAM CAN BE OBTAINED IN U. S. AND CANADA, ONLY FROM EXCHANGES PURCHASING FILM THROUGH

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KINEMACOLOR COMPANY OF AMERICA

CAPITAL STOCK, SIX MILLIONS

145 West 45th Street, (FIFTH FLOOR) **NEW YORK**

JOHN J. MURDOCK, General Manager — ARTHUR H. SAWYER, Corresponding Secretary

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TAKEN BY KINEMACOLOR COMPANIES (URBAN-SMITH PATENTS)

Reflecting Nature in Her Natural Colors. Every Color Reproduced Perfectly in Lights and Shades. No Painting, Stenciling, Staining or Brush Work Done

The Kinemacolor Company of London has been appointed the Official Motion Picture Photographer for the King's Coronation, to make complete records of all the festivities for historical purposes, connected with the King's Coronation for the forty-day period of the Coronation events, thus placing the Kinemacolor Company in a position to take, in addition to the parades, thousands of feet of film of the private festivities that no other photographer could possibly secure.

The comparison of Kinemacolor to black and white is what modern photography is to the old style daguerreotype.

The Kinemacolor Company will assist those purchasing State Rights, in securing bookings through the best Dramatic and Vaudeville houses throughout the Country for summer engagements.

TO EXHIBITORS AND EXCHANGES

BEGINNING IN SEPTEMBER

THE KINEMACOLOR COMPANY OF AMERICA WILL RELEASE EACH WEEK

TWO REELS AMERICAN KINEMACOLOR
TWO REELS EUROPEAN KINEMACOLOR
TWELVE REELS AMERICAN BLACK AND WHITE
FOUR REELS EUROPEAN BLACK AND WHITE

TWENTY REELS PER WEEK

EXTRA--The Acting Companies for the American Kinemacolor and Black and White subjects will comprise ALL the best known Motion Picture Artists in this country, also many well known artists from other branches of the Amusement Field.

ADDRESS ALL COMMUNICATIONS AS ABOVE

MOVING PICTURE NEWS

Volume IV
No. 22

June 3d
1911

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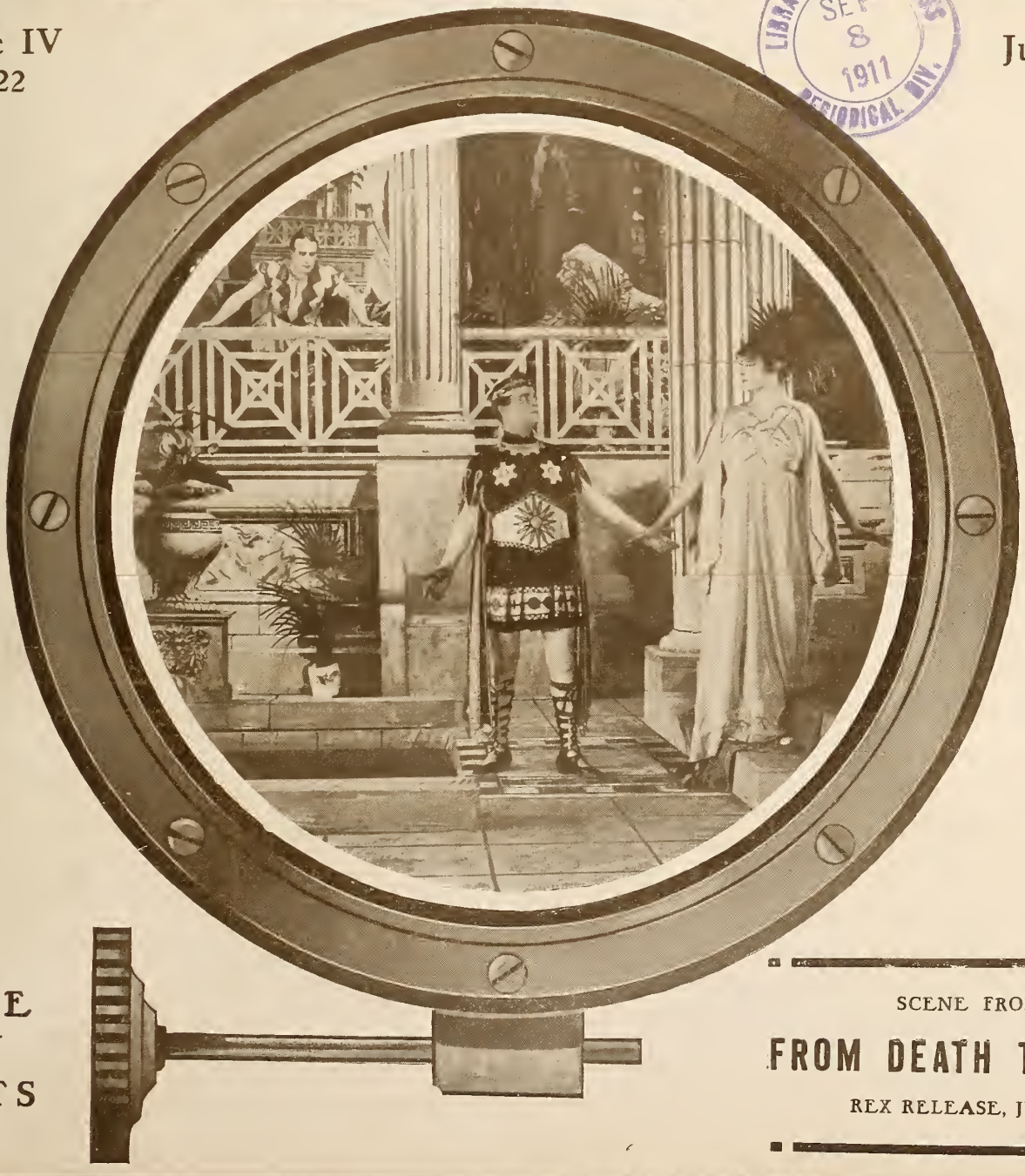
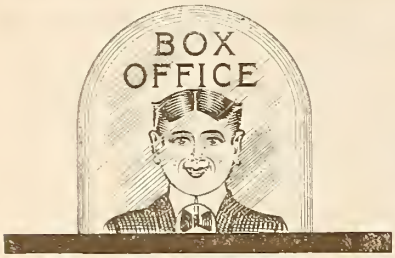


PRICE
TEN
CENTS

SCENE FROM

FROM DEATH TO LIFE

REX RELEASE, JUNE 8



MR. INSISTER

MR. INSISTER SAYS: I shall INSIST, **INSIST. AND INSIST** on being booked NOW for the "FLAMES AND FORTUNE" release of

THE THANHOUSER TWO-A-WEEK

SCENES FROM "FLAMES AND FORTUNE"

RELEASED TUESDAY, JUNE 13
With Great Bird's-eye Views of the Great City

LITTLE OLD NEW YORK

is a story of the pitfalls that await the country boy in the Big City. There are shoals of them, and he shouldn't forget it. This reel will make him remember. But aside from the moral value of the film, it carries an interest-value that will be appreciated by those who aren't country boys. In point of interest of story, many think it the best Thanhouser release of the month. And the city scenes are even better than those in our "City of Her Dreams" of last year.

No. 219. Code Word, Ny.

RELEASED FRIDAY, JUNE 16
The Most Talked-of Film of the Year

FLAMES AND FORTUNE

is the famous fire picture that was mentioned in all the leading newspapers of the country when a house in New Rochelle was burned down expressly for it. We took many more hundreds of feet of the fire than we needed, and reserved the most realistic of it for this reel. The reel is even more sensational than our recent "Railroad Builder," and will prove a striking example of what Thanhouser skill, Thanhouser brains and Thanhouser enterprise can do for your box-office. You will be amazed at the rescue of the child, the bravery of the bucket brigade, and the total destruction of the house.

No. 220. Code word, Flame.

COMING! LORNA DOONE (From the Great Novel)
THE DECLARATION OF INDEPENDENCE

THANHOUSER COMPANY
NEW ROCHELLE — NEW YORK

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A Motiograph Watch Fob FREE

To every Theatre Manager and Operator, no matter what machine you have. It is yours for the asking—just as High-Class as THE MOTIOGRAPH itself.

YOU WANT IT NOW—
WE WANT YOU TO HAVE IT.
A HANDSOME GOLD FOB FREE

You won't be ashamed to wear it—We are not ashamed to give it away. Write today.

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NAPLES	VLADIVOSTOCK	STOCKHOLM
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TOKIO	SYDNEY	CAPE TOWN
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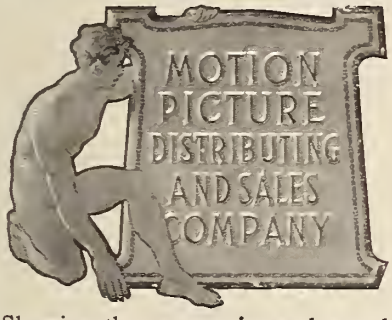

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TUESDAY			THANHOUSER	BISON	POWERS
WEDNESDAY	CHAMPION	SOLAX	RELIANCE	AMBROSIO	NESTOR
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In placing the MOVING PICTURE NEWS before the advertisers of films, machines, electrical apparatus, supply houses, exchanges, &c., we desire to call attention to the fact that our publication is the foremost one catering to the interests of the trade and advocating the uplifting of the industry to a place it should rightfully occupy. That we are meeting with success in our efforts can easily be judged from the rapid strides we are making. The News to-day is recognized as an authority on all subjects pertaining to cinematography, and from correspondence in our possession we can show that this claim is genuine.

Frequently we are advised by our advertisers that letters have been received by them from parties desiring to further their own interests and with intent to rob the NEWS of its standing among the trade, and while this has not to our knowledge had any effect we only desire to reiterate our claim: We publish the most reliable, extensively circulated, fearless, honest Moving Picture trade paper in America. Do you want your advertising in a paper of this class?

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On JUNE 12TH, the curtain rises on

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The Moving Picture News

PUBLISHED EVERY SATURDAY

The CINEMATOGRAPH PUBLISHING COMPANY, 30 West Thirteenth Street, NEW YORK CITY

Telephone, 4092 Chelsea

European Agents: INTERNATIONAL NEWS CO., Breams Building, Chancery Lane, London, E. C.

Chicago Representative: J. J. Sullivan, 866 Graceland Ave. 'Phone Graceland 5053

ALFRED H. SAUNDERS, Editor.

This newspaper is owned and published by the Cinematograph Publishing Company, a New York corporation. Office and principal place of business No. 30 West 13th Street, New York. Alfred H. Saunders, President; John A. Wilkens, Secretary, and W. M. Petingale, Treasurer. The address of the officers is the office of the newspaper.

SUBSCRIPTION: $2.00 per year. Postpaid in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands. Canada and Foreign Countries: $2.50 per year. All communications should be addressed to The Moving Picture News, 30 West Thirteenth Street, New York City. ADVERTISING RATES: $60 per page, $30 ½-page, $15 ¼-page, single column $20, $2 per inch. Discounts, 20% 12; 10% 6; 5% 3 months.

Volume IV **June 3, 1911** **Number 22**

OUR FRONT COVER ILLUSTRATION

Our front cover illustration of this week's issue represents a scene from one of the Rex Co.'s famous films, "From Death to Life," released on June 8th. It is a great drama and fully up to the standard set by the Rex Co.; a beautiful story with charming scenes and settings. Read the synopsis in this week's issue and you cannot fail to become interested.

EDUCATIONAL FILMS

We have repeatedly asked for suggestions for an educational program, a program suitable for a lecture at the Board of Education series for the people. Many Y. M. C. A. secretaries write to us asking for suggestions and where they can procure films different to the usual run. University principals seek our advice to bring them in touch with manufacturers who will help them to gain what they require, and to send cinematographers to help them procure on their own grounds, etc., pictures for their students. We prepared a list which we sent to many correspondents, who wrote again to us, saying the films were in England, or Timbuctoo; anyhow, they could not get what they wanted.

Again, correspondents wrote for such impossible subjects, it was no wonder they could not be supplied. In addition to these, many good ideas were expressed in some of the letters, which, if we quoted, would not show the full drift of the requirements, and, as the whole of the letters were not for publication, we then generated a thought and give it to our readers. We will give ten dollars to the subscriber who sends in the best-suggested program of an educational nature that will be suitable for every class of audience. Do not make your article too long, state your reasons for selection, and your views on the different topics.

CASTING THE HOROSCOPE

How easy it is to be misquoted and misjudged, and, when this is brought about by malicious individuals who are jealous of our success, it is very hard to put the public—our readers—right on certain points.

A few issues ago we wrote on *"Educational Films"* (please make that very prominent, Mr. Linotyper), wherein we made a few statements among which were the following:

"We are only just on the threshold of advancement, and, when the industry is as free in America as it is abroad, then it will advance by leaps and bounds, producing pictures suitable for the time and age. We can see in our mind's-eye every educational center using moving pictures to illustrate all the great scientific problems, history, geography, travel, zoology, electricity, magnetism and a host of other subjects, including commercial life and the progress of great industries.

* * * * * *

"If the Patents Co. licensees were producing the best films in the world, it would not be so bad, but they are not. Not one of them is in a position to give the industry educational or elevating film stories. They run in the same old rut. Dollars before quality of subject. Some of the independents are as bad; some worse. Then if neither can do the work, why hinder others doing it?"

The above plain statement of facts—on educational films, please—not on the general run of subjects for the theater, was garbled to read as follows:

"When the industry is as free in America as it is abroad, then it will advance by leaps and bounds, producing pictures suitable for the time and age. Not one of them (the Patents Company's licensees) is in a position to give the industry educational or elevating film stories. Some of the Independents are as bad, some worse."—ALFRED H. SAUNDERS.

What was the writer's object? We leave our readers to judge. So far as we are concerned it does not much matter, but when the false statement goes abroad we want to be put right with the trade, and hope our English contemporary, The Kinematograph Weekly, will in justice to ourselves publish this defense of our position, then we will say "Thank you." The man this side refuses to do so.

Our reason for opening the subject again is the following article from England:

Interest in the question of the comparative merits of English v. Foreign Films continues unabated, and this week we are again compelled, in fairness to the two sections in the trade, and in our desire to exercise that absolute impartiality in the matter which it has ever been the desire of the Kinematograph Weekly to display, to devote a portion of our space to the subject.

Those who have read our pages carefully will have recognized how we have repeatedly urged manufacturers to do all that lies in their power, taking the continental and foreign films as a foundation, to improve upon the brilliancy displayed by their makers in costuming and stage-craft, and to inculcate in their actors a due appreciation of the fact that pantomimic ability, for which the foreign production is conspicuous, counts for much in the silent play. We have written much in our endeavors to get the British manufacturer to display larger ideas both in regard to plot, mounting, and the numerical strength of his forces, so that the time should speedily arrive when it could be said with truth that the English film was of such a high standard of excellence that was unattainable by any of its competitors. In all we have written that idea has been paramount in our minds, and we are proud to think that we have accomplished something in this direction. Of late years there has been a noticeable improvement all around in the all-British article. Many of the comics have been no misnomer of the

term. The dramatics have levelled up considerably and with the impetus given to this class of film by Sir Herbert Tree's and Mr. H. B. Irving's consenting to play before the kinematograph, we look for even higher ideals in this direction. Criticism well meant, and taken in the right spirit, is bound to result in good. * * * It is in consonance with that wish that our columns have been open at all times to those who rightly or wrongly think themselves in a position to pronounce upon the merits of the English as compared with the foreign product and vice versa.

* * * * * *

An American Paper's View

"That the American films are popular over the water we know because the European demand has more than doubled the output of many of the American manufacturers.

"In justice to the European manufacturers, we must admit that they are, with few exceptions, almost entirely shut out from the American market. Exclusion from this profitable field is no doubt one reason why they do not or cannot put more money into their productions."

How Opinions Differ

That there are two sides to the question is markedly demonstrated by the opinions which we print at the head of this article. [These quotations are the preceding one—misquoted—and Montague A. Pyke's, following.—Ed. Moving Picture News.] Mr. Montague A. Pyke, as our readers well know, is one of the leading English exhibitors. Mr. A. H. Saunders is the editor of an American moving picture newspaper. How strange it is that in our own country an Englishman should decry the British product and that an American should also be found adopting the same standpoint in regard to film product in that country. Probably it is but further exemplification of the old proverb which says that a prophet hath no honor in his own country.

In giving the above excerpts from our English contemporary, we want to point out that we only called attention to the "Educational Science Films," which all the great universities, colleges, schools and the more advanced men in extension lectures are asking for—*and which cannot as yet be supplied in America.* The only approach to such have been provided by Charles Urban, and we want more. This is the whole front of our offending—only this and nothing more. One anomaly most noticeable is the fact that English films are barred by every Trust manufacturer in this country, while England is admitting every piece of American film she can lay her hands on. We ask for reciprocity, more especially the best of *"Educational Films."*

"There is no doubt about it, the American films are beyond comparison with any others now on the market. They are varied and clear, and the companies go to enormous expense and trouble to dress the actors for the parts and to enact their stories with the proper background of scenery and properties."—MONTAGUE A. PYKE.

The foregoing remarks are no doubt very biased and a severe censure on English makers' product, but, to quote from our London correspondent in last week's issue, shows why.

The fact that Mr. Pyke is also managing director of the Cinematograph Film Hiring Co., Ltd., undoubtedly facilitates the admirable manner in which his theaters are worked, and the up-to-date programs provided at each.

FILM THOUGHTS

Common Show-Moving Picture Licenses—What Do They Permit?

The question has often been asked and quite as often unsatisfactorily answered, as to where the line of distinction is drawn between what constitutes a common show-moving picture license and a concert or vaudeville license.

It is the intention of this article to try and explain, as clearly as the law on the subject permits, the real status of the case.

Most of our readers know that a common show-moving picture license is issued by the Bureau of Licenses, and that concert or vaudeville licenses, which include moving pictures, are issued by the Police Department. The former cost $25.00 per year and $12.50 each year thereafter if renewed within thirty days after the date of expiration by the person to whom they were issued. (See Sec. 309 of the Code of Ordnances.) Concert licenses are $500.00 each year, payable in advance, and cannot now be had for a quarterly period, as heretofore. This is the difference so far as the question of cost is concerned.

Now we come to the all-important question as to what privileges may be enjoyed under a moving picture-show license, before we encroach on the jurisdiction of the vaudeville license.

You may search a long while in the Code of Ordinances before you will find any rules or regulations governing moving picture shows. In fact, there are no specific rules on the subject, and the words "moving picture" show are hardly mentioned. The truth of the matter is moving picture shows came into existence and sprang into popularity so quickly that the City Fathers were caught napping, and had provided no adequate laws to cover same. In this dilemma the Corporation Counsel came to the rescue, and in a test case ruled that moving picture shows should be classed in the Code under the heading of "common shows," and there you are.

This does not get us entirely out of the woods, however, for under the heading of "common shows" there are no specific rules relating to moving picture shows. In fact, such rules as govern carousels, swings, merry-go-rounds, and the like which come under that head do not fit the requirements of a moving picture show.

Under Sections Nos. 1472-1473 of the Greater New York Charter will be found the laws pertaining to concert and vaudeville licenses and what may be operated under same. Taking this into consideration the Bureau of Licenses permits under their common show-moving picture license—appropriate music with the pictures, and also an illustrated song artist, provided such artist does not stand on a platform or stage. Beyond this, my moving picture friends, beware, for you may jeopardize your moving picture license and be called upon to pay for a concert license, or shut up shop.

CINEMATOGRAPHY—ANCIENT HISTORY

By W. A. Reed

In reading the very valuable newspaper writings of the trade papers, I find lots who claim that the first moving picture projected to the screen was at one place, some at another. Now, for the benefit of those who are looking for ancient history of the picture machine, I will state that the first public exhibition was at Koster & Bial's 34th Street Theater, New York City, on April 23rd, 1896, and was operated by Mr. James H. White of the Edison Co. The machine was Edison's Vitascope, and was the spoolbank and beater type, the films were 40 feet in length and ran continuous, after the instantaneous list. B. F. Keith installed them at his Philadelphia, Providence, and Boston Houses. The machine opened at his Boston house early in May, and I was at the first performance.

The reasons for B. F. Keith not having it in his New York house was on account of Koster & Bial's having the New York rights from Raff & Gammon, who were selling the state rights. A few of the old-

timers who I remember were in the business at that time were James H. White, at present with Edison; Ed. Porter, who went to California with the vitascope, and is with the Rex Co. now; Chas. Webster, who went to Budapest, Hungary, and is somewhere in the New England States at present.

Raff & Gammon had offices at 43 West 28th street, and were overrun with orders for state rights. Machines at that time were not turned out as rapidly as they are at the present, and they were not turning out operators as fast as they are doing to-day. One had to know more than to just turn the crank, for in those days the machine was run by motor, and one had to have a good knowledge of electricity and understand his motor and also his film, etc., etc. It was a Holtzer Cabot one-eighth horsepower motor, and the lamp was a Colt universal hand feed kind, and it certainly was a fine piece of work for a lamp of those early days.

One of the largest buyers, if not the largest buyer of state rights for the Vitascope was P. W. Kiefaber, of Philadelphia, he bought Illinois, Massachusetts, New Jersey and Maryland, and he lost a lot of money by the deal as he could not get enough operators who were successful enough to make good, and that was the fault of the bottom dropping out of the business so early.

As I came back to New York in November of 1897, and there were but two machines running in New York. Eberhart Schneider at the Eden Musee and the Biograph at Keith's 14th Street Theater.

As far as I can learn about the pioneers of the business, the only old timer who bought a state right and is still in the business, is Wm. T. Rock, who bought Louisiana—the firm's name was Wainwright & Rock. I came on from Boston where I was in charge of the Kinetoscopes that were operated by placing a nickel in the slot, so I had some knowledge of the film. And in June of 1896 there were but two machines running in New York City, the Vitascope at Koster & Bials and the Idoloscope at the St. James on Broadway and 24th or 25th street. The Idoloscope was charging 25 cents admission.

I went to New Orleans with Messrs. Wainwright and Rock, and we opened at the West End a summer resort seven miles from New Orleans. We opened June 28th, 1896, to over 8,000 people, and the next Sunday to over 12,000 people. We were putting on five 40-foot pictures, and they held the audience spellbound.

Mr. Wm. T. Rock can be credited with being the very first to open a 10-cent moving picture show. It was called "Vitascope Hall," 23 Canal street. Doors open from 10 a.m. to 3 p.m. and from 6 p.m. to 10 p.m.; seating 450 persons.

We opened this place Sunday, July 28th, 1896. I say we; well, by this I mean I was the operator with an assistant by name of Edward Fowler, who worked the back end of the machine, as we still used the spool bank.

Our first performance consisted of fire pictures, "not reels" but 40-foot pictures, as follows:

1. Brooklyn Bicycle Parade—Edison.
2. The Duel—by Lumiere.
3. The Kiss, May Irwin and John C. Rice—by Edison.
4. White Wings' Parade—by Edison.
5. Trilby Dance, by the Sisters Leigh—Edison.

The people simply flocked to the place. We had many special performances by select society people of New Orleans who wished to see the pictures, and engagements were made and the time set for them to come.

AN APPRECIATION

We don't like to boast, as a rule, and publish letters of a complimentary nature; but don't you know that we have within the past few months received so many that if we had not by this time gotten quite accustomed to it, we would really feel quite chesty. Now this is a source of great satisfaction to us, and to know that our efforts to publish a clean, reliable and newsy publication and to hear it from our subscribers and advertisers that this is appreciated, is indeed gratifying.

We take this opportunity to thank all for their kind expressions, and assure them all that the News will continue to stand for all that is honest and good to the betterment of Cinematography.

PICTURES SUGGESTIVE OF THE FEUD BETWEEN LABOR AND CAPITAL

By Margaret I. MacDonald

Money may not be the root of all evil, but at least it is at the bottom of most of the evil in this world. That one man starves while another lives in affluence, that one man fails while another succeeds is due as often to a lack of money in each individual circumstance, as to the inability to accomplish.

The feud at the present time between labor and capital is very strong: the labor unions are very strong, and the big trusts designed to rob the poor man are equally strong. The circumstances governing the whole affair are so strenuous that I can see no permanent solution to the problem, except the abolishment of money as an exchange for the necessities of life.

In the meantime is it wise to do anything which will serve to add fuel to the flame? I think not—not until we have found a reasonable solution to warrant the stirring up of the opposing factions. Just recently I happened in a theater where a picture representing all the different stages of a strike was shown. The picture showed up the side of the employees in a most pathetic way—the employer was typified as a brute, whom no one on earth, even his wife, could have any influence over. The workmen came time after time with petitions for mercy—the mothers came with their babes, but to no avail. The most heart-rending scenes were enacted on the canvas, so much so that it seemed to me that were there any of the oppressed ones in the audience, which there surely must have been, it was enough to have raised a riot.

Of course, as usual, we are after sensation—many of the pictures shown are made with an eye to the popularity of the thing, and their likelihood to draw in the money. There is too little thought altogether given to the moral result of the showing of the picture.

In this world of fast flying events there is ample room to choose and select the most useful, and at least the least harmful themes. The moving picture is going ahead at more than a walking pace. All kinds of advertising is being done by means of the moving picture; all kinds of industries are explained to us through the means of the moving picture. The large apple growing concerns of the west are advertising their apple lands by this same means. They are used to-day not only as a means of pleasure and education, but as a convenience. It is progression we are after. We do not want the backward trend. When we do anything which is going to make trouble without first providing an outlet to the green pastures, we are going a step behind. Only the government of a country can settle the question of labor and capital. So long as there is money in circulation just that long

will there be one man filling his pockets at the expense of the other man. Until we have something better than money to work for, we will continue to work for money. Just so long as money is made a necessity to stimulate life will we continue to hanker after its jingle and its glitter. We must eat and we must be clothed—nature has built us that way. But nature did not make money, nor did she institute any law which made exchange necessary to supply the fuel to the flame of life, in order to keep it alive. Exchange for food is a mockery to our creator who caused to grow on the face of the earth enough to supply the wants of all the creatures he created.

I have rambled along a lane which I had not intended to enter. I have offered no solution to the problem, because it is for solution by greater minds than mine. But sooner or later something must happen to correct the conditions which exist between labor and capital—conditions which are productive of the utmost misery, and which tend to make hotbeds of crime. What I want to say specially is, "Do not let the motion picture, which stands in one of the highest niches of progression, have a hand in arousing an unhealthy sentiment, or be an instigator of crime.

DISASTROUS FIRE IN LONDON FILM CENTER

Globe Film Co.'s Premises Destroyed—Our London Correspondent an Eye-witness

(Special and exclusive account.)

A disastrous fire occurred yesterday (May 17th) in the heart of the London film industry at the premises of The Globe Film Co., in Cecil Court, Charing Cross Road, W. News of the outbreak reached me within five minutes of this occurrence—about six o'clock in the evening. It was apparent that the fire had originated in the basement of the premises. Upon my arrival there was a burst of flame which stretched right across the court, and set fire to three houses on the other side. I might mention that Cecil Court is the center of the motion picture trade in this city, and the London houses of the Vitagraph, Nordisk, Williamson Dressler, and numerous other companies are situate here. But for the prompt action of the bystanders, especially three members of the theatrical profession, who, before the arrival of the fire escape, obtained a carpet and held it for the excited occupants of the building, while they jumped below, there is every probability that several persons would have been seriously, if not fatally, injured. At the moment of mailing, the cause of the conflagration has not been ascertained, but I hope to be able to give further particulars later. It is interesting to note that a lad of sixteen years of age—a member of the Boy Scouts—was near the spot at the outbreak, heard the alarm given, and at the same time saw a number of women, occupants of some adjoining mansions at the windows, evidently in great fear. Without a moment's hesitation, he rushed off in search of a ladder. There was one near by, but it proved to be too short. A hurried search, however, discovered another, and the scout's training and resource were given an opportunity. It was the work of a moment to splice the two ladders together and make one long enough to reach the windows. Flames were now bursting out furiously from the windows. A book store on the other side of the street caught fire and was very soon burnt out.

Leaps for Life

With the help of a workman the scout reared his improvised fire escape against the window sill of a flat, nimbly ran up, and conducted three women down, five others reaching safety in a similar manner. Before this, however, a foreigner had jumped in panic from the first floor window to the ground, escaping unhurt. Three of the frightened women who jumped from windows were caught in a large tablecloth held by spectators below. A panic-stricken girl made an attempt to jump into the sheet. She, however, sustained serious injuries and was conveyed to the hospital. An old lady then appeared at one of the windows, and in jumping into the cloth, fell towards the side and was badly injured and taken away. Several other girls and women managed to break their fall by leaping into the sheet. Another young woman got out of a window and walked forty-five feet along a narrow parapet. A plain clothes policeman, recognizing her great danger, scaled the parapet and succeeded in dragging the girl through the window into a place of safety. In the meantime the fire engines and the escape had arrived Ladders were thrown up and a number of women were safely brought to the ground. The fire had spread across the street, and three shops were soon well alight, waves of flames rolling across and along the narrow street.

In a remarkably short time the firemen got the fire under control, but not before the Globe Film Co.'s ground floor premises were burnt out, all the windows of the other three shops were destroyed, and a quantity of films were consumed in the flames. I was informed, but I cannot vouch for its authenticity, that the origin of the fire was in a flexible wire, attached to a light that was being used for the purpose of inspecting films. The premises of the Reliance Film Co. and the Williamson Kinematograph Co. fared badly, the latter, however, being a trifle more fortunate in the fact that most of their stock of motion picture machines were in the basement, and that part of the premises was not reached by the fire, although considerable damage was done by water.

£8,000 Damage

One of the directors of the Globe Film Co. stated that the stock destroyed in their premises alone was valued at between £7,000 and £8,000. I am sure that every one of the News readers will be grieved to hear of this unfortunate loss to the London industry. I am glad to state that many offers of assistance—in the way of loan of film, etc.—were received within a short time of the conflagration. The ubiquitous topical man was, of course, on the spot, but I understand that the films are not to be publicly exhibited. At a late hour last night the Tyler Apparatus Co. removed their entire stock to their new premises in Charing Cross Road, and the Globe Film Co. will for the present time occupy Tyler's premises in Cecil Court. The remaining film hiring houses situate in "Flicker Alley," which only sustained damage by fire and water, will, I understand, continue business as usual.

London, May 17, 1911. L. W. D.

Imp's Fourth of July Patriotic Film

Following "The Forged Despatch," the big Imp Memorial Day military story, will come a Fourth of July war story that will be one of the biggest things of the sort ever attempted, "The Fortunes of War," which has just been finished. It is a beautiful love story interspersed with the spirit of war. The battle scenes have been pronounced by experts to be the most faithful ever filmed, no pains or expense having been spared in the production. The story plot is a strong one, opening with a battle and closing with the Fourth of July celebration, a patriotic scene, true to life and very inspiring. "The Fortunes of War" will be released Thursday, June 22, and is sure to prove one of the most successful films of the sort ever offered exhibitors. It is an ambitious and praiseworthy effort.

Ashland, Wis.—Plans are on foot for the remodeling of the opera house here.

St. Louis, Mo.—Breman Theater Co., 3837 Florrissant avenue, will erect an airdome to cost $1,900.

Milwaukee, Wis.—Clara Held will erect a moving picture theater costing $8,000 on Fond du Lac avenue, between Tamarack and Pine streets.

Portsmouth, Ohio.—Plans have been completed by Devoss & Wilson for the Lyric Theater, to be erected on Chillicothe street.

A SURPRISE! ON JUNE 8TH
"FROM DEATH TO LIFE"
SCENIC CHARMS, BEAUTIFUL SETTINGS, AND AN INTERESTING STORY COMBINED INTO A MASTERPIECE. IT'S A GREAT DRAMA—IT'S A REX

From Our Western Correspondent

Hot Springs, May 31.—If ever Independent manufacturers had good grounds on which to point out the excellence of their productions and maintain that they compare with the Trust product, it was when Itala released their two reels embracing "The Fall of Troy." These pictures were here the past week. I have looked upon and reviewed hundreds of motion pictures since I became interested in the trade, but I have never seen any that represented such effort and realized so much as this beautiful story. Itala, you have done the Independent cause a service they should never forget. That production was wonderful. I can fully understand why you claim it represented an output of over $30,000, for the picture showed it. Furthermore, it captured the town. The theater that exhibited it in this city did a capacity business from the time it was first shown at the matinee at the beginning of the two days' run, until the last part had been concluded Saturday night. The Trust houses looked like deserts. The theater could not accommodate the crowd. I cannot praise this great production too highly. To me and others who looked at it it represented the acme of motion photography. It seemed that it was the biggest, grandest thing ever attempted before the camera. It did not appear to have one weak spot. It was awe-inspiring—it WAS IT. So great was the impression this release made that a request has been heard from those who were unable to see it, to bring it back for a return date. Certainly nothing like it has ever been seen in the line of motion photography. I congratulate you, Itala; go to the head of the class.

The Orpheum has sung its swan song and the house is dark. In my last letter I told of pies, cakes and candy delivering motion pictures and vaudeville a knockout blow. Well, it came to pass. The theater is no more. An effort is being made to sell the furnishing of the theater and the parties who have taken a lease on the building start tomorrow to remodel it. I also hear that there is another deal on for the sale of the Lyceum, the other theater controlled by the Arkansas Amusement Association Company, which, if it goes through, will enable the directors of this company to retire on their laurels. That Association also controlled the Orpheum. I understand that a very wealthy Greek is after the house and that he intends to remodel it in case he is successful in securing "the papers." The directors of the Arkansas Amusement Association are among the resort's most prominent business men, who entered the show business as an outside venture. The Lyceum has the reputation of showing the best pictures in the city, and the house has always made money. Competition in vaudeville is what killed the Orpheum.

They are telling a good story on Dick Baird, former manager of the Orpheum-Lyceum theaters, who resigned his position a few weeks ago. No one knows at present where the talkative Richard has gone to. Some of the ushers, little girls, state that they heard Dick talking over the telephone before he left, and, judging from his conversation, imagined in their young innocence that it was over the long-distance 'phone and that the conversation was "on the level." It was a fine "frame up" he had arranged for their especial benefit. They state that they heard Dick say that he really couldn't accept the position the man at the other end of the wire was supposed to be offering him for less than $150 a week. (Can you imagine it?) Then an agreement was reached whereby Dick was to get for the first two weeks $125. When he concluded his conversation he turned to the little girls and remarked: "Well, I'll take $125 from that fellow for two weeks, but after that he's got to give me $150." Dick never would have had the nerve to hand out that line of "dope" to any one older than the little ushers, and had he told it to an army mule the beast would have kicked his brains out. That, though, was Baird's long suit, but he really should have been ashamed to hand it out to children. Dick, how could you? He honestly has this one coming to him.

Carl Hanson, the trap drummer at the Lyric, is a great admirer of Selig films. In fact, he thinks so much of that firm's product that he has changed the name of his horse and now calls him "Selig."

The Princess has eliminated vaudeville for the summer and is giving during the hot months four reels of motion pictures. And, please make a note of this, they are **first-run Independent reels.** Hoop la, la! After waiting for weeks and months for some manager to wake up and realize the importance to his house of showing the real thing in motion pictures, Manager Frank Head, one of the best and most progressive showmen in the South, as soon as he eliminated vaudeville, owing to other houses on the circuit closing which book the same acts, jumped at the chance to get the best that there is in motion photography, so he booked the Independent pictures. My good friend Barney Rosenthal, the right-hand bower of "Billy" Swanson, is looking after the program for this theater. Previous to the closing of the Orpheum, which house the Swanson-Crawford Company was booking, it could not take care of the Princess business, but now it can put in there the best reels that Independent manufacturers put out. I have read bulletins galore which these gentlemen continue to send me, and for which I thank them, but I could never get to see the pictures new, for the reason that no house booked them until they approached commercial age, but it's different now, and I am anticipating a feast of good things at the Princess. Musical features will also be given in connection with the pictures, but the ban has been placed on regular vaudeville until the fall season opens.

"Consul the First," the celebrated and educated monkey, came to the Lyric the first half of the week and was a big sensation. This is his "monkeyship's" initial bow for local favor, and, believe me, he made good. "Consul" is "some monk," and if there is anything that those who developed his brain overlooked it was not noticed during his stay here. The Lyric intends to remain open all summer and has made special arrangements with the Hodkin's circuit to send in here a line of excellent vaudeville acts. It is going after the business in earnest. The Photo-Play Theater, Hot Springs' new house, is doing a great business and showing some excellent pictures, too.

I have seen Vitagraph put out some very excellent pictures in times past; also some very bad ones, and in the latter category refer to one that came here this week, "Though Seas Divide." Of all wishey-washey junk this was the limit. Instead of impressing one with the "soul thought" the manufacturers evidently intended that it would, it was laughed at. Really, Miss Turner, I pitied you that time. While I have no criticism to make of your work, I didn't like the idea of you, supposed to possess the "blind staggers," going scrambling over rocks with all the agility of one of the burros that scamper over the mountains hereabouts, and also have you crying in a manner that would have done credit to a fish peddler. Wonder when Vitagraph will get away from those detestable "blind features" they seem to delight in putting out? No one likes to look at affliction, especially blindness, and Vitagraph generally makes their blind characters act as if they possessed a fourth pair of eyes. Cut it out, Vitagraph; it's punk, and very bad punk at that. Those who were responsible for this freak should jump in the ocean that divided the two principal characters. Now, in your "Derelict Reporter," which wasn't so bad, you seemed to try and give a good newspaper story, but the query you received was not signed by the correspondent who sent it, and, furthermore, was a very bum query at that. Also, the tribe of scribes who tried to keep the "derelict" out of the cab were about as human as an Apache. Nothing like it, Vitagraph.

"The Nun," by Great Northern, was most impressive and enjoyed greatly. Also, Reliance gave us a good one in "A Sonata of the Souls," and Thanhouser came across handsomely in "The Stage Child." We, too, enjoyed "The Panama Canal in 1911," by Edison, and appreciated the "Snares of the City," from the Biograph manufacturers.

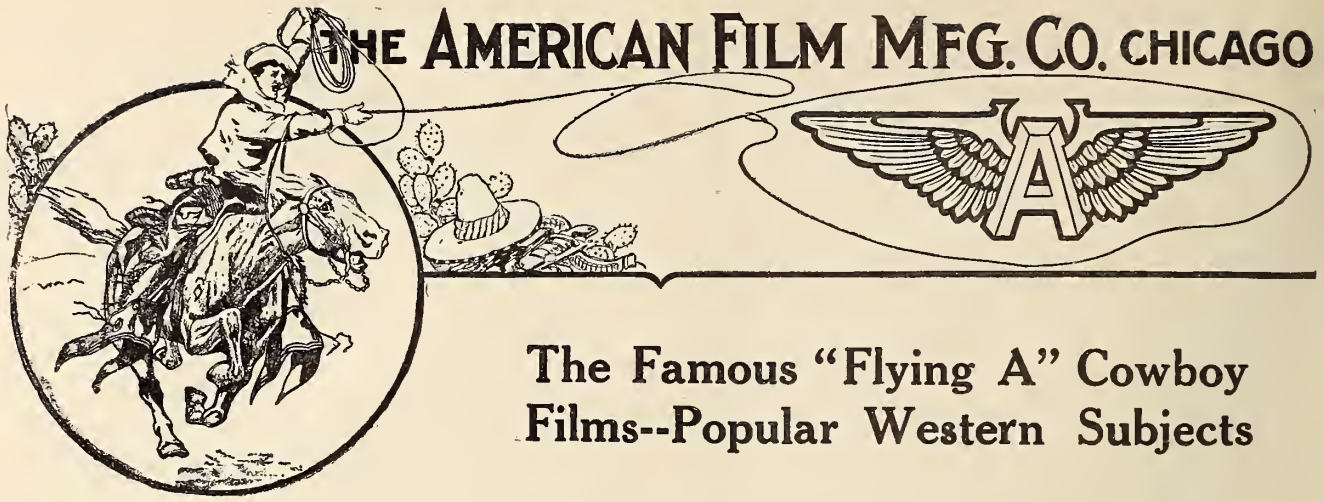
THE MAN IN THE BATHS.

A MUSICIAN SPEAKS

Editor Moving Picture News.
New York, N. Y.

Sir: I am writing you and asking you this question, not for the purpose of trying to tell you something that you no doubt already know, but to ask you why you do not start a "Music Department" in the Moving Picture News.

I am a musician, and I must say that the Music Department that is run by the Index is a joke in capital letters. For instance, I noticed the other day in one of the recent issues where some one wrote the music editor and asked where they could get music for a Chinese picture, and he told them to go to a Chinese laundry. That might be of help but I fail to see where it comes in; it would look as if the editor was either very ignorant in some respects, or he is afraid some one will learn more in regard to playing for pictures than he seems to think that he knows. He may know how to play for pictures, but he is certainly a big farce when he comes to tell any one else how to play for them as they should be played for. Yours truly,



The Famous "Flying A" Cowboy Films--Popular Western Subjects

NEWSY ITEMS FROM EL CAJON VALLEY

In the Western Stock Company, manufacturing "Flying A Cowboy" films, are numbered a goodly number of native Mexicans. These Mexicans were employed by us in Southern California and were taken, each and every one of them, from the ranches surrounding our Western headquarters. Very few of them can speak a word of English; their education being limited to a thorough knowledge of how to "punch" cattle and "punch" them well. This inability on their part to speak English necessitated our employing a cowboy who was thoroughly familiar with both Spanish and English as an interpreter, and our producer reports some extremely laughable complications in this interpreter's communication of his orders to the Mexicans.

In the film entitled "Rattlesnakes and Gunpowder," a comedy released by the American Company Monday, May 29th, there is a scene in which Warren Kerrigan, our Western leading man, is required to handle, in a very careless manner, a keg of what is supposed to be gunpowder. The keg used in the scene was very plainly marked in bold letters "gunpowder," but of course there really was no gunpowder in the keg at all; the same being filled with iron filings, and the effect in the picture in which, by the way, the gunpowder is not exploded, being satisfactory.

In order to lend atmosphere to the scene, Mr. Dwan instructed five or six of the Mexican cowboys to sit down on a bench which extended along the front of the general store, around which the action centers, and in his explanation of the required action, on the part of the cowboys, inadvertently mentioned the fact, without much consideration, that the keg was **supposed** to contain gunpowder. The interpreter, in the hurry of preparation, neglected to insert the word "suppose" in his interpretation and therefore, when the actual picture was being taken and Mr. Kerrigan holds—suspended over the keg—a lighted match, the action of our Mexican Supers can be imagined—the scene is a masterpiece in realism.

The work of Mr. George E. Periolat, the character man of our Western company, in film entitled "The Hermit's Gold," which will be released by us June 22nd, which is described in this issue of Film Facts, is worthy of note. His characterization of the morose and taciturn "Hermit of the Hills" at the start of the film, and of the hermit's insanity near its close, is a remarkable piece of work in every way.

Mr. Periolat is allowed to use a great deal of his own discretion in his make-up; the producer simply informing him as to his requirements for the particular picture to be produced. Mr. Periolat's ability in this connection is well evidenced by his striking appearance in the aforementioned film. Film in question, by the way, undoubtedly will prove to be extremely popular with the exhibitors, as it has been declared to be one of the most thrilling dramas produced in the West within the last twelve months.

Lakeside Inn, the hostelry in El Cajon Valley, which is at present housing our Western company, is beautifully situated in the geographical center of the valley in question. Within a radius of two miles from this hotel there are fifteen canyons branching off in every direction and all of them feel their tortuous way through the surrounding mountains for distances ranging from four to forty miles. One of these canyons is named "Foster Canyon," and along the side of the same, in some places from two to three hundred feet from the bottom of the ravine, winds a trail leading to the town of Foster, situated high up in the mountains about fifteen miles from El Cajon Valley.

Mr. Kennedy, the manager of the American Company, upon his recent visit to the West, and after his locating the company in El Cajon Valley, in the course of his examining the surrounding country locations, considered it advisable to investigate the scenic beauties of Foster Canyon. He therefore, one sunny Sunday afternoon, suggested to Mr.

A. M. KENNEDY

Dwan, the producer in charge, that the opportunity was a good one to thoroughly inspect the canyon in question. Mr. Dwan acquiescing, they repaired to a near-by ranchhouse and there obtained a buggy to which the ranchman attached an old gray mare. The journey was commenced and within two hours both Mr. Kennedy and Mr. Dwan had ascended the Foster trail four or five miles. The trail is an exceedingly steep and narrow one and difficulty was experienced in turning the horse, which by this time was

pretty well winded on account of the continual hill climbing. Eventually, however, the journey down the mountain started.

Mr. Kennedy is not a light man by any means, and Mr. Dwan's avoirdupois is worthy of consideration. The ranchman's buggy, in which they were contentedly ensconced, had no brake; the hind legs of the old mare were tender, and the harness loose. They had not proceeded far on their downward journey before the effort on the part of the buggy to climb upon the back of the mare nettled her to such an extent that she started to go faster than the 200-foot drop on one side of them, the rugged road beneath and the tortuous trail would allow. Mr. Kennedy was driving. The old mare apparently knew it and Mr. Dwan's appreciation of the fact was well evidenced by his continual loudly yelled suggestions. These suggestions not having their desired effect, and the horse temporarily stopping its mad gait, with a view to kicking the buggy to pieces, Mr. Dwan decided to dismount. About the same time the horse decided to commit suicide and made for the edge of the trail. On one side of Mr. Dwan was a 200-foot drop into a rugged ravine, on the other side a balky old mare with an inexperienced driver. The position was a peculiar one for Mr. Dwan, but his decision was made in a moment. Appreciating that the entire complication was due to the balky mare, he decided that if he was going to perdition he would take the mare with him. Grasping the mare's bridle, he hung on for dear life. This so surprised the horse that she hesitated, and the momentary hesitancy was all that Mr. Kennedy required to right affairs in a satisfactory manner. The horse was quieted, the harness straightened out, and Mr. Dwan encouraged in his broncho busting proclivities. Whether it was the flattery so tendered or his appreciation of the fact that "discretion is the better part of valor," Mr. Dwan walked, in a precise and dignified manner, back to El Cajon Valley, quietly leading the mystified and humbled steed. Mr. Kennedy reported the ride back to the hotel as being a very pleasant one indeed, and Mr. Dwan is now hailed, in and around the environs of El Cajon Valley, as "Mr. Weston, Jr."

Cowboy Pictures

The romantic West of the early days lives mainly in story and song. The big ranches of the West are now being cut up into small farms. The farmer has come and come to stay. Gone are the buffalo, the Indian warwhoop, the free grass of the open plain. Save in some of the secluded valleys of Southern New Mexico and California, the maverick steer and the regal longhorn have been supplanted by their more profitable Durham and Herford cousins from across the seas.

In the secluded valleys of Southern California the last of the fast vanishing type of American cowboy sits his horse easily, riding through the wide valley enclosed by mountains, with his face turned steadily down the long, long, road—"the road that the sun goes down." That the cowboy was brave has come to be axiomatic. If his life of seclusion made him taciturn, it, at the same time, created a spirit of hospitality, primitive and hearty. To the cowboy, more than to gold seekers and more than to Uncle Sam's soldiers, is due the conquest of the West. Along his winding cattle trails the forty-niners found their way to California.

And here with him, the last of his type, is the stock company of the American Film Manufacturing Company, with their producers and expert camera men recording, into film classics, the romantic stories of the West amid the original scenery and backgrounds of the Range Country.

To the Independent exhibitor who exhibits "American Film," is assured some of the finest moving pictures ever produced. To-day the American Film Manufacturing Company, with its policy of straight cowboy films, is faithfully recording better than any other company ever in the field the story of the American cowboy as he was and is.

THE RECOIL

(Apologies to B. L. T., Chicago Tribune)

I met a friend of lofty brow—
As lofty as the laws allow.
I said to him, "You'll know, I'm sure:—
What's doing now in litrychoor?"
Said he: "I hate the very name;
I'm weary of the blooming game.
I read, whenever I have time,
Something by Phillips Oppenheim."

"Cheer up!" said I. "What's new in Art?—
You drift around the picture mart.
What do you think of Mr. Blum?—
Some say he's great, some say he's bum."
"I'm strong for Blum," my friend replied;
"His pictures are so queer and pied.
I wouldn't change them if I could;
I'd rather have things queer than good."

I spoke of this, I spoke of that;
But everything was stale and flat.
Said I, "You once adored the chaste;
You used to have such perfect taste."
"Good taste," he wailed, "brings but distress;
'Tis an affliction, nothing less;
While those whose taste is punk and vile
Are happy all the blessed while."

"Oh, take a brace, old man!" said I.
"Let me prescribe a nip of rye;
And then we'll go to see a play:
I've two for Barrymore to-day."
"No, no," he groaned, "'twould be a bore,
With all respect to Barrymore."
Said I: "Then whither shall we go?"
Said he: "A moving picture show."

Said I: "My friend, I'm surely there.
Let's to the Motion Pictures fare,
And see, I hope, a Flying A,
With Cowboys romping, riding gay,
Or perchance bravely making love,
As bashful as a turtle dove.
It's cowboy films for me, my friend,
On Flying A's we can depend."

My friend of lofty brow and I
To an Independent show did hie,
And there a Flying A did see.
"Why, this is marvelous," quoth he.
"Production that, e'en though it's canned,
Denotes the touch of master hand.
Perfect acting—theme that's mete,
Flying A's are sure a treat."

OUR LOS ANGELES CORRESPONDENT.

Los Angeles, Cal., May 24, 1911.

The Independent exhibitors in this city are congratulating themselves. Never before in the history of the moving picture industry or more specifically since the Independent manufacturers started the fight against trust methods, has business been so good as at present. From every exhibitor comes the same remark, always accompanied by a genial smile, "I was never more satisfied with the Independent pictures than right now." A great many of those who have been on the other side and who are in a position to judge the two services, state that the Independent service is the best to be had. They declare that capacity houses are the rule and not the exception, but what is more strange, state that the Independent business has increased by leaps and bounds since the General Film Company invaded the city.

Just before the offspring of the Patents Company came to this city, the Independent houses were few and far apart. There had once been a few first run houses, outside of Hyman's theaters, but they had dropped down. No one wanted

A SURPRISE! ON JUNE 8TH
"FROM DEATH TO LIFE"
SCENIC CHARMS, BEAUTIFUL SETTINGS, AND AN INTERESTING STORY COMBINED INTO A MASTERPIECE. IT'S A GREAT DRAMA—IT'S A REX

to handle the exchange. Mr. Hyman, who controlled three of the first-class houses in the city and who had been Independent, sold his exchange to the California Film Exchange of San Francisco and turned trust. The Isis, another Independent, followed suit, and the Wonderland and two or three other theaters did likewise. These theaters just about comprised the Independent field. Things were in a bad shape, and it looked as if the trust had at last choked the exhibitors into submission.

It was at this time that the General Film Company arrived. Tally and Clune fell before it, and they sold their theaters, which are more like palaces, to it. This left Mr. Hyman with the remaining first-class houses in the city. The General Film Company then put the clamps on the smaller exhibitors. Where, heretofore, the five-cent houses had run four reels, they were now to be allowed only three. They protested, but it was useless. The small exhibitors were slowly being forced out of business.

About this time Miles Bros. of San Francisco opened an Independent exchange. The Wonderland changed; a few new Independents entered the field and the fight was on. Soon the Bijou was sold and the Isis was forced to do likewise. The new owners switched to the Independent service. A few more anti-trust theaters opened and business began picking up.

Mr. Hyman shortly followed by throwing out the trust pictures. This opened three first-class houses to the Independent trade. Since then new theaters are springing up everywhere, until now, out of the motion picture houses, of which there must be almost one hundred within the city limits, fully half of them are Independent and more are being added every month. Is it any wonder that the Independent exhibitors rejoice?

A new film exchange, known as The Independent Film Exchange, has started business on the second floor of the Shell building, Broadway near Sixth Street. It is owned by Messrs. Stutz and Campbell, co-partners of the Shell Theater. Arthur Bard is manager. The exchange will carry a full line of motion picture supplies and machine parts.

One of the most significant changes in film service is that of Hamburger's Arrow Theater, which is located in Hamburger's Department Store, considered the largest store west of Chicago. That it is using Independent pictures will come as a surprise to a great many. Hamburger's was always pointed to with pride. It was known as the "cleanest" and best show in the city for five cents, and was patronized almost exclusively by women and children. That this is one of the many significant signs that the Independent pictures are not only being placed on an equal footing with the trust pictures, but are sometimes placed ahead of them, no one will deny.

The Bijou, Sixth and Main, is preparing for the warm weather, and will install a new ventilation system which will probably consist of an addition of two huge suction fans built into the back wall of the house.

The same theater is using a novel method for advertising the Imp release, "The Forged Despatch." A young man, attired in soldier uniform is "made up" so that his face resembles that of a wax figure. In either hand he has a sign pertaining to the film. Electric wires run from his pocket to the box office, and to all appearances he is an automaton. Not a quiver of an eyelash can be detected and his body, head, arms and legs move by jerks as if run by clockwork.

The Wonderland, Main near Third, has just been remodeled. Four Independent releases are shown three times a week.

The Shell, Broadway near Sixth, is to be remodeled and redecorated. Three Independent second run pictures and an illustrated song comprise the bill. This theater was the first house in Los Angeles to run Independent films, and has never changed once.

The European, Wilmington and First, has again opened. The interior has been redecorated. Old Independent releases are used. This house has twice sent its owners into bankruptcy. What will it do to the present management?

The Tivoli, an old theater with a new name, has just been opened near First and San Pedro. Independent pictures are used. The management has installed an apparatus for changing the alternating current to a direct current.

The Novelty, Main near First, has opened its doors. Four Independent releases are shown.

Germantown, Pa.—Fred Zimmerman will erect a new moving picture theater at 42-48 West Chelten avenue, to cost $100,000.

Marine City, Mich.—Frank Baker has purchased property between the Home Savings Bank and Scott Brothers' Hardware Store and will erect a one-story theater.

FROM THE OBSERVATORY

By G. F. Blaisdell

Thousands of miles separate Los Angeles and Boston. News from the Atlantic Coast and from the Pacific Coast shows, however, that these two progressive communities are one on the subject of the use of the motion picture as an educational force in public schools.

In Los Angeles, at a recent meeting of the City Planning Commission, a body of public-spirited men and women interested in the development of their city along the most enlightened lines, serious consideration was given to the project of utilizing school buildings as minor civic centers.

In Boston Mary Boyle O'Reilly—how that name recalls the splendid Irishman, John Boyle O'Reilly, patriot, poet, publicist—before a meeting of the Submasters' Club advocated pictures in the schools as a medium to prevent truancy.

* * *

At the Los Angeles meeting, Mrs. Willoughby Rodman pictured the ideal conditions in the future, when "the school should become the neighborhood civic center, with a local health office, a public library, with free lectures; when the school shall be a center for civic festival and holiday celebrations; when the school shall be used as a moving picture theater and as a public art gallery, the school auditorium as a public dance hall, and the entire school building as a recreation center. The idea is to bring to the center all the people, the young first, for they are of the greatest importance; the middle-aged, the old; in short, the family. There is danger to the state when families take their pleasures separately."

* * *

Miss O'Reilly, who is a member of the Boston Children's Institutions Commission, divided about equally between irritable teachers and motion pictures the blame for most of the truancy in schools. She also said that child students of history are taught too much about "fancy ladies of past ages who were not all they should have been."

* * *

Memphis, Tenn., has its own board of censors. It has been named by the city commission, and consists of three men. The members of the board will keep a lookout for amusement features that may be offensive—not limiting themselves to any one form of entertainment. In the experience of many theatergoers the board will be doing well if it succeeds in bringing vaudeville to the general high level of the motion picture of to-day. It is rare that the average man sees a picture to which he can take serious exception, which it must be confessed is more than can be said for the brand of vaudeville on exhibition at some of the smaller theaters. Nor is the "high-class" variety entertainment always of such a tone that its patrons can afford to assume superior airs. In one instance what may be "raw" is in the other perhaps more or less elegantly expressd. The Observer desires to express his appreciation of the excellent entertainment he found at Keith's "Bijou Dream," in Fourteenth street, early last week. It is no wonder the house was filled at midday.

* * *

The picture operators of all the theaters of Boston are now members of Union No. 182, according to a report made to a recent meeting of that body. The union also has obtained jurisdiction of all the operators in cities outside of Boston from Brockton to Worcester. Lawrence Tempest and Bernard Corbett were elected delegates to the international convention at Buffalo.

* * *

The commercial bodies of Denver, Col., working through the publicity committee of the Chamher of Commerce, are planning to take advantage of the motion picture, the better to advertise to the people of the entire country the wonders of the city of altitude. The films will be made at the time of the convention of the National Association of Real Estate Exchanges. One of the entertainment features will be a parade on July 18, which will include 15,000 school children. The fact that pictures are to be taken of the paraders is spurring on the committee to make the event one of the most notable in the history of Colorado, to the end that thousands of settlers and tourists may be drawn to this enterprising State. Denver is a strong believer in itself.

* * *

Edwin R. Yanch, a carpenter of Galveston, has taken out a patent on a device for automatically winding films. He expects to put his invention to commercial use in a few months.

* * *

Dr. Britton D. Evans, medical director of the State Hospital for the Insane at Morris Plains, N. J., has made mo-

tion pictures a regular feature of the entertainment of the unfortunates in his charge. Dr. Evans thinks his institution is the pioneer in this form of diversion for the insane.

* * *

Score one for clubwomen, and especially for the clubwomen of Kansas City, Mo. The attorney-general recently ordered the closing of all picture shows on Sunday. The clubwomen have taken issue with the gentleman of brief but great authority, and say unequivocally that they are in favor of the Sunday exhibition of moving pictures. So also are the vast majority of thoughtful men and women.

* * *

"Are the picture shows hurting your business any?" the Observer recently inquired of a saloon keeper. "Well, yes," he responded, "some. You see," ruefully continued the hotel man, who, by the way, conducts a high-grade place, "they have me surrounded." Which was true, there being three picture theaters within the radius of a block.

* * *

The Observer saw, Tuesday evening, for the first time, Imp's "Their First Misunderstanding." It was well done, and that statement includes the work of the scenario writer, the director and the actors. There was good comedy, with careful attention to stage business. The conclusion, when the lights were extinguished and the sorrowing wife reclined in the light from the fire, to be awakened from her sleep by her husband's kiss, was particularly effective. There was a good moral. The company that can and will produce a good, clean comedy, with just a touch of the serious side of life—enough to cause thought on the part of those who are due to indulge in a little hard thinking—is the one that will win and retain the support of the public.

* * *

Some of the companies should be a little careful of their spelling. Such orthographical inaccuracies as "Big Chief Meyers" do not teach the young idea how to shoot. The brand of spelling turned out in the public schools in the last twenty years is an abomination. Those overseeing the work of the scene title printers should not aid and abet the school authorities. Had the late author of "Innocents Abroad" seen on a curtain an evident appropriation of the title of his book in the form of "Innocence Abroad," he might not have cared to recognize it. "Taken Unwares" was another error noted on the same evening.

* * *

Colored slides showing the operations of a counterfeiting den, together with photographs of paper and metal money, were seized by Secret Service men recently at a theater in Chicago. District Attorney Sims is said to favor the arrest of the New York manufacturer. Uncle Sam always has been very "touchy" about his coin.

* * *

Under authority given in a newly enacted law in Pennsylvania, prohibiting the exhibition of sacriligious shows, the Harrisburg police recently ordered the removal of two films from the program of a local theater.

* * *

The Hartford Courant, discussing moving pictures in an editorial article, very truly says: "Why the eye should be a better teacher than the ear is not a hard question to answer when it is remembered that example is better than precept, and the varied scenes enacted on the screen are very real examples to many of the watchers."

* * *

The Observer last week heard an old-time monologist say, in prefacing his stereotyped chatter: "I have been sent out here to talk to you a few minutes while they are winding a couple of reels." The remark was of the jocular sort, but it was significant as reflecting the frame of mind of the old-timer, who could not refrain from comparing conditions in former days, and the then lively demand for his services at big figures, with those of the present, when he realizes that many of his auditors are impatient at the interruption of the picture program. It can afford no satisfaction to the actor who depends on the speaking stage to witness the steady progression of motion picture art. American manufacturers were slow in getting started on the right path; from the French they have learned much. In black and white the best of the Americans now are practically the peers of the best of the foreigners. There is no reason why they should not maintain that relation. The motion picture in America is beginning to draft players of eminence from the speaking stage. It will not be long before we will see on the initial screen of the photoplay the cast of characters—with the names of the best-known artists prominently—and proudly—displayed.

What an Audience Likes

Is it hard to understand? Then study their expressions of approval. You can't go far wrong. They like, for example, the strange conceits which go to make up the Foolshead pictures. There isn't an atom of sense in any of them, and the things Foolshead does are utterly impossible; nevertheless the audience likes the films and will go see them again and again.

The audience, or the average audience, likes films in which there is a contest between a stronger and a weaker party. If the weaker party wins the audience likes it all the better. Witness the Essanay film of a few weeks ago in which a girl driving a prairie schooner succeeded in outwitting a band of Indians. Or that other even more impossible one where a girl on foot outran a party of Indians and escaped. The dominant note in both was contest, and whether there was sense or probability in either film it was liked.

The film recently released by the Solax people, "Across the Mexican Line," was equally a favorite because of the contest. The probability of the story, even the acting, and often the photography, may be weak, but if this idea of a contest is carried out there will be plenty of applause.

In the films which show long and furious rides interest never flags. In those where there are chases and where men or teams or what not overturn and destroy things without end the interest runs high. It is the action, probable or improbable, that makes these films popular, and the manufacturer that understands this fact is certain to score a hit.

This doesn't say that films of a more serious character are not liked. On the contrary many audiences prefer them. The Biblical subjects, the Roman subjects, the reproductions of famous plays and operas, all have their friends, and they are numerous. But even though this is true, if you want to bring a whirlwind of applause, if you want to create an interest in your house that will not wane, you have only to produce such films as those mentioned. They are sure winners.

This series admits of wide choice in selection, however. It is possible to obtain films that are good and films that fall short of performing what they are designed to perform. And herein lies the manager's opportunity to select. No two audiences are exactly alike. Some prefer one method of developing a certain subject. Some prefer another. The main point to be considered is the variety which your particular audience may like best.

Give your public what is best, and it will repay by liberal patronage. Undertake to serve up poor films and shortly your patronage will fall off. This seems so much a business axiom that it is difficult to understand how any manager can overlook it. Yet apparently some do. And ultimately they pay the price.

These matters have become so well understood and there is such an opportunity for judicious choice that it seems difficult to understand how a manager can make a mistake. The way lies straight before him. If he does not walk in it the fault is his alone. Give of your best and the best will come back to you in profitable houses.

The Yankee Film Co. in last week's advertising columns announced the release of "His Romance" for June 2. We have been requested by them to correct this and state that they will release "The Pretender" on this date.

COME TO LIFE! ON JUNE 8TH AND GET

"FROM DEATH TO LIFE"

IT WILL AWAKEN YOU to the FACT THAT YOU NEED REX to INSTILL LIFE INTO YOUR PROGRAM

Great Northern

THE "KING PIN" OF QUALITY FILMS

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THE BOGUS GOVERNESS

One of the best Sherlock Holmes detective films ever produced. Don't delay in booking this headliner.

RELEASE FOR SATURDAY, JUNE 10TH

TRUE LOVE NEVER DIES

An interesting and appealing story realistically portrayed. Perfect photography—Beautifully tinted and toned. Length 549 feet.

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A ludicrous comedy. Length 375 feet.

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7 EAST 14TH STREET, NEW YORK

ALL FILMS SOLD THROUGH THE SALES COMPANY

ALL UP-TO-DATE INDEPENDENT EXCHANGES HANDLE OUR PRODUCT—THE FILMS THAT SATISFY

CORRESPONDENCE

Alien Operators

Editor Moving Picture News,
30 W. Thirteenth St., N. Y. City.

Dear Sir:

I read your most valuable paper every week. The article concerning the Alien Operators in the last week's issue of the M. P. News certainly filled my heart with lots of hope.

I am an operator for the last three years; never guilty of violation of any kind in my operating; the thirteenth day of May, 1911, I was stopped from further continuing to earn an honest living because I am not a citizen of the United States.

I am Roumanian, have been four years in this country, have my first citizenship papers one year ago, but all these statements didn't help me one bit.

Therefore, anything the M. P. News will do to help us out in this matter will be highly appreciated by hundreds of us unfortunates.

Wishing you every success, I am

Very respectfully yours
Alien Operator.

Confidence in Motion Picture Business

Mr. J. H. Hallberg, "The Economizer Man," states that there apparently is no lack of confidence in the future of the moving picture business, judging from the number of new installations he is selling and refitting of old places. He has just furnished 156 additional automatic folding chairs to J. G. Becker, New Kensington, Pa.; one No. 5 Powers to Maxwell Hite, Harrisburg, Pa.; one 1911 Motiograph, Keith's Theater, Columbus, O.; and two additional Motiographs for Keith's Cleveland theaters; one Powers No. 6, A. D. Frantz, Ackley, Iowa; one 1911 Motiograph with Double Dissolver, together with Hallberg Economizers and complete line of supplies to Theodore Sachs, Catskill, N. Y.; one Exhibition Model, Edison machine to Fowler Bros., Philadelphia, Tenn. Considering the number of Hallberg Economizers already in use, the continued demand for same is surprisingly large.

THE SOLAX CO.

With the remarkable increase in the sales, and the continent-wide popularity of the Solax Film, have come numerous queries and suggestions from Exhibitors all over the country regarding the phenomenal success of this company, and, incidentally, showing the spirit of interest and co-operation that the product and individuality of the Solax Company has aroused.

Exhibitors, yes, and even the layman, write them, offering their opinions and criticisms of all the various phases of the manufacturers' art, but the point that seems to claim the greater part of their attention—and naturally so, for it is the potent and final factor that makes for the success or failure of a film—is the minute detail of scenic effect and costume, that are so easy to overlook, and the prominence or non-prominence of that very illusive unit—realistic.

Well knowing this to be the case, and by the judgment of which points the success of a picture must stand or fall, the Solax Comuany is daily striving, and succeeding, in effecting a departure from the usual thing in cinematography, and injecting into their productions that tone and artistic individuality that is now attracting the attention of all those interested in the motion picture industry.

Their release of June 16th, entitled "A Daughter of the Navajos," is a good example of the painstaking care and thorough knowledge with which the different subjects are dealt with, and it can be safely said that for truthful interpretation of the subjects in hand, and that realistic touch exhibited, it would be difficult to produce a scene that would rival this subject in any respect.

ANDREWS PICTURES, Ltd.

Have been granted some exclusive positions for cinematographing THEIR MAJESTIES' CORONATION PROCESSION on June 22nd next.

Approximate length 650 feet. Code word, "Corona"

Also the ROYAL PROCESSION of June 23rd, including the Illuminations along the line of route.

Approximate length 350 feet. Code word, "Ropill"

THE REVIEW AT SPITHEAD on June 24th.

Approximate length 350 feet. Code word, "Respit"

And the ROYAL PROCESSION through the North-East of London on June 29th.

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FILMING A FLIGHT

Cinematograph Pictures Taken From Aeroplane

(By Leonard Donaldson)

Taking cinematograph pictures from earth of an aeroplane in flight is a comparatively easy matter, and many excellent records have been obtained of notable aviation meets in this country and on the continent. However, the feat of taking motion pictures from an aeroplane whilst in flight would appear to be attended by no small danger and have its obvious disadvantages. This, however, has been successfully accomplished by Karl Seipert, a German aviator and photographer during a recent flight.

By employing a high-speed cinematograph camera of his own invention and construction he obtained a series of views of the country covered in his twenty-mile flight, whilst traveling at the speed of 80 km. per hour (or 22 meters per second).

An Exciting Flight

The intrepid aviator describes his unique experience as follows: "As an ardent cinematographer," he says, "my ambition had always been to obtain records of my flights by means of motion pictures. Of course, this was impossible with the camera used for ordinary cinematograph work, on account of the high speed at which the aeroplane travels. I found that it would be necessary to use a camera having a very rapid shutter, and I set to work to invent a contrivance which would surmount this difficulty. I succeeded by employing electrical aid, and I have now constructed a "dial" shutter having a rotary motion, which is electrically controlled. Although I have obtained some good pictures, there is still a certain "flou" (blurr) perceptible, but this I hope to remove when my apparatus is perfected.

On a recent occasion, when, of course, I was accompanied by a mechanic who was in charge of the aeroplane, I had the instrument charged with one thousand feet of film, and I commenced photographing when we were about twenty feet from earth. Objects below soon became indistinct, and a thin mist gathered, compelling me to suspend operations until the atmosphere cleared. Once again the winding roads and myriad roofs became distinguishable, and I again set my camera in action. We soon came alongside the railway track, which had the appearance of an even gravelly streak. Presently it broadened out, which told me that it was a cutting; and the ground was consequently higher. The permanent way then appeared to end abruptly, and I knew we were directly over a tunnel. With a little practice one can ascertain the different elevations of the land by the varying curves of the roads. Coming to the end of the tunnel I again set the electric motor connected with my camera in motion, and I was fortunate in securing photographs of a train emerging from the tunnel.

The mist again thickened, and, finding further filming impossible, I decided to descend. During my twenty-mile flight I had "released" 600 feet of film; portions of which, however, I was compelled to destroy.

Asked as to the possibilities of his invention, the inventor said: "At present I find a great difficulty in releasing the shutter of the camera at the correct moment. The speed at which one is traveling is very deceiving when in flight and objects are passed before one has time to commence operating. However, I hope to get over this difficulty with practice, and I intend to construct a new camera on a slightly different principle before making any further trials."

Mr. Seifert's invention will undoubtedly prove of great value in investigating certain conditions which influence aviation.

Notable Flights Filmed

Some notable cinematograph records of the great Aero Club meet held at St. Louis last year were obtained by the Edison Company. The film depicted the flights made by Graham-White, Latham and Drexel, and is of great historical value in the study of aviation. It was at this meeting that the first successful photograph of an aeroplane landing was obtained.

Colonel Cody's aeroplane accident last year was successfully filmed, and the colonel was able to witness his mishap on the screen upon his recovery. A very interesting series of pictures were also obtained by the Urban Company of the aviation meeting at Rheims. The Clement-Bayard airship was also filmed when starting on its cross-channel flight; some remarkable views being obtained of the giant air-vessel leaving the aerodrome.

Captain Madiot, who died from an aeroplane fall last year, was one of the first flying men successfully photographed by the cinematograph. The material which now obtains the best photographic records of the flight of kites was his invention; whilst he made some remarkable experiments in aerial photography.

FOREIGN OPERATORS IN NEW YORK CITY

By Arthur Lewis

If you want to see a place run slow—so slow that it is painful to watch them at work—go to the British Consul's office on State Street, New York City. Your business may be of the utmost importance, but that doesn't matter; they go their own pace—British like—and you must wait. It is small wonder that we lost this big country years ago if we were as slow then as we are to-day. And I am thinking that it is just for this same reason that British operators are idle in the city to-day.

Many months ago I paid my first visit to the Consul's office and explained to them that if something was not done British operators would not be allowed to work at the expiration of their licenses on account of a new law which compelled each operator of a moving picture machine operating in New York City to become a citizen of the United States before examination or making application for a new license. I was assured there was lots of time and everything would be straightened out before any action was taken by the city. Nothing was done, however, and every British operator found himself out of employment as his license ran out.

Then I paid my second visit to the Consul's office. Again I found them as slow as ever. They had forgotten such a man as myself or British operators existed in New York City. I was told to state my case on paper and send it to the British Consul General. This I did and, for a time, heard no more. Finally, after repeated visits, I was vaguely informed that certain proposed amendments to the law were pending, and until adopted there could be no change in the situation. Presumably British subjects must starve in the meantime.

I would like to give all the credit in the world to the Consul Generals of both Italy and Denmark, who have been smart and have secured for their countrymen what Great Britain has failed to do for her's.

According to competent opinion the authorities of New York City would have been justified, with the new law still in doubt, in renewing existing licenses of all foreign operators. Of course licenses to new men should not be issued but to take away a man's living in the way it was done was nothing short of cruel oppression.

Here is a license within the gift of the city issued to a man according to their own showing, competent and capable in every way (otherwise the license would not have been issued), and for no other reason than that that man has not been in the country for five years they revoke his license and bar him from getting a living. Will this same city keep this man and his family? Will the people stand for an able-bodied man being kept in their poor house when by a stroke of the pen he could be set to work?

It is notable that heads of the Electrical Bureau, whose hands have been tied by the new law and who have the interests of all good operators at heart, would do all in their power to remedy this evil.

ARTHUR LEWIS.

393 Eighth Avenue, New York.

BUREAU OF LICENSES, NEW YORK CITY

Interesting to New York Exhibitors

Mayor Gaynor has another athlete in his official family. James G. Wallace, Jr., who used to play on the Columbia eleven before football was banned up on Morningside Heights, is the latest addition to the Mayor's squad. He was appointed to succeed Francis V. S. Oliver as head of the Bureau of Licenses in the Mayor's office. Mr. Oliver resigned nearly two months ago to become secretary to Senator James A. O'Gorman.

Mr. Wallace is a lawyer, with offices at 277 Broadway. His father, James G. Wallace, Sr., is a prominent builder and was formerly Building Commissioner. The new license chief is 29 years old and unmarried. He was graduated from the Columbia Law School in 1905. Previously he had finished courses at the New York public schools and Columbia University.

Mr. Wallace is a Tammany man, being a member of the Sixteenth Assembly district's organization. For seeing to it that taximeters register correctly and that all of the other functions of the Bureau of Licenses are properly carried out he will receive $3,500 a year.

At the close of the McClellan Administration the position of Chief of the Bureau of Lincenses was placed under the civil service but shortly after Mayor Gaynor took hold the Municipal Civil Service Commission changed the job back to the exempt class at Mr. Oliver's own request. This change was not affirmed by the State Civil Service Commission until recently, however.

WICHITA FILM CO.

Another Live Independent Exchange

Olson Brothers first opened an office of this kind in Wichita in September, 1909, and since that time it has made a phenomenal growth, which is very unusual for a business of this kind in a city of this size. It has sprung into prominence very fast in spite of the fact that many predicted that it would only last for a few months here, as they thought that a business of that kind could only be made a success in the larger cities.

But on the 15th of May they were incorporated with a capital stock of $35,000, all of which stock has been sold with the exception of $1,500, or $2,000 worth.

The newly incorporated company held their first meeting Monday evening, May 15, in the office of S. B. Amidon, and elected the following officers: W. R. Savage, president, Wellington, Kan.; D. F. Cunningham, vice-president; C. E. Olson, secretary; E. G. Olson, treasurer. The directors are in addition: O. G. Olson, Lawrence, Kan.; S. B. Amidon and H. E. Herbert, Newton, Kan.

When Olson Brothers first opened their office here they started with two small inside rooms at 122 North Market street, and their entire stock consisted of a few moving picture supplies. But to-day they occupy the entire upstairs at the above address and have one of the most up-to-date offices in the city, equipped with every modern convenience that a busy office would demand.

Their office force and employees consist of twelve people and they are continually adding more new help, and booking several new shows each week.

The business consists of supplying films to the moving picture shows through the Southwest, booking vaudeville acts for theaters, parks, fairs, etc.; also to buy and sell theaters and conduct a general amusement business. During the next year the company intends to have control of at least ten first-class theaters in Kansas, Oklahoma, and the Middle West.

One can hardly imagine the wonderful growth the moving picture business has made in the last few years, and today every town of 1,500 population has from one to three moving picture shows.

These films are all purchased from the Motion Picture Distributing and Sales Company of New York City, who control the entire output of the Independent Manufacturers.

When this company first started the amount of business being done through the express companies amounted to seventy-five or one hundred shipments a month, and to-day the total amount of shipments average over one thousand a month; they order from ten to fifteen moving picture films each week, the average cost of which is $1,100 to $1,500 per week. Few people can imagine the enormous amount of capital that is invested in this industry.

T. A. Mack Exchange

The new address of the T. A. Mack Exchange is 140 N. Dearborn street, Chicago. In our previous issues we, through error, had their old address at both old and new locations. Will our readers note the address is as above?

Paterson, N. J.—A new theater to cost $100,000 will be erected on West street, on the site of the Folly Theater, which was destroyed by fire.

Minneapolis, Minn.—A first-class vaudeville theater will be erected on Lake street, between Nicollet avenue and First avenue, south.

Nashville, Tenn.—The Colonial Film Co., capital $20,000, will erect a new theater on Fifth avenue, between Church and Union streets.

Indianapolis, Ind.—M. E. Enoch will erect an airdome at Tenth and Oxford streets to cost $250.

Baltimore, Md.—Kolb & Bender will erect a new moving picture theater at Fayette street and Philadelphia avenue, to cost $8,000.

New York, N. Y.—Hunt & Wiseman, architects, have filed plans for an open air moving picture theater at Eighth avenue and 111th street for Michael Rowen.

South Centerville, Ia.—Dave and Louie Bromberg will install a moving picture show on South Eighteenth street.

East Moline, Ill.—East Moline Theater Co., capital $2,000, Geo. G. Kuhn, Edward Reavy, and C. R. Wood.

Webster, Mass.—A new theater to cost $25,000 will be erected here.

ORTHO FILM CO.

(INCORPORATED)

We have reorganized and increased our capital stock. Our main office is located at 208 Market St., Pittsburgh, Pa.

We are now prepared to manufacture FILMS for special features, such as Educational and Advertising purposes, by our "Hochstetter Exclusive Process."

Interior pictures, printing and developing is our specialty. We redevelop and clean FILMS, by our "Hochstetter Exclusive Process," making them as good as new.

Demonstration free of charge in any part of the United States.

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F. W. HOCHSTETTER, President and Manager.
A. I. DE ROY, Secretary and Treasurer.

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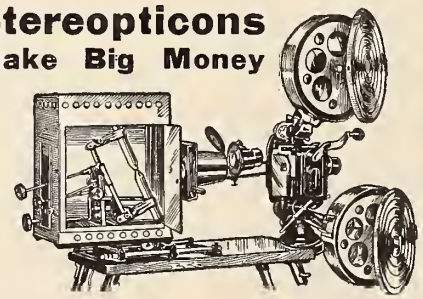

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MANUFACTURERS' SYNOPSES of FILMS

FROM DEATH TO LIFE
Rex Release, June 8

Aratus, a chemist, invents an acid that will petrify living things into inanimate stone. Outside of his laboratory he has a little pond into which he throws the victims of his experimentation, flowers, small animals, and plants, in their petrified state. In his interest of science Aratus neglects and forgets everything, even his wife, and gives all his time to his labors, and once when she and his lifelong friend are in his laboratory, he seems disturbed and asks them to go for a walk and leave him to his study. His friend, who adores Aratus's wife, presses his suit and attempts to kiss her on the way, and in the struggle ensuing, she falls into the pond in which the chemical preparation of Aratus had been poured and she is petrified. Aratus, attracted by the noise, comes out and sees the disaster. He accuses his friend as being responsible for the accident, but the latter swears he is innocent. Aratus, stunned by his loss, has the pond drained and rescues the body, and placing it upon a pedestal, surrounds it with flowers and immediately sets his mind to work to invent a chemical that will bring her back to life, but his endeavors are in vain.

Time elapses, and in a mysterious manner one day all come back to life, the flowers, the animals and the woman, and Aratus thanks the hidden force that accomplished what he had failed to do.

BRIDGET, THE FLIRT
Solax Release, June 7

Hendrick Schwartz, an employee in a barber shop, is interrupted in his work by the arrival of his sweetheart, Bridget, with some razors that she has been given by her master to have sharpened. Hendrick is so much taken up with the presence of his sweetheart that he becomes careless in his work. As he proceeds to attend to a customer he has eyes only for Bridget. As a consequence Hendrick, while making eyes at his lady love, cuts off the customer's ear.

Of course as a result of his carelessness poor Hendrick loses his job, and we see him, with discouragement plainly written upon his face, slowly wending his way to Bridget's house to tell her of his misfortune. Bridget proves to be true blue, however, and promises Hendrick that she will stick to him through thick and thin. Much relieved at Bridget's words, and cheered on, he takes his way homeward.

Bridget's mistress goes for a trip to the country and instructs Bridget to act as her daughter's chaperon during her absence. Soon after the mother departs the daughter receives a visit from her beau, and Bridget, filled with the importance of her mission, makes herself all too apparent during the visit. Soon the charms of the young man begin to tell upon Bridget and after she can stand it no longer, she throws her arms wildly about the astonished young man's neck and repeatedly kisses him. Just as this little scene is transpiring Hendrick makes his appearance and, enraged at the conduct of this woman who so lately swore to be true to him, he grabs Percy by the scruff of the neck and the seat of the trousers and throws him bodily out of the open window.

This last incident proves too much for poor Hendrick; the loss of his job and the faithlessness of his love plunges him into deepest dejection. He resolves upon self destruction and takes his way to his room where he plans to end it all. But upon reaching his room he suddenly decides that life is too sweet to give up. But what can he do to get even with Bridget. Ah! happy thought. He will pretend to commit suicide. Suiting the action to the word he writes a letter to Bridget, telling her of his intentions. After despatching the note he makes ready for the joke. Getting his revolver and carefully placing the candles at the head and foot of the bed, he awaits Bridget's arrival. As he hears her come panting up the stairs he fires his revolver and falls on the bed as if dead, with the smoking revolver clasped in his hand.

As Bridget rushes frantically about the room, calling upon her dear Hendrick "not to die," Hendrick enjoys the show from under the cover of the sheet. Thinking to give Bridget a good fright, he, at the opportune moment, rises from the bed with the sheet wrapped about him and struts about the room, to the terror of poor Bridget. After a while, and thinking the joke has been carried far enough, and that he has been paid in full, he tells Bridget all, and poor Bridget, greatly relieved to find her Hendrick alive, promises to never look at another man, and all ends happily.

A MEXICAN GIRL'S LOVE
Solax Release, June 9

Coming one day into the Lone Star Ranch, Dolores, a pretty young Mexican girl, is insulted by one of the cowboys, but she finds a protector in Jack Harkley, the sheriff, who interferes to save her from further annoyance. The little Mexican girl expresses her gratitude and goes upon her way. In the meantime the ravages of Juandasco's band of cattle thieves have attracted the attention of the ranchmen and a price has been placed upon his head. Urged on by his fellows Harkley determines to go into the Mexican territory in search of Juandasco.

He arrives unexpectedly at the house of Dolores, where he applies for lodging. The household consists of Dolores, her father and mother, and sweetheart, Pedro. Although Dolores has no definite knowledge on the subject, she is morally certain that Pedro is affiliated with the band of cattle thieves, and with the arrival of Harkley, she realizes that his life may be in danger. She tries to warn Harkley. Pedro, seeing the apparent recognition between them, becomes insanely jealous. He demands of Dolores where she has met him before. Dolores denies ever having met him. Pedro, however, does not believe her, and his jealousy fanned by her refusal to give him the desired information, he determines to hand Harkley over to the Mexican bandits.

He goes to the bandit chief and apprises him of Harkley's presence at the house and returns with the band. As a result Harkley is taken captive after a thrilling fight against great odds.

Little Dolores, however, succeeds in getting away and bringing Harkley's friends to the scene of the conflict, and after a running fight the Mexicans are dispersed and Harkley is rescued.

"THOU SHALT PAY"
Yankee Release, June 12

Harry Mason has become infatuated with Nanon Belarez, a designing woman. The young man has been leading a fast life and lavishes costly presents on her. He soon runs through his income, and having no more money he resorts to taking money from the bank in which he is employed.

While at a restaurant with the woman he meets an old acquaintance, Walter Moore. Nanon learns that Walter is a wealthy politician, and she immediately sets out to make a conquest and is successful.

In the meantime, Harry's shortage in the bank has been discovered. He is warned by a friend to leave the country, but not realizing that Nanon has been misleading him, he goes to her and begs her to leave the country with him. She merely laughs at him. The boy now realizes that he has been made a dupe of by the woman.

Walter Moore comes to Nanon's house; on seeing him Harry realizes that he has been thrown aside for Walter; he warns Walter to take care that the woman does not ruin his life also. Two detectives who have been following Harry, arrive, and Harry is placed under arrest. Walter realizes the true nature of the woman, so decides to have nothing more to do with her. He leaves the country, meets a young society girl and immediately falls in love with her. The day for the wedding is set. Nanon sees the announcement in the paper and decides upon a plan of revenge. She sends Walter a threatening letter, advising him to visit her.

Walter, still in fear of Nanon's tongue, decides to see if he can come to some arrangement with her. Harry, who has been a year in the penitentiary, escapes and goes to Nanon to seek help from her. Both Harry and Walter arrive at the same time; Harry begs Nanon to help him escape. The woman, seeing that Harry was fool enough to play into her hands, is about to 'phone the police. She holds the boy back with a revolver, and as she takes down the receiver the boy diverts her attention and as she lowers the revolver he seizes her; in the struggle that follows the revolver is discharged and the woman is shot.

Walter, who has been waiting in the parlor for Nanon, hears the shot and goes to investigate. Harry makes his escape. Walter comes on the scene of the shooting and realizing that Nanon is dead picks up the revolver and stands bewildered; the police find him there, and he is accused of killing the woman. Harry has become crazed at the death of the woman and is run over by an automobile and seriously hurt. Walter, who has been taken to jail, is visited by his fiancee, who still believes in him, after she hears the story of Nanon.

Harry has made a confession at the hospital and Walter is eventually released from jail. True hearts are united once more.

"THE NEW CONGRESSMAN"
Yankee Release, June 16

This is a humorous political tale with quite a sprinkling of truth. The congressman is a good, clean type of the West, who has been elected to represent the people of his district, and who pledges himself to do it in a business-like way.

He is seen bidding the folks good-bye and with many a hand-shake and good speed, with wife and daughter he boards the train amid a wild demonstration from his faithful constituents, not knowing what the future holds for him in the big city of joys and political disasters.

For a time all goes smooth and even, for Honest Jim Flopper and his household, but later on rumors reach his native town that Jim is in the hands of the trusts. This arouses the ire of his friends who believed in him; a public meeting is called in Jim's home town, and after a stormy session, an investigation committee of four is appointed to go on to Washington and discover the true facts. They leave amid another wild demonstration as they board the train.

In the meantime we are introduced into the gayeties of Washington society, with its beautifully gowned ladies, as a banquet is given in honor of the congressman and his family.

While the banquet is at its height the investigators arrive and the fun begins. The manner in which the committee is disposed of must be seen to be appreciated, and later in the crowded town hall, where the committee report back home that it was all a lie, and that Honest Jim Flopper is the best congressman they ever had.

THE WITCH OF THE RANGE

American Release, June 12th

In the mountains near the Bar 40 Ranch there lived an old woman who claimed the gift of second sight. No one knew how long she had lived there and the superstitious cowboys called her "The Witch of the Range."

One morning the witch comes to the Bar 40 Ranch and induces Jim Garner, the foreman, to have his fortune told. Looking into his palm, and making her mysterious passes, she predicts a dire future for him. She continues on her way and Jim, approaching the ranchhouse, encounters Anna Taylor, the daughter of the ranch owner. Jim had long ago determined to make her his wife and, finding her alone, attempts to force his unwelcome attentions upon her. She is struggling to escape when Ed Warren, a neighboring ranchman, comes up and, taking in the situation at a glance, knocks her assailant down.

A few days later it is found that cattle are disappearing from the Bar 40 range and all indications point to Jim Garner as the culprit. The cowboys accuse him pointblank but he misleads them by attributing the loss to witchcraft and proposes lynching the witch. The superstitious cowboys agree and they go to the witch's hut and drag her, screaming and struggling, to the nearest tree.

Anna Taylor is picking flowers by the roadside as the lynching party approach and, realizing that a crime is about to be committed, conceals herself until they pass and then hurries to enlist the aid of Ed. Warren. They arrive in time to avert the tragedy and the witch is overcome with gratitude. She returns to her hut, muttering blessings upon her friends and curses upon her would-be murderers.

Jim Garner, realizing that the discovery of his depredations is close at hand, resolves to be avenged upon Anna for rescuing the witch and determines to kidnap her and compel her to marry him. He carries out his intentions with very little trouble, for Dan Taylor is old and is easily overcome. The witch witnesses the danger. Ed. hastily sends one of his men to notify the cowboys, and hurries away alone followed by the witch. He overtakes Garner in the mountains and in the fight that follows the witch is shot. The cowboys carry the desperado away to mete out justice in the stern court of Judge Lynch. Ed. Warren and Anna Taylor remain to care for the stricken woman, the first human sympathy she had ever known.

Here you have an absolutely new, original story of the West told in faultless photography and no exhibitor should fail to book it, feature it, and reap the harvest.

LAW AND ORDER ON THE BAR L RANCH

American Release, June 15th

The cowboys on the "Bar L" outfit are disposed to disregard the orders of the boss and do very much as they please. Moreover, his wife has a habit of dominating over him, and between the boys and their hilarity and his wife's peppery tongue, his lot is certainly an unhappy one.

One day he comes upon the boys playing and wrestling in the ranchyard when they should be attending to their duties, and he starts to remonstrate with them. They quickly rope him and suspend him from the ranchyard gate. His wife finds him in his predicament and, after cutting him down, proceeds to abuse him and give him a tongue lashing.

Smarting under the sense of his wrongs he determines to be avenged, and employs a gun-fighter to subdue his rebellious cowboys. Concealing his ally in the barn he goes among the boys and is immediately attacked by the fun-loving punchers. He whistles for his assistant, who now appears and lines the cowboys up at the point of his gun, when one of the belligerent cowboys recognizes the gun-fighter as his own brother. The tables are turned and the cowboys, reinforced by the assistance of the new employee, carry the boss to the watering-trough and give him a thorough soaking.

They go away leaving him stuck in the trough, where his wife finds him later and, prying him out, she assaults her luckless spouse and then leaves him to ponder on "What's the use?"

A roaring comedy, cleverly acted, that will touch the risibilities of any audience.

THE COWBOY'S RUSE

American Release, June 15th

John Norris, a wealthy Chicago broker, is spending the summer in the West accompanied by his daughter Nellie. He meets Mrs. Thompson, a young widow, and the trio spend many happy hours together.

One day on the golf links Mr. Norris instructs Mrs. Thompson in the mysteries of his favorite pastime and she becomes so interested she mistakes him for the ball. Nellie's ball has rolled under a fence and she is vainly trying to recover it when Walter Pierce, a young cowboy, rides up and, dismounting, returns the ball. They are mutually attracted and the cowboy is made happy by an invitation to call.

The following day he presents himself at the hotel and meets John Norris, who intimates that they do not desire his acquaintance. Walter Pierce determines to see more of Nellie, regardless of her father's objections, and plans a ruse. He calls the boys of the "Circle Heart" together and plans to hold up the Easterner and kidnap his daughter on their next drive in the mountains.

Accordingly Mr. Norris is held up by the erstwhile bandits, his daughter kidrapped, and he is left to the tender sympathy of the not unwilling widow.

The cowboys deliver Nellie to Walter and he "rescues her" from the bandits. Arrived at the scene of the holdup he returns the daughter to the distracted father, who is overcome with gratitude, and invites the young man to call whenever he wishes.

Matters have progressed most favorably for him with the widow and he feels that, should his daughter's acquaintance with her rescuer ripen into love, the widow—as his wife—will compensate for the loss of his daughter.

The film is full of humorous situations from the flash of the title to the trademark.

FLAMES AND FORTUNE

Thanhouser Release, June 16th

A Southern woman, widowed during the early days of the Civil War, lives with her baby in her home in a small village. Receiving word that the enemy is approaching and that the Confederates mean to make a stand in her house, she hastily departs, after ordering her faithful servant, Sam, to hide her money and jewels. Sam performs his mission, selecting a hiding place which he believes no one will discover, and is about to join his mistress when he is killed by a stray bullet. And the secret of his hiding place dies with him.

Forty-eight years later, the only members of the family are two girls, grand-children of the woman who ordered the treasure put safely away. They have a desperate struggle to get along, but the elder girl supports them by sewing. There is a mortgage on their home, which is held by a miserly old man, who refuses to show them any mercy. He is willing, however, to give the girl the home if she will marry him, but she hates him and is in love with a younger and better man, who, however, is poor.

But she loves her little sister, and while willing to stand poverty herself, cannot bear to think that the child will suffer. So she finally decides to accept the offer and goes to the man's house, prepared to tell him she will make the sacrifice.

The child is left alone in the house, and being warned not a play with matches, she naturally does so, and sets the place on fire. The big sister hears the news while she is telling the man she hates that she will marry him. She runs off to the fire followed by her unwelcome suitor.

There she finds the house blazing fiercely. She tries to enter the place but is held back. Her unwelcome suitor has a chance to win her love, but is not man enough to make good. But the lad she always loved proves to be the man for the emergency, dashes through fire and smoke and saves the little girl.

The big sister decides that she will not sacrifice herself, that somehow, in some way, they will get along. She spurns her wealthy suitor, and he goes away, vowing vengeance.

And good fortune comes through the fire. The little girl is playing around the fire ruins, delighted at the scene of disorder, and comes upon the treasure hidden years and years ago by the faithful servant of her ancestors. It came at the right time and proved that sometimes buried treasure is best buried until the time comes that somebody who really needs it and can appreciate it, comes along.

LITTLE OLD NEW YORK

Thanhouser Release, June 13

A country boy, spoiled and pampered by his mother, a widow, decides that it is time for him to make a name for himself in the great city. He has no doubt as to his ability, for he has been told all his life how wonderful he is. But he does not dare to tell his mother of his determination, fearing that she will still keep him tied to her apron string. So he cautiously steals out at night to show the world what a wonderful man he is.

The mother intercepts him, however, but when she hears his determination, she does not try to restrain him. She, too, knows that glory awaits her son, and is only sorry that he has decided to leave her. But she gives him money and good advice, and he starts out rejoicing.

There are youngsters of this kind coming to the city every day. As a famous confidence man once said, "There is one born every minute." The boy soon after his arrival in New York fell into the clutches of a confidence man, who induced him to "invest" in stocks on margin. Needless to say he was "wiped out" so quickly that it made his head swim, and realizing that he was not only a failure, but a miserable one at that, the youngster decided to end his troubles in the river.

Fortunately for him, the "broker" had a stenographer, a gum-chewing sophisticated damsel, who felt sorry for the boy she recognized as a "boob." She saved him from death, and restored to him his money by a clever ruse. And he was grateful.

He asked her to go to the country with him and make her home with his mother. If she had, there might have been a marriage some day, for gratitude is akin to love. But the girl decided that Little Old New York was good enough for her, and sent the boy back to his doting mother, which was where he really belonged.

THE PIECE OF STRING

Imp Release, June 15

Anton Paxton, a young man of saving habits, bids his aged mother good-bye at home and walks to the village. On his way he stops to chat with his sweetheart, Greta Anderson, at the gate of her home, and is surprised to find her talking with the village blacksmith, who is his rival for the hand of the girl. Anton is downhearted, but the girl shows her preference for him and the blacksmith goes away in a rage.

The blacksmith goes to his forge where he is accosted by a hunter on horseback, whose horse has a loose shoe, which the blacksmith tightens. In dismounting, the hunter drops his purse and his dog picks it up and in running through the forest drops the wallet among the rocks. The hunter mounts his horse, whistles to his dog, and rides to the village inn.

Anton leaves his sweetheart and goes on to the village, and in passing the shop of the smith, he stoops and picks up a piece of string which he absentmindedly places in his pocket, and passes on. The blacksmith and his assistant note his action but do not see what he picks up.

The hunter discovers his loss and writes a notice of reward for the return of the purse, pins it on the wall of the inn and starts out. The blacksmith tells him of Anton picking up an article near the smithy. Anton is found at the inn and accused of having the wallet. He is confronted by the smith and shows the piece of string. He is not believed and is taken before a magistrate, where he is searched, but the purse is not found on his person. However, he is denounced as guilty, his sweetheart sharing in the belief. His mother is convinced he is a thief, and his grief is pitiful.

At church the minister preaches a powerful sermon on the sin of stealing, and the congregation all of one accord look at Anton and he leaves the church disgraced.

In roaming through the wood the hunter's dog finds the purse and carries it to his master, who goes to the inn and announces that he has found his property. Anton is there among the crowd and he is overjoyed in the belief that he has been vindicated by the finding of the wallet. He becomes hysterical in his gladness, calling upon all present to proclaim him innocent. His joy is shortlived, however, for the evil blacksmith, in his jealousy, accuses Anton of finding the money and hiding it in the forest where it was discovered by the dog. All present agree with the smith and the revulsion of sentiment is too much and Anton is driven to raving madness and he drops dead, to the consternation of the villagers, who believe him innocent after he has expired.

BEHIND THE STOCKADE

Imp Release, June 12

The locale of the story is in the Philippines. Major Williams is engaged in tobacco culture and employs many natives and half-breeds. His daughter, Florence, a beautiful young woman, is quite a favorite on the ranch and has attracted the attentions of Pedro, the half-breed overseer, who loves her with a blind, unreasonable devotion.

Billy Thompson, from the States, the betrothed of Florence, is invited to sojourn at the ranch to join the Major in hunting while basking in the smiles of his daughter. This is noted by the overseer with a feeling of intense hatred.

Billy arrives and is being shown over the plantation when he observes the cruelties of Pedro. He comes upon him while the inhuman overseer has a native hitched to a cart, yoked to an ox, doing drudgery for some real or fancied inattention to work. The anger of Billy is aroused and he interferes in a humane way, compelling Pedro to release the tortured Filipino. Pedro is humiliated before his men and his rage is fearful, although he bridles it. Later Billy notices Pedro acting suspiciously and he resolves to keep an eye on him.

Pedro forces his attention on Florence and, thinking he is unobserved, tries to kiss her, crushing the girl in his arms. Billy surprises him in the act and administers a sound thrashing to the brute.

Pedro is incensed and resolves to wreck summary vengeance on the planter and his family. He goes to the chief of a wild tribe, which has heretofore been peaceful, and tells him that Major Williams is ill-treating the natives. He incites the chief to plan an uprising by telling him that the landed property should of rights belong to the natives, and the chief lends a willing ear. There is a conference of the wild men, terminating in a war dance, and the destruction of the planter, his daughter and intended son-in-law is planned.

Billy happens to be passing the field where the men are at work and notices the whip of Pedro lying idly on the ground. He is suspicious and repairs to the house of the planter. Major Williams, on his way home, notes the uneasiness of the natives and he is fearful. Looking through a powerful glass Billy and the Major see the advancement of the savage horde. There are hundreds of them coming through the dense brush, wading a small ravine.

The Major takes Florence and Billy and repairs to the stockade, a barbed wire fence enclosure. The men are armed and they resolve to make a bold stand. Pedro is in advance of the wild men and professes friendship. He gains the interior of the stockade, but is watched by Billy. The latter sees Pedro in the act of making an opening for the savages and he shoots him through the arm.

The beleaguered are in sore straits and Billy resolves to seek help. Holding Pedro before him as a target, he issues forth and is protected. He makes his way quickly to the garrison and summons the United States soldiers, who mount and ride quickly to the relief of the Major. The planter is making a gallant stand, doing execution with his hunting gun, and manages to stand off the black men. The soldiers arrive in time to rout them, and Billy is a hero, having saved his sweetheart and her father.

$5000 REWARD, DEAD OR ALIVE
American Release, June 8

Steve Frazer, a young cowpuncher on the Bar X Ranch, loved Madie, the winsome daughter of Chet Howard, the sheriff, and she was not indifferent to the manly cowboy.

Loverlike they had a postoffice in the mountains, among the rocks, and many little notes were exchanged between the happy pair. The mountains sheltered a pair of holdup men, who had long terrorized the country, and the cattlemen, after a conference, decided to offer a reward for the capture, dead or alive, of the mysterious bandits.

The notices were posted by the sheriff, but the depredations of the bandits continued and one morning a ranchman, going home with a large amount of money—the payroll for his employees, was held up and robbed by one of the pair. The bandit escaped into the shelter of the mountains and, by a strange coincidence, cached the bag of gold in the lovers' postoffice.

Shortly after, Steve Frazer rode up to get his accustomed note and found instead the bag of gold. Leaving the note and taking the gold he hurries to the sheriff's home to report his discovery. A posse is formed and they start immediately for the scene of the holdup.

In the meantime the bandit who committed the daring crime has sent his confederate, with minute instructions, to procure the gold cached in the lovers' postoffice. He finds the place but, instead of the desired gold, he finds a note, "If you love me as I love you, no knife can cut our love in two."

Believing that his partner has duped him he returns to the rendezvous and accuses him of double-crossing him. This is denied emphatically, and together they return to the rock, but find only the note. Both are now thoroughly angry, and accusations against each other are fast and furious. "When thieves fall out, honest men get their dues," and forgetting where they are, start to fight. They are thus engaged when the posse come upon them and they are easily captured. The reward offered for their capture goes to Steve Frazer, and he is now in a position to claim the winsome Madie Howard, and the culmination is a happy one.

LONGSTREET AT SEVEN PINES
Champion Release, June 12

Harriet Clyde, a typical Southern girl, was beloved by Jordon Primrose and Walter Maynard. Both gentlemen were brave and chivalrous, but human nature is not perfect; and so to one came the bitterness of despair and a thirst for revenge when his happiness had been blasted by the other's success.

Jordon's advances had been pleasing to Harriet—she liked his strong, vigorous, manly bearing—perhaps somewhat too rough in his ways; but this is usually a most admirable trait in the feminine eye, and thus it was that Harriet favored him and accepted his offer of marriage.

Now, Walter was gentle and considerate in look and action, with a tenderness of bearing which only the feminine heart can appreciate; but he lacked not, in his makeup, plenty of that stuff of which heroes are made, as was subsequently shown by the trend of events. When, therefore, he found that Harriet had accepted Jordon, he left the woman he loved dearer than life, with a heavy heart, and she, torn by her emotion, sank sobbing to the floor.

Jordon was indeed dear to her, but she discovered, alas, too late! that Walter was the idol of her soul. Then came the war, that terrible war when brother fought against brother, and the father against son. Jordon drew his sword for his native Virginia. Though Southern born, Harriet was loyal to the Union, and Jordon's decision to fight against IT caused her to brood and fret as her wedding day drew nigh.

Heroically stifling his deep grief, Walter was present as a guest at the day of the ceremony. At the height of it, however, Harriet, throwing aside all restraint, renounced her allegiance to Jordon and flung herself into the arms of the man she truly loved, Walter Maynard. With a bitterness of soul which only strong natures like his could feel, Jordon dashed away and Walter and Harriet were wed.

The second day's battle of Seven Pines was being fought, and Longstreet, with his monstrous beard, the personification of ferocity, hurled his forces again and again on the Union lines. The fierce, sanguinary contest surged and rolled, a veritable ocean of wild, tumultuous human passions. In one of the lulls of that awful strife, some Union prisoners

LONGSTREET AT SEVEN PINES

were brought into Jordon's camp, and he came face to face with the man who robbed him of his prize, and hate burned within him.

A letter from Harriet, found on Walter, told of the birth of her child, and this Jordon read with a bitter heart. But that night a vision came to him of Harriet with her babe, her sweet face pleading for Walter, and this vision purified the soul of Jordon, who contrived Walter's escape.

Here is how it came about: Jordon exchanged coats with Walter, and so that he could escape from the Confederate lines, he with the Union blue on, was himself chased and shot by his own soldiers. He died that the man SHE loved might be spared to her, and that she might be happy. It was a noble sacrifice of a brave and true gentleman.

HIS LAST CROOKED DEAL
Champion Release, June 14

The postmistress at Cross Forks Junction was a comely widow, Edith Johnson. She was the one grand quarry of that section. Along came Albert Graybill, gay and debonair, and the widow was won by his sangfroid. But Albert had a rival in Harry Ludlim, the sheriff of the Forks. Ludlim was big and attractive in his own way, but he lacked the dash which most women admire in men.

One day Harry presented a gold watch and chain to the lovely widow, and she, in her exuberance, gave him a hug and a kiss. This prompted him to ask her to be his wife, but Edith refused him, for she only regarded him as a big brother. Shortly after his sad departure, Graybill entered, and on seeing the watch, learned the story of the sheriff's proposal. He laughed heartily, thereby exhibiting an unmannerly instinct, and then carries the widow's heart by storm, pressing her voluptuously to his breast. She consented, and they were married.

Al Graybill was an inveterate gambler, and he would barter his soul for a stake. His love for her soon cooled—he had become brutal when her money gave out, and he demanded the watch given her by the big-hearted sheriff. He fumed and raged when she dissented, but when she finally handed it over, he made a sad pretense of affection and rushed off.

With the money obtained for the watch he made for the gambling den where, it happened, Harry Ludlim was playing a friendly game, in the course of his duties. Graybill entered and in a little while had cleaned out the table with four aces. He raked in his pile gleefully, all having left the table, except the sheriff. The latter turned down his hand and remembered he had an ace in it. He re-examined his cards carefully to assure himself, and the next moment Graybill was looking into the muzzle of his gun. He is forced to return the money, and for the widow's sake the sheriff saves him from the boys, who would make a short shrift for him. But he is ordered to leave town in one hour.

The scoundrel rushes home, and his poor wife assists him to pack up. In his mad hurry, he throws off his coat, disclosing to his wife a great wrong, greater than that of the cards: the marriage certificate which bound him to another. With hellish fury she forced him at pistol point to the sheriff's office. His pleadings are in vain, and he meets his deserts. And the honest-hearted sheriff comes in for his own, enfolding in his arms his darling widow. And the sweets of living come to them both at last, finding happiness in each other's arms.

TRUE LOVE NEVER DIES
Great Northern Release, June 10

The love affair of two young people is roughly interrupted by the girl's father, who wants her to marry a wealthy suitor. The girl at first rebels, but at last gives way to her father's entreaties. An effective scene shows the departure of the pair from the church on the wedding morning, and the rejected lover's disconsolate grief. In despair he drinks heavily for a long period and brings himself to poverty. The husband of the woman he loves takes pity on him and helps him to regain his self-respect. A few years later the husband is killed in an accident, and not long afterwards the young fellow, now in a good position, learns from the widow that "love can never die."

Ashland, Wis.—Gus Johnson is contemplating the erection of a new moving picture house here.

Duluth, Minn.—Plans for the rebuilding of the Orpheum Theater at Eveleth have been prepared by E. S. Radcliffe.

New York, N. Y.—Sommerfeld & Steckler, architects, have filed plans for the erection of a moving picture theater at Seventh avenue and 137th street for Cortes & Comfort.

New York, N. Y.—Architect David Storrer has filed plans for an open air moving picture show at Eighth avenue and 145th street for Martin Meyer.

Data from Manufacturers' List of Releases

MEMBERS OF SALES CO.

AMBROSIO

(By N. Y. M. P. Co.)

		Feet
Mar.	29	A Glimpse of Neapolitan Camorra.
Apr.	12	The Necklace Affair	950
Apr.	19	The Mute of Portici	950
May	3	Grenadier Roland	950
Apr.	26	How Winter Decorates Nature	500
Apr.	26	The Quartermaster	500
May	3	The Traces on the Snow	950
May	10	Air Bubbles	500
May	10	Tweedledum is Late	500
May	17	Grenadier Roland	950
May	24	The Snow Maiden (Dr.)	
May	31	Tweedledum's Dream (Com.)	
May	31	Exploits of a Napoleon Admirer	

AMERICAN.

May	1	United States Cavalry Drill (Mil.)	172
May	4	Grazy Gulch (W. Com.)	520
May	4	The Hobo's Roundup (Com.)	470
May	8	The Opium Smuggler (Dr.)	900
May	11	The Sheriff's Captive (W. Dr.)	1000
May	15	The Ranchman's Vengeance (Dr.)	1000
May	18	A Cowboy's Sacrifice (Dr.)	1000
May	29	Rattlesnakes and Gunpowder (W. Com.)	
May	29	The Ranch Tenor (W. Com.)	
June	1	The Sheepman's Daughter (W. Dr.)	
June	5	A Sage Brush Phrenologist (W. Com.)	
June	5	The Elopement on Double L Ranch (W. Com.)	
June	8	$5,000 Reward—Dead or Alive (W. Com. Dr.)	

CHAMPION.

Apr.	5	The Price He Paid	975
Apr.	12	Men of the West	980
Apr.	17	With Stonewall Jackson	960
Apr.	19	A Halfbreed's Courage	950
Apr.	24	Gen. Meade's Fighting Days	965
Apr.	26	She Wanted a Man with Brains	970
May	1	Clark's Capture of Kaskaskia	1000
May	3	Out of the Dark	990
May	8	Col. E. D. Baker, 1st California	1000
May	10	Making a Man of His Son	910
May	15	Gen. Marion—The Swamp Fox	950
May	17	Circle C's New Boss	950
May	22	With Sheridan at Murfreesboro (Dr.)	950
May	24	In the Great Big West (Dr.)	950
May	29	The Peril of Diaz	950
May	31	How He Redeemed Himself	950
June	5	Service Under Johnston and Lee	950
June	7	The Cost of Drink	950

ECLAIR

Apr.	10	Do Not Judge Rashly (Dr.)	955
Apr.	17	Dog and Wolf	660
Apr.	17	Jerusalem and the Mount of Olives	315
Apr.	24	Herodias	955
May	1	For Their Mother (Dr. Com.)	695
May	1	The Blue Nile	290
May	8	A Village Flirt (Com.)	910
May	15	Engaged in Spite of Themselves (C.)	910
May	22	A Mother's Distress	430
May	29	The Two Gardeners (Com.)	940
June	5	Impudence Punished (Com.)	550
June	5	Tommy at the Dentist's (Com.)	420
June	12	Caesar's Birotteau (Dr.)	950
June	19	Tommy Gets a Trumpet (Com.)	370
June	19	The Ingenious Accident (Com.)	620
June	26	The Death of Don Juan	965
July	3	Can He Save Her (Dr.)	515
July	3	Tommy Wants to Be an Actor (Com.)	435
July	10	A Child's Heroism (Dr.)	995

GREAT NORTHERN.

Mar.	18	Life and People South of the Equator (Scenic)
Mar.	25	The Fakir's New Servant (Com.)
Mar.	25	Troubles of a Trip (Com.)
Apr.	1	A Victim of His Double (Dr.)
Apr.	8	A Confidence Trick
Apr.	15	Hamlet (Dr.)
Apr.	22	The Stolen Legacy (Dr.)
Apr.	29	The Cossack Duke (Dr.)	894
May	6	The Lucky Banana Seller (Com.)
May	6	A Would-be Sportsman (Com.)
May	13	The Nun (Dr.)
May	20	The Voice of Conscience (Dr.)	786
May	20	Berne (Switzerland) (Sc.)	204
May	27	The Love of a Gypsy Girl (Dr.)
June	3	The Bogus Governess	945

IMP.

Independent Moving Picture Co. of America.

Mar.	9	The Message in the Bottle (Dr.)	1000
Mar.	13	The Secret of the Palm (Dr.)	1000
Mar.	16	The Fishermaid (Dr.)	1000
Mar.	20	In Old Madrid (Dr.)	1000
Mar.	23	The Penniless Prince (Dr.)	1000
Mar.	27	Sweet Memories (Dr.)	1000
Mar.	30	So Shall Ye Reap (Dr.)	1000
Apr.	3	The Lover's Signal (Dr.)	
Apr.	6	The Image of Fate (Dr.)	1000
Apr.	10	A Good Cigar	
Apr.	10	A Faithless Man	
Apr.	13	The Storm	
Apr.	20	The Hero (Com.)	500
Apr.	24	While There's Life There's Hope (Dr.)	1000
Apr.	27	The Scarlet Letter (Dr.)	1000
May	1	Second Sight (Dr.)	1000
May	4	The Temptress (Dr.)	1000
May	8	Four Lives (Dr.)	300
May	8	The Fair Dentist (Com.)	700
May	11	For Her Brother's Sake (Dr.)	1000
May	15	The Master and the Man (Dr.)	1000
May	15	The Lighthouse Keeper (Dr.)	1000
May	22	The Forged Despatch (Dr.)	1000
May	25	The Minor Chord (Dr.)	1000
May	29	Three of a Kind (Dr.)	1000
June	1	The Last Appeal (Dr.)	1000
June	5	The Grind (Dr.)	700
June	5	The Chicago Stockyards Fire (Sc.)	500
June	8	Back to the Soil (Dr.)	1000

ITALA

Apr.	1	Foolshead Goes to See a Cockfight.
Apr.	8	Foolshead—Lady of Company
Apr.	15	The Fall of Troy
Apr.	22	Marriage Midst the Sausages (Com.)	500
Apr.	22	Foolshead — Wrangler for Love (Com.)	500
Apr.	27	Little Lewis Toy (Dr.)	950
Apr.	29	Foolshead Telegraph Boy	500
Apr.	29	The Bottle of Milk (Com.)	500
May	4	The Cry of the Native Country (Dr.)	950
May	6	Foolshead—Life Insurance Agent (Com.)	950
May	6	The Fountains of Rome
May	11	The Marchioness of Ansperti (Dr.)	950
May	13	Marriage Advertisement (Com.)	500
May	13	Foolshead Has Lost a Needle (C.)	500
May	18	Little Mother	950
May	20	Two Girls Love Foolshead (Com.)
May	26	The Little Rider (Dr.)
June	1	The Collector's Purse (Dr.)
June	3	International Exhibition at Turin.
June	3	Knows-All, Anthropological Doctor (Com.)

LUX.

By Prieur.

Mar.	31	He Wanted a Hoop (Com.)	281
Apr.	7	Bill's Little Plan (Com.)	386
Apr.	7	A Desperado (Dr.)	586
Apr.	14	Bill and the Greasy Pole (Com.)	432
Apr.	14	They Did Not Budge (Com.)	501
Apr.	21	Dr. Grant's Wonderful Discovery (Dr.)	885
Apr.	28	Naughty Miss Edith (Com.)	472
Apr.	28	Bill's Garden (Com.)	419
May	5	Bill as a Toreador (Com.)	419
May	5	Fashion and Its Consequence (Com.)	426
May	12	The Postmistress (Dr.)	700
May	12	A Walk in Tunis	252
May	19	Bill at Work (Com.)	367
May	19	All Through a Rat (Com.)	475
May	26	The Two Cockades (Dr.)	698
May	26	Tidying Up Paris (Com.)	268
June	2	Just Bill's Luck (Com.)	403
June	2	Arnold Has a Good Trial (Com.)	462
June	9	The Companion Governess (Dr.)	639
June	9	Bill at Play (Com.)	331

NESTOR FILM CO.

Feb.	22	His Father's House (Dr.)	
Mar.	1	The Professor's Romance (C.-D.)	990
Mar.	8	In the Commissioned Ranks	
Mar.	8	In the Commissioned Ranks (Dr.)	
Mar.	15	Was It Worth While? (Dr.)	
Mar.	22	Could You Blame Him? (Com.)	
Mar.	29	The Truth (Dr.)	
Apr.	5	The Stolen Necklace	
Apr.	12	A Midnight Adventure (Com.)	
Apr.	19	The Rival Artists (Dr.)	
Apr.	26	His Wife (Dr.)	
May	3	The Other Man (Dr.)	
May	10	After Twenty Years (Dr.)	
May	17	His Second Choice (Com.)	
May	24	At Panther Creek (Dr.)	
May	31	The Savage (Dr.)	
May	31	A Sure Cure (Com.)	
June	7	The Cowpuncher (Dr.)	
June	7	The Little Burglar (Com.)	

NEW YORK MOTION PICTURE CO.

("Bison")

Mar.	28	An Indian Nemesis (Dr.)	
Mar.	31	The Red Avenger (Dr.)	
Apr.	4	At Bar U Ranch (Dr.)	
Apr.	7	Avery's Dream (Com.)	
Apr.	11	An Indian's Mistake	950
Apr.	14	A Man of Honor	950
Apr.	18	Return of Company D (Dr.)	950
Apr.	21	A Cowboy for a Day (Com.)	950
May	2	Shifty's Claim (W. Com. Dr.)	950
May	5	A Knight of the Trail	950
May	9	The Crow Chief's Defeat (Dr.)	950
May	12	The Foreman's Bride (Com. Dr.)	950
May	16	The Broncho Buster's Rival	
May	19	The Cheyenne Medicine Man	
May	23	The Outlaw and the Female Detective	
May	26	Brave Swift Eagle's Peril	
May	30	A Redskin's Bravery	
June	2	A Tale of the Foothills	

POWERS' PICTURE PLAYS

Apr.	18	Copper Wit (Com.)	
Apr.	18	The Wine Harvest	
Apr.	22	The Last Rose	
Apr.	25	A Day with an English Bargeman (Com.)	
Apr.	25	Melody of Fate (Dr.)	
Apr.	29	Hearts Under Oilskins (Dr.)	
May	2	The Crisis (Dr.)	
May	2	The Joys of Persecution (Com.)	
May	6	The Awakening of Galatea (Dr.)	
May	9	The Four of Us (Com.)	
May	9	Contagion (Com.)	
May	13	As Your Hair Grows Whiter (Dr.)	
May	16	Oklahoma (Dr.)	
May	16	A Matrimonial Surprise (Com.)	
May	20	Gunga Din (Dr.)	
May	23	Her Atonement	
May	27	Fifty Years Ago	
May	30	Civilization	
June	3	Eyes That See Not (Dr.)	

RELIANCE

Apr.	29	Locked Out (Dr.)	950
May	3	Such is the Kingdom	950
May	6	Over the Shading Edge (Dr.)	950
May	10	A Left Hook (Com.)	950
May	13	The Conflict	950
May	17	The Harvest (Dr.)	950
May	20	A Sonata of Souls	
May	24	There's Many a Slip	
May	27	O'er Grim Fields Scarred (Dr.)	
May	31	Dad's Girl	
June	3	In Flowers Paled	
June	7	The Minute and the Maid	

REX

Apr.	5	"The Heiress" (Com.)	975
Apr.	13	"The Little Major" (Dr.)	960
Apr.	20	A Daughter of the Revolution (Dr.)	
Apr.	27	The Realization (Dr.)	
May	4	The Ultimate Sacrifice	
May	11	The Guardsman (Dr.)	
May	18	An Exception to the Rule (Com.)	
May	25	Called Back (Dr.)	
June	1	The Monogram "J. O." (Dr.)	

SOLAX COMPANY

May	3	Sensible Dad (Com.)	
May	3	Nearly a Hero (Com.)	
May	5	The Somnamhulist (Dr.)	
May	10	Nearly a Hero (Com.)	
May	17	His Dumh Wife (Com.)	
May	19	In the Nick of Time (Dr.)	
May	24	House of Peace (Com.)	
May	24	The Devil in the Tin Cup (Com.)	
May	26	An Officer and a Gentleman (Dr.)	
May	31	The Marvelous Cow (Com.)	
June	2	Never Too Late to Mend (Dr.)	

THANHOUSER COMPANY.

Mar.	28	The Imposter	1000
Mar.	31	Silas Marner	1000
Apr.	4	Charity of the Poor (Dr.)	
Apr.	7	Vindicated	
Apr.	11	Velvet and Rags	
Apr.	14	Old Home Week (Com. Dr.)	
Apr.	18	Cally's Comet (Com.)	1000
Apr.	21	Weighed in the Balance	1000
Apr.	25	Poet of the People (His.)	
Apr.	28	An Elevator Romance (Com.)	
May	2	The Pillars of Society (Dr.)	
May	5	The Sinner (Dr.)	
May	9	The Railroad Builder (Dr.)	1000
May	12	The Regimental Ball (Dr.)	1000
May	16	The Colonel and the King	
May	19	Lady Clare	
May	23	The Stage Child (Dr.)	
May	26	Get Rick Quick (Dr.)	
May	30	A Wartime Wooing	
June	2	A Circus Stowaway	
June	6	The Stepmother	
June	9	Motoring	
June	9	The Rescue of Mr. Henpeck	

YANKEE FILM COMPANY

Mar.	31	Her Mother's Fiance (Dr.)	
Apr.	4	Secret of the Opal Mine (Dr.)	
Apr.	4	The Girl Stowaway's Heroism (Dr.)	
Apr.	10	An Adventure in Sicily (Dr.)	
Apr.	14	Willie's Winning Ways (Com.)	
Apr.	17	A Close Call (Dr.)	
Apr.	21	The Minister's Son (Dr.)	
Apr.	24	Why the Sheriff Resigned (Dr.)	
Apr.	28	The Girl of the Coral Reefs (Dr.)	
May	1	A Kentucky Girl (Dr.)	
May	5	Zelda, the Gypsy (Dr.)	
May	8	In Sunny Italy (Dr.)	
May	12	The Angelus Bell (Dr.)	
May	15	An Indian Brave's Conversion (Dr.)	
May	19	The Banana Planter's Peril (Dr.)	
May	22	The Little Western Rose (Dr.)	
May	26	Thwarted by Nell Pierce (Dr.)	
May	29	The Birth Mark (Dr.)	
June	2	His Romance (Dr.)	
June	5	The Scandal Monger (Dr.)	
June	9	Mrs. Biffin's Demise (Dr.)	

LICENSEES OF PATENTS CO.

BIOGRAPH

	Feet
Apr. 10—The Chief's Daughter (Dr.)	1000
Apr. 13—Paradise Lost (Dr.)	1000
Apr. 17—Madam Rex (Dr.)	996
Apr. 20—A Knight of the Road (Dr.)	996
Apr. 24—His Mother's Scarf (Dr.)	994
Apr. 27—How She Triumphed (Com.)	998
May 1—The Two Sides (Dr.)	998
May 4—Misplaced Jealousy (Com.)	503
May 4—Cupid's Joke (Com.)	493
May 2—The Snare of the City (Dr.)	1000
May 6—The Bunco Game at Lizardhead (Com.)	1000
May 8—In the Days of '49 (Dr.)	995
May 11—The Country Lovers (Dr.)	995
May 15—The New Dress (Dr.)	998
May 18—The Manicure Lady (Dr.)	998
May 22—The Crooked Road (Dr.)	997
May 25—The White Rose of the Wilds (Dr.)	998
May 29—A Romany Tragedy (Dr.)	996
June 1—A Dutch Gold Mine (Com.)	769
June 1—Curiosity (Com.)	228
June 5—A Smile of a Child(Dr.)	997
June 8—Their Fates Sealed (Com.)	396
June 8—Dave's Love Affair (Com.)	601

EDISON

Apr. 26—The Two Heroes (Com.)	975
Apr. 28—The Child and the Tramp (Com.)	1000
May 1—The Panama Canal in 1911	990
May 3—Josh and Cindy's Wedding Trip	1000
May 5—Aida (Dr.)	1000
May 9—Edna's Imprisonment (Com.)	975
May 10—The Baby of the Boarding House (Com.)	1000
May 12—The Quarrel on the Cliff (Dr.)	1000
May 16—In the Baggage Coach Ahead (Dr.)	1000
May 17—In and Around Havana, Cuba	450
May 17—How the Hungry Man was Fed (Com.)	550
May 19—A Case of High Treason (Dr.)	1000
May 23—Captain Nell (Dr.)	1000
May 24—Madeline's Rebellion (Com.)	990
May 26—Hearts and Flags (Dr.)	1000
May 30—The Niece and the Chorus Lady (Com.)	975
May 31—The Inheritance (Com.)	625
May 31—It Served Her Right (Com.)	375
June 2—A Sane Fourth of July	1000
June 7—Father's Dress Suit (Com.)	500
June 6—The Cardinal's Edict (Dr.)	1000
June 7—A Lesson Learned (Dr.)	500
June 9—The Wager and the Wage Earners (Dr.)	1000
June 13—Her Brother's Photograph (Dr.)	1000
June 14—Heroes Three (Com.)	500
June 14—Mistakes Will Happen (Com.)	500

ESSANAY FILM CO.

Apr. 18—What Happened to Auntie (Com.)	800
Apr. 18—Catching the Deep Sea Turtle (Edu.)	200
Apr. 22—The Indian Maiden's Lesson (Dr.)	1000
Apr. 22—The Indian Maiden's Lesson (Dr.)	1000
Apr. 25—The Two Mothers (Dr.)	1000
Apr. 29—What a Woman Can Do (Dr.)	950
May 2—The Snare of the City (Dr.)	1000
May 6—The Bunco Game at Lizardhead (Com.)	1000
May 9—Holding His Own (Com.)	600
May 9—The Laundry Lady's Luck (Com.)	400
May 13—The Cow Puncher's New Love (Dr.)	1000
May 16—Wild Animals in Captivity (Edu.)	1000
May 20—"Alkali" Ike's Auto (Com.)	1000
May 23—The Atonement (Dr.)	1000
May 27—The Lucky Card (Dr.)	1000
May 30—The Temptress (Dr.)	1000
June 3—The Infant at Snakeville (Dr.)	1000
June 6—His Friend's Wife (Dr.)	1000
June 10—Forgiven in Death (Dr.)	1000

GAUMONT

G. Kleine

Mar. 28—Family Troubles	430
Mar. 29—The Cormorants, or Japanese Catching Fish with Birds	528
Apr. 1—The Secret of the Forest (Dr.)	625
Apr. 1—Tribulations of Jiggers	375
Apr. 4—The Letter with the Red Seal	865
Apr. 4—The City of Amalfi in Italy	135
Apr. 8—The Atonement of Thais	865
Apr. 8—Italian Coast Scenes	135
Apr. 11—The Court Martial (Dr.)	725
Apr. 11—Picturesque Waterfalls in Northern Spain	275
Apr. 15—The Oppressor (Dr.)	640
Apr. 15—Jimmy the Fox (Com.)	380
Apr. 18—Lost Years	630
Apr. 18—Brest, a Fortified Harbor of France	370
Apr. 22—The Erring Son (Dr.)	1000
Apr. 25—The Romance of a Valet	510
Apr. 25—Old Folks	490
Apr. 29—A Priestess of Carthage	1060
May 2—The Young King of Rome	440
May 2—Tunis, Africa, the City of White	560
May 6—The Crusade of the Templars	1000
May 9—Three of a Kind	740
May 9—Spring-Heeled Jack	245
May 13—In the Days of Nero	1000
May 16—The Bankrupt	1000
May 20—Jimmie on a Lark	570
May 20—Shooting the Rapids	450
May 23—The Emperor's Return	795
May 23—Swans	205
May 24—The Gaul's Honor	582
May 24—On the Frontier of Thibet, Asia	420
May 27—Alone at Night	480
May 27—Jimmie the Sportsman	510
May 30—Science vs. Quackery	970
June 3—Mistrust	985
June 6—The Drawn Curtain	735
June 6—Chrysanthemums	240
June 10—The Love Story of a Great Actress	1000

KALEM CO.

Mar. 29—The Lass Who Couldn't Forget (Dr.)	960
Mar. 31—The Hero Trackwalker (Dr.)	950
Apr. 5—By a Woman's Wit (Dr.)	995
Apr. 7—Big-hearted Jim (Dr.)	1,000
Apr. 12—In Old Florida (Dr.)	965
Apr. 14—Slim Jim's Last Chance (Dr.)	970
Apr. 19—The Phoney Prince (Com.)	990
Apr. 21—The Insurrecto (Dr.)	1000
Apr. 21—The Insurrecto (Dr.)	1000
Apr. 26—A Night and a Day (Com.)	995
Apr. 28—Slabsides (Dr.)	1005
May 3—The Fiddle's Requiem (Dr.)	1000
May 5—When the Dead Return (Dr.)	990
May 10—The Loyalty of Don Luis Verdugo (Dr.)	980
May 12—The Carnival (Dr.)	1000
May 17—A Tragedy in Toyland (Dr.)	940
May 19—In Blossom Time (Dr.)	1000
May 24—Carrier Pigeons (Dr.)	970
May 26—Tangled Lives (Dr.)	1000
May 31—Bertie's Reform (Com.)	1005
June 2—Her Son (Dr.)	1000
June 7—Advertising for Mamma (Dr.)	1010
June 9—The Love of Summer Morn (Dr.)	990

LUBIN

Apr. 3—The Wife's Awakening (Dr.)	1,000
Apr. 6—His Best Girl After All (Dr.)	600
Apr. 6—A Visit to Nassau, Bahama (Travel)	400
Apr. 10—Opportunity and the Man (Dr.)	1000
Apr. 13—Their Mothers-in-Law (Com.)	1000
Apr. 17—The Two Fathers (Dr.)	1000
Apr. 20—Helping Him Out (Com.)	1000
Apr. 24—The Hoyden (Com.)	1000
Apr. 27—The Sheriff and the Man (Dr.)	1000
May 1—A Fascinating Bachelor (Com. Dr.)	1000
May 4—The Belated Bridegroom (Com.)	1000
May 8—That Awful Brother (Com.)	1000
May 11—Drifting (Dr.)	1000
May 15—The Angels of the Slums (Dr.)	1000
May 18—Her Humble Ministry (Dr.)	1000
May 22—The Gambler's Chance (Dr.)	600
May 22—A Hero—Almost (Com.)	400
May 25—A Good Turn (Dr.)	1000
May 29—The State Line (Dr.)	1000
June 1—A Game of Deception (Com.)	1000
June 5—The Feud (Com.)	635
June 5—The Sardine Industry (Indus.)	365
June 8—The Professor's Ward (Dr.)	1000

G. MELIES.

Apr. 13—Jack Mason's Last Deal	1000
Apr. 20—An Unwilling Cowboy	
Apr. 27—The Reformation of Jack Robin	1000
May 4—Mary's Strategem	1000
May 11—The Spring Round-Up	1000
May 18—The Redemption of Rawhide (Com.)	980
May 25—The Immortal Alamo	1000
June 1—In Time for Press	1000
June 8—Her Spoiled Boy	1000
June 15—When the Tables Turned (Com.)	1000
June 22—The Kiss of Mary Jane (Dr.)	1000
June 29—The Honor of the Flag	1000

PATHE FRERES

Apr. 15—Burglar's Fee (Com.)	1,000
Apr. 17—Robert the Silent (Dr.)	1000
Apr. 19—A New Life (Dr.)	990
Apr. 21—Boil Your Water	
Apr. 21—Mary Long and Sammy Short (C.)	360
Apr. 22—The Chief's Talisman (Western)	820
Apr. 24—Lai Chyeim	997
Apr. 26—The Rival Brothers' Patriotism (Dr.)	1000
Apr. 28—Enemies	833
Apr. 28—Pastime in Chili	160
Apr. 29—The Foster Father (Dr.)	950
May 1—Forgiveness is Sweet	754
May 1—Scenes Along the Mekong	240
May 3—Indian Justice	1000
May 5—Max is Forced to Work	670
May 5—Through Venice	295
May 6—Short-Lived Happiness (Dr.)	1000
May 8—My Daughter	748
May 8—Over Lucerne (Switzerland) in an Airship	253
May 10—The Abernathy Kids' Rescue (Dr.)	771
May 10—The Ocean Harnessed	216
May 12—The Samourai's Expiation	640
May 12—American Beauties	351
May 13—Lucia's Broken Romance (Dr)	958
May 20—A Close Call	
May 26—Semiramis	
May 14—Leo Tolstoi	
May 15—The Accomplice (Dr.)	836
May 15—Winter Sports at Lucerne	150
May 17—Billy in Trouble (Com.)	950
May 20—Paul and Francesco	859
May 20—The Fastest Motor Boat in the World	50
May 22—Shooting the Rapids in Japan	150
May 22—Boxing Match—Astrier-Quendreux	823
May 24—The Heart of an Indian Maid (Dr.)	990
May 26—Semiramis	945
May 27—All for Money (Dr.)	1000
May 29—Love Proves Stronger Than Duty	689
May 29—Bob's Microscope	300
May 31—The Flag Didn't Rise (Dr.)	950
June 2—Shame on Max (Com.)	390
June 2—Loyal Love	604
June 3—His Baby's Doll (Dr.)	997
June 5—A Rough Diamond	751
June 5—The Scorpion	249
June 7—The Insubordinate Soldier (Dr.)	1000
June 9—Khamara	810
June 9—Miss Blum	174
June 10—A Broken Life (Dr.)	987

SELIG

Apr. 24—Unto Us a Child Is Born	
Apr. 27—The Witch of the Everglades	
May 1—Her Master	1000
May 4—In Old California, When the Gringoes Came	1000
May 5—Tournament of Roses	
May 8—Lost and Won	1000
May 11—Back to the Primitive	1000
May 15—Discharging the Cook (Com.)	
May 15—Dear, Kind Hubby	
May 18—The Still Alarm	
May 22—The Herders	
May 23—Stability vs. Nobility	
May 25—Jim and Joe	
May 29—A Novel Experiment	1000
May 30—One of Nature's Noblemen	1000
June 1—The Rose of Old St. Augustine	1000
June 5—Where There's a Will, There's a Way, and The Great Nitrate of Soda Industry of Chile	1000
June 6—Montana Anna (Com. Dr.)	1000
June 8—The Visiting Nurse (Dr.)	1000

URBAN ECLIPSE

G. Kleine

Mar. 1—Beauties of Sans Souci	362
Mar. 8—The Fury of a Woman Scorned	720
Mar. 8—Beautiful Wye Valley, England	300
Mar. 15—Redemption	508
Mar. 15—The Thames, from Oxford to Richmond	472
Mar. 22—The Money Lender	688
Nemours and the Banks of the River Loing, France	320
Mar. 29—Dr. Charcot's Trip Toward the South Pole	478
Mar. 29—The Cormorants, or Japanese Catching Fish with Birds	528
Apr. 5—At the Old Mill (Dr)	675
Apr. 5—Making Bamboo Hats in Java	325
Apr. 10—Do Not Judge Rashly (Dr.)	955
Apr. 17—Dog and Wolf	660
Apr. 17—Jerusalem and the Mount of Olives	315
Apr. 19—Solving the Servant Problem (C.)	465
Apr. 19—In the Province of Kwang Tung, China	535
Apr. 24—Herodias	955
May 1—For Their Mother (Dr. Com.)	695
May 1—The Blue Nile	290
Apr. 26—The Last Edict of Francis II	875
Apr. 26—Scenes at Colombo, Ceylon	125
May 3—The Page's Devotion	790
May 3—Wismar, Germany	210
May 10—The Traitor (Dr.)	620
May 10—Rubber-Neck Percy (Com.)	370
May 17—The Juggler's Vengeance (Dr.)	396
May 17—Fishguard Harbor, Wales	600
May 31—The Musketeer	588
May 31—The Sleuth	404
June 7—The Young Interne	750
June 7—Heligoland, an Isle of the North Sea	250

VITAGRAPH

Mar. 24—The Widow Visits Sprigtown (C.)	985
Mar. 25—A Little Lad in Dixie (Dr.)	999
Mar. 28—Billy's Valentine (Com.)	995
Mar. 31—The Inherited Taint (Dr.)	1000
Apr. 1—A Republican Marriage	996
Apr. 4—Unexpected Review (Com.)	660
Apr. 4—Hop Picking (Indust.)	335
Apr. 7—The Winning of the Stepchildren (Dr.)	965
Apr. 8—Winsor McCay (Com.)	650
Apr. 8—Bob Sledding	350
Apr. 11—The Wooing of Winifred (Com.)	988
Apr. 14—Though Your Sins be as Scarlet (Dr.)	1000
Apr. 15—Easter Babies (Com. Dr.)	980
Apr. 18—The Leading Lady (Com.)	985
Apr. 21—The Troublesome Secretaries (Com.)	990
Apr. 22—The Spirit of the Light (Dr.)	995
Apr. 25—A Klondike Steal (Dr.)	998
Apr. 28—The Peace Offering (Com.)	998
Apr. 29—Piccolla (Dr.)	993
May 2—The Derelict Reporter (Dr.)	975
May 5—Soldiers Three (Com.)	1000
May 6—Hungry Hearts (Dr.)	985
May 9—His Mother (Dr.)	995
May 12—The Welcome of the Unwelcome (Com.)	1000
May 13—Prejudice of Pierre Marie (Dr.)	985
May 16—When a Man's Married (Com.)	1000
May 19—The Show Girl (Dr.)	990
May 20—Sunshine and Shadow (Dr.)	990
May 23—A Dead Man's Honor (Dr.)	1000
May 26—Tim Mahoney, the Scab (Dr.)	1000
May 27—The Fires of Fate (Dr.)	1000
May 30—Cupid's Chauffeur (Com.)	1000
June 2—The Ends of the Earth (Dr.)	1000
June 3—A Clever Fraud (Com.)	1000
June 6—For Her Brother's Sake (Dr.)	1000
June 9—The Sacrifice (Dr.)	1000
June 10—The Changing of Silas Warner (Dr.)	1000

Keep Harping

on your exchange for two Imps every week. If you don't, you won't get 'em. If you don't get 'em, you're not buying with both sides of your dollars! Don't pay a stiff rental price to anyone unless he gives you two Imps every blessed week. And don't forget to send us your name and address for important mailing matter! Next releases:

"Behind the Stockade"

A thriller! Love, jealousy, hatred, fight, revenge, danger and rescue follow each other in rapid succession. RELEASED MONDAY, JUNE 12TH. Scrap for it.

"The Piece of String"

Adapted from a short story by one of the world's greatest writers. One of the most dramatic productions you ever saw. Shows the deadly effects of circumstantial evidence. RELEASED THURSDAY, JUNE 15TH. Scrap for it.

Independent Moving Pictures Co. of America.
102 W. 101st St., New York. Carl Laemmle, Pres.

INDEPENDENT MOVING PICTURES CO. IMP AMERICA

IMP LOBBY DISPLAYS are selling like hot cakes. Get yours quick. Handsome wide oak frame and ten heavily glassed openings containing as many fine photographs. The whole combination for a five-dollar bill. Send for circular.

Jump In!

I buy every good film on the market, including the feature films, in greater quantities than any other exchange. If you hook up with me, you get this stuff weeks, and in most cases months, sooner than you do if you're dealing with a piker and have to wait your long turn. Dive into the pool of "Laemmle Luck." The water's fine.

CARL LAEMMLE, President

The Laemmle Film Service

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THE "ECONOMIZER MAN"

SAVES two-thirds on electric bill and makes BIG CUT on the first cost of your complete equipment.

I carry stock of all makes M. P. Machines, Opera Chairs and Supplies.

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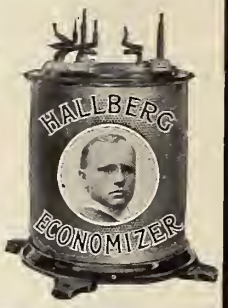


J. H. HALLBERG, 36 East 23d St New York City

$25,000 Lien Ties Up Moving-Picture Trust

The movement of the moving-picture trust to wipe out all the independent film exchanges struck a snag when an attachment for $25,000 was issued against the General Film Company by Charles A. Calehuff, of 50 North Eighth Street, Philadelphia.

It is understood that the General Film Company is a subsidiary concern of the Motion Picture Patents Company, which controls all the licensed moving-picture films used in this country.

Every person who runs a moving-picture film exchange must procure a license from this company. Every proprietor of a moving-picture place who patronizes the exchange and uses the films of the General Film Company is required to pay a tax of $2 a week.

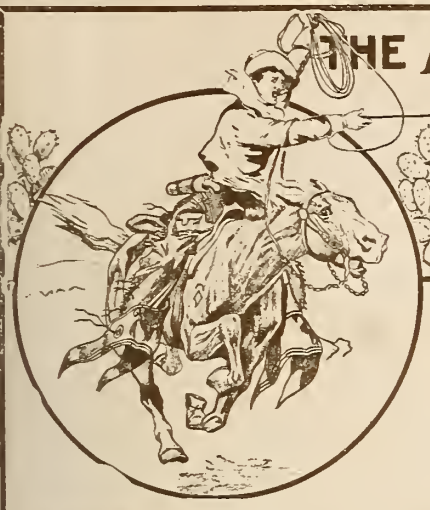
Until recently the majority of these exchanges have been run by individuals, but lately the General Film Company has been buying them up in all parts of the country. In the event of the owner refusing to sell, the Motion Picture Patents Company would revoke the license of the exchange.

Calehuff sold out his exchange to the trust, and $22,000 was due him last April from the General Film Company. He received no answer to letters his attorneys, Ladner & Ladner, sent the company, so, on the advice of former Judge James Gay Gordon, an attachment for $25,000 was issued.

As the company is a Maine corporation and doing business in Pennsylvania without being registered, a foreign attachment was issued. The result was that for eight hours both the Philadelphia exchanges, at 926 Market Street and 44 North Tenth Street, were tied up. The company's bank deposit was also attached. Not a film could be issued until the attachment was removed by the filing of a bond with the prothonotary for $25,000, the amount of the attachment.

According to Grover Cleveland Ladner, one of the counsel, the General Film Company still owes Calehuff several times as much as the attachment, the money being due at stipulated periods.

THE AMERICAN FILM MFG. CO. CHICAGO



"When you think of WESTERN think of FLYING A COWBOY FILMS"

RELEASE OF MONDAY, JUNE 5TH.

"A SAGE BRUSH PHRENOLOGIST"

"ELOPEMENTS ON DOUBLE L RANCH"

Original Western laughmakers. Original in story, theme and treatment. Original in that they will produce more roars than any Western comedies yet produced.

Scene from "Elopements on Double L Ranch"

Scene from "A Sage Brush Phrenologist"

RELEASE OF THURSDAY, JUNE 8.

"5000.00 REWARD—DEAD OR ALIVE"

Some reward you'll acknowledge. Likewise some thriller. Some comedy. Some entertainment. A distinct Western triumph in comedy-drama and withal a novelty.

COMING

RELEASE OF MONDAY, JUNE 12.

"THE WITCH OF THE RANGE"

The apex of endeavor in Western Dramatic Production.

RELEASE OF THURSDAY, JUNE 15.

"THE COWBOY'S RUSE"

"LAW AND ORDER ON BAR L RANCH"

Split reel Flying A Cowboy Comedy.

Scene from "$5,000 Reward—Dead or Alive"

TWO FLYING A COWBOY FILMS TWO
ARE RELEASED EACH WEEK

Scene from "$5,000 Reward—Dead or Alive"

American Film Mfg. Co.,

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CHICAGO, ILLS.

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For more than thirteen years the name "POWER'S" on moving picture apparatus has stood for excellence. The buyer of POWER'S goods has known that he was getting the latest and best the market afforded.

This is truer today than ever before. The moving picture exhibitor who wants the best will buy that which has been tried and NOT found wanting.

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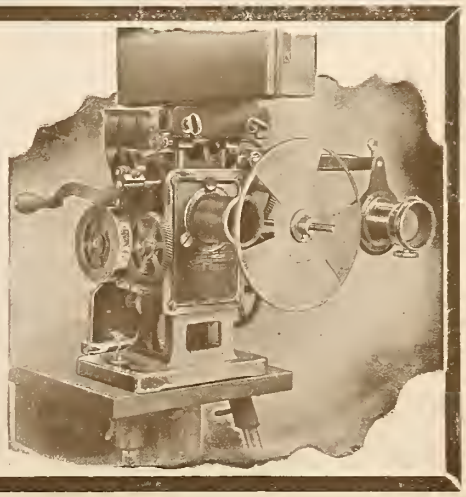
Power's Inductor will accomplish surprising results on alternating current. Used in connection with Power's Cameragraph No. 6 equipped with a two wing exterior revolving shutter, it gives a bright, clear picture which is hard to beat with direct current. It keeps your electric light bills down to the lowest possible point and pays for itself in a short time.

Write for catalogue D, giving full details.



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For thirteen years the leading manufacturers of motion picture machines.

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ANNOUNCES GOOD NEWS

Have You SEEN Our New Pictures? No Doubt You've HEARD of Them!

THEY ARE BETTER!
THEY ARE TWICE AS GOOD!

Twice as good as SOLAX itself has been. And that's saying something!

OUR COMEDY IS BRINGING DOWN THE HOUSE
OUR MILITARY BRINGS THE AUDIENCE TO ITS FEET--AND GETS THE HANDS

We do not really believe that "He who hesitates is lost," but we do maintain that he who hesitates is going to fall behind. Join in the march of progress!

GET THE GOOD ONES

EVERY WEDNESDAY A ROUSING ROLLICKING COMEDY

EVERY FRIDAY—A MILITARY MASTERPIECE

A powerful pictorial personification of the excitement and glory of war.
WE RELEASE THEM. THE REST IS UP TO YOU. DO THE REST!

RELEASES

FRIDAY, JUNE 2d	"NEVER TOO LATE TO MEND,"	Military
WED., " 7th	"BRIDGET THE FLIRT,"	Comedy
FRIDAY, " 9th	"A MEXICAN GIRL'S LOVE,"	Military
WED., " 14th	"A BAD EGG,"	Comedy
FRIDAY, " 16th	"A DAUGHTER OF THE NAVAJOS,"	Military
WED., " 21st	"CUPID AND THE COMET,"	Split
	"JOHNNIE WATERS THE GARDEN,"	Comedy

Solax Company

CONGRESS AVENUE
FLUSHING, L. I.

REMEMBER—ALL OUR FILMS ARE TINTED AND TONED

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JUN 29 1911

MOVING PICTURE NEWS

Volume IV
No. 23

June 10
1911

PRICE
TEN
CENTS

SCENE FROM
MOLLY PITCHER
CHAMPION RELEASE, JUNE 19th

Solax

GOOD COMEDY

YOU ought to know by this time that OUR COMEDY is far ahead of anything else on the market.

WHY? Because we have rounded up real comedy actors and are spending the money to get the best.

GET THE GOOD ONES
GO AND SEE THEM

BIG MILITARY

YOU can get new business with these pictures. Let them be the means of proving to your patrons how good INDEPENDENT FILMS are.

GO AND SEE THEM

FEATURE them and get the business.

Give Yourself a Square Deal! GET SOLAX!

RELEASES

WED., JUNE 14th—	"A BAD EGG,"	Comedy
FRIDAY, " 16th—	"A DAUGHTER OF THE NAVAJOS,"	Military
WED., " 21st—	"CUPID AND THE COMET,"	Comedy
FRIDAY, " 23rd—	"MARKED FOR LIFE,"	Drama
WED., " 28th—	"A FASCINATING WIDOW,"	Split reel
	"JOHNNIE WATERS THE GARDEN,"	Comedy

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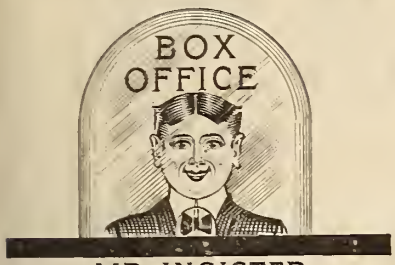
"LORNA DOONE," OUT FRI. JUNE 30---Apply to Your Exchange NOW



MR. INSISTER

"THE COFFIN SHIP"

MR. INSISTER SAYS: I know what a stack of advance applications my exchange gets for "Good Things," so I'll be wise enough to INSIST on being booked TO-DAY for "Lorna Doone" and "The Declaration of Independence."

THE THANHOUSER TWO-A-WEEK

RELEASED TUESDAY, JUNE 20

A Tale of the Sea

THE COFFIN SHIP

is one of the most skillful sea stories that has ever been devised, and it plays up that "heart interest" element that has been such a feature of the best Thanhouser efforts. You MUST appeal to the heart and the sympathies to get a picture "over" best. Here the spectator's heart is drawn instantly to the bonnie bold skipper, his beauteous bride, and, lastly, to the father in his grief. Incidentally, let us tell you that the seascapes are nothing less than cinematographic gems. And the sinking ship—BUT wait till you SEE it sink! No. 221. Code Word, Cof.

RELEASED FRIDAY, JUNE 23

She Was a Bit Old But——!

FOXY GRANDMA

is surely one of the foxiest propositions that ever figured in a moving picture yarn, and you'll laugh WITH HER at the right smart way she did business with a "business man." But the "business man" was of the bunco brand and a game he tried to play on granny's grand-daughter was a "con" one. Grandma, however, spoiled it for him. She pitted her own wits against the "business man's," and won by a mile.

No. 222. Code Word, Foxy.

"FOXY GRANDMA"

THANHOUSER COMPANY

NEW ROCHELLE — NEW YORK

"DECLARATION OF INDEPENDENCE," OUT TUESDAY JULY 4th---Apply to Your Exchange NOW

ANOTHER ENTERPRISE TRIUMPH

A Motiograph Watch Fob FREE

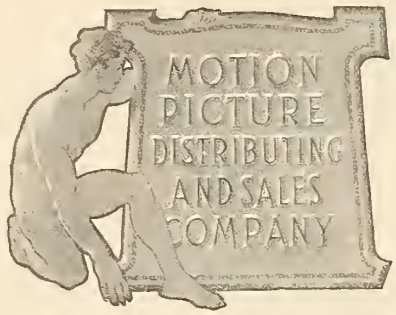
To every Theatre Manager and Operator, no matter what machine you have. It is yours for the asking—just as High-Class as THE MOTIOGRAPH itself.

YOU WANT IT NOW—
WE WANT YOU TO HAVE IT.
A HANDSOME GOLD FOB FREE

You won't be ashamed to wear it—We are not ashamed to give it away. Write today.

ENTERPRISE OPTICAL MANUFACTURING CO., Makers of the MOTIOGRAPH 564 W. Randolph St., CHICAGO, ILL.

NOW IS THE TIME TO BOOK WITH YOUR EXCHANGE THE CORONATION FILM



IF YOU CAN NOT BOOK IT THERE WIRE US AT ONCE AND WE WILL PUT YOU IN TOUCH WITH EXCHANGES THAT CAN SUPPLY YOU WITH IT.

DON'T MAKE THE MISTAKE AND FAIL TO SHOW THIS GREAT EVENT, THIS MONEY DRAWER. BE AMONG THE FIRST.

BOOK THIS FILM NOW

AND GET YOUR POSTERS IN ADVANCE.

THE MOVING PICTURE CREAM OF AMERICA AND EUROPE IS IN THIS.

WEEKLY PROGRAM

MONDAY	IMP	ECLAIR	YANKEE	AMERICAN	CHAMPION
TUESDAY			THANHOUSER	BISON	POWERS
WEDNESDAY	CHAMPION	SOLAX	RELIANCE	AMBROSIO	NESTOR
THURSDAY		IMP	AMERICAN	ITALA	REX
FRIDAY	YANKEE	SOLAX	LUX	THANHOUSER	BISON
SATURDAY		POWERS	ITALA	GT. NORTHERN	RELIANCE

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The Moving Picture News

PUBLISHED EVERY SATURDAY

The CINEMATOGRAPH PUBLISHING COMPANY, 30 West Thirteenth Street, NEW YORK CITY

Telephone, 4092 Chelsea

European Agents: INTERNATIONAL NEWS CO., Breams Building, Chancery Lane, London, E. C.

Chicago Representative: J. J. Sullivan. 866 Graceland Ave. 'Phone Graceland 5053

ALFRED H. SAUNDERS, Editor.

This newspaper is owned and published by the Cinematograph Publishing Company, a New York corporation. Office and principal place of business No. 30 West 13th Street, New York. Alfred H. Saunders, President; John A. Wilkens, Secretary, and W. M. Petingale, Treasurer. The address of the officers is the office of the newspaper.

SUBSCRIPTION: $2.00 per year. Postpaid in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands. Canada and Foreign Countries: $2.50 per year. All communications should be addressed to The Moving Picture News, 30 West Thirteenth Street, New York City. ADVERTISING RATES: $60 per page, $30 ½-page, $15 ¼-page, single column $20, $2 per inch. Discounts, 20% 12; 10% 6; 5% 3 months.

Volume IV **June 10, 1911** **Number 23**

OUR FRONT COVER ILLUSTRATION

"Molly Pitcher," the Champion release of June 19th, graces our cover circle this week, and Mark Dintenfass is just chock full of enthusiasm over this release, and justly so, as the portrayal of this famous historical character by a Champion film is bound to create enthusiasm in every one.

POOR MOTION PICTURE PATENTS CO!

We remember the old proverb: "Don't 'oller till you're out of the 'cod," and that it is as 'trite to-day as of yore. Still we cannot help feeling a kind of rejoicing in our bones at the result of the severe castigation the M. P. P. Co. have received at the hands of the courts in New York. It is a well-deserved verdict in the interests of the Independents, and the Sales Co. are to be congratulated on the victory gained by their members; and a still greater feeling of gratitude must go out to the able attorneys, Messrs. Kenyon & Kenyon, Davis, et al., who have so admirably pushed the cases to an issue, with the result that all the injunctions are dismissed, and that the manufacturers can now use the Gaumont camera,—and the Warwick, Prestwick, Urban, ? ———. We have been asked time and again by several if the dismissing includes these cameras. Our reply has been, and is still, Wait a little while, be content with what you have, and in a short time, no doubt, the Warwick will also be free for use. It is well within the recollection of our readers that we have, times without number, expressed our opinion that the result, *if the case were handled in an intelligent and concertive manner,* would be a complete reversal and dismissal of Edison's claims. The result more than satisfies us. It is the full consummation of what we have been fighting for —a principle of right and justice—justice to those who deserve it, as the pioneers of the movement—Freise-Greene among them. How it must gratify him to learn that he is near vindication! Some of our readers have written for information as to the Clause 4 on which the decision is founded.

Edison claimed in Clause 4 as follows:

"An apparatus for taking photographs suitable for the exhibition of objects in motion, having in combination a single camera, and means for passing a sensitized tape-film across the lens at a high rate of speed and with an intermittent motion, and for exposing successive portions of the film during the periods of rest, the periods of rest being greater than the periods of motion. Substantially as set forth."

The Court of Appeals held Edison was not entitled to such broad claims and dismissed it in the case of Edison vs. Biograph.

Claim 4 was then supposed to be amended in its re-issue, but the Court again threw it out as being identical with the original Claim 4, and it was on this claim that the Warwick camera was held to infringe. Edison claims 1, 2 and 3 were also held to be infringed by the Warwick. To give the actual words of the clauses in the summing of Judge Lacombe:

"* * * In our opinion the bifurcated fork with studs is the fair equivalent of the wheel with sprockets, and the combination shown in the Warwick camera is an infringement of claims 1, 2 and 3 of the re-issued patent.

"Claim 4 of the re-issue is identical with Claim 4 of the original and differs from Claim 3 of the original only by the insertion of the words 'the periods of rest being greater than the periods of motion.' It is obnoxious to the criticisms expressed as to original Claim 3 in our former opinion, and for reasons therein expressed must be held void."

Reasoning from this, we would advise our readers not to jeopardize their position at present by using a Warwick camera. It will come in time.

May we take our readers back to the time when the M. P. P. Co. was formed? May we point out to them, once again, that the Moving Picture News was the only paper in the Industry which protested against its tactics? What did the Moving Picture World say? Turn up its files and read how it plunged head first into the arms of the M. P. P. Co. and told its readers that every Independent exchange, exhibitor and manufacturer could close his house, pull down its shades, put up its shutters, and seek fresh fields and other occupations. It said the M. P. P. Co. had the men, might and money, *all the patents, all the power needed* to crush out of existence all those they refused to admit to their sacred (?) circle. We—The Moving Picture News—cast the horoscope—and told our readers the M. P. P. Co. was illegal, fraudulent, and because of its money and its might was doomed, and all along, fighting against the most adverse criticism in the columns of our contemporary, we encouraged the hope of final justice in the cause of right over might, and in consequence of the decisions rejoice in the cause of independence

Will our contemporary belittle us now for the stand we took? We look forward to learn what they have to say. While on this subject we want to call attention to another phase of the ramifications of the Octopus through one of its tentacles called the

GENERAL FILM COMPANY.

Is it illegal? Is it honest? On page 22 of our last issue we gave the report of the case brought in Philadelphia, Calehuff vs. General Film Co. It would appear from this case that the General Film Co., with its unlimited opportunities for helpfulness and profit, is operating in various States under the head of Local Exchanges; doing business without complying with the requirements of the various State laws.

What would be the result if the various heads of each State, through their State Attorneys, took action? It might result in considerable inconvenience to the local exhibitor, and also in great expense and loss of profit to the exchangeman. Each State has its corporation laws for the protection or benefit of the foreign corporation, as well as the domestic corporation. Large corporations, or combinations, such as the General Film Co., have the opportunity of either incorporating local companies for carrying on its business, or of operating under the foreign corporations law. Either way of protecting its interests would be not only helpful to itself but to the various exchanges and exhibitors patronizing it. Do not the exchanges who are under its thumb render themselves liable to heavy penalties? What about the exhibitors who are aiding and abetting such violations of the law of their State? Are they not liable for heavy damages for conspiracy? These are very moot questions and The Moving Picture News would like to have some of the legal luminaries answer their clients as to their liabilities. Will you, Mr. Trust Exchangeman, and you, Mr. Trust Exhibitor, ask legal opinion? We also think that as so many exhibitors have been paying $104.00 per year, on a false and fraudulent premise, it may be in order to make the Octopus disgorge its ill-gotten gains. One of the heads of the M. P. P. Co. boasted to a friend of ours that he had made millions of dollars out of the industry during the last three years. Don't doubt it! Nevertheless, like the Standard Oil Co., the Tobacco Trust and several others, it is an illegal combination for the restraint of trade and should be made to dissolve, and return some of the millions. Let the Independent exchange and exhibitors of each locality combine and make it a test question in the State Assembly.

INDECENT FILMS

'Tis true, 'tis pity 'tis, 'tis true. Oh, you trust manufacturers! You certainly do need a board of censorship. We thought you were the uplift department of the Motion Picture Industry! You started out as being the only men in the trade who were worthy of the support of exhibitors. You certainly had some years of start and experience, and as such you ought to keep your own house clean and in good order. How could you do it, Essanay? You have put back the clock of progress a long way. Cinematography was getting into good repute and getting fame in being an educational instrument for the benefit of the people. Now you go and put out a film depicting "Three Weeks." It passed the National Board of Censorship? How? Thank goodness, there was a higher tribunal, who quickly took action. Who were they? The following letter will tell you:

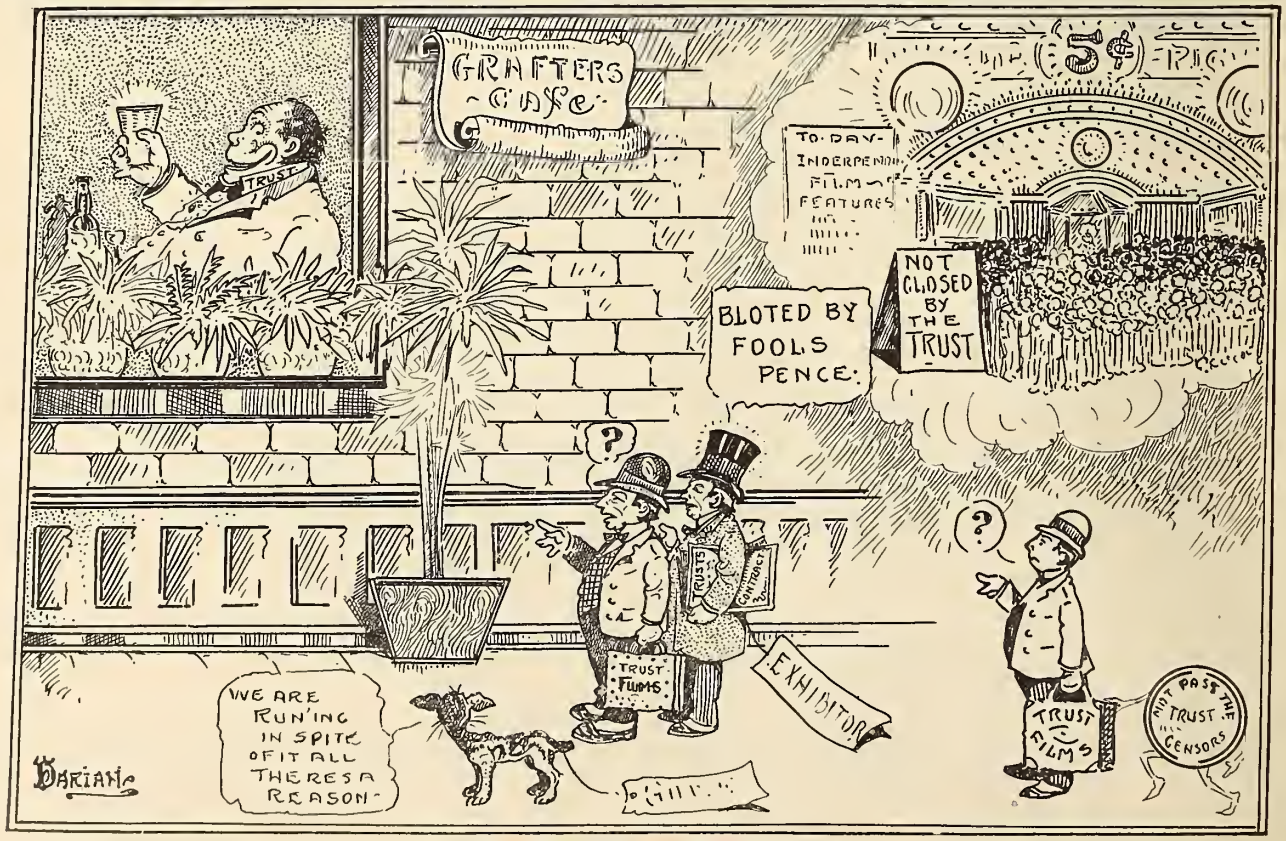
MAYOR'S OFFICE
BUREAU OF LICENSES
CITY HALL
NEW YORK.

June 1, 1911.

Sir:

I beg to inform you that moving picture film entitled "The Temptress," and manufactured by the Essanay Film Mfg. Co., of Chicago, has been condemned for the reason that it is unfit to be shown in places of public amusement.

I hereby notify you that this film must not, under any circumstances, be exhibited in your moving picture



AS OUR ARTIST SEES THE VICTORY

show or shows, under penalty of suspension or revocation of your license or licenses.

Respectfully,
W. B. F. ROGERS,
Dep. Chief of Bureau.

The above letter at once shows who are the true and only censors—the licensing boards. They have the power and we hope they will use it with greater force, not only on new but the old films. It seems that once a loophole is opened some old salacious film on the shelves of the exchanges is brought out and the audiences insulted. This matter is noted in Observer's column. It would be a good plan if the exhibitor who gets one of these old things would hand it to the nearest police inspector, or ask him to come in and take it himself. We learn that two Independent manufacturers were staging something very near; they now think better of it. Reliance made a slip, but it lost Stanner vs. Taylor and his wife (Marion Leonard) their positions. It was the last straw that broke the camel's back. We have frequently remarked there is so much that is good to be obtained to uplift, why drag down?

VICTORY FOR THE INDEPENDENTS

On Friday, June 2d, the United States Circuit Court for the Southern District of New York, by His Honor, H. G. Ward, Circuit Judge, entered an order vacating the injunction granted on March 21, 1910, against Carl Laemmle and the Independent Moving Pictures Company of America, and also entered an order vacating the injunction granted January 10, 1911, against the Champion Film Company. These injunctions were vacated because of the decision of the Circuit Court of Appeals in the case of the Motion Picture Patents Company against the Yankee Film Company, rendered on May 18th.

On the same day the United States Circuit Court for the Southern District of New York, by His Honor, H. G. Ward, Circuit Judge, entered an order in the case against the Yankee Film Company and in the case against William Steiner, Herbert L. Miles, Charles V. Henkel and Joseph Miles, directing the filing of the mandate of the Circuit Court of Appeals, and in pursuance of that mandate vacating the injunctions granted in those cases on January 10, 1911. The following are copies of these several orders:

At a Stated Term of the Circuit Court of the United States for the Southern District of New York, held at the Post Office Building in the City of New York on the 2nd day of June, 1911.

Present, Hon. H. G. Ward, Judge.

MOTION PICTURE PATENTS COMPANY,
Complainant,
vs.
CARL LAEMMLE and INDEPENDENT MOVING PICTURES COMPANY OF AMERICA,
Defendants.

In Equity No. 5/95 on Edison Reissue Patent No. 12037.

Upon reading and filing a certified copy of the opinion of the Circuit Court of Appeals for the Second Circuit, filed in the office of the clerk of that court on the 18th day of May, 1911, in Motion Picture Patents Company, Complainant-Appellee vs. Yankee Film Company, Defendant-Appellant, and Motion Picture Patents Company, Complainant-Appellee vs. William Steiner et al, Defendants-Appellants, directing the orders of the Circuit Court for preliminary injunctions in the said suits to be reversed,

Now, on motion of Kenyon & Kenyon, solicitors for the defendants, it is

ORDERED that the order heretofore entered in the above entitled suit on the 21st day of March, 1910, directing the issuance of a preliminary injunction be and the same hereby is vacated, and that the injunction issued thereunder be and the same is hereby dissolved.

H. G. Ward, U. S. C. J.

At a Stated Term of the Circuit Court of the United States for the Southern District of New York, held at the Post Office Building in the City of New York on the 2nd day of June, 1911.

Present, Hon. H. G. Ward, Judge.

MOTION PICTURE PATENTS COMPANY,
Complainant,
vs.
CHAMPION FILM COMPANY,
Defendant.

In Equity. No. 6/131. On Edison Reissued Patent 12037.

Upon reading and filing a certified copy of the opinion of the Circuit Court of Appeals for the Second Circuit, filed in the office of the clerk of that court on the 18th day of May, 1911, in Motion Picture Patents Company, Complainant-Appellee vs. Yankee Film Company, Defendant-Appellant, and Motion Picture Patents Company, Complainant-Appellee vs. William Steiner et al, Defendants-Appellants, directing the orders of the Circuit Court for preliminary injunctions in the said suits to be reversed,

Now, on motion of Kenyon & Kenyon, solicitors for the defendants, it is

ORDERED that the order heretofore entered in the above entitled suit on the 10th day of January, 1911, directing the issuance of a preliminary injunction and the impounding of cameras and films, be and the same hereby is vacated, and that the injunction issued thereunder be and the same is hereby dissolved; and it is further

ORDERED that the cameras and films directed to be impounded by said order, and at present in the custody of Messrs. Kenyon & Kenyon, solicitors for defendant, as officers of this court, be returned to said defendant.

H. G. Ward, U. S. C. J.

At a Stated Term of the United States Circuit Court, held in and for the Southern District of New York, this 2nd day of June, 1911 at the United States Courts and Post Office Building, City, State and Southern District of New York.

Present, Hon. H. G. Ward, United States Circuit Judge.

MOTION PICTURE PATENTS COMPANY,
Complainant,
against
YANKEE FILM COMPANY,
Defendant.

In Equity No. 6/234.

On reading and filing the mandate of the United States Circuit Court of Appeals for the Second Circuit, in this cause, bearing date the 29th day of May, A.D., 1911, and in obedience to said mandate and in cognizance with the opinion of the said United States Circuit Court of Appeals herein, and on motion of Seward Davis, Esq., solicitor for defendant, it is

ORDERED that the said mandate be entered of record in this cause and be and become the order of this Court; and it is further

ORDERED. ADJUDGED AND DECREED that said order of this Court made and entered herein on the 10th day of January, 1911, directing the issuance of injunction **pendente lite,** be and the same hereby is reversed, and that said defendant, the Yankee Film Company, recover of said complainant, Motion Picture Patents Company, its costs expended in said the United States Circuit Court of Appeals, taxed at Three hundred and ten and 35/100 dollars ($310.35); and that defendant have judgment and execution therefor.

H. G. Ward, U. S. C. J.

At a Stated Term of the United States Circuit Court, held in and for the 2nd day of June, 1911, at the United States Courts and Post Office Building, City, State and Southern District of New York.

Present, Hon. H. G. Ward, United States Circuit Judge.

MOTION PICTURE PATENTS COMPANY,
Complainant,
against
William Steiner, Herbert L. Miles and Joseph Miles, trading under the name Atlas Film Company, and William Steiner, Charles V. Henkel, Herbert L. Miles and Joseph Miles,
Defendants.

In Equity No. 6/245.

On reading and filing the mandate of the United States Circuit Court of Appeals for the Second Circuit, in this cause, bearing date the 29th day of May, A.D., 1911, and in obedience to said mandate and in cognizance with the opinion of the said United States Circuit Court of Appeals herein, and on motion of Seward Davis, Esq., solicitor for defendant, it is

ORDERED that the said mandate be entered of record in this cause and be and become the order of this Court; and it is further

ORDERED, ADJUDGED AND DECREED that said order of this Court made and entered herein on the 10th day of January, 1911, directing the issuance of injunction **pendente lite,** be and the same hereby is reserved, and that said defendants, William Steiner, Herbert L. Miles, Charles V. Henkel and Joseph Miles, recover of said complainant, Motion Picture Patents Company, their costs expended in said the United States Circuit Court of Appeals, taxed at One hundred ninety-two and 12/100 dollars ($192.12); and that defendants have judgment and execution therefor.

H. G. Ward, U. S. C. J.

On Tuesday, June 6th, the United States Circuit Court for the Eastern District of New York, by His Honor, Thomas I. Chatfield, Judge, entered an order vacating the injunction issued on December 23, 1910, against the New York Motion Picture Company; also an order vacating the injunction issued on December 23, 1910, against the Carlton Motion Picture Laboratories; also an order vacating the restraining orders issued on November 28, 1910, and December 2, 1910, against Adam Kessel, Jr., Charles O. Baumann and Louis Burstein. These injunctions were vacated because of the decision of the Circuit Court of Appeals in the case against the Yankee Film Company. These several orders were as follows:

At a Stated Term of the Circuit Court of the United States for the Eastern District of New York, held at the Post Office Building in the Borough of Brooklyn, City of New York, on the 6th day of June, 1911.

Present, Hon. Thomas I. Chatfield, U. S. Judge.

MOTION PICTURE PATENTS COMPANY,
Complainant,
vs.
NEW YORK MOTION PICTURE COMPANY,
Defendant.

In Equity. On Edison Reissue Patent 12037.

Upon reading and filing a certified copy of the opinion of the Circuit Court of Appeals for the Second Circuit, filed in the office of the clerk of that court on the 18th day of May, 1911, in Motion Picture Patents Company, Complainant-Appellee vs. Yankee Film Company, Defendant-Appellant, and Motion Picture Patents Company, Complainant-Appellee vs. William Steincr et al, Defendants-Appellants, directing the orders of the Circuit Court for preliminary injunctions in the said suits to be reversed,

Now, on motion of Kenyon & Kenyon, solicitors for the defendants, it is

ORDERED that the order heretofore entered in the above entitled suit on the 23rd day of December, 1910, directing the issuance of a preliminary injunction and the impounding of cameras and films, be and the same hereby is vacated, and thaat the injunction issued thercunder bc and the same is hereby dissolved.

Thomas I. Chatfield, U. S. J.

Approved as to form,
Warren H. Small,
Counsel for Complainant.

At a Stated Term of the Circuit Court of the United States for the Eastern District of New York, held at the Post Office Building in the Borough of Brooklyn, City of New York, on the 6th day of June, 1911.

Present, Hon. Thomas I. Chatfield, U. S. Judge.

MOTION PICTURE PATENTS COMPANY,
Complainant,
vs.
CARLTON MOTION PICTURE LABORATORIES,
Defendant.

In Equity. On Edison Reissue Patent 12037.

Upon reading and filing a certified copy of the opinion of the Circuit Court of Appeals for the Second Circuit, filed in the office of the clerk of that court on the 18th day of May, 1911, in Motion Picture Patents Company, Complainant-Appellee vs. Yankee Film Company, Defendant-Appellant, and Motion Picture Patents Company, Complainant-Appellee vs. William Steiner et al, Defendants-Appellants, directing the orders of the Circuit Court for preliminary injunctions in the said suits to be reversed,

Now, on motion of Kenyon & Kenyon, solicitors for the defendants, it is

ORDERED that the order heretofore entered in the above entitled suit on the 23rd day of December, 1910, directing the issuance of a preliminary injunction and the impounding of cameras and films, be and the same hereby is vacated, and that the injunction issued thereunder be and the same is hereby dissolved.

Thomas I. Chatfield, U. S. J.

Approved as to form,
Warren H. Small,
Counsel for Complainant.

At a Stated Term of the Circuit Court of the United States for the Eastern District of New York, held at the Post Office Building in the Borough of Brooklyn, City of New York, on the 6th day of June, 1911.

Present, Hon. Thomas I. Chatfield, U. S. Judge.

MOTION PICTURE PATENTS COMPANY,
Complainant,
vs.
Adam Kessel, Jr., Charles O. Baumann and Louis Burstein,
Defendants.

In Equity. On Edison Reissue Patent 12037.

Upon reading and filing a certified copy of the opinion of the Circuit Court of Appeals for the Second Circuit, filed in the office of the clerk of that court on the 18th day of May, 1911, in Motion Picture Patents Company, Complainant-Appellee vs. Yankee Film Company, Defendant-Appellant, and Motion Picture Patents Company, Complainant-Appellee vs. William Steiner et al, Defendants-Appellants, directing the orders of the Circuit Court for preliminary injunctions in the said suits to be reversed,

Now, on motion of Kenyon & Kenyon, solicitors for the defendants, it is

ORDERED that the restraining order heretofore entered in the above entitled suit on the 28th day of November, 1910, and the order enlarging same entered on the 2nd day of December, 1910, be and the same hereby are vacated.

Thomas I. Chatfield, U. S. J.

Approved as to form,
Warren H. Small,
Counsel for Complainant.

On May 29th, in Los Angeles, California, the United States Circuit Court for the Southern District of California, by His Honor, Olin Wellborn, Judge, dissolved a restraining order theretofore granted against the American Film Manufacturing Company of Chicago (which had restrained it from disposing of a certain Warwick camera) and postponed for two weeks the hearing of the motion for injunction in order to give the complainant time to explain its delay in filing disclaimer of claim 4 of the Edison patent 12037 if it so desired, the Court intimating that in any event it would follow the New York courts.

On Monday, May 29th, the case of the Motion Picture Patents Company against the Chicago Film Exchange was argued in Washington in the Supreme Court of the District of Columbia, before the Honorable Wendell P. Stafford, Judge. The Court took the papers and reserved decision. This case is for alleged infringement of Edison Reissue Patent 12038 for moving picture film and raises the questions of the validity of that patent and of its infringement. The case was argued by Mr. Melville Church, of Washington, on behalf of the complainant, and by the Hon. William J. Wallace and Mr. Wm. Houston Kenyon, of New York, on behalf of the defendant.

HURRAH! HURRAH! MORE VICTORIES!

We wonder how the M. P. P. Co. are feeling at being turned down so severely by the courts. The latest news to hand is that all the injunctions held over the heads of Carlton Motion Picture Co., Bison Co., Reliance and Messrs. Gaumont, Kessel, Bernstein have been dismissed, and they are free to use the Gaumont camera in their work. Are we not right in sending up a good old English yell on such a victory for the Independents? We will have more to say on this in our next issue.

KINEMACOLOR COMPANY OF AMERICA

Wednesday, June 7th, will be noted in the annals of this company as the "Christening day," for certainly it did rain some, when some six cameras were trained upon the "white wings" parade of New York City. The parade started somewhere along Sixty-fifth Street, came down Fifth Avenue, passed the reviewing stand at Madison Square Park, and the whole parade was filmed. Splendid pictures were taken of the Mayor, Commissioner Edwards, and satellites, and a good view of the reviewing stand with all the notables of the city present.

The work was rushed, and as it was a gala day for the city employees they were entertained at the Hippodrome with vaudeville, Kinemacolor, and a view of themselves, which fully brought down the house, and it was agreed that everything was a grand success.

Kinemacolor has had a staff of employees on the National Cash Register Company's works and the results are magnificent. They must be seen to be believed.

Another feature of special note is the fact that Kinemacolor attachment can be put on any machine. We saw it at work on the Motiograph with very fine results. A Powers machine was being fitted up when we were there, so that exhibitors need not go to any great expense in placing Kinemacolor in their houses.

J. J. Murdock is now in the picture business again, and we understand some remarkable results have been accomplished since his accession into Kinemacolor.

EDUCATIONAL FILMS

"Casting the Horoscope"

If any mistakes happen in an editorial it is generally laid to the printer's devil or one of the same ilk. Our editorial last week was thus treated. In the assembling of the matter from the linotype machine the tail end got assembled somewhere else and was in consequence left out. We now give it, and ask our readers to get the last issue and read the conclusion in this:—

Editor Moving Picture News:

Dear Sir: I notice in a recent issue of one of your contemporaries that you are personally taken to task for some alleged prophecies and horoscopes concerning the moving picture business.

Knowing that this fearful arraignment will cause you to lose so great an amount of well-earned editorial repose, I hasten to tender my sympathies and hope you will speedily recover your wonted calm. I have a right to do this, because I, too, have made some statements in your paper which I know must sooner or later call down upon me the anathemas of the I AM of motography.

For be it known that I have stated, not only in your paper but in other publications which do not circulate in moving picture circles, that the Patents Company are plainly unable to offer an educational program worth the name. Left to themselves there are possibly one or two individuals connected therewith who could turn out something of the kind, but that does not alter the awkward truth one iota. As to your contemporary's statement that thus far the supply of educational films is in excess of the demand, the existence of an educational section in such a publication should be a sufficient rebuke for a naughty pronouncement like that. That the demand exists, and is increasing, has time and again been stated both in the columns of a contemporary and in your own editorials; that it exceeds the supply is a self-evident truth to any educator who has tried to arrange a systematic educational program.

As to your contemporary's derogatory remarks, you ought to rejoice that you are worthy of them, and let the matter go at that.

Now, about what you have said and written concerning the suggestion that American film makers would do well to take a few pointers from their European competitors; nothing in the nature of good advice could be more apropos than this, and any film maker worth the name is painfully aware of the fact that we none of us know it all, and can learn from others just as they can learn from us.

It is not often that I am given to noticing mud-slinging remarks disguised as printers' ink, but the article in question was so childish that this reference to it may have one of two results; it may stir your contemporary up to further waste of his space, or it may show him the error of his ways and make him ashamed of his foolishness. If he follows the latter course, both papers will gain; if the former, he alone is the loser.

That is all. Selah!

LINDSAY BANCROFT.

BEHOLD THE ISLAND

By Margaret I. MacDonald

There is nothing more wonderful, nothing which will make a deeper impression on the history of our country, by chronicling with vivid exactitude events which take place throughout the world, and the natural phenomena which heretofore could only be described in word pictures than the moving picture.

A very interesting experiment in the moving picture world is about to take place, which will be one of the most interesting things in the way of reproducing the exact workings of one of Nature's idiosyncrasies.

Away off in the lonely regions of the north seas there is a peculiar condition of Nature's affairs which has been commented upon by the passerby at different periods of its occurrence. Between forty and fifty miles north of the Island of Unalaska, one of the largest of the Aleutian Group, and upon which is situated the half-way house of the sealers and traders, the town of Unalaska, and Dutch Harbor but a step across the way on another little island, is the small and transient group of the Bogislofs. The Bogislof Island itself remains stationary, but surrounding it are several small islands which are constantly sinking and rising, sinking and rising, and eventually disappearing from view. Mr. Dobbs, a photographer of Nome, Alaska, has conceived the unique idea of going to the scene where one of these islands is expected to emerge from the sea ere long, and photographing it in order of the progress of its reappearance. This film will, no doubt, cause a good deal of excitement among not only the producers and managers, but among the moving picture theatergoers as well.

The Bogislof is really one of the Aleutian group, and is due south of the Pribilof Islands. This section of the earth, as many well know, is a great seal-hunting district. The seals, sea otters, and walrus love to sun themselves upon the sands of these islands. On the Aleutian Islands are very few white people—principally natives, Aleuts, as they call them.

I could write a great deal of interesting stuff in connection with my trip north through the Aleutian Islands and in the near vicinity of Bogislof, but as we are dealing with the picture end of the subject I will dwell but little on circumstances connected with my own experiences. Suffice it to say that there is ample room for the motion picture man to gather much interesting material for the entertainment of the easterners, to whom, speaking in a general way, this part of the world is but little known. Mr. Dobbs

(Continued on page 13)

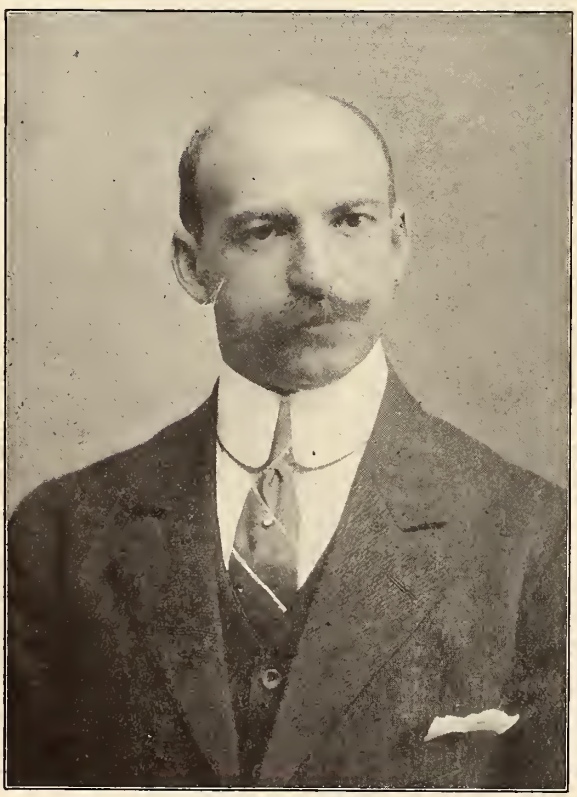
Everyone wants to Laugh, everyone likes to Laugh, but here's a Drama that will make you think that Rex knows what Drama is! It's entitled "THE TWINS." Released REXDAY, JUNE 15th.

The Champion Film Company

MARK M. DINTENFASS

Mr. Mark M. Dintenfass has been one of the most bitterly persecuted of men we know in the industry. We have often wondered how our good friend Mark managed to save his neck and keep out of limbo, owing to the fact that injunction after injunction, contempt proceeding after contempt proceeding were hanging over him, and we have no doubt that his nightmares were of the sheriff, or some other limb of the law, taking hold of him and rushing him to the Tombs or Sing Sing, or some of the other places where the guests of the Federal authorities are kept at the nation's expense.

At one time not so long ago, our friend Mark was so close to the bars that even his close friends consoled him by promising to bring him cigarettes and a chew of tobacco. However, all this is now past, and Mark can once more breathe the air of freedom of an American citizen; although this has come to him at tremendous expense, so that his coffers are almost depleted of the wherewithal to obtain food, clothing and the inevitable cigarettes.



MARK M. DINTENFASS

The expense of fighting this litigation has been such that we sincerely hope that the sale of Champions will more than recuperate him by their increase in the future for what he has lost in the past.

We wondered how friend Mark felt under these conditions and we asked him to give his opinion on the subject and whether he was able to sleep well now, compared with the former times, to which he replied:

"My experiences commenced with my taking up the Champion Film Company, and to give you a little past history I may say that the hardship that I have endured during the last eighteen months was almost beyond forbearance. It is impossible to tell you the innumerable difficulties that I had to contend with in order to keep making film. It is, however, a fact that even had I been caught taking pictures with a broom handle, or by some other miraculous method, I would have been up for contempt again. So you can see the position I was in. Even under those circumstances I have turned out pictures like 'The Old Man and Jim,' which is taken from the notable poem of the famous poet James Whitcomb Riley, the historic 'Stonewall Jackson,' 'Clark's Capture of Kaskaskia,' 'Gen. Meade's Fighting Days,' 'Gen. Marion, the Swamp Fox,' 'With Sheridan at Murfreesboro' and last but not least 'Molly Pitcher.'"

"All these pictures we presume, Mr. Dintenfass, were taken under severe mental strain and great difficulties, and we think great credit is due you for the admirable way in which you handled them, and the success that you have secured among the exhibitors and the public. What do you consider the future outlook for Champions now that all the injunctions are dismissed?"

"I may say that my heart is very much lighter and that I am able to think more lucidly and devote more of my attention and time to the production and selection of pictures."

"The outlook then looks very pleasurable to you, and, judging the past as a criterion, we suppose you will put the money you would spend in litigation into scenarios and pictures, employing actors and actresses of a higher quality, so that the Champions may be elevated to a still higher altitude."

"I give you my assurance that every effort will be exerted to produce real Champs."

"We have no doubt that now you are given an even chance, and having known you for so long and watched your progress, and very much admired your fighting and tenacious grip of what you believe to be right, you will make good and excel your past endeavors."

"You know, Mr. Saunders, I have been on the firing line for freedom of trade and the Independent cause since the combination of the Patents Company, and since the time I met you in Philadelphia, when I spoke from the platform to the organized Independent exhibitors, and when you so ably defended the righteousness of Independence. My only desire now is that I be left alone and be allowed to get to the position that I have aimed for as ideal,—the production of picture stories that I should appeal to every patron of the moving picture industry. The attainment of this victory is intensely gratifying to me, for, as a firm adherent to the single tax philosophy, I believe in the elimination of Trust monopolization, restraint of progress and the unjust hardship that has been oppressing us for years. I believe in our constitution whereby every man has a right to

TO THE VICTOR BELONGS THE SPOILS

the greatest possible freedom, which is equal freedom."

A word about the Champion factory and studios

Situated in Coytesville, N. J., on a large tract of land, and solely owned by Champion, stands the one-story building wherein the actual work is performed. As the main build-

SCENE FROM "THE BOY SCOUTS," CHAMPION RELEASE JUNE 28

ing is 75x100 feet, one can imagine the enormous facilities to be had for the turning out of first-class films.

The location of the various operating departments and laboratories, i.e., perforating, developing, assembling, printing and property rooms, with clear light and fresh air, sanitary and protective methods being employed, plainly denotes a model institution.

Adjoining the factory is the studio which is quite an object of interest, considering the wealth of properties which are stored about for immediate use, and the large dimensions of the grounds for interior scenes. Altogether the valuation of this plant figures quite a few pennies.

In Connection with the Exhibitor

The Champion Company does a large amount of direct advertising to the motion picture theaters. Each week a very nobby looking booklet is circulated to their mailing list, and those theaters desiring attractive lobby displays will be able to secure same by simply dropping a line to that effect. Those who have already seen evidence of their work need only recall the three-color synopsis entitled "With Stonewall Jackson." Even at this late day this display is still in demand. Another feature of proper advertising is the Champ photo-frame mounted with select members of their cast. This can be obtained for the cost fee of $1.00. However, the photos are forwarded unmounted, without charge, when asked for.

SCENE FROM "MOLLY PITCHER," CHAMPION RELEASE JUNE 19

MR. DAVIS, CHAMPION DIRECTOR

Mr. Ulysses Davis, one of the directors of the Champion Film Company, has beyond any question demonstrated his capability to deserve to be placed on the rank amongst the best directors in the moving picture industry. We have, in the past six months, watched his productions with great interest and we are pleased to compliment him on his marvelous improvement and quickness of grasping the technicalities of the moving picture stage.

Mr. Davis is, comparatively speaking, a young man, but he started his theatrical career when he was sixteen years of age as dramatic reader of the Boston Concert Company in a tour of the West, and he has been following the profession ever since.

Amongst the many past experiences which helps Mr. Davis in his present occupation was one of being a property man in a fly-by-night repertory company. And later, when the great "Devil" productions were racing in New York, he entered the game with his own sketch of the "Devil" in vaudeville in New York City, a sketch that he himself had written and produced, and finally his attention was drawn to the moving picture industry where he was engaged as one of the actors.

His inspiration and the fancy that he had for the game

ULYSSES DAVIS

led him to become a trial director with a certain concern. Mr. Mark M. Dintenfass immediately recognized in him a "rough diamond" and engaged him as director for the Champion Film Company. As we say above, he has made good and we even look forward to much greater things than he has produced up to the present, as he is very enthusiastic and has a heart-whole interest for the business, and is wrapped up in his work.

Even though his growing success tends to make one feel some pride in himself, he has not forgotten that to Mr. Dintenfass is due a large portion of the credit for aiding him to attain the present successful state which is evidenced by such pictorial works as "The Old Man and Jim," from James Whitcomb Riley, "Stonewall Jackson" and "Molly Pitcher."

From the conversation we have had with Mr. Davis, we gather that Mr. Davis holds Mr. Dintenfass in the highest esteem, and with this bond of mutual co-operation there is no reason but what the best of results should be obtained.

St. Louis, Mo.—E. Harry Pipe will erect a new moving picture theater.

Camden, S. C.—Hamby and Hamby have prepared plans for a $10,000 opera house.

Hermosa Beach, Cal.—A moving picture theater will be established here.

ADVICE TO OPERATORS ORACLE PRACTICAL ARTICLES FOR ALL DEPARTMENT

By WM. E. SMITH, E. E.

ALTERNATING CURRENT WATTHOUR METERS

Principles of Construction and Operation

(c) The retarding element acts as a load on the induction motor and enables the adjustment of its speed to normal limits. In order that the speed shall be proportional to the driving torque, which varies with the watts in the circuit, it is necessary that the torque of the retarding device be proportional to the speed. For this reason a short-circuited constant-field generator, consisting of a metal disk rotating between permanent magnet poles, has been generally adopted. The movement of the disk in the constant magnetic field generates an electromotive force between the inner and outer elements of the disk which is directly proportional to the speed. This electromotive force sets up eddy currents in the disk which consume the power passing through the meter coils. The generator or retarding disk may be the

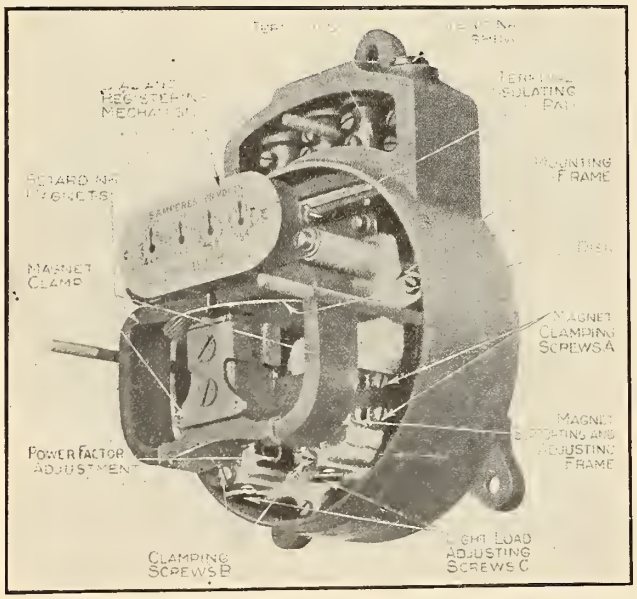


FIG. 38—WESTINGHOUSE SINGLE PHASE WATTMETER

same disk used for the moving element, in which case the meter field acts on one edge while the permanent magnet field acts on the edge diametrically opposite. This arrangement simplifies the number of parts and saves space and weight of moving element.

It is apparent that if the strength of the permanent magnets changes from any cause the retarding torque will be changed and the calibration of the meter rendered inaccurate. One cause of change in the permanent magnets is their weakening with age, but this is overcome in good meters by special processes of "aging." Another frequent cause of change is the proximity of other magnetic fields. The series coil of the meter may, under short-circuit so affect the strength of the permanent magnets as to render the meter inaccurate, unless special means are taken to guard against this. The position of the permanent magnets should be easily adjustable, as this is the only practicable means by which speed adjustments can be made.

In meters where an additional retarding torque is present, not varying directly with the speed, the speed is no longer proportional to the torque and the watts in the circuit. This is the case with meters of the mercury type, where the retarding action of the mercury does not increase directly with the speed, and accounts to some extent for the inherent inaccuracy of such meters.

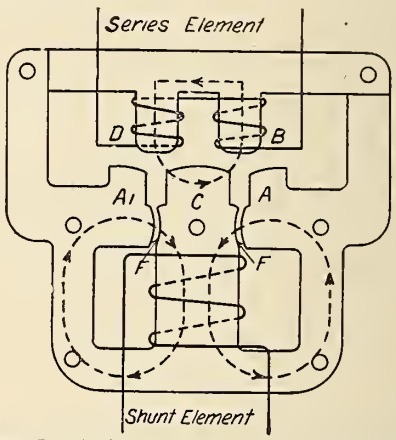


FIG. 39—DIAGRAM ELECTROMAGNETIC CIRCUIT

(d) The registering mechanism comprises the dials and pointers and the gear train necessary to secure the required reduction in speed. This gear train is driven directly by the rotor and therefore its friction should be low and constant. The dials should be easily read and should register directly in kilowatt-hours. If a constant is used to reduce the reading to kilowatt-hours it should be some multiple of ten, to avoid errors in multiplication. By means of suitable gears in the meters this is easily accomplished.

(e) The mounting frame and bearings have an important influence on the accuracy of the meter, as it is in the bearings that most of the friction in the meter occurs. The frame should be rigid and free from vibration, so that the bearings will be at all times in perfect alignment.

ANDREWS PICTURES, Ltd.

Have been granted some **exclusive positions** for cinematographing **THEIR MAJESTIES' CORONATION PROCESSION** on **June 22nd** next.

Approximate length **650 feet.** Code word, **"Corona"**

Also the **ROYAL PROCESSION** of **June 23rd**, including the **Illuminations** along the line of route.

Approximate length **350 feet.** Code word, **"Ropill"**

THE REVIEW AT SPITHEAD on **June 24th.**

Approximate length **350 feet.** Code word, **"Respit"**

And the **ROYAL PROCESSION** through the **North-East** of **London** on **June 29th.**

Approximate length **350 feet.** Code Word, **"Ropel"**

All above subjects at 3½d (Three Pence Halfpenny) Per Foot Net.
Terms 50% **Cash with Order.** Balance **C. O. D.** to Agent or Carriers.

Address **90 CHARING CROSS ROAD, LONDON, W. C.**
Cable **"ANDREORA, London."** Code A B C. 5th Edition.

Initial friction is unavoidable in any meter construction and can be easily compensated for. A change in the initial friction, however, due to wear of bearings, makes readjustment necessary. Special attention should therefore be given in the selection of meters, to the construction of the bearings, particularly the lower bearing which supports the weight.

(To be continued)

LATEST FROM LONDON

(By our English Correspondent)

Readers of the News will be interested to learn that several negatives of excellent quality have been secured in the Arctic regions by Mr. Hubert G. Ponting, F.R.A.S., the official photographic artist to Capt. R. F. Scott's British Antarctic Expedition. About 8,000 feet of film was brought back by Captain Scott's ship (the "Terra Nova"), when she returned to New Zealand, and it arrived in London a few days ago. I understand that the exclusive rights for handling all the films taken in the course of the expedition have been acquired by the Gaumont Company; and although the matter has not been definitely settled at the time of mailing, it may be assumed with some degree of certainty that the films will be on exhibition in this country at no distant date. The negatives are being developed by Mr. Ponting in the Far South. I learn that the 8,000 feet of film that has already arrived will be the only batch that will come through until April next, when the expedition returns. There is therefore scarcely a possibility of a further supply reaching this country earlier than June or July of 1912.

* * *

Kinemacolor pictures of the unveiling of the memorial to Queen Victoria, which took place yesterday (May 16th), will be shown at the Scala-Kinemacolor Theater to-day, Wednesday, and subsequently twice daily.

* * *

I am informed that Mr. W. C. Scott, late of the Warwick Trading Co., Ltd., has received the appointment of manager of the Western Import and Film Company, Ltd., and will take complete charge of the business during Mr. R. C. Aitken's visit to the States.

* * *

Most of the showmen in Birmingham are hustling to be first in the field with the Coronation films. I am informed by the manager of a big theater in this city that he is making elaborate arrangements to have the pictures on the screen within an hour or two of the actual occurrence of the great function. The films will be carried to Birmingham in one of Mr. Grahame-White's aeroplanes, and they will be shown long before the Royal procession has actually returned to the palace.

* * *

On Saturday last, which was the anniversary of the death of King Edward VII, the Royal funeral film was screened at several London halls. Its exhibition met with unanimous appreciation, and I notice the films are still being shown at the moment of writing.

* * *

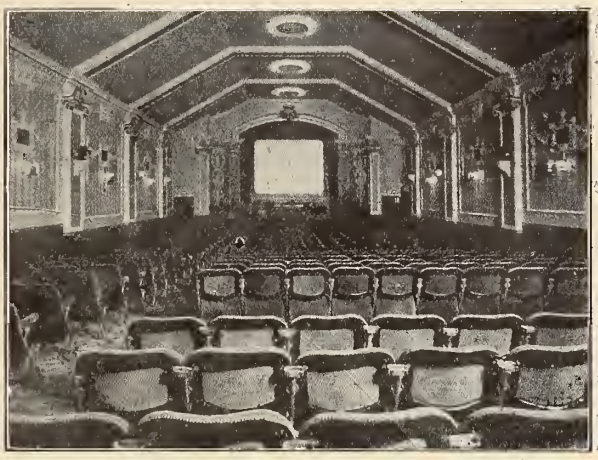
A rumor is abroad that the freehold of the old Globe Restaurant, Coventry street, West London, with four adjoining buildings in Rupert street, has just been sold; and on the site it is intended to erect the finest motion picture theater in the world. The transaction is costing over £100,000, and it is stated that £50,000 will be spent on the fabric of the theater. All the money for the venture has been found in Germany.

* * *

The latest addition to the series of Shakespearean subjects released in this country is Urban's "Falstaff." The staging is in every way up to the usual high standard, and the photographic quality even exceeds that of previous productions.

* * *

This week I am again able to inclose a photograph of another popular London theater on the Pyke Circuit. All the latest and best releases are screened at this hall, which is situate in the heart of populous Hammersmith, West London.



Pyke's Cinematograph Theater, Hammersmith, London

I notice that the grandstand at the Fulham Football Ground (S.W. London), is going to be utilized as an open-air theater, the public being accommodated on the stand facing a temporary stage in the grounds, where plays and motion pictures will be presented.

London, May 17. L. W. D.

BEHOLD THE ISLAND

(Continued from page 9)

has given already many interesting pictures of the north lands to the public. And it was he who prepared the films which have been shown here in the East by Miss Emma R. Steiner in her lecture on Alaska.

The East is greatly in need of education with regard to the northern possessions of the Union, so much so that the welfare of Alaska and her people has been neglected. In fact, neglected to such an extent that there have been secret whisperings that she might secede. How many of our people know of the wonderful mineral output of that northern possession, much less of her agricultural and stock-raising possibilities. Comparatively few people know that on the Aleutian Islands and, in fact, all the islands to south of Alaska are some of the finest farming and stock-raising lands in the world. In fact, it will be but a short time before she will be raising all the fruit, vegetable, grain and food stuffs sufficient to supply her own population. Not only this, but she will also be supplying the markets of the Orient which are almost at her doors.

We want illustration of all these things to educate the Eastern public. There is no more desirable spot on the face of the globe with regard to climate and facilities for different industries than is found in the southeastern part of Alaska, and on her islands.

We look forward to Mr. Dobbs' experiment with a great deal of pleasurable anticipation, and with the hope that he may still pursue his work of gathering unique motion pictures which will enlighten the world on subjects with which it is not yet familiar.

A Picture with Pure Pathos, Memories and a Moral is the Rex treat this week, entitled "THE TWINS." Released REXDAY, JUNE 15th. It's full of Heart Interest. It's another one of those Rex FILMS.

FROM THE OBSERVATORY

By G. F. Blaisdell

That the educational propaganda is making rapid strides is evidenced by news coming to hand from all over the country. In Alameda, Cal., a Mothers' Club has purchased a complete equipment of moving picture apparatus and presented it to the school authorities for use in teaching geography and history and also for giving children a better acquaintance with matters of present-day life in distant places. Alameda is to be congratulated on its possession of a body which shows such wisdom and such capacity for improving educational facilities.

* * *

Under the direction of the Latin-American Foreign Trade Association of St. Louis there were recently exhibited films illustrating the cultivation, treatment and shipping of coffee in Brazil. The pictures were the property of Dr. Eugenio Dahne, industrial commissioner of the Brazilian Government. While these pictures in a sense were for advertising purposes, at the same time there was distinct educational value in them. The same may be said of the pictures showing all the stages of the manufacture and assembling of a well-known automobile which were recently given their initial presentation at the Detroit opera house. Among those who saw the pictures and listened to the accompanying explanatory lecture were the faculty and students of the engineering department of the University of Michigan.

* * *

Another series of advertising-educational films, and perhaps the most important yet undertaken, is being planned by James J. Hill, the famous president of the Great Northern Railway. The pictures will cover the most interesting points between Ellis Island and Portland, Ore., following, of course, the route that would be taken by a passenger over the Great Northern. While it is the intention to use the films in a gigantic educational campaign, to show the people of Europe the opportunities in the Northwest for farmers and also for tourists and pleasure seekers, there is no question of their value to the people of the United States. Moving picture experts are now at the western end of the line selecting the best points at which to take pictures. Arrangements are being perfected to loan these pictures to lecturers, who will be furnished with suitable descriptive matter, for use in those European countries where are to be found the most desirable settlers for the millions of unoccupied acres of the Northwest.

* * *

The publicity bureau of the St. Paul Association of Commerce is formulating plans for a country-wide advertising of the advantages of St. Paul. The motion picture, of course, is to be the medium.

* * *

Thomas A. Edison, speaking last week at the convention of the National Electric Light Association, said: "We have the talking moving pictures now and we are only waiting until we can arrange some of the business matters and get enough stock ahead before we give them to the public. Already we have had eight dramas talked and acted for reproduction. We have about sixty actors working in the Bronx, where the films and phonograph records are being prepared."

Between kinemacolor and talking moving pictures, not to mention other innovations, there need be no fear on the part of the men in the picture business that the industry is in any danger of going into a decline.

* * *

More than 1,200 employees of the Du Pont Powder Company recently saw a moving picture representation of the experiments made at Holly Oak with dynamite as an aid to farming.

* * *

Calvary Baptist Church, at Seventh street and Snyder avenue, Philadelphia, together with a chapel in the rear, is to be converted into a picture theater. Ministers have been known who preferred to put on pictures in their churches. There is no record of a sale of any of these so far as is known.

* * *

Over in Brooklyn the writer has found a model picture theater. It is the Mardi Gras, at Nostrand avenue and Clarkson street. There are wide aisles, a thirty-foot ceiling, in which are two large suction fans; many other fans aid in keeping the hall at a comfortable temperature. There are five six-foot exits. The projection booth, equipped with two projectors, is fireproofed and is 10x10x10, and the base is ten feet from the floor. The proprietor, Mr. Houtman, and his manager, E. V. Murtha, are keen in their selection of educational films, in which they are firm believers.

In order to assist in the raising of $10,000 for the benefit of the babies of St. Louis, four of the largest airdomes of that city have asked the Save the Babies League to send women to make collections at the doors as the people are passing out. The Moving Picture Show Committee has arranged for collections at thirty of the most popular houses for Sunday and Monday nights. The picture houses will run films illustrative of the needs of the babies and the work of the league.

* * *

The Parents-Teachers Association of Dover, Del., has appealed to the Board of Education of that town to do something to reduce the attendance of children at picture shows. One of the complainants said that many pupils who attended the two shows in Dover were so excited by some of the stirring scenes presented that their studies were sadly interrupted. The board was requested to confer with the managers of the shows and try to secure an arrangement by which school children will be excluded six nights in the week, and that on the one night that children are admitted the films be suitable for children, instructing, amusing, but not unduly exciting.

* * *

This seems to be a very sad case. It is possible if the board should go to the exhibitors and suggest the exclusion of children the proprietors might suggest:

1. This show is for the entertainment of all persons lawfully entitled to witness it—adult or child.
2. Parents who are unable properly to supervise the recreation of their children without appealing to the Board of Education for assistance would do well also to apply to the courts for the appointment of an intelligent and competent guardian—for themselves.
3. If children were refused permission to attend picture shows until such hour as their school work was finished, the pictures could not help being beneficial to them—supplementing their studies.

* * *

The Evening Post, in an article describing the many new open air theaters in New York, says that, whereas formerly owners of vacant lots were often satisfied to erect single story structures yielding just enough return to cover taxes, now, by putting up a picture theater or by renting the property for open-air shows, they find a means of not only paying taxes, but also of securing a substantial interest on the value of their property.

* * *

As to the way Independent films are regarded in East Fourteenth street, it may be of interest to note that on Monday over eleven hundred had paid admission to the Comedy Theater at noon. Nor is this figure anything out of the ordinary. Frequently lines of people are kept waiting outside, as no one is admitted until there is a vacant seat. Assistant Manager Leith always has at least one eye on the curtain, taking care that films are shown to best advantage. He was enthusiastic on Monday over the photography in the American's release for the day—"A Sage Brush Phrenologist" and "The Elopement on Double L Ranch."

* * *

On Sunday and Monday the Fourteenth Street Theater was filled. Theaters are no longer "crowded." The fire department insists on no "standees." Among the pictures seen were a fine Eclair comedy, "Impudence Punished," and on the same reel a burlesque, "Tommy at the Dentist's." Great Northern's "The Bogus Governess" was a Sherlock Holmes story with plenty of action and interest. Champion's "Service Under Johnston and Lee" was well done; the role of the child, however, was taken by a comely young woman rather mature for the part. Imp's "The Grind" and "The Chicago Stock Yards Fire" were both good. In the former the moral was healthy—if you are a mollycoddle and you are imposed upon, take boxing lessons and, when proficient in the manly art, place one or two blows in the right spot at the psychological moment and command respectful treatment. The pictures of the fire were unusual, being taken while the blaze was at its height. Itala's panorama of the International Exhibition at Turin was of great interest and a good educational film. "In Flowers Paled" Reliance did strong work, especially at the finish. The ending was not of the happy, conventional, story-book type, but it was life. It was drama; it also was tragedy.

* * *

The report of the National Board of Censorship of motion pictures, dated May 1, 1911, and containing thirty-two pages, is of great interest to everyone in any manner concerned with or about motion pictures. It is impossible adequately to review this pamphlet in limited space. Briefly,

the inception of the board is described; we are told how in March, 1909, a committee of the Association of Exhibitors of New York called on the People's Institute for advice regarding the disturbed condition of the business at that time and the public hostility to which the motion picture art was subject. The institute suggested that the exhibitors ask for the creation, on the initiation of the institute, of an unofficial board of censorship. The plan was adopted, and the exhibitors agreed to meet the expenses of the board for an experimental period.

In June, 1909, the censorship passed out of the experimental stage and became complete for about seventy per cent of the pictures produced for the American market. In November following there were completed arrangements, which still stand, whereby all motion pictures destined to pass through trade channels to the show houses of America were brought under the scrutiny of the board.

The board has passed on 5,200 subbjects and rejected 2,000,000 feet of film, representing a monetary value of $200,000. The picture program of 12,000 picture houses is practically completely controlled by the Board of Censorship.

The board conducts local inspection in the New York theaters, and has correspondents in about fifty cities from the Atlantic to the Pacific, who receive weekly reports from the board and many of whom carry on continuous investigation of the motion picture shows.

The report denounces as utterly without foundation the charge that an attempt has been made to conceal the fact that the funds supporting the board came from picture trade sources. The board says that not only have trade interests financed the work of the censors, but that the agents of the institute have frequently so stated. From the general fund of the institute, however, there have been contributed administrative services to the value of $4,000, representing contributions by citizens generally. In 1910 the receipts of the board were $5,739.47; expenses, $4,630.50.

The report closes with the following quotation:

"In America social workers have viewed the motion picture too exclusively from the standpoint of the possible evil it might contain. But the motion picture is a labor-saving device no more necessarily good or evil than the printing press. It is destined to accomplish for mankind as great a good, in the long run, as has the printing press. Evils there are, perils there are, which cannot be ignored. But the most fertile line of social effort, in motion pictures as elsewhere in the social problem, must be sought along the lines of undiscovered or unrealized possibilities for good, not merely, nor mainly along lines of evil that must be repressed."

OUR LOS ANGELES CORRESPONDENT

Los Angeles, June 1, 1911.

Local licensed exhibitors are wondering how to meet the latest move of the General Film Company which is that no 5-cent house will get more than six reels a week. Considering the fact that Clunes, which belongs to the General Film Company, runs five first-run pictures, shows two illustrated songs and offers vaudeville for 10, 15 and 20 cents and changes three times a week, the local dealers think they are not being treated fair. A committee of five has been appointed to visit the exhibitors to see what can be done. The general feeling seems to be to cut down the number of reels that the 10 cent houses receive so as to allow the cheaper houses to compete with them.

Arthur S. Hyman left for San Francisco last night for the purpose of meeting a clique of northern capitalists who have proposed to erect a 12-story building in San Francisco, consisting of offices and a moving picture theater with a seating capacity of 2,000. Mr. Hyman will be gone two or three days.

The Hyman Neptune Theater at Venice has been showing to capacity houses since its opening, May 22d. The management states that over 7,000 persons witnessed the shows on Memorial Day and that thousands of others were turned away for lack of accommodation.

The National, 430 South Main, is the latest recruit to the Independent side. This is the first time that the house has shown anti-trust pictures. Bert S. Lustig, the proprietor, states that at the first showing his present run of pictures gave more satisfaction than the licensed ever gave in the entire time they had been shown. Two exhaust fans placed in two large tin pipes which connect the interior of the house with the exterior have been installed.

The Crown, Spring between Fifth and Sixth, has been purchased by L. S. Frith and will be known hereafter as the Rose. The house is to be completely re-decorated both inside and out, new chairs are to be installed, and more lights and fans added. A daylight curtain will replace the present screen and another machine will probably be added. A new sign, on which an electrically illuminated rose will be the feature, will take the place of the present electric sign.

Improved inside & will be open next Stdy.
June 3rd. 12 A.M. under new management.
Come & See how distinct & fine pictures to
show off.

Such is the sign which graces the exterior of the International, First below Wilmington, which was recently sold to K. Oku. The house caters to the Japanese and the foreigners' trade and will probably be open Saturday, when the alterations now under way are expected to be finished. D. B. Tana, who is at present in San Francisco, will manage the theater. The proprietor has not yet decided on what film service he will use. Independent pictures were shown heretofore.

The Star, East Fifth near Main, which was purchased by William M. Glasse two weeks ago, is once more to be sold. Mr. Glasse declines to state who the purchasers are, but declares that the house will be out of his hands at the end of this week. He declares his reason for selling is that he does not know the moving picture game well enough.

The Teatro Metropolitan, opposite the Plaza, shows a big increase in receipts since the house reduced its price of admission from 10 cents to 5 cents, according to the proprietors, Messrs. Kaiser and Bierhaus. The house caters to the Mexican public and gives Spanish and American vaudeville acts beside the pictures.

Butler's, Hill near Sixth, is again open after a close of a week. The house was forced to close because of a bowling alley on the second floor. According to Mr. Butler, the noise could be heard throughout the theater, also big chunks of the plaster on the ceiling would come down. He tried to arrange matters with the owners of the bowling alley, but they would do nothing. The public refused to come to the theater because of the racket and Mr. Butler was forced to close. Under the same alley, two large firms were conducting their businesses. They tried to have the noise stopped, but it looked as if nothing could be done. The matter was finally taken into court where an injunction was issued against the owners of the bowling alley restraining them from conducting their business. Everything was finally arranged and Mr. Butler received word from the proprietors of the bowling alley that they were going to move within a few days.

From Our Western Correspondent

Hot Springs, June 7.—An effort will be made by the managers of motion picture theaters in this city to fight the edict that compels them to pay $200 a year license for the privilege of running their houses and it is to be hoped that attorneys who have been engaged on the case will be able to "put it over" so that the managers will be able to get off without paying anything to the city. Can you imagine that? If you can, brother, your imagination is greater than mine, and I have cooked up some real dreams in my journalistic days.

The result of a recent conference between local managers was the determination to test the city ordinance which compels them to cough up these two hundred "bones" a year, and it all came about because the city council was unkind enough to table a petition which local managers sent, and which requested the privilege of paying that license every four months instead of semi-yearly, as is the case at present. There were reasons why this petition was tabled, which means that it was killed, which I will explain later, but the thing that gives the picture men hope that they may get out of paying any license is the fact that an effort was made some time ago to tax the hotel and rooming houses of the city fifty cents for every room. The hotel men combined, raised "some fund" and carried the case to the Supreme Court and that high tribunal promptly announced that the ordinance was unconstitutional and could not stand and the hotel men got away with it in great shape. "Therefore," quote the picture manager, "if the hotel men can get by, why not us? Why should we have to give up $200 when we don't enjoy the business that the hotels do?"

Suit will also be entered against the city by the management of the Scenic Theater to recover part of a pro-rate assessment which it paid when the house first opened. The local managers pay from January 1st to the first of June. The Scenic opened in March, but from March until June it was forced to pay $100 and from June until the following year it paid another "century." Now, since that time there has been a new administration put into office and the Photo-Play Theater and the Airdome also opened. A pro-rate

assessment was levied against them. The Photo-Play house opened in March and paid an assessment from that time until June and the Airdome opened and paid its assessment from a later date to June. The Scenic is going to politely ask that the city refund the assessment, basing it on the same rate granted the other two houses, and, if this is not done, suit will be brought to recover the amount the management of that house claims is due it because of concessions granted to the other two places of amusement.

I was informed that one of the reasons why the petition of the local theater managers was turned down so cold was because Harry Hale, manager of the Lyric Theater, had given a very chilly reception to the committee of business men who solicited funds for holding the next state fair. There was a committee of eighty business men left their respective places of business one day this week and made a canvass of other houses to raise an amount necessary to hold the state fair in October. They met with a most generous response, and the state fair will be held as usual, with, it is thought, President Taft as the big headliner for the opening day.

On that committee was Albert Mendel, treasurer of the Arkansas Amusement Association, himself largely interested in the Lyceum Theater, and it is stated that when Harry Hale, of the Lyric, was approached he turned down the committee flat and declined to contribute anything towards holding the fair. The following evening the petition of the local picture house managers was placed before council, signed by them, requesting that they be permitted to divide their assessment into quarterly payments instead of half yearly. One of the councilmen who looked at the petition noticed Mr. Hale's name among the others and, remembering the incident when Hale was asked to contribute to the state fair and the manager's refusal, promptly proceeded to "slip one over" on the managers generally and Mr. Hale in particular. The state fair is a great thing, especially for the picture houses and it was not thought, considering the thousands who will be here during that time, and the great business the theaters did, that any one of the local managers would have declined to contribute to such a worthy object.

Three reports were out this week concerning the Lyceum Theater, one that it had been sold, one that it wasn't sold and one that it would be greatly improved. There was a very wealthy Greek who wanted the house, and, so I was told, had his $2,000 in cash all ready. The Arkansas Amusement Association then demanded that he give bond for the payment of a five-year lease, which he requested be renewed for that length of time, and which he declined to do, objecting, too, to the specifications the directors of that association had written in the agreement, which limited his use of the building, preventing him from placing therein a clothing house, shoe store, restaurant, ladies' furnishing store, saloon, confectionery establishment and the Lord knows what not. The Greek promptly kicked on that document, and as the directors, at his request, had renewed their lease for five years, it was seen that the Greek had been a little bit too foxy and they are now compelled to pay rent for five years longer on a property they were trying to get rid of. One of the directors of the association informed me that it was the intention to remodel the Lyceum and make it one of the most attractive in the city, as well as enlarging the seating capacity. The truth of the matter is the Greek wanted to convert the Lyceum into a great confectionery store, and was using the theater merely as a blind to get possession of the property. Oh, we have some wise "geeks" in these parts.

Marie Neilsen Company opened at the Airdome for a two weeks' date. I didn't review this show, for the reason that reports that reached me the first night did not hold out sufficient inducements to want to see it. Marie and her leading man, I was told, were very good, but the rest of the company was equally bad and then some.

The Princess since it eliminated vaudeville for the summer and installed moving pictures has done a most excellent business. I managed to look at a few of the Independent ones there and the American manufacturers were generally worthy. Saw "The Little Major" and "Called Back," both Rex, and in one of them noticed a doctor after giving a "hypo" wiped the needle of the syringe off on his handkerchief. Oh, you very bum "quack." In "The Fight on the Cliff," by Edison, it was also seen that the two girls succeeded in accomplishing wonders at night with only the aid of a lantern, and, bless your heart, the lantern wasn't lighted, either. Can you beat it? Thanhouser's "Regimental Ball" made a big hit here this week. Imp also scored heavily with its "Minor Chord."

"In the Days of '49," Biograph, went big here, and Essanay handed out a silly Western drama, hardly like the kind of that life they have done in the past in "The Cow-Puncher's New Love." Melies, we sure liked "The Spring Round-Up," and that little leading lady you have can not only act and look pretty, but, gee whiz, how she can ride. The Pathe of old came across in great shape in "The Samourai's Expiation." It was a dandy, and the "American Beauty" who posed among the roses was about as twisty and self-conscious a dame that we have seen before the camera in many, many moons. The next time she attempts to act, Pathe, put her in a straight jacket. We didn't like her wiggle a little bit. "Back to the Primitive" was so realistic that a woman who sat back of me in the Photo-Play Theater yelled: "My Gawd, will them lions get her?" She caused a riot of laughter, but "them lions" didn't get her, possibly because it was noted, so another lady whispered, that the marooned beauty wore a corset for five long years. Never mind that, girlie, you've got a bunch of women now before the camera skinned a city block, and you bet we back your game every time we see you on the picture sheet. "Hungry Hearts," a Vitagraph, was a winner in every sense of the word.

So Rex has nailed James A. Bliss, the "somewhat stout comedian." Oh, you Jimmie. "The Lady of the Baths" let out a whoop when she saw James' numerous pictures in the Moving Picture News, for she and Jimmie trooped for a short time, let me see, about two or three years ago. Now, James, get to guessing. Remember when you were the principal comedian, and I might add the principal actor, too, of Ye Colonial Stock Company, Columbus, O.? One of Clyde Fitch's comedies was on and they needed some one to play the "Irish Cook" and a little lady of that city took the part for a week. That was "me better 'alf," James, and we have often talked many nice things about you ever since. You loved that bunch about as well as the Devil loves Holy Water, but "The Lady of the Baths" has never forgotten your courtesy and gentlemanly conduct during the time she obliged the management by playing that part, being in ill-health at the time. Here's to you, Jimmie; go to it. I am glad Rex captured you and I shall await you on the picture sheets here. Drop me a line, care of the Evening Bulletin, Hot Springs, Ark., for both my wife and self would like to hear from you. Rex, accept congratulations on capturing this recognized and talented artist.

THE MAN IN THE BATHS.

OUR WASHINGTON CORRESPONDENT

The Situation in Washington

Washington, D. C., June 3d.

With the change of managers at the General Film Exchange (the Licensed headquarters here), the introduction of new systems of rental, and proposed or actual increase in rentals, there is a growing feeling of discontentment against the Licensees agency and a turning towards the Independents. Some managers are grumbling under the discourtesy and indifference of the management of the General Film Exchange and have accordingly entered the ranks of the Independents where they say they will get better treatment. The Alhambra, which has stood by the Association through thick and thin, in the face of a gradual rise in price for rentals with no better service given, so I am told, has issued a proclamation on a big poster before its doors that after June 15th this house will run Independent pictures. "I have been driven to it," said the manager. "I've put up with poor service for big money long enough. I'll not be dictated to as to how I shall run my house."

Some say there will not be any "first runs" from the Association placed in Washington; that they are to go to Baltimore, and this has been a further cause of discontent.

One manager, who has just turned Independent, said he would not return to the Licensed exchange if the film service was given to him free. "It's the principle of the thing now," he declared. "And I don't know but what the Independents have got the others beat in the matter of pictures anyway. Certainly the Independents have more original ideas in their dramas, and not so much sameness."

Wm. R. Mack, formerly associated with Tom Moore, both in his own exchange and after his connection with the General Film Exchange, has opened the Mack Film Service, using Independent goods. This means something to the Independents.

Tom Moore, who was one of the originators of the motion picture industry in Washington and in this vicinity, in fact, is being urged by his friends to re-enter the exchange business. As yet he has made no move in this direction, declaring he has served many long, hard-working years in the renting business, building up a system of his own whereby service was manipulated in this vicinity with the least possible friction and now he is willing that someone else should

do the same. Still, it is believed by some that with the proper inducements Mr. Moore would be ready to enter the Independent ranks. He is a man who knows and has helped to create the motion picture business in Washington, Baltimore and the nearby states.

It is claimed by some that it seems to be the purpose of the Licensed or Association or Trust officers to freeze out all little theaters by raising the price of rentals and thereby retaining only the large houses, who can afford the expensive service in the field. It may be something like a sieving process whereby the "little manager," who is now a hindrance to the "big manager," will fall through and leave only the large houses. Be that as it may, there is a likelihood of some houses going under in the present condition of affairs.

Anyway, there is something of a mixup in this vicinity with the Association houses which predicts not only loss of theaters, but of good will, and the Independent ranks are increasing.

* * *

The music at the Plaza is now being furnished by members of the U. S. Marine Band, while Jack Allman, the New York Irish tenor, is giving illustrated songs in a very effective manner. Manager Moore has just expended $500 on the ventilating and cooling of this house. It consists of two ½-horsepower fans which at one end of the theater will force in the air, to be circulated by a number of 16-inch wall fans, and finally the air is exhausted by two large fans in the front of the theater. This process makes a very delightfully cool atmosphere.

* * *

Headed by the men of the Ortho Film Company of New York and Pittsburg, the Military Field Mass was photographed by five camera men stationed at various points. It was the work of our own Sig. G. Boernstein, of the Washington Film Company, to look after the services of the Mass on the grounds of the Washington monument where at least 10,000 people were gathered, including President Taft, cabinet officers, diplomats, officials and people of prominence as well as more than a thousand Knights of Columbus carrying flags, and Spanish War veterans in uniform. The Mass was a tribute of the Catholics of Washington to the dead of the Spanish War and stands as one of the first of its kind in the capital city. The procession of priests, citizens, the vested choir, etc., have been caught on the screen, together with the various ceremonies, the President coming and leaving the services, the altar, the Catholic dignitaries, etc. It depicts a very interesting ceremony as well as having an educational value. Eight thousand feet of film were taken, which will make several reels for distribution soon by the Ortho Company. Despite the difficulty in securing such a ceremony, an excellent continuous picture has been obtained which will please every intelligent audience.

* * *

There is being installed in the Cosmos Theater, under Manager Brylawski, a cooling plant by the air-washed method that will certainly add to the comfort of the patrons of this theater. There will be two tanks, one at each end of the house, by which 120 gallons of water will be air-washed in a minute to a temperature of fifty degrees. In this way there will be brought into the theater 5,000 cubic feet of air at sixty degrees in a minute to be further cooled and circulated by a number of side fans and air shafts and adequate ventilation.

* * *

The electric storm which recently visited the city did considerable damage to the open-air theaters, so tangling wires, lights, demolishing fixtures and apparatus as to cripple business for the performances for that evening. Fortunately several of the parks were put in condition for use within an hour or so and the show was on hand as usual. There was fear that some of the houses would not be able to continue, but such was not the case. Poster signs went flying down the streets at a dangerous rate, while the screens of airdromes were picked up bodily and landed in broken condition far from the parks. The roof was taken off the Truxton Theater, a well-known Independent house, while a portion of its adjoining airdrome was badly torn away. The fixtures of this airdrome were put out of commission for a time. The large plate glass window of the Washington Film Company was shattered to bits, but nothing in the establishment was harmed. Sig. G. Boernstein, the manager of this Independent concern, was but a few feet from the window at the time and considers himself lucky to escape with so little damage, considering the big ball of fire he saw bolt through the window.

J. Boyd Dexter, the pioneer of the Independents in this city, has opened a film exchange in Baltimore known as the Dexter Film Service. This does not in any way detract from his office in this city, nor does it lessen the Dexter Sign Company, but it rather increases this latter business. Mr. Dexter is introducing a new lettering for posters by which the shadow letters made by the blowing process are brought out more distinctly. This makes very effective and artistic posters which please the picture houses.

* * *

The General Film Exchange is now located in larger and more elegant quarters in the Bank of Commerce and Savings Building. Manager Cohen is at the head here.

* * *

Since severing his connection with the General Film Exchange, Tom Moore has organized the Moore Amusement Company, which is at present operating five motion picture theaters in Washington, some of which use illustrated songs and high-class singers. Mr. Moore has associated with him in this enterprise his father and in the fall they expect to enter larger fields.

* * *

A man who is doing much to make attractive the posters of the motion picture houses is Mr. Alexander, who is an oil artist as well as a sign painter. His unique and effective letterings with some suggestion of the film advertised has caused some of the managers to discard the homely, often grotesque lithographs furnished by the film manufacturers. Owing to the fact that in Washington no pictures suggestive of crime, or pistols, knives, etc., can be exhibited, many lithographs have to be withheld from display and artistic posters are therefore supplied by the managers.

* * *

The Alhambra recently celebrated its fourth anniversary with an extra reel every day for a week and the giving of souvenirs to the ladies coming to the shows. Within two days Manager Aiery distributed more than seven thousand beautiful paper roses to his patrons.

LATE LONDON NEWS

London, May 24th.

"Kinemacolor" last week scored its greatest triumph and converted into enthusiasts many members of the trade who had professed skepticism as to the possibilities of the process by its wonderful representation of the ceremony of unveiling the Queen Victoria Memorial. The Kaiser was present with King George at this function and uniforms and ladies' dresses of all shades and tints came under the lens of the camera. The fidelity with which they have been reproduced was to be seen to be believed and if this picture comes to New York my advice to you is to see it. "The finest picture ever screened" were the words of a leading member of a rival firm who saw the picture in my company and they are hardly too strong.

* * *

British & Colonial Co. will not occupy their new premises after all in time to produce the "Derby" picture there, but they will be in plenty of time for the Coronation. "B. & C." have recently secured the service of a producer who has previously done good work for Creeks & Martin, for whom "Charley Smeler Joins the Boy Scouts" was his last subject—and a very good one.

* * *

The latest rumor to reach me is that as a result of the Cecil Court fire the fire brigade authorities are contemplating making a "danger zone" of the area in which the film manufacturers have their headquarters. This is, so far, unconfirmed, but if true means that a special extra premium will be demanded by the insurance companies, whose rates for film men are high enough already.

* * *

Tyler Film Co., Ltd., distributors here of Bison, Reliance, Itala and Eclair films, have just transferred their projecting theater at "The Film House" into a strikingly attractive facsimile of an Old English apartment—oak panelling, timbered roof, etc., all complete, which makes it about the prettiest in the trade, though there is quite a rivalry springing up in this direction and I expect some other firms to attempt to go one better shortly. At one time we used to see films in the office, at many films establishments, a hastily drawn blind serving to transform it into a theater for the time being, and nothing serves to illustrate the growth of the business better than this contrast between conditions then and now when every firm takes special pride in making its projection theater as attractive and comfortable as possible. The number of film buyers has, of course, increased tenfold over what it was as recently as four years ago and there are very many exhibitors who make a point of inspecting the new films for themselves and then getting their renting concern to supply them.

Great Northern

THE "KING PIN" OF QUALITY FILMS

The Bear-on-the-Globe trade mark is the emblem of high quality

RELEASE FOR SATURDAY, JUNE 10th

TRUE LOVE NEVER DIES

A drama of realistic portrayal, and splendid photography

DREAM IN A WAXWORKS SHOW

A ludicrous comedy with many novel scenes

RELEASE FOR SATURDAY, JUNE 17th

HOTEL THIEVES

This is another of our feature detective stories in which exciting incidents of sensational and thrilling character follow one another in rapid succession. The kind that will fascinate your audience. DON'T DELAY IN BOOKING.

WATCH FOR OUR NEW PHOTO-LITHO POSTERS. A new edition of our Time Table will be shortly forthcoming.

The Bear-on-the-Globe trade mark is the emblem of high quality

GREAT NORTHERN FILM COMPANY

7 EAST 14TH STREET, NEW YORK

ALL FILMS SOLD THROUGH THE SALES COMPANY

ALL UP-TO-DATE INDEPENDENT EXCHANGES HANDLE OUR PRODUCT—THE FILMS THAT SATISFY

THE "FOURTH OF JULY SPECIALS" COMMENCE

That once more the Glorious Fourth draws near with its assortment of highly patriotic pictures was brought home to us by the Thanhouser Company's advance announcement of a film on "The Declaration of Independence," which they will release on said Fourth—naturally. We gain from the producer's description of the picture that it also takes up the life of John Hancock, the original signer of the Declaration, and that it accurately depicts Paul Revere's ride and the Boston Tea Party. All this makes the reel very much of a feature in the patriotic line and it is doubtful if the exhibitor, who hopes to show it any time in patriotic July, can get it unless his exchange has his application now. Covering the many big historical events it does, the picture is said to be the most expensive ever undertaken at the Thanhouser studios and to show more important incidents in American history than has ever been gotten into a one-reel effort.

W. E. GREENE FILM EXCHANGE, Inc.

The Oldest and Largest Independent Film Exchange in New England

THE HOUSE OF QUALITY AND SATISFACTION.

MR. EXHIBITOR:

If you are desirous of *Finding Out How* to *Improve* your *Present Service* and *Increase* your *Daily Attendance* call and have a confidential chat with us. If you are unable to call, drop us a line.

W. E. Greene Film Exchange, Inc.

228 Tremont Street, Boston, Mass.

Telephone: 3790 Oxford

FROM DEATH TO LIFE

Rex Latest Achievement

We want to call our readers' attention to the beautiful film as above which Rex will release June 8th. It is a beautiful story based on a real incident in life. By the time this notice is in the hands of our readers they will no doubt have seen the film that was illustrated on our front cover last week. The story shows a test of chemicals in which rabbits and other animals are tested and the wife accidentally partakes of some to the distraction of her husband, but after a time after the trial of several antidotes the rabbits and the wife return to life. We want to say regarding this film that all the stock company out-eclipsed themselves in making it so great a success and we may well term this Porter's masterpiece.

Nashville, Tenn.—Colonial Film Co., capital $20,000, will erect a theater.

Danville, Va.—M. L. Hofheimer, of Richmond, Va., will erect a new $25,000 theater.

Warsaw, Ill.—Harris & Reynolds have sold their moving picture theater to Ed. Kuse, who will remodel it and take possession.

A-1 ALL AROUND MAN, nine years' experience in manufacture of moving pictures, would like employment with good concern. F. E., care of M. P. News.

ORTHO FILM CO.

(INCORPORATED)

We have reorganized and increased our capital stock. Our main office is located at 208 Market St., Pittsburgh, Pa.

We are now prepared to manufacture FILMS for special features, such as Educational and Advertising purposes, by our "Hochstetter Exclusive Process."

Interior pictures, printing and developing is our specialty. We redevelop and clean FILMS, by our "Hochstetter Exclusive Process," making them as good as new.

Demonstration free of charge in any part of the United States.

Main Office: 208 MARKET STREET, PITTSBURGH, PA.
Branch Office, New York: 40 EAST 12TH ST., NEW YORK.

F. W. HOCHSTETTER, President and Manager.

A. I. DE ROY, Secretary and Treasurer.

POWERS PICTURE CO. BURNS UP

George Leach was busily turning the handle of a moving picture camera, shortly before three o'clock Monday afternoon, in a barnlike structure in the Bronx. Twenty women and half as many men, all dressed in evening clothes, were "canning" a "real society" drama for moving picture show enthusiasts. The polished villain, the manly hero, the timid, shrinking girl, and the dowager duchess were all there, and moving about to make the "ballroom scene" full of action.

The action came immediately, for the cry of "Fire!" rang out in the building, and the actors and moving picture operators, finishers, stage hands and other workmen, together with actors not actively engaged in the drama then going on, piled out of windows, out of doors and into the street, while the entire structure burned down. With it went another house, still one more was half burned, and the total damage amounted to about $15,000.

The place where the fire broke out was at the northwest corner of Richardson avenue and 241st street, just three blocks inside the city limits. It was an old two-story frame building, about 100 feet square, and was formerly used as a training stable for the Police Department. The fire began on the second floor, where the films were developed and made ready for use.

Paul R. Heddrick, the foreman, said a girl named Ethel was polishing a film, when a fuse near her blew out and a spark ignited a film. She screamed, and he added his heavier voice, together with those of two workmen, and the 140 busy workers and actors fled from the building. More than a hundred miles of film lay on the floor.

President Patrick A. Powers said that 20,000 feet of it had been dramatized and 40,000 feet of it was still "raw."

As William H. Finger, driver of Engine Company 62, drove up, he saw his own house, 661 West 241st street, next the moving picture factory, burning. He leaped from his seat, as the engine drew up to a hydrant, but when he saw his wife and nine children safe in the street he went back to his work.

There was much excitement. The wife of Leach, the camera operator, was the duchess in the play. When the fire broke, Leach got his camera, thinking his wife would follow him. He and P. W. Evans, manager of the concern, fought their way back through the smoke and found her lying in a faint on the floor. Vera Sinclair, the leading woman, was waiting her cue when she heard the yells. She remembered that Prince, the Great Dane, used in some of the shows was on the second floor. She ran and tried to get him to follow her downstairs. He refused, frightened by the smoke and flame, and she pushed him from the window, and then ran back down the stairs herself.

The actors and actresses stood bewildered in the street. Some tried to rush back for their street clothes. One of the men restrained them. The players were taken away in automobiles, still in their evening clothes, their others being lost.

In an hour the firemen had the blaze put out. There was a great crowd, checked by police reserves.

The building was valued at $3,000, covered by insurance. The contents was valued at $15,000, uninsured.

Poteau, Okla.—Blair and Mills have awarded the contract for the erection of an opera house here to cost $2,500.

Buffalo, N. Y.—Josephine Hannan, 1186 Seneca street, moving picture theater to cost $3,600.

Gary, Ind—Wm. Hamilton & Son are having plans prepared for the construction of a theater at South Broadway and Eleventh streets. Cost, $15,000.

Pittsburg, Pa.—The Harris Amusement Co. have made arrangements to erect a $1,250,000 play house here.

Philadelphia, Pa—Geo. A. Warner will erect a moving picture theater at 2709-15 Columbia avenue to cost $9,000.

Moline, Ill—East Moline Theater Co., capital $2,500, have purchased J. L. Green's new building now under construction on First avenue and Ninth street, and will establish a moving picture theater when completed.

Durand, Mich.—Wm. Whitmore and Chas. Carr are planning to establish a moving picture theater in the Steve Brown Building on Saginaw street.

Milwaukee, Wis.—M. Rice will erect a $10,000 moving picture theater on Fond du Lac avenue.

Tampa, Fla.—W. E. Dorchester will erect a moving picture theater at Emery street and Central avenue to cost $1,000.

Birmingham, Ala—Odeon Theater Co., capital $6,000, T. S. Abernathy, J. W. Gaston and O. H. Saltzman.

Louisville, Ky.—Oakland Amusement Co. will erect a moving picture theater to cost $8,500.

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"The Fortunes of War"

The Imp release for Thursday, June 22d, will be "The Fortunes of War," the big military story suitable to the Fourth of July period. It is pregnant with the spirit of '61 and is said to be the greatest military story ever produced, with a wealth of special scenery, an army of supernumeraries, the whole correctly staged and costumed. The film cost the Imp Company a big sum of money, but Carl Laemmle is satisfied that it was well spent. The story is a beautiful one, strong in plot and ingenuously worked out. It tells of the devotion of two brothers, the shooting of one of them by a Confederate soldier, and the capture of the rebel by the brother bent on vengeance. How the Confederate nursed the Union soldier, accompanied him to his home in the North and fell in love with his sister is a story with gripping interest, replete with the spirit of love, loyalty and domestic happiness, having a happy culmination on the Fourth of July with those who fought for what they believed was right reunited under one flag—one country.

The Enterprise Watch Fob

The Enterprise Optical Co., manufacturers of the motiograph motion picture machine, have advised us that the demand for their fobs has been far beyond their expectations and the recipients are more than pleased, stating that they are far superior to their expectations.

They want to hear from all interested as soon as possible as the first lot is all exhausted and they want to determine the quantity required for a new order.

The first ten thousand was entirely inadequate to meet the demand.

Herrin, Ill.—S. L. Rotenberry, manager of the Idle Hour Theater, is contemplating the erection of a new theater on North Park avenue.

Rockville, Conn.—Thurston M. Wilcox, of Springfield, is contemplating the erection of a new theater here.

Baraboo, Wis.—Plans have been made to raise money for the erection of a new theater here.

LOOK OUT, EXHIBITORS!

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THE SALES COMPANY

The following films have been released during the week of June 12th by the Motion Picture Distributing & Sales Co.:

June 12—Behind the Stockade (Imp).....
June 12—Witch of the Ranch (American)..
June 12—Thou Shalt (Yankee).....
June 12—Longstreet at Seven Pines (Champ.)
June 12—Caesar Birotteau (Eclair)..... 950
June 13—A Squaw's Retribution (Bison)...
June 13—Little Old New York (Than.)....
June 13—Smith's Marmalade (Powers).....1000
June 14—A Bad Egg (Solax).....
June 14—All Alone (Reliance).....
June 14—His Last Crooked Deal (Champion)
June 14—The Evolution in Womankind (Ambrosio) .....
June 14—Review of the Turin Exhibition (Ambrosio) .....
June 14—Sheriff's Mistake (Nestor).....
June 14—Plan that Failed (Nestor).....
June 15—The Piece of String (Imp).....
June 15—The Cowboy's Ruse (American)..
June 15—Law and Order on Bar L Ranch (American) .....
June 15—The Rights of Age (Itala).....
June 15—The Twins (Rex).....
June 16—The New Congressman (Yankee)..1000
June 16—The Desert's Lure (Bison).....
June 16—Flames and Fortune (Thanhouser)
June 16—A Daughter of the Navajos (Solax)
June 16—Bill Loses His Mother-in-Law (Lux)
June 16—He Went for a Rest (Lux).....
June 17—Haunted Island (Powers).....
June 17—A Pair of Pants (Reliance).....
June 17—A Bashful Son (Reliance).....
June 17—Foolshead Somnambulist (Itala)....
June 17—The Physician's Monkey (Itala)...

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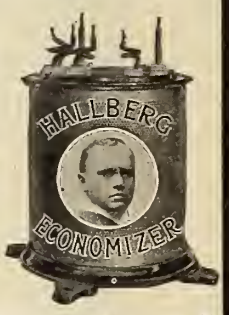

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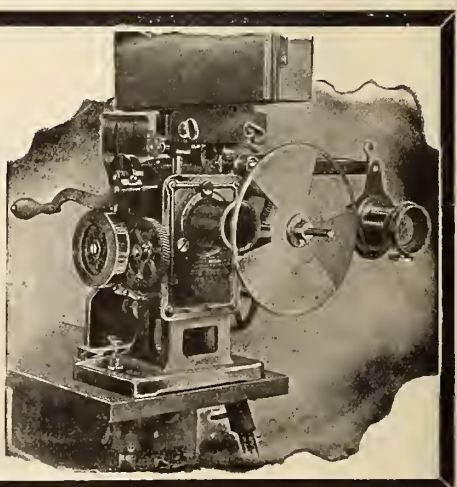

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"POWER'S" CURRENT SAVERS give best arc regulation, maximum current saving, heaviest amperage at the arc. No others compare with them.

MANUFACTURERS' SYNOPSES of FILMS

"A BAD EGG"

Solax Release, June 14th

Percy Prue, a dapper counter jumper, one day gets himself into trouble by trying to kiss a girl customer over the counter. She complains to the management of the store, and Percy loses his job.

He has no money laid by for a rainy day, and we see him in his hall bedroom preparing a meagre meal. As he picks up an egg preparatory to breaking it, he sees written on the shell the name and address of one "Bessie Kirk, General Delivery, Windsor, Ill." Greatly elated at his find, he immediately decides that here is a chance to get a loving little country lass for a wife, and he forthwith sets himself down and pens a proposal to her.

Again turning his atention to his meal he breaks the egg, but immediately the surrounding atmosphere is polluted with the horrible odor of decayed hen-fruit. Almost blinded Percy seizes the pan and egg and hurls them out of the window.

Here ensues a number of very funny incidents, out of which Percy emerges much the worse for wear.

As Percy again enters his room he receives a message telling him that his Bessie is on her way to him, and he no more than has time to straighten things out when she enters with her papa. Percy, greatly disappointed with his prospective bride, tries to fly the coop, but papa is too quick for him, and he promptly takes Percy back to the farm with them, where he is forced to do all sorts of menial work. But the climax is reached when they try to feed him on eggs. Percy, remembering his first experience with eggs from this farm, suddenly decides that the city, after all, is not such a bad place, and throwing precaution to the winds, leaves them to their farm and "bad eggs."

"A DAUGHTER OF THE NAVAJOS"

Solax Release, June 16th

Wanda, daughter of Thundercloud, chief of a tribe of Navajo Indians, is hurt, and falls exhausted in the woods. Lieutenant Clinton, out walking with Cora, daughter of Colonel West, who is in command of the U. S. Army post, discovers the little Indian maid, and Wanda is taken to the Colonel's home. Finally she departs, cured, but she leaves her heart in the keeping of Clinton, who does not suspect the state of the girl's feeling, and who is in love with Cora.

Later, Wanda meets Clinton, and, feeling that she is the equal of him by virtue of being a chief's daughter, lets him know the love that she bears him. Clinton, greatly surprised, tells her that it can never be, and she, hurt and indignant, returns to her village.

Meantime, a feeling of unrest has developed among the various tribes, and a council is called to discuss the matter. All the chiefs are in favor of war except Thundercloud, who, bearing in mind the kindness of the whites toward his daughter, is for peace. But when he returns to his wigwam and hears of the slight placed upon his daughter's shoulders, he is greatly angered, and returning to the council, signifies his intention of taking up the hatchet.

Wanda, seeing them depart, realizes that hundreds will probably be killed, and filled with remorse, decides to prevent the slaughter. The garrison, weakened by the departure of the greater part of the troops, is about to succumb. Wanda goes after the troops and returns just in time to the besieged post. Her father is brought in a prisoner. Wanda pleads with him for recognition, but the old chief spurns her. Clinton and Cora, however, take the little Indian maid to their arms, and promise her a home with them for the rest of her life.

"THE TWINS"

Rex Release, Thursday, June 15th

We hear of the joys of motherhood, and we hear of their pains and griefs, but of all the anguish that ever befalls the lot of any mother from the birth of a child to its maturity, the greatest and most poignant is the loss of the child.

The baby daughter of Mrs. Norton, a widowed seamstress, dies. The sorrow-stricken mother gazes at the empty cradle and decides to replace the departed soul with an orphan child upon whom she can lavish the love, the rightful object of which the Great Giver and Taker has taken from her. She goes to the orphanage and asks to be given a baby girl, and is given one of the twin baby sisters.

Richard Golden, a wealthy shirtwaist manufacturer, has an only son, a little boy, who yearns for a sister and continually begs his father to bring him a little sister to be a playmate to him, and the father, to satisfy the child's persistent pleading, goes to the orphan home and brings home the other little twin sister.

Years roll by, and both girls have grown to young womanhood in their different stations in life. Jack Golden, now grown to manhood, and knowing that the girl is only a foster sister, asks her to become his wife. The girl consents only to end his stubborn importunities, but she really loves a chauffeur, with whom she plans to elope. The girl and the chauffeur get away in an automobile, but a mishap occurs which changes the destinies of all the characters in the incident. The car goes over a cliff, and the chauffeur is killed, while the girl is taken unconscious to a hospital, there being nothing on her person to disclose her identity.

In the meantime, Lucy, now a seamstress, and earning a livelihood for both her foster mother and herself, has been delegated by her union to call upon the Board of Directors of the shirtwaist organization to petition for shorter hours and higher wages. Mr. Golden and his son, finding her there, the close resemblance to their missing one makes them believe that she is none other. The surprised girl tells her story, but they conclude she must have lost her reason. They follow her to the home of poor old Mrs. Norton, from whom they learn that this girl is only a sister to the one whom they seek. After many fruitless searches, Mr. Golden advertises for his lost daughter, and is informed by the house physician of the hospital that she is in his care. Mr. Golden hastens there only to find that she has expired. To fill the vacancy in their hearts and home, they offer a home of luxury to the poor twin and her aged foster mother, which offer is accepted, and the spirit of the departed girl brings to her poverty-stricken sister the joys and ease she had enjoyed while on earth.

"FOR HER SIN"

Champion Release, June 21st

She was not a Magdalene, as portrayed in this beautiful film sermon, but when she accepted the love of one man and became his wife, then deserted him for one who had been his rival for her hand, Alice Donaldson sinned. But this unholy passion soon turned to dead sea fruit, for the man she had gone to, Walter Rust, soon tired and sickened of her, and the man she had so basely deserted, Thornby Roberts, went forth into the world broken-hearted; and so they both tasted the bitterness of sorrow.

Out in the far West, young Roberts found solace in the wild whirl of a cowboy's life. Possessing all the requisites of courage and dash, he found himself in his element with the men of the plains. He met Mary Darley, a true Western girl, and the daughter of an old ranchman. They soon became attached to each other and loved happily. He revealed his past to her—and then, 'mid the joyousness of his life, came a cloud.

Alice Donaldson read of the approaching nuptials. But, her attempt to mar a second time the happiness of Roberts was unsuccessful, for the law of the state declared that wilful desertion of a spouse for seven years or more, warranted life separation. Already the wedding band had been placed on the finger of sweet Mary Darley, and the guests were joyfully toasting her, when Alice arrived.

She was overwhelmed with shame and sorrow. The ranch hands regarded her with amazement; but Robert and his bride pitied the wretched woman as she left in deep dejection the scene of festivity. Deprived of a husband's love and protection, despised and driven forth by the man for whom she sacrificed all, Alice turned for comfort in her miseries, not to self-destruction, as so many erring ones do, but to religion. In the garb of a member of the Salvation Army, Alice Donaldson went among the sick and lowly, administering the Word of Truth.

From first to last, the story enlists a heartfelt interest in its unexpected happenings, and awakens the keenest feelings of joy and sorrow, and a deep satisfaction at its unexpectedly bright and happy termination.

"MOLLY PITCHER"

Champion Release, June 19th

No story of the Revolution is more interesting to the American patriot than this one, of the heroine of the Continental Army, Molly Pitcher. Its development is simple and logical, but it is stirring in every scene, pulsat-

ing with a human interest and righteous fervor that grips one to the very heart core.

Boohie Rank, at one time a traveling player, is anxious to marry. He pays court to Eleanor Stockton, and later to Molly Cairms, hut is unceremoniously thrust aside hy hoth. Sam Stockton and John Macaullay are rivals for Molly's hand. John is favored for having saved Molly's father from a dehtor's cell.

The Colonies revolt, and John and Sam go to the front under "Mad Anthony" Wayne. Molly goes as a water carrier, and gains the sobriquet of "Molly Pitcher." At the battle of Monmouth, John, who is a gunner, is killed, hut his brave wife takes his place and helps win the battle. General Wayne commends her action and recommends her for honors.

Five years later, the war heing about over, Molly gives her hand to her other sweetheart, Sam Stockton, who has always heen her late hushand's friend. General Wayne, at her wedding day, presents her with a commission of sergeant for her hrave services.

In the picture the devotion of the nohle woman of '76 is heautifully depicted as portrayed by Sam Stockton's mother and sister. and the heroic devotion to duty of Molly Macaullay, otherwise known to fame as "Molly Pitcher." The incidents preceding the opening and suhsequent hostilities are historically correct. This gives to the picture a peculiar value apart from the wonderfully interesting story which it unfolds.

Also, as in all similar reproductions of the Champion Company, the most careful research has heen made, hoth as to its character portraiture and historical incident, thus enhancing their value a hundred fold.

"HOTEL THIEVES"

Great Northern Release, June 17th

Here is another of our splendid detective productions in which exciting incidents follow one another in quick succession. We see the hotel thieves at work, and a man who is their victim engages Sherlock Holmes to track the criminals. Holmes takes rooms at the hotel, and the thieves, recognizing him, close up the fire-place chimney of the room. Holmes would have heen suffocated but for the chance visit of some hurglars who break through the window at the critical moment. He follows the thieves—a man and a woman—and in a train, during the ahsence of the woman, holds up the man. The accomplice, however, comes behind and trips up the detective, who is thrown out onto the railroad tracks. In a house to which Holmes is taken to recover, he has to escape to the roof, and an exciting pistol duel takes place there. He traces the thieves to Switzerland, and engages in a struggle with the arch-criminal, in which the latter, during the combat, falls over a precipice.

"SUN-BONNET SUE"

Yankee Release, June 19th

A heautiful story of the Kentucky mountains. Sue Rigby, an orphan, left in the care of a maiden aunt, is the owner of land which agents of the steel king, Sanders, have found very rich in iron ore.

Frank Denton, a young surveyor, is sent forth to find the owner and obtain the land for as little cost as possible. He finds the owner to be a little innocent mountain girl, who is known as Sun-Bonnet Sue, and is dearly beloved by all the mountaineers.

From her he learns of the death of her father who had willed all his property to her. The will had never heen registered and Sue had placed it in the family Bihle. Sue shows the will to the surveyor and he, won by her simplicity and heauty, decides to protect her interests at all hazards, although he is employed by those who desire to see the rightful owner lose the property or sell it far helow its value. The foreman of the surveyor's outfit uses every method possihle to secure the will and thus gain the praise of his employers.

A young mountaineer whom Sue has rejected is persuaded to steal the will, but, fortunately for him, is seen leaving Sue's cahin, and is chased hy a crowd headed by the young surveyor who is protecting Sue's interests. The young mountaineer is finally captured after a long and hazardous running fight in which he is wounded. Sue nurses the wounded man hack to health and he, out of gratitude, confesses his guilt, and tells where the will may be found. Headed hy Frank, the young surveyor, and hy this time, the recognized champion of Sue, the mountaineer friends of Sue drive the crowd who have taken possession of Sue's land from the mountains.

Under the guidance of her protector Sue sells her land for a large amount of money and, accompanied by her aunt, leaves the mountains for the city, the aunt taking along her beloved corn-cob pipe, which she still continues to smoke in her city mansion. The protection offered Sue by the young surveyor has gained her gratitude, which soon turns to love, and in the city home Sue gladly gives her heart and hand to the man who had protected her through her hitter fight against a powerful corporation.

"THE TWO ROADS"

Yankee Release, June 23d

Two college chums, just after graduation, have dinner, and pledge to meet again, if alive, at the same place, at the end of ten years.

Will Preston, one of the collegians, hecomes a famous detective, and is known as "The American Sherlock Holmes." A series of mysterious thefts in which large amounts have been stolen, have occurred, time and again, and no clue has heen found as to the identity of the thief, who for lack of identification is called "The American Raffles."

A magnificent jewel, owned by Mr. Deering, a prominent citizen, has heen stolen, and Will Preston is engaged to recover the gem. A letter from his chief warns him that the honor of the department is at stake and urges him to use his greatest efforts in recovering this jewel or the department would become the laughing stock of the country. This mysterious theft is also attributed to the now famous Raffles.

At the end of four years, Mr. Deering returns from a trip to Europe and upon being notified that the Thorpe diamond has not been recovered, writes a letter to the chief, ridiculing the department and upbraiding them for their lack of efficiency. Will Preston answers this, and assures Mr. Deering that his highest ambition is to recover the Thorpe jewel, and that he will continue the search until the jewel is recovered.

The mysterious Raffles is next seen at his work. Having packed a suitcase of plunder, he is ready to leave, when he delays his exit to write the following:

"Forewarned is forcarmed: Just thought I'd move. Enjoy yourself during my absence as I have an important engagement elsewhere.

"RAFFLES, Esq."

No sooner has the mysterious Raffles left the room when Preston enters with drawn gun and finds he is a moment too late. Preston's rage is frightful as he reads the letter and realizes that the mysterious Raffles has again thwarted him.

After ten years the two collegians again meet in the same room. Preston is prematurely gray and aged, due to the worries caused by the mystifying Raffles. Preston tells his chum of the troubles he has had, and attrihutes his aged and sorrowful appearance to his failure to recover the Thorpe diamond. While at their dinner a letter is handed to Preston which advises him to cease searching for the Thorpe diamond, as the owner, Mr. Deering, has given up all hope of its recovery—eight years having elapsed since it was stolen. Preston shows this letter to his friend, then hows his head in shame and chagrin. Bland looks pityingly at his friend, then slowly draws forth a jewel case from his pocket in which reposes the famous diamond and hands it to Preston.

Preston rises to his feet in surprise and gazes stupefied at his friend, who smilingly invites him to continue the dinner. Preston then knows who the mysterious Raffles is.

"THE HERMIT'S GOLD

American Release, Thursday, June 22d

Some women prefer the advantages gained through wealth rather than the honest love of a good man, and many a weak man has committed crime to gain the favor of such a woman only to find he has sacrificed his all for a worthless object.

George and Charles Wendell find they both love Clara Palmer, and she is not disposed to show favor to either. To set their minds at rest they ask her to choose between them. Frivolous and shallow, with no desire to lose the attentions of either man, she tells them both to seek a fortune for her and she promises to marry the one most successful.

Charles, the younger brother, realizes that punching cattle is a very slow method of accumulating wealth, and starts for the mountains to try his hand at mining. George remains at the ranch and wins favor with the fickle maiden.

Charles, in his quest in the mountains, becomes injured, and is succored hy an old miner, known as the "Hermit of the Hills." The hermit takes him to his cave and tenderly nurses him hack to health and strength. The old hermit has accumulated a fortune in gold ore, and Charles discovers its hiding place. Filled only with thoughts of Clara and her promise, Charles assaults his benefactor unawares, and, leaving him for dead, returns to the ranch with the hermit's gold. Clara transfers her favor from George to Charles, when he shows her the gold he has stolen from the hermit.

George knows that Charles could never have mined the great fortune he claims to have acquired in the short time he has heen away, and accuses him of theft. Charles denies it, and is upheld hy Clara. Charles at last acknowledges his guilt, and agrees to return the gold. Together the hrothers go to the hermit's cave in the mountains, to find that the blow inflicted by Charles has made the hermit insane. Charles returns the gold and goes hack to the ranch, leaving George to care for the poor, demented man.

George cares for the hermit until his death, and in gratitude for his kindness the old hermit leaves the gold to him. Charles, on his return to the ranch, goes to Clara, whose sympathy was with him when George compelled him to return the gold, but now meets only with her scorn, and he at last realizes that his crime has availed him nothing. Clara determines to to go to George, and starts for the hermit's cave alone. She comes upon George seated near the cave and pleads her love. George, who has learned her shallow nature, gives her that which she seeks, the gold that has made his hrother a criminal and encompassed the hermit's death. Taking the one remaining sack, he throws it in a shower on the Hermit's grave, and returns to civilization unsullied hy the curse of gold.

"THE YIDDISHER COWBOY"

American Release, June 19th

Ikey Rosenthal finds peddling a bum husiness in Wyoming. Consequently, he is highly elated when John Darrow, foreman of the "X Bar" outfit, offers him a job punching cows.

He is fitted out at the ranch in chaps, spurs, sombrero, etc., and feels that he is a regular cowboy. On his first appearance in his new outfit the boys work their game of gun music on him, and, in this instance, are treated to a genuine Yiddisher dance. Ikey is very angry, hut hides his time, until he can even up the score. He learns the work on the ranch, and one day succeeds in roping a cow, thinking he has roped a steer.

Pay day the boys follow their time-honored custom and go to town to celebrate. Ikey, however, with true business instinct, remains at the ranch and, during the howhoys' absence, gets out his old peddling pack and sets up a pawn shop in a corner of the ranch yard.

The hoys return from town hroke, and when Ikey shows them his pawn shop they decide to "hock" their guns. Ikey gets possession of every gun on the ranch, and then starts to do a little shooting himself. The boys scatter at his approach and the Yiddisher cowhoy is monarch of all he surveys.

THE BRONCHO BUSTER'S BRIDE

American Release, June 19

Jack Brandt, the foreman of the "IXL" Ranch, is married and goes to meet his bride. Established at the ranch, his wife proceeds to dominate over him and compels him to do the housework. He appears among the the hoys wearing his wife's apron, when she comes after him and compels him to return to the house to finish the housework.

The hoys determine to help Jack and give his wife a lesson in domestic duty. Accordingly they kidnap the bride and leave a note for Jack to show their good intentions:

Dear Jack:
We've took yer filly out to break her in.
The Bunch.

Mrs. Brandt is hustled out into a canyon where the boys compel her to work.

Jack finds the note and goes to the rescue of his wife. He finds her hard at work under the direction of the cowboys and she is overjoyed to see him. Returning to the ranch she proves such a model of industry that Jack feels called upon to thank the bunch for breaking in his bride.

"THE COFFIN SHIP"

Thanhouser Release, June 20

A wealthy ship owner cared for hut two things in life, his gold and his daughter. But his selfish love of the girl led him to frown upon her suitors, while his greed for gold induced him to follow a niggardly policy so far as his ships were concerned. He insured them, it is true, but he hegrudged the money he spent for repairs. He looked at it from the view-point that sailors were cheap, and could more easily he replaced than the money of which he was so fond.

Therefore, when one of his captains insisted upon repairs heing made, he was gruffly rehuffed. The owner told him that he could sail the ship as it was or hunt another job, and the captain decided to stick to the ship, hoping that things were not as had as he had imagined them to be.

For the captain was married, although the fact had heen kept a secret. His hride was none other than the daughter of his employer, the miser ship owner, and they were waiting for a favorable chance to hreak the news to him.

The girl wanted to sail with her husband. He refused, but did not tell her the real reason, as he knew it would frighten her, and cause the time on shore to be days and nights of dread. But the girl refused to accept his

WRITE AT ONCE WRITE AT ONCE

ENORMOUS AMOUNTS

ARE EARNED BY MY SENSATIONAL

MONOPOL FILMS

IN TWO ACTS—LENGTH (ABOUT) 2,500-3,000 FEET. I DISPOSE THE RIGHT OF THE SOLE PRODUCTION FOR THE ENTIRE CONTINENT. ASK ABOUT CONDITIONS AND PRICE AT ONCE.

GEORGE KLEINKE

STETTIN, FALKENWALDERSTRASSE 138

N. B.—I AM A BUYER OF USED DRAMAS, INDIAN AND COWBOY FILMS AS WELL AS OF SENSATIONAL ACTS.

commands, and secretly stowed herself away on the ship, revealing herself when the ship was out at sea.

The captain was glad to see her, but his joy was mingled with forebodings. He knew that he bad an undermanned, leaky ship, and that the chances were only even that he would reach port.

When the father found a letter from the girl, telling bim what sbe had done he broke down completely.

He had never worried ahout bis "coffin ship" hefore, but never before had the only person he loved been aboard one of them.

The hlow that he had expected came, for the ship was reported lost with all on board. And the old man realized that his niggardliness had lost him something that be would bave given all his wealth, miser though he was, to retain.

He neglected his business, be grew to hate his once beloved gold, and, at last, half demented, decided to end his life. The vision of the daughter for whose death he was responsihle was constantly with him, and he decided to die, as she did, in the water.

He went to the dock from which her ship bad sailed, and gazed down in the cool depths. There was oblivion. On land was only sorrow and remorse. He was ahout to leap overboard when he heard excited cries. Looking up he saw somc people landing from a ship nearhy. One of them was his daughter, or else it was a vision. But he decided to approach anyway.

It was no vision, but a living, loving daugbter, who flung herself into his arms, and rained kisses upon him. Her hushand was with her. They had heen rescued after a harrowing experience in an open hoat at sea.

They did not have a chance to ask the father's forgiveness. He humhled himself to them and diffidently asked them to accept bis love. He realized that the tragedy was due to him and him alone, hut determined that the lesson he had heen taught would never he forgotten, and that he would do his duty to the men who risked their lives to bring him wealth, and never count the cost when human lives were at stake.

"FOXY GRANDMA"

Thanhouser Release, Friday, June 23d

To all outward appearance she was simply a quiet old country woman, hut looks are deceiving. Actually she was well-to-do, hut resided in the country from choice. And the one person she deeply loved was her granddaughter, who made her home with her.

The girl went to the city to meet some snobhish relations. Tbe latter decided to do her a good turn, especially as it would not cost them a cent. So they practically arranged a marriage hetween her and a young lawyer hroker. They told the broker of the girl's prospects, and he was convinced that he could use the money in bis husiness. And there would probahly have heen a marriage had it not heen for "Foxy Grandma."

But she expected to put this unexpected suitor to the test. So grandma went to the city, arrayed herself in fine clothes, after taking a suite at an expensive hotel, and managed to meet the hroker on the plea of wanting to invest in securities. She had lots of money, and the hroker needed it. He figured that the girl was more or less of a speculation, as she might or might not get a fortune, hut that the other woman had the cash. Grandma carefully kept the relationship from him, and he did not even know that she was acquainted with the girl. Which is why be finally decided to he an old woman's darling.

Grandma lured him down to the country, exposed bis treachery before the reproachful eyes of the girl, and ordered him away. Then, with a sigh of relief, she put away her fine clothes, arrayed herself in her simple garh, took up her knitting, and hecame the plain old grandmother again.

"ALL FOR A BIG ORDER"

"Imp" Release, June 19th

Jenkins, an Eastern representative of a Chicago firm, is a hustler in a husiness way, always anxious to turn a trick to secure an order for his house. He receives a telegram from headquarters, advising him of the fact that a large Western dealer, Holly, will visit New York to place an order for goods, and it is up to Jenkins to show him a good time. The wire also mentions the fact that Holly has a penchant for pretty women and is something of a rounder.

Jenkins immediately casts about to land the order. He must provide a stunning woman to entertain his visitor. Now, Jenkins is not much of a lady's man, his acquaintance with the fair sex being limited to his stenographer and his wife. He is in a quandary, receiving the message in his office. He sizes up his stenographer, and decides that her face is not one to stimulate business.

He groans and starts out on a tour of discovery. Passing a pharmacy he notices a beautiful young girl serving cooling drinks, and he has an idea. Going into the store, he enters into negotiations with the girl to have her entertain the huyer. She resents his well-meant proposition, and he is chucked out of the drug store hodily to fall into the arms of a hurly policeman.

He next visits a hat store to purchase new head gear and discovers a very prepossessing looking young woman. Forgetting his previous experience, he approaches her with the proposition and promptly has a hat hox crushed over bis head.

In despair he thinks of his wife, who is a dowdy, and persuades her to entertain the buyer. He furnishes her with unlimited cash, and she later appears clad in fashionahle hahiliments. He is astonished and amazed at the metamorphosis, and rather renigs on the plan. She is anxious to enter into the spirit of the occasion, and when the huyer shows up in his office, he introduces Mrs. Jenkins as the woman who will entertain the Westerner.

Holly is a connoisseur in affairs in which women are concerned, and he is immediately impressed with the choice of the man with the goods to sell. Jenkins is forced to see his wife led away hy Holly, and he follows. They go to a swell restaurant, where the gay Westerner huys wine witb the utmost ahandon and disregard of cost.

Jenkins enters and is a witness to the little scene at the table. His wife is rather overplaying the part, enjoying the situation immensely, which fact is observed by Jenkins, who groans in anguish. Unahle to hear the suspense longer, Jenkins approaches the pair and announces the woman as his wife, much to her consternation, and the amazement of Holly. The latter is indignant and leaves the cafe. Jenkins is forced to pay the check, which he does gladly, for the sake of taking his wife from Holly, and they depart, Jenkins proud of his wife, and she rather ashamed of her part in the proceeding.

The next day Holly calls on Jenkins, and announces tbat he sees tbe humor of the situation, and gives him the order, complimenting him on his ingenuity and willingness to lend the services of his wife to entertain prospective customers.

(*Continued on page 26*)

Data from Manufacturers' List of Releases

MEMBERS OF SALES CO.

AMBROSIO

(By N. Y. M. P. Co.)

	Feet
Apr. 19—The Mute of Portici	950
May 3—Grenadier Roland	950
Apr. 26—How Winter Decorates Nature	500
Apr. 26—The Quartermaster	500
May 3—The Traces on the Snow	950
May 10—Air Bubbles	500
May 10—Tweedledum is Late	500
May 17—Grenadier Roland	950
May 24—The Snow Maiden (Dr.)	
May 31—Tweedledum's Dream (Com.)	
May 31—Exploits of a Napoleon Admirer	
June 7—Two Good Friends (Com.)	
June 7—The Human Tigress	

AMERICAN.

May 18—A Cowboy's Sacrifice (Dr.)	1000
May 29—Rattlesnakes and Gunpowder (W. Com.)	
May 29—The Ranch Tenor (W. Com.)	
June 1—The Sheepman's Daughter (W. Dr.)	
June 5—A Sage Brush Phrenologist (W. Com.)	
June 5—The Elopement on Double L Ranch (W. Com.)	
June 8—$5,000 Reward—Dead or Alive (W. Com. Dr.)	
June 12—The Witch of the Range (Dr.)	
June 15—The Cowboy's Ruse (Com.)	
June 15—Law and Order on Bar L (Com.)	
June 19—The Yiddisher Cowboy (Com.)	
June 19—The Broncho Buster's Bride (Com.)	
June 22—The Hermit's Gold (Dr.)	

CHAMPION.

Apr. 17—With Stonewall Jackson	960
Apr. 19—A Halfbreed's Courage	950
Apr. 24—Gen. Meade's Fighting Days	965
Apr. 26—She Wanted a Man with Brains	970
May 1—Clark's Capture of Kaskaskia	1000
May 3—Out of the Dark	990
May 8—Col. E. D. Baker, 1st California	1000
May 10—Making a Man of His Son	910
May 15—Gen. Marion—The Swamp Fox	950
May 17—Circle C's New Boss	950
May 22—With Sheridan at Murfreesboro (Dr.)	950
May 24—In the Great Big West (Dr.)	950
May 29—The Peril of Diaz	950
May 31—How He Redeemed Himself	950
June 5—Service Under Johnston and Lee	950
June 7—The Cost of Drink	950
June 12—Longstreet at Seven Pines	950
June 14—His Last Crooked Deal	950

ECLAIR

Apr. 10—Do Not Judge Rashly (Dr.)	955
Apr. 17—Dog and Wolf	660
Apr. 17—Jerusalem and the Mount of Olives	315
Apr. 24—Herodias	955
May 1—For Their Mother (Dr. Com.)	695
May 1—The Blue Nile	290
May 8—A Village Flirt (Com.)	910
May 15—Engaged in Spite of Themselves (C.)	910
May 22—A Mother's Distress	430
May 29—The Two Gardeners (Com.)	940
June 5—Impudence Punished (Com.)	550
June 5—Tommy at the Dentist's (Com.)	420
June 12—Caesar's Birotteau (Dr.)	950
June 19—Tommy Gets a Trumpet (Com.)	370
June 19—The Ingenious Accident (Com.)	620
June 26—The Death of Don Juan	965
July 3—Can He Save Her (Dr.)	515
July 3—Tommy Wants to Be an Actor (Com.)	435
July 10—A Child's Heroism (Dr.)	995

GREAT NORTHERN.

Mar. 25—The Fakir's New Servant (Com.)	
Mar. 25—Troubles of a Trip (Com.)	
Apr. 1—A Victim of His Double (Dr.)	
Apr. 8—A Confidence Trick	
Apr. 15—Hamlet (Dr.)	
Apr. 22—The Stolen Legacy (Dr.)	
Apr. 29—The Cossack Duke (Dr.)	894
May 6—The Lucky Banana Seller (Com.)	
May 6—A Would-be Sportsman (Com.)	
May 13—The Nun (Dr.)	
May 20—The Voice of Conscience (Dr.)	786
May 20—Berne (Switzerland) (Sc.)	204
May 27—The Love of a Gypsy Girl (Dr.)	
June 3—The Bogus Governess	945
June 10—True Love Never Dies (Dr.)	

IMP.

Independent Moving Picture Co. of America.

Mar. 9—The Message in the Bottle (Dr.)	1000
Mar. 13—The Secret of the Palm (Dr.)	1000
Mar. 16—The Fishermaid (Dr.)	1000
Mar. 20—In Old Madrid (Dr.)	1000
Mar. 23—The Penniless Prince (Dr.)	1000
Mar. 27—Sweet Memories (Dr.)	1000
Mar. 30—So Shall Ye Reap (Dr.)	1000
Apr. 3—The Lover's Signal (Dr.)	
Apr. 6—The Image of Fate (Dr.)	1000
Apr. 10—A Good Cigar	
Apr. 10—A Faithless Man	
Apr. 13—The Storm	
Apr. 20—The Hero (Com.)	500
Apr. 27—The Scarlet Letter (Dr.)	1000
Apr. 24—While There's Life There's Hope (Dr.)	1000
May 1—Second Sight (Dr.)	1000
May 4—The Temptress (Dr.)	1000
May 8—Four Lives (Dr.)	300
May 8—The Fair Dentist (Com.)	700
May 11—For Her Brother's Sake (Dr.)	1000
May 15—The Master and the Man (Dr.)	1000
May 15—The Lighthouse Keeper (Dr.)	1000
May 22—The Forged Despatch (Dr.)	1000
May 25—The Minor Chord (Dr.)	1000
May 29—Three of a Kind (Dr.)	1000
June 1—The Last Appeal (Dr.)	1000
June 5—The Grind (Dr.)	700
June 5—The Chicago Stockyards Fire (Sc.)	500
June 8—Back to the Soil (Dr.)	1000
June 12—Behind the Stockade (Dr.)	1000
June 15—The Piece of String (Dr.)	1000

ITALA

Apr. 22—Foolshead — Wrangler for Love (Com.)	500
Apr. 27—Little Lewis Toy (Dr.)	950
Apr. 29—Foolshead Telegraph Boy	500
Apr. 29—The Bottle of Milk (Com.)	500
May 4—The Cry of the Native Country (Dr.)	950
May 6—Foolshead—Life Insurance Agent (Com.)	950
May 6—The Fountains of Rome	
May 11—The Marchioness of Ansperti (Dr.)	950
May 13—Marriage Advertisement (Com.)	500
May 13—Foolshead Has Lost a Needle (C.)	500
May 18—Little Mother	950
May 20—Two Girls Love Foolshead (Com.)	
May 26—The Little Rider (Dr.)	
June 1—The Collector's Purse (Dr.)	
June 3—International Exhibition at Turin.	
June 3—Knows-All, Anthropological Doctor (Com.)	
June 8—A Life for the Czar (Dr.)	
June 10—An Odd Adventure of Foolshead (Com.)	
June 10—Experiments with Forlanini's Hydra-Plane	

LUX.

By Prieur.

Mar. 31—He Wanted a Hoop (Com.)	281
Apr. 7—Bill's Little Plan (Com.)	386
Apr. 7—A Desperado (Dr.)	586
Apr. 14—Bill and the Greasy Pole (Com.)	432
Apr. 14—They Did Not Budge (Com.)	501
Apr. 21—Dr. Grant's Wonderful Discovery (Dr.)	885
Apr. 28—Naughty Miss Edith (Com.)	472
Apr. 28—Bill's Garden (Com.)	419
May 5—Bill as a Toreador (Com.)	419
May 5—Fashion and Its Consequence (Com.)	426
May 12—The Postmistress (Dr.)	700
May 12—A Walk in Tunis	252
May 19—Bill at Work (Com.)	367
May 19—All Through a Rat (Com.)	475
May 26—The Two Cockades (Dr.)	698
May 26—Tidying Up Paris (Com.)	268
June 2—Just Bill's Luck (Com.)	403
June 2—Arnold Has a Good Trial (Com.)	462
June 9—The Companion Governess (Dr.)	639
June 9—Bill at Play (Com.)	331

NESTOR FILM CO.

Mar. 8—In the Commissioned Ranks	
Mar. 8—In the Commissioned Ranks (Dr.)	
Mar. 15—Was It Worth While? (Dr.)	
Mar. 22—Could You Blame Him? (Com.)	
Mar. 29—The Truth (Dr.)	
Apr. 5—The Stolen Necklace	
Apr. 12—A Midnight Adventure (Com.)	
Apr. 19—The Rival Artists (Dr.)	
Apr. 26—His Wife (Dr.)	
May 3—The Other Man (Dr.)	
May 10—After Twenty Years (Dr.)	
May 17—His Second Choice (Com.)	
May 24—At Panther Creek (Dr.)	
May 31—The Savage (Dr.)	
May 31—A Sure Cure (Com.)	
June 7—The Cowpuncher (Dr.)	
June 7—The Little Burglar (Com.)	
June 14—The Sheriff's Mistake (Dr.)	
June 14—The Plan that Failed (Com.)	

NEW YORK MOTION PICTURE CO.

("Bison")

Apr. 11—An Indian's Mistake	950
Apr. 14—A Man of Honor	950
Apr. 18—Return of Company D (Dr.)	950
Apr. 21—A Cowboy for a Day (Com.)	950
May 2—Shifty's Claim (W. Com. Dr.)	950
May 5—A Knight of the Trail	950
May 9—The Crow Chief's Defeat (Dr.)	950
May 12—The Foreman's Bride (Com. Dr.)	950
May 16—The Broncho Buster's Rival	
May 19—The Cheyenne Medicine Man	
May 23—The Outlaw and the Female Detective	
May 26—Brave Swift Eagle's Peril	
May 30—A Redskin's Bravery	
June 2—A Tale of the Foothills	
June 6—His Lordship's Hunting Trip (Com. Dr.)	
June 9—A Child of the Rancho (Dr.)	

POWERS' PICTURE PLAYS

Apr. 18—Copper Wit (Com.)	
Apr. 18—The Wine Harvest	
Apr. 22—The Last Rose	
Apr. 25—A Day with an English Bargeman (Com.)	
Apr. 25—Melody of Fate (Dr.)	
Apr. 29—Hearts Under Oilskins (Dr.)	
May 2—The Crisis (Dr.)	
May 2—The Joys of Persecution (Com.)	
May 6—The Awakening of Galatea (Dr.)	
May 9—The Four of Us (Com.)	
May 9—Contagion (Com.)	
May 13—As Your Hair Grows Whiter (Dr.)	
May 16—Oklahoma (Dr.)	
May 16—A Matrimoniai Surprise (Com.)	
May 20—Gunga Din (Dr.)	
May 23—Her Atonement	
May 27—Fifty Years Ago	
May 30—Civilization	
June 3—Eyes That See Not (Dr.)	
June 6—The Black Heart (Dr.)	
June 10—The Stranger's Plate (Dr.)	
June 13—Smith's Marmalade (Com.)	
June 17—The Haunted Island (Dr.)	

RELIANCE

May 6—Over the Shading Edge (Dr.)	950
May 10—A Left Hook (Com.)	950
May 13—The Conflict	950
May 17—The Harvest (Dr.)	950
May 20—A Sonata of Souls	
May 24—There's Many a Slip	
May 27—O'er Grim Fields Scarred (Dr.)	
May 31—Dad's Girl	
June 3—In Flowers Paled	
June 7—The Minute and the Maid	
June 10—The Broken Coin	
June 14—All Alone (Dr.)	

REX

Apr. 13—"The Little Major" (Dr.)	960
Apr. 20—A Daughter of the Revolution (Dr.)	
Apr. 27—The Realization (Dr.)	
May 4—The Ultimate Sacrifice	
May 11—The Guardsman (Dr.)	
May 18—An Exception to the Rule (Com.)	
May 25—Called Back (Dr.)	
June 1—The Monogram "J. O." (Dr.)	
June 8—From Death to Life (Dr.)	

SOLAX COMPANY

May 3—Sensible Dad (Com.)	
May 3—Nearly a Hero (Com.)	
May 5—The Somnambulist (Dr.)	
May 10—Nearly a Hero (Com.)	
May 17—His Dumb Wife (Com.)	
May 19—In the Nick of Time (Dr.)	
May 24—House of Peace (Com.)	
May 24—The Devil in the Tin Cup (Com.)	
May 26—An Officer and a Gentleman (Dr.)	
May 31—The Marvelous Cow (Com.)	
June 2—Never Too Late to Mend (Dr.)	

THANHOUSER COMPANY.

Apr. 4—Charity of the Poor (Dr.)	
Apr. 7—Vindicated	
Apr. 11—Velvet and Rags	
Apr. 14—Old Home Week (Com. Dr.)	
Apr. 18—Cally's Comet (Com.)	1000
Apr. 21—Weighed in the Balance	1000
Apr. 25—Poet of the People (His.)	
Apr. 28—An Elevator Romance (Com.)	
May 2—The Pillars of Society (Dr.)	
May 5—The Sinner (Dr.)	
May 9—The Railroad Builder (Dr.)	1000
May 12—The Regimental Ball (Dr.)	1000
May 16—The Colonel and the King	
May 19—Lady Clare	
May 23—The Stage Child (Dr.)	
May 26—Get Rick Quick (Dr.)	
May 30—A Wartime Wooing	
June2 —A Circus Stowaway	
June 6—The Stepmother	
June 9—Motoring	
June 9—The Rescue of Mr. Henpeck	
June 13—Little Old New York (Dr.)	
June 16—Flames and Fortune (Dr.)	

YANKEE FILM COMPANY

Apr. 4—The Girl Stowaway's Heroism (Dr.)	
Apr. 10—An Adventure in Sicily (Dr.)	
Apr. 14—Willie's Winning Ways (Com.)	
Apr. 17—A Close Call (Dr.)	
Apr. 21—The Minister's Son (Dr.)	
Apr. 24—Why the Sheriff Resigned (Dr.)	
Apr. 28—The Girl of the Coral Reefs (Dr.)	
May 1—A Kentucky Girl (Dr.)	
May 5—Zelda, the Gypsy (Dr.)	
May 8—In Sunny Italy (Dr.)	
May 12—The Angelus Bell (Dr.)	
May 15—An Indian Brave's Conversion (Dr.)	
May 19—The Banana Planter's Peril (Dr.)	
May 22—The Little Western Rose (Dr.)	
May 26—Thwarted by Nell Pierce (Dr.)	
May 29—The Birth Mark (Dr.)	
June 2—His Romance (Dr.)	
June 5—The Scandal Monger (Dr.)	
June 9—Mrs. Biffin's Demise (Dr.)	
June 12—Thou Shalt Pay (Dr.)	
June 16—The New Congressman (Dr.)	

LICENSEES OF PATENTS CO.

BIOGRAPH

	Feet
Apr. 17—Madam Rex (Dr.)	996
Apr. 20—A Knight of the Road (Dr.)	996
Apr. 24—His Mother's Scarf (Dr.)	994
Apr. 27—How She Triumphed (Com.)	998
May 1—The Two Sides (Dr.)	998
May 4—Misplaced Jealousy (Com.)	503
May 4—Cupid's Joke (Com.)	493
May 2—The Snare of the City (Dr.)	1000
May 6—The Bunco Game at Lizardhead (Com.)	1000
May 8—In the Days of '49 (Dr.)	995
May 11—The Country Lovers (Dr.)	995
May 15—The New Dress (Dr.)	998
May 18—The Manicure Lady (Dr.)	998
May 22—The Crooked Road (Dr.)	997
May 25—The White Rose of the Wilds (Dr.)	998
May 29—A Romany Tragedy (Dr.)	996
June 1—A Dutch Gold Mine (Com.)	769
June 1—Curiosity (Com.)	228
June 5—A Smile of a Child(Dr.)	997
June 8—Their Fates Sealed (Com.)	396
June 8—Dave's Love Affair (Com.)	601
June 12—Enoch Arden, Part I (Dr.)	998
June 15—Enoch Arden, Part II (Dr.)	999

EDISON

	Feet
Apr. 28—The Child and the Tramp (Com.)	1000
May 1—The Panama Canal in 1911	990
May 3—Josh and Cindy's Wedding Trip	1000
May 5—Aida (Dr.)	1000
May 9—Edna's Imprisonment (Com.)	975
May 10—The Bahy of the Boarding House (Com.)	1000
May 12—The Quarrel on the Cliff (Dr.)	1000
May 16—In the Baggage Coach Ahead (Dr.)	1000
May 17—In and Around Havana, Cuha	450
May 17—How the Hungry Man was Fed (Com.)	550
May 19—A Case of High Treason (Dr.)	1000
May 23—Captain Nell (Dr.)	1000
May 24—Madeline's Rehellion (Com.)	990
May 26—Hearts and Flags (Dr.)	1000
May 30—The Niece and the Chorus Lady (Com.)	975
May 31—The Inheritance (Com.)	625
May 31—It Served Her Right (Com.)	375
June 2—A Sane Fourth of July	1000
June 7—Father's Dress Suit (Com.)	500
June 6—The Cardinal's Edict (Dr.)	1000
June 7—A Lesson Learned (Dr.)	500
June 9—The Wager and the Wage Earners (Dr.)	1000
June 13—Her Brother's Photograph (Dr.)	1000
June 14—Heroes Three (Com.)	500
June 14—Mistakes Will Happen (Com.)	500
June 16—Van Bibber's Experiment (Dr.)	1000

ESSANAY FILM CO.

	Feet
Apr. 18—What Happened to Auntie (Com.)	800
Apr. 22—The Indian Maiden's Lesson (Dr.)	1000
Apr. 22—The Indian Maiden's Lesson (Dr.)	1000
Apr. 25—The Two Mothers (Dr.)	1000
Apr. 29—What a Woman Can Do (Dr.)	950
May 2—The Snare of the City (Dr.)	1000
May 6—The Bunco Game at Lizardhead (Com.)	1000
May 9—Holding His Own (Com.)	600
May 9—The Laundry Lady's Luck (Com.)	400
May 13—The Cow Puncher's New Love (Dr.)	1000
May 16—Wild Animals in Captivity (Edu.)	1000
May 20—"Alkali" Ike's Auto (Com.)	1000
May 23—The Atonement (Dr.)	1000
May 27—The Lucky Card (Dr.)	1000
May 30—The Temptress (Dr.)	1000
June 3—The Infant at Snakeville (Dr.)	1000
June 6—His Friend's Wife (Dr.)	1000
June 10—Forgiven in Death (Dr.)	1000
June 14—The World's Most Daring Drivers	1000
June 17—The Trihe's Penalty (Dr.)	1000

GAUMONT
G. Kleine

	Feet
Apr. 4—The City of Amalfi in Italy	135
Apr. 8—The Atonement of Thais	865
Apr. 8—Italian Coast Scenes	135
Apr. 11—The Court Martial (Dr.)	725
Apr. 11—Picturesque Waterfalls in Northern Spain	275
Apr. 15—The Oppressor (Dr.)	640
Apr. 15—Jimmy the Fox (Com.)	380
Apr. 18—Lost Years	630
Apr. 18—Brest, a Fortified Harhor of France	370
Apr. 22—The Erring Son (Dr.)	1000
Apr. 25—The Romance of a Valet	510
Apr. 25—Old Folks	490
Apr. 29—A Priestess of Carthage	1060
May 2—The Young King of Rome	440
May 2—Tunis, Africa, the City of White	560
May 6—The Crusade of the Templars	1000
May 9—Three of a Kind	740
May 9—Spring-Heeled Jack	245
May 13—In the Days of Nero	1000
May 16—The Bankrupt	1000
May 20—Jimmie on a Lark	570
May 20—Shooting the Rapids	450
May 23—The Emperor's Return	795
May 23—Swans	205
May 24—The Gaul's Honor	582
May 24—On the Frontier of Thibet, Asia	420
May 27—Alone at Night	480
May 27—Jimmie the Sportsman	510
May 30—Science vs. Quackery	970
June 3—Mistrus:	985
June 6—The Drawn Curtain	735
June 6—Chrysanthemums	240
June 10—The Love Story of a Great Actress	1000
June 13—Jimmie, the Insurance Agent (C.)	640
June 13—The City of Florence, Italy	360
June 17—The King's Daughter (Dr.)	1000
June 20—His Leap to Liberty	648
June 20—Jiggers Buys a Watch Dog	337
June 24—The Ransom	980

KALEM CO.

	Feet
Apr. 5—By a Woman's Wit (Dr.)	995
Apr. 7—Big-hearted Jim (Dr.)	1,000
Apr. 12—In Old Florida (Dr.)	965
Apr. 14—Slim Jim's Last Chance (Dr.)	970
Apr. 19—The Phoney Prince (Com.)	990
Apr. 21—The Insurrecto (Dr.)	1000
Apr. 21—The Insurrecto (Dr.)	1000
Apr. 26—A Night and a Day (Com.)	995
Apr. 28—Slahsides (Dr.)	1005
May 3—The Fiddle's Requiem (Dr.)	1000
May 5—When the Dead Return (Dr.)	990
May 10—The Loyalty of Don Luis Verdugo (Dr.)	980
May 12—The Carnival (Dr.)	1000
May 17—A Tragedy in Toyland (Dr.)	940
May 19—In Blossom Time (Dr.)	1000
May 24—Carrier Pigeons (Dr.)	970
May 26—Tangled Lives (Dr.)	1000
May 31—Bertie's Reform (Com.)	1005
June 2—Her Son (Dr.)	1000
June 7—Advertising for Mamma (Dr.)	1010
June 9—The Love of Summer Morn (Dr.)	990
June 14—Money in the Bank (Com.)	960
June 16—The Railroad Raiders of '62 (Dr.)	1000

LUBIN

	Feet
Apr. 10—Opportunity and the Man (Dr.)	1000
Apr. 13—Their Mothers-in-Law (Com.)	1000
Apr. 17—The Two Fathers (Dr.)	1000
Apr. 20—Helping Him Out (Com.)	1000
Apr. 24—The Hoyden (Com.)	1000
Apr. 27—The Sheriff and the Man (Dr.)	1000
May 1—A Fascinating Bachelor (Com. Dr.)	1000
May 4—The Belated Bridegroom (Com.)	1000
May 8—That Awful Brother (Com.)	1000
May 11—Drifting (Dr.)	1000
May 15—The Angels of the Slums (Dr.)	1000
May 18—Her Humhle Ministry (Dr.)	1000
May 22—The Gamhler's Chance (Dr.)	600
May 22—A Hero—Almost (Com.)	400
May 25—A Good Turn (Dr.)	1000
May 29—The State Line (Dr.)	1000
June 1—A Game of Deception (Com.)	1000
June 5—The Feud (Com.)	635
June 5—The Sardine Industry (Indus.)	365
June 8—The Professor's Ward (Dr.)	1000
June 12—The Cook (Com.)	600
June 12—Athletic Carnival	400
June 15—Duke de Ribbon Counter (Com.)	1000

G. MELIES.

	Feet
Apr. 13—Jack Mason's Last Deal	1000
Apr. 20—An Unwilling Cowhoy	
Apr. 27—The Reformation of Jack Rohin	1000
May 4—Mary's Strategem	1000
May 11—The Spring Round-Up	1000
May 18—The Redemption of Rawhide (Com.)	980
May 25—The Immortal Alamo	1000
June 1—In Time for Press	1000
June 8—Her Spoiled Boy	1000
June 15—When the Tahles Turned (Com.)	1000
June 22—The Kiss of Mary Jane (Dr.)	1000
June 29—The Honor of the Flag	1000

PATHE FRERES

	Feet
Apr. 26—The Rival Brothers' Patriotism (Dr.)	1000
Apr. 28—Enemies	833
Apr. 28—Pastime in Chili	160
Apr. 29—The Foster Father (Dr.)	950
May 1—Forgiveness is Sweet	754
May 1—Scenes Along the Mekong	240
May 3—Indian Justice	1000
May 5—Max is Forced to Work	670
May 5—Through Venice	295
May 6—Short-Lived Happiness (Dr.)	1000
May 8—My Daughter	748
May 8—Over Lucerne (Switzerland) in an Airship	253
May 10—The Ahernathy Kids' Rescue (Dr.)	771
May 10—The Ocean Harnessed	216
May 12—The Samourai's Expiation	640
May 12—American Beauties	351
May 13—Lucia's Broken Romance (Dr)	958
May 20—A Close Call	
May 26—Semiramis	
May 14—Leo Tolstoi	
May 15—The Accomplice (Dr.)	836
May 15—Winter Sports at Lucerne	150
May 17—Billy in Trouhle (Com.)	950
May 20—Paul and Francesco	859
May 20—The Fastest Motor Boat in the World	50
May 22—Shooting the Rapids in Japan	150
May 22—Boxing Match—Astrier-Quendreux	823
May 24—The Heart of an Indian Maid (Dr.)	990
May 26—Semiramis	945
May 27—All for Money (Dr.)	1000
May 29—Love Proves Stronger Than Duty	689
May 29—Boh's Microscope	308
May 31—The Flag Didn't Rise (Dr.)	950
June 2—Shame on Max (Com.)	390
June 2—Loyal Love	604
June 3—His Baby's Doll (Dr.)	997
June 5—A Rough Diamond	751
June 5—The Scorpion	249
June 7—The Insubordinate Soldier (Dr.)	1000
June 9—Khamara	810
June 9—Miss Blum	174
June 10—A Broken Life (Dr.)	987
June 12—The Power and the Glory	764
June 12—Hawkins and His Dogs	203
June 14—There's a Woman in Town (Com.)	564
June 14—A Hippopotamus Hunt	423
June 16—Faust	1650
June 17—The Society Girl and the Gypsy (Dr.)	1000

SELIG

	Feet
May 5—Tournament of Roses	
May 8—Lost and Won	1000
May 11—Back to the Primitive	1000
May 15—Discharging the Cook (Com.)	
May 15—Dear, Kind Huhhy	
May 18—The Still Alarm	
May 22—The Herders	
May 23—Stability vs. Nobility	
May 25—Jim and Joe	
May 29—A Novel Experiment	1000
May 30—One of Nature's Nohlemen	1000
June 1—The Rose of Old St. Augustine	1000
June 5—Where There's a Will, There's a Way, and The Great Nitrate of Soda Industry of Chile	1000
June 6—Montana Anna (Com. Dr.)	1000
June 8—The Visiting Nurse (Dr.)	1000
June 12—Ten Nights in a Barroom, Part I (Dr.)	1000
June 13—Ten Nights in a Barroom, Part II (Dr.)	1000
June 15—The Novice (Dr.)	1000

URBAN ECLIPSE
G. Kleine

	Feet
Mar. 8—Beautiful Wye Valley, England	300
Mar. 15—Redemption	508
Mar. 15—The Thames, from Oxford to Richmond	472
Mar. 22—The Money Lender	688
Nemours and the Banks of the River Loing, France	320
Mar. 29—Dr. Charcot's Trip Toward the South Pole	478
Mar. 29—The Cormorants, or Japanese Catching Fish with Birds	528
Apr. 5—At the Old Mill (Dr)	675
Apr. 5—Making Bamhoo Hats in Java	325
Apr. 10—Do Not Judge Rashly (Dr.)	955
Apr. 17—Dog and Wolf	660
Apr. 17—Jerusalem and the Mount of Olives	315
Apr. 19—Solving the Servant Prohlem (C.)	465
Apr. 19—In the Province of Kwang Tung, China	535
Apr. 24—Herodias	955
May 1—For Their Mother (Dr. Com.)	695
May 1—The Blue Nile	290
Apr. 26—The Last Edict of Francis II	875
Apr. 26—Scenes at Colomho, Ceylon	125
May 3—The Page's Devotion	790
May 3—Wismar, Germany	210
May 10—The Traitor (Dr.)	620
May 10—Ruhher-Neck Percy (Com.)	370
May 17—The Juggler's Vengeance (Dr.)	396
May 17—Fishguard Harhor, Wales	600
May 31—The Musketeer	588
May 31—The Sleuth	404
June 7—The Young Interne	750
June 7—Heligoland, an Isle of the North Sea	250
June 14—Sir John Falstaff	1000
June 21—Avenged	1000

VITAGRAPH

	Feet
Mar. 31—The Inherited Taint (Dr.)	1000
Apr. 1—A Repuhlican Marriage	996
Apr. 4—Unexpected Review (Com.)	660
Apr. 4—Hop Picking (Indust.)	335
Apr. 7—The Winning of the Stepchildren (Dr.)	965
Apr. 8—Winsor McCay (Com.)	650
Apr. 8—Boh Sledding	350
Apr. 11—The Wooing of Winifred (Com.)	988
Apr. 14—Though Your Sins he as Scarlet (Dr.)	1000
Apr. 15—Easter Bahies (Com. Dr.)	980
Apr. 18—The Leading Lady (Com.)	985
Apr. 21—The Trouhlesome Secretaries (Com.)	990
Apr. 22—The Spirit of the Light (Dr.)	995
Apr. 25—A Klondike Steal (Dr.)	998
Apr. 28—The Peace Offering (Com.)	998
Apr. 29—Piccolla (Dr.)	993
May 2—The Derelict Reporter (Dr.)	975
May 5—Soldiers Three (Com.)	1000
May 6—Hungry Hearts (Dr.)	985
May 9—His Mother (Dr.)	995
May 12—The Welcome of the Unwelcome (Com.)	1000
May 13—Prejudice of Pierre Marie (Dr.)	985
May 16—When a Man's Married (Com.)	1000
May 19—The Show Girl (Dr.)	990
May 20—Sunshine and Shadow (Dr.)	990
May 23—A Dead Man's Honor (Dr.)	1000
May 26—Tim Mahoney, the Scah (Dr.)	1000
May 27—The Fires of Fate (Dr.)	1000
May 30—Cupid's Chauffeur (Com.)	1000
June 2—The Ends of the Earth (Dr.)	1000
June 3—A Clever Fraud (Com.)	1000
June 6—For Her Brother's Sake (Dr.)	1000
June 9—The Sacrifice (Dr.)	1000
June 10—The Changing of Silas Warner (Dr.)	1000
June 13—The Trapper's Daughter (Dr.)	1000
June 16—Proving His Love (Dr.)	1000
June 17—Teaching McFadden to Waltz (C.)	1000

THE AMERICAN FILM MFG. CO. CHICAGO

"When you think of WESTERN think of FLYING A COWBOY FILMS"

RELEASE OF MONDAY, JUNE 12

"THE WITCH OF THE RANGE"

The apex of production endeavor in Western Dramatic subjects. A thrilling COWBOY Drama.

Scene from "The Witch of the Range"

RELEASE OF THURSDAY, June 15

"THE COWBOY'S RUSE"

"LAW AND ORDER ON BAR L"

Rollicking, dashing, laughable Cowboy Comedies. Two "Flying A's" on one reel. Both as funny as Cowboys can be.

Scene from "The Witch of the Range"

COMING

RELEASE OF MONDAY, JUNE 19

"THE YIDDISHER COWBOY"

"THE BRONCHO BUSTER'S BRIDE"

Two on one reel Flying A Cowboy Comedies

Scene from "The Cowboy's Ruse"

RELEASE OF THURSDAY, JUNE 22

"THE HERMIT'S GOLD"

A Virile Drama of the West

GET TWO FLYING A COWBOY FILMS EACH WEEK

REGARDLESS

MONDAYS AND THURSDAYS

Scene from "Law and Order on Bar L"

American Film Mfg. Co.,

Bank Floor, Ashland Block
CHICAGO, ILLS.

(*Continued from page* 23)

"THE FORTUNES OF WAR"
"Imp" Release, June 22d

In response to Lincoln's call for troops, at the outset of the Civil War, Bill and Jim Clark leave for the front with the consent and blessing of their mother. The brothers take an affectionate farewell of their mother and sisters, Louise and Anna. Their regiment is reviewed by President Lincoln, and the soldiers march away with buoyant spirits and with loyal hearts.

The story reverts to the front, after a battle scene, within the Union lines, the brothers in the country of the enemy. They are doing picket duty, stationed on an outpost. They meet at the end of their rounds and Andrew Dowd, a rebel sharpshooter, comes upon them stealthily. He takes careful aim and shoots. Jim falls, apparently dead. Bill looks upon the body of his brother and is obsessed with rage and grief. Forgetting everything else in the knowledge that his brother has fallen, he dashes after the rebel. Dowd drops his gun and takes to his heels. Endowed with superhuman strength Bill gains on Dowd, bent on revenge, and the race is a highly exciting one.

With strength almost spent Bill reaches Dowd, but catches his foot under a root and falls. Dowd quickly turns and makes him his prisoner, securing his gun and covering him with the weapon. At this moment a detail of Union soldiers are seen coming toward them, and Dowd gives Bill to understand that if he will protect him, he will not shoot. Bill promises, and Dowd returns his gun. Bill threatens to shoot any one who lays a hand on Dowd, claiming him as his prisoner.

Dowd, a prisoner, repentant for shooting Jim, asks permission to nurse the brother, which is granted, and he gives him every attention.

An order is brought for him to be sent home, as he is convalescing, and at the same time Dowd is exchanged among other prisoners. Dowd expresses a desire to accompany Jim home safely, and he is given the privilege. Jim and Dowd take an affectionate leave of Bill and start North.

Arriving at the Clark home, the handsome young rebel makes a favorable impression, notwithstanding the fact that he is an enemy and is responsible for the condition of Jim.

Two weeks later Louise Clark and Andrew Dowd, the rebel, are discovered in the garden of the Clark grounds, confessing their love for each other—the old, old story.

Dowd takes leave of the Clark family and goes to join his regiment. He promises to return at the close of the war and claim Louise, and the scene of parting at the well is very affectionate.

The story reverts to the time of peace after the war, the Fourth of July. The family is reunited, Jim, Bill and Dowd having returned alive. Dowd and his wife, Louise, and their children, visit the Clark home. The children are given some fireworks, and they start to set them off. Jim goes to the flag-pole in the yard and commences to hoist the Union flag. As the stars and stripes flutter in the breeze, Dowd turns to his relatives and, with his arm around his wife, exclaims: "This is our flag now," they cheer the flag, shake hands with the former rebel, and the story closes with a display of fireworks to celebrate the occasion.

Another "Imp" Triumph!

Our Fourth of July feature film, to be released Thursday, June 22nd, is another glorious link in the powerful chain of attractions produced by the incomparable Imp. It is entitled "The Fortunes of War." It shows Lincoln and his cabinet in their war council, astonishingly good battle scenes in the Civil War, a beautiful love story and finally, years later, a Fourth of July celebration and a happy climax to the whole affair. If you don't get "The Fortunes of War" it is your own fault, Mr. Exhibitor. We have told you for weeks and weeks to hammer away at your exchange and get what you're paying for—TWO IMPS EVERY WEEK. Wake up! Go to it! Turn over! Demand!

SAY! HERE'S A FOOL FILM!

If you have a laugh concealed about your system, prepare to work it overtime when you see "All for a Big Order," the Imp release of Monday, June 19th. It is certainly one derned fool film, with a laugh in every picture and a giggle in every sprocket hole. A fat man gets into trouble, his wife helps him out and in the meanwhile your audiences will rock with laughter. Get this film or CHANGE YOUR EXCHANGE!

A BIG MONEY-MAKER FOR $5

Send us $5 and get one of these new Imp Lobby Displays QUICK! It will fairly drag passersby into your theatre. Exhibitors everywhere tell us their Imp Lobby Displays have paid for themselves over and over again. They are so big, so handsome, so high class that they catch the eye and stimulate interest and desire. Each heavy oak frame has ten heavily glassed openings containing splendid photographs of Imp performers. The backs of the openings are removable so that the photos are interchangeable. The frame and the ten photos are yours for a miserable $5. Send your order this minute before you forget.

Independent Moving Pictures Co. of America.
102 W. 101st St., New York. Carl Laemmle, Pres.
Get your name on our mailing list. Important!

INDEPENDENT MOVING PICTURES CO. IMP AMERICA

Every Reel is a Heavy Champ

HEAVY IN SPLENDID SETTINGS---MILITARY CHARACTER---NOVELTY

RELEASED MONDAY, JUNE 19, 1911

YOU MAKE A POSITIVE MISTAKE IF YOU DON'T SEE IT!

MOLLY PITCHER

A MAGNIFICENT REALISTIC AND SOUL-STIRRING PRODUCTION

READ THIS LETTER AND ORDER NOW

RELEASE FOR WEDNESDAY, JUNE 21st

FOR HER SIN

A highly dramatic intensely emotional and clearly presented story with a very unusual ending. Will reach the heart. Will touch the emotions.
Will please all.

RELEASE FOR MONDAY, JUNE 26th

WAR AND THE WIDOW

This is a treat of a picture. A widow living between the Union and Confederate forces falls in love with a young officer on each side, who meet at her home and try to capture each other. You can picture the complications.
Actually drawn from one of the most prominent pages of history.

The Champion Film Company Inc.

12 EAST 15th STREET

MARK M. DINTENFASS, Manager

STUDIO AND FACTORY
COYTESVILLE, N. J.

NEW YORK June 10th, 1911. 191

Mr. Exhibitor,
Dear Sir:-

Most of you have read my pereonal letters and you have seen the CHAMP Western and Military pictures that I havo featured. You will agree that each time that I have personally informed you of a special film that we were going to release, we furnished you with THE goods, and produced a real reel, and it came up to every assertion and to all the expectations of both the exhibitor and the exchange. Therefore, I take great pleasure in inporting this letter in the trade journal in the shape of an advertisement, so that it may be before every eye that looks with interest for progress in the moving picture industry and for films of quality.

We beg to draw your special attention to our release of June 19th, "MOLLY PITCHER." I personally aseure you it is the fineet and largest military production that has ever been produced by THE CHAMPION FILM CO., although we are the pioneers of absolutely correct military historic picturee. "MOLLY PITCHER" is not only a wonderfully etaged and stupendous production and the best picture that was shown on a curtain, but it is also educational.

I would conaider it a personal favor if you ask to see this film and I feel sure that you will agree with me that it is the kind of productions that you want for your exchangee and theatres.

Let me hear from you regarding special advertising matter.

Yours very truly,

THE CHAMPION FILM CO.

by Mark M. Dintenfass
Gen. Mgr.

PHOTOGRAPHED PERFORMANCE BY SPECIAL ARRANGEMENT

THE BOY SCOUTS OF AMERICA TO THE RESCUE

EXTRAORDINARY TOPICAL RELEASE WEDNESDAY, JUNE 28th

Every phase of outdoor life and Scout sports and duties pictorially presented. A brave repulse of prowling Indians, and a forceful rescue of captured comrades by Scouts will be a source of delight and admiration. Inquire for Champ 3-color synopsis "14 x 21."

UPON SEEING THIS ANNOUNCEMENT SHOOT IN YOUR ORDER.

CHAMPION FILM CO.

MOTION PICTURE PRODUCTION ADMIRALS CORPORATION

MARK M. DINTENFASS, GEN. MGR. OFFICES—12 E. 15th ST., N. Y. C.

STUDIOS—COYTESVILLE-ON-THE-HUDSON, N. J.

JUN 20 1911

MOVING PICTURE NEWS

Volume IV
No. 24

June 17
1911

PRICE
TEN
CENTS

SCENE FROM

CUPID AND THE COMET

SOLAX RELEASE, JUNE 21st

BULLETIN!

We remind you again to make immediate arrangements with your exchange to get an early booking on the Imp Fourth-of-July film, "The Fortunes of War" released Thursday, June 22. *It is a triumph!* If you want to know whether your exchange has bought it, ask us. By watching details of this nature you'll get the best service, believe us!

"THE LITTLE LEADER"

is the title of our Thursday, June 29th, release—one of the sweetest stories ever told. It is a high-class heart-throbber. Get it or change your exchange!

"LOVE IS BEST"

is the name of our Monday, June 26th, release. A girl leaves her village sweetheart to become a professional singer, but she finds that "Love Is Best." The story unfolds in beautiful shape and ends happily. Go after it!

USE YOUR NOODLE!—

Take advantage of every possible scheme to boost your receipts. For instance, stick a New Imp Lobby Display in front of your theater and watch it pull the people in. It is made of oak, 42 inches wide and 29 inches high. It has ten heavily glassed openings, each containing a fine photograph of an Imp stock company performer. Nothing to compare with it has ever been issued in the history of the trade. Exhibitors say it is the best they ever saw, and makes money for them every day. The whole thing is yours for $5.

Independent Moving Pictures Co. of America, 102 W. 101st St., New York, Carl Laemmle, Pres. We want your name and address immediately.

"TICKLED TO DEATH"

The high mogul of the new Alhambra Theatre, Milwaukee, said to be the largest moving picture theatre in the world, opened his house last week with Laemmle films, Laemmle service and "Laemmle luck." He said:—"I am tickled to death with the class of films the Independents are turning out. And I am tickled to death with Laemmle films and Laemmle service." The packed house was fairly wild with enthusiasm. That new theatre is going to make a mint of money. Why don't you get in right by hooking up with Old Doc. Laemmle?

CARL LAEMMLE, President

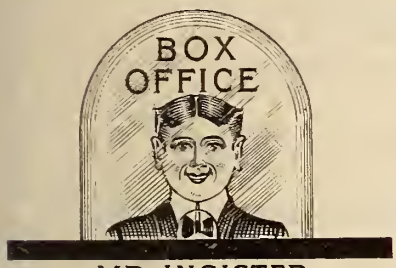
The Laemmle Film Service

Headquarters:
New number 204 W. Lake Street, Chicago, Ill.
Sykes Block, Minneapolis, Minn.
1517 Farnam Street, Omaha, Neb.
1110 Wyandotte St., Kansas City, Mo.
515 Mulberry St., Des Moines, Iowa.

The biggest and best film renter in the world.

THE THANHOUSER TWO-A-WEEK

THE EYES OF ALL FILMDOM ARE ON



MR. INSISTER

THE JOLLY FELLOW IN THE BOX OFFICE
HIS EYES ARE ON

THE DECLARATION OF INDEPENDENCE

The Most Pretentious Patriotic Picture Ever Attempted—A Marvelous Filmization of the Greatest Event In American History—Out Tuesday, July 4. HE'S BOOKING IT NOW to Make Sure of Getting It After It's Released —ARE YOU?

RELEASED TUESDAY, JUNE 27

A Suffragette Love Story

Courting Across the Court

is a new wrinkle in film fiction of the love sort, carrying a Suffragette atmospherc as a distinct diversion. A clever woman lawyer wishes to bring her pretty daughter up in that profession. But the daughter thinks hetter of the profession of wife, especially as she had a choice for husband already made. Said choice was the result of the odd courting the title tells of. So, from title to trailer, you can wager the reel will hold your interest.

No. 223. Code word, Court.

RELEASED FRIDAY, JUNE 30

THE THANHOUSER CLASSIC

LORNA DOONE

BY R. D. BLACKMORE

When Blackmore wrote "Lorna Doone," neither he nor any of his day knew, thought or even dreamt of the motion picture. There did seem possible to him some things that the brains of later-day inventors gave to the world, but the moving picture—*never!* Still, from the all-action style of the story, you'd really think he had a moving picture scenario in mind when he wrote it. All he situations are highly moving, picturesque, and give thrill upon thrill, as though written to order to make an extra-startling release.

No. 224. Code word, Lorn.

THANHOUSER COMPANY
NEW ROCHELLE — NEW YORK

Quality Versus Quantity

WE HAVE NOT SOLD 1,000 SINCE JANUARY 1st—BUT THOSE WE HAVE SOLD MADE GOOD

We have the largest and most modern plant in this Country—But we make it a point to limit our **quantity** in favor of **quality**—That is why the **Motiograph** has grown so rapidly in popular favor.

We haven't found it easy to attain a reputation for **high quality**—But we have done it—And continue to live up to it.

We have learned to appreciate those who copy our productions **and ideas**—unconsciously, they most highly flatter us.

HAVE YOU A MOTIOGRAPH WATCH FOB?

ENTERPRISE OPTICAL MANUFACTURING CO., 564 West Randolph Street, CHICAGO, ILL.

Solax

ARE YOU PROFITING BY OUR WEEKLY EXHORTATIONS?

EVERY WEEK WE ARE TELLING YOU TO **BUY! BUY! BUY!**
THE **SOLAX FILM.** AND WHY DO WE KEEP DINGING AWAY AT THIS?

BECAUSE WE **KNOW** AND SO DO OUR PATRONS **KNOW**

THAT OUR WEDNESDAY COMEDIES AND FRIDAY MILITARIES

REPRESENT THE

GREATEST POSSIBLE MEASURE OF FILM VALUE IN EXCHANGE

FOR YOUR GOOD MONEY

AND THAT THE SOLAX FILM REPRESENTS

THE ACME OF FILM PERFECTION

SIMPLE STATEMENTS THESE, BUT FINAL AND CONVINCING—WE LEAVE THE REST TO YOU

RELEASES

WED., JUNE 21st—	"CUPID AND THE COMET," and "JOHNNIE WATERS THE GARDEN,"	Split reel Comedy
FRIDAY, " 23rd—	"MARKED FOR LIFE,"	Drama
WED., " 28th—	"A FASCINATING WIDOW," and "A TERRIBLE CATASTROPHE,"	Split reel Comedy
FRIDAY, " 30th—	"GREATER LOVE HATH NO MAN,"	Military
WED., JULY 5th—	"STARTING SOMETHING,"	Comedy

Solax Company

CONGRESS AVENUE
FLUSHING, L. I.

REMEMBER—ALL OUR FILMS ARE TINTED AND TONED
Sold exclusively through M. P. D. & S. Co.

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The Moving Picture News

PUBLISHED EVERY SATURDAY

The CINEMATOGRAPH PUBLISHING COMPANY, 30 West Thirteenth Street, NEW YORK CITY

Telephone, 4092 Chelsea

European Agents: INTERNATIONAL NEWS CO., Breams Building, Chancery Lane, London, E. C.

Chicago Representative: J. J. Sullivan, 866 Graceland Ave. 'Phone Graceland 5053

ALFRED H. SAUNDERS, Editor.

This newspaper is owned and published by the Cinematograph Publishing Company, a New York corporation. Office and principal place of business No. 30 West 13th Street, New York. Alfred H. Saunders, President; John A. Wilkens, Secretary, and W. M. Petingale, Treasurer. The address of the officers is the office of the newspaper.

SUBSCRIPTION: $2.00 per year. Postpaid in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands. Canada and Foreign Countries: $2.50 per year. All communications should be addressed to The Moving Picture News, 30 West Thirteenth Street, New York City.
ADVERTISING RATES: $60 per page, $30 ½-page, $15 ¼-page, single column $20, $2 per inch. Discounts, 20% 12; 10% 6; 5% 3 months.

Volume IV | June 17, 1911 | Number 24

OUR FRONT COVER ILLUSTRATION

The unique scene that adorns the front cover of this issue is taken from the Solax release of Wednesday, June 21st, "Cupid and the Comet."

This high-class comedy playlet is replete with side-splitting situations and rollicking scenes. The cut we secured for our cover serves as an excellent example of the original and artistic details so often noticed in the Solax productions.

See synopsis in this issue for story of picture.

THAT CAMERA QUESTION

Edison's Patents Void

Referring to our last week's editorial regarding the use of various camera devices, we have been advised that our readers can now use any make of camera they prefer, either the Warwick, Prestwich, Prevost, Debrie, Gaumont, Jenkins, or any other make their individual preference may select. We understand that the decision of the Courts means a complete reversal of the Edison claims for the re-issue patent; that they now have no standing in Court owing to the patent being null and void. This fully agrees with what we wrote in 1907 on the question, viz., "that the claims made for the patents, and the patents themselves granted, were worthless, and that the Independents or any other man or body of men should be able to use any camera they prefer." We are glad to see that our prophecy is fulfilled.

We understand, also, that the M. P. P. Co., who are working (or claiming to work) under these patents are taking evidence very rapidly now, and several who have given their evidence have told us the general lines on which they are working; this evidence may come up for hearing somewhere around January or February, 1912, and, if good luck favors them, they may be taken in the fall of this year, but these suits or re-openings may drag on even as the other litigation has dragged on, so we think we are now safe in advising our readers to use whatsoever camera their hearts desire.

KINEMACOLOR

Kinemacolor is the coming force in Nickelodia. It is bound to make headway on its own merits. It is sweeping the entire world of moving pictures with its wonderful results. The columns of the Moving Picture News have repeatedly given information first hand of every progress made in the Art, and when we say Art, we mean Art because Kinemacolor has gone beyond the dreams of the most enthusiastic artists for great volume of color. When we look at some of the old paintings with their vivid coloring, the brilliant hues of some of the artists' conceptions, we have wondered where they obtained these colors from and how they used the magic palette to blend such colors on to a canvas, but all these fade into insignificance when we see on the screen the brilliant magical production of Kinemacolor. The vividness of these colors play so upon the eyes and brain that one almost stands in awe at the effect. Beautiful pictures in black and white are always a delight to anyone who loves photography, but the varied colors completely eclipse this. Anything that could be attempted or produced in black and white, or in the crude attempts to color with aniline dyes (not that we want in any way to detract from the beautiful work that has been done by hand by such colorists as Miss Martine, of New York, or the stencil coloring of Pathe Freres, of Paris) to see the two side by side gives one the idea of a master painter and his pupils' crude attempts to copy.

We were at the office of Kinemacolor this week and saw the unveiling of the Queen Victoria memorial, and in watching the effect upon the screen we were instantly transported back again to our old haunts in London. We saw before us vividly portrayed the first and second life guards with their brilliant scarlet and blue uniforms, the bodyguard of the King's own, the Dragoon guards with their splendid uniforms, and last, but not least, the good old Beef Eaters in their picturesque yet antiquated uniforms that make them so picturesque a quaintness to all visitors to the Tower of London. We suppose we ought to have mentioned King George V and his Queen, Mary, with their household attendants first, but the brilliant manner in which they were reproduced, in all the grandeur of their kingly uniforms and robes, is certainly a sight worth seeing, and we congratulate Messrs. Urban and Smith upon the wonderful progress made in these productions. We look forward with eager anticipation to the Coronation films, and if they only do half the justice that has been done to the unveiling of the Queen Victoria memorial (which was taken in a London fog and misty rain), we feel sure that the resulting effects will be far beyond dreams of any artist in his wildest imaginings.

Some of our readers seem to have an impression that the Coronation festivities will only take place the 22d and 23d of this month. This is not so, for quite forty days after the actual coronation, festivities will be taking place in all parts of the British Empire, its Dominions and Territories, and all these will be taken under the special license of Kinemacolor, and

will be available in New York (and, of course, the United States) by every boat that leaves the English shores, so that our readers may look out for a feast of magnificence in Kinemacolor.

AN APPEAL

We want to make an appeal to the generous hearted in New York, and others outside who may feel so inclined. We want to present them a most deserving case for immediate assistance. It will be in the recollection of our New York readers who know Arthur Lewis, that he has been, and is, one of the most careful and capable operators who ever turned the handle of a moving picture machine. The Alien Act came as a great blow to him and threw him out of position. This was in January of this year; since then he has been waiting patiently for the repeal of the law which was promised to us many times. Arthur Lewis and his wife and family had saved quite a little nest egg, and could have carried on probably until the end of the year, with care, but his wife was taken sick and this swallowed up some $400 to $500 in doctor's fees. No sooner had he got over this, than he was called in to assist the proprietor of a nickelodeon when, scratching his thumb with a piece of iron, it brought on blood poisoning, and he has had to have the first digit of his thumb cut off. This, and the doctor's fees, have cost him another $400 to $500, with the result that he went back with his rent, and is threatened with a dispossess notice, although he has been living in this house for the past three years. (The old order changeth and the new order cometh in, in other words the old landlord who would have granted him an extension of time sells the house and the new agent cares for nothing but his rent,) and at this juncture Lewis stands in need of quick assistance. Will our readers respond? The News subscribes $25 and another friend $10. Who will follow suit?

Send all donations to News office made out to Arthur Lewis.

ALIEN OPERATORS

We are given to understand that the bill before the New York Assembly will be passed within the next two weeks. This deletes the clause "Must be a citizen of the U. S. A." This will be good news to many operators.

EXHIBITORS, WHAT ABOUT YOURSELVES?

Now that the Edison patents have been declared invalid, what are you exhibitors going to do? Are you still going to be so foolish as to pay $2.00 per week for that which gives you no protection, and what we have told you over and over again is being dragged out of your pockets by false pretenses. It's up to you!

THE DEMAND FOR EDUCATIONAL FILMS AND THE KIND MOST IN DEMAND

By Margaret I. MacDonald

During the controversy as to the popularity or unpopularity of educational films—the kind in demand, etc.—not only is the necessity for them becoming more acute, but a more devout appreciation of the educational film and its uses is being born.

As already intimated by our worthy editor, several applications for advice as to where to procure educational films have been sent in to him from the heads of different schools and colleges. Also many complimentary letters have been received voicing a large admiration for the firm stand which the Moving Picture News has taken in matters pertaining to the educational film and its manufacture.

With regard to the kind of films in demand for the schools and colleges, I would say from what I have gathered from educational authorities here, are of a class suited to the different branches of study, and also to lecture subjects. Pictures giving insight into the different industries of the world, pictures of typical scenes in different parts of the earth, making the student familiar with the habits and customs of his fellow man in other countries than his own. The character and habits of different forms of animal life—insects, birds, reptiles and so forth. Historical scenes and classical drama are also good, and will be found to be much in demand. All pictures with a touch of the morbid should be eliminated where children are concerned.

I was much touched by the story of a little twelve-year-old girl who had developed a mania for the moving picture show, and who became so morbid, being of an imaginative turn of mind, living over and over again in her little mind the scenes that were shown her in the pictures, that she actually attempted suicide, fancying that her life was filled to overflowing with troubles. The case was a very pathetic one, and though a very exceptional one, it should serve as a warning. Why not follow the example of Felix Adler, who dresses a story in language fit to be grasped and assimilated by the child mind, leaving out as far as possible the unpleasant parts, or, if necessary to use them, dressing them in a more pleasing garb, and finding a reason and a moral for each point. In the preparation of pictures for the schools why not follow as nearly as possible the plan outlined by him. The pictures most susceptible to a morbid trend, which might be used in connection with school work would be scenes from history, and heavy drama—like Charles Lamb's "Tales from Shakespeare," the story can be simply told.

For use in theaters, scenes of travel, industries, zoology, scientific subjects made entertaining, and many, many other themes too numerous to enumerate.

At the present time the Trust pictures may be holding the palm both with regard to mechanical work, and subject matter. But it must be remembered that the manufacture of Independent films is practically in its infancy compared with the Trust, and that the Independent film is steadily progressing, and bids fair to rival its mammoth brother.

One of the most wonderful discoveries of the age has recently been made in connection with the talking picture. After much experimenting with a phonographic device there has at last been found that a rare mineral, called selenium, which belongs to the sulphur group, and whose electrical conductivity is greatly increased by exposure to the light, has the power of harmonizing light and sound waves to such a degree of perfection as to cause the sound to be in simultaneous synchronizing with the corresponding pictorial production. No longer will the device utter a laughing sound when it should weep, or vice versa, but all shall work together in harmony through the discovery of this simple little secret. Another device will be worked on a continuous steel band, of which we shall have more to say in an early issue.

I feel sure that the increasing demand for educational films must sooner or later cause a reaction in manufacturing circles, and the cry which now arises from the throats of the many interested ones, of "Where shall we obtain educational films suitable to our needs?" will be silenced by a satisfactory opening up of an avenue of supply.

The forward movement is one strong and steady and compact, and warranted to withstand any attack which may be made upon it, or upon its instigators.

"KINEMACOLOR"

Mr. Charles Urban, in addition to his delightful "Kinemacolor" animated pictures in the actual tints of nature, at the Scala, is presenting a short but intensely dramatic playlet, called "Before the Dawn," an Eastern military episode presupposing a similar state of affairs in the East to-day to that which existed during the Mutiny in 1857. The book is by Mr. George Sheldon, who has also composed the incidental music, and the piece, which is in the first part of the program, is strongly cast. Of course, in this busy Coronation season, the inclusion of fresh topical films is frequent, while standing features include Sunstar's Derby, Empire Day in Hyde Park, The Birth of Flowers, and the magnificent scenes of His Majesty unveiling the Victoria Memorial. On Saturday, exclusive pictures of the Richmond Horse Show will be taken, a special feature being made of the jumping in pairs.

THE LONDON FILM FIRE

Questions in Parliament

(By our English correspondent)

Full details of the fire which occurred at the Globe Film Co.'s premises in Cecil Court, London, I gave in the last issue of the Moving Picture News. Through the courtesy of the Hana Studio, Ltd, I am now able to give a photograph of the premises after the conflagration. It will be noticed that the Globe Film Co. have removed to premises which are shown in the extreme right of the photograph, and which were lately occupied by the Tyler Film Co., they having removed to new premises in Charing Cross Road, W. C. The fire in "Flicker Alley" seems likely to lead to trouble so far as the location of the film trade in this narrow court is concerned. The matter has formed the subject of debate in Parliament, whilst a petition is being prepared for presentation to the London County Council asking them to take steps for the protection of residents within the film trade area. The following questions have been addressed to the president of the Board of Trade by Sir Wm. Bull: "Whether he is aware that this is the third film fire which has taken place in the St. Martin's Lane district within the last twelve months; whether his attention has been drawn to the number of photographic stores in this district; and whether, in view of the fact that there are at least seven theaters, not

to mention the National Portrait Gallery, and the National Gallery within a radius of a few hundred yards, as well as a kinematograph film store in the immediate vicinity of the Alhambra Theater, he is prepared to take additional steps for the protection of the public in case of fire." It is strange that a film fire is always the subject of so much comment by the uninformed public. Statistics will show, and a reference was made in my notes a short time back, as to the very small number of film fires which had occurred during the year 1910 in this city. The number has been decreasing month by month during this year, whilst the premises occupied by the various film traders are becoming more commodious and safer in every respect. Although the danger to property during the fire in Cecil Court was considerable, there is no reason why any of those persons who received injuries should have sustained them. The mansions which are adjoining the Globe Film Co.'s premises are provided with adequate means of exit, and, had it not been for the suddenness of the outbreak, the occupants of the flats would, no doubt, have been able to escape by the exits provided for that purpose.

* * *

Keep an eye on the forthcoming releases by the "British and Colonial" Co. This is a concern that is going to do big things in the near future. The principals, Messrs. McDowell and Bloomfield, are members of the Old Guard of the trade, and they have advanced rapidly already from a very modest beginning, until new darkrooms and studios have become necessary and have just been acquired. "B. & C." quality is unbeaten on this side, particularly in "topicals," and now they are about to stage on a scale which should produce some real headliners.

* * *

"Princess Clementina," Barker's film of H. B. Irving, has only two vacant dates left. Well, G.'s courageous policy has thus been justified again. There's another surprise on the way of which you shall have early notice.

* * *

An interesting aviation film is that depicting Mr. A. J. Balfour's flight with Mr. Claude Grahame White at Hendon Flying Ground (N. W. London), and the War Office tests arranged by the Parliamentary Aerial Defence Committee. The film was obtained by Messrs. Jurys, by special arrangement with Mr. Grahame White. Fine views are offered of the Premier, Lord Haldane, and Mr. A. J. Balfour, and the film should prove of great and instructive interest.

L. W. D.

CARL LAEMMLE GONE TO EUROPE

Carl Laemmle, the hustling president of the Independent Moving Pictures Co. of America, sailed Tuesday on the Kaiser Wilhelm for the continent to stay several months. He was accompanied by Mrs. Laemmle, their children and governess. During his stay in Europe Mr. Laemmle will spend considerable time in Berlin, where the foreign offices of the Imp Company are located, and he will combine business with pleasure during his stay abroad.

There was a large delegation of moving picture and music men at the dock to wish the party bon voyage, and Mr.

Laemmle was pleasantly remembered by his employees with a large basket of fruit and floral tributes to show the esteem in which he is held by those with whom he is associated in his vast interests in New York. Last Wednesday evening a pleasant party foregathered at the studio on 56th Street to take a formal farewell of Mr. Laemmle. It included the business forces of the Imp Company, the Laemmle Music House and the Imp Stock Company. A reception was held on the stage, concluding with a banquet, at which time there was speech-making in response to toasts. Moving and still pictures were taken of the event, which was a most enjoyable one.

Mr. Laemmle is one of the most prominent amusement caterers in this country, being at the head of the Imp Company, the Laemmle House of Music and the Laemmle Film Exchange, which latter concern has headquarters in nearly all the large cities of the country. He will remain in the old world until autumn and will take occasion to spend considerable time visiting his birthplace in Germany. His itinerary will include all the principal cities of Europe and he expects to enlarge his scope of operations across the big pond.

SOLAX COMPANY

WHAT IT IS DOING AT THE STUDIO

The activity of the Solax studio these days is remarkable. The grounds present the appearance of a cross between a military encampment and Luna Park. In one corner of the vast enclosure M. Menessier, the versatile and capable artist in charge of the scenic department, may be seen, together with his corps of helpers, busy as the proverbial bee, putting together and painting new and elaborate scenic effects for Solax pictures. In another portion of the grounds a group of carpenters are erecting buildings to be used for various purposes. Seated within the property room, Mr. Marvin, the property master, surrounded by a perfect arsenal of weapons, is digging out ammunition to be used in the next big military picture; his accomplished wife, in charge of the wardrobe room, is engaged in putting together, with the aid of her assistants, wonderful creations in costumes, and the hum of her busy sewing machine keeps time with the rap of the carpenters' hammers. Out upon the lawn one of the assistant property men is testing out a Gatling gun, which has just arrived from the Bannerman arsenal, and the

MME. BLACHE AND MR. MELVILLE LEAVING STUDIO GROUNDS TO DIRECT THE TAKING OF A MILITARY PICTURE

fusillade of shots sound most like the rapid explosion of the gasoline engine with the muffler cut out. A bugle call is heard from outside the grounds and trusty Dave Laney, the Solax watchman, always on the job, hastens to open the gates and in files a troop of cavalry, and right soldierly looking fellows they are, too, every one an ex-cavalryman bearing in his pocket his honorable discharge but now working in the Solax army. The men line up, are dismissed and a rush is made for the lunch counter. Activity ceases for the time being to enable the myriad of troopers and employees to refresh the inner man, only to be resumed in the afternoon, for the activities incident to the production of the tremendous military pictures which the Solax Co. is now putting out are endless and work must go on and on. After lunch the troopers are again lined up and facing them we see some fifty or sixty Indians assumed to be their opponents in a formidable war which will be carried on upon the Solax farm about a mile distant from the studio.

All is in readiness, the troopers are at attention, the Indians lined up after their own peculiar fashion, Property Master Marvin has seen that they are all equipped with arms and ammunition when the man who is to take this bunch of unleavened material and mold it into one of the pictures of absorbing interest which have gained so much popularity appears upon the scene, mounts his horse and they depart for the field of action. Arriving there they find that the scenic artist has gone before, the Indian camps are in readiness, the stockade has been erected and stands awaiting the assault of the Indians and its gallant defence by the troops.

Scenic spots adapted to the requirements of the particular picture being made have been selected by the Solax scouts

MME. BLACHE LEAVING THE STUDIO TO SCOUT FOR LOCATIONS

who scour the country daily on motor cycles looking for the best available localities for picture purposes.

All in all it is hard to realize the tremendous amount of work, expense and attention to detail which is being devoted to the making of the Solax product these days. It is a case of seeing and believing, but the end justifies the means, for the Solax military pictures are unquestionably the present hit of the moving picture trade and it is the aim of the Solax Co. not to rest content with even their present degree of excellence, but by hard work and the liberal expenditure of money to improve them, have them become better and better all the time to the end that exchanges purchasing Solax releases may know they are getting the very best moving picture product available.

MANAGING DIRECTOR MELVILLE EXPLAINS HOW IT IS DONE

MADAME ALICE BLACHE
President of Solax Company

To the indefatigable industry, the experience, enterprise and progressiveness of this little lady is due the remarkable success which has been achieved by the Solax Company during the comparatively short time it has been in business. Starting at a time when competition from older firms was a thing to be reckoned with, firm, however, in the knowledge of real ability and with a foundation of experience which few of the others had been able to bring into the business, at least on the independent side, Madame Blaché launched the Solax Company and within the short period of eight months has successfully piloted it through the tempest of troubles incident to the manufacture of moving picture films into the safe harbor of two releases per week and large sales.

The stupendousness of this successful achievement can only be realized by those conversant with the multiplicity of difficulty connected with the management of a moving picture studio and would indicate that the one who had successfully accomplished this must possess exceptional executive as well as technical ability.

To realize this fully one has only to remain by the side of Madame Blaché during the course of the day's routine at the Solax studio and note her comprehensive grasp of detail and the concise and businesslike way in which she conducts the affairs of the Solax Company. In the early morning you will find her seated at her desk in her office passing upon scenarios, in conference with her directors and other members of her staff, mapping out the plan for the day's work. Next we find her in the factory, alert and keen-eyed to note every detail of the work being performed there, then to the studio where scenes are being rehearsed, a word of advice or suggestion given to the director, which is always graciously received because it is inevitably right and for the benefit of the picture being produced, then back to the office where a stack of correspondence is rapidly handled and letters dictated to members of her business staff with reference to matters of business policy, then perhaps will follow a conference with the scenic artist, after which one of the photographers would likely claim her attention for some instruction which he may require, and so on ad lib.

MADAME ALICE BLACHE

Despite the tremendous demands made upon her time as the head of the Solax, Madame Blaché has written and staged practically all of the big comedy hits which have been featured by the Solax as their Wednesday release.

Through all the intricacies of her busy days, however, Madame Blaché can always find time to give a friendly word of advice or aid to those who seek it. While she possesses to a remarkable degree business ability of the highest order, this has not by any means been secured at the expense of her womanly characteristics, for a more likable lady than the president of the Solax Company would be hard to find.

The one big advantage which the Solax Company has had since its conception has been the knowledge of moving picture technique possessed by Madame Blaché and which has resulted in its product excelling both from the photographic and artistic viewpoint. This was acquired during twelve years' connection with the Gaumont factory in Paris, which resulted in Madame Blaché being placed in charge of this mammoth business enterprise. It is doubtful if any other woman has held a post of such supreme responsibility and importance in any commercial enterprise, and the end is not yet; young, energetic, capable, gifted with the ability and the will to accomplish big things, with her successful enterprise going forward by gigantic strides, the dominant figure in the moving picture world may one day be a woman, and that woman Madame Alice Blaché.

MR. WILBERT MELVILLE
Managing Director of Solax Company

One of the most familiar figures around the Solax Grounds is that of the Managing Director, Mr. Wilbert Melville. He originated the idea of the military pictures which the Solax Company are now producing, and but for the tremendous success with which they have met, could almost find it in his heart to wish he had not done so, for it has placed upon his devoted shoulders a burden of work that keeps him eternally at it night and day. Practically all of the military pictures have been written by Mr. Melville, and, of course, they are all produced under his personal direction. Fortunately for the Solax, their director has had a degree of military training which shows in these pictures, for every item of military detail is accurate to the last degree. Mr. Melville served as a Captain in the Spanish-American War, and previous to that had at various times been connected with different militia organizations.

A prolific newspaper writer for years, an expert photographer and an experienced stage director, he possesses to an unusual extent the qualities calculated to make an ideal moving picture director. He has been with the Solax Company from the time it made its introductory bow and the reception accorded the pictures written and produced by him has been most gratifying. But even better things are to come. Whisper—Melville has some good things — some mighty good things—up his sleeve. Watch out for them, for he promises, on his sacred word of honor, that they will be something which will cause those interested to stand up and take notice. What would you say to a battleship—a full grown battleship—hundreds of marines — several troops of real cavalry—a squadron of artillery—but never mind, the time is not ripe and the cat must not be let out of the bag prematurely — only look out — watch. And, too, you may soon expect some new faces of exceptionally clever people in the Solax pictures.

Tinting and Toning

The Solax Company were one of the first to tint and tone their films throughout, and in almost every instance the film is completely toned and tinted. In this respect they have been remarkably successful and succeeded in adding an embellishment which has been greatly admired by the trade.

This lends to an American film the beautiful finish so much admired and appreciated in some of the prominent foreign films.

In this connection we might say that the mechanical perfection of the Solax films has been an important factor in the remarkable success these films have had in the comparatively short time they have been on the market.

We are informed by the Solax Company that they do guarantee the mechanical perfection of their films in every respect.

The guarantee is backed up by one of the best-equipped plants on this continent. We were completely surprised in our recent visit to the Solax plant to find not only a large collection of fireproof buildings with big glass studios, but the spacious enclosed grounds laid out by a landscape gardener, which gives the impression of a gentleman's country estate.

Some idea of this can be obtained from the few photographs we print in this issue. We enjoyed so much the outdoor aspect of this plant that in coming away we could not help but feel that we had been entertained at a large country residence.

We are now firmly convinced that this company have justly earned the reputation for producing films of the standard they have striven for, and in future releases, judging from what we have seen, we know this high standard of excellence will be maintained.

SOME SOLAX PLAYERS

BURTON L. KING

VINNIE BURNE

BLANCHE CORNWALL

ROMAINE FIELDING

Readers of the News have learnt about the above very happy family quartet. They have represented in pictures all phases of emotions notable in Solax productions. As the Sun is in the four cardinal points in the day, so the above points represent the Orbit of Sol-ax.

"THE DEVIL IN A TIN CUP"

Solax—May 24.

Seldom does a comedy film cause more genuine, hearty laughter than this did when seen by the reviewer. It is quite as broad as most European films which have been commented on in these columns so forcibly, and yet there is a cleanliness about this bit of horse play which sets it above the usual burlesque. In it a clerk play a telegraph operator and, in order to enter the office by attaching a live wire to the drinking water tank, to which the drinking cup is attached by a chain. The result can well be imagined. Many types of comedy characters are introduced, and the end is one general "rough house," in which all heap revenge on the perpetrators of the trick.

Their release of June 16th, entitled "A Daughter of the Navajos," is a good example of the painstaking care and thorough knowledge with which the different subjects are dealt with, and it can be safely said that a truthful interpretation of the subjects in hand, and that realistic touch exhibited, it would be difficult to produce a scene that would rival this subject in any respect.

NEVER TOO LATE TO MEND."

Solax—June 2

his plays. The offering is staged largely in the open, and for a thrilling photo play with lots of good, fast riding, some shooting and military action, it is highly commendable. Its story is within the bounds of likelihood and is readily followed by the viewer.

Nearly a Hero (Solax, May 10).—Here is a bright, snappy farce, well constructed and well produced, as the humorous values are all brought out strongly

"Across the Mexican Line" (Solax).—This story is based upon the imbroglio in Mexico. It details a love story, coupled with the thrilling adventures of a woman spy. Apparently the Mexican general did not get the information he wanted, and the prisoner was recaptured by the American troops. The climbing of a telegraph pole and sending a message from its top is a novel stunt which pleased the audience. The situations are also interesting.

"A MARVELOUS COW."

Solax—May 31.

An amusing comedy, which scored a big laughing hit when seen by the writer. A

"Bridget, the Flirt" (Solax).—It is a horse-play farce, but it's very funny. It's rough, but we wouldn't call it coarse. It kept the house laughing.

THE COUNT OF NO ACCOUNT. Solax. Released April 26. Full length. A very amusing story full of laughs and display some very good feature. Com-

"O wad some power the giftie gie us
To see oursilves as ithers see us."

LUNCH TIME ON THE STUDIO GROUNDS

TEN MINUTES BETWEEN THE ACTS

Solax Makes an Offer

An especially pretty and valuable watch fob. Heavy gold plate with best enamel, mounted on handsome leather.

The Solax Company have a plan of distributing these among all exhibitors and operators who will attest to having used ten Solax pictures in their theater, and write a brief criticism of the best ones, also offer any suggestions for improvement in the Solax films. We have seen this fob and recommend all exhibitors and operators to write Solax at once, as they are certainly very handsome.

Mr. J. H. Hallberg, "The Economizer Man," announces that he has accepted the agency for an Underwriter's Approved Fire Extinguisher for Motion Picture Theaters and Airdomes, and he has already equipped a number of installations with his device. The King's Highway Airdome of Brooklyn, N. Y., which has installed 540 of the Hallberg Open Air Chairs, have also purchased from him a Powers No. 6 M. P. Machine together with Hallberg Automatic Economizer.

8 **Engagement Extraordinary.**
The Great

FREGOLI,

The Most Remarkable Actor in the world.

Exhibiting the most versatile and inimitable ability for extraordinary characterization and play of voice.

This evenings entertainment will be arranged as follows:

1. TRIO OF THREE HIGHWAYMEN. From the Spanish Operetta "La Gran Via," creation by Fregoli.
2. COMIC ECCENTRIC SONGS.
3. THE MUSICAL LESSON.
4. **THE LIGHTNING WAITER.**

Impressions in one act: Comic, Eccentric and Characteristic, creation by Fregoli in which he impersonates the whole cast of six characters.

CAST.

Prologue, Charles, waiter, Miss Ives, a coquette, Mr. Pacifico, a countryman, Mrs. Pacifico, his irate wife, Antonio, a street musician, The Prompter — **LEOPOLD FREGOLI**

ARGUMENT.—Fregoli appears before the audience and explains that owing to the success of his many works he has written another, but not yet being quite familiar with it he will use a prompter to assist him, then and there, and asks the indulgence of his hearers. He retires and the curtain raises. Mr. Pacifico, an old countryman just in town for business, leaves his wife with a relative, and just to spend an hour, he walks into a restaurant renowned for its lady patrons, hoping to make some conquest. In fact he sees a stylishly dressed coquette, who also notices him, and guessing his intentions, starts for her prize. The waiter, quick as lightning, serves everything that will excite the old man and raise his hill. Besides some street musicians are put out by the waiter. While Pacifico is at the height of the enjoyment of his dinner and greatly elated over his conquest, his wife enters and there follows an outbreak of jealousy which would have finished in a tragedy if Fregoli had not found the best way to end it.

5 **THE MEDALION.**

An astounding creation by Fregoli, which is repeated by special request. In it he impersonates 15 different characters, including the leading of the orchestra in the various guises of Wagner, Verdi, Rossini, Mascagni, Breton, Gomes and other celebrities.

N.B. During Fregoli's engagement at the Olympia he will present an extensive repertory of plays and operas. They are his own creations absolutely, having even written the music himself. The full repertory will be announced later.

10 **WEBER & FIELDS**
The German Senators, in "English as She is Speaked-d-d-it."

3 **TILLER TROUPE,**
EIGHT FAMOUS DANCING GIRLS, FROM THE DRURY LANE THEATRE, LONDON.
This week new dance creation "Woodland Gambols."

4 **HERR TECHOW**
With his marvellous Performing Cats. Exclusive engagement.

2 **CONSTANZ & IDA**
Balancers.

9 **AVOLO TRIO**
Xylophone Virtuosos.

The latest electrical wonder of the age.

11 **THE EIDOLOSCOPE**

1. WHIRLPOOL RAPIDS, NIAGARA FALLS, Current running 30 miles an hour.
2. FIFTH AVENUE EASTER SUNDAY MORNING, in front of Mr. W. K. Vanderbilt's house.
3. DRILL OF THE ENGINEER CORPS, of the Mexican Army.
4. WRESTLING MATCH, between Duncan Ross and Eddie Dunn. Two rounds.

First presentation on any stage of the original

5 **MARBLESQUES**

COPY OF PROGRAMME AT OLYMPIC MUSIC HALL, NEW YORK, MAY 19, 1896

Noting in recent issues of your paper matter pertaining to the early days of cinematography, I think the enclosed program will rank among the earliest in New York City. It is a page from my collection of theater programs. I saw this show on May 19, 1896, but the pictures were shown a few weeks sooner. This was the attraction that took me to this theater and I was a close follower of theatrical novelties in those days. I believe that no pictures were shown to the New York public before these were announced.

I enclose stamped envelope for return of my program.

Yours very truly,
F. Bullenkamp,

P. S. The Eidoloscope pictures appeared on the screen less than half the size of the present displays.

ADVICE TO OPERATORS ORACLE PRACTICAL ARTICLES FOR ALL DEPARTMENT

By WM. E. SMITH, E. E.

(f) The friction compensator is required to overcome the initial friction of the moving parts. It is apparent that if this initial friction were not compensated for, some of the driving torque of the meter would be used in overcoming it and the meter would not rotate at very light load. This would render the registration very inaccurate on light loads.

As most meters are usually running at light load it is highly important that an efficient light load adjustment or friction compensator be provided. This usually consists of providing a constant torque adjustable to the exact value of the frictional torque and entirely independent of the load on the meter. At the same time this compensating torque must not cause the moving element to rotate or "creep" without current in the series coil.

(g) The power factor adjustment is necessary to make the phase angle between the shunt and series field com-

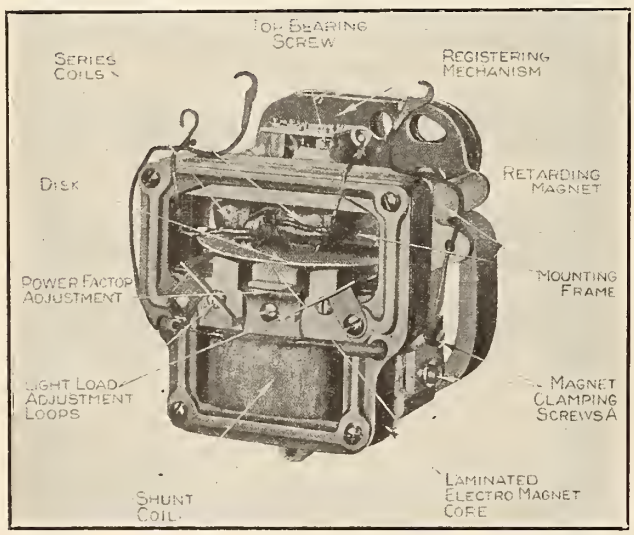

FIG. 40. WESTINGHOUSE A. C. METER WITH CASE REMOVED

ponents exactly 90 degrees with unity power factor in the metered circuit. Owing to the resistance and iron loss in the shunt field circuit that field is not shifted quite 90 degrees with respect to the voltage. Yet exact quadrature is necessary to make the strength of the resultant field, and consequently the rotor speed, proportional to the power factor, as explained in the discussion of the field producing element.

The power factor adjustment usually consists of a short-circuited loop enclosing part or all of the shunt field flux. This loop acts like the secondary of a transformer. The flux induces a current in it which, acting with the current in the shunt coil, produces a slightly lagging field. By shifting the position or the resistance of the short-circuited loop the lag may be so adjusted that the shunt field flux is in exact quadrature with the voltage. It should be noted, however, that this adjustment makes the meter correct at or near one frequency only. This feature is not objectionable if reasonable accuracy is maintained within the limits of normal variation of frequency.

A frequency adjustment is often desirable, particularly for systems operating at 133 cycles. Most makes of meters are provided with means for changing the adjustment from 133 to 60 cycles in case of change in the system.

(h) The case and cover should be absolutely dust and bug proof, to avoid damage to bearings, insulation and moving parts, and should, of course, be provided with means for sealing. Terminal chambers so arranged that the cover of the meter element need not be removed in connecting up are an important feature, particularly in meters that require no adjustment at installation, as they prevent entrance of dust into the main meter chamber and preserve the manufacturer's guarantee of initial accuracy. A window through which the rotation of the disk can be observed in checking should be provided for the same reason.

Torque, Weight, Friction and Accuracy

In the discussion of the friction compensating element it was seen that the rotation of the meter is caused by two distinct torques, the varying meter torque, dependent on the power in the circuit, and the constant torque adjusted to compensate the initial friction. The friction at all speeds is not exactly the same as the initial friction, and therefore the friction compensating torque may be in error a few per cent at high speeds. If the compensating torque is small compared with the driving torque this small error percentage is negligible in its effect on accuracy. The smaller it is the greater will be the accuracy at all loads. And, therefore, as the compensating torque is adjusted to balance the initial friction, the initial friction should be small compared with the driving torque.

A high driving torque and low initial friction are therefore desirable, but any increase in the driving torque which necessitates an increase in friction is obviously useless. The desirable feature of a meter is high **ratio** of torque to friction. As the friction is practically proportional to the weight of the rotor element, in meters having the same form of bearing the ratio of torque to weight of rotor gives an approximation to the ratio of torque to friction, but the design of bearing should not be overlooked. A meter having a high torque obtained by using a thick and consequently heavy rotor disk, often has a lower ratio of torque to weight than another with lower torque, and is consequently likely to be less accurate over a given range. Furthermore, the heavy disk is a distinct disadvantage because it produces more wear on the bearings and thus reduces the life.

Meter Transformers

To measure the energy in alternating-current circuits of high voltage or carrying heavy currents it is necessary to use transforming devices, as without them the meter would have to be very large in order to have sufficient carrying capacity and insulation. The function of meter transformers is, therefore, to reduce the current and voltage to values that can be conveniently handled in meters. When transformers are used, slight errors in accuracy are introduced, but with well designed transformers these errors are negligible.

Will S. Rising, who has been in Bermuda producing pictures for Yankee Film Co., returned to find that some "Film Thief" had stolen two reels of his special picture, "Asbury Park Baby Parade," from his talk-o-phone offices in Fourth avenue. He advertises a reward for information in this issue.

OUR MUSIC DEPARTMENT

Much comment has taken place over the manner in which the music accompanying moving pictures is rendered,—and but few practical suggestions have been made as to what should be played,—when to play it, and the proper manner in which to play it. It is the intention of this department at all times to offer practical suggestions, in hopes of being able to stimulate and strengthen the music and help uplift the profession, so far as it lies within our power, and we at all times invite questions which will be answered through our columns, by addressing "Music Editor, care Moving Picture News, 30 W. 13th Street, New York, N. Y."

It is indeed surprising to note how many managers are improving the music used in their theaters,—by adding sound effects and orchestras,—or if they are only using a pianist to secure the best obtainable. There was a time not far past when managers thought that any kind of music was suitable, so long as it was there, but that class of managers are now in the minority and they are beginning to realize that good music properly rendered will produce more business, while poor musicians and poorly rendered music tend to cheapen the theater and lessen the attendance.

The classes and variety of subjects are numberless, but can be classed as follows:—Comic, scenic, dramatic and industrial. The dramatic includes all pictures wherein there is a serious train of thought and wherein the characters enact a story complete in each and every detail to such an extent that it is an absolute necessity to have the proper music at all times properly rendered in order to lend to the picture the air of realism desired by an exacting audience, as the eye as well as the ear desire that sympathy that can be produced by music alone. An emotional scene demands proper shading and care and you must observe every detail in the selection of music for them in order that you may heighten all of the dramatic situations.

It must always be borne in mind that the pictures are the show, the pictures and the music are what the patrons pay to see and hear, and every effort must be made to see that they are at all times satisfied.

The theme of the picture in its entirety is what is to be followed and studied throughout in order to secure all advantages possible, it is the character of the picture as a whole that is to be watched, but at the same time never at any time must you lose sight of any little instance that can be used to any advantage.

A good library of music is absolutely indispensable,—you should have music to fit any situation at any time,—marches, waltzes, andantes, intermezzos, character music to be used in the different pictures that appear from time to time that require them, such as Mexican, Spanish, Chinese, etc. The late popular music can also be used to great advantage in comedies and sentimental pictures,—but you must be sure that the music is at all times in keeping with the general character of the production. Religious as well as Indian and Oriental music is used a great many times and your library should contain enough of all of them so as to avoid repetition too often, as the same music, no matter how well played, will, if used too much, prove to be very monotonous to the regular patrons of the theater, who like new music as well as new pictures.

You should have a good supply of "dramatic music," as it is in demand at all times for "hurrys," "agitato," "sneeky music," etc. Pictures can be virtually ruined by inappropriate music, whereas the correct music would have given a sense of great pleasure.

You can use your "concert" pieces to better advantage in scenic pictures as they do not require "working up,"—but I would advise that you do not use them in any other class of pictures, as the changes are too varied and abrupt to allow you to do justice to the music, the picture or yourself.

In case you are in doubt at any time where you can obtain any of the music or effects (traps), or desire to know what music to use, let us know, as we are ready at all times to help you; don't be afraid to ask, that is what we are running this department for, it is for your information and good, and we want you to feel free at all times to use it as much as you desire; but we would suggest that if you desire a prompt reply and do not care to wait for the regular issue of the "News," in order to have your inquiry answered through our columns, that you enclose a self-addressed, stamped envelope and we will then take care of your inquiry at our very earliest convenience.

In our next number we will go more into detail in regard to incidental music, etc.

Lancaster, Pa.—Contractor Joseph P. Breneman, of this city, was awarded the contract for the new Colonial Opera House to be erected at North Queen and Chestnut Streets.

Sioux City, Ia.—The Lytle Construction Co. will make improvements to the Orpheum Theater to cost $6,000.

Paris, Tenn.—The contract for the new Dixie Theater has been awarded to Richards & Frazier. Will cost $25,000.

Philadelphia, Pa.—Geo. A. Werner is taking estimates on a one-story theater to be built at 2709-15 Columbus Avenue.

Philadelphia, Pa.—The Penn Building Co. has a contract for the erection of a theater at Germantown and Chelton Avenues.

Madison Wis.—A new Orpheum Theater will be erected on Monon Avenue to cost $60,000. Wiley Bros., of Chicago, have the contract.

Fort Plain, N. Y.—John Metzer, of Herkimer, has the contract for the erection of a new theater here to cost $15,000.

Cleveland, Ohio.—A. Bolasny will erect a new $30,000 theater at E. 55th Street and Pierce Place.

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FROM THE OBSERVATORY

By G. F. Blaisdell

Have you seen "The Monogram J. O."? It is well worth while. Rex made no mistake when it corralled James A. Bliss, the comedian. Class tells. This is as much of a truism in the motion picture business as it is in any other industry. "The Monogram J. O." marks Mr. Bliss's debut on the silent stage, and it was a notable debut. To be sure, the scenario was a more than clever piece of work. It all proves what may be accomplished by an A-1 comedian when given a proper vehicle. It also proves that a small cast may turn out a splendid comedy. In "The Monogram" there were only five principals, and their work was uniformly of a high order. These were:

Jack Oliver.....James A. Bliss
Mrs. Oliver.....Miss Helen Lynn
Mr. Smith.....Philip Smalley
Mrs. Smith.....Miss Sidney
Detective.....David Wall

Mrs. Oliver had given her husband a shirt on his birthday. As the latter was starting on a business journey his wife insisted that he should put on the shirt. The bosom was decorated with perpendicular stripes some three-quarters of an inch in width. Of these stripes there were perhaps eight. When the wearer arrived at his destination his troubles began. The hotel clerk smiled. The porter made faces. The hall boy "joshed" him. The chambermaid furnished the last straw when she pointed a long forefinger at the offending garment and—laughed. She, along with the others, was thrown out and the shirt came off. It was no coat shirt. It came off over the head, and in a hurry. Rolled up and crushed, it was thrown into a drawer.

* * *

The following morning Oliver departs and Smith arrives. The latter dumps out the contents of his suit case into the drawer on top of the shirt. Having occasion to look for something he uncovers the shirt, with its enormous monogram on the upper sleeve. Message to "Friend Wife" follows. Mrs. Smith, in alarm, employs detective, who locates owner through hotel register, and reports accordingly. Mrs. Smith thereupon sends letter to Mr. Oliver to please come and get his shirt, as it is endangering her happiness and reputation. Mrs. Oliver gets letter, notes the feminine hand and surreptitiously watches her husband as he reads it. He throws the letter in his desk and starts for Mrs. Smith's. While explaining to her the history of the shirt, in walks Mr. Smith, his worst fears now confirmed. He draws revolver, while poor Oliver tries to hide behind the ample figure of Mrs. Smith. While the three are dodging around the table, enter Mrs. Oliver, who has read the letter and followed. Mr. Smith at this point retires and immediately returns with a rifle. But the situation becomes clear to him, and the three others discover him convulsed with laughter. Gradually explanations are made and the happiness of two households is restored.

"The Monogram J. O." is pure, delightful comedy.

* * *

"From Death to Life," Rex's release of June 8th, is also a notable production, and one that holds the closest attention of its audience. The work that is done in these two plays of Rex augurs well for Independence. Also it demonstrates, as has been demonstrated many times before, that there is no monopoly of brains in any one faction of the picture business.

* * *

Walking through the Bowery in Coney Island the other evening the Observer's eye was caught by a picture in the New Empire which for clearness and brilliance exceeded anything he had ever seen. One look was enough. Walking in and asking for the proprietor, Henry Connors responded. Mr. Connors explained that the screen was what is known as the "mirror." Although the hall was practically as well lighted as it would have been had there been no picture show in progress, the illumination seemed to be without detrimental effect on the detail of the picture. On the following day the Observer accidentally ran across a sample of the screen, which is a patented article. The glass has what is known as a silver back, with brown covering behind that, and the face is given what is described as a velvet acid-ground finish. The writer is informed that the installation of one of these screens involves an outlay of several hundred dollars. Every exhibitor should see one in use. The difference between the mirror and the ordinary screen is marvelous.

* * *

A recent letter to the World complains of the great hardship suffered by numerous picture machine operators owing to the fact that they cannot get renewals of their licenses because they have not been in this country long enough to become American citizens. The writer, Fred R. Powell, says that as many operators have worked for years at the business and are now deprived of their licenses through no fault of their own something should be done to remedy the injustice.

* * *

At the recent convention of the National League of Compulsory Education officials, held in Chicago, E. D. Gepson, of Omaha, ascribed to the motion picture show the greatest cause for truancy. "Not because a picture show is bad," explained Mr. Gepson, "but because it is interesting and appeals to both the boy and the girl. I have thought it might be a good idea to have a moving picture show as part of the public school system, with change of pictures daily, for the educational features and the interest it would arouse."

From many reasons educators reach the same conclusion—that the schools should have moving pictures.

* * *

According to a bill recently signed by Governor Dix picture machine operators in New York State cities other than New York City must obtain licenses from the mayor. In the latter town the commissioner of water supply, gas and electricity continues as the issuing authority.

* * *

The Elmira Telegram strongly advocates the use of films for church purposes. "Why," it asks, "should the church not adopt such excellent means of showing the lives and characters mentioned by the ministers at each service? The people who listen to the minister would be able to see pictured before their eyes the people and acts as described in the Bible."

* * *

On May 20th the Observer said, in reference to a statement that close and constant acquaintance with moving pictures has dulled the edge of enchantment: "With the improvement that is bound to come, in mechanical appliances as well as in the directing ability and in the rank of performers, there is every reason to believe that an increasing ratio of the people will become interested in pictures. Interest in the drama has not receded; the rising prices of theatrical entertainments of the higher class, however, have put the speaking stage beyond the reach of all but a small proportion of the population."

The following Chicago dispatch to the Herald last week is of much interest:

"Almost empty galleries and balconies in first-class theaters have at last 'got on the nerves' of the managements and the latter are casting about for a remedy. What is considered a good start in that direction has been made in Chicago. For the rest of the engagement of 'Seven Sisters' at the Powers' Theater the price of admission to the gallery will be 25 cents and to the balcony 50 cents.

"Mr. Daniel Frohman to-day held a conference with some of the officials of the Drama League, notably Mrs. A. Starr Best and Miss Alice Houston. They decided informally that one of the best ways to promote good drama and to strike a blow at the prosperity of the moving picture theaters and of vaudeville houses which do not cater to the better impulses of the public is to give everybody a chance to see good plays.

"The Drama League officials were careful to say the plan of reduced prices for gallery and balcony seats had their approval for dramas that the league could commend to the general public."

* * *

The New Orleans States of June 2d prints a half-column story of how one George J. Rose, whose home is debited to New York, and doing business as the Southern Amusement Premium Company, is alleged to have duped many persons in New Orleans. Instead of the old principle of exchanging wares for the coupons be traded in, Rose is described as having hit upon the idea of giving tickets to the nickel picture shows. One hundred and fifty Crescent City grocery and notion merchants and nineteen picture shows did business with Rose.

In the vernacular, Rose has faded. It is estimated that the total loss by reason of the operations of this smooth person will reach $2,000. The States goes on to say that "Rose bought a ticket for New York and decamped with the cash, leaving outstanding coupons both at the theaters and stores."

The readers of the News will do well carefully to investigate the antecedents of anyone trying to do a similar business—especially so if the efforts said to be making in New Orleans to bring Mr. Rose back should fail.

On July 1st the license fee for picture shows in Canada will be reduced from $100 to $50 a year and operators will pay $1 instead of $5.

* * *

Why is it that there seems to be no serious complaint against any pictures displayed in the 650 houses of New York City, while complaints crop up in other cities? Here are Baltimore, Washington and Detroit taking steps to prevent the exhibition of objectionable films. The last report of the National Board of Censorship states that it now practically controls the pictures shown in all of the 12,000 houses in America. Is it possible that some purveyor is surreptitiously "slipping" uncensored films to unwary exhibitors? It is unbelievable that a responsible manufacturer would countenance such work. Probably no one realizes better than do the members of the censorship board that it is impossible to please all. Among the complaints entered in Baltimore are of a French ballet scene "of a most pronounced type"; a knockabout performer undressing to his furthest limits and yet remaining clad. As to the former, what of it? Of the lateer is may be said that its most distinguishing characteristic is its unfathomable ambiguity.

In Baltimore the police head has instructed his captains to keep their eyes open for offensive films and in Washington a bill has been introduced in Congress prohibiting the projection of any picture that has not first been submitted to the District Commissioners. If the commissioners make good and censor all films intended for Washington they'll probably earn their salaries.

* * *

In Detroit detectives have been assigned to watch the theaters. The Detroit News, in speaking of the matter, says: "Most of the pictures have been censored by the National Board before reaching Detroit, and these films cause the police no trouble, but the pictures manufactured by the 'Independents' have to be closely watched."

Which is interesting. The Detroit News amplifies the foregoing by referring to Essanay's "The Temptress." Probably by this time the Detroit News has been informed that Essanay is one of the shining lights not of the Independents but of the Trust. Also, that the films of the former are censored precisely as are those of the latter.

* * *

Among new incorporations are the World's Best Film Company, Chicago, capital, $10,000; Consolidated Film Supply Company, Wilmington, Del., capital stock, $250,000; Hudson Motion Picture Company, Hoboken, N. J., capital, $50,000; Boston Moving Picture Company, capital, $10,000; Eagle Film Company, New York City, capital, $25,000.

* * *

Mobile, Ala., is another city which has adopted the motion picture as a means of advertising its industrial advantages to the people of the country.

* * *

A company for the manufacture of films for Japanese has been formed on the Pacific Coast. The leading spirit is S. Asai, a graduate of the University of Tokio. The International Moving Picture Company of Long Beach is the title of the concern. Pictures will be shown to Japanese in California and in Japan and also on the steamships plying between the two points. In California it is the intention to reproduce scenes in Japan and to portray the native drama. The company is negotiating for the introduction for the first time into Japan of American scenes, the titles of which will be translated into the six dialects of the Land of the Rising Sun.

* * *

The Union Pacific, the Southern Pacific and the allied railroad lines have engaged the entire annex of the Coliseum during the United States Land and Irrigation Exposition to be held in Chicago from November 18 to December 9, this year. The space will be divided into lecture halls with moving picture facilities. Every town, county and state served by these railroads will be invited to send lecturers and moving picture films to depict the opportunities for homes offered in the territory along these lines.

Gerrit Fort, the passenger traffic manager of the Union Pacific Company, states that the greatest set of moving pictures ever displayed by a railroad will be shown the Chicago people this fall. At the last Chicago land show these lines occupied the same space, and 77,000 people attended their lectures. On the first colonist excursion, following the last land show, the Union Pacific and the Southern Pacific Companies carried approximately 55,000 colonists into their territory, breaking all previous records for colonist travel on these lines.

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From Our Western Correspondent

Hot Springs, Ark., June 14.—The intense heat the past week has served to put a little crimp in the show business and about the only amusement that did a banner business was the attraction at Whittington Park, with its free picture show, and the Airdome, where a stock company played its second week's engagement. From friends in the East I received letters, one of which struck me as remarkable. It was to the effect that in Pennsylvania, along the first week of May, the weather was like winter. Out here we have been baked, parboiled, frazzled and sizzled to a crisp turn every day for the past three weeks. Not in years has Hot Springs witnessed or experienced such a terribly hot assortment of weather as has come this month. It has been "Orful."

Notwithstanding the heat, cupid managed to cut in on the matrimonial game in great shape, and a little trap drummer, as I write this, is speeding on his way to his home in Kansas City, accompanied by his blushing bride. He is Wilbur Ayres, who has been employed at the Orpheum Theater, Lyceum and Airdome. He is a good little drummer, too, and the manner in which he handled the sticks won the heart of Callie D. Woolsey, aged 17, and they were married in the office of the Justice of the Peace DuVall. Now, Callie has a sister, Miss Ida, who, previous to taking up her residence in "the valley of vapors," conducted a very successful millinery establishment in St. Louis. Ida is "some piano player." She has "played the pictures" in many of the theaters in this city, so when she heard that her younger sister was contemplating matrimony she decided to accept the proposal of one Edward Byrnes, and she, too, was married. No sooner had Justice DuVall tied one knot than Ida and Edward came waltzing into the room and cried "me, too," so the Justice made it a double event. There was a merry party at their home, 128 Spring Street, the night these couples were married, at which many of the picture people and other theatrical celebrities of the city were present; also, they served "some spread." Mr. and Mrs. Byrnes will continue to reside in this city. I understand, too, that the little trap drummer at the Princess is contemplating matrimony and that a former very charming cashier at the Lyceum and Orpheum is getting busy with a lot of new dresses. In fact, there's no telling what this warm weather will do to one.

The best picture of the week, so far as scenic effects and historical interest is concerned, was the Ambrosio reel showing Napoleon's retreat. It was a dandy in every sense of the word, and Biograph also weighed in with a mighty fine reel, the story of the unsullied white rose. Both of these pictures were excellent.

Also had the pleasure of seeing my friend Jimmie Bliss, with Rex, depicting his troubles as a result of the striped birthday shirt. It was a good scenario and James made a decided hit. Notice, too, that Rex is featuring him in great shape, and he is worthy of all the "boosting" he can get. But would also caution Rex to be careful of its characters who impersonate "gentlemen of color." The man playing the part of the negro porter had a make-up on that was a positive fright. Jimmie can give them all points on make-up, and why they ever allowed such an unnatural face to come before the camera is beyond me. If that "coon" don't know how to make-up there surely is some one who can do that for him.

"The Railroad Builder," by special request, played a return engagement at the Princess and was the hit of a very excellent program. Thanhouser, you deserve a great deal of thanks for this picture.

The Great Northern gave us a very pretty reel in "Berne, Switzerland," which was much enjoyed. In fact, all scenic pictures of places across the "big duck pond" go big here and are cordially welcomed. The recent "Chicago Stockyard Fire" thrilled, and Imp was on the job in that reel, as was also Pathe's picture of the result of the Bangor, Me., conflagration. "The International Exhibition at Turin" was greatly enjoyed and Itala was not found lacking in this reel. "Edna's Imprisonment," by Edison, was most interesting, especially the comedy at the conclusion of the reel, where the kid in the office was taken to the safe and spanked between the closet and the desk. Little Edna, by the way, as well as the office boy, did some very clever and natural acting. "The Loyalty of Don Louis Verdugo," by Kalem, was in keeping with the excellent productions this company has put out of late. "The Page's Honor," by Eclipse, was very beautiful and impressive. "The Show Girl," a Vitagraph production, won many friends, but noticed that Vitagraph had to ring in an optical feature, just the same.

The most remarkable Indian in the world came to town in a Bison reel. Saw him Saturday night of last week and he sure was a wonder. Whenever I run across these remarkable characters I like to give them all the publicity they deserve, just as I did when I saw a Yankee boy swim from the East River to the South Sea Island some months ago in a film by that company. I think, however, that this Indian can give that other lad a run for his money. I forget the title of the picture, but the Indian's name was "Blackfoot." He was a peach. He was a wonderful Indian. His like has never before been seen until Bison had the nerve to turn him out. He served his purpose, for the audience roared—so lock him up; treasure him as a rare jewel until some other equally daffy scenario writer invades your sanctum and creates a companion to this marvel.

There's just one thing I would like to see the Independent manufacturers do—pay more attention to details, and get more reasonable scenarios. You've got the talent; there's no doubt of that, but you don't seem to use it in some instances to the best advantage.

THE MAN IN THE BATHS.

From Our Los Angeles Correspondent

Los Angeles, June 8, 1911.

At the last meeting of the local motion picture exhibitors the first step was taken toward abolishing vaudeville in the 5 cent houses. Committees have been appointed to investigate the matter. The question of running three pictures twice a week, whether Trust or Independent, was also discussed but nothing definite was done.

The first outdoor picture of the Co-operative Film Manufacturing Company, a local corporation, was taken last Sunday at Floral Park, a few miles outside of the city limits. A temporary studio has been erected and pictures will be taken every Sunday until eight or ten reels are finished. The date of the first release has not yet been decided upon.

In order to open next Saturday, work is being rushed on the new theater located at 805 East Fifth Street. When finished it will have a seating capacity of 250, of which four rows of loge seats will be reserved for ladies and will be known as the "El Rodeo" or The Roundup. The house is only two blocks from the Southern Pacific main station and being the only one in that district should have a large trade. Independent pictures will be shown and the price of admission will be 5 cents. F. P. Hemry is the owner.

The Star, Fifth near Main, is again dark. William E. Glasse, the proprietor, asserts that he does not know how to conduct a moving picture house and is therefore losing money every day he holds the house open. He is trying to sell it.

The Novelty, Main, near First, has received a new manager. The house was using Independent pictures but has now switched to the Trust. The house has not proved a success under the old manager and Independent pictures and so Trust pictures and Frank Weiner, the new manager, are to be tried. A $1,200 organ has been installed.

The Union, Main near Third, has turned to the Trust for the first time. The management states that it was unable to obtain the picture it desired from the Independent exchange.

The Plaza, 421 North Main, is again using Trust pictures after a week's trial of Independent releases. The owner could not get the local exchanges to give him the pictures he wanted and so he was compelled to change.

The Floradora, First, near Main, has closed. Licensed pictures were used.

The Edison, Spring near Fifth, running Licensed pictures, has gone out of business.

Arthur S. Hyman is resting at Paso Robles for a few days.

LEO FEINSTEIN.

Equipment for South America

Mr. J. H. Hallberg, "The Economizer Man," has just furnished a complete equipment consisting of motiograph moving picture machine, special built gasoline engine and direct-connected generator to furnish current for the moving picture lamp and house lighting, and all necessary supplies to a traveling exhibitor from Cartagena, Columbia, South America. This gentleman will give exhibitions in several Columbian towns, generating his own electricity. Mr. Hallberg is also furnishing a number of large reversible exhaust fans to theaters in Greater New York, enabling them to maintain perfectly cool fresh air in their theaters. These exhaust fans change the air once every five minutes.

THE RELIANCE STOCK CO.'S NEW DIRECTOR

The Reliance studios have been placed in the hands of James Kirkwood, who will hereafter direct the production of all Reliance films. Mr. Kirkwood needs no introduction to the trade, as his ability as an actor is widely known, and exhibitors will recall the excellent work he did in Reliance pictures some time ago.

Mr. Kirkwood's biography records a succession of big successes on the legitimate stage, and it was considered a triumph for motography when he was induced to take up the silent drama. It demonstrates the tremendous strides moving pictures have made in the world of amusements when an artist of his ability casts his lot with them, a thing which would have been thought impossible but a few years ago. It also indicates the sincere desire of the Reliance Company to offer to its patrons the best dramatic ability available, which, needless to say, is done at tremendous cost.

Some months ago Mr. Kirkwood was made a flattering offer to take the leading part in Margaret Mayo's new play, "Behind the Scenes," as "Steve Hunter." The lure of the footlights and the applause of the multitude appealed to him and he asked to be released from his contract. After careful consideration it was decided to comply with his request, as Mr. C. O. Baumann felt that in order to receive the full benefits of Mr. Kirkwood's talents it was necessary that his whole heart be thrown into his work.

"Behind the Scenes" opened in Philadelphia, and the dramatic critics showered well-deserved encomiums upon Mr. Kirkwood. And having drank his fill of public adulation, he discovered that he preferred the moving picture work, and, the Reliance Company never having ceased to regret the severance of his connection, he was induced to come back in full charge as director.

As a youth Mr. Kirkwood displayed unusual talents, and was soon playing leading parts in stock and road companies, where he gained much valuable experience and acquired versatility. In the old traveling company of "In Arizona" he played the part of "Canby." His work had already attracted the attention of the New York magnates, and David Belasco offered him the part of "Trinidad Joe" in the original production of "The Girl of the Golden West," which he played one season and the following season interpreted "Sonora Slim."

He then went with Henry Miller in "The Great Divide," and played in his repertoire, which included "The Only Way" and other notable successes.

Perhaps the greatest success in Mr. Kirkwood's brilliant career was with Preston Gibson's "Turning Point" at the Hackett Theater, New York, last spring, where as "Dave Denny" in the grand climax of the play he received fifteen to twenty curtain calls at every performance.

The importance of having a man like James Kirkwood as director of the Reliance studio must not be underestimated. It insures that every dramatic situation will be carefully taken advantage of, and every production will sparkle with perfect rendition.

JAMES KIRKWOOD

A LITTLE THING

Put up your screen right or your picture suffers. This is so apparent that it would seem to be superfluous to mention it, yet are there many whose screens are smooth, evenly placed and free from dirt?

In a popular house which always has a large attendance the screen is poor, so poor, in fact, that the picture is seriously marred by the wrinkles and unevenness which seem to cover the entire surface. There are, for example, what, for want of a better term, may be called bulges and depressions. Straight across the middle of it runs a line which cuts the picture in two. Even though the deepest shadow lies in the middle, as it does at times, the line shows, dividing the upper from the lower portion.

Down near one corner is a patch. This shows always. If in high light, it is emphasized. If in shadow, it is still there, although naturally not so plain. And there are other deficiencies in this particular screen which might be removed with a little care.

A picture is made up of high lights, deep shadows and delicate halftones. Inequalities on the screen, wrinkles, patches or emphasized lines all cause more or less unpleasant impressions. They influence the picture more than the manager may think. Not infrequently these inequalities appear in some delicate place which is utterly spoiled by the bad spot.

It should not cost much to remove everything of this character. It should not require much care to see that there are no inequalities or patches or lines to mar the picture. A perfectly smooth screen would not be an expensive proposition. Its value would be beyond computation.

FOCUS

Some theaters, particularly those in smaller towns, seem to have difficulty with the focus of their machines. The pictures only look well from the extreme rear. Toward the front of the house they are only blurs, which in some instances appear as figures, and in far too many cases nothing but a movement without well-defined figures or surroundings.

Experienced visitors to theaters of this type seek the back seats, yet unfortunately the rear seats are too often filled with whatever objectionable people may have got into the theater. They have the best under those conditions.

The motion picture lover wants his pictures clear. He doesn't want a blur caused by poor focus or a procession of ill-defined figures across the screen. Yet this is about what he gets in numerous cases.

This is no criticism on any machine. In truth, all machines are subject to the inexorable laws of optics. Unless these laws are obeyed a poor picture results, no matter how good the machine may be.

It would seem as though the focus should be such as is clearest at about the center of the house, perhaps a trifle back, then a larger proportion of the audience will have a clear picture. They will blur some in the front seats. They

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will blur or will not be quite as clear in the back of the room. Yet a majority of the audience will have clear pictures.

The writer remembers sitting in one of New York's best houses not long ago while a picture was on the screen which had a number of large figures. Down in front the figures could scarcely be distinguished. They moved, but were so ill-defined that they seemed more like blotches than figures. The rear seats showed perfectly clear pictures with sharp definition and good photography.

This is a delicate question to discuss, still, if projectors can manage to bring about some improvement in this respect, they will receive the hearty thanks of the public.

The focus of anything photographic is such an important consideration that this phase of it needs closer attention than has been given it in far too many theaters.

The long throw is productive of the best picture, but it isn't possible in all theaters to obtain the long throw, consequently the picture frequently suffers. Such subterfuges as are available should be invoked to overcome the deficiencies of the short throw where it is impossible to lengthen it.

There are numerous other phases of this subject which require attention, but these will, perhaps, offer a basis for consideration by managers and projectors which will be beneficial.

Attention of Employees

A good many managers fail in this direction. Their theaters are as good as money can make them, but there is a lack of discipline among the employees and a tendency to loose methods in administration which create more or less confusion. Moreover, employees under such circumstances seldom exert themselves to make patrons comfortable.

The writer remembers being in a theater not long ago, beautiful in its decorations, comfortable in its seating and conveniently arranged, yet these excellencies were all overshadowed by the incivility of the employees. It would have required only a word or two from the manager to have put a stop to it all, but that word was not forthcoming and patronage went elsewhere every day because of this lack.

It is quite as easy to have your theater run right as it is to have it run some other way. And it is for the manager to say how it shall be.

See that your employees are civil. See that they look after the comfort and convenience of the people who patronize you. See that they offer them good seats and insist that they keep order. This is all easy and can be carried out without difficulty.

In the afternoon when the women and children are there it is well to see that employes do as well for them as they can. Of course not everybody who comes in can have the best seats, but your ushers can, at least, give the best there is left. That is no more than fair. The early arrival will be treated to the best there is, while those who come next must take the next best. And so on until the place is full.

In some theaters these simple rules are not observed and there is all sorts of confusion and dissatisfaction. It need not be, and the manager who allows it is losing money for himself. Patrons will return to the theater which treats them best. There should be no half-way work about it either.

The woman with little children deserves special consideration, and your employees should be instructed to see that she gets it. It will not hurt any one to help the little folks up and down the steps. If you do you will be attracting the mothers to come again. And mothers with little children can't go everywhere. In a motion picture show the chattering of the babies doesn't disturb the actors, consequently the little people can be taken there without danger of spoiling the entertainment for some one else. It is, perhaps, a small thing, but small things count in this business the same as they do in any other.

Perhaps, however, the whole thing can be summed up in this one assertion that the employees must be disciplined and be required to maintain that discipline. It is no more difficult than it is to neglect it after the system has once been established. And it is up to the manager to inaugurate the change which will mean much in the patronage of the theater.

Attention to the comforts of patrons, care for the children who may come during afternoons, and courtesy to every one will be important factors in the success which will come to your theater in the end.

$10 REWARD—2 Reels Asbury Park Baby Parade 1909—Stolen from Steiner's Film Exchange—Private Property—Never released—Exhibitors kindly communicate information.
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A. I. DE ROY, Secretary and Treasurer.

"DECLARATION OF INDEPENDENCE" SATISFIES

The first-print copy of "The Declaration of Independence" was projected at the Thanhouser Studio in New Rochelle yesterday and fulfilled all the producer's expectations. Good black-and-white photography was a feature of the showing and the little audience present manifested real enthusiasm over the picture.

Those in the first-print audience not connected with the Thanhouser plant were surprised to find the film dealt not only with The Declaration of Independence but with the Boston Tea Party, Paul Revere's Ride, the Redcoats' Retreat from Lexington; and in addition to all this gives the life of John Hancock, the first signer of the Declaration and the first American millionaire, telling his famous love story and inspiring patriotism in others by showing how true a patriot he was. It was Hancock who, with most of his wealth lying in Boston holdings, said: "Burn Boston and make John Hancock a beggar, if the public good requires it."

The reel, which the maker is advertising as "a subject that interests more Americans than any other ever made," is released on Tuesday, July Fourth, but exhibitors are naturally advised to book it now to secure it while still new, as the exchanges will have numerous advance applications for it.

A business-getting lobby adornment will be found in the display of plenty of American flags, four muskets (preferably old), two drums (preferably old), the famous Trumbull picture of the Signing of the Declaration (can be hired from any picture store), and facsimile copies of the Declaration (can be hired from any picture store). A good arrangement of these would be:

Flags.—Drape front to best effect.

Drums.—One on each side of lobby, crossed by two muskets.

Muskets.—Two crossed above each drum.

"Signing" Picture.—Hang or fasten to one side lobby.

"Declaration" Facsimiles.—Hang or fasten to side lobby opposite "Signing" picture.

If you have board for circulars or photos, drape with flag and tack on literature pertaining to the reel. Posters can be put up in the usual place. A release of so patriotic a nature as this affords the exhibitor a chance to advertise his show that shouldn't be missed.

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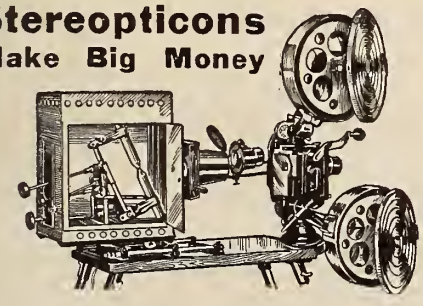

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WAR AND THE WIDOW

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This book cannot be procured elsewhere at the price, and will only hold good while the issue lasts.

Moving Picture News, 30 W. 13th St., New York

MANUFACTURERS' SYNOPSES of FILMS

"THE BOY SCOUTS TO THE RESCUE"

Champion Release, June 28

The most unique and realistic story and withal the most decidedly up-to-date film presentation is that of "The Boy Scouts to the Rescue," specially arranged and posed for the Champion Company by the redoubtable scouts of Ardmore, Pa., Troop No. 1, the foremost battalion of the organization.

With the pitching of their tents, a regular routine of camp life is begun, and every phase of a soldier's duties are carried with remarkable faithfulness and military precision. Likewise the healthful sports they indulge in, swimming, diving and wrestling and all sorts of athletic sports and games, tend to build up both mind and body.

But something unexpected happens. A splendid little fellow, venturing beyond his depth, gives one loud cry and sinks. In an instant several strong lads are battling in the turbulent stream, from whence they finally rescue their comrade. The work of resucitation is begun and soon their efforts are blessed with success.

When the first meal has been prepared and "finished off" in a hearty manner, three scouts are despatched on the lookout for Indians. The Indians have meanwhile held a pow-wow and learning of the scouts approach, they form an ambuscade, descend on the scouts and capture two, the third eluding escape. This scout wigwags to the camp for aid, and they, having heard the shots, start in pursuit.

The most stirring scene is where the youngsters are seen gagged and tied to a tree, fires blazing around their feet, while the red devils execute their horrible war dance, with fiendish howls of glee. But hold! rescuers are at hand and the enemy is put to ignominious flight in the most gallant fashion, and the young scouts are saved from the fire and tomahawk.

But the work of the boys is seen in another direction. Their adeptness in rendering "first aid to the injured" now comes into play, and not only are their comrades the recipients of this benign service but also their wounded red adversaries. Later the red men call a council of peace and the pipe is passed around, and a happy conclusion is soon arrived at by means of "peace signals" exchanged between the scouts and the red men.

Thus ends a story that will make the heart of every boy who secs it jump and throb with an all-conquering emotion, and for his elders it will prove one of the most instructive and interesting stories they ever saw or read about, bearing on the future promise on America, as here shown in this most remarkable picture of "The Boy Scouts to the Rescue."

"WAR AND THE WIDOW"

Champion Release, June 26

Nations may clash over the question of boundary lines, or sound the tocsin of war because of some affront to the flag; but it is well known that somewhere at the bottom of every dispute the passion of love is the main spring of action. In the little side-lights of every war there is seen this dominant trait of the human animal; and in the story of "War and the Widow" we have it filmed in a most capital manner.

The war "atmosphere" is splendidly injected into this story—not by smoke or musket or heavy artillery, but by charges of cavalry and clashings of sabers that is truly realistic—men unhorsed in the midst of furious affrays, maddened animals dashing along riderless—certainly these spirited scenes picture vividly the martial spirit! but likewise the horrors of war!

But here is the story of which the other is but the setting. Marion Harmer is a beautiful widow, whose sympathies are with the South, where she is residing when war breaks out.

Her cousin, Walter Percival, an officer in the Confederate army seeks her heart, but she holds him aloof because her affections are already placed in the keeping of Dave Millen, a gallant major in the service of Uncle Sam. Yet, she likes her cousin, and the more so that he is fighting for the cause she loves so well.

The fair widow is living just between the lines of the two armies, and so it comes about that both her lovers are paying her court at the same time. Her Union sweetheart, learning that he has a rival, decides to capture him, first warning the widow to "Keep out of War."

Percival, the Confederate sweetheart, is one day dining at the widow's when Major Millen, the Federal, comes on the scene. The widow hides Percival under the table and the major "sets-to" to enjoy a hearty meal. At its conclusion the capture of Percival is both thrilling and amusing.

The widow, thoroughly riled, rushed to the Confederate camp and acquaints them of the predicament of their officer, so it is not long before the tables are turned on the gallant major, and he is himself a prisoner in the hands of his rival. But the widow does not want affairs to shape up thusly, immediately sets to work to undo them again, and to this end she makes her way to the Confederate camp and assists daringly in her lover's escape.

Then comes a spirited chase by the Confederate cavalry and a dashing assault and rescue by a body of Federals. Then comes the widow's capitulation of heart and hand to her Federal sweetheart in recognition of his indomitable courage and dashing charge on the citadel of her affections, thus ending most happily the story of "War and the Widow."

"HIS ROMANCE"

Yankee Film Company Release, June 26th

Helen Stone, a pampered daughter of wealthy and doting parents, on her way to the golf links, stops to call for her cousin, Dorothy Lane, the daughter of a poor widow. Dorothy being a beautiful girl, proves a welcome addition to the golfing party.

Among the guests introduced to Dorothy, is Tom Baird, with whom Helen is deeply in love. Tom is at once struck with the beauty and simplicity of the poor relation, and, to Helen's dismay, shows unusual interest in her. Helen becomes very jealous, and regrets having introduced her poor cousin into her set.

In a romantic spot beside an old mill, Tom professes his love for Dorothy and proposes marriage. Dorothy accepts him and Tom removes a ring from his little finger and places it upon Dorothy's finger to seal their engagement. Helen's jealousy leads her to play the eavesdropper, and to her chagrin she witnesses this love scene.

Helen, who loves Tom dearly, has her mind set on breaking the engagement between Dorothy and Tom, and with this end in view calls upon Dorothy and explains to her that she herself is engaged to Tom, and that he unquestionably is making a plaything of Dorothy's affections. She eventually persuades Dorothy to return Tom his ring, and to write him a letter upbraiding him for his duplicity.

Tom, upon receiving the ring and the letter, hastens to the home of Helen, whose duplicity he does not know, and pleads with her to intercede for him with Dorothy. Helen feebly consents to do so, and as Tom leaves she falls into a chair sobbing bitterly. Dorothy's mother, upon hearing the story of Tom's supposed duplicity, and seeing her child suffering, cannot restrain her outraged feeling any longer, and calls upon Tom, demanding an explanation. Tom then learns that Helen was the instigator of the letter breaking the engagement.

Tom and Dorothy's mother call upon Mr. Stone and tell him of the mischief which his daughter had caused. Mr. Stone demands an explanation from Helen, and she sobbingly confesses. The father angrily denounces her conduct, and compels her to go to Dorothy's home and apologize. Helen, who is a good girl at heart, but whom jealousy had made irresponsible, goes with the mother and Tom to Dorothy, and pleads for forgiveness. Dorothy lovingly takes her cousin into her arms, and assures Helen of her complete forgiveness, then turning to Tom throws her arms about his neck.

"THE ANGELUS BELL"

The Yankee Film Company Release, June 30th

John Moore and Mary Foster have been sweethearts since childhood. Mary, being motherless, is devoted to her old father, who is the sexton of the country church, which proudly boasts of a beautiful old bell, known far and wide for its sweet, rich tone, as "The Angelus Bell." Its sweet-toned voice has been heard time and again, bringing news of joy or sorrow.

The bell is held in deep veneration by both old and young, and as it peals forth its daily message the workers in the field cross themselves and offer a silent prayer of thanksgiving.

While at work in the field, John and Mary meet Dick Canfield, who is hunting in that part of the country. Mary is quite taken with the appearance of the city man, while John, on the contrary, takes an intense dislike to him. Dick Canfield continues his acquaintance with Mary, and thrills her by describing the wonders of the great metropolis, and what a beautiful place it is to live in. His description is so vivid that she becomes enchanted with the idea of living in this wonderful place, and when Dick proposes marriage, she gladly accepts him.

John suspects that Mary is in love with Dick and tells her father so.

The old man orders her to marry John, who has been her sweetheart since childhood, but Mary, with the picture of the city wonders in her mind, refuses to do so, and leaves her old home in the dead of the night, notifying her old father that she has gone to marry the man she loves.

They are married in the Little Church around the corner in New York City, and as they leave the church Dick is accidentally killed while crossing the street. John reads of Dick's death in the city paper and pleads with the old sexton to send for his daughter. Mary, after being widowed at the very steps of the altar, seeks the parents of her husband, who refuse to recognize her as their son's wife, not having consented to the marriage. Mary returns to her old home, and is met by her father, who, not seeing a wedding ring upon her finger, orders her from the home. He refuses to believe her story of the marriage and accident, which gave and deprived her of a husband.

Her old sweetheart John believes her story, and journeys to New York to obtain the marriage certificate. The old father, whose sorrow has made him blind to reason, refuses to look at the certificate, and John leaves to seek Mary. Mary, upon being refused entrance to her own home, decides to end her life, and is about to take the fatal leap, when the familiar sound of the Angelus Bell detracts her attention for the moment. John comes upon her at this time and takes her home. He convinces the old sexton of his daughter's marriage, and the old man lovingly embraces and welcomes her home.

"ON THE BRINK"

Rex Release, June 22

Far from the maddened throngs of the city, far from the teeming, seething city streets, in a little fishing town, lives Tess and her half-witted brother, Sam. By clam digging they earn a simple living, but life is sweet in spite of its simplicity, and the turbulent sea, which is their greatest enemy, is also their dearest friend, soothing their hearts when they ached, calming their troubled spirits by the very tempest of its own.

The dearest friend? No; for there was still a dearer one. Right near their hut lived a young fisherman, handsome, brave and bold, who sympathized with the girl because she had to support her semi-demented brother, who took an interest in her, a friendly interest, and no more. But the maid, in the manner of woman, misconstrues his attitude and takes his friendly interest and concern for the divine spark. So she learns to love him as a woman can only love once in her life, and he is ignorant of the romantic relations she has assumed this simple friendship to be.

Often human hearts suffer, and this time the warm, young heart of Tess is to feel the pang and anguish of a love in vain, for there comes to the fishing bank a city girl accompanied by her mother and father. They meet the young fisherman and the girl is impressed by his clear-cut form, his robust health, his winning ways. She asks him to take her about the place, which he obligingly consents to do, and as they are laughing, talking and smiling, Tess follows them. Once, to avoid detection, she slipped into the icehouse, leaving the door open, intending to stay there until the two got out of sight. But Jed, seeing the door open, closes it, locking it after him. When Tess realizes her predicament, she shouts, but her calls bring no response. However, her half-witted brother, with the intuition that is a gift of all mentally affected, feels a presentiment of danger to his sister, whom he idolizes, and, going to look for her, hears her cries, and going to the icehouse makes a vain effort to unfasten the door. At last he runs to the beach, where some fishermen are talking, and tells them of his sister's dilemna, and they, thinking it merely some of the boy's wild talk, refuse to assist him. Then Jed, coming ashore, hears the story and goes with Sam to see how much truth there is in it. He opens the door and into his arms falls the unconscious form of Tess, resting at last in the arms of him whom the god of hearts had destined for the task.

CUPID AND THE COMET

Solax Release, June 21

(Split Reel)

Thomas Walker, father of Vinnie, having read in the papers of the expected appearance of the comet, has gathered a party of friends together in his rooms to see the phenomenon. As he sweeps the heavens with his glass he is amazed to see silhouetted against the full face of the moon the form of his daughter clasped in a loving embrace of a strange man. Much excited he rushes out into the garden where he surprises the two lovers perched upon the garden wall, and seizing the young man throws him out of the grounds.

Vinnie is sent to her room as a punishment for her bad behavior, after which father Walker retires. Charlie, Vinnie's lover, approaches and tosses a stone up at Vinnie's window, attracting her attention. He asks her to elope, and she forthwith prepares to do so. But, going down the improvised ladder, she awakens her father, who comes out just in time to stop their little game.

The irate father again takes his erring daughter back to her room and to make doubly sure of her confinement this time he takes all of her clothing away and puts them under his pillow. Undismayed by previous failures to reach his sweetheart, Charlie again approaches the house and calls his love to the window. Vinnie gleefully consents to go with Charlie, but is horrified to find her clothes missing. She finally spots them under the old man's pillow, but she dares not try to get them for fear of again awakening him. In despair she decides to put her father's clothes on, and thus attired she meets her lover below, but not without the old man's knowledge. Jumping up he reaches for his clothes, but is dismayed to find them missing, and after a hurried search he angrily dons the clothes of his daughter and rushes out and down the road to the minister's house, well knowing the road that the young couple would be likely to take, but too late; the marriage has been solemnized, and all he can do now is to forgive and forget.

"JOHNNIE WATERS THE GARDEN"

Being a short little comedy of about a hundred and fifty feet showing what happened to Johnnie when he disobeyed his father. Papa Fuss buys a new garden hose and as he leaves for work in the morning he leaves explicit instructions with the family that no person is to touch the hose during his absence.

All goes well until little Johnnie spots the hose on the lawn. Kid-like he has to "try" it out, and as the sport of wetting down everything in sight is just to his liking, he keeps it up until everything around about is flooded. His little sister Flo, approaches and reminds him of his father's orders regarding the hose, but Johnnie, wild with the excitement and pleasure of the moment, casts all parental admonitions aside and turns the hose on his sister. Finding the sport not so bad after all she, too, takes a hand, and we see them enjoying themselves hugely when the father puts in his appearance. Seeing the condition of the lawn and shrubbery and wild with righteous rage at the disobedience of his children—but for which little Johnnie and his sister care not as they gleefully point the hose at their angry parent—he rushes at them. He stops very abruptly, however, as the stream is pointed full in his face, and he is obliged to beat a hasty retreat to a safe spot without the reach of the stream, from which vantage point he threatens, begs and expostulates in vain with his unworthy offspring.

Finally he and his wife manage to get at the kids and after receiving their wetting down take the kids across their knees and proceed to pay their debts in full.

"LOVE IS BEST"

Imp Release, June 26

Margaret Turner, a pretty girl living in a village, is possessed of a wonderful voice. She sings in the church choir and is an universal favorite in society and church circles. She is loved by her pastor, Rev. Basil Underwood, who worships her. She loves him, but is possessed of a desire to enter into a professional career on the stage. She has no opportunity in the village and contents herself by singing solos every Sunday at her place of worship.

One Sabbath she has sung delightfully and a theatrical manager passing by in his automobile is attracted by her voice. He orders his chauffeur to stop and enters the church and listens to her singing. He is charmed, fully convinced that he has made a find. He visits her and makes her an offer to enter the profession as a singer. She is overjoyed, but dislikes to leave her loved one. She is torn with conflicting emotions, but finally the lure of the world conquers and she leaves her home clandestinely, writing a farewell note to her aged father and mother, saying she is tired of the dull existence of the village life and is going to the city. Her parents are grief-stricken and her lover is distracted, but they make no effort to call her back to her home.

She goes to the booking office of the theatrical agent who first discovered her talent, and secures an engagement. She makes an instantaneous hit on the stage, her voice being universally admired by the critics, and she is on the high road to success, having her every wish gratified. She yearns occasionally for the country and thinks of the loved ones she has left, but this feeling is dispelled when she contemplates her success as a singer and her position in theatrical circles. She is greatly admired by her friends, who fawn upon her—the fruits of success.

When she reached the height of her ambition she suddenly falls ill. She is forced to cancel her engagement, and sees her money fast disappearing. She is gradually reduced in circumstances and forced to live in more humble surroundings. One by one her friends desert her and she is reduced to poverty. She becomes more and more discontented with her lot and thinks of her old home and her lover.

She writes her parents, the first tidings they had of her, and follows quickly. The father and mother are overjoyed, and they prepare for the homecoming by decorating the dining room table in her honor. She arrives and is welcomed with open arms. Her lover, concealed behind the door, steps out and takes her in his arms, and she breaks down in her joy. The minister takes her to him and the couple are blissfully happy, with the girl cured of her desire to see the world and happy in the love of an honest, although humble man.

"THE LITTLE LEADER"

Imp Release, June 29

The story opens in the office of a theatrical manager beset by people who wish engagements and they are unceremoniously turned down without a hearing.

Professor Gessner, an aged musical composer, insists that he see the man in charge. He is shown into the inner sanctum and offers the showman an opera he has composed. The manager scans it with contempt, but finally becomes interested as he observes its worth.

The next day he calls on the old musician and buys the composition. The old professor is overjoyed, but his pride asserts itself and it is only after the manager goes out that he gives vent to his feelings, hugging his small son, Carl, in his ecstasy of joy. The sale means food for them, and the boy shares in his father's satisfaction.

Professor Gessner is wrapped up in his work and is engaged to direct the orchestra in the rendition of the musical score. There is a scene in the rehearsal room of the theater and the aged musician has just finished conducting the piece. He is overjoyed and the excitement proves too much for him in his weakened condition, and he staggers to a chair and expires.

The manager is in despair. The curtain is about to be rung up and the failure means ruin. The boy, Carl, is present and rushes to his father, inconsolable in his grief. The manager paces the floor perplexed, and the boy, realizing the situation, offers to conduct the opera.

The manager is astonished, but the child assures him that he is conversant with the music and his fears are allayed in a measure. Coming before the curtain the manager announces that, owing to the death of the composer, his son will direct the music and the opera proceeds, the child with breaking heart wielding the baton and directing the large orchestra.

After the performance the manager and the boy are met at the stage door, where they receive the congratulations of performers and friends. The manager adopts the boy and the story closes with a vision of the old musician dying as the manager places his protege in bed.

"COURTING ACROSS THE COURT"

Thanhouser Release, June 27th

A pretty girl was very proud of her mother, who had achieved fame as a lawyer, but she had no desire to follow in mamma's footsteps. In fact, her one ambition was to wed a most presentable young man, who had a fortune, a sweet disposition, and a desire to make her his wife and ensure her happiness for the rest of her life.

But the mother did not see it. She wanted her child to become famous in legal circles, and objected to her choice of an idle young man, even though he was a fine fellow.

The mother's law offices were in a large building, and the suitor, being romantic, as well as wealthy, determined to be near the girl he loved. When he found that a suite across the court was for rent, he promptly hired it and moved in, although he had no more use for a business office than a missionary in the Cannibal Islands has for tips from the race tracks.

The new business man was very happy for a time. He was able to exchange loving glances with his sweetheart, and in his idle moments he had his mandolin and cigarettes to console him. And the woman lawyer was more determined in her opposition than ever.

The Suffragettes were having a big parade, and the mother was invited to join in the march. She accepted with alacrity, and her stenographer, a

mild youth, much in love with the daughter, volunteered to go along. Of course, the daughter *had* to go, although she protested.

On their way out, the trio met the rich young man, who had followed them in response to a "C. Q. D." signal, sent by the girl. He was asked to join the merry throng, but declined. He had another engagement, he was scheduled to run in a Marathon race, and thereby sank lower than ever in favor.

The youth went to the Marathon race, and won it. The girl went to the Suffragette parade, and walked it. But when a good chance came, she slipped out of line, and joined the throng that cheered her sweetheart. More tired than ever of lawbooks, and pleased with his triumph, she consents to become his wife at once, and to ignore the wishes of her home "Court of Appeals."

The mother and some of her Suffragette friends were celebrating their victory by a meeting in the mother's office when they chanced to look across the court, and saw something that made them gasp.

When you see a couple standing before a minister, when he closes his book, congratulates them, and they kiss, what would you think?

The answer is, of course, that in this particular family, there *is* only *one* female lawyer, and *that one* the *mother*. For daughter never graduated, but became a happy and contented wife.

"LORNA DOONE"

Thanhouser Release, June 30

Lorna Dugal, the little daughter of an English nobleman, is carried off by her father's enemies, the Doones, when she is five years old. Sir Ensor Doone had been banished from court, and he and his family had established themselves in a well-protected valley, becoming outlaws and highwaymen. To this den of robbers little Lorna is carried, partly for revenge, and partly in the hope that when she grew to womanhood, she could be forced into marriage with one of the Doones, who would thus secure her fortune.

John Ridd, then a little boy, returning from school, saw the helpless child being carried off by the Doones, and at once became interested in her. Lorna is told she is a Doone and believes it.

While on a fishing trip, young John, soon after, accidentally finds a hitherto unknown entrance into Doone valley. Here he meets little Lorna, and the children become fast friends. They arrange to meet often, unknown to the Doones, and through many years their friendship continues.

Finally, when Lorna has reached the age of sixteen, John wins her consent to become his wife. In a heroic fight he rescues his love from the hands of the outlaws, and brings her to his mother's home. Here, as their wedding is being celebrated, they are attacked by the leader of the Doones, who fires at them through the window of their home, and wounds Lorna. The enraged bridegroom rushes from the altar in pursuit of the coward. They engage in mortal combat on the heath at the edge of a quagmire. Here Providence intervenes. The Doone leader in the struggle steps from solid ground, and is swallowed up in the quicksand, leaving John to return to the arms of his bride, now safe from further persecution.

THE HAUNTED ISLAND

Powers Release, Saturday, June 17th

POWERS PICTURE PLAYS
TRADE MARK

The picture opens with a most convincing view of a ship afire, and then shifts to the drifting ashore of the sole survivors, a young married couple.

They find themselves on a barren island. They discover a ship's bell hung among the trees, and are filled with curiosity as to how the bell was placed there, as the island does not appear to have been inhabited at any time. They name the place "The Haunted Island."

That night they hear the bell ringing, and rush to the place where it was located, but there is no one about.

They discover the ring of a hatchway protruding from the sand, and in digging come across a ship buried in the sand. The vessel proved to be an undoubted wreck of a century before. They continue their search and eventually find a pirates' flag, and then many bags of gold in the hold of the vessel.

The following morning they look seaward and discover a ship in the distance. Eventually they are seen by those on board, and are rescued. But they carry from the island the gold, and—what to them was almost as important—the secret of the ringing bell. The picture shows what the secret consisted of, and how it was imparted to them.

"ONLY THE MASTER SHALL JUDGE"

Powers Release, June 27

Bill Culver, a ne'er-do-well living in Montana, associates with a gang, one of the members being Joe Higgins. One day Higgins gets Culver into a gambling game with a stranger; and they both lose, although their intention was to "trim" the unknown. As the stranger is leaving in the stage coach the two decide to hold him up and get back their money, but having worn a hat of Higgins, Higgins himself is accused of the crime. He is surrounded by a posse and finally hung. Culver stands by and sees his pal strung up for the crime which he had committed. In after years his conscience bears upon him and as his end draws near he realizes that the Master had judged him as a guilty man.

"SUMMER MADNESS"

Jack and Edna, young lovers, are spending the summer at a fashionable resort. Edna receives a letter from her brother Paul stating that he was coming on for a visit. Jack overhears their meeting, and not knowing that Paul is Edna's brother becomes extremely jealous. At this juncture Jack receives a letter from his sister Clara stating that she would arrive the next day and Edna discovers their greeting. The result—more jealousy. Edna is about to drown herself in two inches of water when Jack explains to her the truth, stating that Paul had come to see Clara, his sweetheart. The many complicaions that arise in this affair are extremely funny and all ends with the couples becoming engaged.

"THE GHOST OF THE VAULTS"

Great Northern Release, June 24

A girl has two admirers—one a blacksmith—whom she prefers—and the other her cousin. Her father, a miser, wishes her to marry the latter, but she refuses. When her true love pays her a visit, her father sends his servants to capture the young man, and they put him in a cell. Later, the old man makes his nightly visit to the vault beneath his house, where in a huge coffin or shell he keeps his hoarded wealth. The nephew sees the old man go, and follows him. When he has gone, the nephew gets into the great coffin to better obtain the gold. While there he has a fright on seeing a white robed apparition in the doorway. It turns out to be the girl he admires, who is walking in her sleep. She chances to touch the rod which holds up the lid of the coffin, and it comes down with a crash, shutting the man in. The noise wakes the girl, and she is naturally distressed at finding herself in strange and unfamiliar surroundings. She faints, but just then her lover arrives. He has found a secret exit from his cell, and going through the opening finds himself in the vault. To his surprise, he sees his sweetheart there, and is soon at her side. Just then, the father, having heard the noise of the falling lid, returns, and when everything is explained, he denounces the nephew. A pretty concluding scene shows the father consenting to accept the blacksmith as his son-in-law.

Detroit, Mich., June 9, 1911.

Editor of Moving Picture News,
30 West 13th St., N. Y.

Dear Sir:

At a regular meeting of the Detroit Moving Picture Exhibitors' Association, held on June 1st, 1911, it was decided to call a convention on Tuesday, Wednesday and Thursday, July 11-12-13, 1911. The dates were definitely set, upon receipt of many letters from exhibitors through the State of Michigan, expressing their willingness to be on hand for the occasion. All indications point to a large gathering and a successful meeting is looked forward to.

The purpose of the State Organization is for the future welfare of the moving picture exhibitors of the State of Michigan.

All manufacturers who have appliances that are essential to the moving picture exhibitors are kindly asked to correspond with our secretary, who will see that space is set aside for their exhibit.

Trusting you will give this notice space in your valuable paper, we remain Respectfully yours,

The Detroit Moving Picture Exhibitors' Association.
Per F. H. Baumgartner,
Secretary,
940 Forest Ave., W., City.

NEWSY ITEMS FROM EL CAJON VALLEY

Headquarters of the Western "Flying A" Aggregation

Pauline Bush has arrived. A film manufacturer is, of necessity, conservative. He has to be. The amount of money invested in his business, the necessity of maintaining his reputation, and the ease with which a reputation, covering the manufacture of good moving picture film, can be destroyed tends to make him ultra conservative. A leading lady is a factor and an important one, in the success of any company manufacturing pictures; therefore, a manufacturer always tends toward the desirable element of certainty in employing a lady for this important position. In the majority of instances this element of certainty is assured through the medium of them employing an experienced moving picture actress. The American Company have conclusively proven, however, that experience is not an absolute requisite in the selection of a leading lady.

Miss Pauline Bush, the new leading lady in our Western aggregation, is doing some of the best work, in her particular line, ever projected on the moving picture screen. On account of the peculiar class of our pictures, Miss Bush is invariably cast in the character of a Western girl—a cowgirl. This characterization is a hard one, as it is necessary that the lady impersonating the various characters used be a perfect rider, courageous, pretty, and withal an extremely good actress. Miss Bush has realized our anticipations in connection with all of these qualities and we confidently predict that, within a very short while, she will be acclaimed one of the most popular stars in moving picturedom.

A goodly amount of the success attained by the American Company, in their "Flying a Cowboy" releases, can be attributed to the interest taken in the organization of the Western company by Mr. S. S. Hutchinson, the president of the American Film Manufacturing Company. Mr. Hutchinson is a Westerner. He was born in Cheyenne, Wyoming, in the early Sixties. Cheyenne at that time was a frontier cowboy town and the center of the cattle industry in the United States. The Western Indians were, for the most part, as yet, unfettered, and it was a comparatively common occurrence for him to see the entire garrison manning Fort Laramie, which was located close to Cheyenne, called out to subdue some savage squad of blood-thirsty redmen, who were running amuck in close vicinity to his birthplace.

The knowledge gained by Mr. Hutchinson of Western life generally, of the habits, eccentricities, and peculiarities of the cowboy, during his early years, was used by him to the great advantage of the company, upon its organization in the West.

Through his relatives, some of whom are still residing on the fringe of civilization, were located the best riders, the best ropers, and the best all-around cowboys that the West can boast of. Their capable horsemanship, picturesque appearance, and general worth is well attested and evidenced by the superior quality of the "Flying A" product as it is being released to-day.

Data from Manufacturers' List of Releases

MEMBERS OF SALES CO.

AMBROSIO

(By N. Y. M. P. Co.)

	Feet
Apr. 26—The Quartermaster	500
May 3—The Traces on the Snow	950
May 10—Air Bubbles	500
May 10—Tweedledum is Late	500
May 17—Grenadier Roland	950
May 24—The Snow Maiden (Dr.)	
May 31—Tweedledum's Dream (Com.)	
May 31—Exploits of a Napoleon Admirer	
June 7—Two Good Friends (Com.)	
June 7—The Human Tigress	
June 14—The Evolution in Womankind (Com.)	
June 14—Kinema Review, Turin Exhibition	

AMERICAN.

May 18—A Cowboy's Sacrifice (Dr.)	1000
May 29—Rattlesnakes and Gunpowder (W. Com.)	
May 29—The Ranch Tenor (W. Com.)	
June 1—The Sheepman's Daughter (W. Dr.)	
June 5—A Sage Brush Phrenologist (W. Com.)	
June 5—The Elopement on Double L Ranch (W. Com.)	
June 8—$5,000 Reward—Dead or Alive (W. Com. Dr.)	
June 12—The Witch of the Range (Dr.)	
June 15—The Cowboy's Ruse (Com.)	
June 15—Law and Order on Bar L (Com.)	
June 19—The Yiddisher Cowboy (Com.)	
June 19—The Broncho Buster's Bride (Com.)	
June 22—The Hermit's Gold (Dr.)	

CHAMPION.

Apr. 24—Gen. Meade's Fighting Days	965
Apr. 26—She Wanted a Man with Brains	970
May 1—Clark's Capture of Kaskaskia	1000
May 3—Out of the Dark	990
May 8—Col. E. D. Baker, 1st California	1000
May 10—Making a Man of His Son	910
May 15—Gen. Marion—The Swamp Fox	950
May 17—Circle C's New Boss	950
May 22—With Sheridan at Murfreesboro (Dr.)	950
May 24—In the Great Big West (Dr.)	950
May 29—The Peril of Diaz	950
May 31—How He Redeemed Himself	950
June 5—Service Under Johnston and Lee	950
June 7—The Cost of Drink	950
June 12—Longstreet at Seven Pines	950
June 14—His Last Crooked Deal	950
June 19—Molly Pitcher	950
June 21—For Her Sin	950

ECLAIR

Apr. 10—Do Not Judge Rashly (Dr.)	955
Apr. 17—Dog and Wolf	660
Apr. 17—Jerusalem and the Mount of Olives	315
Apr. 24—Herodias	955
May 1—For Their Mother (Dr. Com.)	695
May 1—The Blue Nile	290
May 8—A Village Flirt (Com.)	910
May 15—Engaged in Spite of Themselves (C.)	910
May 22—A Mother's Distress	430
May 29—The Two Gardeners (Com.)	940
June 5—Impudence Punished (Com.)	550
June 5—Tommy at the Dentist's (Com.)	420
June 12—Caesar's Birotteau (Dr.)	950
June 19—Tommy Gets a Trumpet (Com.)	370
June 19—The Ingenious Accident (Com.)	620
June 26—The Death of Don Juan	965
July 3—Can He Save Her (Dr.)	515
July 3—Tommy Wants to Be an Actor (Com.)	435
July 10—A Child's Heroism (Dr.)	995

GREAT NORTHERN.

Mar. 25—Troubles of a Trip (Com.)	
Apr. 1—A Victim of His Double (Dr.)	
Apr. 8—A Confidence Trick	
Apr. 15—Hamlet (Dr.)	
Apr. 22—The Stolen Legacy (Dr.)	
Apr. 29—The Cossack Duke (Dr.)	894
May 6—The Lucky Banana Seller (Com.)	
May 6—A Would-be Sportsman (Com.)	
May 13—The Nun (Dr.)	
May 20—The Voice of Conscience (Dr.)	786
May 20—Berne (Switzerland) (Sc.)	204
May 27—The Love of a Gypsy Girl (Dr.)	
June 3—The Bogus Governess	945
June 10—True Love Never Dies (Dr.)	
June 17—Hotel Thieves	

IMP.

Independent Moving Picture Co. of America.

Mar. 16—The Fishermaid (Dr.)	1000
Mar. 20—In Old Madrid (Dr.)	1000
Mar. 23—The Penniless Prince (Dr.)	1000
Mar. 27—Sweet Memories (Dr.)	1000
Mar. 30—So Shall Ye Reap (Dr.)	1000
Apr. 3—The Lover's Signal (Dr.)	
Apr. 6—The Image of Fate (Dr.)	1000
Apr. 10—A Good Cigar	
Apr. 10—A Faithless Man	
Apr. 13—The Storm	
Apr. 20—The Hero (Com.)	500
Apr. 27—The Scarlet Letter (Dr.)	1000
Apr. 24—While There's Life There's Hope (Dr.)	1000
May 1—Second Sight (Dr.)	1000
May 4—The Temptress (Dr.)	1000
May 8—Four Lives (Dr.)	300
May 8—The Fair Dentist (Com.)	700
May 11—For Her Brother's Sake (Dr.)	1000
May 15—The Master and the Man (Dr.)	1000
May 15—The Lighthouse Keeper (Dr.)	1000
May 22—The Forged Despatch (Dr.)	1000
May 25—The Minor Chord (Dr.)	1000
May 29—Three of a Kind (Dr.)	1000
June 1—The Last Appeal (Dr.)	1000
June 5—The Grind (Dr.)	700
June 5—The Chicago Stockyards Fire (Sc.)	500
June 8—Back to the Soil (Dr.)	1000
June 12—Behind the Stockade (Dr.)	1000
June 15—The Piece of String (Dr.)	1000
June 19—All for a Big Order (Dr.)	1000
June 22—The Fortune of War (Dr.)	1000

ITALA

Apr. 29—Foolshead Telegraph Boy	500
Apr. 29—The Bottle of Milk (Com.)	500
May 4—The Cry of the Native Country (Dr.)	950
May 6—Foolshead—Life Insurance Agent (Com.)	950
May 6—The Fountains of Rome	
May 11—The Marchioness of Ansperti (Dr.)	950
May 13—Marriage Advertisement (Com.)	500
May 13—Foolshead Has Lost a Needle (C.)	500
May 18—Little Mother	950
May 20—Two Girls Love Foolshead (Com.)	
May 26—The Little Rider (Dr.)	
June 1—The Collector's Purse (Dr.)	
June 3—International Exhibition at Turin.	
June 3—Knows-All, Anthropological Doctor (Com.)	
June 8—A Life for the Czar (Dr.)	
June 10—An Odd Adventure of Foolshead (Com.)	
June 10—Experiments with Forlanini's Hydra-Plane	
June 15—The Rights of Age (Dr.)	
June 17—The Physician's Monkey (Com.)	
June 17—Foolshead, Somnambulist (Com.)	

LUX.

By Prieur.

Apr. 28—Naughty Miss Edith (Com.)	472
Apr. 28—Bill's Garden (Com.)	419
May 5—Bill as a Toreador (Com.)	419
May 5—Fashion and Its Consequence (Com.)	426
May 12—The Postmistress (Dr.)	700
May 12—A Walk in Tunis	252
May 19—Bill at Work (Com.)	367
May 19—All Through a Rat (Com.)	475
May 26—The Two Cockades (Dr.)	698
May 26—Tidying Up Paris (Com.)	268
June 2—Just Bill's Luck (Com.)	403
June 2—Arnold Has a Good Trial (Com.)	462
June 9—The Companion Governess (Dr.)	639
June 9—Bill at Play (Com.)	331
June 16—Bill Loses His Mother-in-Law (Com.)	409
June 16—He Went for a Rest (Com.)	442
June 23—Billy's Day Out (Com.)	550
June 23—Weary Tom's Dream (Com.)	318
June 30—Bill Determines to Go (Com.)	455
June 30—Shortsighted Miss Prim (Com.)	426

NESTOR FILM CO.

Mar. 15—Was It Worth While? (Dr.)	
Mar. 22—Could You Blame Him? (Com.)	
Mar. 29—The Truth (Dr.)	
Apr. 5—The Stolen Necklace	
Apr. 12—A Midnight Adventure (Com.)	
Apr. 19—The Rival Artists (Dr.)	
Apr. 26—His Wife (Dr.)	
May 3—The Other Man (Dr.)	
May 10—After Twenty Years (Dr.)	
May 17—His Second Choice (Com.)	
May 24—At Panther Creek (Dr.)	
May 31—The Savage (Dr.)	
May 31—A Sure Cure (Com.)	
June 7—The Cowpuncher (Dr.)	
June 7—The Little Burglar (Com.)	
June 14—The Sheriff's Mistake (Dr.)	
June 14—The Plan that Failed (Com.)	
June 21—At Sunset Ranch (Dr.)	
June 21—Just His Luck (Com.)	

NEW YORK MOTION PICTURE CO.

("Bison")

Apr. 18—Return of Company D (Dr.)	950
Apr. 21—A Cowboy for a Day (Com.)	950
May 2—Shifty's Claim (W. Com. Dr.)	950
May 5—A Knight of the Trail	950
May 9—The Crow Chief's Defeat (Dr.)	950
May 12—The Foreman's Bride (Com. Dr.)	950
May 16—The Broncho Buster's Rival	
May 19—The Cheyenne Medicine Man	
May 23—The Outlaw and the Female Detective	
May 26—Brave Swift Eagle's Peril	
May 30—A Redskin's Bravery	
June 2—A Tale of the Foothills	
June 6—His Lordship's Hunting Trip (Com. Dr.)	
June 9—A Child of the Rancho (Dr.)	
June 13—A Squaw's Retribution	
June 16—The Desert's Lure	

POWERS' PICTURE PLAYS

Apr. 18—Copper Wit (Com.)	
Apr. 18—The Wine Harvest	
Apr. 22—The Last Rose	
Apr. 25—A Day with an English Bargeman (Com.)	
Apr. 25—Melody of Fate (Dr.)	
Apr. 29—Hearts Under Oilskins (Dr.)	
May 2—The Crisis (Dr.)	
May 2—The Joys of Persecution (Com.)	
May 6—The Awakening of Galatea (Dr.)	
May 9—The Four of Us (Com.)	
May 9—Contagion (Com.)	
May 13—As Your Hair Grows Whiter (Dr.)	
May 16—Oklahoma (Dr.)	
May 16—A Matrimonial Surprise (Com.)	
May 20—Gunga Din (Dr.)	
May 23—Her Atonement	
May 27—Fifty Years Ago	
May 30—Civilization	
June 3—Eyes That See Not (Dr.)	
June 6—The Black Heart (Dr.)	
June 10—The Stranger's Plate (Dr.)	
June 13—Smith's Marmalade (Com.)	
June 17—The Haunted Island (Dr.)	

RELIANCE

May 27—O'er Grim Fields Scarred (Dr.)	
May 31—Dad's Girl	
June 3—In Flowers Paled	
June 7—The Minute and the Maid	
June 10—The Broken Coin	
June 14—All Alone (Dr.)	
June 17—A Pair of Pants (Com.)	
June 17—A Bashful Son (Com.)	
June 21—The Price of Vanity	

REX

Apr. 20—A Daughter of the Revolution (Dr.)	
Apr. 27—The Realization (Dr.)	
May 4—The Ultimate Sacrifice	
May 11—The Guardsman (Dr.)	
May 18—An Exception to the Rule (Com.)	
May 25—Called Back (Dr.)	
June 1—The Monogram "J. O." (Dr.)	
June 8—From Death to Life (Dr.)	
June 15—The Twins (Dr.)	

SOLAX COMPANY

May 5—The Somnambulist (Dr.)	
May 10—Nearly a Hero (Com.)	
May 17—His Dumb Wife (Com.)	
May 19—In the Nick of Time (Dr.)	
May 24—House of Peace (Com.)	
May 24—The Devil in the Tin Cup (Com.)	
May 26—An Officer and a Gentleman (Dr.)	
May 31—The Marvelous Cow (Com.)	
June 2—Never Too Late to Mend (Dr.)	
June 14—A Bad Egg (Com.)	
June 16—A Daughter of the Navajos (Dr.)	

THANHOUSER COMPANY.

Apr. 7—Vindicated	
Apr. 11—Velvet and Rags	
Apr. 14—Old Home Week (Com. Dr.)	
Apr. 18—Cally's Comet (Com.)	1000
Apr. 21—Weighed in the Balance	1000
Apr. 25—Poet of the People (His.)	
Apr. 28—An Elevator Romance (Com.)	
May 2—The Pillars of Society (Dr.)	
May 5—The Sinner (Dr.)	
May 9—The Railroad Builder (Dr.)	1000
May 12—The Regimental Ball (Dr.)	1000
May 16—The Colonel and the King	
May 19—Lady Clare	
May 23—The Stage Child (Dr.)	
May 26—Get Rick Quick (Dr.)	
May 30—A Wartime Wooing	
June2 —A Circus Stowaway	
June 6—The Stepmother	
June 9—Motoring	
June 9—The Rescue of Mr. Henpeck	
June 13—Little Old New York (Dr.)	
June 16—Flames and Fortune (Dr.)	
June 20—The Coffin Ship	
June 23—Foxy Grandma	

YANKEE FILM COMPANY

Apr. 4—The Girl Stowaway's Heroism (Dr.)	
Apr. 10—An Adventure in Sicily (Dr.)	
Apr. 14—Willie's Winning Ways (Com.)	
Apr. 17—A Close Call (Dr.)	
Apr. 21—The Minister's Son (Dr.)	
Apr. 24—Why the Sheriff Resigned (Dr.)	
Apr. 28—The Girl of the Coral Reefs (Dr.)	
May 1—A Kentucky Girl (Dr.)	
May 5—Zelda, the Gypsy (Dr.)	
May 8—In Sunny Italy (Dr.)	
May 12—The Angelus Bell (Dr.)	
May 15—An Indian Brave's Conversion (Dr.)	
May 19—The Banana Planter's Peril (Dr.)	
May 22—The Little Western Rose (Dr.)	
May 26—Thwarted by Nell Pierce (Dr.)	
May 29—The Birth Mark (Dr.)	
June 2—His Romance (Dr.)	
June 5—The Scandal Monger (Dr.)	
June 9—Mrs. Biffin's Demise (Dr.)	
June 12—Thou Shalt Pay (Dr.)	
June 16—The New Congressman (Dr.)	
June 19—Sun Bonnet Sue (Dr.)	
June 23—The Two Roads (Dr.)	

LICENSEES OF PATENTS CO.

BIOGRAPH

	Feet
Apr. 27—How She Triumphed (Com.)	998
May 1—The Two Sides (Dr.)	998
May 4—Misplaced Jealousy (Com.)	503
May 4—Cupid's Joke (Com.)	493
May 2—The Snare of the City (Dr.)	1000
May 6—The Bunco Game at Lizardhead (Com.)	1000
May 8—In the Days of '49 (Dr.)	995
May 11—The Country Lovers (Dr.)	995
May 15—The New Dress (Dr.)	998
May 18—The Manicure Lady (Dr.)	998
May 22—The Crooked Road (Dr.)	997
May 25—The White Rose of the Wilds (Dr.)	998
May 29—A Romany Tragedy (Dr.)	996
June 1—A Dutch Gold Mine (Com.)	769
June 1—Curiosity (Com.)	228
June 5—A Smile of a Child(Dr.)	997
June 8—Their Fates Sealed (Com.)	396
June 8—Dave's Love Affair (Com.)	601
June 12—Enoch Arden, Part I (Dr.)	998
June 15—Enoch Arden, Part II (Dr.)	999
June 19—Bearded Youth (Com.)	484
June 19—The Delayed Proposal (Com.)	511
June 22—The Primal Call (Dr.)	997

EDISON

	Feet
May 9—Edna's Imprisonment (Com.)	975
May 10—The Baby of the Boarding House (Com.)	1000
May 12—The Quarrel on the Cliff (Dr.)	1000
May 16—In the Baggage Coach Ahead (Dr.)	1000
May 17—In and Around Havana, Cuba	450
May 17—How the Hungry Man was Fed (Com.)	550
May 19—A Case of High Treason (Dr.)	1000
May 23—Captain Nell (Dr.)	1000
May 24—Madeline's Rebellion (Com.)	990
May 26—Hearts and Flags (Dr.)	1000
May 30—The Niece and the Chorus Lady (Com.)	975
May 31—The Inheritance (Com.)	625
May 31—It Served Her Right (Com.)	375
June 2—A Sane Fourth of July	1000
June 7—Father's Dress Suit (Com.)	500
June 6—The Cardinal's Edict (Dr.)	1000
June 7—A Lesson Learned (Dr.)	500
June 9—The Wager and the Wage Earners (Dr.)	1000
June 13—Her Brother's Photograph (Dr.)	1000
June 14—Heroes Three (Com.)	500
June 14—Mistakes Will Happen (Com.)	500
June 16—Van Bibber's Experiment (Dr.)	1000
June 20—The Thoroughbred (Dr.)	1000
June 21—A Cure for Dyspepsia (Com.)	750
June 21—A Comedy of Understanding (Com.)	250
June 23—His Misjudgment (Dr.)	1000

ESSANAY FILM CO.

	Feet
Apr. 22—The Indian Maiden's Lesson (Dr.)	1000
Apr. 25—The Two Mothers (Dr.)	1000
Apr. 29—What a Woman Can Do (Dr.)	950
May 2—The Snare of the City (Dr.)	1000
May 6—The Bunco Game at Lizardhead (Com.)	1000
May 9—Holding His Own (Com.)	600
May 9—The Laundry Lady's Luck (Com.)	400
May 13—The Cow Puncher's New Love (Dr.)	1000
May 16—Wild Animals in Captivity (Edu.)	1000
May 20—"Alkali" Ike's Auto (Com.)	1000
May 23—The Atonement (Dr.)	1000
May 27—The Lucky Card (Dr.)	1000
May 30—The Temptress (Dr.)	1000
June 3—The Infant at Snakeville (Dr.)	1000
June 6—His Friend's Wife (Dr.)	1000
June 10—Forgiven in Death (Dr.)	1000
June 14—The World's Most Daring Drivers	1000
June 17—The Tribe's Penalty (Dr.)	1000
June 20—She Got the Money (Com.)	580
June 20—The Cat Came Back (Com.)	400

GAUMONT
G. Kleine

	Feet
Apr. 15—The Oppressor (Dr.)	640
Apr. 15—Jimmy the Fox (Com.)	380
Apr. 18—Lost Years	630
Apr. 18—Brest, a Fortified Harbor of France	370
Apr. 22—The Erring Son (Dr.)	1000
Apr. 25—The Romance of a Valet	510
Apr. 25—Old Folks	490
Apr. 29—A Priestess of Carthage	1060
May 2—The Young King of Rome	440
May 2—Tunis, Africa, the City of White	560
May 6—The Crusade of the Templars	1000
May 9—Three of a Kind	740
May 9—Spring-Heeled Jack	245
May 13—In the Days of Nero	1000
May 16—The Bankrupt	1000
May 20—Jimmie on a Lark	570
May 20—Shooting the Rapids	450
May 23—The Emperor's Return	795
May 23—Swans	205
May 24—The Gaul's Honor	582
May 24—On the Frontier of Thibet, Asia	420
May 27—Alone at Night	480
May 27—Jimmie the Sportsman	510
May 30—Science vs. Quackery	970
June 3—Mistrust	985
June 6—The Drawn Curtain	735
June 6—Chrysanthemums	240
June 10—The Love Story of a Great Aetress	1000
June 13—Jimmie, the Insurance Agent (C.)	640
June 13—The City of Florence, Italy	360
June 17—The King's Daughter (Dr.)	1000
June 20—His Leap to Liberty	648
June 20—Jiggers Buys a Watch Dog	337
June 24—The Ransom	980

KALEM CO.

	Feet
Apr. 12—In Old Florida (Dr.)	965
Apr. 14—Slim Jim's Last Chance (Dr.)	970
Apr. 19—The Phoney Prince (Com.)	990
Apr. 21—The Insurrecto (Dr.)	1000
Apr. 21—The Insurrecto (Dr.)	1000
Apr. 26—A Night and a Day (Com.)	995
Apr. 28—Slabsides (Dr.)	1005
May 3—The Fiddle's Requiem (Dr.)	1000
May 5—When the Dead Return (Dr.)	990
May 10—The Loyalty of Don Luis Verdugo (Dr.)	980
May 12—The Carnival (Dr.)	1000
May 17—A Tragedy in Toyland (Dr.)	940
May 19—In Blossom Time (Dr.)	1000
May 24—Carrier Pigeons (Dr.)	970
May 26—Tangled Lives (Dr.)	1000
May 31—Bertie's Reform (Com.)	1005
June 2—Her Son (Dr.)	1000
June 7—Advertising for Mamma (Dr.)	1010
June 9—The Love of Summer Morn (Dr.)	990
June 14—Money in the Bank (Com.)	960
June 16—The Railroad Raiders of '62 (Dr.)	1000
June 21—A Mexican Rose Garden (Dr.)	1010
June 23—Lean Wolf's End (Dr.)	980

LUBIN

	Feet
Apr. 17—The Two Fathers (Dr.)	1000
Apr. 20—Helping Him Out (Com.)	1000
Apr. 24—The Hoyden (Com.)	1000
Apr. 27—The Sheriff and the Man (Dr.)	1000
May 1—A Fascinating Bachelor (Com. Dr.)	1000
May 4—The Belated Bridegroom (Com.)	1000
May 8—That Awful Brother (Com.)	1000
May 11—Drifting (Dr.)	1000
May 15—The Angels of the Slums (Dr.)	1000
May 18—Her Humble Ministry (Dr.)	1000
May 22—The Gamhler's Chance (Dr.)	600
May 22—A Hero—Almost (Com.)	400
May 25—A Good Turn (Dr.)	1000
May 29—The State Line (Dr.)	1000
June 1—A Game of Deception (Com.)	1000
June 5—The Feud (Com.)	635
June 5—The Sardine Industry (Indus.)	365
June 8—The Professor's Ward (Dr.)	1000
June 12—The Cook (Com.)	600
June 12—Athletic Carnival	400
June 15—Duke de Rihhon Counter (Com.)	1000
June 19—The Indian's Sacrifice (Dr.)	1000
June 22—Higginses vs. Judsons (Com.)	1000

G. MELIES.

	Feet
Apr. 27—The Reformation of Jack Robin	1000
May 4—Mary's Strategem	1000
May 11—The Spring Round-Up	1000
May 18—The Redemption of Rawhide (Com.)	980
May 25—The Immortal Alamo	1000
June 1—In Time for Press	1000
June 8—Her Spoiled Boy	1000
June 15—When the Tables Turned (Com.)	1000
June 22—The Kiss of Mary Jane (Dr.)	1000
June 29—The Honor of the Flag	1000
July 6—The Great Heart of the West	1000
July 13—The Strike at the Gringo	1000

PATHE FRERES

	Feet
May 3—Indian Justice	1000
May 5—Max is Forced to Work	670
May 5—Through Venice	295
May 6—Short-Lived Happiness (Dr.)	1000
May 8—My Daughter	748
May 8—Over Lucerne (Switzerland) in an Airship	253
May 10—The Abernathy Kids' Rescue (Dr.)	771
May 10—The Ocean Harnessed	216
May 12—The Samourai's Expiation	640
May 12—American Beauties	351
May 13—Lucia's Broken Romance (Dr)	958
May 20—A Close Call	
May 26—Semiramis	
May 14—Leo Tolstoi	
May 15—The Accomplice (Dr.)	836
May 15—Winter Sports at Lucerne	150
May 17—Billy in Trouhle (Com.)	950
May 20—Paul and Francesco	859
May 20—The Fastest Motor Boat in the World	50
May 22—Shooting the Rapids in Japan	150
May 22—Boxing Match—Astrier-Quendreux	823
May 24—The Heart of an Indian Maid (Dr.)	990
May 26—Semiramis	945
May 27—All for Money (Dr.)	1000
May 29—Love Proves Stronger Than Duty	689
May 29—Bob's Microscope	300
May 31—The Flag Didn't Rise (Dr.)	950
June 2—Shame on Max (Com.)	390
June 2—Loyal Love	604
June 3—His Bahy's Doll (Dr.)	997
June 5—A Rough Diamond	751
June 5—The Scorpion	249
June 7—The Insubordinate Soldier (Dr.)	1000
June 9—Khamara	810
June 9—Miss Blum	174
June 10—A Broken Life (Dr.)	987
June 12—The Power and the Glory	764
June 12—Hawkins and His Dogs	203
June 14—There's a Woman in Town (Com.)	564
June 14—A Hippopotamus Hunt	423
June 16—Faust	1650
June 17—The Society Girl and the Gypsy (Dr.)	1000
June 19—Over the Cliff (Dr.)	371
June 19—Max Comes Home (Com.)	456
June 19 Winter Sports at Lucerne	164
June 21—For the Squaw	1000
June 23—Tabarin's Wife (Dr.)	676
June 23—Volendam, Holland	300
June 24—Old Indian Days	1000

SELIG

	Feet
May 8—Lost and Won	1000
May 11—Back to the Primitive	1000
May 15—Discharging the Cook (Com.)	
May 15—Dear, Kind Hubby	
May 18—The Still Alarm	
May 22—The Herders	
May 23—Stability vs. Nobility	
May 25—Jim and Joe	
May 29—A Novel Experiment	1000
May 30—One of Nature's Noblemen	1000
June 1—The Rose of Old St. Augustine	1000
June 5—Where There's a Will, There's a Way, and The Great Nitrate of Soda Industry of Chile	1000
June 6—Montana Anna (Com. Dr.)	1000
June 8—The Visiting Nurse (Dr.)	1000
June 12—Ten Nights in a Barroom, Part I (Dr.)	1000
June 13—Ten Nights in a Barroom, Part II (Dr.)	1000
June 15—The Novice (Dr.)	1000
June 19—The Mission Worker (Com. Dr.)	1000
June 20—Range Pals	1000
June 22—Told in the Sierras	1000

URBAN ECLIPSE
G. Kleine

	Feet
Mar. 8—Beautiful Wye Valley, England	300
Mar. 15—Redemption	508
Mar. 15—The Thames, from Oxford to Richmond	472
Mar. 22—The Money Lender	688
Nemours and the Banks of the River Loing, France	320
Mar. 29—Dr. Charcot's Trip Toward the South Pole	478
Mar. 29—The Cormorants, or Japanese Catching Fish with Birds	528
Apr. 5—At the Old Mill (Dr)	675
Apr. 5—Making Bamboo Hats in Java	325
Apr. 10—Do Not Judge Rashly (Dr.)	955
Apr. 17—Dog and Wolf	660
Apr. 17—Jerusalem and the Mount of Olives	315
Apr. 19—Solving the Servant Problem (C.)	465
Apr. 19—In the Province of Kwang Tung, China	535
Apr. 24—Herodias	955
May 1—For Their Mother (Dr. Com.)	695
May 1—The Blue Nile	290
Apr. 26—The Last Edict of Francis II	875
Apr. 26—Scenes at Colombo, Ceylon	125
May 3—The Page's Devotion	790
May 3—Wismar, Germany	210
May 10—The Traitor (Dr.)	620
May 10—Rubber-Neck Percy (Com.)	370
May 17—The Juggler's Vengeance (Dr.)	396
May 17—Fishguard Harbor, Wales	600
May 31—The Musketeer	588
May 31—The Sleuth	404
June 7—The Young Interne	750
June 7—Heligoland, an Isle of the North Sea	250
June 14—Sir John Falstaff	1000
June 21—Avenged	1000

VITAGRAPH

	Feet
Mar. 31—The Inherited Taint (Dr.)	1000
Apr. 1—A Republican Marriage	996
Apr. 4—Unexpected Review (Com.)	660
Apr. 4—Hop Picking (Indust.)	335
Apr. 7—The Winning of the Stepchildren (Dr.)	965
Apr. 8—Winsor McCay (Com.)	650
Apr. 8—Bob Sledding	350
Apr. 11—The Wooing of Winifred (Com.)	988
Apr. 14—Though Your Sins be as Scarlet (Dr.)	1000
Apr. 15—Easter Babies (Com. Dr.)	980
Apr. 18—The Leading Lady (Com.)	985
Apr. 21—The Troublesome Secretaries (Com.)	990
Apr. 22—The Spirit of the Light (Dr.)	995
Apr. 25—A Klondike Steal (Dr.)	998
Apr. 28—The Peace Offering (Com.)	998
Apr. 29—Piccolla (Dr.)	993
May 2—The Derelict Reporter (Dr.)	975
May 5—Soldiers Three (Com.)	1000
May 6—Hungry Hearts (Dr.)	985
May 9—His Mother (Dr.)	995
May 12—The Welcome of the Unwelcome (Com.)	1000
May 13—Prejudice of Pierre Marie (Dr.)	985
May 16—When a Man's Married (Com.)	1000
May 19—The Show Girl (Dr.)	990
May 20—Sunshine and Shadow (Dr.)	990
May 23—A Dead Man's Honor (Dr.)	1000
May 26—Tim Mahoney, the Scab (Dr.)	1000
May 27—The Fires of Fate (Dr.)	1000
May 30—Cupid's Chauffeur (Com.)	1000
June 2—The Ends of the Earth (Dr.)	1000
June 3—A Clever Fraud (Com.)	1000
June 6—For Her Brother's Sake (Dr.)	1000
June 9—The Sacrifice (Dr.)	1000
June 10—The Changing of Silas Warner (Dr.)	1000
June 13—The Trapper's Daughter (Dr.)	1000
June 16—Proving His Love (Dr.)	1000
June 17—Teaching McFadden to Waltz (C.)	1000
June 20—The Stumbling Block (Com.)	993
June 23—The Sleepwalker (Dr.)	1000
June 24—Barriers Burned Away (Dr.)	485
June 24—Two Overcoats (Com.)	519

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RELEASE OF MONDAY, JUNE 26th

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"THE SKY PILOT'S INTEMPERANCE"

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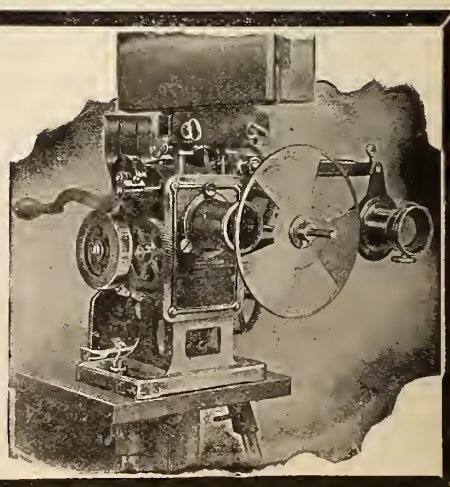

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WEDNESDAY ..	CHAMPION ..	SOLAX	RELIANCE	AMBROSIO	NESTOR
THURSDAY ...	IMP	AMERICAN	ITALA		..... REX
FRIDAY	YANKEE	SOLAX	LUX	THANHOUSER	BISON
SATURDAY ...	POWERS	ITALA	GT. NORTHERN		. RELIANCE

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KANSAS
Wichita Film & Supply Co., 122 N. Market St., Wichita.

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MINNESOTA
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Cadillac Film Exch., 92 Griswold St., Detroit.

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Western Film Exchange, 145 W. 45th St.

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Cincinnati Buckeye Film Co., 315 W. 4th St., Cincinnati.
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Lake Shore Film & Supply Co., Columbus.
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JUL 6 1911

MOVING PICTURE NEWS

Volume IV
No. 25

June 24
1911

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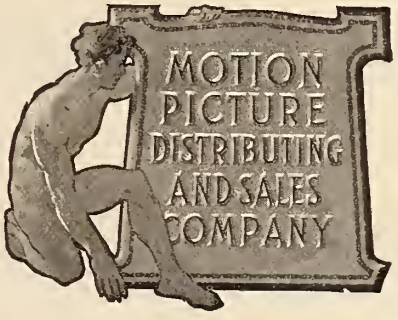

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WEDNES.	Champion, Solax, Reliance, Ambrosio, Nestor.
THURSDAY	Rex, Imp, American, Itala.
FRIDAY	Yankee, Solax, Bison, Lux, Thanhouser.
SATURDAY	Powers, Itala, Great Northern, Reliance.

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The Eyes of all Filmdom are on

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can be advertised to the public as above or as in previous ads: "The Star-Spangled Banner Special," "The Subject that Interests More Americans than Any Other Ever Made," etc., etc. The point is, that no matter what you call it along these lines, the reel will back up any reasonable claim you make for it. It will interest anyone, anywhere, in the United States, at any time, and will give full value for the sum charged to see it, be that five cents or twenty-five cents. The reel covers not only the subject matter, but the Boston Tea Party, Paul Revere's Ride, The Redcoats' Retreat from Lexington, and the Life of John Hancock, first signer of the Declaration.

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As the latest and perhaps best issue in the successful Violet Gray Detective Series, this is assuredly worth booking and boosting. While the wind-up of the picture is quite happy, the story is not the conventional "nice ending" kind. Indeed, it is so true to life that it finds Detective Gray allied to the side to which your sympathies aren't—but that's where she'd be in real life, the "real life" element in motion pictures is the one that appeals to the public.

No. 226 **Code Word, Cree.**

COMING---"THE DOLL'S HOUSE" By IBSEN

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NEW ROCHELLE NEW YORK

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The Moving Picture News

PUBLISHED EVERY SATURDAY

The CINEMATOGRAPH PUBLISHING COMPANY, 30 West Thirteenth Street, NEW YORK CITY

Telephone, 4092 Chelsea

European Agents: INTERNATIONAL NEWS CO., Breams Building, Chancery Lane, London, E. C.

Chicago Representative: J. J. Sullivan. 866 Graceland Ave. 'Phone Graceland 5053

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This newspaper is owned and published by the Cinematograph Publishing Company, a New York corporation. Office and principal place of business No. 30 West 13th Street, New York. Alfred H. Saunders, President; John A. Wilkens, Secretary, and W. M. Petingale, Treasurer. The address of the officers is the office of the newspaper.

SUBSCRIPTION: $2.00 per year. Postpaid in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands. Canada and Foreign Countries: $2.50 per year. All communications should be addressed to The Moving Picture News, 30 West Thirteenth Street, New York City.

ADVERTISING RATES: $60 per page, $30 ½-page, $15 ¼-page, single column $20, $2 per inch. Discounts, 20% 12; 10% 6; 5% 3 months.

Volume IV **June 24, 1911** **Number 25**

THE POLICY OF THE NEWS

As in the past, and the present, so in the future, do we intend to uphold the highest principles of Cinematography. Now that the bugaboo of the patent question has been removed, we feel sure that the industry will advance by leaps and bounds, that in every line and sphere of its operations, only the greatest ideals will be produced. For the past five years we have been advocating the greatest good for the greatest number; the Moving Picture News has always been in the forefront of the battle to obtain these conditions. We have fought almost unaided to gain and arouse the people to what is now an accomplished fact, good pictures suitable for the edification of the people. We have been a strong advocate for the principles of independence. We have never swerved from our ideal. Other editors may come and go, may change their coat again and again, may sell their principles for a dollar, may cringe and fawn and spy, but we have done everything in our power to keep an open, honest mind, clean politics, calling a spade a spade, and a shovel a shovel, when occasion required it, and to-day we see the result of our constant advocacy of a principle almost accomplished.

To make the News more popular than it has been in the past, we have arranged with a series of good writers and correspondents from all parts of the globe. Our London correspondent is keeping us in touch with everything that is being done in England. We have opened an office through his efforts in London, and we desire all English readers or others going to England to make it their house of call. Our correspondent there will place himself at their service to give any information that may assist them during their stay in London. He is also able to place some good agencies for film or supplies, and we wish our readers to avail themselves of this privilege by putting themselves in touch with the Moving Picture News, 8 Sherwood street, Piccadilly Circus, London. Our American helpers—we will take first, G. F. Blaisdell, who has the Observatory Column and who will be available to any manufacturer or exhibitor who wants to express an idea. "The Man in the Baths" is very critical in some of his ideas, and while it may be deserved censure that he gives to some, we occasionally have to blue pencil his remarks. His wife, an earnest little body, has got full grasp of how an actor or actress ought to work, and she is very caustic in her remarks on some of the actions of actors and actresses in the film stories, and she may have a few remarks to make from the standpoint of an old actress. Our Washington correspondent is in touch with all that is going on at the Capitol. Our Los Angeles correspondent is beginning to send us something from the extreme West. Our Oracle Department, William E. Smith, has proved itself to be an advantage and many operators have expressed their thanks to us for the way in which they have been taught some of the principles in electricity through this column. Our music page is under the editorship of a man who knows whereof he writes, and any of our readers desiring information along these lines can obtain it by writing to these correspondents in care of the News.

Our Chicago correspondent has failed us a little of late, and we are open to appoint a good live man in that district, and all the live centers we would also like to have represented, and if any good men can influence business either along lines of advertising or subscriptions or as correspondents, we would be glad to hear from them. We are starting a campaign and are making arrangements whereby ten thousand (10,000) copies of the News will be published every week, and it is our desire to continue to put out the only Independent paper in the whole world of Cinematography.

EDUCATIONAL FILMS

A few issues ago we offered $10.00 for the best educational program according to the ideas of our readers. Up to the present we have been very disappointed at not receiving a larger number of replies. If our subscribers think the amount is too small and they will tell us their idea, we will make it more because we want to get the best educational program it is possible to conceive, so that we may place it before the manufacturers for their approval. The educational movement is becoming wonderfully effective, and all credit it due to the Moving Picture News for starting this campaign. In looking back along some of our files of three or four years ago we find we advocated the uplifting and education of the people by every source of educational propaganda. We stated the moving picture will become a supplement, and a considerable help in the transmission and diffusion of education among all classes, in the schools, public and otherwise. It can be used for the teaching of every subject. Foreign lands can be brought on the curtain and the minds can be taught geography and physiography, showing the actualities of these sciences far better than can be obtained by the reading of the various school text books; in fact, everything can be illustrated and it can be made a pleasure and not a hardship for the youth of to-day. We took up the study of history and pointed out how it was possible for

the great events of to-day to be reproduced and placed in archives for use of future generations. We have often bewailed the fact that such historical events as are depicted in our school histories could not have been shown to us in actualities instead of the mythical stories at present given to us as history. The field is not exhausted and has scarcely as yet been touched upon.

A few weeks ago a correspondent told our readers how it was possible to bring chemical, electrical and mechanical experiments within the fields of the cinematograph and how original experiments of scientists could be reproduced in all their abstract and intricate ramifications, which would be of far more benefit to the laboratory or the experimental student than he can get from ear, word, or mouth. While only a few can see these experiments from the hands of the teacher, in cinematography thousands would be able to see these same experiments and learn therefrom. We pointed out that the moving picture was the most accurate economical form of showing to the world at large educational historical events, the study of literature, of art, and science, and we firmly believe that the future, along the lines we have outlined above, will become the greatest momentum for the uplift of the whole world and the means of bringing universal brotherhood and peace to a practical issue.

THE VALUE OF THE STRUGGLE

By Margaret I. MacDonald

This country is at the present time ruled not by the governmental body but by the gigantic trusts—the great monsters that have the people in chains. There has been a near approach to absolute monarchy in the rule of these trusts, and the land that has boasted of its freedom has been virtually grovelling before the licentiousness of the different trusts.

However, there has been a slight turn in the tide, and the war that has been raging between the trust and the anti-trust party will be found to be productive of some good apart from the mere disarming of one party or the other.

It has been said that competition is the life of trade. Competition is not only the life of trade, but when popular sentiment is on the upward trend, it is also the life of art and education in its different forms—it is the powder behind the gun.

What is uppermost in my mind in connection with this subject are the two contending forces in the moving picture business. There are a few, a very few, who cling to and uphold a certain party because of an inward conviction that they are doing the right thing. Among these very few stands out in bold relief, the Moving Picture News—the men who are behind this commendable magazine think and act by the power of their convictions. They are supporting the Independent cause with a staunch faith in a victorious end.

Here, in the strife between the Independents and the trust, at a time when the demand for educational films is daily growing stronger, can be seen the value of the struggle. With the two factions hard at work trying to outdo each others, both in the matter of theme and mechanical device, there is bound to be a wonderful rush forward—a regular stampede for the front.

Whatever is productive of good in the end is not without merit. The one side must be right and the other wrong in sentiment, but if from the clash there escapes as a result even one spark of pure metal, the struggle has had some value.

In visiting the theaters where moving pictures are shown, I find as yet very little change. There is still the favorite wild west scene—the Indian killing the white man, etc. Now there is a subject of which I would like to speak, which would be very interesting for the moving picture man. Why accentuate that deadly struggle and strife which is practically past and gone between the Indian and the white man? Why not accentuate the fact of the progress of the red man. Out through the west to-day there is touring a company of Indians—full blooded ones, too—under the direction of Mlle. Toona, who has interested herself in the education and welfare of her red brothers. A quotation from the Chicago Tribune of November 25th, 1910, will explain in better form than I could personally, not having had the pleasure of having heard them.

"Four full-blooded American Indians sang before Mary Garden in her apartments yesterday, giving a repertoire selected from grand opera in French and Italian. They also sang some English ballads and a few of their native melodies. They had not proceeded far in their progress before she and Charles Dalmores, another of the stars of the Chicago Grand Opera Company, who was Miss Garden's guest, expressed themselves as delighted. 'I never dreamed that such a phenomenon existed,' exclaimed Miss Garden, 'as an American Indian who could sing any but his native airs. I shall take the greatest pleasure in assisting them to public recognition. They would be a Paris sensation. I am sure they would be a sensation in Paris and all over Europe. Parisians already think that Americans are the most remarkable people on earth.'

"They (these Indians) have never been east before. Among the selections given before Miss Garden were the tenor solor from 'Rigoletto' and the quartet from this opera."

This is to me a very interesting circumstance, and could be worked into a fine subject for a moving picture. In our interest in the progression of the white race we are apt to forget that there are other races of different color making rapid strides along the line of civilization, based on the earlier knowledge of the white man. The moving picture can do a lot to bring this to the notice of the public, whether they be trust picture or Independent it makes little difference so long as the point at issue is clearly conveyed to the mind of the onlooker.

That I may be clearly understood in this last, I will say that it is the sentiment of the trust party that we do not like, but the sentiment of the party does not influence in very large measure the quality of the picture.

ALIEN OPERATORS

At the time of writing, Thursday, the 22d, we learn that an amendment to the Higgins' bill, in relation to every operator being a citizen of the United States, was passed, submitted to the Mayor of New York City, signed by him and sent back to the Governor of the State on the 20th, so that it is now possible for every operator who has declared his intention of becoming a citizen to obtain a license, providing he can pass a satisfactory examination by the Water, Gas and Electricity Board. This is good news to the operators, and we hope that every operator will now present himself for re-examination before the Board at the earliest possible opportunity. It will not be necessary for an operator holding a 1910 card to pass any examination, his card for 1911 will be re-issued to him on application.

NATIONAL BOARD OF CENSORSHIP

As there is more or less discussion throughout the country regarding the motion picture amusement, Mr. Walter Storey, general secretary of the National Board of Censorship, was asked to give his views upon this much agitated question.

"The National Board of Censorship," said Mr. Storey, "has now been organized for over two years. During this time those who have been very close to the work have seen the immense strides which the motion picture business has made. During this time the character of the pictures have so entirely changed that the motion pictures themselves are now the cleanest form of amusement in this country. Of course, this sweeping statement does not cover other portions of the motion picture problem, such as the vaudeville and songs which, of necessity, reflect the character of the individual exhibitor. Nor can motion pictures themselves be held responsible for those showmen who cover the fronts of their houses with all sorts of sensational pictures that have no connection with the films shown inside, nor to the man who makes no effort to keep his place respectable. Of course, these are exceptions, but it is the exception that draws considerable criticism upon the whole motion picture industry.

The National Board of Censorship does not claim any great amount of credit for this change in the type of the motion pictures, for without the co-operation of the entire trade little could have been done. What the board stands for

more than anything else, is the belief that more can be accomplished by co-operative than by antagonistic or repressive measures.

In judging the pictures, which is done by a volunteer committee, assisted by the secretaries, great care must be taken that justice is done to everyone concerned. The Censoring Committee consists of over twenty-five men and women from all walks of life—physicians, lawyers, social workers, editors, educators, etc., earnest people giving their time voluntarily to this work. From six to eight meetings of various sections of the Censoring Committee are held every week. At these meetings about 45,000 feet of film are viewed. This is no small matter. To the outsider it may seem quite a simple process to judge whether a picture is good or bad, but those who have worked on the committee find that many other elements have to be considered, such as whether a scene, which in itself might be objectionable, might not lead to a moral ending of the film. In addition to this the board has to constantly keep in mind that it is judging for the adult as well as the child, for the newly arrived immigrant who can neither appreciate subtle humor or subtle art, to the most sophisticated critic of the motion picture. Being a national censorship, the tastes and prejudices of the entire country have to be kept in mind, the West and South as well as the East.

But this discussion upon the possible evil of the motion picture show is after all thrown far into the background when one takes up the present constructive service motion pictures are doing to the country at large. Out of over five thousand pictures passed since the board has been organized no doubt some are open to discussion from the standpoint of possible harm, but the overwhelming majority are potentially educative or tend to satisfy the very human feeling for amusement.

The motion picture is doing for dramatic art what the invention of the printing press did for literature and to get the perspective of an invention of this sort one must look at it, not in terms of a business to provide recreation which is the purely amusement phase, but from the standpoint of an invention which will supply humanity with a means of expression and impression along many lines. Someone has predicted that the time will come when the business done in educative motion pictures alone will bear, at least, the same proportion to the entire motion picture trade as the enormous text-book business now bears to the entire publishing output.

Because of this broader view of the problem which we take the board does not wish to be looked upon as a destructive, but as a constructive, agency.

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

THE SALES COMPANY PROGRAM

We want to call the special attention of our readers to the enterprise of the Sales Company, who inform us they have made every arrangement to secure the Coronation film from England and expect it to be in the city on or about July 1st. We think if they get this in on time it will indeed be a record scoop and the first pictures of the Coronation. This will give the Independents a high-class program and a splendid Sunday or Monday sendoff.

Exhibitors who are desirous of obtaining these films wire at once to their exchange men or to the Sales Company direct. Letters from England in our possession inform us that this will be one of the best cinematographed affairs ever before thought of or produced, and we think great credit is due, in fact, the highest credit possible to the Sales Company for making the arrangements to supply their clients in the manner they have done.

The American Film Co.

A running fight along apparently impassable trails, over the face of steep cliffs, in and around massive boulders, over chasms, the depth of which—as shown on the screen— actually astounds the audience, and an eventual rescue up the face of a 200-foot sheer precipice. These are the particularly noticeable features in our sensational release of Monday, July 3rd, entitled "The Call of the Range."

The astounding vistas of rugged scenic beauty unfolded in this 1,000-foot reel of pictures has never been approached in the annals of picturedom. Each scene is a masterpiece—each scene, when viewed, calls forth an involuntary gasp of astonishment and admiration. The story is in keeping with the astounding scenic worth of the real, logical, thrillingly sensational, and extremely interesting. "The Call of the Open Range" will go down in the history of motography as a step in advance—as an achievement "Belascoesque," in point of worth and popularity.

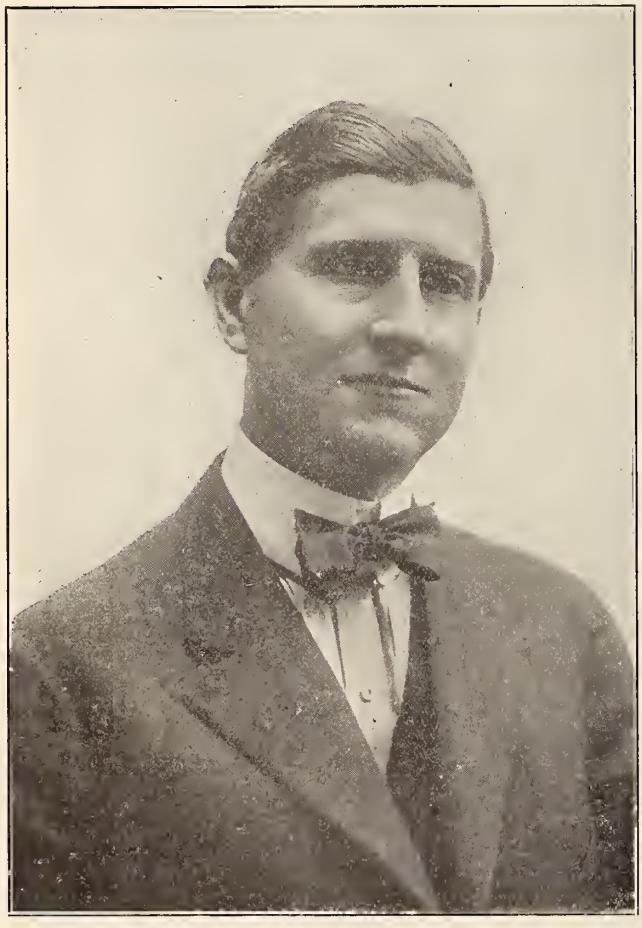
PIONEER "BILL" AND THE YANKEE

"To the victor belong the spoils." Quite appropriate for the Yankee Film Company in their recent victory over the Patents Company. In this case, the "spoils" mean "time." Time spent in legal wrangles can now be devoted to the productions.

Good news, like good wine, gives one encouragement, and renewed hope and vigor, and the activity and improvement in the Yankee studio is a good example of this fact.

The coming release of July 3d, "Groucho's Quiet Fourth," is an outpouring of the overflowing spirits of the Yankee force. The participants entered into the spirit of the story with a zest never before equalled. Each and every one had in mind the recent victory, and gave vent to their joyous feelings in a way that makes this comedy one of the best scream-producers.

The quality of photography calls forth the unstinted praise of the most cynical critics, and the beautiful tinting and toning now shown in all Yankee films has proved more than successful.



The Yankee Company's plant to-day can be rated among the best and the addition of new and up-to-date printers and perforators assure rock-steady pictures.

Bill Steiner's personal attention to all the details of the Yankee productions has much to do with their recent success, and the fact of Bill's reluctance to leave the studio even for a well-earned rest assures some excellent examples of moving picture films.

No man deserves fortune's smiles more than the plucky owner of the Yankee studio, who, single handed, fought the Motion Picture Patents Company for almost two years, and gained the first of a series of victories for the Independent manufacturers. Financially, mentally and physically, this battle against the octopus has been a frightful drain, and now that victory has crowned him, the least we can do is to wish him "God-speed."

"Go to it, Bill, and break the record."

We may say that on paying a visit to Yankee studio this week we were agreeably surprised to meet our old friend, I. Bernstein, "Bernie," formerly of the Paramount Film Exchange, taking charge of some of the departments and making them hum. Those who know "Bernie" will with us wish him every success in his new vocation. He is a deserving little chap and we congratulate Yankee on securing his services. He was very anxious for us to see two films which the Yankee are shortly to produce over which he was enthusiastic. We saw them and were delighted with the progress made by Yankee in tinting, toning and the general appearance of the film on the screen. They have indeed made a wonderful advance. Of course, it is all due to the fact that they are able to use better cameras. We would like to call the attention of our readers to the releases in question, viz., "The Angelus Bell," which is a beautifully told story, pathetic in its details and one which tells a strong appealing heart story which will, we feel sure, captivate the audiences as it did us. The other beautifully staged and posed film was called "His Romance," which we can highly recommend to every exhibitor in the industry.

KINEMACOLOR

An Autobiography in Motion—An Epic in Color

Very few in America can thoroughly appreciate what "Royal Command" means in foreign countries. The only comparison would be a decision of the United States Supreme Court.

This is what the Kinemacolor Company have received covering the coming forty days' festivities wherein King George is officially crowned King of England, Emperor of India and Lord of all the colonies in the British Empire.

Scenes and incidents appertaining to this investure will be kinematographed in the natural colors under the Urban-Smith Patents, not only of the parades of June 22d and 23d, but of all the events taking place during the forty days' festivities.

Among the startling pictures will be the photographing of the crown jewels worn by the King and Queen and owned by the British Empire. These jewels when not worn repose in the sanctuary in the Tower of London. The Archbishop of Canterbury carries the jewels with great pomp and ceremony from the Tower of London to Westminster Abbey, where they rest until the actual crowning of the King and Queen. In this particular part of the ceremony, no civilian is permitted on the streets nor any window or door permitted to be open. Military companies patrol the parallel streets to the right and left and the only possible view the public get is at Hyde Park where they can view the military from a distance of about one thousand yards. Words are inadequate to describe the reproduction of this picture in natural colors with the rubies, emeralds, saphires and all the priceless jewels owned by the British Empire and only worn by King George and his Royal Consort on this most auspicious occasion.

Another picture that is a model in hues and colorings is the "Unveiling of Queen Victoria's Memorial." Another, "The Reviewing of the Troops by King George of England, and Emperor William of Germany." Still a third, "The Investiture of the Prince of Wales with the Order of the Garter." A fourth shows the marvels of color in a picture entitled "Trooping of the Colors," and last of the present shipment received from England is "Empire Day." All these are on exhibition in the offices of the Kinemacolor Company,

Rex INVITES YOU TO A LAUGH-FEST, TO BE GIVEN THURSDAY, JUNE 29th, AND DAILY THEREAFTER, TO ALL FORTUNATE ENOUGH TO SEE THE FILM ENTITLED "SECURING EVIDENCE."

NOT RESPONSIBLE FOR MISSING GROUCHES OR GRUDGES AFTER SEEING THIS FILM.

Rex

145 W. 45th street, and may be seen any day between the hours of twelve and one and any one contemplating the securing of any state right, not already taken, would be wise to do so at once, as all shipments will be made in the order of making contracts. If you live out of town and cannot find the time to call at the office we would suggest you designate some friend in whom you have confidence to see this exhibition. We feel justified in saying that you will receive an early wire demanding your immediate presence. Words are but empty meaningless things when trying to describe the marvels of Kinemacolor. Any one with a knowledge of black and white cannot form the slightest conception of this natural color discovery without being able to feast his eyes on a sheet containing some of its wonders.

We desire here to once more call the attention of exhibitors and exchanges to this wonder of modern photography. Comparisons are always odious and never more so than in the comparing of black and white subjects with kinemacolor. There is no more comparison between black and white and Kinemacolor than between the brilliancy of the sun over the moon. The Kinemacolor Company have more than outdone anything ever before attempted in the matter of colored lithographs. They have sixteen different kinds of paper running from five to twelve colors. No such display of paper has ever before been attempted in the moving picture business. It is certain that no exchange man having seen kinemaeolor will ever again be satisfied with black and white. It is, therefore, pertinent to remark that now is the time to get in and secure licenses, as the number to be issued will be exceedingly limited. Mr. J. J. Murdock has no intention of ever having kinemacolor anything but a big head line attraction. Regarding machines, the Kinemacolor Company have perfected the best projecting machine ever put on the market and have arranged with all the manufacturers of other makes of moving picture machines that on being properly licensed by the Kinemacolor Company an attaehment may be placed on their machine for the showing of kinemacolor.

The newspapers this week have been full of the incoming of the greatest ship in the world, the Olympic, and to show the enterprise of Kinemacolor we understand that the receivers connected with the sailing of this ship are Kinemaeolor, and that in her hull the film snugly rests and it is expected to be on exhibition at Kinemaeolor Building by the time the News is off the press.

OUR MUSIC COLUMN

In order to properly play for pictures, you must at all times consider that you are a part of the audience, and watch intently for every little detail or suggestion that will help you lend that atmosphere of realism to the picture. Proper music is at all times essential—the music should always equal the picture. Better music means more patronage—better patronage means the best of music and a better salary for the musicians if they are able to, and do "deliver the goods." You must always remember the old saying, that a man (or woman) who never do any more than they get paid for, never get paid for any more than they do.

A manager who is not willing to pay a good salary in order to secure the best of music does not know which side his "bread is buttered on," and if you are working for that kind of a manager at any time and are able to, and do bring business to his theater and they are not willing to pay you the proper salary, there are managers who will, if you are able to prove that you are a money-maker for the theater.

It is not the pianist who can play more rag-time, and play it louder and faster than anyone else who is in demand, or a drummer who can hit his "crash eymbal" harder and make more noise than the piano that the people want to hear—but it is a pianist who, during a pathetic scene, plays it and has you imagining the scene is a real one—and a drummer who will cut out the overwhelming desire for attention and apply himself more to the general effect. It is by far better to dispense altogether with the drummer unless he does this and then pay more and secure a pianist who can and will play at all times for the pictures as they should be—but it is best to use the drummer when you can get one who plays as a drummer should, it will mean more money for all parties concerned, and whenever managers realize that it is the same in the picture business as in any other line, it will improve the standard of the pieture business and place it where it should be.

Some managers are inconsiderate enough of their musicians to want them to "ballyhoo" through the intermission without stop—all of which is bad no matter in what light you look at it. It looks easy enough for a pianist to sit still and just "move their fingers," but far be it from such, if the musicians concentrate their minds and energy through a program they are entitled to some consideration, and again, musie during the intermission does not interest the average audience to any great extent.

Your music should at all times be kept systematie, so that you can find any piece wanted at any time, as you are liable to want one at a moment's notiee.

Do not at any time try to burlesque a picture or produee comedy yourself where none is intended, as it only eheapens the value of your music to those who know how it should be played—and the others will like any kind you play.

I would offer the following as suggestions only to be used in playing for pictures in the elasses mentioned:

Melodramatic: Music of a vivid or more or less sensational order must be used. Use every local color possible; if it is a "Western pieture," use music to fit it, such as "Cheyenne," "Idaho," "Pony Boy," ete. For Indian pictures you can use "The Sun Dance" (Freidman), "Stump Dance" (Stewart), "Trailing the Trail," etc. For Indian love scenes you can use such pieces as "My Prairie Maid," "Moon-Bird," "Silver Bell," "Olgalalla," ete.

As a rule all melodramatie pictures call for some dramatic musie to be used for "sneaky music," "hurrys," "agitato," etc., as it abounds in plenty, the change from one form of action or scene to the other is usually very abrupt, and you should, as near as possible, memorize sufficient dramatie music to allow you to go from one to the other without a break. Of course you may have to modulate at times, so if you cannot do that already you should cultivate the art as soon as possible, as it will help you very much at times. The character of the musie needed to "fill in" depends entirely on the character of the picture you are playing—rags, marches, waltzes, intermezzos and the popular music all do very well, but you must be careful in your selections, and do not overdo any one thing.

Drama: The musie to be used in dramatic pictures is usually very similar to that used in the "melodramatic." Often you can use light numbers, such as "In a Cosy Corner," etc. Sentimental numbers, such as "Melody in F," "Hearts and Flowers," "Traumerei" and "Meditation" can be used at times in the pathetic scenes; the fill-in musie can be the same as for melodramatic pietures.

Comedy and Farce: Use light, snappy music, rags, etc. All comedies should be made as bright as possible, and you can at times increase the comedy by inserting a piece to burlesque some funny situation, but let me warn you now—be careful and do not at any time overdo it. The pictures of this class are usually bright and snappy; let your music be the same.

The pictures relating to the South can usually be made more interesting by using Southern songs, such as "Dixie," "Old Black Joe," "Old Kentucky Home," "Swanee River," ete.

When you have a picture in which you desire charaeteristic Chinese music "Ching-a-ling-a-loo" (Denni) and "Fan-Tan" (Anthony) are very good.

These suggestions are only of a general character, as no set rules can be given or followed. You must use your own judgment and discretion as to what will fit the picture you are playing for.

Another suggestion I want to make is: At the end of your last show in the afternoon and at night that you always play a "chaser" even if there are only a few to go out, play till the last one is out, as it sends them out in the proper manner, and there is but one way in which you will make a success of any business, and that is to always do each and every thing in the proper manner.

(To be Continued)

KINEMACOLOR

For the benefit of M. P. Managers of Chicago and the West, KINEMACOLOR PICTURES will be shown in Chicago, the ENTIRE WEEK OF JUNE 26th

THE THANHOUSER KID

MARGARET SNOW

JULIA TAYLOR

MRS. GEORGE W. WALTERS

EDWIN THANHOUSER AND HIS COMPANY

The NEWS Asks the Maker of the Thanhouser Pictures About His Product and Herewith Is the Interesting Result

"Yes," said Edwin Thanhouser, "the attainment of mechanical perfection has been the big achievement of the year and a quarter that has gone by since you first interviewed me. Even in those early days we had no fears here about the story and production end of matters. Our first release, 'The Actor's Children,' was well plotted and well produced; so was our first 'classic,' 'St. Elmo'; our first comedy, 'Done It Again'; our first split-reel, 'Wanted a Hero and the Cigars His Wife Bought'; our first 'patriotic,' 'The Flag of His Country,' and our first 'sensational,' 'The Governor's Daughter.' But I will not say that these first pictures, meritorious as they were, are as perfect mechanically as, say, the latest 'classic,' 'Lorna Doone'; the latest comedy, 'Courting Across the Court'; the latest drama, 'The Court's Decree'; the latest split-reel, 'Motoring and Mr. Henpeck,' or the latest 'patriotic,' 'The Declaration of Independence.' There's no doubt that there's—well, that there's a difference.

"We have really gone to great distances and expense to obtain good machinery. The fact that a machine or a part of a machine was of exclusive foreign make did not especially determine us in the purchasing of factory equipment, but if it was both of exclusive foreign make and good foreign make, we spared no pains and no expense to 'land' it, bring it over to America and try it out. So to-day it is likely that the best American film-making machinery is represented at New Rochelle together with the best foreign stuff. Result: Two good Thanhousers a week out of every Thanhouser two-a-week.

"This fact need not be spoken by me or by any one connected with me. You ask for my own view on these things and I give it; but I would rather you went to your exhibitor readers for this information. I know that two good Thanhousers a week out of every two-a-week would be their opinion also, but then it would come from the outside and have more weight with you. Anyway, the exhibitor is really looking and asking for our picture and—there you have it. This winter-spring season that has closed has been about the best in the history of the moving picture industry judging from the rush business we did here at New Rochelle, and Mr. Adler, who looks after the sales end of things, tells me every representative exchange is taking both releases right through the summer. I think this is just as it should be. for certainly it takes good pictures to beat the heat and two Thanhousers a week are a help. My warm weather releases will abound in the same breezy, out-o'-doors atmosphere they carried last summer and will convey a look of cool comfort to the picture screen.

"But let us forget business for a moment and let me read you some of the things that come in the mail. This first letter demonstrates that truth is stranger than fiction and moving picture wonders are stranger than both. It is addressed to Mrs. Walters, 'The Thanhouser Old Lady,' whom you know if you follow our pictures:

June 16th, 1911.

THANHOUSER PICTURE CO.: To-day in Aurora, I saw the name and picture of a long-lost sister, Mrs. Geo. W. Walters. Can you inform me where to write her? If you can, I shall ever feel grateful to you. My address:

JOHN STANTON,
Wataga, Knox County, Ill.

"Mrs. Walters really found a long-lost brother in the writer and she has written him thanking the Almighty that she has found him again. She will get his acknowledgment of her response any moment now.

"Here, now, is another sort of letter from one child to another he admires, to the 'Thanhouser Kid,' in fact.

Miss Marie Eline: June 19, 1911.

Dear Miss:—

I thought I'd write you a nice little letter. We went to the Roseland Theater in Chicago and saw you act in a play called the "Circus Stowaway," and I want to say you are a wonderful actor. I told my papa that I would like to get acuanted with you; so my papa spoke to the manager and he said that you was a girl 10 years old, but I thought you were a boy only 6 years old, and he said if I wanted to see you I had to go to New York.

Now listen, Miss Marie, my Mama and I are going to visit my auntie in pattersen, N. J., when I get my vacation from school. Now if you will answer this letter then I'll come to see you if you don't object. The people out here say I am almost as good as you on piano as you are in acting. I was 12 years old on Washington's birthday and played piano in the Lyric Theater already when I was 10. So then you will act for me and I'll play for you. Write soon to

Yours truly,
John Van Kanegom,
116 and 117 Harvard Ave., West Pullman, Chicago, Ill.

"These," concluded Mr. Thanhouser, "are the little-big things that make life worth living at a moving picture studio."

ED GENUNG

WILLIAM GARWOOD

WILLIAM RUSSELL

JUSTUS D. BARNES

MAKING THE THANHOUSER TWO-A-WEEK

Scenes and Incidents In and Around the Thanhouser Studio at New Rochelle, N. Y.

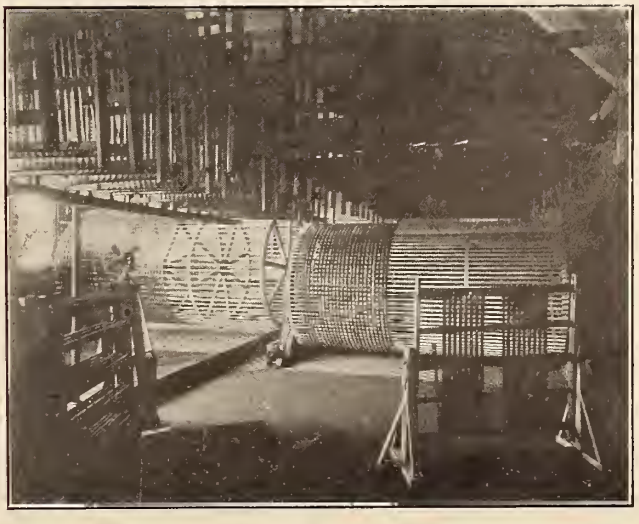
AS THE PLANT LOOKS TO YOU FROM THE OUTSIDE—NOTE THE STRETCH OF SKYLIGHT

OUT ON A SEA STORY—LOOKING FOR A WATERY LOCATION IN A SPEEDY CUTTER

ONE VIEW OF IT—HOW THE SITUATION LOOKS TO THE STAGE DIRECTOR

ANOTHER VIEW OF IT—ALL THE PLAYER SEES IS DIRECTOR AND CAMERA MAN

DRILLING THE "RAW RECRUIT"—IN WHICH "DRILLER" IN TURN IS THE DIRECTOR'S RECRUIT



WHERE IT'S A LITTLE LESS INTERESTING—A CORNER OF THE VAST DRYING ROOM

SIGNING THE DECLARATION

Scenes from "The Declaration of Independence"

Biggest Moments in the Thanhouser Fourth-of-July Release

THE BOSTON TEA PARTY

JOHN HANCOCK JOINS THE SONS OF LIBERTY

Many Will Adopt "Declaration of Independence" Lobby Tips

Publication In Last *Moving Picture News* of Suggestions For Theatre "Front" Decoration Receives Praise From Numerous Quarters

On page 19 of last week's News there appeared under the head of "Lobby Tips" the suggestion that "The Declaration of Independence" afforded the enterprising exhibitor a wonderful opportunity to advertise his show and giving a scheme for an effective decoration of the theater "front" before and during the showing of the reel. When space permits in a future News we shall print some of the letters from exhibitors in all sections of the country commending the publishing of these "tips" and asking for more of 'em when pictures of a special nature are issued. For the benefit of those who may not have seen the copy of this paper containing the "Declaration of Independence" lobby ideas we reprint the following:

A business-getting lobby adornment will be found in the display of plenty of American flags, four muskets (preferably old), two drums (preferably old), the famous Trumbull picture of the Signing of the Declaration (can be hired from any picture store) and facsimile copies of the Declaration (can be hired from any picture store). A good arrangement of these would be:

Flags.—Drape front to best effect.

Drums.—One on each side of lobby, crossed by two muskets.

Muskets.—Two crossed above each drum.

"Signing" Picture.—Hang or fasten to one side lobby.

"Declaration" Facsimiles.—Hang or fasten to side lobby opposite "Signing" picture.

If you have board for circulars or photos, drape with flag and tack on literature pertaining to the reel. Posters can be put up in the usual place. A release of so patriotic a nature as this affords the exhibitor a chance to advertise his show that shouldn't be missed.

PAUL REVERE STARTS ON HIS RIDE

THE RETREAT FROM LEXINGTON

From "The Declaration of Independence"

PRINCIPALS IN "THE DECLARATION OF INDEPENDENCE"
Who's Who in the Film

There will be many admirers of the Thanhouser pictures who will look twice to recognize their favorite players as found 'neath powdered wig in "The Declaration of Independence." It was imperative in order that an accurate reel be turned out that the players bear a resemblance to the original participants in the stirring events of '7, and to look the part each player had to assume a "make-up" that almost amounted to a disguise. But by the aid of the below list, identification of favorites becomes simple.

JOHN HANCOCK—George Lessy.
DOLLY QUINCY—Julia Taylor.
PAUL REVERE—Frank Crane.
SAMUEL ADAMS—Justus Barnes.
THOMAS JEFFERSON—David Thompson.

BARGAINS! BARGAINS!
Powers Cameragraph No. 5 only $75; Motion Picture Machines $35 up. Cineograph with Fire Shutter $65. Carbons $1.50 per 100 tickets; 10,000 for $1. All Supplies. GET SUPPLEMENT 33 BARGAIN LIST. Motion Picture Machines Wanted.
HARBACH & CO.,
809 Filbert St., Philadelphia, Pa.

THE WORLD'S GREATEST THEATRE CHAIR
Sanitary, Space-saving, Life-Saving, Money-Saving. To Use This Chair Is to Make Your Business Grow.
Write Today for Circular W
HARDESTY MFG. CO.
Canal Dover, Ohio.

Announcement, Advertising, Travelogue, Recitation
and slides for every purpose made to order
GEO. J. GOLDTHORPE & CO.
244 West 14th Street New York

We Don't
expect you to see this advertisement, but if you should happen to see it and need SLIDES, we've got them. Announcement Slides of any and every description, which are used in moving picture houses, five for $1.00, and 10c postage. Send for catalog, and if the slide you want is not there, we will put it there for the same price, providing it can be used by another theater. We don't expect to sell you any of these because it might be well to let you know that we could, as we have quite a stock on hand, so if you chance to want one, drop a line.
NIAGARA SLIDE COMPANY
Box 202, Lockport, N. Y.

HALLBERG
THE "ECONOMIZER MAN"
SAVES two-thirds on electric bill and makes BIG CUT on the first cost of your complete equipment.
I carry stock of all makes M. P. Machines, Opera Chairs and Supplies.
Free Catalogue No. N 1

J. H. HALLBERG, 36 East 23d St. New York City.

FILM BARGAIN
100 COMMERCIAL REELS

Shipment of 10	.	$7.00 each
" " 20	.	6.00 "
" " 30	.	5.00 "
" 100	.	4.00 "

From 800 to 1000 Ft. in length
All in good running order. We buy and sell films.
OMAHA FILM EXCHANGE . OMAHA, NEBRASKA

FILMS FOR RENT
Cheapest house in America. Save money by doing business with us. Free Lithographs and Songs.
DIAMOND FILM CO.
536 So. Dearborn St., Chicago, Ill.

SECURING EVIDENCE
is just a thousand feet more of convincing evidence that REX "KNOWS HOW." Exhibit A1, so to speak—and so the exhibitors speak! RELEASED, THURSDAY, REXDAY, JUNE 29th, 1911. You are crying for comedy—dry your tears because you'll get some fresh ones from the laughs in this film.

FROM THE OBSERVATORY

By G. F. Blaisdell

In order that the readers of the News might know what, if anything, had been done by Government authorities toward securing and preserving films of national interest, an inquiry was addressed to the Smithsonian Institution. The following reply was received from W. DeC. Ravenel, administrative assistant:

"Replying to your letter of June 5th, I beg to say that a series of models of moving picture instruments is in course of preparation for installation in the section of photography of this Museum, but, so far as I can ascertain, no collection of films of national interest has been made."

* * *

A hundred years hence models of the early moving picture cameras and projectors will perhaps arouse mild interest among men concerned in the industry. Extract from a sealed case a film portraying the reception to Colonel Roosevelt in June a year ago on the occasion of his arrival from his famous trip abroad. Would not such pictures be of absorbing interest to the hundreds of millions of Americans who will then be living in this country? What if to-day we could be permitted to view animated pictures of Napoleon reviewing some of his famous commands? Can any one estimate their historical value—their absorbing interest to men in every land?

* * *

Why does not some farseeing congressman endeavor to have incorporated in an appropriation bill a sum sufficient to enable the Smithsonian Institution to acquire and properly preserve films of great public interest? The expense would be small, the return to posterity would be immeasurable. The United States is not keeping pace in this respect with European nations. In England the Kinemacolor Company has been officially appointed to make complete records of all the festivities and functions, public and private, connected with the coronation.

Sooner or later the United States will take up this question. There is no reason why there should be delay; there is every reason for beginning now, so that future generations may witness the inaugural ceremonies at Washington on March 4, 1913.

* * *

The campaign on the part of theatrical men in Chicago against the rising popularity of motion pictures has extended to Buffalo. All the managers of "legitimate" houses in that city are in hearty accord with Mr. Frohman, who is credited with starting the ball in Chicago. According to the Buffalo News, prices of gallery seats of the first-class theaters are to be reduced so that people will be able to see the best attractions for the money they now pay to see moving pictures. The managers are said to be prompted to take this action by the desire for self-preservation; they also are said to believe that they will help uplift the general moral welfare of the community if they put the moving picture theaters out of business.

Well, as to the latter belief, it safely may be said that when the theaters are subjected to the same rigid scrutiny as is imposed upon pictures, their capacity for harm will be greatly lessened. Mayor Gaynor was right when he said that the people who went to picture shows would not stand for objectionable features; that if they wanted that sort of thing they would go to Broadway for it.

Everybody knows that theatrical managers have been hard hit by pictures; that, for instance, where Keith & Proctor formerly had in New York City seven houses devoted to straight vaudeville, they now have one—the rest showing pictures—and vaudeville; that where a few years ago New York had seven melodrama houses, now there is only one. The same is true of Chicago and Philadelphia. Let us free our minds from cant. Nobody blames theatrical men for devising ways and means for meeting competition. That is legitimate. But don't inflict on us any honeyed words about moral uplift. It's silly.

* * *

Another point perhaps it would be well for theatrical managers to bear in mind: Theaters have been doing business hundreds of years. There is no probability of any marked improvement over present conditions. The motion picture is new. It is improving each year—in every feature. When we have six or seven reel dramas, portrayed by the best dramatic artists, the scenery in nature's own colors and not bounded and limited by the artificialities of the stage, then theatrical managers may realize that they are being subjected to severe competition."

The speaking drama is not going to die a sudden death; nor yet a slow death. It will remain with us. Its scope, however, will be circumscribed. Furthermore, its moral tone —by compulsion, of course—will be raised to that of the moving picture.

* * *

The Council of San Francisco has been asked to prohibit the exhibition of pictures bearing on the arrest and extradition of the MacNamara brothers. The secretary of the Council informed the writer of the communication that the board of censorship has placed a ban on such films. It is well. Probably a majority of adult males who go to see moving pictures are trades-unionists at heart if not in fact. Until a matter of this description, where the views of partisans are so extreme, has been judicially settled, it is well to leave it severely alone. As a matter of fact, the attempt of some of the companies to portray strikes and labor troubles have been painful. No man with red blood is overedified to witness a scene wherein a scab, by reason of his treachery to his fellows and the violation of his oath, is promoted to a position that he never could have attained through square methods. Far be it from this writer to say that no man is ever justified in failing to obey a strike order. Often times there are the strongest of domestic reasons. For picture manufacturers, however, labor troubles as subjects for plays are red-hot coals and should be handled very delicately.

* * *

Residents in the neighborhood of Bushwick avenue and Hancock street, Brooklyn, have appealed to the district attorney to protect them from the noises coming from an open-air picture show. This ought to be an easy matter to get around. Let the owner cut out his illustrated songs. Then the show will make less noise than some of the churches, the members of which are complaining. The average illustrated song sung by the average "artist" is a combination constituting a cause for tears. Of course, there are some good singers and less good songs. By the way, "All Aboard for Blanket Bay" struck the Observer as being away above the average.

* * *

The General Film Company has abolished its Baltimore exchange and transferred its business to Washington. The Baltimore exhibitors are up in arms on account of the added expense to which they are now subjected. Another cause for complaint is the action of the company eliminating to a great extent the privilege of selection and compelling the exhibitors to accept what the company considers will best fill their needs.

* * *

Louis Kustas, a theater proprietor of Poughkeepsie, sued the United Film Company, of New York City, for $1,000, alleging that a projector he had bought from the concern did not throw a clear picture. The jury awarded $100 damages.

* * *

Jo Goossens in a letter to the Chicago News comes to the defense of the cowboy and the Indian. He speaks as one with authority, saying that for years he was associated with both. Of the Indian he says truly: "If he has marauded and slain wantonly he was justified. He was a savage, but he loved his home, and anyone of us in Chicago would fight if someone were to destroy his home—and fight hard." In conclusion Mr. Goossens says: "The public sees and reads too much nonsense about the West. And the film corporations who thrive on the unknowing by insulting and vilifying the Indian and the cowboy are slowly but surely ruining an educational product of great value."

* * *

The Russell Sage Foundation, through its department of child hygiene, is conducting a campaign for a nation-wide safe and sane Fourth of July. It is using a moving picture wherein is depicted the dangers of small explosives and by comparison an example of the new idea in Independence Day celebrations.

* * *

Sergeant Jeremiah W. O'Connor, the new chief of the Chicago moving picture, theater and dance hall squad, said last week: "If the people of Chicago saw nothing worse in real life than they view in the mimic world of the picture shows of the city the town would become famous as the world's model city." The chief said a lot more, all sound sense and all interesting. In Chicago one municipal department controls picture houses; in New York seven—just six too many.

* * *

J. D. Eggleston, Jr., superintendent of public instruction in Richmond, Va., is another educator who strongly favors pictures for school use. "I am of the opinion," he recently wrote, "that motion pictures will be largely used by the schools in the future and they will prove to be of great value in the education of the children and the people generally. Motion pictures are here to stay. It is high time that the educators of the country should take hold of this means of disseminating information and diffusing intelligence."

The Pacific Moving Picture Advertising Company (Cal.) has been organized with a capital of $25,000. A charter has been granted in Virginia to the American Film Machine Corporation, capital stock $10,000 to $100,000, to manufacture films for motion pictures. All the officers reside in Washington.

* * *

L. Frank Baum, formerly of Syracuse, N. Y., has filed in Los Angeles, Cal., a bankruptcy petition showing liabilities of $12,600 and assets of $85. Baum is said to have dropped $30,000 in a road show wherein were used "Wizard of Oz" views and pictures made from the Baum books.

From Our Western Correspondent

Hot Springs, Ark., June 21.—As a special Fourth of July feature and the carrying out of the city's desire for a "safe and sane" celebration on that day, the Princess Theater has arranged for a special two days' run of the motion pictures taken by the Southern Historical Views Company of the Confederate reunion, which was held a few weeks ago in Little Rock. The capital city showed the old veterans a great time, there isn't any doubt about that; some of them got more than they expected, while others came away with an awful kick. Little Rock learned that there was a deficit of some $21,000, and those reunion debts have to be met. Hot Springs has already started a fund to assist Little Rock in this enterprise and the Princess gets into the game in fine shape by setting aside one hundred seats at fifty cents each, the proceeds of these sales going toward the fund in this city for Little Rock's benefit.

The pictures of the Confederate reunion are said to be clear and show in detail many of the most interesting scenes that were taken. All of the prominent commanders of the "Boys who wore the gray of the Southland" are in the picture, as well as the old negro cook who looked after the culinary department for Stonewall Jackson. The big parade was also a feature and when it was noised about that the pictures were of such an excellent nature many of the local managers made preparations to book them. The Princess, however, it appears, "beat them to it," for Howard Herrick, former press representative of Thomas Dixon's "Clansman" when that play first startled the country, was in the city in conference with Manager Head, of the Princess, and negotiations were closed for the reunion reels with him. The Princess is running Independent material and making good, too, so there will be no conflict with the Patent company in this respect. Mr. Herrick is at present largely interested in the Southern Historical Views Company and the local picture lovers are awaiting the arrival of the Confederate pictures with a great deal of interest.

Three different parties are again negotiating for the sale of the Lyceum Theater, and it would surprise no one in the moving picture business if this popular house passed from its present ownership. Notwithstanding the hot weather the Lyceum continues to pack them in and the pictures there are of exceptional interest. The machines are in charge of Leo King, one of the most companionable and industrious young men in the city. He is getting a good light on the picture and a stop in the pictures at the Lyceum is almost unknown.

The Photo-Play Theater has decided to give away three prizes every Saturday night, beginning June 24th and continuing and including Saturday, July 29th. These prizes will be suitable for ladies and gentlemen and there is a host of people who are saving their coupons. The capital prize, a magnificent willow plume, will be awarded the night the contest closes and all coupons, beginning with the sale now on, will be good for a chance on the plume. The management of the theater has advertised next Saturday's prizes in a neat manner, placing them in a pretty show case with a novel sign, well lettered, which can be plainly read by all. Some time ago the Photo-Play Theater had an opportunity to get "The Fall of Troy." At that time they were running Trust pictures. The General Film Company heard of the house showing that Independent picture and promptly cancelled its license. I understand that there will be an effort made in retaliation by both the Photo-Play and the Scenic theaters and some very interesting developments are looked for.

Gus Strauss, president of the Arkansas Amusement Association, controlling the Lyceum, is dangerously ill at his palatial home on Prospect avenue. Mr. Strauss is one of the most progressive and influential men of the city, having large interests here as well as in St. Louis. He served as Alderman for a number of years and at present is closely

Champ Variety

Monday, July 3rd, 1911

"FIGHTING REV. CALDWELL—1776"

This picture brings before your eye the famous Battle of Springfield. A defense by the Minute Men of their sacred church against Hessians and Tories.

Nab This Film Before It's Too Late to Book It.

On Monday, July 10th, 1911

"A COWBOY AND A LORD"

Out on the plains the cowboy bravely asserts his true, hardy nature and wins a bride against a titled Englishman.

PLACE THESE TWO ON YOUR PROGRAM

CHAMPION FILM CO.
MARK M. DINTENFASS, GEN. MGR.
OFFICE: 12 E. 15TH ST., N. Y. CITY.

SPECIAL NOTICE

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We makes slides of all kinds.

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Artistic and beautifully colored.

Don't be faked by would-be Original Inventors who claim, and are trying to manufacture non-breakable slides.

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identified with the city administration, being a member of the Board of Public Works.

The Grace Baird Stock Company opened a week's engagement at the Airdome to capacity business. The show is much stronger and better balanced than the two companies that have been there the past few weeks and all that is required to pack this popular open-air theater is a good show. The people of Hot Springs like their stock companies and Miss Baird received a rousing welcome on her first appearance.

I had an opportunity of looking at a number of Independent pictures the past week and in many of them saw such inconsistencies that I wondered why they were permitted. In one picture, where deviltry was on foot, the person shadowing the heroine and her sweetheart were exactly within two steps of where the swain were billing and cooing, yet they didn't see or hear him, and he came that close over the rocks, too, leading his horse. In another a mere slip of a girl captured a "Greaser's" noble charger and galloped away, while the Mexican and the "poor gell" never knew that the horse was gone. Another man hid behind a few stones, in plain view of the audience and ten million soldiers that rushed by; in still another the characters moved about as if every step was most difficult. It wasn't the fault of a "slow picture," for the machine was going at great speed. The repeated inconsistencies of this nature, the seeming lack of care as to details and the carelessness in acting in some Independent pictures are among the greatest kicks that the local managers and patrons have to utter against the Independent output.

There were two Independent reels here this week, both Thanhouser make, that had it on any trust picture that came to town. I refer to the "Circus Stowaway" and "The Stepmother." I mentioned the former some time ago, but it was so good, and the desire to see the "Thanhouser Kid" was so great that one of the managers booked it for a return date. Both of these reels were winners and Thanhouser is one of the most popular manufacturers among the picture patrons in Hot Springs.

Also enjoyed the Imp's reel, "Four Lives," which was both novel and timely. In fact, nothing more novel or to the point has been seen here lately. "The Fair Dentist" caused a roar of laughter and Mary is sure there with the strong arm. In another Imp reel there was a strong reminder of a drama that worked in years ago, Joseph Litt's old play, "In Old Kentucky," and again Little Mary scored heavily as Madge, the jockey. Many of the scenes of this reel were a dead steal from the play, but we liked it just the same and in view of its general interest the Imp is forgiven for its pictorial larceny.

"Fifty Years Ago" was an exceptionally interesting film by the Powers Company and made a most favorable impression. Bison handed us a real laugh in its comedy, "A Cowboy for a Day," and Champion in their reel, "Service Under Johnson and Lee," allowed so many inconsistencies to butt into the picture that it lost its value. Rex put an excellent feature across, which was billed heavily, "From Life to Death," and which attracted large crowds during the time it was on. Rex, that was "some picture." The best comedy from the Trust standpoint was Essanay's reel, "Alkali Ike's Auto," and, believe me, it set them daffy. Never have I heard such continuous and hearty laughter as this reel evoked. It will be brought back for a return date, for it is worth it.

I thought that when Bison turned out the remarkable Indian I mentioned in my last week's letter that the acme of "dampfoolishness" in picturedom had been reached, but that "son of the plains" wasn't in it with a white man I observed with much interest at one of the theaters. This lad was a soldier and he was either made of rubber or else composed of steel, for nothing else could have withstood what he did and live to "come back" and nail the "Greaser" at the finish. Why the Mexican roped this fellow, "hog tied" him, dragged him ten miles over rough country, beat him to a pulp and then dropped him over the side of a rocky cliff. Huge boulders and jagged rocks extended from the side of the cliff over which "our hero's" body was thrown and we saw him hanging there helpless and unconscious. I don't wonder he had lost consciousness, for his noodle would have been split in a dozen places when the Mexican pushed him over the mountain. He hung there the Lord and the director of the company only know how long, but was finally rescued by his comrades, who proceeded to pull him back to earth. He no sooner was brought to solid ground than he was the liveliest thing imaginable. Not a scar on him, mind you; no bumps showing; clothes not even soiled; cuffs were immaculate and the part in the hair just the same as when he was first "copped" by the "heavy." Now if that guy wasn't made of rubber or steel, or if, perchance, it wasn't the most rotten, impossible thing attempted before the camera, then I'm a lobster. After looking at that picture one can begin to understand why that firm isn't in it with Biograph, Kalem, Selig and Vitagraph.

Selig's "Still Alarm" called for some great effects, which were supplied in every particular by Carl Hansen in the theater where he is trap drummer. Carl maintained the effects of all the horses running, puffing of the engines, clang of the fire alarm, glash crash and, in fact, everything incident to making the picture realistic, and he kept them all going at the same time, too. It was hard work, but the applause he received at the end was terrific. In the other picture, "Fishguard Harbor, Wales," he also had some excellent effects, the water scene being made specially realistic by him. He is without doubt the best trap drummer in the South.

THE MAN IN THE BATHS.

OUR WASHINGTON CORRESPONDENT

Washington, D. C.

Discontentment still continues among the exhibitors here with the attitude of the General Film Company, with the result that the Independent agency, the Washington Film Company, has been the gainer in exhibitors. So widespread have been the complaints that no less than twenty-five houses are now using Independent films who a few weeks ago were showing licensed pictures. Among these is our largest capacity house for this amusement, the Auditorium of the New Masonic Temple, where good singing also forms a part of the show. In making this change, Manager Moore said he had to consider the best interests of his patrons as well as to secure the best service for the money expended. The Princess, under Manager Morgan, is a popular theater in the northeast section which is now using Independent goods; so also is the Hippodrome, under Manager Le Mott, and they are both well pleased.

The Washington Film Exchange is amply capable of taking care of its increased business and is quite cheerful under the strain. The management, however, finds it necessary to increase the number of ordered reels, and it is possible that this will be double the number now used by this office.

The discontentment does not confine itself to those who have broken from the General Film Company, but has spread over to those who continue to use the service of the General Film Company. One of the biggest howls is the fact that houses who are willing to pay for "first runs" are denied this privilege, because this is given to the Baltimore exhibitors, who are also furnished from the Washington office. The houses here must be content with "third-day" runs, and some of the most progressive managers are not at all contented. The fact that the exhibitors are not allowed to make advance selection of the films desired so that advertisement can be made is a further cause of murmur. It is a notable fact that quite a few of the motion picture houses here advertise in the local papers the program of the day, or even the week. The delay in receiving reels in ample time for the opening of the shows has ruffled many a manager recently. The writer was before one of the houses using the service of the General Film Company the other day when the manager in wrath was compelled to turn people away from his doors for nearly an hour at noon time when this theater, which is in the downtown district, always has a large patronage at this time. The people were bent on seeing a motion picture show, so when turned from this theater, they simply went to an Independent house not far away.

An important significance that this "stirring up" in the local motion picture business has accomplished is praise from the reels of the Independents by those who were formerly its opponents. "Why, I never knew the Independents did such good work before," honestly admitted one manager. The fact was, he had never tried to find out what the Independents were doing. Similar expressions of favorable comment have been heard by other managers. One exhibitor, who is a pioneer in this business, said he did not believe it was possible to run a financially successful show with Independent goods, but the present actions of the General Film Company had proved to him he could and please himself and his patrons, too.

The Dexter Film Service, using Independent goods, has reaped considerable among the former patrons of the Association. So also has Mr. Dexter's branch office in Baltimore, owing to the dissatisfaction of exhibitors with the conduct of affairs there by the General Film Company.

* * *

The Gallinger Bill before Congress asks for the provision of a committee to censor the motion pictures of this city, and this will shortly become a fact. At present the Police Department looks after this as it does the theater attractions, but the proposed bill asks for a special committee. The posters are under a very strict ban here, which necessitates

many of them being discarded by the managers or are touched-up by local sign painters. Recently a local artist put a bunch of flowers in the hand of a burglar to hide the pistol he held, and the result to the observer was exceedingly incongruous. The blotting out of firearms and other weapons on posters is a mar to the picture, which should help to induce the manufacturers to make more desirable posters.

The "Fall of Troy," which had such successful runs when this reel first was released, has been having a return to the city with equal popularity. The Virginia and the Alhambra have been having their usual excellent patronage with this reel. This simply goes to show that a good, historical film can have a return engagement like any theatrical performance, despite the fact that "The Fall of Troy" is now two months' old, when so many films have been relegated to the "junk pile" at that age, or even before that time.

* * *

Mr. J. Henderson, of the Henderson North of England Film Exchange, Newcastle-on-Tyne, was a recent guest to this city and was amazed at the American capacity for work in the motion picture business. Mr. J. Boyd Dexter, manager of the Dexter Sign Company and the Dexter Film Service, piloted him around the city to many places of interest.

FROM OUR ENGLISH CORRESPONDENT

London Office of the News
8 Sherwood Street

June 8, 1911,

With a temperature ranging somewhere about 120 degrees in the sun and rarely falling below 75 degrees in the shade, the conditions are hardly ideal from the point of view of the moving picture showman, and yet business continues to be good, though it would be foolish to contend it has not suffered somewhat from the increased attractiveness in this weather of the cricket and tennis fields and the river. A point in favor of most of the shows in London is that they are well ventilated and afford a cool retreat from the hot streets, which is fully appreciated by those who cannot get away from town. Iced lemonade and other cooling decoctions have taken the place of the usual tea at many shows which make a feature of providing their patrons with free refreshment.

* * *

If the showmen have some excuse for growling when they rise in the morning and discover another cloudless sky, the manufacturers have equally strong reason to glory in the clear air and strong light which helps their studios working full stretch. Many makers are taking daily and there should be nothing to cavil at in the quality of the subjects secured at this time. Our recent topicals have been marked by exceptionally good photography, the Derby film, in particular, those issued by Barker and British and Colonial leaving nothing to be desired in this particular. Barker always makes a point of making the subject a record of the innumerable amusing and interesting happenings on the Downs, as well as a feature of the race itself, and the film has an interest for others than English people, as a record of the day of days in the calendar of English sport, which brings together a bigger concourse of the unconventional and bohemian elements of the community than any other occasion.

* * *

The Derby was "B. & C.'s" last production at their old Denmark street premises. They are now busily engaged installing their apparatus at Endell street, where they have a building admirably adapted for their requirements, with a floor space three or four times greater than that at the old place, and facilities for office and projection purposes which the latter entirely lacked.

* * *

Everybody in the film trade here knows "Walter" of Crechs & Marten's. He has been associated with Mr. Crechs for so long—I believe for something like nine years—that it seems difficult to think of him in connection with any other firm. The fifteenth of the present month, however, will see him take up the duties of right-hand man to the Marquis Serra, the generally popular manager for Cines here, and as "Walter" of Cines, I am sure he will be just as popular as when his energies were devoted to pushing the "Lion's Head" subjects among the London and provincial showmen. Among the latter Mr. Walter is particularly popular and the Cines Company are fortunate to secure his services.

* * *

The Globe Film Co., Ltd., whose capital organization added to the indomitable energy of the managing director, Mr. J. C. Squier, enabled them to keep business going without a break even under such trying circumstances as those of the recent fire at their premises, are making yet another move and in the offices they have secured at 81 and 83 Shaftesbury avenue, they have probably the finest equipped premises possessed by any film firm in this country. They are at present occupied by the American Film Trading Co. and include a perfect bijou theater in the basement, in addition to office and warehouse accommodation on an exceptionally liberal scale. The Globe have found so many offices prove inadequate to their rapidly increasing business that it is perhaps not safe to predict that the new ones will satisfy them indefinitely, but it is at least safe to prophesy that they will not need to move again for a year or two.

* * *

The success of the Globe is all the more gratifying in that it has been secured by commendable methods. Mr. Squier's motto has been "no cutting" and that he has acted up to it can be vouched for by many showmen whose business he has let go rather than meet a competitive low price. The result is usually that after a spell of cheap service the customer comes back to the Globe. I don't mean to infer, of course, that the Globe are the only renters who uphold the principles of a good price for a good service, but—well, there are others!

By the bye, the building of which the Globe will occupy the ground floor and basement, looks like becoming quite a little colony of film people. The New Agency and Ambrosio people are on the first floor and F. Wilkers & Co., who supply chairs, etc., for churches, also have premises in the building. The clannish tendency seems to be very marked in the film trade; what with the film house—where Tyler, Crechs, Lux, Cosmo (and Selig) are quite a happy family—and now the new building.

* * *

Our next big subject will be the Coronation and it will be a big enough attraction to nullify the adverse influence of the finest weather ever known. There will be a record sale for this subject and record business for the theaters which feature it; a generally expressed intention among those not overblessed with the coins of which the owners of stands demand so many for a seat is to give the procession itself the go-by and see it in comfort in the picture theater.

* * *

"Kinemacolor" should cover itself with glory at this season. It cannot better the standard of its "Unveiling of the Queen Victoria Memorial," but it should equal it. I have mentioned the unveiling picture before in these notes; a second inspection has not caused me to modify my opinion that it is the finest picture I have seen screened. In fact, "Kinemacolor" grows on one. The great mistake of its critics lies in assuming that the "Kinemacolor" of the initial display at the Palace and the "Kinemacolor" at the Scala at the present time are one and the same. I was one of those not greatly impressed by that first display and I was sceptical of the possibilities of the process until the Scala began its exhibitions, but I became a convert after the first show and I can best express my present opinion of the process by saying that if I were a showman I would get it into my programme right away, assuming the terms to allow of a profit to be shown. "Kinemacolor" should, properly advertised, and above all, properly worked (and a "handle turner" is not the man to work it), bring a new public to every theater featuring it—a high-class and high-paying public, too.

* * *

A series of films of exceptional quality showing the Holy Land and an educational series on new lines are among forthcoming productions by English firms and should have more than a local circulation.

* * *

Barkers recently prepared a film for the leaders of the Women Suffrage Movement for use in propaganda which I am told is exceptionally good both in quality and in its standard of acting. Details later. By the way, Mr. Percy Day, of this firm, is just back from a trip to Germany which resulted in good business for the Bulldog.

B. A.

LONDON NOTES

Kineto, Ltd., have obtained an extraordinary film depicting the daring motoring feat accomplished by Mr. Henry Alexander, of Edinburgh, who drove a 20-horsepower Ford car to the top of Ben Nevis, 4,406 feet high, and down again. Mr. J. G. Avery (the manager) and an assistant recently returned to London with 1,300 feet of film. The ascent of the mountain, which took in reality five days to accomplish, is vividly depicted. An interesting feature is the building of a temporary bridge, which the daring motorist found necessary to carry him over a ravine. The car suffered no noticeable damage and safely reached the foot of the mountain, where its driver was received with great enthusiasm.

Great Northern

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A magnificent production full of exciting episodes, holding the interest throughout
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ALL UP-TO-DATE INDEPENDENT EXCHANGES HANDLE OUR PRODUCT—THE FILMS THAT SATISFY

The whole town of Fort William turned out to do honor to the adventurer and a triumphal procession was formed. The film proved a popular item in the programme submitted recently at the Empire Music Hall, Leicester Square.

* * *

A remarkable release by the Warwick Trading Co. is that depicting the Royal Wedding in India. It will be remembered that the Princess Brinda, of Tubbal, was engaged at a very early age to the Prince of Kapurthala and was brought up in Paris. Anxious that a number of her friends residing at a distance should witness her marriage, she expressed a desire that a Cinematograph man should be in attendance at the ceremony. The Warwick man was appointed to do the work and set out with the distinguished party consisting of the most noble families of France. A very remarkable series of films, 688 feet in total length, was obtained and they are to be released on July 13th.

* * *

The attention of the entire English film trade is at the moment concentrated upon the Coronation pictures. The arrangements for filming the great procession are now about complete and the event is anxiously awaited by the vast community. The exhibitor is spreading his announcements far and wide and record business is anticipated in every quarter.

London, June 7th. L. D.

Mr. H. A. Mackie

Mr. Mackie, of 853 Broadway, corner of Fourteenth Street, New York City, has greatly enlarged his present quarters and facilities for making quick repairs. There is one special department devoted entirely to repairing of all makes of machines. This department is equipped with the most modern and accurate improved machinery for making these repairs. The demonstrating department is equipped with an asbestos booth and mirror screen upon which pictures are thrown in the full glare of daylight. In the exhibition room there are numerous machines of the Edison, Powers, Pathe, Standard, &c., makes, also stereopticons both single and double dissolving. A visit to the above quarters will highly interest anyone desiring to see the latest in motion picture equipments.

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"IMPS" WELL KNOWN ABROAD

The above cartoon reproduced by permission from the London Daily Sketch is of special significance to Americans inasmuch as it gives an indication of the general popularity enjoyed by "Imp" films in London. An English moving picture man writes: "'Imps' are so well known here that they are being used in the daily newspapers, as you will see by the inclosed clipping." On several occasions "Imp" advertisements have been reproduced in English newspapers as samples of the wonderful ingenuity exercised by the American people in advertising their wares.

THE WILD AND WOOLY WEST

Whoopee! Whoopla! Wee-e-e! they're off!

Approaching the Solax studio and even while we were a half-mile from our destination, these blood-curdling yells greeted our ears. Coming directly from the work-a-day and prosaic atmosphere of 13th Street West, New York City, we were rather unprepared for the typical wild and wooly Western scenes that met our eyes as we were rolled up to the portals of the spacious ground of the Solax motion picture studio at Flushing. Entering, we were taken aback at the marvelous change that the studio grounds had undergone since our last visit. In the place of the beautiful summer garden and swan pond that had hitherto offered its grateful shade and cool, we were confronted with a typical Western country scene. A ranch house with its arid surroundings stood prominently in the foreground, before which numbers of cowboys in picturesque dress for which they are noted lolled about the baked turf, deftly rolling their hand-made cigarettes and amusing themselves with the fiery bronchos.

We had not long to wait for the fun to begin. "Art" Borden, the well known and widely traveled champion rope thrower of Wyoming and broncho buster, warily approaches the famous outlaw mare "Mary," the while his side partner sidles up to the vicious horse's head with a view to blinding the fractious animal to enable "Art" to get within at least five feet of the steed—for be it known that it is no easy matter to mount Mary, let alone staying on after this most difficult feat has been accomplished, and that there is a standing offer of a substantial sum of money to the one who will stay on Mary's back for thirty consecutive seconds. After a good deal of manoeuvering the saddle is finally strapped on, and with a panther-like leap "Art" is on her back. Then happens something that probably has never been seen in moving pictures before. Around and around goes Mary, executing all sorts of double twists, hand springs and a few other things, the names and definitions of which are not given. There is enough said when we say that for broncho busting and trick roping we have never seen the equal. As fast as Mary wears one man out there is another to take his place, and the next one on the docket is Otto Kline, another expert rider and rope manipulator.

This company of Westerners, Messrs. Borden, Kline and Murphy, "The Cowboy Pugilist," have been obtained by the Solax Company at a pretty penny, and the trade may look forward to a genuine surprise and innovation in the picture line. The team has been in vaudeville for some time on the Orpheum Circuit, and anyone that is acquainted with their work while on the stage may look ahead with pleasure to seeing them on the screen in the near future.

The vigorous competition that already exists between the various Independent manufacturers for producing the spectacular film, the "special" film, and in fact any sort of a picture that will compel extraordinary attention on the part of the picture-going public—and incidentally enhance the quality of their film and reputation of that company, increases with almost every succeeding release.

The Solax Company, having decided upon the military character of picture as a medium through which to demonstrate the ability of the company, and launching this series of military pictures with the firm intention of making them the best and most elaborate militaries yet produced, wish to make the following announcement:

Sometime during the week of June 26th, the Solax Stock Company will take its bags and paraphernalia and motor cars and cameras and take a flying trip to Washington, D. C., and vicinity, including Fort Meyer and the historic territory round about, for the purpose of making a number of military pictures, using some exceptionally meritorious scenarios now in the hands of their managing director, Mr. Wilbert Melville.

With the natural advantages offered by such a territory as is found in and about Washington and Ft. Meyer—the beautiful scenery as a background, possible pictures of the White House and other buildings of national fame, persons of national and international note, and with the gracious permission of the War Department of the United States Government enabling their director to secure pictures of troops in regulation uniform, in action and on parade, manoeuverings of battleships off the Virginia coast, landing of detachments of sailors and marines, transportation of supplies for the mammoth fortresses of steel and the portrayal of official routine and life about the Capitol; pictures of unrivalled magnitude and beauty will be possible and will all go to make these intended pictures the most complete and authentic records of military and official life ever recorded.

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projects smooth flickerless pictures which are instantly appreciated by the discerning public, and will increase your gate receipts. Don't let your competitor get ahead of you. We will sell through your film exchange, or dealer, Power's Cameragraph No. 6, to replace your old machine, on a

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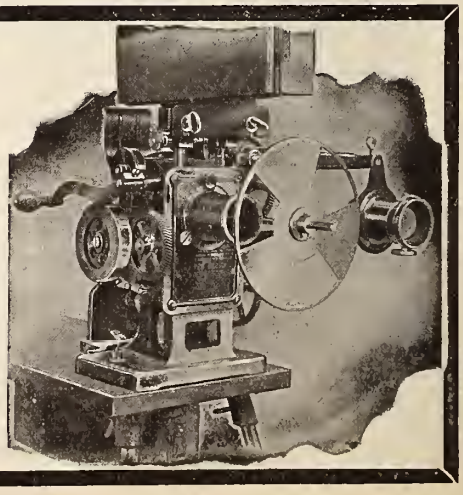

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MANUFACTURERS' SYNOPSES of FILMS

"IN THE SULTAN'S GARDEN"

"Imp" Release, July 3

Lieutenant Robbins, a young naval officer, sees Haydee, the favored inmate of the Sultan's harem, and is smitten by her charms. She is interested in the handsome young American. She manages to write him a note that is delivered to him on the deck of his warship, lying at anchor in a harbor on the Bosphorus Sea. Haydee implores him to effect her rescue, as the life is irksome. The adventurous young lieutenant enters into the task with a zest that is commendable, and the attempt is fraught with disaster.

Haydee is the favorite of the Sultan, the most beautiful of the coterie of pretty women, and a close espionage is kept over her movements. She sees Lieutenant Robbins over the wall of the garden and they have a clandestine meeting. The Sultan's spies discover the tryst, and the enamored young man is captured, confined in a dungeon and sentenced to be executed at daybreak. Haydee is incarcerated, and the Sultan is so enraged that she should have a secret love affair, he commands that she be sewn up in a gunny sack and cast into the sea, to suffer death by drowning. The girl is in despair, and her lover is frantic.

A woman in the harem, who is fond of Haydee, sets her wits to work, and when the girl is placed in the bag, manages to secrete a knife in the sack. The girl is thrown into the sea, but cuts her bonds and frees herself, swimming to the ship. Once aboard, she startles the commander and the jackies with her story. She is cared for and the relief expedition organized. The Americans, having no love for the Sultan and his troop, make a dash for the grounds, and Lieutenant Robbins is liberated after a brief but one-sided struggle, in which the sailors fight like demons to effect the escape of their superior officer. They barely have time to reach the water when the Sultan's men are reinforced, and for a time the tide of battle seems to be against them.

Boats are put off from the warship and there is an exciting marine engagement. Guns on the war vessel are trained on the scene and the gunnery is excellent. The dark men draw off, and Lieutenant Robbins and his rescuers reach the ship unharmed, excited, but jubilant. The love scene of the handsome officer and his Oriental sweetheart on the deck of the vessel is a pretty one, and his brother officers envy him his adventure and its attendant result.

"FOR THE QUEEN'S HONOR"

"Imp" Release, July 6

This is a story of Italy, period the sixteenth century, and the principals royalty.

Prince Alberto loves Gilda, the sister of Queen Amalia, and his love is returned. He asks the permission of the King to marry Gilda, and the ruler gladly grants the request, having a high regard for the Prince.

Duke Arturo, a villain at heart, of an intriguing nature, loves Queen Amalia, and resolves to win her from her husband or compromise her.

Prince Alberto notices the Duke holding whispered converse with the Queen, and taking the King aside, cautions him to look to the Queen's honor. The King, already suspicious of the attentions of the handsome Duke, decides to keep the Queen and the Duke under espionage.

Through a subterfuge the Duke appoints a clandestine meeting with the Queen. Her sister, somewhat suspicious, discovers them, and takes in the compromising situation. She leads the Queen away, and then pleads with the Duke to not annoy her sister with his unwelcome attentions.

The King and the Prince, looking through a secret panel, discover the Duke and Gilda together. The enraged King demands an explanation, and Gilda, with her quick woman's wit, confesses that she loves the Duke, and has met him by appointment, to shield her sister. The King's suspicions are not fully allayed, and he commands them to go to the chapel and be married, while the Prince is broken-hearted.

The Duke and Gilda persist in their statement, and they are married, to the grief of the Prince, and the dismay of the Queen. The King, still suspicious, conducts them to their bridal chamber and leaves them.

The Duke although a villain at heart, does not attempt to take advantage of the situation, but conducts his wife to her bedroom and hands her the key. She locks herself in, and he remains in the outer room during the night.

The next morning the Prince meets the Duke and challenges him to a duel. The Duke refuses to fight, but takes the Prince to the altar of the chapel, and, after swearing him to secrecy, divulges the story, leaving the Prince and Gilda in front of the altar engaged in prayer.

The Duke and the King engage in a friendly fencing bout, but while the attention of the King is directed elsewhere, the Duke removes the button from the King's foil, poisons the point of the weapon, and leaves it where the King may pick it up without knowing it has been tampered with. When the King returns to renew the friendly passage at arms, he touches the Duke, and he is killed by the deadly poison.

Thus ends the story, with the King in ignorance of the true situation, having killed the man who tried to betray him, the Queen relieved from an embarrassing situation, and the lovers free to marry, the King the only one of the principals who never knew.

"GROUCHO'S QUIET FOURTH"

Yankee Release, July 3d

To be patriotic and a nervous wreck on the Fourth of July is indeed an unfortunate condition to be in; but such was the case with Mr. Groucho. He could not bear the noise of the celebration of Independence about his house, and when a crowd of youngsters stop in front of his house and commence blowing tin horns, beating drums and shooting fire crackers, Groucho flies to the quietude of the country, and is just beginning to enjoy his rest when a sham battle occurs, and he is again driven forth.

He next seeks a quiet Fourth on board a pleasure boat, but, unfortunately, the other passengers are bent on celebrating the glorious Fourth, and Groucho is compelled to leap into the river to escape the noise of young and old America.

Ah! a thought has struck Groucho, and he hurries to the cemetery. Here, indeed, he thinks of finding it quiet, but Groucho did not know of the burial of a soldier and when the sound of the volley being fired over the soldier's grave reaches the ears of Groucho, he hurriedly decamps, seeking other quarters.

Next Groucho comes to a sanitarium, and falls from exhaustion. The superintendent of the sanitarium, being a patriotic citizen, has gathered his patients on the lawn in front of the sanitarium, and they begin to celebrate in the usual noisy way. Groucho tries to run away from this scene, but is seen by the doctor and patients, who immediately give chase.

After Groucho has been captured he is pronounced insane by the doctor, and locked in a padded cell. As Groucho is peering forth between the bars of his window, a keeper sets off a box of fire-crackers, and poor Groucho is compelled to bear it all.

"HIS GREAT SACRIFICE"

Yankee Release, July 7th

Eva Tanglefoot, a popular vaudeville star, after a strenuous season, goes to a small country town to recuperate. Her beauty, personal magnetism and general good-fellowship makes her a favorite among the village people, and her coquettish manner wins the hearts of all the men she meets.

Among her many admirers is one who really loves her, and though only a country boy, his strong love makes some impression upon the hitherto heart-free beauty. Not wishing to give up a career to become the wife of a country boy, she refuses his offer of marriage, and goes back to the city to win the plaudits of the thousands of theatergoers.

While in her dressing-room, preparing to go before the audience, an alcohol lamp upon her dressing-table explodes, casting its fiery stream into her face and marring it frightfully. The career of the famous actress appears at an end, for the fickle public would not want her without her beauty. The case appears hopeless, and the actress is doomed to be scarred for life, when sudden hope is renewed by the suggestion of one of the physicians to try grafting of new and healthy skin upon the parts burned away.

An appeal to her many so-called admirers is made for volunteers to undergo the operation, but all refuse. In the meantime, the country boy who loved her reads of the accident and also of the fact that no volunteers appeared willing to sacrifice some of their own skin to save the beauty of the famous Eva Tanglefoot. He immediately leaves for the city and presents himself at the hospital as a volunteer. The physicians and nurses warn him of the pain he must undergo, but he cheerfully submits to the knife and the operation takes place.

His sacrifice is well repaid, as Eva Tanglefoot recovers and retains her beauty. The boy leaves the hospital and returns to his country home. The actress is touched by his heroism and loyalty, and knowing that in one who willingly would undergo such pain and agony she would find a good protector, she follows him to the country and is more than happy to become his wife.

"A COWBOY AND A LORD"

Champion Release, July 5th

An English nobleman, Lord Ronan, has fallen in love with an American girl, Grace Filden, and at her mother's invitation he comes to visit their ranch to see the Western life. He is met at the station by the cowboys, who escort him to the ranch. Mrs. Filden is ambitious, and would like her daughter to marry a title.

Grace, though she is courteous and polite to the Englishman, prefers her cowboy lover. Her mother, seeing this, tells the cowboy that Grace is engaged to Lord Ronan and sends him off.

As he goes away he sees a Mexican greaser and hireling plotting together and the greaser writes a note and sends it off with the hireling. The cowboy notices the malicious expression on the Mexican's face, but continues to ride on.

The note which the Mexican sent, and which was supposed to come from the cowboy, was a plot to bring Grace to a lonely spot. She, thinking to meet Bob, comes to the rendezvous, and finds herself powerless in the hands of the two Mexicans.

In the meantime, Bob, remembering the Mexican's look, suspects mischief, and returns in time to see Grace carried off. A race follows, in

which the hireling, who is in the rear, is shot. Bob gains on the Mexican, and finally manages to stop him. Bob takes Grace back and tells her he is going away forever. She cannot understand it, and enters her home, sad and forlorn.

The Englishman, who has been waiting for her, proposes marriage, and she bursts into tears, telling him of her love for Bob and his departure. The Englishman, seeing the reason of Bob's departure, resolves to follow him, and learning from the other cowboys the direction Bob took, follows the track and overtakes him. Bob, learning that it is he who is loved, returns, and the welcome he receives from Grace proves it to be true. The cowboy, true type of American, has won out against an English lord.

"THE FIGHTING REV. CALDWELL"
Champion Release, July 3d

Some startling incidents in the life of the Reverend James Caldwell, the fighting parson of New Jersey, the hero of the battle of Springfield, have been rescued for the first time from the oblivion of a century and a half, and are here presented by the Champion players with an adherence to historical verity and correctness of detail that is truly wonderful.

The Tories were bitter haters of the patriots, and many and horrible were the atrocities they perpetrated against them, but nothing did they do more infamous than the wanton, brutal murder of Mrs. James Caldwell, the wife of the fighting parson.

The reverend gentleman had cast his lot with the patriots, for he loved his country and detested her tyrannical rulers; and we see in this film presentation what it meant—and what it cost to be a patriot in those days.

We see the parson in the pulpit expounding the Word of God, and there, on either side of the Holy Book, two blunderbusses—the huge pistols then in vogue. And ranged behind him, on the platform, a number of muskets, the old-fashioned flint-locks, terrible instruments in the hands of the clear-eyed, courageous, sharp shooting "Minute Men," as the unorganized patriots were then termed.

The Tories and Hessians approaching, one day, Mistress Caldwell went off to a neighbor's hard-by, taking with her her little girl. The fond father waved his beloved wife and child an affectionate adieu, little dreaming of the dark tragedy that was soon to cloud his life.

But a few days had elapsed, the holy Sabbath had come, and the parson was in the midst of his sermon, when a messenger arrived telling him of the cold-blooded murder of his beloved spouse! O, the horror of it! What consternation in that house of prayer then broke forth! Men seized their weapons and rushed out, following their parson's lead.

Into the death chamber he came, followed by his faithful people, there to gaze on the still, cold form of her whose heart beats once pulsated with warm and tenderest affection for him; then to see his little girl baby by her mother's form, kneeling and weeping her very eyes out in the despair and anguish of her little soul! O, the agony of it all seemed too much for mortal eyes to gaze on!

We wonder little after that to see the fierce charges of the patriots against their hated foes, led on by their minister of God. We wonder little to see him, when the men ran short of wadding for their guns, rush into the church, when nowhere else could it be had, and grab up armfuls of hymn books, hymnals by the celebrated composer "Watts," and rushing forth to his men, cry out, as he flung the hymn books among them: "Give them 'Watts,' boys; give them 'Watts.'"

"THE DECLARATION OF INDEPENDENCE"
Thanhouser Release, July 4th

John Hancock, one of the most ardent of American patriots, had more to lose than had practically any of his associates in the revolution against George the Third. A millionaire at a time when a man with $10,000 was regarded as wealthy, the revolution absolutely beggared him, as he had predicted it would, but from start to finish he did all he could to win freedom for his country.

To Samuel Adams is accorded much of the credit of winning the handsome young millionaire to the side of the patriots, but his sweetheart, Dolly Quincy, afterward his wife, also had much to do with the stand he took. For she was an ardent American.

Hancock was an active figure in the famous "Boston Tea Party," when the tea ships from England were attacked, and the wares thrown overboard. He did not, like some of the others, try to avoid recognition by disguising himself as an Indian, but was present with the crowd on the ship, trying to preserve order, seeing that nothing except the tea was disturbed.

Hancock was really the cause of the first fighting, that of Lexington, when the British regulars were repulsed by the farmers and minute men. Gage dispatched troops to seize munitions of war at Concord, but on the way they were ordered to stop at Lexington, where Hancock and Adams were, and arrest both men as traitors, Gage planning to send them to England for trial and execution.

But the plan was foiled by Paul Revere, who, learning of the expedition in time, made his historical ride, and beside arousing the countryside, gave Hancock and Adams the warning that enabled them to make their escape.

Hancock was a member of the Continental Congress, and his election as President came about in a dramatic way.

The patriots were in session when an official message came from Gage, offering pardons to "all rebels" except Hancock and Adams, who, it was declared, "would receive condign punishment." The answer was the prompt election of Hancock as President, and when Benjamin Harrison introduced him to the assemblage as its presiding officer, he remarked grimly: "We will show Britain how much we value her proscriptions."

As presiding officer, it was Hancock's privilege to first sign the Declaration of Independence, which he did in large, bold characters, saying, "I write so that George the Third may read without his spectacles." And at the time he signed there were many among the patriots who believed that Hancock had signed his death warrant.

Hancock gained his nickname, "The Cavalier of American Liberty," because of his elaborate costumes. Even in these days he would be called a dandy. His garb was particularly remarked upon at a time when Americans, particularly in New England, where he lived, were plainly and severely dressed.

From the above it may be gained that the reel deals not only with the Declaration of Independence, but gives the Life of Hancock, the Boston Tea Party, the Redcoats' Retreat from Lexington, and other events of the important early days of the American Revolution.

"THE COURT'S DECREE"
Thanhouser Release, July 7th

The Blakes are a couple who, because of difference in temperament and a failure on both sides to make concessions, have drifted apart. The wife is only mildly interested when her husband proposes to secure a separation. In fact, her principal feeling is one of relief. But her indifference quickly vanishes when the court decree is handed down granting the separation, but awarding the custody of the child to the husband.

Mrs. Blake wants her little girl, and failing to obtain her legally, resorts to trickery. She disguises herself and is engaged as governess of her own little daughter, now living in the home of her husband's aunt.

The child, who has wept much for her mother, on being told the identity of the new governess, gladly agrees to go with her. The two go walking, and the governess returns with the news that the child has wandered away. Her hat, found on the shore of a lake in the park, gives color to the belief that she has been drowned. This theory is accepted, and the governess is discharged. She goes away, happy in the belief that her stratagem has succeeded, for she had hidden the child in her poor rooms meaning to take her away and begin a new life in some other city.

Her pitiful plan might have been a success, for its very daring, had it not been for Violet Gray, the detective. Violet, suspicious of the supposed governess, tracked her to her room, and from the fire escape saw her fondling a boy, for little Marie had also been disguised. The detective brings the father to the house and he at once recognizes his child. Violet tears the disguise from the mother and Blake sees his unhappy wife. She pleads with him and the child clings to her. Blake realizes that with the daughter the mother comes first. He loves his child and wants to make her happy. Legally he is entitled to her custody, but morally he realizes that he is not. Sadly he places the child in her mother's arms and with bowed head starts out alone.

But this Marie will not allow. She has her mother, but she wants her father, too. She runs after him and begs him to remain with them. Both parents realize that they paid too much attention to little things, that they have overlooked the big thing in their lives, their child. They decide to forgive and forget, and to begin life anew, remembering that they have one treasure which they can never divide—the love of a little girl.

"THE KING'S FAVORITE"
Great Northern Release, July 1st

The Knight's daughter goes to the trysting place, where she discovers a note left by the young squire. Her action is watched by a jealous rival, who tells the girl's parents of their daughter's perfidy. While he is relating his discovery, the young squire and his love are enjoying a pleasant tete-a-tete in the grounds of the castle. They are again discovered by the rival, who summons the old knight, and together they confront the lovers, the young squire being turned out of the grounds. But his rival's triumph is not long-lived. It is discovered that he is connected with the enemy. War has been proclaimed, and the king is busy examining plans. These the rivals steals, but his crime is detected by the young squire, who tussles with him. In the combat the corner is torn off the plans, though the hero is wounded in the encounter. As recompense, he is promoted to the rank of officer, and still tracking down his rival, whose treachery he ultimately unveils, he sees him attempting the destruction of the ship on which the king is to direct the battle. But rather than submit to capture, the traitor jumps overboard, and is drowned. The battle, a thrilling scene, results in victory for the king, who, on his return to his own country, is the means of bringing about a union between the knight's daughter and her gallant lover.

"A FASCINATING WIDOW"
Solax Release (Split Reel), June 28th

The friendship and quiet routine of the lives of Herman Schmeltz and Michael McSweeney, star boarders of the lodging house "Indigestible" is suddenly broken by the appearance of a charming and beautiful widow boarder. The men, up to the time of the widow's arrival were fast friends, but from the moment of the widow's entrance into their lives they became bitter rivals, and in their efforts to get ahead of each other and to get the inside track of the widow they get themselves into many ridiculous positions.

They meet the widow in the reception room, where they both present her with a beautiful bouquet of flowers, the while they fall on their knees and tell her that she must now choose between them. Widow Wise is undecided until Michael flashes a big roll of bills and, strange to say, the widow immediately decides that Michael is the man for her.

Poor Herman, much downcast by his failure to win the love of the widow, is seen in the adjoining room from Michael's apartment. Michael, preparing for his wedding, lays out his clothes upon his bed and then goes to the bathroom. Herman, looking through the keyhole, decides that here is a chance to get even with his hated rival, and Michael is no sooner out of sight when Herman tiptoes his way into the room and steals the clothes.

Michael, returning from the bath, is much astonished at not finding his clothes where he left them. The time for the wedding is fast approaching, and he is fast becoming desperate. As he runs frantically about the room, calling upon the four walls to divulge the whereabouts of his clothes, Herman is making the most of the time and has appeared at the church. He finds the impatient widow and guests waiting, and, taking advantage of the opportunity, he presses with renewed vigor his suit for the widow's hand. To get even with Michael for, as she supposes, the slight, she decides to marry Herman, right then and there. The ceremony is just finished when in rushes Michael in his bathrobe, but the deed has been done, and all poor Michael can do is to grin and bear it.

"A TERRIBLE CATASTROPHE"

Kid Vinnie takes her rag doll brother out in the go-cart for a morning's airing. As she wheels it back and forth before the house she is called into her home by her mother and leaves the doll outside on the walk. Mischievous Johnnie comes along and, seeing the carriage by the door, realizes that here is an opportunity for deviltry. He ties the baby carriage to the rear of a wagon that stands nearby, and the mother and Vinnie come out of the house just in time to see the baby carriage go rocking up the street in tow of the wagon.

The usual chase follows, but finally the object of the pursuit is overtaken, much to the relief of mother and child, the doll is rescued, "unharmed."

"GREATER LOVE HATH NO MAN"
Solax Release, June 30th

In the eastern part of New Mexico, nestling among the foothills of the Rockies, is located the little mining town of Gatlach. You will look for it in vain upon the map—it is too insignificant to have obtained the dignity of official recognition. There, however, we find an active mining camp, dependent largely upon the famous Gatlach mine for its existence.

Living in the camp we find Florence, the heroine of our picture, who is loved by Jake, a diamond in the rough, who has known the girl from her infancy. Florence, too, loves Jake, in a way, but more as a brother. A new superintendent arrives, to take charge of the mining property. The new arrival meets Florence, and the man and girl fall in love. Jake realizes that Florence has transferred her affections to the new superintendent, but he keeps this all to himself for the sake of her happiness.

Discontent among the Mexican and half-breed miners develops. They mutiny, coming to the office, making demands which the superintendent promptly refuses, and orders them from the place. The ruffians withdraw, to arm themselves, and then plan an attack upon the office and the death of their boss. Jake overhears the plot, and while he has no love for Harry, determines for the sake of Florence to save them.

He rushes to the office and warns them just as the mob appears. They are pursued and finally take refuge in a narrow pass. With only one horse, escape for the party is impossible. Jake forces Harry against his will to take the horse and Florence and escape. They depart, seeking aid, which is found in the shape of a troop of cavalry out scouting. Thus reinforced, they rush back to Jake's aid, but too late, he has fought his last fight, and given up his life for those dear to him. Greater love hath no man.

"SECURING EVIDENCE"
Rex Release, June 29th

Securing evidence, where what is secured is only the evidence of a husband's unjustified lack of confidence and shortsightedness, is not of a certainty securing anything greatly worth having.

Mr. Jenkins gets what he is sent after—evidence—but he gets it in that particular part of the anatomy known as the neck. It all starts this way—his wife has bought a dress, and it is some apparel. In the eyes of Mr. Jenkins it is so loud that a good look at it would knock you so far in the future you wouldn't come to until after Bryan was elected president. Mr. Jenkins growls and scowls and says all sorts of things about the dress. The next day Mrs. Jenkins goes shopping and leaves a note for hubby giving him the glad tidings that she will be away all day and in the evening will go from shopping to attend a suffragette meeting. Hubby, a short while after the receipt of the note, is out walking when he sees "the dress." At once he recognizes it and becomes suspicious when he sees his supposed wife arm in arm with another man. He engages a passing photographer to follow the pair and try and get some snapshots for evidence.

We had better tell you right now that the party wearing the dress is not his wife, but Marie, Mrs. Jenkins' maid, who had admired the dress and took advantage of Mrs. Jenkins' absence to wear it herself, as it was her day off. It was daring, unscrupulous, almost thief thinking, but it never would have come to life were it not for the eagle eye of Mr. Jenkins. The maid goes to Coney Island with Charlie, her beau, and the photographer follows, props his camera up whenever he sees a situation he thinks he can snap, but he has many upsets in getting his picture. The amusement devices afford Marie and Charlie a pleasant day's outing and you can imagine what the photographer has to contend with in trying to ride along and operate his camera at the same time. The photographer is detected trying to photo Marie on the beach as she enters the water, and a party of bathers take and give him a good ducking as well as handling him rather roughly on the beach. But when he comes out of the hospital he thinks that the picture will repay him for his aches and pains. He is only confronted by storms and threats from the husband who, upon viewing the photographs, realizes that it wasn't his wife after all. The maid confesses and all hands in one accord raise their right hand and cry "never again."

NEW EQUIPMENT FOR "THE LYRIC" AT OYSTER BAY

A new model Motiograph moving picture machine wtih Hallberg economizer has just been installed at the Lyric Theater, Oyster Bay, L. I., and the patrons express themselves as being very well pleased with the beautiful light and pictures.

Iowa City, Ia.—The Coldron Opera House was sold to the Citizens' Saving and Trust Bank.

Cantrilla.—Herbert Brown and the Hannah Bros. are preparing to start a moving picture show.

Hoboken, N. J.—The Hudson Motion Picture Co., capital $50,000; John W. Mitchell, Lewis Johnston and Walter Goodchild.

Warsaw, N. Y.—The proposition to purchase the Farman Theater for $8,000 was carried.

Waterloo, Ia.—O. C. McClinton, of this city, has established a moving picture theater at Hennepin Avenue and Lake Street, Minneapolis.

Grand Rapids, Mich.—Gilligham & Smith will erect a theater on Canal Street to cost $50,000.

St. Louis, Mo.—The moving picture theater at 1413 Market Street was damaged by fire to the amount of $800.

Davenport, Ia.—The Plow Theater was destroyed by fire to the amount of $425.

Tipton, Ia.—Ralph Kent will erect an airdome here.

Columbus, Neb.—O. H. Washburn, of the Lyric and Airdome Theaters, will build a play house on the site occupied by the Airdome Theater.

Buffalo, N. Y.—August Achinger, 1065 Genesee street, will enlarge moving picture theater to cost $400.

Houston, Tex.—The Plaza Theater will be erected at Lamar avenue and Main street.

Milwaukee, Wis.—Architect Charles L. Lesser is erecting a moving picture theater for M. Rice at Nineteenth street and Fond du Lac avenue. Will cost $10,000.

Galena, Ill.—W. N. Tiffany, of Platteville, Wis., will erect an airdome on Commerce street.

Newark, N. J.—Hyman Rosensohn will erect a moving picture theater at 282 Washington street, to cost $6,000.

Newark, N. J.—Ulrich Laub will erect a moving picture theater at 119 Bowery street, to cost $6,000.

"THANKS OLD BOY!"

Just to give you an idea of how my customers feel, I quote this extract from William E. Smith's letter. Bill is proprietor of the Bijou Theatre, Fond du Lac, Wisconsin:—"Thanks for the good programs, old boy. Things are coming fine!" That's the way my customers feel and write. And by the Sacred Horned Toad of Popocatapetl, it makes me feel fine in the gizzard to have 'em call me "old boy." When you become tired of puttering around with pikers, hook up with the "old boy."

CARL LAEMMLE, President

The Laemmle Film Service

Headquarters:
New number 204 W. Lake Street, Chicago, Ill.
Sykes Block, Minneapolis, Minn.
1517 Farnam Street, Omaha, Neb.
1110 Wyandotte St., Kansas City, Mo.
515 Mulberry St., Des Moines, Iowa.

The biggest and best film renter in the world.

Data from Manufacturers' List of Releases

MEMBERS OF SALES CO.

AMBROSIO

(By N. Y. M. P. Co.)

	Feet
May 17—Grenadier Roland	950
May 24—The Snow Maiden (Dr.)	
May 31—Tweedledum's Dream (Com.)	
May 31—Exploits of a Napoleon Admirer	
June 7—Two Good Friends (Com.)	
June 7—The Human Tigress	
June 14—The Evolution in Womankind (Com.)	
June 14—Kinema Review, Turin Exhibition	
June 21—Tweedledum and His Rescuers (Com.)	
June 21—Lake Verbano and the Borromae Islands	

AMERICAN.

June 5—A Sage Brush Phrenologist (W. Com.)	
June 5—The Elopement on Double L Ranch (W. Com.)	
June 8—$5,000 Reward—Dead or Alive (W. Com. Dr.)	
June 12—The Witch of the Range (Dr.)	
June 15—The Cowboy's Ruse (Com.)	
June 15—Law and Order on Bar L (Com.)	
June 19—The Yiddisher Cowboy (Com.)	
June 19—The Broncho Buster's Bride (Com.)	
June 22—The Hermit's Gold (Dr.)	
June 26—The Actress and the Cowboys (Com.)	
June 26—The Sky Pilot's Intemperance (Com.)	
June 29—A Western Waif (Dr.)	

CHAMPION.

May 1—Clark's Capture of Kaskaskia	1000
May 3—Out of the Dark	990
May 8—Col. E. D. Baker, 1st California	1000
May 10—Making a Man of His Son	910
May 15—Gen. Marion—The Swamp Fox	950
May 17—Circle C's New Boss	950
May 22—With Sheridan at Murfreesboro (Dr.)	950
May 24—In the Great Big West (Dr.)	950
May 29—The Peril of Diaz	950
May 31—How He Redeemed Himself	950
June 5—Service Under Johnston and Lee	950
June 7—The Cost of Drink	950
June 12—Longstreet at Seven Pines	950
June 14—His Last Crooked Deal	950
June 19—Molly Pitcher	950
June 21—For Her Sin	950
June 26—War and the Widow	950
June 28—The Boy Scouts to the Rescue	950

ECLAIR

Apr. 10—Do Not Judge Rashly (Dr.)	955
Apr. 17—Dog and Wolf	660
Apr. 17—Jerusalem and the Mount of Olives	315
Apr. 24—Herodias	955
May 1—For Their Mother (Dr. Com.)	695
May 1—The Blue Nile	290
May 8—A Village Flirt (Com.)	910
May 15—Engaged in Spite of Themselves (C.)	910
May 22—A Mother's Distress	430
May 29—The Two Gardeners (Com.)	940
June 5—Impudence Punished (Com.)	550
June 5—Tommy at the Dentist's (Com.)	420
June 12—Caesar's Birotteau (Dr.)	950
June 19—Tommy Gets a Trumpet (Com.)	370
June 19—The Ingenious Accident (Com.)	620
June 26—The Death of Don Juan	965
July 3—Can He Save Her (Dr.)	515
July 3—Tommy Wants to Be an Actor (Com.)	435
July 10—A Child's Heroism (Dr.)	995

GREAT NORTHERN.

Apr. 8—A Confidence Trick	
Apr. 15—Hamlet (Dr.)	
Apr. 22—The Stolen Legacy (Dr.)	
Apr. 29—The Cossack Duke (Dr.)	894
May 6—The Lucky Banana Seller (Com.)	
May 6—A Would-be Sportsman (Com.)	
May 13—The Nun (Dr.)	
May 20—The Voice of Conscience (Dr.)	786
May 20—Berne (Switzerland) (Sc.)	204
May 27—The Love of a Gypsy Girl (Dr.)	
June 3—The Bogus Governess	945
June 10—True Love Never Dies (Dr.)	
June 17—Hotel Thieves	
June 24—The Ghost of the Vaults	
July 1—The King's Favorite	

IMP.

Independent Moving Picture Co. of America.

Mar. 23—The Penniless Prince (Dr.)	1000
Mar. 27—Sweet Memories (Dr.)	1000
Mar. 30—So Shall Ye Reap (Dr.)	1000
Apr. 3—The Lover's Signal (Dr.)	
Apr. 6—The Image of Fate (Dr.)	1000
Apr. 10—A Good Cigar	
Apr. 10—A Faithless Man	
Apr. 13—The Storm	
Apr. 20—The Hero (Com.)	500
Apr. 27—The Scarlet Letter (Dr.)	1000
Apr. 24—While There's Life There's Hope (Dr.)	1000
May 1—Second Sight (Dr.)	1000
May 4—The Temptress (Dr.)	1000
May 8—Four Lives (Dr.)	300
May 8—The Fair Dentist (Com.)	700
May 11—For Her Brother's Sake (Dr.)	1000
May 15—The Master and the Man (Dr.)	1000
May 15—The Lighthouse Keeper (Dr.)	1000
May 22—The Forged Despatch (Dr.)	1000
May 25—The Minor Chord (Dr.)	1000
May 29—Three of a Kind (Dr.)	1000
June 1—The Last Appeal (Dr.)	1000
June 5—The Grind (Dr.)	700
June 5—The Chicago Stockyards Fire (Sc.)	500
June 8—Back to the Soil (Dr.)	1000
June 12—Behind the Stockade (Dr.)	1000
June 15—The Piece of String (Dr.)	1000
June 19—All for a Big Order (Dr.)	1000
June 22—The Fortune of War (Dr.)	1000
June 26—Love Is Best (Dr.)	1000
June 29—The Little Leader (Dr.)	1000

ITALA

May 6—Foolshead—Life Insurance Agent (Com.)	950
May 6—The Fountains of Rome	
May 11—The Marchioness of Ansperti (Dr.)	950
May 13—Marriage Advertisement (Com.)	500
May 13—Foolshead Has Lost a Needle (C.)	500
May 18—Little Mother	950
May 20—Two Girls Love Foolshead (Com.)	
May 26—The Little Rider (Dr.)	
June 1—The Collector's Purse (Dr.)	
June 3—International Exhibition at Turin	
June 3—Knows-All, Anthropological Doctor (Com.)	
June 8—A Life for the Czar (Dr.)	
June 10—An Odd Adventure of Foolshead (Com.)	
June 10—Experiments with Forlanini's Hydra-Plane	
June 15—The Rights of Age (Dr.)	
June 17—The Physician's Monkey (Com.)	
June 17—Foolshead, Somnambulist (Com.)	
June 22—An Unbearable Son (Dr.)	
June 24—On the Snowy Summit of Mount Blanc	
June 24—Foolshead Is Jealous (Com.)	

LUX.

By Prieur.

Apr. 28—Naughty Miss Edith (Com.)	472
Apr. 28—Bill's Garden (Com.)	419
May 5—Bill as a Toreador (Com.)	419
May 5—Fashion and Its Consequence (Com.)	426
May 12—The Postmistress (Dr.)	700
May 12—A Walk in Tunis	252
May 19—Bill at Work (Com.)	367
May 19—All Through a Rat (Com.)	475
May 26—The Two Cockades (Dr.)	698
May 26—Tidying Up Paris (Com.)	268
June 2—Just Bill's Luck (Com.)	403
June 2—Arnold Has a Good Trial (Com.)	462
June 9—The Companion Governess (Dr.)	639
June 9—Bill at Play (Com.)	381
June 16—Bill Loses His Mother-in-Law (Com.)	409
June 16—He Went for a Rest (Com.)	442
June 23—Billy's Day Out (Com.)	550
June 23—Weary Tom's Dream (Com.)	318
June 30—Bill Determines to Go (Com.)	455
June 30—Shortsighted Miss Prim (Com.)	426

NESTOR FILM CO.

Mar. 29—The Truth (Dr.)	
Apr. 5—The Stolen Necklace	
Apr. 12—A Midnight Adventure (Com.)	
Apr. 19—The Rival Artists (Dr.)	
Apr. 26—His Wife (Dr.)	
May 3—The Other Man (Dr.)	
May 10—After Twenty Years (Dr.)	
May 17—His Second Choice (Com.)	
May 24—At Panther Creek (Dr.)	
May 31—The Savage (Dr.)	
May 31—A Sure Cure (Com.)	
June 7—The Cowpuncher (Dr.)	
June 7—The Little Burglar (Com.)	
June 14—The Sheriff's Mistake (Dr.)	
June 14—The Plan that Failed (Com.)	
June 21—At Sunset Ranch (Dr.)	
June 21—Just His Luck (Com.)	
June 28—The Gunfighter (Dr.)	
July 1—Mutt and Jeff on the Job (Com.)	

NEW YORK MOTION PICTURE CO.

("Bison")

May 2—Shifty's Claim (W. Com. Dr.)	950
May 5—A Knight of the Trail	950
May 9—The Crow Chief's Defeat (Dr.)	950
May 12—The Foreman's Bride (Com. Dr.)	950
May 16—The Broncho Buster's Rival	
May 19—The Cheyenne Medicine Man	
May 23—The Outlaw and the Female Detective	
May 26—Brave Swift Eagle's Peril	
May 30—A Redskin's Bravery	
June 2—A Tale of the Foothills	
June 6—His Lordship's Hunting Trip (Com. Dr.)	
June 9—A Child of the Rancho (Dr.)	
June 13—A Squaw's Retribution	
June 16—The Desert's Lure	
June 20—The Dude Cowboy (Com.)	
June 23—The Foreman's Mine	

POWERS' PICTURE PLAYS

	Feet
Apr. 22—The Last Rose	
Apr. 25—A Day with an English Bargeman (Com.)	
Apr. 25—Melody of Fate (Dr.)	
Apr. 29—Hearts Under Oilskins (Dr.)	
May 2—The Crisis (Dr.)	
May 2—The Joys of Persecution (Com.)	
May 6—The Awakening of Galatea (Dr.)	
May 9—The Four of Us (Com.)	
May 9—Contagion (Com.)	
May 13—As Your Hair Grows Whiter (Dr.)	
May 16—Oklahoma (Dr.)	
May 16—A Matrimoniai Surprise (Com.)	
May 20—Gunga Din (Dr.)	
May 23—Her Atonement	
May 27—Fifty Years Ago	
May 30—Civilization	
June 3—Eyes That See Not (Dr.)	
June 6—The Black Heart (Dr.)	
June 10—The Stranger's Plate (Dr.)	
June 13—Smith's Marmalade (Com.)	
June 17—The Haunted Island (Dr.)	
June 17—A Concert Hall Romance	
June 20—How Women Win (Com.)	
June 20—A Spring Tragedy	
June 24—Oh, Say, Jim	

RELIANCE

June 14—All Alone (Dr.)	
June 17—A Pair of Pants (Com.)	
June 17—A Bashful Son (Com.)	
June 21—The Price of Vanity	
June 24—What the Tide Told (Dr.)	
June 28—Trials of An Immigrant	
July 1—The Orphan	
July 5—The Golden Rule	
July 8—Thou Shalt Not Lie	

REX

May 4—The Ultimate Sacrifice	
May 11—The Guardsman (Dr.)	
May 18—An Exception to the Rule (Com.)	
May 25—Called Back (Dr.)	
June 1—The Monogram "J. O." (Dr.)	
June 8—From Death to Life (Dr.)	
June 15—The Twins (Dr.)	
June 22—On the Brink (Dr.)	
June 29—Securing Evidence	

SOLAX COMPANY

May 26—An Officer and a Gentleman (Dr.)	
May 31—The Marvelous Cow (Com.)	
June 2—Never Too Late to Mend (Dr.)	
June 14—A Bad Egg (Com.)	
June 16—A Daughter of the Navajos (Dr.)	
June 21—Cupid and the Comet (Com.)	
June 21—Johnnie Waters the Garden (Com.)	
June 23—Marked for Life (Dr.)	
June 28—The Fascinating Widow (Com.)	
June 28—A Terrible Catastrophe (Com.)	
June 30—Greater Love Hath No Man (Dr.)	

THANHOUSER COMPANY.

Apr. 14—Old Home Week (Com. Dr.)	
Apr. 18—Cally's Comet (Com.)	1000
Apr. 21—Weighed in the Balance	1000
Apr. 25—Poet of the People (His.)	
Apr. 28—An Elevator Romance (Com.)	
May 2—The Pillars of Society (Dr.)	
May 5—The Sinner (Dr.)	
May 9—The Railroad Builder (Dr.)	1000
May 12—The Regimental Ball (Dr.)	1000
May 16—The Colonel and the King	
May 19—Lady Clare	
May 23—The Stage Child (Dr.)	
May 26—Get Rick Quick (Dr.)	
May 30—A Wartime Wooing	
June2 —A Circus Stowaway	
June 6—The Stepmother	
June 9—Motoring	
June 9—The Rescue of Mr. Henpeck	
June 13—Little Old New York (Dr.)	
June 16—Flames and Fortune (Dr.)	
June 20—The Coffin Ship	
June 23—Foxy Grandma	
June 27—Courting Across the Court	
June 30—Lorna Doone	

YANKEE FILM COMPANY

Apr. 14—Willie's Winning Ways (Com.)	
Apr. 17—A Close Call (Dr.)	
Apr. 21—The Minister's Son (Dr.)	
Apr. 24—Why the Sheriff Resigned (Dr.)	
Apr. 28—The Girl of the Coral Reefs (Dr.)	
May 1—A Kentucky Girl (Dr.)	
May 5—Zelda, the Gypsy (Dr.)	
May 8—In Sunny Italy (Dr.)	
May 12—The Angelus Bell (Dr.)	
May 15—An Indian Brave's Conversion (Dr.)	
May 19—The Banana Planter's Peril (Dr.)	
May 22—The Little Western Rose (Dr.)	
May 26—Thwarted by Nell Pierce (Dr.)	
May 29—The Birth Mark (Dr.)	
June 2—His Romance (Dr.)	
June 5—The Scandal Monger (Dr.)	
June 9—Mrs. Biffin's Demise (Dr.)	
June 12—Thou Shalt Pay (Dr.)	
June 16—The New Congressman (Dr.)	
June 19—Sun Bonnet Sue (Dr.)	
June 23—The Two Roads (Dr.)	
June 26—His Romance (Dr.)	
June 30—The Angelus Bell (Dr.)	

OUR LOS ANGELES CORRESPONDENT

Los Angeles, June 15, 1911.—There is a storm brewing in this city and when it breaks look out, Mr. Exchangeman, and you Independent companies, for it's headed your way. At present it is merely a breeze, but it has all the earmarks of a tornado. Three exhibitors have already turned Trust and many more are threatening to follow suit unless the Independent exchanges change their business procedure. From almost all the exhibitors come the cry of more comedy, more comedy, more comedy. To make matters worse they declare they are unable to get the pictures they want, that the local exchanges will not get them. Too many tragedy pictures, too many death-bed scenes are being handed to them, they protest. They also declare they want a square deal with no partiality shown to anyone. The small dealers are protesting against what they call favoritism. As an example to show that a square deal is not given to everyone, an exhibitor who turned Trust tells the following story:

"I had made arrangements with an Independent exchange to give me a certain picture. The picture was out of the city I was told, but I would get it just as soon as it returned, which was to be in two days. I paid for it and then had some extra large signs made in order to feature the film. Two days passed and the next day went by and still I didn't get it. I didn't think it was the exchange's fault so I kept silent knowing that I would still get a chance to feature it just as soon as it arrived. Imagine my surprise when walking along the street that night I saw another theater featuring the very film I was waiting for. Notwithstanding the fact that I had paid for it, the film had been given to someone else. The cost of the signs was a total loss, but not wishing to make any disturbance, I merely took back my money and went to the General Film Company, where they will at least give me what I am booked for."

The same exhibitor had complained that he was unable to get the pictures he wanted and that many times he had been compelled to take a bill that was utterly unfit for his class of patrons. This exhibitor rarely ran first, second or third run pictures. On the other hand, when an exhibitor who never shows anything but first or second run pictures was asked if he was being treated right, he declared that he had no complaint to make except on the lack of comedy. Another well-known exhibitor who has run nothing else but Independent pictures for the past three years, declared that he never felt so strongly toward changing services as he does now. This exhibitor declares that he knows for a fact that out of eighteen comedy releases only six could be obtained from the local exchanges, and this after so many complaints had been made concerning the lack of comedy. After careful inquiry the total information received from the local Independent exhibitors as to their cause of dissatisfaction is that they are unable to get the pictures they want. Most of them do not blame the exchanges here, but say it is the fault of the San Francisco exchanges. It seems that as the Independent exchanges of San Francisco are of San Francisco, the necessary attention is not being given by the main offices to the local exchanges and that the best films, including most of the comedies, are kept in San Francisco while those which they do not want are shipped down here. Local exhibitors are of the opinion that there is a good opening here for a good film exchange whose policy does not have to be dictated by a set of men in another city who do not care whether the exhibitors here are satisfied or not.

Mr. Markoevich, manager of the California Film Exchange, of Los Angeles, will soon leave for San Francisco, where he will try to induce the "powers that be" of the California Film Exchange, of San Francisco, to allow the local exchange to get the entire output of the Sales Company.

The manager of the California Film Exchange wishes to deny the rumors that the California Film Exchange and Miles Bros.' Exchange have affiliated. He declares that they are merely helping each other in order to more successfully combat the Trust.

The Co-operative Film Manufacturing Company has announced that it will release its reels through the Associated Motion Picture Patents Company. The first picture is expected to be released the first week in August.

Airdomes are again coming into their own. If one is to judge by the number of airdomes that have already opened there will be more opened this year than ever before. The following nw ones have recently started: Mrs. Mary Earl, 2325 East Ninth street.; W. S. Allen, 2518 Central avenue; A. J. Williamson, 4620 Moneta avenue; Jones & Hudson, Temple and Beudry Sts.; Huggins & Robertson, 2014 East First St., and Pico St. Airdome, 1408-10 West Pico St.

Samuel Loeb, of the firm of Stutz & Loeb, proprietors of the Alhambra Airdome, has sold his interest in that theater to Samuel Kaufman. The present owners are both young men and will no doubt give a good account of themselves.

TELEPHONE 6130 BRYANT

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145 West 45th Street, Fifth Floor, New York City

CAPITAL STOCK SIX MILLIONS

J. J. Murdock, Managing Director. Arthur H. Sawyer, Corresponding Secretary.

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King's Coronation

First time "world's history," pictures in natural colors of royalty in all the pageantry of the court.

TAKEN BY ROYAL COMMAND

The only company in the world photographing the royal crown and jewels worn by King George V, and all scenes of the 40 days' festivities in brilliant, natural photographic colors.

NOTICE TO INDEPENDENT EXCHANGES

But a few states remain unlicensed. Apply at once. Quick action necessary if you contemplate securing a state right.

Advance shipments of festivities are now on exhibition at office exhibit room from 12 to 1 daily. You have but to see them to become a believer in the fortunes to be made in KINEMACOLOR.

SPECIAL—Contrary to the general impression the coronation festivities last 40 days, not two. By royal command the KINEMACOLOR COMPANY will make moving pictures in natural colors of all the important events during the entire period. The only pictures taken in black and white will be sections of the last two days' parade.

This company will have the release of twenty reels of KINEMACOLOR and the best black and white of Europe and America commencing in September.

Sixteen varieties of lithographs from Strobridge & Courier Company.

MISS DOROTHY PHILLIPS

Miss Dorothy Phillips, whose picture appears above, has been especially engaged by the Essanay Film Co. for a series of pictures to be taken during June and July.

Miss Phillips has attracted unusual prominence in the few years she has been on the stage. Last season she played the leading ingenue role in "Mary Jane's Pa," and for the coming season she was selected by Henry W. Savage from over one hundred applicants to interpret the part of "Youth" in "Everywoman."

THE IMP COMPANY

One of the most creditable efforts of the Imp Company for many months is "In the Sultan's Garden," the release of July 3d. It is a romance of an American naval lieutenant and a beautiful inmate of the sultan's harem. The story is laid on the Sea of Bosphorus and the marine pictures are beautiful and thrilling. A letter to the young man appealing for aid brings a prompt response and the American scales the garden wall only to fall into the hands of the soldiers of the monarch and condemned to be shot. The girl is sewed up in a sack and thrown in the sea. Her rescue by the lieutenant and his men, the fight on the water and the ultimate result makes a charming story, told in a thrilling manner.

The members of the Imp stock company will soon sally forth to take pictures in the open in their own car. A big six-cylinder Mitchell car with an omnibus body has been provided capable of carrying ten or twelve people handily with the needed accessories for exterior work. The Imp actors are employed a greater portion of the time in the filming of stories in the open in order to take advantage of the favorable weather. Doc Willat has also purchased a speedy little runabout for work in the city, making quick trips from the plant to the studio.

Mr. A. J. Danziger, of the New York Film Renovating Company, has just returned from a business trip through the Middle Western States and reports conditions as very satisfactory, especially so for his company. They make a specialty of furnishing films, either new or old, of any subject and it would be well to jot their number down in your memory or notebook, or better still, give them a call.

Toledo, Ohio.—An open air theater will be established at Summit and Balena Streets by Walter B. Moore, of the Lyceum Theater.

W. E. GREENE FILM EXCHANGE, Inc.

The Oldest and Largest Independent Film Exchange in New England

THE HOUSE OF QUALITY AND SATISFACTION.

MR. EXHIBITOR:

If you are desirous of *Finding Out How* to *Improve* your *Present Service* and *Increase* your *Daily Attendance* call and have a confidential chat with us. If you are unable to call, drop us a line.

W. E. Greene Film Exchange, Inc.
228 Tremont Street, Boston, Mass.
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3½ CENTS PER FOOT "UNPERFORATED"

Positive and Negative

"Sigma" and "Green Label." We have just received about 30,000 feet pieced Positive Film—two to three splices to the roll—which sells at 3½ cents per foot "unperforated." Perforation ¼ cent per foot extra.

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15th United States Cavalry

We have secured permission from the United States Government to take MILITARY PICTURES at Fort Meyer.

Our people are on the ground ready to start with the manoeuvres of the 15th United States Cavalry.

Money will not be spared to give you the most realistic MILITARY PICTURES ever made.

These Pictures Will Start Releasing in July---EVERY FRIDAY

Book Them Ahead—Don't Miss One—All Big Features

Hundreds of troops—the regulars of our Army. Great broad instructive pictures. EACH A MASTERPIECE—HISTORIC STORIES WITH THE BEST ARMY IN THE WORLD FOR A SETTING.

Don't forget our COMEDY every WEDNESDAY

RELEASES

WED., JUNE 28th	"A FASCINATING WIDOW," and "A TERRIBLE CATASTROPHE,"	Split reel Comedy
FRIDAY, " 30th	"GREATER LOVE HATH NO MAN,"	Military
WED., JULY 5th	"STARTING SOMETHING,"	Comedy
FRIDAY, " 7th	"THE SILENT SIGNAL,"	Military
WED., " 12th	"BABY'S RATTLE," and "THAT JUNE BUG,"	Split reel Comedy

Solax Company

CONGRESS AVENUE
FLUSHING, L. I.

REMEMBER—ALL OUR FILMS ARE TINTED AND TONED

Sold exclusively through M. P. D. & S. Co.

THE AMERICAN FILM MFG. CO. CHICAGO

"When you think of WESTERN think of Flying A Cowboy Films"

RELEASE . OF . MONDAY, JUNE 26th

Scene from "The Actress and the Cowboys"

"The Actress and the Cowboys"

"The Sky Pilot's Intemperance"

Two uproariously laugh-provoking "Flying A" Cowboy Comedies. Both Western—both funny.

Scene from "The Sky Pilot's Intemperance"

RELEASE OF THURSDAY, JUNE 29th

Scene from "A Western Waif"

"A Western Waif"

A Cowboy Drama. Extremely good production—an extremely good story—together with extremely sensational action, makes this reel an exceptional feature.

Scene from "A Western Waif"

COMING

RELEASE OF MONDAY, JULY 3d

"THE CALL OF THE OPEN RANGE"

The greatest Western Film the American Company ever made.

RELEASE OF THURSDAY, JULY 6th

"THE SCHOOL MA'AM OF SNAKE"
"THE RANCH CHICKEN"

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Demand—Request—Beg, Borrow or Steal TWO "FLYING A" COWBOY FILMS EACH WEEK—Mondays and Thursdays.

American Film Mfg. Co., Bank Floor, Ashland Block CHICAGO = = ILLINOIS

JUL 6 1911

MOVING PICTURE NEWS

Volume IV
No. 26

July 1
1911

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GREAT NORTHERN RELEASE
JULY 1st

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Monster Military Masterpieces

15th UNITED STATES CAVALRY

Wonderful Picture Stories with the Best Army in the World as a Setting

RELEASES START LATE IN JULY

We have sent a large Company to FORT MEYER, VIRGINIA, where by special permission from the United States Government, we will take the finest series of MILITARY PICTURES ever produced in this country.

This is being done regardless of expense in order to help BOOM YOUR SUMMER BUSINESS WITH BIG FEATURES.

See Your Exchange at Once --- Insist on Getting Them All

OUR WEDNESDAY COMEDY---BETTER THAN EVER

RELEASES

- WED., JULY 5th—"STARTING SOMETHING," Comedy
- FRIDAY, " 7th—"THE SILENT SIGNAL," Military
- WED., " 12th—"BABY'S RATTLE," and "THAT JUNE BUG," Split reel Comedy
- FRIDAY, " 14th—"THE GIRL AND THE BRONCHO BUSTER," Western
- WED., " 19th—"ALL ABOARD FOR RENO," Comedy

Solax Company

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REMEMBER—ALL OUR FILMS ARE TINTED AND TONED

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THE DOLL'S HOUSE, By IBSEN, OUT FRIDAY, JULY 28th

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RELEASED TUESDAY, JULY 11

A Love Story You Will Remember

WHEN A MAN FEARS

is one of the most dramatic love stories we've ever spun for you and the whole narrative is sure to surprise and satisfy you. A young business man shatters his health by too close attention to his work. A physician friend restores him. And then—the friends discover that they are rivals—that each would win the same girl. See the synopsis for the result of this interesting complication.

No. 227 Code Word, Fear

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is a story of the "wireless" that is accurate and true, where everything is real from the clicking of the key to the flash of the transmitting coil. Likely there has never been another Thanhouser story that carried so much thrill as this does. From the time that the wealthy broker and his daughter set foot on the schemer's yacht until the police boat arrives with rescuers the reel is a constant round of excitement. When the police tug, summoned by wireless by the plucky daughter, finally overtakes the runaway yacht, your house will be in genuine uproar. No. 228 Code Word, Wireless

APPLY NOW FOR IBSEN'S "DOLL'S HOUSE"

THANHOUSER CO.

NEW ROCHELLE - - NEW YORK

THE DOLL'S HOUSE, By IBSEN, OUT FRIDAY, JULY 28th

TO SCENARIO WRITERS

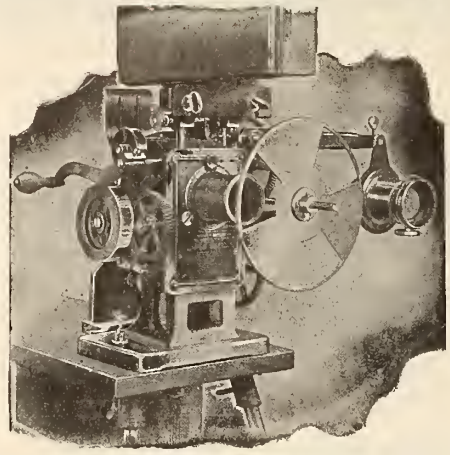
Send $2.00 for one year's subscription to the

MOVING PICTURE NEWS

one scenario, with return Postage, and the same shall be criticized, commented upon, and advice on points given to help in the future work by an expert. (See Editorial.)

Mark all letters "Scenario."

MOVING PICTURE NEWS, 30 WEST 13TH STREET, NEW YORK



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an up-to-date, substantial motion picture machine which projects smooth, flickerless pictures and gives your patrons thrills of pleasure instead of a headache.
What it has done for over twenty-six hundred and fifty users all over the world, it will do for you. We base our assertions on experience, but don't take our word for it; ask any user.

"Plattsburg, N. Y., June 25, 1911.
S. B. Leland, Montpelier, Vt.
Dear Sir:—
My new Power's No. 6, which I bought of you, has arrived and I have it installed. I have been using it for the past week.
Now, as for quality of the machine and the picture it shows, I do not think it can be beat. It is the best I have ever seen; also my operator thinks it's great. A great number of patrons have asked about it and want to know why my pictures are so much plainer than usual. Of course, I tell them "That's my new Power's No. 6." Also several have spoken about it not hurting their eyes as before.
For anyone wanting a picture machine of the highest order, I can honestly recommend the Power's No. 6.
Wishing you the best of success, I remain,
Yours respectfully,
(Signed) Edward F. Joyce,
Manager Wonderland Theatre."

To any established exhibitor who will send us at least three satisfactory references and the name of his exchange, we will sell Power's Cameragraph No 6 on a

PARTIAL PAYMENT PLAN

to replace his old worn-out machine. This offer places the best motion picture machine on earth within the means of every responsible exhibitor.

ANOTHER PROOF OF ITS EXCELLENCE

After exhaustive tests and comparisons with other machines the

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have placed their first order for machines with us. We will furnish our regular No. 6 Equipment with special Kinemacolor attachment. They simply had to get the best. Don't you be satisfied with less.

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But not when we have a story like this

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a picture no artist this side of heaven could paint; the story of a suffering soul that at last finds peace when the Silent Messenger ushers it into the Valley of Beyond. You need it! Concede it! And get it!

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Sales Company thinks "FATE" brought Rex into the Independent Field

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The Moving Picture News

PUBLISHED EVERY SATURDAY

The CINEMATOGRAPH PUBLISHING COMPANY, 30 West Thirteenth Street, NEW YORK CITY

Telephone, 4092 Chelsea

European Agents: INTERNATIONAL NEWS CO., Breams Building, Chancery Lane, London, E. C.

Chicago Representative: J. J. Sullivan. 866 Graceland Ave. 'Phone Graceland 5053

ALFRED H. SAUNDERS, Editor.

This newspaper is owned and published by the Cinematograph Publishing Company, a New York corporation. Office and principal place of business No. 30 West 13th Street, New York. Alfred H. Saunders, President; John A. Wilkens, Secretary, and W. M. Petingale, Treasurer. The address of the officers is the office of the newspaper.

SUBSCRIPTION: $2.00 per year. Postpaid in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands. Canada and Foreign Countries: $2.50 per year. All communications should be addressed to The Moving Picture News, 30 West Thirteenth Street, New York City. ADVERTISING RATES: $60 per page, $30 ½-page, $15 ¼-page, single column $20, $2 per inch. Discounts, 20% 12; 10% 6; 5% 3 months.

Volume IV **July 1, 1911** **Number 26**

OUR FRONT COVER ILLUSTRATION

In our last issue we published the synopsis of "The King's Favorite," one of the Great Northern Film Co. productions released on July 1st. We take pleasure this week in presenting to our readers an illustration from this splendid subject on our front cover.

SCENARIOS AND THEIR WRITERS

Some short while ago we made an offer to take care of scenarios and criticize the same. So large a number came that we were completely inundated with various kinds of paper, some good, some bad, some so indifferent, some so silly, that it tried our patience to read and reply to the numerous correspondents. We now wish to inform our readers that we have secured the services of a very successful author and reader, connected with the largest picture manufactory in the trade, to read and criticize manuscripts intended for moving picture productions. These criticisms will be thorough, helpful, and of value to the writers, and the opinions of our expert will give fair, honest work and try and make writers of those who show any talent. The criticisms will be thorough and fully instructive. They will deal with the title, the plot, the arrangements, the mechanical possibilities, the originality, and general availability, with suggestions as to probable markets where they can be placed; in fact, one of the most helpful assistants to those who are aiming to place their stories, and to those who have talent, it will prove the best education that they can possibly have anywhere in the moving picture industry.

The News vouches for the work, and as is well known, the reading of a popular publication is acknowledged by all successful scenario writers as being absolutely necessary to success. The Moving Picture News is replete with valuable information concerning the industry week by week, and is indispensable to any person who essays to write a picture drama, and to make it more popular among the general readers, and visitors, of the picture theaters. Every subscriber sending in $2.00 for a year's subscription, a scenario with return postage for the same, will receive a fair, honest criticism as we have outlined above. Any present subscribers can have their scenarios criticized for $1.00 each. We feel sure this department will commend itself to all who desire to make successful writers.

KINEMACOLOR AND PROJECTING MACHINES

The Kinemacolor Company of America, as we have remarked in one or two issues, have been experimenting for the benefit of exhibitors with different makes of moving picture machines. In another column will be found an article from their press agent, and illustrating two machines with colored attachments properly fitted by their experts to show Kinemacolor pictures. These machines are the Motiograph and Powers No. 6. We also illustrate the Kinemacolor machine made specially for their work. All users of the Motiograph or the Powers can be quite sure of having full and complete satisfaction from their use, and we strongly advise our readers to stick to these two machines, unless they are using the English machine. We may say, for the benefit of those who wish to know regarding the Coronation, that we have received a cable reading as follows: "Magnificent pictures secured of the Coronation of the King and the crown jewels. Kinemacolor." Again we want to congratulate our good friend, Charles Urban, on the progress made.

ALIEN OPERATORS

It is with feelings of sincere regret, and, if we may use the term, aggravation, we learn that on Tuesday, June 27, Governor Dix vetoed the Higgins' bill that would have relieved "alien operators" and helped them to obtain a livelihood, but such is the case. The bill passed both Houses at Albany, was sent, as we reported last week, to the Mayor who signed it favorably, and returned to Governor Dix for his signature, and he has, as we say, vetoed it. This means that we have to start all over again what we have been doing during the past eight or nine months, to try and get this bill repealed.

EDUCATIONAL FILMS

Our readers will recollect recent editorials on educational films in which we took up the value of English vs. American educational subjects, and in which we stated that the educational subjects made by Charles Urban were far superior to any ever produced by any other manufacturer. Our readers will also recollect that quotations were made regarding Mr. Pyke, of London, writing an article praising up the American films and lauding them in preference to the English make, and also preferring to use them in his halls. The sequel to this comes in a letter to us from one of the prominent cinematograph workers in England

who gives us some good information, and from his remarks we can gather that there is a very good reason for Mr. Pyke's preference for certain makes of American film. This member of the London trade, if his information is well founded, puts quite a new light on the subject according to this information. It is the general talk of the film circles in the English capitol, that Mr. Pyke and Messrs. Markt & Co. are very, very closely associated together. To our readers it may not be known that Messrs. Markt & Co. are the London representatives of Biograph, Lubin, and Kalem companies, and subjects of these makers certainly figure in the program of Mr. Pyke's halls in very large numbers to the exclusion of practically all of the makes. In the general opinion of London trade, the proportion is larger than it would be, if the merits of these films alone were the deciding factor.

Our informant says, "Though we do not wish to suggest that the general standing of these films are other than a high one; however, if the facts are as we state, Mr. Pyke's admiration for the American product is explained at once by the fact that his halls are dominated by the agency of Messrs. Markt & Co.; taking this information into consideration, it seems that Mr. Pyke's attitude is a very biased one, and the English trade are looking with a great deal of interest upon this controversy. We have several letters on this subject on our desk from other prominent men in the industry, but we think this expresses the general opinion of the whole trade in London. We may have something more to say on the educational propaganda in another issue or two, of which we hold advanced information in our possession to-day. We can also say that there is a movement on foot amongst the Independent manufacturers to produce an extremely high class program following ideals that have been mapped out to them by some prominent members of the Sales Company, and we feel sure that a high rate of progress will eventually ensue before the fall season opens.

MUSIC AND VAUDEVILLE IN THE MOVING PICTURE THEATERS

By Margaret I. MacDonald

We need a board of censorship to pass upon the managers of theaters—especially vaudeville and moving picture theaters. There can be no progress made in the education of the public until a progressive step is taken with regard to the qualifications of managers. As it stands to-day the man who has the money to back it up and he who is most adept at catering to the public taste is the successful theatrical manager.

Musically speaking, quality has no place in the vaudeville or moving picture house, with but few exceptions. My heart is so filled with disgust that I cannot help but express myself on the subject. The young lady who wishes to make a "hit" in vaudeville must say her lines with such vulgar suggestiveness that she must necessarily forget her sex in order to do so, that is, if she is refined in mind, or she must sing in a rasping voice of the modern vaudeville style songs which are more noticeable for quantity than quality. Sometimes they touch on race suicide, always on love, of which the average modern man and woman are almost absolutely devoid, in the purest sense of the word—vulgar motions, vulgar everything is the order of the day.

There is no music without a beautiful sentiment. All else is discord. Music and vulgarity are in discord. Music may tell a story of a most diabolical character, such as has been told by the masters in wonderful and awesome shadings, but it is painted in wonderfully blended tone colors which harmonize. Incongruous, meaningless daubs, such as appear among the popular songs of to-day, cannot go hand in hand with the use of music—I cannot see it so.

On Sunday I visited a theater on 23d street, where moving pictures were shown of a very fine quality—it matters not were they Trust or Independent—I am not going to say. There were a couple of artists here on their tryout. Now, can any of my readers tell me why a couple of artists—players on violin and harp they were—should be kept waiting in nervous suspense from two o'clock in the afternoon until five for an appearance, while other fool things at which the audience screamed and laughed devoured the choice hours of the alloted time?

Mr. Jacques George, violinist, and Mr. Joseph Quintelli, harpist, are the names of the young men in question. The work of these young men was exceedingly fine, without any of the empty trick work usually resorted to by musicians on the vaudeville stage, and speaking forcibly of the hours spent on the preparation of both the mechanical and interpretive portion of the work. Mr. George's rendering of "The Rosary," with harp accompaniment, and Mr. Quintelli's harp solo "O Believe Me if All Those Endearing Young Charms" were specially fine, showing abundant talent, and superb power of expression in the makeup of both young artists. But such things are not for the vaudeville stage as it stands to-day. The American public knows nothing of music in its more refined form—the howling, squawling, squawking vaudeville singer is the idol of popular taste. No special interest prompts me to speak thus, having no acquaintanceship with the persons mentioned. One grows very tired of the repetition of like circumstances, and I merely use this as an illustration. The managers themselves have no appreciation of the better things, else the better things would have the preference.

Tho' apart from my subject I cannot but speak of one of the pictures shown here on this Sunday afternoon. It was one of the most strongly impressive pictures I have ever seen. It showed the convict released from prison for good behavior, his contact with the world, its refusal to move up one and make a place for him to earn an honest living. With a wife to care for he is again forced by his selfrighteous fellowmen into burglary. Discovered by a man who is a credit to his sex, he is put on an honor test, treated like a living, sensitive human being, and sent with his wife to another part of the world to begin life all over again. The transformation scene where he stands before the mirror arrayed in decent clothing, straightens up, smiles at his changed appearance, where the dejected self-loathing spirit takes its flight, and the man that once was finds his way to the front, and face and form are transformed, is one of the most wonderfully impressive scenes that I have ever seen thrown upon the canvas.

There are many amusing things in connection with the vaudeville stage. To be in accordance with the law the performers are allowed no change of costume for Sunday performances. I am at a loss to know what difference this can make in the quality of the entertainment. At all events I should like to see the character of the music changed. To listen to the trash that is thrown upon the American market by Americans, so-called musicians, and labelled "Music," causes those who know and realize its mediocrity, to be almost ashamed to own America as the land of their birth.

THE MOTOR BOAT CARNIVAL AT DUBUQUE, IOWA

The Motor Boat Carnival at Dubuque, Ia., under the auspices of the Mississippi Valley Power Boat Association, on July 4th, promises to be of unusual interest on account of the large number of entries and the prominence of the fast boats which will compete. We are informed that 1,500 boats of all sizes and classes will take part and records will undoubtedly be made. The committee in charge have granted to the Champion Film Co. the right to take the pictures and the Champion forces will be taken care of by them and every facility will be put at their command to have the best points of vantage to get the finest results on the film. We shall look forward with much interest when these pictures are released and Champion is to be congratulated in having secured the special privilege from the Association for the exclusive right to film the events.

Mark Dintenfass, in conversation with our representative, said:

"We are sending our director and camera man out to Dubuque, Ia., on Saturday to stay for a few days and take moving pictures of the races, parades, carnival and the general views of the town in its holiday attire. We have been given the exclusive rights by this Association to take this big event, and we feel that it is a very creditable undertaking. This would make quite a topical subject and is bound to be of wide interest to the exhibitor and his patrons."

Wilmington, Del.—Wm. Benner, owner of the Lyric Theater, which was destroyed by fire, intend to have it rebuilt.

Hutchinson, Kans.—Brown Bros., of this place, have purchased the Kinodrome Moving Picture Theater at McPherson and will conduct it.

Freeport, Ill.—John Aue has purchased the Forreston Lyric picture house.

"THE CRUSADERS" OR "JERUSALEM DELIVERED"

(Independent)

One of the most magnificent historical dramas ever filmed is entitled "The Crusaders" and a 4,000 foot feature film soon to be released through the Sales Co. by the World's Best Film Co. ready for the market to supply the demand of the thousands of exhibitors who have been clamoring for something out of the ordinary in theme and action. This wonderful subject is brought to life in a manner which shows moving pictures at their best. The photography is marvelous and of unusual excellence. "The Crusaders" is something which meets the requirements of the most exacting and critical audience. Thousands of dollars have been spent in the production alone, while the idea of the story is priceless.

If there is one period of history, the details of which are more familiar to most people than any other, it is that dealing with the Crusaders, and the struggles for the delivery of Jerusalem from the Saracens, against whom every knight, aye, and King, of old deemed it his duty to wage bitter and unceasing war. Around the valiant deeds of the Crusaders many romances have been woven, all helping to make a fascinating theme for those who love to live again in the times of old.

It is practically European history, this, for each country bears in its records some knowledge of the Crusades, in which racial prejudices and hatred were, by common consent, sunk in the one end—that of crushing the infidel who held Jerusalem, the sacred city—in his grasp. And it is a story of the Crusades that the Cines Company have lately produced—vivid picture tableaux of the struggle and final deliverance of the city, told with clearness and strength of detail. It is the finest historical drama yet produced, and the beauty of the staging, and truly wonderful scenes will surely justify the high praise that must be accorded to the company. In every sense of the word it is a magnificent portrayal of an historical episode which will always be remembered as being inspired by strong religious convictions and stern self-sacrifice. The film is nearly 4,000 feet in length the story being divided into three parts.

To Godfrey of Bouillon, a valiant Christian knight, a heavenly messenger appears, and placing a sacred banner in his hand, bids him lead the Crusaders against Jerusalem. On the hilt of his sword, Godfrey swears to accomplish his mission, and waving his banner aloft departs to raise the standard of war. Then, in a weird scene, we are shown the Powers of Darkness plotting against the Christians, the whole forces of evil casting defiance as the Crusaders hail Godfrey as their leader. Filled with enthusiasm, each man —knight and squire, footman and common soldier—sets forth, Godfrey at the head. From his palace in the sacred city the Sultan Al-ed-In witnesses the rear guard of the knightly Christian force approach Jerusalem, and swears never to rest until the Crusaders are driven back. To the Sultan comes Ismene, a magician, who persuades him to take from the church a sacred Icon, which is revered by the Christians. This is accomplished, and the Icon is placed in the Mosque, where the magician works his spells upon it. Carefully the Icon is carried away, and the next day the keeper of the sacred vessels finds that the Icon has disappeared. He hastens to the Sultan, and, cringing at his feet, relates his tale. Al-ed-In learning of the loss, immediately condemns all the Christians living in Jerusalem to death, and the cruel sentence is read in the public square. Sophronia, a maiden, who has embraced the Christian faith, determines to save her people, and pushing through the crowd, she stands in front of the officer and accuses herself of the theft. Through the maddened crowd she is dragged to the Sultan, who condemns her to be burned at the stake. With the crowd hurling epithets and curses at her, the girl is fastened to the stake, while the soldiers heap faggots around. Suddenly there thrusts through the crowd Orlindo, the maiden's lover. He endeavors to fix the theft upon himself, but he, too, is bound and placed by the girl's side. The faggots are lighted, and the lovers are embracing each other when, by order of the Sultan, the two are brought down. Clorinda, one of the most valiant of woman warriors, has offered her sword to the Sultan in exchange for the lives of the lovers, and the fickle crowd is now as ready to cheer as to revile.

Part II. opens with a skirmish between the Saracens, with Clorinda at their head, and a body of Crusaders, led by Tancred, who, not recognizing Clorinda, whom he loves, engages her in a fierce encounter. The girl's head-piece is knocked off, and, seeing with whom he has been fighting, Tancred, with a gesture of despair, quickly leaves her and enters the fray elsewhere. Meantime the Crusaders are agitated by the arrival of Armeda, who has left Jerusalem in order to spy upon the enemy. She plots to win over by

her charms the allegiance of many knights, and gains Godfrey's consent to help her to regain her lost kingdom. One of her most ardent supporters is Raynold, who vows to devote his life to her. The news arrives that the Saracens have destroyed the Crusaders' war machines, and Tancred and his followers give battle to the infidels, driving them back to Jerusalem, where they enter, closing the great gates upon Clorinda. She turns to flee, but is seen by Tancred, who, believing her to be a Saracen warrior, gives chase and forces her to fight. Clorinda is fatally wounded, and sinks to the ground, imploring Tancred to give her baptism before she dies.

In the opening scene of Part III., Armeda has enticed Raynold away, and he is listening to her love speeches, when two knights arrive with a message from Godfrey, who has need of him. It is in vain that Armeda, who truly loves her Christian knight, implores him to remain; he gently puts her on one side and departs. The Crusaders welcome Raynold with open arms, and bring him to Godfrey, where he confesses his guilt. Godfrey, however, smilingly bids him welcome, and informs the repentant knight that wood is required for new war machines, and the forest is inhabited by evil spirits. It is Raynold's task to clear a path for the Crusaders. Many and varied are the difficulties confronting Raynold; nothing can daunt him, and finally the Crusaders enter upon their last task. The heralds call them to arms, and in the silence of the early morning they are shriven by Peter the Hermit. Now the last attack on Jerusalem commences. The huge war machines are constructed, and the Crusaders approach nearer and nearer. In vain the besieged throw down fireballs; onward the Crusaders go, until they pour over the walls of the city. Fierce and savage fighting now takes place, the hordes of infidels throwing themselves upon the Christians. Still the Crusaders fight on, until Raynold plants the flag upon the tower. Quickly the battle changes into a rout, and the Saracens pour into the city, seeking to hide themselves from their foe. The news of the defeat is brought to Armeda, who is about to kill herself, when Raynold bursts in and saves her. A little later Godfrey of Bouillon makes a triumphant entry into Jerusalem.

Milwaukee, Wis.—Architect Theodore F. Schutz is preparing plans for a new moving picture theater to be erected by the Washington Amusement Co. at Lisbon avenue and Thirty-sixth street.

DEATH AVENUE CLAIMS ITS 673rd VICTIM

A horror-stricken crowd stood as if turned to stone; a heart-rending scream of agony pierced the air as a wild-eyed man of the laboring class ran to reach the rear end of a long train of freight cars that was slowly making its way up New York's famous Death Avenue. As the train slowly disappeared in the distance, it left in its wake another little innocent victim to be added to its already long list. Quickly a crowd gathered around the man who had picked up the little body in his arms. In less than a minute the street became black with people, all screaming with excitement. The police were soon on the spot and as they shouldered their way through this mass of humanity a voice from the sidewalk was heard calling "All right, old man"; and the wild-eyed grief-stricken man smiled and patted the apparently lifeless child, who, to the surprise of the onlookers, leaped from his arms, ran to the corner and entered an automobile.

It was only the Yankee Stock Company producing one of its realistic scenes in the "Man Underneath."

IBSEN'S "DOLL'S HOUSE" FILMED

The name of Ibsen in the lobby and within on the screen, a strong film from a story by him, proved a good draw for picture houses throughout the country a couple of months ago when "Pillars of Society" was released. This was not alone the first story of the great Ibsen to be filmed by Thanhouser, but the first Ibsen story to be ever made into a film by any one.

The success of the picture decided Thanhouser to do another from the writings of this author, and "The Doll's House" was selected. The reception of this reel will be closely followed by the folks at New Rochelle, and if it is at all hearty a strong series of Ibsen films will result. The picture comes out on Friday, July 28th, as the chief feature reel to follow this maker's "The Declaration of Independence."

Flasher, N. Dak.—W. F. Berrier will erect an opera house here.

Pittsburg, Pa.—H. E. Kennedy & Co., of Cincinnati, are making plans for a new theater for the Harris Amusement Company, to cost $1,000,000.

Los Angeles, Cal.—John W. Considine, of the Sullivan & Considine vaudeville circuit, is considering the erection of a new theater here to cost $350.000.

KINEMACOLOR

The giant ocean greyhound "Olympic," that sailed majestically into New York Harbor has been photographed by the Kinemacolor Company, and pictures of her can be seen at the offices of the company, 145 West 45th Street, fifth floor, in their exhibition room any day from 12 to 1. Admission by invitation only.

There is Education, Health and Joy in Color.

Kinemacolors are the colors of nature, recorded photographically on the film by the action of sunlight solely.

Kinemacolor is a happy adaptation of the imperfections of the human eye. The eye see lights, not pigments and it sees them differently in artificial light than in daylight.

All other photographic processes start from the erroneous principle of reproducing pigments, not light, and forget that the photographic eye (as the human eye) sees and records color differently in artificial light than in daylight.

All the neutral tints (the despair of the photographer) come out. The greys and the light yellows, so difficult to achieve; the snowy whites, the sable blacks, the limpidity and translucent sparkle and life of water.

The human eye sees sixteen pictures in a second; before one dies away the other is on top of it. The man who first saw that by spinning a coin rapidly you could see both tails and heads at once hit upon the fundamental principle of Movement, Vision and Kinematography.

The extraordinary stereoscopic, or solid body effects of Kinemacolor, is brought about by color; there is not only outline and tint, but life.

Kinemacolor stimulates the eye without fatiguing it, an important point in the educational future kinematography must have with the young.

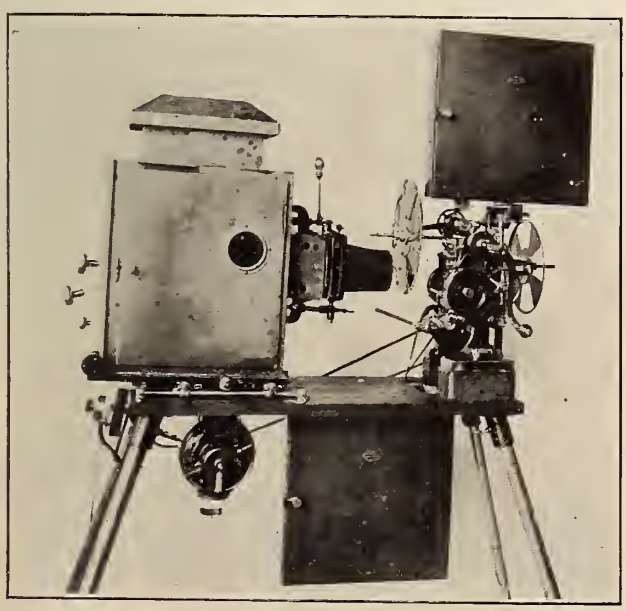
There is none of the flickering in the Kinemacolor pictures so distressing to the eye.

For months past, two first-class companies of actors and actresses have been producing at Hove and Nice many tragic and comic plays acquired by Mr. Urban from the best authors.

The great attraction of the Coronation ceremonies may be summed up in one word—COLOR! The chief element of the pageant is secured by KINEMACOLOR, which produces the world's events in the actual colors of nature.

An immense variety of subjects presenting life in every conceivable aspect and with absolute fidelity to nature down to the smallest detail of tint and color is now available and is constantly being increased.

Kinemacolor obtains not only the most delicate gradations of color, but the proper color contrasts and the texture and sheen of the real thing. It is perhaps more wonderful that Kinemacolor is quite at home with neutral tints, and in pictures of insect life and of animal studies dull browns and greys are faithfully depicted.



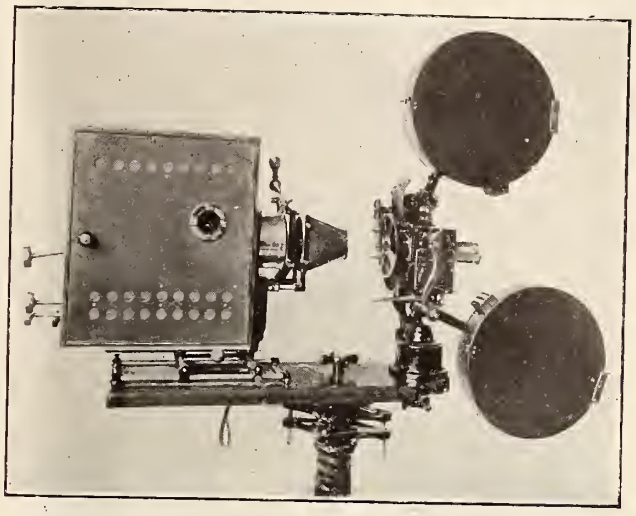
POWERS' NO. 6.

In the productions of these films, science, art and industry seemed to have vied for chief recognition.

What kinematography is to the daguerrotype, kinemacolor is to black and white "living picture."

vide all that the originals in nature provide—namely the stimulus peculiar to color, form and binocular solidity.

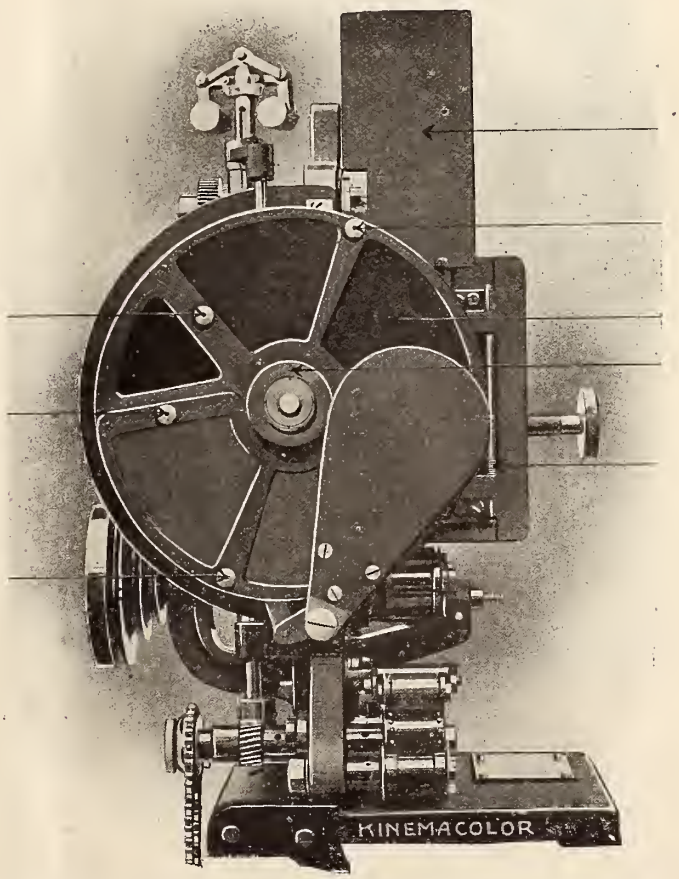
The function of Kinemacolor appears to be the re-creation of Nature as she is seen by the human eye, not from one



MOTIOGRAPH.

point of view only, or at one moment of the time, but from all points of view, and at all moments during the evolution of motion. Hence the mark aimed at in this science seems to stand higher than any other, and Kinemacolor does not fail to hit it.

From first to last, there is no painting, tinting, brushwork,



handwork, stenciling, or touching-up of any kind whatever. The colors, just as the sun records them, lie latent and indistinguishable by the inexperienced eye, in the photographic picture and are brought into visibility only at the moment of exhibition.

MISS GRACE ST. CLAIR

The cut herewith is one of the latest photographs of this admirable actress now touring all the principal vaudeville theaters and who has earned a well-deserved encomium of the highest praise for the manner in which she and her company produce the playlet entitled "The Undertow." We had occasion some while ago to specially praise Miss St. Clair, but since she re-organized her company she has more than eclipsed herself, and to those moving picture houses which also run vaudeville we can very highly recommend to their attention the above actress. "The Undertow" is a drama which appeals to the highest and best principles of the audiences. It is a play that must be seen to be appreciated.

It teaches a lesson of self-sacrifice, of love, of devotion, with comedy, pathos and drama well blended. Miss St. Clair has an extremely difficult and delicate part to play.

It treats with the people of the underworld and points out one of the highest morals one can well conceive. In the words of an English actress in the same theater where she played, and who turned to one of the company and remarked that Grace St. Clair was a most "divine trollope." This we consider the highest praise that could be bestowed upon her, and as such we can recommend her to those of our readers who are combining vaudeville with motion pictures.

SOLAX AT FT. MEYER

Word from the Solax Stock Company now at Washington inform us that they are now thoroughly installed in their new quarters and getting right into their military working harness. The first picture of the military series will have as a foundation the 15th U. S. Cavalry and as a setting the historic territory around about Ft. Meyer. Great things are expected from this trip and the trade may look forward to some military pictures that will be an innovation along these lines, and it is to be hoped that the Solax Co. will receive the practical appreciation of the exchanges.

Now that the military character of picture is in vogue and a great deal of money is being expended by the various manufacturers to make each succeeding release a little more elaborate than the preceding one, a military picture nowadays has to be exceptionally fine to attract attention, and, judging from what we hear, we know that the Solax Co. will be in the front ranks and give the exhibitor a class of military productions that will command the attention of all and demonstrate the determination of this enterprising company to hold the place it most justly occupies in the opinion of a discriminating public.

BIOLOGY AND THE CINEMATOGRAPH

Prof. Stirling's Lecture at the Royal Institution

Professor Stirling, of the Manchester University, delivered a remarkable lecture at the Royal Institution, Albermarle street, last week on "Biology and the Cinematograph," when the Duke of Northumberland was in the chair. Some remarkable cinematograph pictures were exhibited on the screen by means of the "electro-stereo-chronophotograph," depicting the movements of a dragon fly in flight, which were taken at the rate of two thousand a second. This ultra-rapid camera is the invention of M. Bull, and has been exhibited at the Marly Institute, Paris. The insects automatically photograph themselves by means of an ingenious shutter attachment. The interval of time between the taking of the various photographs is gauged by means of a tuning fork, having fifty double vibrations to the second, which operates a magnetic signal. Thus, by counting the number of photographs of the insect in flight, taken during an entire vibration of the fork, the interval between the subsequent pictures is easily calculated and the speed of flight recorded. For purposes of study, however, the projection of the pictures may be regulated to any speed required

Film Depicting Movements of Rabbit's Heart

Professor Stirling also exhibited films showing the working of the heart, lungs and digestive organs of various animals; the latter by means of a combination of the X-rays and cinematograph. Experimentalists have found that the employment of a single X-ray produced a true picture of the interior of the human body brought within the field of operation; from which it was assumed that providing a series of instantaneous photographs were taken, an absolutely reliable reproduction of the activities of the stomach would result. Hitherto it has been found impossible to photograph Roentgen rays, on account of the short exposure; the ordinary cinematographic camera being found unsuitable.

A film depicting photographs of biological importance was exhibited by the Professor. It was shown that the excised heart of an animal is connected from its lower end with a light lever. A liquid was then pumped through it, and every beat and fraction of a beat was graphically recorded by the end of the lever on a chart, with an instrument marking seconds on the chart at the same time.

The normal beating of the heart was first shown, then the gradually declining strength of the beat of the heart on the introduction of chloroform into the system. Finally the pulsations cease, but upon the introduction of a stimulant a violent beating was at once caused. In this manner the effect of various drugs on the heart may be observed.

By the aid of the X-rays the passage of food through the throat, stomach and other organs can be watched. By means of the Carvello apparatus it is easy to distinguish whether an animal's digestive organs are acting properly from a single discharge. This was impossible with the instruments employed by former experimentalists. In his earlier experiments the inventor, who was also connected with the Marly Institute, obtained very successful results with frogs, employing a Carpentier induction coil in combination with a magnetic interrupter, having a self-regulating X-ray bulb attached. The animals under experiment were fed with prepared paste mixed with basic bismuth nitrate, rendering the food in the stomach impervious to the X-rays. A series of photographs may then be taken through the body showing the swallowing and gradual digestion of the food, which appears absolutely opaque.

A year or two ago, when you had visited the premises in Cecil Court you had about exhausted the film makers and agents in the county. Recently increasing prosperity has led Gaumont's, Hepworth's and others to move to larger premises elsewhere. New firms have sprung up, too, who have found a lodging away from "Flicker Alley." For all that the atmosphere of Cecil Court is still redolent of films, and some half dozen firms were unpleasantly interested on Wednesday evening last in a fire which broke out in the premises of the Globe Film Co., one of our leading renters. The Globe had a very large stock of films indeed on the premises, and they were soon ablaze, and bursting the front plate-glass window of the premises, leapt the narrow court and seriously affected a bookseller's premises and stock opposite, while the offices of the Reliance Film Co., Williamson & Co., and others were more or less affected by smoke and water. At first sight it looked as though the whole court was ablaze and that the flats above would be affected, but

the outbreak was finally got under without this happening. The fusing of an electric wire is said to have been the cause of the outbreak, which has cost the Globe the greater part of its stock of films. General sympathy is felt for Mr. J. C. Squier, the managing director of the company, whose energies have brought it into first rank in a comparatively short space of time; but no doubt need be felt as to his ability to get things in going order again in double-quick time.

The progress of the motion picture industry is not watched with delight by the members of the theatrical and music hall professions on this side. Performers able and willing to supplement picture shows have found a new field for work—but the average artist views the encroachment of the picture-turn on a music hall program, and of the picture theater, which now flanks every music hall, right and left with dismay.

There was accordingly a curious aspect of the Globe Co.'s film fire in Cecil Court. It is not too much to say that hundreds of entertainers live in the adjacent flats, and the crowd might have recognized popular actresses gliding alertly down fire-escapes. One well-known music hall entertainer growled furiously at the idea of a film fire burning him out of house and home—picture shows having already hit him pretty hard. But happily his fears were unfounded.

Chicago Letter

Among the successful Independent moving picture houses in Chicago, foremost is the Janet Theater on North Avenue, Manager Harry Hyman commenced using Independent pictures in October, 1909, when they were turning out only a few reels a week and film men around town told him he was crazy to make such a move, but as the Independent product gained in strength and numbers so did the patronage, and business improved until to-day the Janet is considered one of the best paying districts of moving picture theaters in Chicago, as well as one of the coziest and prettiest houses in the West. Four matinees are run weekly to capacity business and at 2.30 p. m. on these days it would do you good to see 50 to 150 people waiting for the first performance to end. Hyman Brothers, Hirsch & Lindner are opening two new houses, to be run on the same plan as the Janet, the Drake Theater, 2905-7 Milwaukee Avenue, which opens July 1st, and the Barry Theater, 3114 Lincoln Avenue, opening August 15th, so this is one of the best arguments that could be found in favor of the Independent picture and its success. Another successful Independent house is the Grand Theater, at 47th and Wood Streets, owned and run by T. B. Motone. This is a very pretty little house seating 299 people, showing the best of Independent releases. Projection is excellent, due to the efforts of Art. Schultz, an old-time operator. The house is well ventilated by exhaust and revolving fans, and altogether it is a very pleasing place to spend an hour.

Lyman Howe and his Feasts of Travel have invaded Chicago's most exclusive play house, the Garrick Theater, home of the high class attractions for Chicago's smart set, and is packing the house twice daily at 25 cents to a dollar. His pictures are excellent and well worth the price charged. The evolution of a cannon, as taken aboard an American man-of-war, is one of the clever works of motography and we must hand it to Mr. Howe, the pioneer of Flickerscope entertainment, and while crowds flock to the moving pictures at the Garrick Theater other managers of Big Loop Theaters are bemoaning their fate, as is shown by articles in the Chicago Tribune.

When the big houses admit the moving pictures rob them of patronage it is evident that pictures have become a permanent institution, and not a passing fad, as many have claimed.

J. J. SULLIVAN.

REX MAKES KINGLY FILM WITH BOBBIES AND MAGISTRATES GALORE

Police Captain Post, of New York, earned undying fame June 28 as a hero. The Captain of the Alexander avenue station will go down in the pictorial history of his time as a man not afraid to lead his men to battle. In a few days he will be able to lead his children by the hand into most of the moving picture shows of the city and say, "See, there is your father answering the call of duty."

What happened to bring fame to the Captain was this. An actor drunk (for moving pieture purposes) staggered through East One Hundred and Thirty-seventh street, between Cypress and St. Ann's avenues. There he bumped into actor No. 2, carrying a tray of strawberries. They were knocked from the No. 2's hands. Then followed the quarrel, in which the drunkard's wife, who was Miss Baby Stevens, took a hand.

The man with the stagger fell back and ran across a student who was supposed to be making a living by selling plaster casts of angels, saints, St. Bernard dogs and similar artistic bric-a-brac. The casts went down and were broken. More trouble.

The Plot Grew Complicated

It was pretty nearly time for the police to interfere to save the girl from committing some act that would reveal her love for the student. There was a general fight in progress as other actors joined in.

Real school was letting out and a crowd of boys and girls, unconscious of the fact that they were working for a moving picture show, gathered up the strawberries, while a little girl obtained a plaster of paris woolly dog that had its tail bobbed and its ears cut by the fall.

Patrolman Grady, of the Alexander avenue station, then unconsciously qualified as a member of the cast by butting into the fake fight.

"Oh, a real policeman!" said one of the actors, and they turned on him and put up a resistance that must certainly have made a beautiful film. They did not hurt the policeman. The heroine even tried to save him.

Some one at this point sent in a call and Captain Post arrived with the reserves.

The Goat of Captain Post

He charged the camera and the fellow "got him" coming head-on. Then the operator dodged into a house and the Captain saw he had been "taken up" by another film relay. He charged that very hard. The goat of Captain Post was, in fact, running riot.

Then he landed the whole bunch of actors in the patrol wagon. Every move was taken by the picture men, and when the actors were unloaded at the station they struggled, and once more there went the click-click of the shutter of the machine.

The actors were taken before Magistrate Breen. He discharged them with a reprimand and a promise that he should be shown the picture. (This was certainly a mighty Rexly scoop for Rex and, like the magistrate, we want to see this film.—Ed. M. P. N.)

CHAMP VARIETIES

MONDAY—HISTORICAL

FROM WALLACE TO GRANT

FOR MONDAY, JULY 10th

The hero is a dispatch bearer, who undergoes the most thrilling ride to deliver the papers to Grant. Every moment his capture seems imminent, but success crowns his efforts.

WEDNESDAY—WESTERN

TONY WOULD BE A COWBOY

RELEASED WEDNESDAY, JULY 12th

This lad is sure a comic bubble. Tony admires cowboys and risks his life on a tearing bronco.
When you get these two write us for advertising sheets.

CHAMPION FILM CO.

MARK M. DINTENFASS, GEN. MGR.

OFFICE: 12 E. 15TH ST., N. Y. CITY.

ADVICE TO OPERATORS ORACLE PRACTICAL ARTICLES FOR ALL DEPARTMENT

By WM. E. SMITH, E.E.

DIRECT CURRENT WATTHOUR METERS

Principles of Construction and Operation

Direct current watthour meters like those for alternating current are essentially motor generators provided with registering mechanism. As in the case of all direct current motors the use of a commutator cannot be avoided, except by using more objectionable means for conducting the current to the moving element. The essential elements of direct-current meters may be briefly enumerated as: (a) the motor element; (b) the retarding element; (c) the registering element; (d) the mounting frame and bearings; (e) the case and cover. The functions of each of these parts and the possible causes of inaccuracy introduced by each are explained below.

(a) The motor element usually consists of a field and armature so connected that the total line current passes through the field coil and a current proportional to the voltage passes through the armature, that is, the armature is connected across the line like the armature of a shunt motor. With this arrangement the magnetic field produced by the current coil is proportional to the current in the circuit and that produced by the armature coil is proportional to the voltage of the circuit, provided no iron is used in the magnetic circuit. The torque existing between the armature and field elements is therefore proportional to the current and voltage in the circuit and is a measure of the power.

It will be seen that the use of an iron core, the permeability of which would not be the same at all degrees of saturation, would render the flux disproportional to the current in the coils and destroy the measuring power of the meter. Furthermore, iron in the shunt (armature) magnetic circuit would make an exceedingly heavy rotating part.

As in the alternating current meter, the efficiency is determined by the losses in the series and shunt windings. Owing to the absence of an iron magnetic circuit it is therefore necessary to bring the two windings as close together as possible and thus secure a high torque for a given shunt loss and series drop. The meter that has the two windings closest to each other will, in general, develop the highest torque for a given meter loss.

The armature should be constructed with a view to retaining its shape permanently and at the same time with a view to lightness.

The commutator is one of the most important parts of the meter mechanism because it is a source of friction and also a source of possible variation, owing to sparking and burning and consequent change in brush contact resistance. The construction should be such that the friction will be a minimum and not subject to variation when the commutator and brushes wear and the operation should be without sparking of an injurious nature.

(b) The retarding element, as in the alternating current meter, usually consists of a metal disk or cylinder passing through a permanent magnetic field. All of the remarks in the paragraphs on the retarding element of alternating current meters apply with equal force to direct current meters except that in this case the convenient arrangement of driving and retarding forces applied at opposite edges of the disk cannot be used. To prevent unequal strains on the bearing, good meters have two sets of permanent magnets at opposite edges of the disk.

Change in the strength of the magnets from age or short-circuit should be prevented as far as possible, as noted in the previous discussion, and no additional retarding torque not varying directly with the speed, such as that due to motion in mercury, should be present if a wide range of accurate registration is desired.

(c) The registering mechanism has been fully discussed, for alternating current meters, and the same principles apply here.

(d) The mounting frame and bearings have the same important influence on direct current meter accuracy as they have on that of induction meters, and the remarks on torque and friction also apply with equal force. The design of bearings should prevent change in the initial friction for a long time.

It should be possible to remove the entire meter element from the case for inspection without disturbing adjustments.

(e) The friction compensator is required as in alternating current meters to overcome initial friction, and similar means are generally used for providing it, that is, a constant torque adjustable to the exact value of the frictional torque and entirely independent of the load on the meter.

(f) The case and cover should be impervious to dust and bugs, and should have means for sealing and for testing calibration without breaking the seals. The construction should be mechanically substantial and not liable to distortion.

In general, the arrangement of the various parts of the meter should be such that they are readily accessible for inspection or repairs. Considerable time is often saved by the possibility of getting at the parts of a meter quickly, without having to dismantle the entire mechanism.

Motion Slides

A DECIDED NOVELTY AND WE ARE SOLE AGENTS FOR THIS CITY.

Genre Motion Slides

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129 N. EIGHTH ST., PHILADELPHIA, PA.

Fully experienced and all-around Moving Picture Manager, understands all branches of manufacturing, experience of ten years, desires position with good concern. Address S. E., Moving Picture News.

The Airdome Theater, located on Manhattan avenue and southwest corner of West One Hundred and Ninth street, New York City, is one of the most modern open-air picture parks in the country, every convenience for the comfort of patrons being looked after by the management and the courteous uniformed attaches.

The entrance is one of the most elaborate in the country, being of metal with vari-colored lights in the dome which is surmounted by a circular electric sign with 24-inch letters, without the stock frames of the leading companies together with attractive poster and program boards make a most inviting appearance. Five reels of the best Independent pictures with two illustrated songs by the best talent obtainable accompanied by a high-class orchestra furnish an hour and a half entertainment which is highly appreciated by the crowds that fill the garden every evening.

The Airdome caters to the very best class of patrons and allows no picture or song of any description to be shown that could possibly offend anyone, thereby insuring a clean, high-class entertainment to ladies and children.

A program announcement board of transparent design automatically announces each picture and song, thereby informing all of what is being shown.

Another feature is an illuminated clock dial in full view of all enabling the patrons to keep appointments, etc.

The interior is inclosed with a grill fence with colored lights on each panel which sheds its soft radiant colors the entire length of the garden, giving a most cheerful and pleasing effect.

This place has become famous for its high-class pictures, which have been pronounced perfect. Steady and clear without a flicker and upon which the management pride themselves.

In case of rain checks are given which are good for any evening and everything possible is done to please the patrons.

The Airdome is owned by Messrs. Cook, Hammer and Riley, all being experienced showmen, and who seem to know just what their audiences want and who gladly furnish any picture or song on request.

Mr. Frank G. Cook is manager; Mr. James W. Riley, assistant manager, and Mr. W. Hammer, associate manager, are always on hand to take care of their large audiences, all of whom have voted the Airdome one of the cleanest and best shows to be found in the big city.

THE CHAMPION FILM CO.

Mark Dintenfass will not be outdone when it comes to putting out a class of advertising matter for the Champion products. He is a firm believer in printers' ink and their house organ just received, printed in three-color process, is a good example of their enterprise. This issue calls atttention to their releases, "Fighting Rev. Caldwell 1776" and "A Cowboy and a Lord." The Champion Co. is making a hit with their Civil War pictures as well as "The Boy Scouts" and exhibitors should get on the Champion mailing list at once.

Exhaust Fans for M. P. Theaters

Mr. J. H. Hallberg, "The Economizer Man," states that he is equipping a number of theaters this summer with large exhaust fans for theater ventilating. Has just shipped two 36 inch D. C. fans for the Montgomery Amusement Co.'s new theater in Atlanta, Ga.

Chicago, Ill.—A two-story theater will be erected at 3825 West 26th Street, for Math Vonesl, to cost $5,500.

American Traders in London

ARE INVITED TO CALL AT OUR

LONDON OFFICE

8 Sherwood St., Piccadilly Circus, W.

for any information they may require regarding the English trade, introductions to English traders, etc. The sole English agency for the MOVING PICTURE NEWS. Subscriptions taken and advertising contracts can be made at above address.

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2 YANKS A WEEK

UNCLE SAM FILMS — MADE BY YANKEE FILM COMPANY — NEW YORK — TRADE MARK

ARE THE HEIGHT OF PERFECTION

MONDAY, JULY 10th

"PORTUGUESE JOE"

A beautiful tale of land and sea

FRIDAY, JULY 14th

"THE MAN UNDERNEATH"

New York's famous "Death Avenue" fittingly portrayed.

YANKEE FILM CO.

344 East 32d Street, NEW YORK

MOTION PICTURE DISTRIBUTING AND SALES COMPANY

FROM THE OBSERVATORY

By G. F. Blaisdell

Still municipal authorities in towns throughout the country are struggling with the censorship problem. It did not take the Dallas (Texas) board long to discover that if it reviewed the pictures to be exhibited in its town it would have to put in nine hours a day for several days a week. So the board decided to pass on only those films which had not been through the hands of the national board. Pennsylvania has authorized its governor to appoint a board of censorship, to include one woman. No picture not duly approved by them may be exhibited, under a penalty increasing with a repetition of the offense. The Public Ledger, in referring to the new law, says: "If the censors are guided by reasonable good sense and good taste they may do a really valuable public service. Very many of the stories of crime and horror exhibited to children at some of the cheap shows ought unquestionably to be suppressed. But the undertaking requires an uncommon degree of discretion, and it will rest entirely with the governor's appointees to determine whether the new act shall prove beneficial or ridiculous."

* * *

In San Francisco Ben Michaels, a theater proprietor, has been fined $50 by Police Judge Shortall "for exhibiting an indecent picture," and gave prompt notice of appeal. The picture which the court ruled improper is entitled "A Dead Man's Honor," a Vitagraph release of May 23d.

* * *

This is surprising. If there is any company showing pictures in America that is more scrupulous, more circumspect, than the Vitagraph it would be hard to name. The present output is here referred to. The Observer saw recently a couple of old Vitagraph films which the company would do well to get a line on and destroy. One was "The Honor of the Slums"; the other was "Pierre-Marie." In the last named Pierre, represented by Tefft Johnson, strikes his wife, portrayed by Miss Turner. It is no make-believe blow. It is what the pugs would call a "crack on the jaw." The writer is bound to confess that the action gave him a distinct shock—it was so utterly at variance with the later work of the company.

* * *

In this San Francisco case it is safe to assume that the exhibitor will experience not much difficulty in obtaining a reversal. People on the Atlantic are quite as competent to pass on moral questions involved in picture plays as are residents of the Pacific Slope. The national board of censorship may err in judgment, but it will not pass an "indecent picture." The Biograph recently released "The Smile of a Child." It was close to the edge, but it was good work. On the speaking stage it would have occasioned no adverse comment. It is a fact that scenes in picture plays which would cause some pious soul great concern would, if the same were acted on the speaking stage, cause them no concern whatever. It makes a difference.

* * *

While touching on old films, the Observer saw recently in a small theater an old Biograph film. Its title was "In Little Italy." The operator "guessed" it was two years old. Its condition indicated an even greater age. This picture was particularly notable in one feature—it showed the changes that have taken place in the personnel of the company since the film was made. In a minor degree also it indicated the difference between the work of the company then and now. The picture under discussion was sensational, and in one or two scenes it is doubtful if now the film would be passed by the censors.

* * *

Why do not manufacturers keep an eye open for some of their early stuff and get it out of the market? They would thereby protect themselves and at the same time the public. A manufacturer has a right to be judged by his current work. The public has a right to be protected from the avarice of a film exchange and the indifference or helplessness of an exhibitor; for surely the public should not be compelled to witness the projection of a dilapidated, streaky piece of junk.

* * *

Kinemacolor is good. It is, of course, unwise to attempt to judge a process by two reels. One of these, however, that showing flowers, it would be difficult to overpraise. Particularly effective were the groups of dahlias, carnations and pansies. In the former the varying colors were perfectly depicted. This also is true of the carnations. If in the case of the pansies there was a slight disappointment it very likely was caused by expecting too much. As to the second reel, that showing the unveiling of the memorial to Queen Victoria, its most striking feature was the consideration shown the camera man. He was given the best positions. The picture is of deep interest. The variety of uniforms is marvelous. As a matter of fact, the value of this film would be markedly enhanced could there be an accompanying explanatory lecture indicating the different commands and personages.

* * *

At Coney Island the other evening the Observer witnessed in two pictures houses a "stunt" he has not before seen. At Connors' New Empire and in Kister's, both using the mirror screen, the latter showing independent films, the title of the coming red was shown on the screen before the trailer of the passing show had disappeared. It was a case of two projectors. Such enterprise must be appreciated by those who so often get tired of watching the legend "One minute, please, while changing reels." Of course, for a small exhibitor a second projector and a second operator are not small matters; but of some of the larger exhibitors it may be said that they unduly prolong their program by waits. There is no money in it—for either the proprietor or the public. If you are running five reels, send them through with a vim. Don't show a lot of cards of neighboring merchants. That may pay a little money, but it is poor business—it disgusts and bores your people. Get your pictures through quickly; you will be relieved of your pleased audience and save money on bills for light and power.

* * *

In Thanhouser's "A Poet of the People" the characterization of the king was unusually well done and was distinctly the feature of the play. The part was that of a devil-may-care royal old rake; always amused and always amusing.

From Our Western Correspondent

Hot Springs, Ark., June 28.—The proposition to advertise this greatest of all health resorts through the medium of motion pictures came up this week at a meeting of the Business Men's League, that great progressive organization that has done so much to advance the interests of Hot Springs.

Some months ago quite a series of pictures were taken of this city, and at the meeting the other evening the company that took them sent a communication to the league, stating that they stood ready to put the pictures before "seven million people" and requested that the sum of $1,000 be paid for the same. The league had concluded to set aside $1,000 for the motion picture advertising and thought that the proposition to have a reel of pictures of Hot Springs would be about the proper caper.

What struck me as remarkable, though, was the fact that the company that was negotiating for these pictures was not doing business either with the General Film Company or the Sales Company, yet the letter the Business Men's League received was to the effect that "arrangements had been made with the Trust to handle the pictures." I very much doubt this statement, for it does not seem possible that the great Motion Picture Patent Company would consent for one minute for an outsider to take a series of pictures and then release the same through their channels. In the first place, it doesn't look like good business to me, and, secondly, I don't think the Trust needs the money this badly. Neither do I believe that the Independents—that is, the recognized manufacturers doing business through the Sales Company—would undertake this proposition and hide the work under an obscure name. What I would like to learn definitely is this: If the man is not connected with the General Film Company or the Trust in any way, and if he does not do business with the Sales Company, how is he going to get those pictures released where they will bring the greatest results? How can he expect them to be placed in the picture houses that handle the Trust and Sales Company pictures if he doesn't do business with them? The gentleman is from Chicago, and he must certainly have a wonderful pull if he can put this over on the Trust or the Independents. Will the gentleman please explain?

The Evening Bulletin gave considerable editorial space to this proposition, and called attention of the Business Men's League to the fact that before they close a deal of this kind they want to learn a little more about the motion picture industry and make sure that when the Trust handles a venture like this one that it is the real old Trust and not a bundle of "hot air" from Chicago. I will state that there's a chance to make $1,000 easy money for any Trust or Independent manufacturing concern that cares to come to Hot Springs with a romantic little scenario and stage a reel of pictures, which, above all, must bring out the great benefits

of the baths and the various points of interest of the city. Think it over.

Lyceum Sold

At last it has come to pass. The Lyceum was sold the past week to a young picture magnate from Shreveport, La., one Eddit Garvel, who is now in charge. He informs yours truly that it is his intention to greatly improve the theater, enlarging the seating capacity, re-decorating the lobby and converting the Lyceum into one of the prettiest theaters in the "Land of Harmony."

Last Saturday evening the Photo Play Theater gave its first drawing for prizes, three being given away, suitable for ladies and gentlemen. The drawing took place at 8:30 and long before that time the theater was jammed to the doors. The crowd surged out on the pavement and business took an awful boost. One of the prizes, a fine silk umbrella with gold handle, was won by a well-known young man in the city who remarked that it was the finest prize he had ever captured, aside from the time he won his wife. The Photo Play and the Scenic Theater both had their license taken away from them by the General Film Company because they took occasion to feature an Independent film, "The Fall of Troy," which, I am informed, was reported by a manager using license pictures who was jealous of the great business they did when that picture was being shown. It merely goes to show you how low some people will stoop to "throw the harpoon" into a friendly competitor. The man who gave this information, however, is far from being popular either with the authorities or the picture managers. When it was seen that the two theaters lost their license, they, of course, negotiated with an Independent exchange in Little Rock, and one of the men in charge came over and gave them a good talking to regarding the value of first-class Independent pictures. In fact, he induced the Photo Play and the Scenic to take on material not over ten days old, and it would do your heart good to see the manner in which their business has picked up. There's nothing to it. Good Independent pictures are doing more for these houses than all the Trust reels combined when it was necessary to fight the "repeaters," and I doubt if you could induce either the Photo Play or the Scenic to go back to Trust product. The former showed the Thanhouser reel, "A Circus Stowaway," when it was released the first week and it had the town daffy. The Scenic and the Photo Play then followed with two new American subjects, "The Yiddisher Cowboy" and the "Broncho Buster's Bride," both of which went big. In the same theaters I also saw the fine Imp reel, "A Piece of String," and the Bison's beautiful picture, "The Desert's Lure," and then along came Rex at the houses named with one of the best society and human interest stories that has been shown here in months, "The Twins." Rex, that was a knockout. Keep it up. Nestor also gave us a fair reel in "The Sheriff's Mistake," and Thanhouser's pretty story of New York, "Little Old New York," just made me yearn for Forty-second street and old Broadway. There were quite a number of New Yorkers in the theater when this reel was shown and they called out the places of interest. Fact is, it was like a quick visit home. It was "the goods," Thanhouser; more power to you. There was one Independent reel, however, that was silly in the extreme, "A Concert Hall Romance," and another that was absolutely vile, "Very Bad Eggs." The former contained more sickening affection than one would care to witness and the latter was as rotten as the subject it suggested.

The Trust papers are raising considerable fuss over the "Nun" picture, but I would like to compare the possible evil effects of this reel with a life-sized photo of the woman in "The End of the World," a Vitagraph, where the mother, showing almost immediate confinement, was so padded that she was positively repulsive. It is suggestive enough to hold up baby wardrobe and let the audience know that the stork will soon pay that establishment a visit, but the idea of arranging one's appearance in order to further carry out the idea of birth is going, I think, just a little too far. In the first place, it wasn't necessary, and, secondly, it aroused in this city a cross fire of questions from little ones too young to understand what it meant, but keen enough to note the change in the woman—questions which, believe me, mothers blushed to answer and did not attempt to reply to. Whenever I see "the other side" yelling at "The Nun" and then witness an affront to decency like in the Vitagraph reel, I cannot but quote, "Physician, heal thyself."

Selig gave us a real thriller the past week in "Mother," and the audience liked it immensely. "The Infant at Snakeville" was very funny, and it also savored a great deal of one of "The Old Cattleman's" yarns, by Alfred Henry Lewis in his stories of Wolfville. Gaumont, in "Jimmie, the Insurance Agent," presented the most talented youngster be-

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Positive and Negative Sigma or Green Label

None Better Even If You Pay More

The lot of 30,000 feet pieced Positive Film we advertised to sell at 3¼ CENTS PER FOOT "unperforated" was gobbled up in a jiffy. We expect another lot in a few days. "ARE YOU ON?" Each roll is about 160 feet long, joined in two or three places only. Orders will be filled in rotation. Perforation ¼ cent per foot extra.

Lumiere Jougla Co.

75 Fifth AVENUE, BET. 15th AND 16th STS., NEW YORK CITY
'Phone, 531 Stuyvesant
Chicago Branch Office 30 East Randolph St.

fore the camera, and Vitagraph's reel, "The Sacrifice," was excellent. "Helping Him Out," a Lubin, was well received, and Edison held out attention when "In the Baggage Coach Ahead" was shown. THE MAN IN THE BATHS.

OUR LOS ANGELES CORRESPONDENT

Los Angeles, June 22, 1911.

Undaunted by a former defeat the local Civic League is again urging the City Council to pass an ordinance providing for the appointment of an advisory committee to inspect and censor all moving picture films before they are exhibited here. The measure also provides that amusement resorts where moving pictures are exhibited must be sufficiently lighted so that the features of any person may be distinguished at a distance of ten feet and is almost identical with the proposed ordinance which was defeated a few months previous. The ordinance is designed to regulate all nickelodeons, penny arcades and all places where moving pictures are exhibited, and its chief purpose is to eliminate all obscenity, nudity of figures shown or violence in life as sometimes depicted in moving pictures. It provides that permits must be procured from the Police Commission, which body shall have the power to revoke or suspend such permits if it thinks the terms of the ordinance are violated. Five days' notice will be given before a permit is revoked and if the exhibitor so desires he will be accorded a hearing. This places the exhibitors in the power of the police. Moving picture permits are issued at present by the board of public works and are designed to protect the public from poor exits, etc. According to the ordinance the advisory committee or board of censors is to be composed of five members, one each to be appointed by the mayor, the Board of Police Commissioners, the Moving Picture Exhibitors' Association, and the Civic League of Los Angeles. The duties of this committee shall be to discover and prevent violations of the ordinance and inspect all moving picture theaters and to examine all moving picture films used or intended to be used for public exhibition. Violations are to be reported to the prosecuting attorney and to the Police Commission. All members of the committee shall have, upon demand, right of free access to any place where any moving picture exhibition is held, and the owner must exhibit any set of films which he proposes to exhibit for the purpose of censorship. Films containing reproductions of any murder, suicide, robbery, hold-up, stabbing, clubbing or beating of any human being, where such acts are shown in grewsome detail or in a revolting manner, or in any manner objectionable to the moral sense, will be prohibited. The ordinance came up before the council this morning and after listening to the protests of the local dealers the matter was taken under advisement. Arthur S. Hyman has employed a number of the best-known local lawyers to fight the proposed measure. The Exhibitors' Association will also be well represented when the council takes the matter up again.

* * *

The Exhibitors' Association has suddenly awakened to the fact that it has no by-laws. A committee of five has been appointed to draw up a set. All business has been dropped until the by-laws are obtained.

* * *

Arthur S. Hyman will leave for San Francisco next Tuesday to meet a capitalist, who, he declares, is going to build six up-to-date moving picture houses for him. The theaters will be located in El Paso, Tucson, Stockton, Fresno, Pomona and Long Beach. After leaving San Francisco, Mr. Hyman states, he will make an extended trip through California.

* * *

Fred C. Dawes, local representative of Miles Bros., has gone to San Francisco to make arrangements to have the main office send more first-run pictures here. He is expected to be back Monday.

* * *

The Summer Theater at Catalina will open sometime next week. The theater has been remodeled and will obtain releases through Miles Bros.' exchange. Another theater, not named yet, which will receive pictures from the same exchange, is also scheduled to open about the same time.

The Bijou, Main near Sixth, has installed two new Powers machines.

* * *

At the last meeting of the Southern California Motion Picture Men's Association it was decided that no five-cent house should show vaudeville; no tickets are to be given which purpose is to allow two persons to enter on a five-cent admission plus the ticket; no more than three reels are to be run at one show and no souvenirs are to be given. The suburban theaters which charge ten cents and give souvenirs also come under the five-cent class with respect to giving things away. The following committee report was adopted:

We, the committee, appointed by the president of the Southern California Motion Picture Men's Association, on a motion carried by the members of the association on Wednesday, May 31, 1911, to draft resolutions governing the different classes of houses in the city of Los Angeles showing moving pictures, do hereby respectfully present the result of our deliberation for your consideration.

First: Be It Resolved, That no theater using vaudeville can show more than one reel of pictures.

Second: Resolved, That no five-cent theater can show more than three reels of pictures, one illustrated song and one spot song to a show and shall not change more than three times weekly, three reels to a change.

Third: Resolved, That theaters in the business district whose price of admission is not less than ten cents shall be allowed to run not more than five reels of pictures, two illustrated songs and one specialty to a show. This specialty not to consist of more than two persons and be a straight singing number.

Fourth: Resolved, That theaters in the suburban districts whose price of admission is not less than ten cents shall run not more than four reels of pictures, one illustrated song and one specialty to a show. This specialty not to consist of more than two persons and to be a straight singing number. These theaters not to change more than three times weekly.

Fifth: Resolved, That any theater may devote one night each week to some special attraction, such as prize night, or have an illustrated lecture, baby show, or any other feature which does not come under the heading of vaudeville.

Sixth: Resolved, That a copy of these resolutions if approved by this association be signed by the president and secretary of this association and sealed with its seal, be sent to all film exchanges in the city of Los Angeles with the request that they adhere strictly thereto.

The above resolutions apply to the Independent theaters as well as the associated houses.

Arthur S. Hyman has purchased the entire interest of the College Theater. He is now sole owner of the Hyman Theater, Royal Theater, Walker Theater, Rounder Theater, Luna Park Theater and part owner of Hyman's Neptune Theater at Venice.

WASHINGTON LETTER

Washington, D. C.

The Leader, under the personal management of the Miller Brothers, has been giving a series of performances for the benefit of one of the Masonic chapters of the National Capital. This theater has recently undergone many improvements which has made it a leader among its associates. It is using an aluminum curtain, is cooled by many fans, and is provided with a ladies' retiring room.

The Independents will continue to add recruits from the ranks of the licensed houses, so that it looks like there will not be much left to the General Film Company.

Jim Hawkins is delighting the audiences at the Capital City Park, the newest airodrome in the field, with negro songs and ballads.

The Empress, under Marcus Notes, is exhibiting the newest poster holders in the city. These are heavy glass screens bordered with polished brass, which have taken the place of the wooden holders. Really these make a very neat attraction before the Empress.

The Washington Film Company, with Manager Boernstein at the camera, has secured a pretty half-reel of the May procession of St. Aloysius Church. Another religious feature will be added to this, probably one of monastic life, and the film will be put before the public.

A very interesting travelogue in motion pictures was delivered this week at the Columbia Theater under the title: "Alaska—the Land Up There!" The pictures were beautiful, showing the snow-covered fields, mountains of ice, mining, and the ways of the people of this northern province of our country. It was the finest sort of a geography lesson to everyone, especially to students.

FROM OUR ENGLISH CORRESPONDENT

London Office of the News, 8 Sherwood St., London, W.

It is curious, looking back over the history of the trade of the country, to notice how at various periods the product of one maker has overshadowed all the others in the estimation of the buyers and to a lesser extent, of the public. Curious also to notice how this pre-eminence has been lost. What may be termed the Pathe epoch extended over a greater space of time than any that have followed. In those days, now about four years back, it was indeed a case of "Eclipse first and the rest nowhere." In photography, in plots, in acting, in every branch of technique, the Pathe films were so superior that comparison was a positive cruelty to the other fellows. How that superiority was gradually but surely lost is a matter of trade history—here and there firms sprang into being, the directing brains of which had been trained in the Pathe studio; in America firms like Vitagraph, whose early efforts were crude and bad in photography, began to put out work which to Pathe perfection in technical matters allied plots more in harmony with English and American ideas, and almost before one realized the metamorphosis which had taken place, from a position of unchallenged superiority Pathe's had merely become one of many good producers but entitled always, whatever may be one's opinion as to some of their methods of business, to the credit of first showing the world the wonderful possibilities of the moving picture films. It is doubtful, indeed, if one has a right to grumble at their methods, for it was these which undoubtedly did more than anything else to bring into life the many new producers who, gradually improving their product, supply us with the generally first-class subjects of to-day.

The next incident of moment was what would, I believe, be called on the stock exchange, "a boom in Americans," and over and above all in one particular brand of Americans—A. B. to wit. Very recently, indeed, every showman in the land was suffering badly from "Biographitis"—it was A. B.'s first, last and all the time, some programs consisted of all the A. B.'s put-out, with subjects of other makes filling in the cracks, so to speak. You had only to mention A. B.'s to some other makers at that time to turn them green in the face. How much that boom owed to skillful salesmanship it would be difficult to say, but there is no getting over the fact that the A. B.'s were and are very fine films, though buyers are now beginning to think they are not so much better than every other brand on the face of the earth, as they once believed. Curious to say, this knowledge came to them just about the time when the A. B. agents rose the price a penny, with a rebate of the same amount on return of the subject. Some of the other methods of this firm also found disfavor and undoubtedly the A. B. boom is declining.

It should be added that the recent entry here of sundry Independent Americans whose work shows great improvement, has, of course, brought competition into A. B.'s own field. Some of these Independents must be taking a tidy amount of English money every week and such as "Imp," "Flying A," "Bison" and "Reliance" deserve it by their good work. "Reliance," in my opinion, in their drama travel very close indeed on A. B.'s heels, and no licensed maker puts out better Western stuff than "Flying A." "Crazy Gulch" was a corker.

If you have any more makes like these, send them over. Very good reports reach us of the "Yankee" stuff, which so far we have not seen.

Now I have got on the subject of booms, let me record the opinion that the next will be one of British-made films. The chief difficulty of the English maker seems to have been lack of capital; it is still a difficulty. With men like W. G. Barker and C. M. Hepworth at the producing end, we cannot be accused of wanting ability. It is rather curious, by the way, that the biggest thing done in this country in the way of staging—I refer to the "Henry VIII" films—should have been accomplished by Will Barker, whom we all regarded as a topical man first and last. B. has, I understand, one or two more similar things on the way and he still takes as many topicals as ever. By the way, I have it on Mr. Barker's own authority that he is not contemplating an immediate visit to the States.

Mainly, I suppose, as a result of the recent Cecil Court fire, there has been quite an evidence of caution in film circles just lately. The most noticeable symptom is an outbreak on the walls of the offices of the film publishers and film booths, in the shape of fire extinguishers of all sizes and makes. In one particular office which I visit frequently I tread gingerly for fear the vibration of a heavy step should bring down one or more of the dozen or so hand grenades, which rest in wire racks, of apparently rather slight construction, on the wall. If, or when a fire does come, few of our leading firms will be taken unawares and enough carbonic acid gas will be generated by extinguishers and grenades to aerate London's soda water supply for a week. Joking aside, it is good to see these precautions taken on all hands; fires do the trade no good, advertised as they are here, there and everywhere by the daily press.

* * *

It is curious to notice how the old "Warwick" staff are finding new resting places for themselves. The only "Jack" Smith, who can keep a straighter face than any man in the trade while telling you hair-raising stories about sales, is with Mr. Barker. So are a large number of the Warwick darkroom and photographic staff, to say nothing of the other Mr. Smith, cashier of B. M. P., Ltd. Mr. Scott, who was assistant manager to Mr. J. W. Smith, both at Mr. R. W. Paul's and at the Warwick, has been manager of the Western Import & Film Co. since Mr. Aitken's return to the States, and is doing fine business in the ever-better "Flying A" films. Now Mr. E. Ward, who ran the hiring business for the Warwick, has gone to manage the same department for Biograph Theaters, Ltd. The latter, which is under the control of Mr. G. W. Grant, used to draw their programs from the Co-operative Cine Co., but launched out on their own some time ago and should have no difficulty in extending their field under Mr. Ward's management.

* * *

I mentioned Mr. R. W. Paul is the last paragraph. It is curious how completely Mr. Paul, who was one of the original members of the business there, and in the "Animatograph" invented one of the first practical machines, has dropped out of the business during the last two years. At the time when the Paris Convention of Film Manufacturers and its program was the talk of the trade—how quickly the burning feud that convention excited has died out—Mr. Paul was one of the most active members of the English committee, but relinquished producing no great time afterwards. It is to be hoped that his retirement is not final, but that he will yet add to the laurels he won in the early days at the Alhambra and other halls.

* * *

Reverting to the question of English films, I had a curious instance given me the other day of the kind of encouragement the home producer gets from his own countryman. One of the makers staged a very ambitious film—one which after inspection I am of opinion would be a big hit with nine audiences out of ten. One of the buyers (who are always grumbling at the lack of enterprise of the home makers) greeted the subject when it was submitted to him for inspection with the remark: "It's no good my looking at that—it's English." Granted that the English film is frequently inferior to foreign stuff, this hardly appears the procedure calculated to spur the producer on to greater efforts and larger expenditure.

The simple fact is that the English buyer is frequently, whether wilfully or not, blind to the merits of the home stuff, yet when a manufacturer troubles to boom a subject direct to the showmen, it is frequently a bigger success than any foreign film. Barker's did this with "Fox-hunting," and orders flowed in from renters who had previously turned it down, and the film was a big draw wherever it was put on. I must myself confess to frequently wondering upon what system buying is conducted, when sitting through a program. One of these I saw recently was made up thus: (1) Kalem, drama; (2) Kalem, drama; (3) Pathe, colored drama, and (4) Pathe, colored drama! And the weekly output is—how many scores of thousands of feet?

One or two firms in this city are anxious to undertake the agency for good American brands. If any Independent maker not represented here will let me have particulars of their product at the above address, I shall be pleased to put them into touch with these people.

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A company which has been as successful as any of the continentals recently here is Ambrosio. Their subjects have a distinct note of their own and no one is producing prettier allegorical films. The New Agency Film Co. handle these goods with skill, giving the subjects a great deal of publicity, and consequently securing them the large sales they deserve.

I understand that business at the Scala has been better than ever since the superb picture of the Queen Victoria Memorial Unveiling was put on by "Kinemacolor." We are enjoying hot, sunny weather, for a wonder, which makes the above fact all the more gratifying. B. A.

Mr. Geo. Gray, "the fighting parson," is well known to every music hall frequenter here. He has been interested in pictures for some time and has now added to his interests by joining the board of the Magnet Film Co., a hustling concern which began in a very small way and is making good. Mr. Gray is also announced as likely to produce on a large scale, and as having secured forty acres of ground near London for that purpose. Well, he has the dramatic talent and, if as announced, his first film is to be a staging of the "Fighting Parson" sketch, he should begin with a winner, the production being admirably adapted for a film subject. May he do well and find no one to cry "Stop." B. A.

Handbook for Motion Picture and Stereoptican Operators

THE MOVING PICTURE NEWS has at great expense secured the right to reproduce the above Handbook by C. FRANCIS JENKINS and OSCAR B. DEPUE. It is the only reliable book published in the trade, and lists at $2.50. Any reader of the News can secure a copy by becoming a subscriber at $2.00 per year and 50c addition for the Handbook.

This book cannot be procured elsewhere at the price, and will only hold good while the issue lasts.

Moving Picture News, 30 W. 13th St., New York

THE LATEST FROM LONDON

(By our English Correspondent)

Several circumstances are tending to make things quiet here at the moment. Exceptionally good weather is to some extent thinning the audiences at the picture theaters, while in the manufacturing field one or two firms are holding back releases till after Coronation week. A fall in sales of the ordinary class of pictures is certain for that week, for every picture theater in the Kingdom that can raise the price will be showing a Coronation film, and there will be several other "topicals" about the same time.

* * *

There will be a shindy some day, and it may be pretty soon, on the question of Sunday opening in London. The shows that open on that day do so in aid of one or other of several charitable organizations. That is the condition laid down by the L. B. B., which also stipulates the showman's share shall be his expenses only. There are plenty of people who declare these "Schools" to be calculated on a scale of surprising liberality, and no one can blame the showman if he tries to get round a regulation which has no justification whatever. The public have shown plainly enough that they want the Sunday show. Why should not the picture man make his profit from it without having recourse to subterfuges of a not altogether creditable kind? Unluckily the pleasure-hating section of the public, survivals of the unlovely mid-Victorian days when gloom was regarded as the first essential of the Sabbath, have power out of all proportion to their numbers.

Meanwhile, the conundrum that is exercising the minds of the average person is if Sunday pictures are contrary to the moral welfare of the average member of the public when the showman pockets the profit, how is it that they lose their baneful effects simply as a result of the cash being diverted into the pockets of the Society for Promoting This, or Suppressing That? Particularly since the man who pays his "tanner" is in nine cases out of ten blissfully unconscious as to its ultimate destination.

* * *

"Flying A" stuff is going ahead still in this market, and is probably the most popular Independent brand of film sold here, though the "Reliance" dramas are very highly praised. Their only fault is that there are not enough of them, and the announcement that two weekly will be in order from August next holds out pleasant prospects. The same remark applies to the "Bison" announcement of a similar output.

* * *

Part of the premises of Meux's Brewery, at the junction of Tottenham Court Road and Oxford street, have been pulled down to make room for another cinematograph theater, the fourth within a hundred yards radius. This is being put up at record speed and promises to be an attractive erection. It will be operated by a new company, with whom Mr. Portes, recently of the Pyke circuit, is associated, and it is whispered to me that ground rent reaches the tidy amount of $15,000 per annum. Such an amount takes some covering, but the site is a particularly good one.

SALES COMPANY

The following films have been released during the week of July 3d by the Motion Picture Distributing & Sales Co.:

July 3—In the Sultan's Garden (Imp).....
July 3—The Call of the Open Ranch (American) .....
July 3—Groucho's Quiet Fourth (Yankee)..
July 3—Fighting Reverend Caldwell (Champion) .....
July 3—Can He Save Her (Eclair).....
July 3—Tommy Wants to be a Cowboy (Eclair) .....
July 4—The Unloaded Gun (Bison).....
July 4—Declaration of Independence (Thanhouser) .....
July 4—When Pals Quarrel (Powers).....
July 4—The Love Potion (Powers).....
July 5—Starting Something (Solax).....
July 5—The Golden Rule (Reliance).....
July 5—A Cowboy and a Lord (Champion).
July 5—The Emperor's Debt (Ambrosio)...
July 5—A Message from the West (Nestor)
July 6—For the Queen's Honor (Imp).....
July 6—The Schoolma'am of Snake (American) .....
July 6—The Ranch Chicken (American)...
July 6—The Little Wayfarer (Itala).....
July 6—Fate (Rex) .....
July 7—His Great Sacrifice (Yankee).....
July 7—Blacksnake's Treachery (Bison)...
July 7—The Court's Decree (Thanhouser).
July 7—The Silent Signal (Solax).....
July 7—Secret Service (Lux).....
July 8—Haunted Island (Powers).....
July 8—Thou Shalt Not Lie (Reliance)....
July 8—Turin Military Tournament (Itala)
July 8—Mutt and Jeff (Nestor).....

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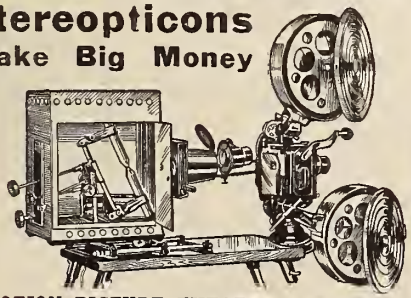

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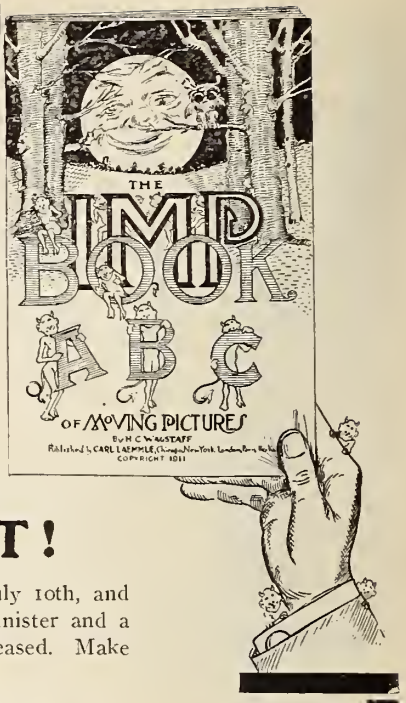

A SUMMER COMEDY NEXT!

Get an early booking on "A Gasoline Engagement," the Imp release of Monday, July 10th, and give your house a roaring summer laugh. A young couple, the girl's father, a minister and a barrel of gasoline are the principals in one of the best side-splitters we've ever released. Make a note of the title and the date of release right now!

AT A QUARTER OF TWO

This is our release of Thursday, July 13th. A burglar, hiding in the closet of a house where a child lies critically ill, sees that the nurse has gone to sleep and forgotten to administer medicine at the proper moment. At the risk of being caught, he saves the situation himself. There's human interest in every foot of this reel. See that you get it!

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We want your name and address immediately.
Send for news about the Imp Lobby Display.

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SPECIALIZATION

It has been said that "if a man can build a better house, preach a better sermon, or make a better mouse-trap than his neighbor—though he build his house in the woods, the world will make a beaten path to his door."

There is an age of specialties and the man, the firm, or the organization that directs their endeavor to any particular object is bound to attain a greater reputation in that particular line than his competitors who do not specialize.

When the American Film Manufacturing Company announced that all releases would be Western Cowboy film, it was the culmination of earnest thought and study as to what the public really liked in the great popular entertainment—MOTION PICTURES.

Since the inauguration of this policy the rapid stride the American Company's product has made, in popular approval, demonstrates that in this case specialization has been productive of results.

The dramatic side of life on the range is limitless in its possibilities. Unrestrained by social usages the pioneer ranchmen made their own laws and judged men by a standard of their own; they loved roving; they loved freedom; they were judged by instinct; and many an unwritten drama of love and hate, of bitter jealousy and intrigue were enacted on the old cattle trails, the only record of which lives in the memory of the taciturn, silent cowboys.

Some of the best dramas we have produced have been obtained by our producers from this source.

The amusements of the cowboy are limited, in a way, but there are many humorous situations which develop in the natural course of his work, and American comedy depicts his amusements in many laughable films.

Our producer's success has been augmented by careful attention to detail and to-day American cowboy pictures stand pre-eminent, unrivaled by either Licensed or Independent picture interests.

Jenkintown, Pa.—The York Road Theater Co. will erect a new theater here.

Philadelphia, Pa.—Plans are being prepared for a large theater to be erected at Broad and Federal Streets, to cost $50,000.

San Francisco, Cal.—The J. K. Prior Estate will erect a new theater at Mason and Eddy Streets.

Milwaukee, Wis.—A new moving picture theater will be erected at Seventh and Center Streets, to cost $2,000, by Wm. Jacobs.

Jenkintown, Pa.—Henry Specht is taking estimates for a new theater, to be erected here.

Fort Dodge, Ia.—The new theater to be erected here will be known as The Princess and will cost $42,000.

Louisville, Ky.—J. M. Wentzell will erect a $7,500 moving picture theater.

New Orleans, La.—Mrs. August Bohn will remodel building at 814-16 Canal Street, to cost $12,000.

Omaha, Neb.—F. E. Goff will build a brick theater at 1814-16 North 24th Street, to cost $6 000.

Philadelphia, Pa.—As a site for a $25,000 moving picture theater, the Erie Avenue Amusement Co. has purchased the property at Marshall Street and Erie Avenue.

Flasher, N. Dak.—A new opera house will be erected here.

St. Joseph, Mo.—The Star Theater, 413 Edmond Street, was damaged by fire to the amount of $1,500.

Chicago, Ill.—Chicago Motion Picture Machine Co., capital, $2,500, Rupert G. Stronach, C. E. Robinson and U. G. Ward.

MANUFACTURERS' SYNOPSES of FILMS

"STARTING SOMETHING"
Solax Release, July 5th

Clay Woodruff objects to the way his wife dresses when she goes for a walk, so she changes to a suit exactly like his. He, to get even, puts on her dress and hat, but when they see each other they are about to compromise and put on their own clothes, when in walks Aunt Mariah in a harem skirt cut in a very extreme style. Seeing this Clay decides that this is the limit and forthwith goes on a drunk.

His wife and aunt try to cure him by means of mental suggestion, telling him the liquor he drank has been poisoned with morphine and that he must keep dancing or he will die. The butler, coming in with a milk antidote, learns why Clay is dancing and he forthwith begins to execute the same movements, for he too has been at the decanter. The maid arrives upon the scene and, learning the reason, immediately starts to dance too, she having not been behind the others in sampling the bottle. In a like manner the wife and aunt join the party and they all dance to the telephone and call the doctor. The doctor arrives and before anybody can stop him he has sampled the beverage, and when they tell him that he is poisoned we see that he is as vigorous a dancer as any of them.

Finally after they are all worn out they find that it was a mistake arising from the efforts of Mrs. Woodruff in trying the mental suggestion cure.

"THE SILENT SIGNAL"
Solax Release, July 7th

Uneita, daughter of Rainstorm, chief of a tribe of Navajo Indians, is promised in marriage to Henderson, an American renegade, who has joined the Indian tribe. While Henderson is distasteful to the Indian princess she is obliged to acquiesce in her father's will and reluctantly accepts the situation until one day, coming into the post, she meets Sergt. Mason, of Troop "C," 15th Cavalry. The little Indian maiden's eyes sparkle brightly as she converses with the soldier, but her pleasure is short lived, for Henderson's attention is drawn to the conversation between them, which he quickly interrupts by taking the girl away.

Uneita, however, is not to be thwarted in her desire for further acquaintance with Mason, and meets him several times clandestinely. She comes upon the sergeant one day and finds him and his troop engaged in sending smoke signals to the neighboring post. The use of smoke in sending signals is by no means new to the Indians, and the little Indian maiden is taught the code in use by the army.

Her next meeting with her soldier lover proves disastrous, for it is witnessed by Henderson, who comes unexpectedly upon the scene but quietly withdraws to tell Uneita's father of the meeting. The old chief dispatches Henderson with a half dozen braves to capture the sergeant and bring him into the Indian camp. Uneita vainly pleads with her stern parent for the release of her lover and she herself is placed under guard with Mason while he is condemned to the stake.

The unique method of her escape, her fearless daring in stealing one of the horses out of the camp and galloping at breakneck speed to an eminence from which smoke signals may be seen by the neighboring troops is all thrillingly portrayed by little Vinnie Burne, the best equestrienne among the Solax female contingency.

Far away the signal is seen by the troops and the call for aid is responded to. Mason is rescued just in time and restored to the arms of his Indian princess.

"WHEN A MAN FEARS"
Thanhouser Release, July 11

A young business man, weakened by close attention to his work, finds his strength failing and applies for advice to a physician, who is also a close personal friend. The doctor decides that radical treatment is necessary to save him from contracting tuberculosis, and advises his patient to move to the country, sleep out of doors, and live "the simple life," promising him that if he faithfully obeys instructions that he will soon be well.

The patient does as directed. He pitches his tent in a rural district, and thoroughly enjoys himself, while feeling from day to day that he is growing stronger. Incidentally he falls in love.

But he does not dare propose to the girl until he knows that he is thoroughly restored to health. He thinks that the rest has cured him, but he sends for his doctor and friend so that there may be no doubt in the matter.

In the meantime the doctor has met in the city a girl with whom he has fallen in love. When he visits his patient he discovers that they both love the same woman. Also, that the patient is the favored suitor.

The physician struggles against temptation, but finally yields. He finds that the patient is completely restored to health, but tells him that his case is hopeless. This, he believes, will remove a dangerous rival from his path.

But the girl is loyal to the man she loves. Hearing of his sorrow she goes to comfort him, and arrives just in time to save him from suicide. The doctor arrives on the scene. Horrified at realizing how near he came to being a murderer he confesses and goes away, broken hearted, leaving two loyal, happy sweethearts behind him.

"WON BY WIRELESS"
Thanhouser Release, July 14

A millionaire broker reposes confidence in his chief clerk and does not realize that the man is waiting and watching for a chance to ruin him. For the clerk is jealous as well as deceitful, and deeply resents any display of authority on the part of his employer. He is convinced that with a little money he could soon be a millionaire himself.

Therefore he easily falls a victim to the wiles of a rival broker and promises that when the time comes he will help to "do" his employer. And the second broker is equally to blame, for he poses as a friend of the man he is determined to ruin.

Fortune favors the plotters, or at least they think that it has. The broker's daughter falls in love with a young man who has established a wireless company, but it is a struggling concern and the old man does not see how the promoter can ever establish himself in a proper financial position to care for his daughter. So he refuses to let him wed her, and becomes furiously angry when he discovers that his daughter is determined to wed the young man.

The other broker owns a yacht. He suggests to the father that he take the girl for a short cruise, where she will be away from her sweetheart's influence. He adds that the father can attend to his work just the same as though he were on shore because the boat has an excellent wireless equipment which is at his service.

The dupe accepts, and the couple, with their host, sail away. Only by accident was the father saved from ruin, for he never realized that the messages he sent to his office were being destroyed and that because of his absence all sorts of rumors were afloat, and that the properties in which he was interested were being hammered unmercifully.

It is the daughter who saves him. She learns by accident that his messages are being destroyed, and the villain laughingly admits his guilt when he finds that he is discovered. But it is his boat and he declines to allow them to land until he is ready, so they are as badly off as ever.

But the girl is resourceful. She has studied wireless operating with her sweetheart, and this knowledge now comes into play. By a ruse she tricks the regular operator into deserting his post, then sends in a call for help which is picked up by the man she loves.

The sweetheart loses no time in sending aid, and the dishonest broker is led away to prison. The crooked chief clerk never realizes his dreams of becoming a millionaire, but is kicked into obscurity. And the father realizes that it is sometimes very fortunate for a broker to have a wireless operator in his own family who is interested in his fortunes.

"CUPID IN CHAPS"
American Release, July 10

The cowboys of Circle Bar ranch are much annoyed by the forwardness of the hired girl, who practices all the arts at her command to ensnare one of them to be her meal ticket for life. The cook, however, does not feel as they do toward the "queen of the scullery," but as is usual in such cases, she will have nothing to do with him, for his admiration for her is too evident.

The boys ride en masse to town and at the store they meet a vision of loveliness and promptly vote her a "peach." As she is loaded down with her purchases the admiring cowboys gallantly assist her to mount and relieve her of her numerous parcels that she may not be hampered in controlling her horse. They escort her to her home in close formation, each trying to ride beside her.

They arrive at her home and she finds the boys are loath to leave her, so she tells them that she has lost her handkerchief at the store, and in a minute she sees, through a cloud of dust, an eager group of cowboys racing to the town to recover her lost property. The handkerchief cannot be found for the simple reason that the lady had concealed it in her sleeve. The storekeeper is called and does a rushing business with the boys and each returns to the fair charmer with a handkerchief. They invite her to visit the ranch and she agrees to come.

When she arrives at the ranch, in accordance with her promise, she meets the foreman and it is a case of love at first sight. He escorts her about the ranch and at their heels trot the gallant cowboys, eager for a smile or word from this "Siren of the West." The hired girl desires to go along but the boys ignore her utterly. The cook strives to comfort her and she assaults him and tells him to leave her.

Unknown to the boys the foreman plans a meeting with the lady for the following day at the store. The boys decide to call on her and go to her home, each carrying a bouquet. The hired girl follows the boys but has difficulty in catching her horse. The cook assists her and is again assaulted for his pains.

The boys arrive at the lady's home and "cool their heels" waiting for her to appear, while the foreman spends a pleasant afternoon in the lady's company. He escorts her home and the waiting boys throw away their bouquets in disgust at their own stupidity. The poor old cook approaches the hired girl with his offering of flowers and she attacks him vigorously, using the flowers for a lash.

In order to see the lady without the foreman's interference, the boys send a messenger to her home asking her to meet them. The foreman overhears the plan and, intercepting the boy, he tells him to deliver the message to the hired girl and take one of his own to the charmer. The boy obeys the foreman and the hired girl is overjoyed and hastens to keep the appointment, while the foreman again meets the charmer alone.

Waiting for the "peach" the boys are astonished when the hired girl arrives and, when she finds she has been hoaxed, she becomes angry and pursues them. They tie her to the watering trough and go to seek the "peach." The cook comes up and finds the hired girl's predicament. She begs him to release her, but for once he fails her. It is only her promise to marry him that induces him to untie the rope and set her free.

The boys soon come upon the charmer nestling in the foreman's arms, showing that a perfect understanding has been reached between them.

"THE OUTLAW'S TRAIL"

American Release, July 13

The depredations of a band of outlaws, who terrorized Arizona, were becoming unbearable and posse after posse was formed who chased the outlaws into the mountain fastnesses only to lose them in the wilderness, to the outlaws an open book, but to the plainsmen an inexplicable enigma.

Dad Winters, who was wanted in nearly every Western state for some crime, ranging from horse stealing to murder, was the leader of the gang.

At last Jim Osborn, a lieutenant in the Texas Rangers, is assigned by his chief to the task of locating the outlaws' retreat and bringing them to justice. Enroute in the mountains he stops at a spring to refresh himself and fill his canteen. While thus engaged he hears a woman's voice singing and presently a mountain girl arrives at the spring for a bucket of water. She is startled on seeing the stranger, but he quickly reassures her and, taking her bucket, he fills it for her. Thanking him prettily she leaves him and he, returning to his camp, determines to stay in the vicinity to explore it for trace of the outlaws and also to see more of the girl who has captivated his fancy.

Bonnie returns to her mountain home and finds her father, Dad Winters, and his gang of outlaws about to start out on a raid. Left alone she muses happily, wondering if she will meet the handsome stranger again.

On her next visit to the spring she lingers and Jim finds her there. Taking her by the hand he leads her to a seat on a rock and tells her the old, old story. Untrained in the social restraint of her Eastern sisters, frank and open as the sunlight, she only knows that she loves this handsome stranger and shyly confesses the truth to him. Supremely happy she nestles close to him when her hand comes in contact with his star. Turning up the lapel of his coat she sees the insignia of the law and realizes his mission in the mountains. With only the thought of warning her father and his followers, in order that they may escape, she leaves him abruptly and, running to her mountain home, she tells her father what she has discovered.

The outlaws determine to capture the ranger and hang him as an example for other man hunters and, running to their horses, they mount and start for the ranger's camp. Left alone, Bonnie is in anguish. If her father catches him he will surely hang him; on the other hand she cannot betray her father to the sheriff and sacrifice him to save her lover. Her love for the ranger conquers.

"Thus it is our daughters leave us,
Those we love, and those that love us."

Mounting her horse she rides to inform the sheriff of the ranger's danger.

In the meantime the outlaws come up to Jim as he is breaking camp. Always alert, he sees them first, and dropping his pack he opens fire and then mounting his horse he rides for his life. The attempt is futile, for the outlaws know every foot of the mountain country; still Jim leads them a long chase ere he is captured. The outlaws throw a rope over a limb and, placing the noose around the ranger's neck, they drive his horse from under him, leaving him dangling in the air. At this juncture the sheriff and his posse, guided by Bonnie, come in sight of the contemplated lynching. Bonnie takes aim and at the sharp crack of her rifle she severs the ropes and the ranger drops to the ground unhurt.

The posse surround the outlaws and a fight ensues in which Dad Winters is killed. The outlaws are captured and carried away by the posse. Bonnie throws herself over her father's body but Jim comforts her and swears to love and protect her always.

"PORTUGUESE JOE"

Yankee Film Company Release, July 10th

Ned Bunting, a studious young man, who prefers books to manual labor in his father's quarry, decides to leave home after being chided by his father, and enlists as a sailor, hoping to be able to continue his studies unmolested on board the vessel.

Portuguese Joe, a poor boy, who is the all-around butt of the crew, is being beaten by the mate when Ned interferes, his manhood revolting at this cowardly attack, and gives the mate a thorough thrashing. For this interference with the unjust laws of the high seas, he is tied to the mast and flogged in a brutal manner, until he falls, exhausted, from pain. Portuguese Joe is a witness to the flogging of his champion, and at the first opportunity he follows the mate and slays him with a belaying-pin, then rushes away from the scene of his crime. When the mate's body is found Ned is accused of the murder, and is sent to prison to await trial.

Portuguese Joe, after a long and dangerous flight through the swamps, falls exhausted in front of a beautiful home, and is here discovered by Ned's father and sister, who care for him and employ him as a servant.

The daily papers inform them of Ned's imprisonment, and the family is overcome with the news. Ned's sister is kissing a photograph of her brother, and Joe, in deep sympathy with his benefactors, looks at the photo and discovers that his champion is the original. He informs the family of the circumstances of the crime and also of his guilt and voluntarily surrenders himself to the authorities. Through the influence of Ned and his father he is acquitted of the crime, and finds a home with his benefactors.

"THE MAN UNDERNEATH"

Yankee Film Company Release, July 14th

Misfortunes change Dennis Cassidy from an honest, sober and industrious workingman into a desperate character. With a wife, baby and happy home, there was no more contented person in the city than Cassidy; but fickle fortune points her arrow at him and troubles come one after another.

A premature explosion deprives him of his livelihood; blindly signing away his action for damages, leaves him without redress in the courts; the loss of his home and death of his wife and baby deprive him of all reasoning power, and leaves him with a bitter hatred against the world of honesty and respectability. He attributes all his misfortunes to the man who got him to sign the release for damages, and with brain afire, he calls upon him, bent upon vengeance.

At the sight of the man in his happy home, Cassidy becomes crazed with anger, and is about to shoot the author of his misfortunes, when the sight of a little child coming in to kiss her father good-night stays his hand, and recalls to his maddened brain the picture of his own little darling, now sleeping peacefully in her grave.

Poor Cassidy comes to his right senses at the sight of the innocent babe, and again becomes an industrious citizen, sadder, but wiser, and leaves vengeance to a Higher Power.

"FROM WALLACE TO GRANT"

Champion Release, July 10th

It was at Shiloh Church and Pittsburg Landing, the 6th and 7th of April, 1862. Albert S. Johnson, at the head of his troops, had driven the Federals almost into the river. Grant, on his way up river, had ordered Gen. Lew Wallace, who was at Crump's Landing, to join him in case the enemy attacked Grant on the left, which they did. As he proceeded, however, Wallace found that it led him in the teeth of the Confederates, and that he must retrace his steps; but General Grant must be notified at once of the situation.

A volunteer was called for, and Geo. Hurlburt, a nephew of the general of the same name, was soon dashing off on horseback with the despatches. A body of Confederate cavalry was soon in hot pursuit. At great speed he swung from his horse to an overhanging limb of a tree, and his horse sped on. His pursuers followed the riderless steed. George immediately came down and made for the river. Having discovered the ruse, the soldiers counter-chased, and made for the messenger. But George plunged in and swam to the opposite shore. The amazed cavalrymen bore after him on horse. His capture now seemed imminent.

Gaining the bank, George started for a mansion by the road, where also stood a beautiful girl. Although the daughter of a Confederate officer, her heart went out to the handsome youth in his dire extremity. She welcomed him within, and bandaged his wounded head, and at his request, secreted the despatches in the liniment. While the enemy pounded on the doors, she helped him to the upper floor, and returned to repel the invaders. They finally entered.

In the meantime, George made a rope of sheets, slid down upon the enemy's horses and dashed off. Recrossng the river a little farther down, he made his way to where the imperturbable and silent General Grant was watching the Confederate's terrible onslaught.

The despatch put new courage into the general and his aides. He made a new disposition of his force, and the next day the enemy were thoroughly routed.

After the war, the gallant George renewed the friendship of the beautiful Southern girl. We need not dwell on the outcome. Both attained their meed of happiness at the altar.

"TONY WOULD BE A COWBOY"

Champion Release, July 12th

To begin with, the central laugh provoker is a boy—an office boy—a regular dyed-in-the-wool, yellow-backed, novel-reading, snub-nosed office-boy. His imagination creates howling Indians in every corner of the office; he stabs them with a screw-driver, and yells and howls like a whole tribe of Apaches, to beat the band.

Then, his employer, coming in, beats him, and he has to beat it for fair; however, not before several volumes beat around that same employer's head.

We next see him in a picture house doing stunts. A cowboy picture has started him on his mad career. He climbs over the heads of the audience and dances a jig on the piano keys, while the fair pianiste ducks down in wild alarm at his hideous yells and freakish demonstrations. But a husky attendant now puts in an appearance, and lifting him bodily in his arms, ejects him from the show. But as he is fired out, he lands feet down like a frisky feline, reading his favorite "Yellow-eyed Pete."

We next see him at a costumers, knocking things topsy-turvy, and then he goes forth in true Western style for the land of the Golden Sunset. Out in the Western wilds he gives full swing to his rambunctious hilarity. He startles the natives, red and white, by the joyous exuberance which oozes from him at every pore of his delirious imagination, and which finds vent and form in shootings and rough ridings, as novel as they are amazing, and as startling as they are novel.

"THE QUESTION"

Powers Release, July 1st

POWERS PICTURE PLAYS
TRADE MARK

The love affair of a beautiful Jewish girl and a young man of Catholic religion culminates in marriage. The parents of the girl strongly resent the match, but on the man's side of the house his father sticks by him although his mother and sister desert him.

As a result of the marriage a child is born, and the question of baptism brings to the home of the couple their parents, together with a Rabbi and a Catholic Priest. The discussion between the parents as to which service shall be performed becomes rather heated, but the heads of the two churches clasp hands and

pointing toward Heaven decide to leave the Baptism to a higher power.

The man tires of the continual religious discussions that arise with his wife and goes back to his father, leaving the child and its mother alone. The man's father forces him to return, however, and everything goes smoothly until the boy becomes six years of age. At this time the lad is playing ball and in a spirit of fun throws the ball at a passing Jewish peddlar, felling him to the ground. The old man is carried to the home of the boy and there recognizes in the mother his own child, and is enraged at this discovery and leaves the house in a rage.

Later the child is taken sick and is on his death-bed when his grand parents are all brought together in time to see him pass away.

The question of how the story finishes is left open for the solution of the audience.

"AT A QUARTER OF TWO"

Imp Release, July 13

Dan Nolan is seated in his humble home, hungry and in the depths of despair. A mechanic, he has been without work for weeks on account of a strike. A fellow workman enters and tells him there is no prospect for a speedy settlement of the labor trouble and the future looks black. Driven to desperation by hunger, he resolves to steal.

He passes a residence and notes that it is easy of egress. Climbing the trellis work, he cuts the telephone wires, thus preventing the summoning of police, and enters the house. It is the home of Homer Warren, and the household is saddened by the serious illness of a little daughter.

Nolan in prowling about the house enters the room in which the child is ill and secretes himself in a closet, watching operations through the keyhole. He sees the nurse endeavor to summon a physician by telephone and her failure. She runs out hastily, and when she returns is accompanied by a doctor. Nolan sees the physician examine the child and notes the gravity of the case as indicated by the doctor. The nurse and the mother are nearly exhausted from their long vigil and the doctor impresses upon them the importance of administering the medicine promptly at the hour indicated on the directions.

Nolan waits in the closet and sees the mother leave the room yawning. The nurse seats herself by the bedside of the child and is soon sleeping soundly. Nolan waits for the time and, emerging from hiding, notes that the hour has arrived for the giving of the medicine by reading the written instructions. Tiptoeing over to the table, he pours out the medicine and, arousing the child, tenderly administers the dose and leaves the room.

He emerges from the house, connects the telephone wires and walks away, satisfied that he has not stolen and happy in the knowledge that he has been of service to the people whose house he has entered.

The child awakens and the nurse arouses. The mother is called and the father enters the room, all having slumbered, unconscious of the fact that the life of the little one depended on their vigilance. They glance at the clock and realize that the hour has long past when the medicine should have been given. They look at the hottle and discover the note left by their visitor, apprising them of the fact that he carried out the instructions of the physician. The child confirms the note and the parents are mystfied.

The next morning Nolan is informed that the strike is called off and he is once more contented, thankful that he did not steal.

"A GASOLINE ENGAGEMENT"

Imp Release, July 10

Flora Powell and Arthur Lennox are lovers, but the stern father of the girl has other plans for his daughter, preferring the Rev. John Maxwell for a son-in-law.

Arthur calls on Flora and exhibits the marriage license, hut the father enters and drives him from the house, telling the girl she must marry the dominie. Arthur is disconsolate hut receives a note from Flora informing him her father is to take her on an automobile tour in company with the minister. Arthur proves to he a resourceful young man and he visits the automobile garage and makes an arrangement to drive the car in which the tour is made.

The start is made and, unfortunately, the supply of gasoline is exhausted and the party is compelled to alight and push the machine to a friendly inn. Here Flora's father learns the identity of the chauffeur and is about to attack him when Arthur seeks protection in the cellar of the public house. The father follows excitedly when Arthur strikes a match near a barrel labeled gasoline and his pursuer btats a hasty retreat in terror.

Tne landlord descends to remonstrate with Arthur, hut he is frightened away when Arthur coolly drops the ashes of his cigar into the hunghole of the harrel. In wandering around the cellar Arthur finds a refrigerator filled with choice food and drink and he proceeds to appease his hunger and thirst, seated beside the gasoline barrel. Those outside are experiencing the pangs of hunger, but the boniface informs them that all the food is in the cellar. The minister essays to dislodge Arthur hut is frightened away by the prospect of an explosion. Flora, driven to desperation and yet enjoying the situation, ventures into the basement, where she is received with open arms by Arthur, who at once spreads a feast before her. They amuse themselves by throwing well-picked chicken bones through the win_ow to those famishing outside.

Once more the minister decides to enter the cellar and is kindly received by Arthur and Flora. Arthur seizes him and threatens to blow up the whole place, all dying together, unless the minister marries them instanter. Scared out of his senses the minister performs the ceremony with his knees shaking and the father is trembling with rage when he arrives on the scene, but is pacified by them offering him food and drink.

The ludicrous feature of the scene in the basement is heightened when Arthur explains to all concerned that the barrel which is supposed to contain gasoline is empty. Flora's father takes in the situation and freely forgives the young couple, giving them his blessing to the mortification of the minister who was forced to perform the marriage ceremony.

"AS A MAN SOWETH"

Great Northern Release, July 8th

A novel and effective film, conveying a strong moral lesson. On either side of a central partition two life histories are given. One is toasted by his friends as he enters manhood and finishes the night in a state of intoxication; the other spends this solemn evening in his career with his mother reading Holy Writ. So through life the contrast continues: one man rapidly sinks from bad to worse, the other rises steadily. The first, on leaving prison, where he has been placed for his share in a drunken brawl. has to appeal to the second, as an old school friend, for assistance. Met soon after by his old companions, the ex-prisoner has a drinking bout, and ends in delirium tremens. Fighting with a policeman he is arrested and transported, and in a highly effective concluding scene we are shown "the ocean between two human lives."

"FATE"

Rex Release, July 6th

Destiny is one of those things that we talk so much and know so little about. Fate, and her handmaiden Circumstance—what are they and why are they invincible? Yet here again we are talking much of what we know so little about.

Jack Norton had traveled the downgrade, had transgressed the laws of man. had trespassed the forbidden, and had paid the penalty. But he escaped from prison, and in some way mapped out, perhaps, ages ago by mischievous Fate, met sweet little Flora Brown. Jack looked into her eyes and the storm in his soul subsided, the rancor of his wounded heart was soothed. Those eyes of Flora were the gospel, psalm and a sermon themselves. Jack determines to leave his evil companions and the viciousness of his former life and make of himself a man worthy of the name and the girl. She says "yes" when he asks her the old question, and for the first time in his tempestuous career, Jack enters a life of love and peace.

In time a little stranger comes to bless the union, a baby girl with the wistful, wondering charm of the girl-wife and mother. Jack's cup of happiness is filled to the brim, and the path of life looms up rosy and bright and buoyant.

Enter Fate, with her mystic web, which forthwith she begins spinning. A fellow-prisoner of the old days meets Jack and recognizes him as the escaped convict. He demands blackmail to keep the secret. Jack gives him money, more and more, until at last there is no more to give. But the other demands, demands, and Jack, to save the innocent names of the two he loves—steals. He is detected. Society must he protected—so Jack returns to prison.

The long, sad years speed by, freedom is once more his. Yet not freedom, He cannot return to his wife and child, he cannot meet his fellowmen and shake their hands and look into their eyes. There is but one thing for him to do—to go on in the old way, in the evil way, go on till death releases the fetters.

He enters a house to steal and sees a little girl. She speaks to him, tells him that her father has gone away, that her mamma has brought her a new papa. but that she does not like him. And he looks at her and knows and—Well. Fate is a little pitying, too, for she summons her silent messenger and the anguish of a human heart at last finds peace in the valley of beyond.

Buffalo, N. Y.—Bernard Vonwinkle, 1594 E. Genesee, one-story motion picture house to cost $4,000.

Houston, Tex.—Houston Land Co. will erect an open air theater to cost $4,000.

St. Louis, Mo.—The Frank L. Talbot Theater Company will erect a new theater at 15 to 23 South Sixth street, to cost $100,000.

Milwaukee, Wis.—M. Rice will erect a new moving picture theater at Fond du Lac avenue, near Twentieth street, to cost $10,000.

Elkhart, Ind.—Plans for the remodeling of the Bucklen Theater have been prepared, necessitating the expenditure of $30,000.

Weiser, Idaho.—P. W. Alexander will enlarge the Elk Theater here.

Birmingham, Ala.—H. F. Eddleman will erect an airdome on Third Avenue and 19th Street.

Rock Island, Ill.—A movement is on foot to erect a new theater here.

Tolleston, Ind.—M. M. Winter will erect a moving picture theater on Martha near Second street.

Danville, Va.—Moses L. Hofheimer will erect a new theater on Main street.

Tampa, Fla.—W. M. Sipe has purchased the Bonita moving picture theater in Ybor City and will take possession.

Newark, N. J.—D. Wolf & Co. will erect a moving picture theater at 282 Washington street to cost $6,000.

Cincinnati, O.—Architect Kuntz is preparing plans for a new moving picture theater at Harrison and Westwood avenues for Harry Bley.

Eaton, Ohio.—C. D. Owens is erecting an airdome on North Barron street.

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Data from Manufacturers' List of Releases

MEMBERS OF SALES CO.

AMBROSIO

(By N. Y. M. P. Co.)

	Feet
May 31—Tweedledum's Dream (Com.)	
May 31—Exploits of a Napoleon Admirer	
June 7—Two Good Friends (Com.)	
June 7—The Human Tigress	
June 14—The Evolution in Womankind (Com.)	
June 14—Kinema Review, Turin Exhibition	
June 21—Tweedledum and His Rescuers (Com.)	
June 21—Lake Verbano and the Borromae Islands	
June 28—Sixtus the Fifth (Dr.)	
July 5—The Emperor's Debt	

AMERICAN.

June 12—The Witch of the Range (Dr.)	
June 15—The Cowboy's Ruse (Com.)	
June 15—Law and Order on Bar L (Com.)	
June 19—The Yiddisher Cowboy (Com.)	
June 19—The Broncho Buster's Bride (Com.)	
June 22—The Hermit's Gold (Dr.)	
June 26—The Actress and the Cowboys (Com.)	
June 26—The Sky Pilot's Intemperance (Com.)	
June 29—A Western Waif (Dr.)	
July 3—The Call of the Open Range (W. Dr.)	
July 6—The Schoolma'am of Snake (W. Com.)	
July 6—The Ranch Chicken (W. Com.)	

CHAMPION.

May 8—Col. E. D. Baker, 1st California	1000
May 10—Making a Man of His Son	910
May 15—Gen. Marion—The Swamp Fox	950
May 17—Circle C's New Boss	950
May 22—With Sheridan at Murfreesboro (Dr.)	950
May 24—In the Great Big West (Dr.)	950
May 29—The Peril of Diaz	950
May 31—How He Redeemed Himself	950
June 5—Service Under Johnston and Lee	950
June 7—The Cost of Drink	950
June 12—Longstreet at Seven Pines	950
June 14—His Last Crooked Deal	950
June 19—Molly Pitcher	950
June 21—For Her Sin	950
June 26—War and the Widow	950
June 28—The Boy Scouts to the Rescue	950
July 3—Fighting Rev. Caldwell	950
July 5—A Cowboy and a Lord	950

ECLAIR

Apr. 10—Do Not Judge Rashly (Dr.)	955
Apr. 17—Dog and Wolf	660
Apr. 17—Jerusalem and the Mount of Olives	315
Apr. 24—Herodias	955
May 1—For Their Mother (Dr. Com.)	695
May 1—The Blue Nile	290
May 8—A Village Flirt (Com.)	910
May 15—Engaged in Spite of Themselves (C.)	910
May 22—A Mother's Distress	430
May 29—The Two Gardeners (Com.)	940
June 5—Impudence Punished (Com.)	550
June 5—Tommy at the Dentist's (Com.)	420
June 12—Caesar's Birotteau (Dr.)	950
June 19—Tommy Gets a Trumpet (Com.)	370
June 19—The Ingenious Accident (Com.)	620
June 26—The Death of Don Juan	965
July 3—Can He Save Her (Dr.)	515
July 3—Tommy Wants to Be an Actor (Com.)	435
July 10—A Child's Heroism (Dr.)	995

GREAT NORTHERN.

Apr. 8—A Confidence Trick	
Apr. 15—Hamlet (Dr.)	
Apr. 22—The Stolen Legacy (Dr.)	
Apr. 29—The Cossack Duke (Dr.)	894
May 6—The Lucky Banana Seller (Com.)	
May 6—A Would-be Sportsman (Com.)	
May 13—The Nun (Dr.)	
May 20—The Voice of Conscience (Dr.)	786
May 20—Berne (Switzerland) (Sc.)	204
May 27—The Love of a Gypsy Girl (Dr.)	
June 3—The Bogus Governess	945
June 10—True Love Never Dies (Dr.)	
June 17—Hotel Thieves	
June 24—The Ghost of the Vaults	
July 1—The King's Favorite	

IMP.

Independent Moving Picture Co. of America.

May 8—Four Lives (Dr.)	300
May 8—The Fair Dentist (Com.)	700
Mar. 30—So Shall Ye Reap (Dr.)	1000
Apr. 3—The Lover's Signal (Dr.)	
Apr. 6—The Image of Fate (Dr.)	1000
Apr. 10—A Good Cigar	
Apr. 10—A Faithless Man	
Apr. 13—The Storm	
Apr. 20—The Hero (Com.)	500
Apr. 27—The Scarlet Letter (Dr.)	1000
Apr. 24—While There's Life There's Hope (Dr.)	1000
May 1—Second Sight (Dr.)	1000
May 4—The Temptress (Dr.)	1000
May 11—For Her Brother's Sake (Dr.)	1000
May 15—The Master and the Man (Dr.)	1000
May 15—The Lightbouse Keeper (Dr.)	1000
May 22—The Forged Despatch (Dr.)	1000
May 25—The Minor Chord (Dr.)	1000
May 29—Three of a Kind (Dr.)	1000
June 1—The Last Appeal (Dr.)	1000
June 5—The Grind (Dr.)	700
June 5—The Chicago Stockyards Fire (Sc.)	500
June 8—Back to the Soil (Dr.)	1000
June 12—Behind the Stockade (Dr.)	1000
June 15—The Piece of String (Dr.)	1000
June 19—All for a Big Order (Dr.)	1000
June 22—The Fortune of War (Dr.)	1000
June 26—Love Is Best (Dr.)	1000
June 29—The Little Leader (Dr.)	1000
July 3—In the Sultan's Garden (Dr.)	1000
July 6—For the Queen's Honor (Dr.)	1000

ITALA

May 6—The Fountains of Rome	
May 11—The Marchioness of Ansperti (Dr.)	950
May 13—Marriage Advertisement (Com.)	500
May 13—Foolshead Has Lost a Needle (C.)	500
May 18—Little Mother	950
May 20—Two Girls Love Foolshead (Com.)	
May 26—The Little Rider (Dr.)	
June 1—The Collector's Purse (Dr.)	
June 3—International Exhibition at Turin.	
June 3—Knows-All, Anthropological Doctor (Com.)	
June 8—A Life for the Czar (Dr.)	
June 10—An Odd Adventure of Foolshead (Com.)	
June 10—Experiments with Forlanini's Hydra-Plane	
June 15—The Rights of Age (Dr.)	
June 17—The Physician's Monkey (Com.)	
June 17—Foolshead, Somnambulist (Com.)	
June 22—An Unbearable Son (Dr.)	
June 24—On the Snowy Summit of Mount Blanc	
June 24—Foolshead Is Jealous (Com.)	
June 29—The Gentleman Fireman	
July 1—Foolshead, Waiter (Com.)	

LUX.

By Prieur.

May 12—The Postmistress (Dr.)	700
May 12—A Walk in Tunis	252
May 19—Bill at Work (Com.)	367
May 19—All Through a Rat (Com.)	475
May 26—The Two Cockades (Dr.)	698
May 26—Tidying Up Paris (Com.)	268
June 2—Just Bill's Luck (Com.)	403
June 2—Arnold Has a Good Trial (Com.)	462
June 9—The Companion Governess (Dr.)	639
June 9—Bill at Play (Com.)	331
June 16—Bill Loses His Mother-in-Law (Com.)	409
June 16—He Went for a Rest (Com.)	442
June 23—Billy's Day Out (Com.)	550
June 23—Weary Tom's Dream (Com.)	318
June 30—Bill Determines to Go (Com.)	455
June 30—Shortsighted Miss Prim (Com.)	426
July 7—Secret Service (Dr.)	888
July 14—Bill Learns to Take Cinematograph Pictures (Com.)	413
July 14—The Accident (Dr.)	540

NESTOR FILM CO.

Apr. 5—The Stolen Necklace	
Apr. 12—A Midnight Adventure (Com.)	
Apr. 19—The Rival Artists (Dr.)	
Apr. 26—His Wife (Dr.)	
May 3—The Other Man (Dr.)	
May 10—After Twenty Years (Dr.)	
May 17—His Second Choice (Com.)	
May 24—At Panther Creek (Dr.)	
May 31—The Savage (Dr.)	
May 31—A Sure Cure (Com.)	
June 7—The Cowpuncher (Dr.)	
June 7—The Little Burglar (Com.)	
June 14—The Sheriff's Mistake (Dr.)	
June 14—The Plan that Failed (Com.)	
June 21—At Sunset Ranch (Dr.)	
June 21—Just His Luck (Com.)	
June 28—The Gunfighter (Dr.)	
July 1—Mutt and Jeff on the Job (Com.)	
July 5—A Message from the West (Dr.)	

NEW YORK MOTION PICTURE CO.

("Bison")

May 16—The Broncho Buster's Rival	
May 19—The Cheyenne Medicine Man	
May 23—The Outlaw and the Female Detective	
May 26—Brave Swift Eagle's Peril	
May 30—A Redskin's Bravery	
June 2—A Tale of the Foothills	
June 6—His Lordship's Hunting Trip (Com. Dr.)	
June 9—A Child of the Rancho (Dr.)	
June 13—A Squaw's Retribution	
June 16—The Desert's Lure	
June 20—The Dude Cowboy (Com.)	
June 23—The Foreman's Mine	
June 27—An Indian's Love (Dr.)	
June 30—The Cowboy's Vacation	
July 4—The Unloaded Gun	
July 7—Blacksnake's Treachery	

POWERS' PICTURE PLAYS

	Feet
Apr. 25—Melody of Fate (Dr.)	
Apr. 29—Hearts Under Oilskins (Dr.)	
May 2—The Crisis (Dr.)	
May 2—The Joys of Persecution (Com.)	
May 6—The Awakening of Galatea (Dr.)	
May 9—The Four of Us (Com.)	
May 9—Contagion (Com.)	
May 13—As Your Hair Grows Whiter (Dr.)	
May 16—Oklahoma (Dr.)	
May 16—A Matrimonial Surprise (Com.)	
May 20—Gunga Din (Dr.)	
May 23—Her Atonement	
May 27—Fifty Years Ago	
May 30—Civilization	
June 3—Eyes That See Not (Dr.)	
June 6—The Black Heart (Dr.)	
June 10—The Stranger's Plate (Dr.)	
June 13—Smith's Marmalade (Com.)	
June 17—The Haunted Island (Dr.)	
June 17—A Concert Hall Romance	
June 20—How Women Win (Com.)	
June 20—A Spring Tragedy	
June 24—Oh, Say, Jim	
June 27—Only the Master Shall Judge	
June 27—Summer Madness (Com.)	
July 1—The Question (Dr.)	

RELIANCE

June 14—All Alone (Dr.)	
June 17—A Pair of Pants (Com.)	
June 17—A Bashful Son (Com.)	
June 21—The Price of Vanity	
June 24—What the Tide Told (Dr.)	
June 28—Trials of An Immigrant	
July 1—The Orphan	
July 5—The Golden Rule	
July 8—Thou Shalt Not Lie	

REX

May 4—The Ultimate Sacrifice	
May 11—The Guardsman (Dr.)	
May 18—An Exception to the Rule (Com.)	
May 25—Called Back (Dr.)	
June 1—The Monogram "J. O." (Dr.)	
June 8—From Death to Life (Dr.)	
June 15—The Twins (Dr.)	
June 22—On the Brink (Dr.)	
June 29—Securing Evidence	

SOLAX COMPANY

June 14—A Bad Egg (Com.)	
June 16—A Daughter of the Navajos (Dr.)	
June 21—Cupid and the Comet (Com.)	
June 21—Johnnie Waters the Garden (Com.)	
June 23—Marked for Life (Dr.)	
June 28—The Fascinating Widow (Com.)	
June 28—A Terrible Catastrophe (Com.)	
June 30—Greater Love Hath No Man (Dr.)	
July 5—Starting Something (Com.)	
July 7—The Silent Signal	
July 14—The Girl and the Broncho Buster	

THANHOUSER COMPANY.

Apr. 21—Weighed in the Balance	1000
Apr. 25—Poet of the People (His.)	
Apr. 28—An Elevator Romance (Com.)	
May 2—The Pillars of Society (Dr.)	
May 5—The Sinner (Dr.)	
May 9—The Railroad Builder (Dr.)	1000
May 12—The Regimental Ball (Dr.)	1000
May 16—The Colonel and the King	
May 19—Lady Clare	
May 23—The Stage Child (Dr.)	
May 26—Get Rick Quick (Dr.)	
May 30—A Wartime Wooing	
June2 —A Circus Stowaway	
June 6—The Stepmother	
June 9—Motoring	
June 9—The Rescue of Mr. Henpeck	
June 13—Little Old New York (Dr.)	
June 16—Flames and Fortune (Dr.)	
June 20—The Coffin Ship	
June 23—Foxy Grandma	
June 27—Courting Across the Court	
June 30—Lorna Doone	
July 4—The Declaration of Independence	
July 7—The Court's Decree	

YANKEE FILM COMPANY

Apr. 21—The Minister's Son (Dr.)	
Apr. 24—Why the Sheriff Resigned (Dr.)	
Apr. 28—The Girl of the Coral Reefs (Dr.)	
May 1—A Kentucky Girl (Dr.)	
May 5—Zelda, the Gypsy (Dr.)	
May 8—In Sunny Italy (Dr.)	
May 12—The Angelus Bell (Dr.)	
May 15—An Indian Brave's Conversion (Dr.)	
May 19—The Banana Planter's Peril (Dr.)	
May 22—The Little Western Rose (Dr.)	
May 26—Thwarted by Nell Pierce (Dr.)	
May 29—The Birth Mark (Dr.)	
June 2—His Romance (Dr.)	
June 5—The Scandal Monger (Dr.)	
June 9—Mrs. Biffin's Demise (Dr.)	
June 12—Thou Shalt Pay (Dr.)	
June 16—The New Congressman (Dr.)	
June 19—Sun Bonnet Sue (Dr.)	
June 23—The Two Roads (Dr.)	
June 26—His Romance (Dr.)	
June 30—The Angelus Bell (Dr.)	
July 3—Groucho's Quiet Fourth (Com.)	
July 7—His Great Sacrifice (Dr.)	

A BATTLE OF FEASTS

By Morrill Hazard

Copyright by Alfred H. Saunders.

Scene I.
A police station decorated for Christmas. Irish captain discovered behind desk. Enter squad of policemen. A spokesman steps forward and presents a turkey to captain. He makes a speech. Enter captain's son and daughter—eleven or twelve years of age—with a domestic oil can. He kisses children. They tell him that they have been sent for oil. He gives them the turkey and takes charge of oil can. Exeunt children with turkey. Captain shakes hands with squad and departs with oil can.

Scene II.
A kitchen of average home appointments. Wife of Irish captain—large, strong woman—and the two children discovered. They watch the clock. The turkey, ready for oven of gasoline stove, is waiting on kitchen table, but there is no gasoline. Enter captain with his can of gasoline. They greet him joyfully. Captain removes lighted cigar from his lips and lays it on table so that he can kiss wife and children. He rejoices over turkey. He takes up cigar and puffs it industriously in order to restore the light. He takes up oil can, and family eagerly assist him to fill tank of stove while he puffs his cigar. Suddenly the gasoline stove blows up.

Scene III.
Enlarged family of Irish captain with blackened faces.

Scene IV.
Captain's kitchen in state of wreck as to stove, but turkey on table is safe. Captain and family in torn garments discovered around turkey—all lamenting accident, loss of dinner. Captain has an idea. He puts on civilian clothes, takes up turkey in its pan and leaves kitchen.

Scene V.
A bake shop with large ovens. Baker discovered. Enter captain with the turkey. Baker places turkey in oven to bake and writes out a receipt for captain.

Scene VI.
Enlarged receipt:

> "No. 11. John Dough, baker, received one turkey to be roasted and delivered to bearer of this ticket. (Signed)
> John Dough."

Scene VII.
The bake shop. Baker and captain discovered. Captain receives baker's receipt and departs.

Scene VIII.
Captain's kitchen. Wife and children discovered repairing shattered kitchen. Enter captain. He flourishes ticket. All dance and rejoice. Exit captain. Family jubilates.

Scene IX.
A groggery of unpretentious appointments. Several men discovered drinking at bar—barkeeper behind bar. Enter captain. Displays the turkey receipt. Invites all to drink. They celebrate until captain is tipsy. Enter a Jew who remains apart from others. Captain says farewell and departs, but as he goes he loses his turkey receipt. Jew pounces upon receipt as it falls to the floor. Jew reads receipt secretly and hugs it to his bosom.

Scene X.
Captain's kitchen. Wife and children watching clock discovered. Enter captain, quite tipsy. They demand turkey. In consternation he hunts for the ticket—it is gone. Enter a messenger with note.

Scene XI.
Enlarged note:

> "My Dear Captain: I saw Ikey Cohen, the peddler, steal your turkey ticket from the saloon floor where you dropped it. Jimmie, barkeeper."

Scene XII.
Captain's kitchen. Captain's wife reading note surrounded by family discovered. She puts on hat and cloak and children do same. She takes captain by collar and drags him out, followed by children.

Scene XIII.
The groggery. The Jew with his turkey ticket discovered thinking. Customers drinking at bar; barkeeper behind bar. Enter a German with a goose. Jew has an idea. Offers to trade turkey ticket for goose. The German accepts ticket. Exit Jew with goose. The German drinks at bar and flourishes turkey ticket. Enter a colored man with a chicken. The German has an idea. He offers to trade turkey tieket for the chicken. The colored man accepts. Exit the German with chicken. The colored man celebrates at bar. Enter a Chinaman with a dressed shoat. The colored man has an idea. He offers the turkey ticket for the shoat. Chinaman accepts. Exit the colored man with shoat.

Scene XIV.
A street scene. Captain's wife with her hand on captain's collar strides along followed by children.

Scene XV.
A street scene. Persons in preceding scene enter the groggery.

Scene XVI.
Groggery. Chinaman, bartender and customers discovered Exit Chinaman with turkey ticket. Enter captain's wife with captain by the collar and children. She produces note for barkeeper to read. Barkeeper tells what happened. Exeunt—Captain's wife leading with captain and barkeeper.

Scene XVII.
The bake shop. Baker discovered. Enter Jew with goose. Baker puts it in oven and gives ticket. Exit Jew. Enter German with chicken. Baker puts it in oven and gives ticket. Exit German. Enter colored man with shoat. Baker puts it in oven and gives ticket. Exit colored man. Enter captain's wife, barkeeper, captain and children. Captain's wife demands turkey, but baker refuses. Wife storms. Finally collars barkeeper and captain. Exeunt—Captain's wife with captives leading.

Scene XVIII.
Home of the Jew. Family of Jew discovered. They are eating and feasting. Jew displays ticket. All dance. Enter captain's wife, captain, barkeeper and others. Barkeeper accuses Jew. Jew confesses. Captain's wife demands ticket. Spies ticket in his fingers. Seizes Jew's wrist and forces him to give up ticket. Exeunt—Captain's wife with Jew by the collar followed by others.

Scene XIX.
Home of the German. Wife and family discovered at bare table. Enter German with ticket. Great rejoicing. Enter captain's wife with Jew, barkeeper, Captain et al. Captain's wife pounces upon ticket displayed by the German. Captain's wife collars German. Jew again confesses. Exeunt.

Scene XX.
Home of the colored man. Wife and pickanninies at window watching disconsolately. No dinner. Enter colored man with his ticket. All dance. Enter captain's wife with the German, the Jew, etc. Captain's wife pounces upon ticket in colored man's hand. Barkeeper and Jew justify her. Colored man appeals, but all are helpless. Exeunt—Captain's wife with colored man by ear and followed by the rest.

Scene XXI.
A Chinese laundry. Enter the Chinaman with ticket. He kisses ticket—rubs stomach, etc. Enter captain's wife and the rest. She confiscates Chinaman's ticket. Exit captain's wife followed by everybody.

Scene XXII.
The bake shop. Baker discovered. Enter captain's wife followed by the mob. She presents all the tickets to baker. Viands are brought from oven and captain's wife, children and captain carry them away, leaving grief and indignation behind them. The mob assails the baker. He flees. They pursue.

Scene XXIII.
Captain's kitchen. Enter captain's wife and captain with children bringing the roasted meats. Table is set. They prepare to eat. Enter the mob with baker. German, Chinaman, colored man, each storm for his original property. Captain's wife refers them to Jew. They seize the Jew and throw him from window.

Scene XXIV.
Street beneath captain's window. Jew comes flying out of window. Hits ground, bounces up and hits it a second time. Jew picks himself up and limps sadly away.

Scene XXV.
Captain's kitchen. All save Jew and family discovered. Captain's wife gives back the original property to each, the Chinaman, the German, the colored man. Exeunt—All save captain, wife and family. They sit down to eat their turkey.

Louisville, Ky.—J. M. Wentzell will erect a motion picture theater at 2051-52 Portland avenue, to cost $7,500.

Leavitt, Md.—Parlett's Moving Picture Theater was destroyed by fire.

Marinette, Wis.—A new moving picture theater will be erected on Hall avenue for Vanderburg and Rettke.

Asbury Park, N. Y.—Walter Rosenburg, of the Savoy Theater, is having plans prepared for a new theater at Red Bank.

Saginaw, Mich.—A new theater building will be erected by the Wolverine Theater Co., at Cass and Hamilton streets.

Springfield, Mo.—Bids for the construction and remodeling of the old auditorium skating rink at Jefferson Street and Pickwick Alley into a new vaudeville theater will be received up to the last of this month by the Architect, Frank W. Hunt.

Cadillac, Mich.—Arthur Nordquist has purchased the Palace Theater in S. Mitchell Street, and will continue to operate same.

Wilmington, Del.—Alfred Downward will make improvements to the amount of $350 to the moving picture theater at 504 Market Street, owned by N. Levy.

Vandalia, Ill.—E. H. Harris, of Monmouth, Ill., will erect a new moving picture show here.

Staunton, Ill.—Meyer Bros. will erect an opera house here.

Akron, Ohio.—Christ Vogt will erect a new theater at 292 South Main Street, to cost $500.

The Western Amusement Co. has purchased the Royal Theater, 114 South Michigan Street, from J. W. Himebaugh, and The American Theater, at 118 South Michigan Street, from Thomas M. Ross.

INDEPENDENT RELEASES

MONDAY: American, Champion, Eclair, Imp, Yankee.

TUESDAY: Bison, Powers, Thanhouser.

WEDNESDAY: Ambrosio, Champion, Nestor, Reliance, Solax.

THURSDAY: American, Imp, Itala, Rex.

FRIDAY: Bison, Lux, Solax, Thanhouser, Yankee.

SATURDAY: Great Northern, Itala, Powers, Reliance, Nestor.

"La Cinematografia Italiana ed Estera"
IS ITALY'S LEADING PAPER FOR THE AIMATED PICTURE BUSINESS,
PUBLISHED FORTNIGHTLY.
28 Large Pages. Eight Shillings per annum.
Editor-Proprietor: Prof. GUALTIERO I. FABBRI.
la, Via Cumiana, 31 (Barriera di S Paolo) (Italy)
"La Cinematografia Italiana" is the official organ of the Universal Exhibition of 1911 at Turin.

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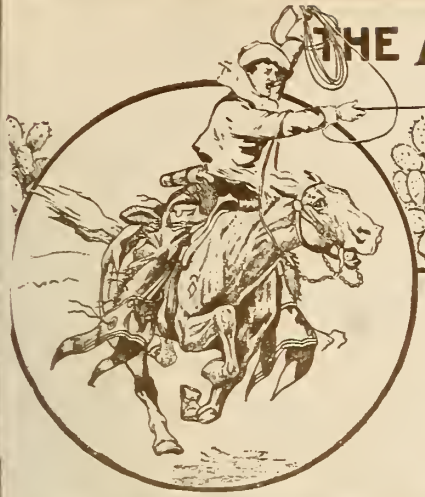

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"When you think of WESTERN think of Flying A Cowboy Films"

RELEASE OF MONDAY, JULY 3rd

"The Call of the Open Range"

A realistic running fight through the mountains terminating in a sensational rescue. Astoundingly rugged backgrounds. A film you will pack your house with. A "Cowboy" Drama.

Scene from "The Call of the Open Range"

Scene from "The Call of the Open Range"

RELEASE OF THURSDAY, JULY 6th

"The School Ma'am of Snake"

"The Ranch Chicken"

"Flying A" cowboy comedies. Both replete with laughable situations tending to a roaring climax. Depicting cowboys in their funniest moods.

Scene from "School Ma'am of Snake"

Scene from "The Ranch Chicken"

COMING

RELEASE OF MONDAY, JULY 10th

"Cupid in Chaps"

A Flying A Cowboy Comedy

RELEASE OF THURSDAY, JULY 13th

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A thrilling Western Drama

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SUMMONS

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IN THE NAME OF THE PEOPLE THAT SUPPORT YOUR THEATER

to *Mr. Exhibitor*

complaint having been made this day by

The Moving Picture Public

to show cause why you should not exhibit only Independent Pictures released by the Motion Picture Distributing and Sales Co., 111 East 14th St., New York City.

You Are Hereby Summoned To appear before any exchange buying any of the following selected weekly program.

MONDAY	IMP	ECLAIR	YANKEE	AMERICAN ...	CHAMPION
TUESDAY	THANHOUSER		BISON		... POWERS
WEDNESDAY ..	CHAMPION ..	SOLAX	RELIANCE	AMBROSIO ...	... NESTOR
THURSDAY ...	IMP	AMERICAN	ITALA		..... REX
FRIDAY	YANKEE	SOLAX	LUX	THANHOUSER	..... BISON
SATURDAY ...	POWERS	ITALA	GT. NORTHERN	NESTOR.....	. RELIANCE

on or before *July 15th at 10 o'clock A. M.*

To the end that an investigation be made of said complaint.

And Upon Your Failure To appear at the time and place herein mentioned, you are liable to a decrease of your box office receipts.

SEAL

Dated at the City of New York, this *29th* day of *June, 1911.*

Motion Picture Distributing & Sales Co.

111 EAST 14th STREET, NEW YORK CITY

AUG 19 1911

MOVING PICTURE NEWS

Volume IV
No. 27

July 8
1911

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CENTS

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Largest Ship in the World on her Maiden Voyage

Photo by Yankee Film Co.

"THE PIED PIPER OF HAMELIN" COMING!

THE THANHOUSER TWO-A-WEEK

RELEASED FRIDAY, JULY 21

A Tale of the Heart

TWO LITTLE GIRLS

is the story of a sacrifice and a restoration—the one sad, the other happy. But that's what life is—sad and happy—bitter and sweet; and Thanhouser stories have made their reputation on their true-to-life qualities. The two little girls who figure so conspicuously are thoroughly lifelike; in fact, their coming together was brought about by one of those quick friendships that make life worth living. An easy-going, natural, summer story, this is especially welcome on your screen in these "dog days" when the popular taste is for "light" film-fiction.

No. 230 Code Word, Two

RELEASED TUESDAY, JULY 18

A Story of the Extremes

THAT'S HAPPINESS

takes up the old, old question of what constitutes the state of being happy and we offer Susie Smith's solution because it is the most remarkable we know of. Had Susie been a "Silk Stocking" her views on happiness would not have been interesting enough to bear filming, but as a mere sweatshop lady she furnished some happiness ideas that were very novel while very natural, and as such command a reel of film and your full attention.

No. 229 Code Word, Hap

THANHOUSER COMPANY NEW ROCHELLE — COMPANY NEW YORK

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CHAMPION

MONDAY AND WEDNESDAY

"A Southern Girl's Heroism"

MONDAY, JULY 17th

Confederate Gen. Pleasanton loses his daughter to a Federal officer. See how it happened.

"A Daring Deed"

WEDNESDAY, JULY 19th

Two telegraphers—sweethearts—foil the attempt of ruffian miners to pilage a freight station.

ON SCHEDULE

Dubuque Water Carnival

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There's a Lot of Good in the Worst of Us!

It never really pays to lose faith in a man; that the bread we cast upon the waters comes back to us; that generosity in humanity is repaid with interest sometime or other is the pictorial sermon in our release of

THURSDAY, JULY 13th

"The Vagabond"

A pathetic story of how a vagabond saved the life of his benefactor at the sacrifice of his own It will give you a broader view of life and us humans! What else can we say than that it's a REX!

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Since we first exploited the moving picture as an amusement attraction, sixteen years ago, at the Eden Musee, we have used many projecting machines. Money has been no object to procure the best results, and, as a consequence, we have the reputation of showing the clearest, steadiest and most satisfactory pictures in the country. The new "Simplex Projector," the first one of which was operated here and has been steadily used for the last three months is undoubtedly the best machine we have ever operated.

EDEN MUSEE AMERICAN CO.,
E. J. CRANE, Manager.

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23 East 14th St., NEW YORK

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The Moving Picture News

PUBLISHED EVERY SATURDAY

The CINEMATOGRAPH PUBLISHING COMPANY, 30 West Thirteenth Street, NEW YORK CITY

Telephone, 4092 Chelsea

European Agents: INTERNATIONAL NEWS CO., Breams Building, Chancery Lane, London, E. C.

Chicago Representative: J. J. Sullivan. 866 Graceland Ave. 'Phone Graceland 5053

ALFRED H. SAUNDERS, Editor.

This newspaper is owned and published by the Cinematograph Publishing Company, a New York corporation. Office and principal place of business No. 30 West 13th Street, New York. Alfred H. Saunders, President; John A. Wilkens, Secretary, and W. M. Petingale, Treasurer. The address of the officers is the office of the newspaper.

SUBSCRIPTION: $2.00 per year. Postpaid in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands. Canada and Foreign Countries: $2.50 per year. All communications should be addressed to The Moving Picture News, 30 West Thirteenth Street, New York City. ADVERTISING RATES: $60 per page, $30 ½-page, $15 ¼-page, single column $20, $2 per inch. Discounts, 20% 12; 10% 6; 5% 3 months.

Volume IV **July 8, 1911** **Number 27**

OUR FRONT COVER ILLUSTRATION

The illustration this week shows the Olympic—the largest steamship afloat—as she is leaving her New York dock. The cut was made from a piece of film and in the enlargement does not do full justice to the Yankee picture.

EDUCATIONAL FILMS

One of our numerous correspondents writes in a cavilling way regarding educational films He says in words, "What are you trying to do? Are you trying to knock your head against a rock or do you really believe that you can awaken your American manufacturers to produce educational films? As you well know, I have been in this business ever since it started in America, and I have been time and again trying to get some of the manufacturers to produce films of an educational nature. Their reply is, 'There is no money in it It is too much trouble, and we are making money better and easier as it is'; so therefore, my dear Saunders, what do you expect to accomplish by trying to get these beggars in line You might just as well try to brush back the sea from Brighton Beach as to get these fellows in proper order for educational films."

In reply to our correspondent we would say that the popularity of the motion pictures with the masses can be made one of the best educational advances it is possible to conceive, and we are hoping to make enough think so that some of the manufacturers will take up a strong line of educational work In fact, if we were allowed to publish some information that we have in our possession we could open the eyes of many of our readers as to what is being done along these lines. We have been pledged to secrecy, and as such we are in honor bound not to give particulars.

By taking the various health problems which so vitally affect the people and the health boards of every city, we think there is a wonderful field for good work. Take, for instance, the tuberculosis exhibit, the exhibit of the fly, the exhibit of subjects such as Charles Urban is getting up. We might say that the popular mind is more receptive to lessons taught in parables and illustrations than the manufacturers really think, and more of these would do good. Complaints have been made that the moving picture teaches evil by suggestion. If that is so, ought we not fully to recognize the educational character of the moving picture? Should we not consistently use that power for teaching what is good, wholesome, and necessary, and consider to do away with any evil suggestion that some feel inclined to find in the pictures?

THE SIMPLEX MACHINE

On page 4 our readers will find a preliminary announcement regarding a wonderful projecting machine, "TheSimplex." This machine is from the inventive brain of our old friend, Frank Cannock, who designed and manufactured the Edengraph, and as the Edengraph was then in advance of motion picture machines, so does the Simplex, his latest creation, eclipse the Edengraph. This machine has been tried for a considerable period in the Eden Musee and has given every satisfaction. In our next issue we hope to give diagrams and full description of this machine, which, in our opinion, if the various fire underwriters will see as we see, will entirely do away with the fireproof booth and the conditions under which operators are working to-day.,

SCENARIOS AND THEIR WRITERS

Some short while ago we made an offer to take care of scenarios and criticize the same. So large a number came that we were completely inundated with various kinds of papers, some good, some bad, some so indifferent, some so silly, that it tried our patience to read and reply to the numerous correspondents. We now wish to inform our readers that we have secured the services of a very successful author and reader, connected with the largest picture manufactory in the trade, to read and criticize manuscripts intended for moving picture productions. These criticisms will be thorough, helpful, and of value to the writers, and the opinions of our expert will give fair, honest work and try and make writers of those who show any talent. The criticisms will be thorough and fully instructive. They will deal with the title, the plot, the arrangements, the mechanical possibilities, the originality, and general availability, with suggestions as to probable markets where they can be placed; in fact, one of the most helpful assistants to those who are aiming to place their stories, and to those who have talent, it will prove the best education that they can possibly have anywhere in the moving picture industry.

The News vouches for the work, and as is well known, the reading of a popular publication is acknowledged by all successful scenario writers as being absolutely necessary to success. The Moving Picture News is replete with valuable information concerning the industry week by week, and is indispensable to any person who essays to write a picture drama, and to make it more popular among the general readers, and visitors, of the picture theaters. Every subscriber sending in $2.00 for a year's sub-

scription, a scenario with return postage for the same, will receive a fair, honest criticism as we have outlined above. Any present subscribers can have their scenarios criticized for $1.00 each. We feel sure this department will commend itself to all who desire to make successful writers.

KINEMACOLOR BOUND TO BE PRODUCTIVE OF A REVOLUTION IN EDUCATIONAL METHODS

By Margaret I. MacDonald

The unveiling of one of the most marvelous feats ever accomplished in the world of photography is about to take place, when the motion pictures produced by the art of Kinemacolor (motion-color) will be shown to the American public for the first time. Contracts with some of the leading Broadway theaters are now lying in the office of the Kinemacolor Company of America, at 145 West 45th street, waiting to be signed.

Nine years and $60.000 have been spent on the experimental work, the happy result of which we are so soon to be privileged to look upon.

In an interview with an official of the company, I learned to my surprise that we owe the method of Kinemacolor not to the discovery of how to photograph in colors, but to the discovery of how to photograph in black and white. Kinemacolor gives us a pure, snowy white, and a genuine black, without the grayish cast which prevails in the old style moving picture. The film of the Kinemacolor picture is little different in appearance to any ordinary film, probably of a little more grayish tint than the others. No color is visible to the naked eye. The secret is not a matter of placing color in the film, it is the getting out what color has been photographed there. It has been known for years that color actually can be photographed, and that it exists in a minute form in all negatives. The secret of the whole matter is that the Kinemacolor Company have been able to produce machines both for taking and exhibiting, of such mechanical perfection as to make it possible to reproduce in the motion picture fac-similes in color and shape of the objects photographed. Any film that has been properly focused can be experimented with satisfactorily.

Kinemacolor in the perfection in which we are to see it also owes a great deal of its magnetism to a perfected method of obtaining faultless stereoscopic effects, and which is done by means of two negatives for each separate photograph, a right and a left negative, using the colors green and red exclusively—one is placed over the other, and what is left uncovered by the red is covered by the green, or vice versa. As a pair of human eyes looks at an object, each eye gets a slightly different view. In the ordinary methods of photography, but one of these views appears upon the photograph, thus falling short, when viewed by the pair of eyes, in depicting truthfully the qualities of the original object as seen in nature. Kinemacolor proposes to meet the requirements of the human eye by its wonderful method, placing before it a picture restful, beautiful, and lifelike.

From the advent of Kinemacolor into the world of science I predict a complete revolution in present educational methods. At present, in England, Mr. Charles Urban, the head of the Kinemacolor Company, is experimenting with the X-rays to see just how much can be accomplished with artificial light. A typhoid germ has been photographed by Kinemacolor methods, showing its entrance into the blood, the commencement of the battle between the white and red corpuscles, and the entire working of the disease germ. The throat and vocal organs of Caruso have been photographed by the same method, illustrating his manner of tone production. Wonderful experiments have and will be made with photographing plant life from the germination of the seed on through its different stages of development to maturity, ending with the termination of the life of the plant, in the case of annuals. Mr. Luther Burbank is expected soon to arrive in the city, when a regular course of work will be arranged for with him by the Kinemacolor Company. Illustrative material will be prepared for lectures on agricultural, botany, and all subjects dealing with plant life. A representative armed with the necessary ammunition in the way of moving picture machines, films, etc., will be sent to California to work in conjunction with Mr. Burbank. Many things of great interest and value to students of agriculture and horticulture are expected to evolve therefrom. Other sciences will be equally well taken care of by the Kinemacolor Company, and Education will meet with open arms the art of photography as discovered by means of Kinemacolor as being the best and most economic means of educating, not only the school children, but the gigantic public as well. Much unnecessary poring over books in the school child's life can be avoided by the adoption of the educational films which will in the future be released by the Kinemacolor Company of America.

I was favored at the offices of the company with a view of the Coronation pictures. To say that they are wonderful is putting it mildly. The red and gold of the soldier's uniform, the black and white of the surplices of the choir boys, and, in fact, the living color and shape of every thing in the picture, animate or inanimate, is astounding. They are startling in their perfection of coloring and mechanism.

I was also shown some pictures of flowers. No more perfect reproduction of a part of nature could be imagined. The bowls of blossoms were shown against a dark background. There were roses, poppies, pansies, carnations, chrysanthemums, lily-of-the-valley with its green and white calyx, as delicately beautiful as it appears in nature. Every different shading and tint was brought out in the most marvelous manner. Most wonderful of all was the Lillias Laburnum, shown first in a group in a vase, and then the individual blossoms; the white of the outer edge of the petals shading into a lilac pink in the center, with the dainty dark brown dottings which nature had given it, showing up in bas-relief against the delicate shades, was a dream. As the bowls were revolved by some invisible means there was ample time for meditation on the wonders of an invention the victory of which even the blossoms, as they proudly bobbed their pretty heads at me from the shadow land before me, seemed to acclaim.

Charles F. Gerrett

The News announces with much regret the death of Charles F. Gerrett, father of Mrs. Joseph Miles, age sixty-seven years, in the home of his son at Surf avenue and West Thirty-second street, Coney Island, N. Y., July 2d. He was employed in the Government printing office at Washington and was a G. A. R. veteran.

He decided to spend his vacation with his son. Sunday night he ate a rather heavy dinner. A few hours later he became ill. Although Dr. Jean Kaplan of 494 Stone avenue worked over him until the early morning his life could not be saved. Heart disease, aggravated to a fatal point by the heat, caused death.

The body was taken to Washington on the 12.20 train for interment. Floral tributes were received from the directors of the Sales Co., also from the employees.

Condolences are tendered to Mr. and Mrs. Joseph Miles, with the full sympathies of the News.

THE ENTERPRISE OF THE SALES CO.

In all the principal cities in the United States and Canada the Sales Co.'s release of the "Coronation" was shown ahead of all others. Although the negative and prints all came over from England on the same steamship, namely, Mauretania, the Sales Co. were able to beat all others in securing their negatives from the Mauretania. This was greatly due to the special effort of Mr. H. A. Spanuth and Charles Abrams. It was they who succeeded in getting the government to send out a special revenue cutter exclusively for the moving picture men to meet the steamship Mauretania at midnight, for it was learned that she would not dock that night. The Sales Co. did not want to take any chances and had a special chartered tug following the United States revenue cutter out to quarantine in order to be on hand should there be any slip or any unnecessary delays. This tug was laying ready to be dispatched back to the city as quickly as the negative had been passed by the custom house inspectors. Once the revenue cutter reached dock the Sales Co. special automobile was on hand and tore through the streets, delivering that night all city prints of the "Coronation" and, rushing to their nearest plant, managed to fill all their orders in record time, thus again beating all competition.

It is another triumph for the Sales Co. and goes to show that they are always on the job to get out special releases before anybody else.

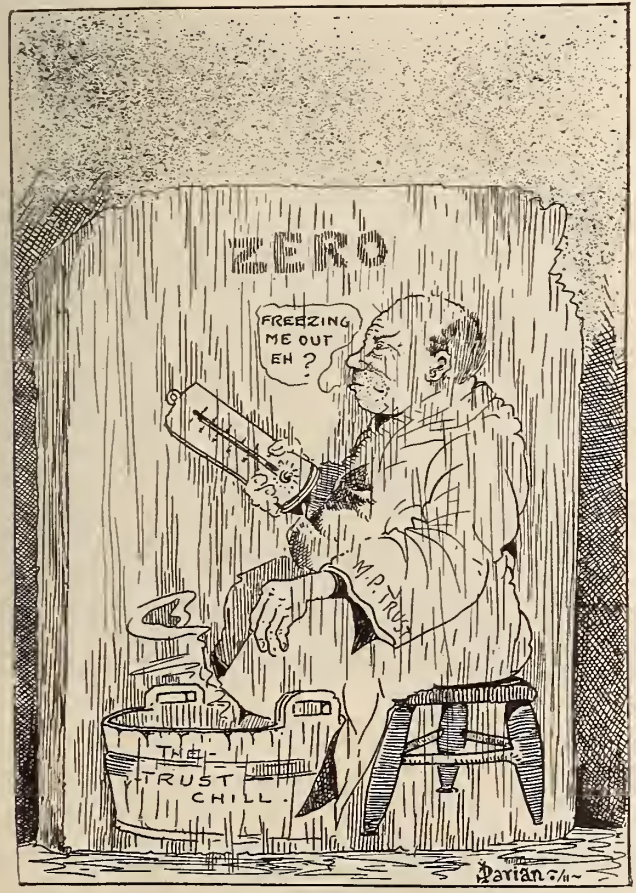
All the people on board the United States revenue cutter were keenly interested in trying to find out to whom the specially chartered tug belonged that was racing immediately alongside the cutter.

Mr. Spanuth and Mr. Abrams saw to it that the six men, including the captain on board the tug, were well supplied with refreshments and cigars, and in appreciation of which the officers and men made every possible effort to assist the Sales Co. representatives in beating all other moving picture manufacturing men in securing their negatives first.

THE IMPROVEMENT OF THE ENGLISH FILM

By "Britannicus" in Bioscope

At the outset let it be said it is not the writer's intention in this article to rail at the English producer, to condemn him utterly and all his works. That has been done ad



INDEPENDENTS FREEZING OUT THE TRUST

nauseum, and even if it were justified some time ago, it is not now—no unbiased observer can have failed to notice the general improvement in English films, rising, in particular instances, fully to the level of the best work of Continental and American producers.

Some of the difficulties of the English film manufacturer may be briefly stated. We say "English" because, curiously enough, practically no films, except local topicals, are manufactured in the United Kingdom outside England, or beyond the metropolitan area, in fact. The first great drawback, to which scarcely sufficient importance has been attached by critics, has to do with the national temperament. It is extraordinarily difficult to get English actors and actresses to overcome that horror of extravagance of gesture and action that is ingrained in the British race, and to let face and hands have that fuller liberty of expression so necessary to compensate the moving picture for its deprivation of speech. It is not a question of employing West-End performers of high reputation at bigger prices than now prevail; what is needed is a school for actors, and since there is no likelihood of one being established at present by actors themselves or by an association of the industry, the individual manufacturer perforce must train, with infinite labor, the somewhat raw material at his command.

It seems unkind to call on the film producer for further monetary sacrifices, but cheeseparing in this matter is false economy. He must imitate the American plan, and maintain his stock company, and if he can improve on his model in one particular and assemble a company of such a general level of attainment that the leading parts may be distributed promiscuously and not allotted always to one or two performers, so much the better. Then surely it is not too much to ask that, distances in these islands being comparatively small, the film producer should follow his United States rival in one other particular, and travel for local color. If the Kalem Company find it worth while to cross the Atlantic to get Irish backgrounds to their pictures, and to return a second time for more, surely the Englishman may venture to cross St. George's Channel or the Tweed for the same purpose! Think of Haddon Hall, Derbyshire, for instance, where both ancient castle and charming legend lie ready to hand. Why not stories based on Scott's novels acted and produced amid actual Highland surroundings?

One hears a great deal of the eternal question of plots; their quality and the adequate recompense of their originators. But is this matter so very pressing? There is a vast field open to the film producer in ancient, mediaeval and Victorian literature, which he can cultivate without charge; not necessarily "lifting" plots whole or slavishly following the originals, but adapting, selecting and expanding, as fancy or the exigencies of the market dictate. Nevertheless, if plots fresh from the modern mind are desired, let it be remembered that a considerable inducement is necessary to persuade a man with a dramatic idea, which he probably thinks good enough, if elaborated, to fill a West-end theater, to be content to turn it to less remunerative picture uses. A method by which a small royalty to the authors of the plot were paid on every copy of a film sold might be successful in securing to the plot-writer a proportionate share of the proceeds from a salable picture. One realizes, however, that the producer often has more to do with the success of a plot than the author, and it would be difficult to know where to draw the line if a system of paying royalties were begun.

Is it possible for any one man to combine in his own person all the qualities necessary to the production of first-rate films? Surely this is open to grave doubt, and the manufacturer would be wise to delegate some of his responsibilities, rather than lay himself open to the reproach that, being Jack of all branches of his trade he is master of none. One can conceive of the film producer's office being greatly extended. In a firm undertaking dramatic, comedy, topical, travel and general production, the producer should be a well-informed, well-read and travelled individual; he should watch for all coming topical events, and be able to give the camera-operator authoritative advice as to combining the scenic feature of the place with the particular subject desired at the moment. For instance, a picture of the animated scenes at the Cambridge "Mays" last week might have been preceded by a survey of the fine buildings of the ancient University town; its old-world features, quaint streets and scenic beauties, with perhaps a few typical Fenland pictures included.

Our ideal producer should be ever on the watch for unusual occurrences—anything capable of being converted into a film. It is novelty that people want, and all should be grist that comes to our mill. The producer should select from plots submitted to him, and ransack literature, past and present, mythology, history and legend, daily newspapers, even police court reports and novelettes—every conceivable

source (including his own brain), from which may be extracted some new thing to satisfy the voracious demands of the vast picture public.

The duties just described are one man's work in every firm having anything more than a negligible output, and the head of the firm, much of whose time is taken up with the more strictly commercial end of the business, had better depute the organization of film production rather than do it himself inadequately. Specialism is the order of the day, and it is necessary in the film business as in every other.

Although the English manufacturer has difficulties to contend with, some of which considerations of space prevent one from even outlining, he has also great advantages in the scope there is in a country of this size for topicals, in the scenery and historic associations that make the American turn green with envy, and if he will only rise to the height of his opportunities he will have his own, and at any rate the Continental, market at his feet. Let us at all costs get away from the second-rate. It is gravely to be feared that many, not necessarily British, film manufacturers rate the intelligence of picture theater audiences so low that almost any plot is considered good enough, regardless of whether it contains even a modicum of the elements that go to make a dramatic story. So many of our picture plays are lacking in what Mr. Crummles called "the dramatic unities." The picture audience is drawn from a higher stratum than the patrons of the music hall—from a class in fact which would not go to music halls. Even in the latter resorts, however, the quality of sketches has vastly improved of late, and the picture theater should not only not be left behind—it should lead the way.

OUR MUSIC COLUMN

Waxahachie, Texas, writes: "I have been reading with much interest your very interesting as well as instructive articles on music as it should be played for the pictures, and must say that I have gained a great deal of knowledge from them. Would you kindly send me a list of music on the order of 'In a Cosy Corner.' We run the best Independent film and it is indeed a pleasure to be able to play for them in the proper manner. I would also be pleased to receive any other suggestions you may have to offer.

"Please inform me where I can secure some music for 'Hurrys,' 'Sneaky Music,' etc."

Your list has gone forward and I trust it will be what you desire. I am glad to note that the department has been of help to you, and trust you will make use of it as often as need be.

In this day and age of progressiveness, it is indeed a repetition of the race between the "tortoise and the hare" when some managers are slow to realize the importance of music as a factor in business-getting for their theater. It is, indeed, a "tortoise" sort of a manager who will allow their musicians to play the wrong class of music for their pictures or the wrong accompaniment to a song. Inappropriate music may be all right for the unintelligent class that constitute a part of your audience,—but why need you cater to that class? Strive to have music at all times that will appeal to the better class,—the "ruff-necks" will be pleased no matter what kind is played.

Again let me mention the fact that while some managers may think they are making money by using an electric piano for the pictures, they are paying dear for it, far more than they save. Many of them have never tried to secure a first-class pianist, but seem content and satisfied so long as any kind of music is there; but, fortunately for the manager who does care and tries to please his patrons by using only the best musicians, the "electric piano" manager does not last very long,—they cannot if they have an exacting audience to deal with.

Not long ago I had the pleasure (?) of visiting a theater where an electric piano was used, and at the time I went in they were running a pathetic picture. Use your imagination for a moment, and come with me into the theater. There is a kind, tender-hearted mother, after all of her years of toil and suffering, dying. The scenes around her are hushed, the time has arrived when she is about to enter into that last long sleep that knows no awakening, and soon the pains and sorrows that have attended her throughout her life will be at an end,—her eyes wander around the room to the faces of her loved ones gathered there,—a faint sigh, and her life's work is o'er. Imagine all of this and all of the time that same electric piano was in its rattle-bang, out-of-tune way playing: "I don't Know Where I'm Going, But I'm On My Way." That picture (as well as every one shown in that theater, so long as the electric piano was there) was ruined, when with music properly rendered, the picture would have appealed to you as the manufacturers intended it should.

Many theaters are employing orchestras now that they are beginning to find favor, and if you have an orchestra in your theater, it is just as easy for them to follow that picture as it is the piano alone. They may not follow each and every movement in the picture quite as well as some of the best pianists, but if they are the right sort and class of musicians, the result can be just as satisfactory. While there is no doubt that the movements of a pianist alone are more flexible, inasmuch as he has only his own inclinations or feelings to follow,—yet at the same time, if you have the proper sort of a leader, one who understands his business, and he in turn is surrounded with capable musicians the result can be just as satisfactory as with piano and drums.

While the subject of drums is here let me say that they are of great consequence, as they are primarily the instruments of effects, and the effect is largely a matter of contrast. It is the contrast that is desired and needed to promote the realism desired. A drummer should not be over-enthusiastic in the use of his instruments, or he is liable to find when working up a "hurry" or a really big climax, that he won't have it, for the reason that he will have used up all the volume of sound before it was needed. The working up of a hurry (or any similar situation) depends entirely on watching the action in the picture, and the old rule of "piano and forte according to action" holds just as good for a pianist (or drummer) of a picture theater as well as any other.

When the picture is one of "slap-stick" comedy, it can be played just as you would handle an act in vaudeville or burlesque,—that is, insert all of the absurdities you can without overdoing it, and it will get the laughs, which is the main thing in a picture of that sort,—but please don't misconstrue my meaning and think that all comedies are of the "slap-stick" variety. The effects should follow every picture according to the nature of it, and when "Foolshead" slides down an embankment, and you hear a ripping sound, you can readily understand what is supposed to have happened. The absurd effects will cause laughter, and that is all they are supposed to do.

An organ may be used to great advantage at times in religious as well as pictures depicting sickness, poverty, death, etc., by playing suitable music and using your stops in the proper manner and working your picture up to a good climax.

YANKEE OUTING CLUB

The above cut represents a few of the genial spirits of the Yankee Company. Of course, as we understand it, only actors, their wives and sweethearts who are taking part in the company can be members, and to join the Social Club they must be, according to the qualifications for membership, a good actor and all round good fellow and able to recite the Declaration of Independence from memory. We do not know about the latter. We question if they come up to scratch if put to the test; however, those are the qualifications as we get them from Big Bill.

FROM THE OBSERVATORY

By G. F. Blaisdell

The First Methodist Episcopal Church of Sedalia, Mo., has dedicated an open-air theater—or rather annex—which adjoins its church property. The pastor, the Rev. Grant A. Robins, will conduct Sunday evening services on the plot, which is 90 x 100. He will be assisted by a chorus of fifty men. Would suggest, in case the experiment does not prove a drawing card, that the Rev. Mr. Robins try a few reels of good pictures.

* * *

The New York Post complains of the scarcity of good comedy films and fears that the source has failed. "The creator must now puzzle his brain in earnest fashion," it says, "if he would please the hardened public with a new laugh. There are few things left undone, few illusions left to be created." It is true that hearty laughter is a rare thing in a picture house these days. Such comedies as "The Monogram J. O." and "Cupid's Joke" will bring it out; so also will such Vitagraph comedies as "The New Stenographer" and "The Leading Lady."

* * *

The Rex Film Exchange, of Albany, with a capital of $25,000, has been incorporated. It is the announced intention of the company to make moving picture films. The Chicago Motion Picture Machine Company has also been incorporated, capital, $2,000.

* * *

The theater men of Milwaukee have organized the Exhibitors' League, and intend to work for better ordinances for show houses. One of the reforms adopted has been the employment of older and more responsible men.

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In Essanay's "The Desert's Edge" the title screens on three occasions insists on "desparado." Also one screen describes how "The Girl Suspicions," etc., meaning, of course, suspects. Such work is not educational. Allowance is sometimes made for the blunders of foreign companies, although there is no particular reason why there should be. Certainly there is no excuse for American manufacturers.

* * *

One feature of the Essanay's recent pictures, however, shows a greater respect for the theatrical proprieties insofar that its Indians are practically naked and ride barebacked. 'Tis well. Some perfervid self-appointed censor may object to the Indian bathing suit, but no serious attention need be paid to such complaints. Let's stick for historical accuracy. Some of these days we will not see alleged army horses equipped with English saddles.

* * *

In Pathe's "Love Proves Stronger Than Duty" Ravet takes the role of a tramp, and his work is on the same high plane as his "Robert the Silent." By the way, the same company puts on in "The Accomplice" Mlle. Napierkowska, Ravet's co-worker in "Robert the Silent." On the picture screen she is in a class by herself.

* * *

A bill has been signed by the Governor of Pennsylvania which becomes a law January 1, 1912, creating a state board of censors and enumerating the fines and penalties for exhibiting a film which has not been passed upon.

It has been suggested that the easiest way for the board to work would be to come to New York and inspect the reels before they are sent out by the big agencies. This would practically eliminate the possibility of an uncensored film being shown.

* * *

An estimate of 600,000 feet of film for the photographs of the Coronation ceremonies and 10,000 000 feet to fill the orders for reels may give an idea of what an attraction the pageant really is.

It is too sad that the officials could not see their way clear to allow the companies to place the artificial lights necessary to taking pictures in the Abbey itself. They feared that some danger might be caused to the noble old structure and at the last minute withdrew their consent, consequently the pictures will not be of complete historical value.

* * *

The Commonwealth Edison Co., of Chicago, has adopted a plan for placing before the public the relative advantages and benefits of the use of electricity in domestic science. A film is shown at a local amusement park which portrays all the possible disadvantages of the use of coal in the home and the attendant satisfaction to the family on the installation of electricity in the kitchen and laundry. The commercial possibilities in this direction are infinite and it is surprising that more corporations and firms do not conduct their advertising campaigns in a like manner.

In San Francisco, Cal., an exhibitor has been fined $100 for showing a picture depicting a hold-up and a murder. The police judge held that it violated an ordinance which expressly prohibits the display of a motion picture portraying violence or murder "in such detail as to offend public morality and decency."

An appeal has been taken and the burden rests on the question of taste in the proviso. Here is an excellent opportunity to question the solidity of a statute which prohibits violence, etc., in motion pictures. On this basis, should not all works of art which show anything of a similar nature be barred? The question as to which is art a masterpiece or a series of photographic reproductions is aside from the case entirely.

Many melodramas should they be submitted to our Board of Censorship would never be shown on the boards.

Another view of the subject might be taken. Many journals of a yellow nature wildly display sketches of murder and like crimes over their principal pages with disgusting sentimentalities in the type about the actors in the tragedy. Why not be fair and muzzle these also?

From Our Western Correspondent

Hot Springs, Ark., July 4.—While the "Man in the Baths" is celebrating the natal day of these glorious United States in Little Rock, combining business with pleasure among convivial newspaper companions, I shall again endeavor to follow out his edict and supply the Moving Picture News with its weekly review from this heated section of "God's wide acres," and, Mr. Editor, if you are sweltering in dear little old New York town, just try and believe that the atmosphere there is as a refreshing zephyr to the humidity scorching us in the "valley of vapors," for such is the case.

Well, we had the great pictures of the recent Confederate reunion at Little Rock, and the Princess Theater scored a beat on their colleagues by being the first house in this city to exhibit this feature. I didn't get to Little Rock to view the pageant at that time, and after seeing the pictures I am just as well satisfied that I remained out of the crush, for the scene on the picture sheet at the Princess depicted all that I could have seen at that time, so, figuratively speaking, I am money in on my absence.

Let me state that the pictures are excellent; there was not, it seemed, a feature that the camera overlooked, and all things of interest seemed to be included. Every detail of the great reunion, which is truly significant of "the passing of the Gray of the Southland," was shown. The audience had an opportunity of looking at those brave men who were such important factors in that memorable struggle, and, being "south born" and raised in the vicinity of New Orleans, of southern parents, I naturally had a soft spot in my heart for their lost cause. The pictures were further enhanced by the excellent lecture given by Col. William Lightfoot Visscher, the Kentucky orator, known from east to west. Between reels the Twin City quartette rendered several appropriate selections. The pictures of the Confederate reunion will go from here on a tour through the West and Southwest, visiting Memphis, New Orleans, Dallas, Fort Worth and as far west as California. They are excellent.

Among the pictures here this week was a Rex, "Called Back," which, though issued May 25th, was still in excellent condition. I take issue with Rex, however, and question the wisdom of making one of the characters in the picture as bad as it was shown. Rex, thou art "King." Your name signifies as much, but the actress in that picture was unworthy a king. The rest of the picture, Rex, was immense, and the forest fire, together with the masterful work of the wife and the effort of the husband when he realized his wife and child were in danger was excellent. It was a most worthy reel with the exception aforementioned; but try and remember in the future when the product of the scenario factory shows an actress in a bad light that the "sister" could just as easily come from "the ladies sewing circle" or "foreign missionary board."

There is another fault that is so prevalent and seems so useless. It is that of letter writing. I have seen women in moving pictures seize pencil or pen and draw with great rapidity one straight line after another, dashing across the surface of the paper, and a minute later hold up a marvel in composition. When you write letters, girls, WRITE THEM, please. Also noted this week in two different pic-

tures a lack of proper attention to undergarments worn by ladies before the camera. One woman was a member of an Independent company and another was with the Trust side of the industry. What's the matter, ladies? Have they quit selling safety pins in your territory?

For those who enjoy pictures of that nature, of which, however, I don't happen to be one, "The Human Tigress" seemed to please, and the progressive American with its "Flying A." Champion's reel, "Molly Pitcher," pleased, even if "Molly" didn't quite grasp all the possibilities of the part.

Imp delighted the audiences with its "Forged Dispatch," though it did seem remarkable that the document that caused so much suffering should have remained undiscovered all those years. However, we forgive this dramatic license, or the taking advantage of it in the manner it was done, for the general worth of the picture, especially the old veterans' parade, which was most realistic. Lux, with you we enjoyed that "Walk in Tunis," and was greatly pleased with the little Indian girl's work in the Bison reel, "A Squaw's Retribution." I think that particular maiden has shown wonderful improvement in her work, her expression being excellent. Powers certainly sent us a picturesque folly in "Smith's Marmalade" and the audience enjoyed it, and three Thanhouser reels that caught on heavily here during the week were "The Pillars of Society," a most worthy production; "Motoring," a delightful romance, and "Flames and Fortune." Thanhouser posters are always the signal for good business.

For about the "steenth" time the Essanay reel "The Lure of the City," which is now some two months old, came to one of the Trust houses, and the more I look at this reel the less I think of it. I wonder if the man who staged that drama realized that the "little sister," who, by the way, was most brazen for a country girl, never changed her dress during the entire reel. She was about the fastest bit of femininity from rural precincts that I have yet looked at on a picture sheet and it is a relief to know we don't meet her kind often. "Her Brother's Photograph," an Edison picture, was greatly enjoyed and the little leading lady of this reel is one of the most popular picture actresses that visits Hot Springs. "Proving His Love," a Vitagraph, was also very good, aside from the defects where journalism was concerned. The "interview" the reporter got was entirely too brief, and when he returned to write the story he should have used, considering these modern days of progressive newspaper work, his typewriter. Furthermore, he could not have written more than a "stick" of copy. The "heart interest" features, however, were excellent, and Miss Turner was charming.

In conclusion, I am going to risk a suggestion to Mr. Saunders as a future feature of the Moving Picture News, and that is that he invite from the men and women now acting in the various picture companies a story each week of some important thing that has been noted by them of human interest, either at rehearsals or when the pictures were being taken. There isn't a one of us engaged in theatrical work but who has had a world of "experiences" come to us; not one of us but who can relate some little incident that is most interesting, and I think that if a story of this nature was published each week, written by the people who act in the pictures, that it would be of great interest to the trade generally. What a field it opens for ye press agent, provided the ladies and gentlemen are too busy to write or care to entrust their recital to more competent hands. Now, if it gets an official O. K., who will be the first?

THE LADY IN THE BATHS.

We fully agree with "The Lady in the Baths" in her last paragraph and will willingly open our columns for experiences of such nature, and further will pay for them if the writers so desire. As a leader of what she would like to see, suppose "The Lady" starts off.—Ed. M. P. N.

OUR LOS ANGELES CORRESPONDENT

June 29, 1911.

Adam Dixon Warner, who has lectured throughout the United States, has taken moving pictures of some of the most beautiful spots in Los Angeles to illustrate his course of lectures, "See America First." Using an automobile part of the time and a special car the rest of the time, with his moving picture camera along with him, Mr. Warner took views of the business streets, parks and the boulevards. These pictures will be shown at the Auditorium after which they will be shown all over the country. In conjunction with the local views, Mr. Warner has secured pictures of California, Oregon, Washington, Idaho, Nevada, Utah, Arizona, Colorado, Alaska and the Hudson River.

Ralph Lane, a graduate of Berkeley University, has obtained a number of stereopticon views of the Los Angeles aqueduct and is now exhibiting them at a local theater, accompanied by a lecture. Mr. Lane has traveled all over the country, lecturing on various subjects, and is in a position to do justice to his present subject.

* * *

The Ideal, Spring near Fourth, is advertising that they are showing pictures of the Coronation of King George V. Numerous posters adorn the exterior of the theater, declaring that they are showing the Coronation as a special feature. That this must be a fake, everyone but the dear public knows. Yet nothing is being done to stop them. Of course, a great many exhibitors are indignant, declaring that it is ruining the business, but the pictures are still being shown. On investigation, the picture disclosed itself to be the funeral of King Edward VII with the casket scenes cut out and various subtitles introduced here and there. The picture is the Imp release of the funeral and is still in good condition.

* * *

The Optic, Main between Fifth and Sixth, is showing three first-run Trust releases for five cents. There are no ten cent seats in the house any more, and vaudeville has been cut out. When the General Film Company invaded this city, the first rule they made was that no five cent house would be allowed to show any first-run pictures. Have they revoked that rule hoping, perhaps, to get back some of their fast departing customers?

* * *

The entire contents of the Florodora, 115 East First, was sold by auction this morning. The following articles were among those sold: 200 folding chairs, an electric piano player, four fans, a No. 6 Powers machine with a rheostat, an electric sign and some lamps. The contents were valued at about $3,000.

* * *

The European, corner First and Wilmington, has been sold to Weiss & Silver, who are going to make a Jewish vaudeville and moving picture house out of it. Hand bills have been thrown broadcast, announcing that well-known New York artists will appear. Admission will be ten cents.

* * *

The Lyric, Spring near First, starting Monday, will run Independent pictures. The house is practically a new one and has shown Trust pictures since it opened. Vaudeville and pictures are shown. Admission is ten cents while the vaudeville is being shown and five cents for the pictures alone.

* * *

The Pearl, First near Alameda, running Trust pictures heretofore, will show Independent releases beginning Monday. Pictures will be changed three times a week instead of two as heretofore. The house caters to the working class.

* * *

The proprietors of the Bijou, Main and Sixth, were the hosts to-day of the local branch of the Boy Scouts of America. The Examiner newsboys were also admitted free. To celebrate the occasion, the Champion release entitled "The Boy Scouts of America to the Rescue" was shown.

* * *

The Family, Main near Fifth, is dark. The lease has expired and the proprietors, Kerr and Watkins, declare that the owner asks a prohibitive price for the renewal of the lease. Mr. Kerr states he is going to San Bernardino, where he is going to open another up-to-date moving picture house.

* * *

The Novelty, Main near First, has been purchased by the Quinn Bros., proprietors of the Bijou. The house has been a failure so far. Trust pictures are being shown.

* * *

Mr. Dawes, local manager of Miles Bros. Exchange, has returned from San Francisco. He declares that he has obtained three more releases a week which will make a total of twelve releases a week received here. The exchange will not handle the Bison and Champion films as much as it did heretofore. Mr. Dawes declares the people are getting tired of these so-called Western stories.

* * *

The number of reels released by the California Film Exchange will be twelve a week hereafter, according to Mr. Marcowitz, local manager for the exchange. Mr. Marcowitz has just returned from San Francisco, where he went to try to induce the main office to send more comedy here. He reports that he was successful and that the exhibitors will have no more cause for complaint.

The Star, Fifth near Main, has again opened with Independent pictures. C. M. Harr is the proprietor. Although located in a good thoroughfare, the house, for some reason or other, has been a hoodoo. Mr. Harr says he is going to remove the hoodoo.

* * *

Butler's, Hill near Sixth, has closed for an indefinite length of time. Poor business is given as the reason for closing. Second-run Trust pictures were used.

* * *

Santa Anna is to have a new theater which will be known as the Mirror. The house will seat 400 and will show four reels of Independent pictures and two illustrated songs. The price of admission will be 10, 15 and 20 cents. F. H. Fowler is the proprietor.

* * *

The Auditorium at San Pedro is now showing Independent pictures.

LEO FEINSTEIN.

WASHINGTON LETTER

Washington, D. C.

The Coronation of King George V. and Queen Mary has taken the Capital City by storm. Few films have been in greater demand or more eagerly sought by the public. In order to give the officials the benefit of a cinemotographic view of this great event Mr. Brylawski secured this reel for the British Embassy, and there was invited for this exhibition diplomats. Cabinet officers, officials, and President Taft himself.

The presentation of The Coronation at the Empress, under the management of Marcus Notes, created quite a sensation. As fast as train and messenger could bring this film to Washington it was shown at the Empress, making record-breaking time from the Mauretania and appearing on the screen at 1.18 p. m. It is reported that the Empress made the first presentation of the Independent reel, not excepting New York.

Another theater which showed the Coronation on the first day of its release was the Virginia, under Manager Noonan. Orchestral music added much to the setting of this film, that has the power of making the stay-at-homes know just what the Coronation was like. The playing of coronation and triumphial marches from the operas, as well as "God Save the King" during the passing of King George's coach were most appropriate.

The Colonial, under Manager Brylawski, arranged to exhibit the Coronation Ceremonies for a week in order that its many patrons will have the opportunity of seeing this great event. A fitting decoration is here observed in the hanging of British and American flags before the Colonial.

The Columbia Theater, one of our first-class dramatic houses, gave a series of travel pictures, which lasted for about two and a half hours, for which prices ranged from 25 cents to 50 cents. The fact that this theater could be filled at this price with the many five and ten-cent shows in the city, demonstrates the popularity of motion pictures. The reel which formed the chief attraction was the Coronation of King George and Queen Mary. This is not the first time that the Columbia has had crowded houses at high prices for moving pictures. During the past season it had several different series of travelogues in motion picture form, all of which brought capacity houses. These were sought by educators, officials, and social leaders.

La Grand Park, one of our open-air theaters, made a big success of its run of the Coronation reel for two days. Manager Crandall is one of the most particular men in the airdrome business. He is almost a crank about clean seats, dust-laid ground, no-smoking, and proper courtesy. He has even widened his side aisles, so that mothers may have their baby carriages beside them, instead of leaving the go-cart at the rear of the park and the mother being tired holding the infant. In place of using overhead lights Mr. Crandall has his illumination at the side, with appropriate red lights for exits. Ice-water is furnished free, with about a dozen cups on hand, so as to prevent "waiting." Mr. Crandall employs an excellent pianist, who knows his business in following the pictures. The La Grand was formerly an Association client, but on account of not being able to get what he was paying for from the General Film Co., it turned Independent and Manager Crandall rejoices in his change.

The Thanhouser Company released "Lorna Doone" on June 30 and as usual the Empress secured it on the day of release. This timely showing had a particular significance in the National Capital, because the dramatization of Blackmore's famous novel has been recently accomplished by the playwright, Willard Holcomb, while the play was given its initial performance at the Belasco Theater on July 3, by the Vagabond Players and will run the entire week. It has met with great success, but many people of Washington took the opportunity of seeing Lorna Doone in the motion picture form in order to get a scenario idea of the novel. Other houses used this reel during the week. It is not often that a photoplay and a real drama make initial performances at the same time.

The Capital City Park, which recently entered the motion picture arena, is under the able management of Mr. Dexter. It uses Independent material and is gaining in popularity each week. The park suffered some damage during a recent hail storm, but it was O. K. for the night's performance.

A recent conversation with Manager Morgan of the Princess demonstrated the popularity of the Independent films in the northeast section of the city. The house has lately become a convert to the Independents and the manager was most enthusiastic over his service and the films. He even declared that his business had increased.

LONDON NOTES

It is the eve of Coronation day. Everything and everybody is in readiness for filming the great event. As I write, the weather looks anything from promising, but there are indications of improvement. Although the Office of Works have granted the operators every facility, and are providing them with several places on the government stands, the ambitious project of filming the actual crowning ceremony within Westminster Abbey has been abandoned. The authorities, I understand, were agreeable, but it was found that a special lighting installation would be necessary which might damage the Abbey structure, and the plan had, therefore, to be dropped.

* * *

The Globe Film Company, Limited, whose premises in Cecil Court were destroyed by fire, have negotiated for and acquired the spacious and sumptuous premises of the American Film Trading Co., Ltd., of 81-83 Shaftesbury avenue, W., where they will take possession and carry on their business from their new address some time in July, or as soon as the necessary alterations are completed. It should be emphasized that the Globe have not acquired the business of the American Film Trading Co., but merely the premises.

* * *

In addition to the "Kinemacolor" pictures, Mr. Chas. Urban is presenting a short but interesting dramatic playlet entitled "Before the Dawn" at the Scala Theater. It is an Eastern military episode, pre-supposing a similar state of affairs in the East to-day to that which existed during the mutiny in 1857. Of course, in this busy Coronation season the inclusion of fresh topical films is frequent, while standing features include "Sunstars," "Derby," "Empire Day in Hyde Park," "The Birth of Flowers" and the magnificent scenes of His Majesty unveiling the Victoria Memorial. Exclusive pictures of the grand horse show at Richmond are a special feature.

* * *

The topical film is the subject of much discussion on this side at the moment. The sentiments expressed in an Irish evening journal, having an enormous circulation, proves interesting reading.

"No mechanical device, however ingeniously contrived, however popularly eulogized, can be presumed to supplant the empire of flesh and blood, of voice, character, and vital emotional presentation. The kinematograph must remain spectacular. Its limitations must obviate any acute development. Its instructive potentialities appear to be more in the direction of science than of drama. The mobility of its sequacious photography has been proved to be of considerable utility in observing and reproducing various processes and phenomena. The kinematograph has besides to combat an internal peril. Its market is so colossal, and the public demand so voracious, that the quality of the production tends to become stereotyped and depreciated. Some of its drama is positively incoherent. It has neither head nor tail; it is all amorphous body. The comedy lends itself to a parade of athletic rough and tumble, and has not evoked a 'high consciousness.' The 'Woolly West' figures ad infinitum but it is quite pleasant and exciting. Curiously enough, some of the acting, in spite of its hastiness and lack of finish, is very presentable, and has occasional poignancy. But, speaking generally, there is a pressing need all over the United Kingdom for diversity of theme and interest. Without that

what has sprung up like a mushroom in the morning must inevitably be withered at eve. When the primal attractiveness has flagged, what has the kinematograph in reserve for the lean years? At present, public demand goes in the direction of representation of contemporaneous events. The funeral of King Edward VII. gave the kinema men a great chance, and the Coronation procession will give them a greater one. A Derby struggle, or a Cup Final, or a 'Varsity boat race—these are the things which the people like to see, and it seems to us that the success of the kinematograph will depend on catering for the public by a constant supply of films presenting those things which people talk most of from day to day. The kinematograph is verily a reproduction of the parable of the mustard seed."

* * *

That political parties are recognizing the value of the motion picture as a means of propagating their views is emphasized by the fact that a film dealing with woman suffrage is in preparation. The play has been written and acted by several prominent actresses and enthusiasts in the cause, and will be produced by the Barker Motion Photography, Ltd. The film, which is entitled "True Womanhood," sets forth the trials of a "sweated" woman worker, for whom, owing to the intemperate habits of her husband, there is nothing left but the workhouse. She is saved, however, by a suffragette, who comes as a fairy godmother to the unhappy woman and brings about a reconciliation between the husband and wife, and assists them to a fresh start in life. Two of the scenes represent a "poster parade" of suffragettes, advertising last Saturday's great procession, and a mass meeting at election time, addressed by a politician, who is interrupted by a suffragette, and the ejection of the latter.

* * *

The enormous growth of the cinematograph theater in the area of the London County Council is seen from a glance at the statistics for the quarter ending March 31st last. The number of renewals of licenses granted was 124, the new licenses nine, for premises licensed for music, and 131 renewals and seventeen new licenses for premises without a music license. The fees received for licenses and transfers were £248 10s. and fifty-seven occasional exhibitions were given during the quarter.

* * *

Excellent pictures of the historic ceremony at Windsor—the Investiture of the Prince of Wales with the Order of the Garter—were secured by all of our "topical" producers. The "Kinemacolor" representation, which is now being exhibited at the Mr. Chas. Urban's Scala Theater, merits special mention. The magnificent regalia worn by the royal personages and the picturesque surroundings of the grounds combine to make this subject one of great beauty and historical interest.

London, June 21. L. D.

FROM OUR LONDON CORRESPONDENT

8 Sherwood street, Piccadilly Circus, W.

June 22, 1911.

I regret to have to report the death on Saturday, June 17th, last, at his residence at Southfield, London, of Mr. Thomas Clegg, whose name, through its association with the vigorous campaign prosecuted by Mr. Chas. Urban in the field of educational kinematography, must be almost as well known on your side as in England. Mr. Clegg gained his first introduction to the trade in 1905, when he joined Mr. Urban at the latter's old establishment in Rupert street. He previously had a wide experience in the journalistic, literary and secretarial fields, and his uncommon merits as a writer were employed constantly for some time in pressing the claims of the educational picture. His association with Mr. Urban was a peculiarly happy one; they were equally enthusiastic believers in the future of the educational picture in the face of innumerable discouragements, and Mr. Urban could have found no one to give more powerful expression to his ideas. In my opinion the educational pamphlets and catalogues which Mr. Clegg prepared for Mr. Urban marked the high-water mark of kinematograph journalism. Undoubtedly, when the educational picture comes into its own, as it must in due course do, it will be to no small extent as a result of Mr. Clegg's untiring efforts. His death will, however, be regretted just as much on personal grounds, and by no one more than by those who, like the writer, were brought into contact with him in their capacity as pressmen, whose work he invariably did everything possible to expedite and make pleasant. In that capacity the writer made his acquaintance during his first week with Mr. Urban and it was maintained during his period of service at Urbanora House, Kinemacolor Building and later with the Sacred & Educational Animated Picture Co. His health, bad for some time, broke down completely shortly after he joined the latter company and he had been confined to the house for a fortnight before his death, which bereaves a wife and two young children.

I am writing these notes on the morning of Coronation day and the conditions are certainly none too favorable from the photographic point of view. The weather, after six weeks of uninterrupted sunshine, broke just when it was most desired that it would and keep up after the way of English weather, and the sun this morning is conspicuous by its absence and at the time of writing, when the procession is actually passing through the streets, rain is threatening. Whether it falls or not we can hardly expect such first-class quality as in the pictures of the late king's funeral. As to the actual merits of the various pictures, I must delay advising you until my next letter. By the way, in order to be on the spot at the earliest possible moment, the entire Barker photographic staff slept last night in beds specially installed in the offices of the company, which they will also use during the next few days. None of their homes will know them until Monday next at the earliest. A large number of theaters will be showing the procession to-night and they should do phenomenal business if the rain comes to drive the people from the sheets and of the illuminations.

* * *

Some confusion seems to exist in the minds of members of the trade on your side between the Chas. Urban Trading Co., Ltd., Kineto, Ltd., and the Natural Color Kinematograph Co., Ltd. The first named is the company originally founded by Mr. Chas. Urban in Rupert street, but with which he severed his connection some two years or so ago. It is now devoted to the sale in this country of the productions of the Eclipse Co., of Paris, while Mr. Urban's activities are confined to the other two companies mentioned, of which Kineto, Ltd., produces black and white pictures, including many topicals and the Natural Color Co. the "Kinemacolor" films. Perhaps this statement may clear up any confusion which exists between these distinct organizations.

* * *

While mentioning the Chas. Urban Trading Co., I may allude to the excellent quality which invariably marks their productions and to the interest of the many "national" subjects which they issue and the beauty of the scenic settings with which their dramas are furnished. Pictures are nowhere

TO SCENARIO WRITERS

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MOVING PICTURE NEWS

one scenario, with return Postage, and the same shall be criticized, commented upon, and advice on points given to help in the future work by an expert. (See Editorial.)

Mark all letters "Scenario."

MOVING PICTURE NEWS, 30 WEST 13TH STREET, NEW YORK

seen in greater comfort or to better advantage than in the comfortable projecting room at Urbanora House, which created something of a sensation when it was first opened; at that time we mostly saw films projected on the walls of the makers' offices, hastily converted into a projecting theater by drawing a blind to the considerable inconvenience of the typist, whose work had perforce to be suspended until the seance was over. Now, as I explained in a previous letter, we are much more luxurious and Urbanora House may be said to have set the new fashion.

* * *

The "Kinematograph Weekly," which produces a special Coronation issue next week, announces as one of the features a discussion "Is the Renter an Essential Factor," and if the contributors are candid enough to state their real opinion we should have some interesting reading. Not so long ago to mention the word "renter" to some of the film makers was like waving a red flag before a bull. In those days there was no doubt that a majority of the makers would have voted for his extinction; in fact, the Paris convention was mainly devised to bring that end about and it was the powerful fight put up by the renters for the maintenance of their business existence, added to dissensions among the makers themselves, that brought that fine idea to the ground. Since that time the attitude of the producers towards the renter has somewhat altered. There is no doubt that three or four years ago the middleman was getting all the pickings of the trade; at the present time, however, he probably makes less than either the maker or the showman and renting is generally regarded as a thankless and profitless field to engage in. On the face of it, it would appear as if no third person were necessary to intervene between the maker of films, the source of supply, the showman and the user, but in practice the present system has much to recommend it, and not the least is the fact that those manufacturers who have taken up renting have gradually come to be renters almost solely to the practical extinction of their producing business. The two parts of the business seem best worked independently and while things go on as at present, there is not likely to be any alteration. What is wanted in many cases are film buyers with higher qualifications.

* * *

I notice our old friend, Walter Reynolds, L. C. C., is also scheduled to contribute to the same publication on the probable lines of future L. C. C. kinematograph legislation. As a member of the Theaters and Music Halls Committee of that body, Mr. Reynolds should know a thing or two as to future events and his article should make interesting reading. Let's hope, however, he has nothing in store for us like the extinguisher he once produced as a sure cure for kinematograph conflagrations, but which, amid the ribald laughter of every film man in the land, went down to oblivion after a demonstration at the London Hippodrome, at which its shortcomings were exposed by Mr. R. W. Paul in a manner which makes one's sides ache merely to remember. However, that's a story which may be told on another occasion.

B. A.

"A DARING DEED," CHAMPION RELEASE JULY 19
BREAKING INTO THE FREIGHT HOUSE

SEEKING A NEW NAME

Realizing the difficulties attendant upon not having a suitable name for a brand of moving picture film, a manufacturer has turned this week to our advertising columns to assist him in this important feature of launching a new brand of film. The manufacturers in question will have the facility for turning out a high-class product, their intention being to produce two regular releases each week, one of popular drama or novelty and the other educational. There have been several cases of a party winning prizes of this character and no doubt a number of those who will read advertisements of this enterprising manufacturer will hit upon names that will have the proper swing and meet all the other requirements as briefly outlined in the advertisement. We know we have many clever readers and among them those to whom matters of this kind come as an inspiration, so let your fancies soar and come back with a prize winning idea.

"The New Congressman," a recent Yankee release embodied several scenes in Washington, D. C., in which society personages appear as an ensemble. The Yankee Film Company arranged with a number of prominent society ladies and gentlemen to appear in this production, among which is an Austrian Countess. By request the name is withheld. This simply illustrates the Yankee's progressive methods for detail.

A YANKEE "BEAT"

Characteristic of the Yankee progressiveness: They have again obtained a special "beat" by securing 1,400 feet of scenes in and about the largest ship in the world—the Olympic of the White Star Line, on her maiden voyage to Europe.

The importance of this film cannot be overestimated, as few were the fortunate ones who obtained a glimpse of this magnificent ocean greyhound.

We understand that only 450 feet of this educational subject will be used in conjunction with a comedy that will make up a full reel. So little is known or seen of these floating palaces that its gigantic proportions will prove a great surprise to those who have no idea of the wonders on shipboard. In all, there are over 16 scenes, including views of preparations before leaving—the film having been taken fifteen minutes before sailing time, when there were almost four thousand human beings on board.

Films of this class add prestige and dignity to the M. P. industry and will undoubtedly call forth the unstinted praise of the trade for educational films.

This film will be released Friday, July 21st, and will be called "The Giant of the Ocean."

SOLAX FORT MEYER PICTURES

When in the office of the Solax Company the other day we got a better insight into the importance of their operations at Fort Meyer. It seems that when they secured permission from the Fort to take these Military pictures and work out some high-class military stories it was their intention to put them out as special releases. On second thought they have, however, decided in order to boom their summer business to put them in their regular releases. This is going to give the exhibitor a big series of special features.

Milwaukee, Wis.—A new $12,000 motion picture house will be erected at Eleventh Avenue and Washington Street.

Elwood, Ind.—The Princess Moving Picture Theater was destroyed by fire.

Philadelphia, Pa.—Phillip Sternberg has sold the moving picture theater at 508 South Street to Harry Berman.

Great Bend, Kans.—E. W. Martin has purchased a moving picture theater at Great Bend, and will operate it.

Baltimore, Md.—Nicola Vito, 2618 East Monument Street, will remodel building at 613 North Duncan Place, into moving picture theater.

Memphis, Tenn.—Boyle Bros. will erect a theater at 229 South Main Street.

Aurora, Neb.—The Lyric Theater has been sold by Mr. Burney to Chamberlain & McCarthy of Grand Island.

Canton, Ohio.—Ed. E. Bender has purchased the Trinity Reformed Church and will erect a new theater on the site.

Dayton, Ohio.—Chas. Webbert will erect a new vaudeville theater on West Third Street.

Marshall, Mo.—L. A. Buck and other men of Slater are interested in the erection of a new opera house here. $8,000 has already been subscribed.

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or JERUSALEM L

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A TENDERFOOT

A Comedy of Life on the Cattle Ranches for Production by Moving Photographs
By Morrill Hazard

(Copyright by Alfred H. Saunders)

May 15, 1911.

SYNOPSIS

In this comedy Chauncey Brook, a young man from the East, appears at the Square Moon ranch to apply for employment. The foreman refuses application and concocts a scheme to rob Chauncey of the little money he has. With confederates, Terror Jake inveigles the tenderfoot into a poker game and fleeces him.

Later the same crowd, seeking to humiliate Chauncey still further, challenge him to fight their favorite pugilist. Chauncey defeats their man and wins the heart of Miss Burke, owner of the ranch, her father disapproves and when Chauncey leaves she goes forth also.

Miss Burke overtakes Chauncey and advises him how to get employment. Accordingly he goes to Diamond A Ranch and startles the owner and his cowboys by his rough demeanor. When he asks for work they make game of him by handing him a lasso to use. He fails. They give him a quirt to drive cows with. He goes away on foot and cows chase him. He is rescued by Miss Burke.

She tells him she has bought the Heart and Arrow Ranch, shows him how to use the lasso. He surprises Diamond A cowboys by his sudden knowledge. They make him ride unbroken broncho.

Broncho, running away, carries Chauncey to Miss Burke's Heart and Arrow Ranch. A great stampede has been started by the broncho. Chauncey stops the stampede on a motorcycle and becomes a hero.

Jim Burke permits Tenderfoot to marry his daughter.

Scene I.

Enlarged sign, "Square Moon Ranch (Moon)," followed by cowboy camp.

Discovered playing poker around a tree stump; Terror Jake, foreman and two cowboys.

Enter Chauncey Brook, a tenderfoot in Eastern garb. He carries a suitcase. After surveying scene he interrupts game and accosts Terror Jake. He is asking for work. Terror scornfully waves him away. Chauncey leaves picture, discouraged.

Terror propounds scheme to follow Chauncey and inveigle him into poker. They go away to work the scheme, laughing.

Scene II.

Exterior of Purple Pup saloon. Cowboy loungers discovered.

Terror Jake and loungers arrive, tell of their scheme and point to prospective victim, who is approaching in the distance. All exult.

Enter Chauncey. They invite him to play poker. He examines his cash dubiously. He accepts invitation. Terror Jake conducts him into saloon and the others follow, mocking him.

Scene III.

Interior of saloon. Discovered: all the characters of preceding scenes. Chauncey, Terror Jake and companions are playing poker. Chauncey's adversaries cheat outrageously. He cannot understand their constant laughter. Ad lib.

Chauncey is fleeced and leaves saloon pursued by hoarse guffaws. They divide his money. They decide to follow him. Exeunt en masse with a new scheme.

Scene IV.

Same as Scene II. Chauncey discovered in quandary.

Terror Jake and party come out of saloon. Terror offers Chauncey a banknote, stipulating that he must enter prize ring to get it. Chauncey hesitates, but his poverty brings him to terms and he accepts challenge. They jeer.

Terror Jake carries Chauncey away to prepare for the battle.

One of the cowboys is an expert boxer. He amuses the others by showing what he will do to Chauncey.

They follow the victim happily.

Scene V.

Same as Scene I. Roped arena in foreground. Discovered: cowboy pugilist and second in arena, waiting for victim; also crowd of cowboy spectators.

Enter Miss Burke, lovely, college-bred, to see fight. She is welcomed. They show her father approaching and advise her to go.

Enter Jim Burke, proprietor of Square Moon Ranch. He criticizes daughter for presence at prize fight. She insists upon seeing it.

Pugilist's second consults watch. Chauncey is seen approaching.

Enter Terror Jake and Chauncey in ring costume. Crowd laughs. Miss Burke recalls that she has met Chauncey but does not speak to him.

Chauncey and Terror enter ring. Battle proceeds. Chauncey knocks out pugilist. Miss Burke is glad. She goes to him and pins a flower on his coat, which he has slipped into. Exit Miss Burke, followed by angry father.

Chauncey kisses the flower.

Terror reluctantly pays stake.

Exit Chauncey.

Terror Jake and crowd gloomily compare notes and go away disgusted.

Scene VI.

A romantic spot.

Miss Burke appears on her horse and dismounts.

Enter Chauncey. They converse and shake hands. It is a tryst. He still has flower and kisses it. He offers her a ring. She accepts.

Jim Burke comes on scene unperceived and watches them.

Exit Chauncey.

Burke can scarcely restrain himself. He assails his daughter, demanding her to alter her conduct or leave. She says she will leave and they part in anger. Exit Burke.

Miss Burke thinks, mounts horse and rides after Chauncey.

Scene VII.

A road.

Chauncey, travel-stained and weary, appears and sits down to rest. He is sadly discouraged and has only his flower for comfort. Suddenly he jumps up joyfully, seeing Miss Burke riding toward him.

She dismounts, cheers him up and directs him where to go.

Chauncey takes heart and trudges on. Miss Burke, after bidding him farewell, mounts horse and watches him go.

Scene VIII.

An enlarged sign, "Diamond A Ranch (A)," followed by ranch scene. Joe Ray, proprietor, and several cowboys discovered. They are dismounting after a hard ride and throw themselves down to rest.

Enter Chauncey, surveys formidable gathering with misgiving, decides to address himself to one of the group. Thinking a tough demeanor will make a favorable impression, he hits his man a blow on the back with violent familiarity. Offers to shake hands. Victim dumbfounded, calls Joe.

Joe steps forward and surveys Chauncey with curiosity, then makes a comedy gesture of disapproval. He is walking away when Chauncey suddenly grabs him and whirls him around, then folds his arms. Joe stoops down with hands on knees to inspect Chauncey. All the others do the same.

Chauncey, speaking to assemblage, demands work. Joe is relieved. He thought Chauncey was a lunatic—and so did all.

Joe says there is plenty of work. Chauncey is glad. Joe gives Chauncey a lasso and tells him to lasso something. Chauncey does not know what it is for. Cowboy illustrates lasso throwing by lassoing Chauncey, who then tries to lasso cowboy, failing ignominiously. Chauncey is so tangled in lasso that they are obliged to rescue him. Ad lib.

Joe, in disgust, takes away lasso, gives Chauncey a quirt and tells him to go after cows.

Chauncey starts away to make good. Exit.

Joe and cowboys agree on a joke, mount horses and gallop away. Exeunt.

Scene IX.

Enlarged sign: "Heart and Arrow Ranch (Heart and Arrow)—For Sale"; followed by road scene.

Miss Burke appears, surveys country by standing in stirrups, is satisfied, hails somebody afar.

Enter ranchman to Miss Burke, who asks if he is owner. He is. She asks what he wants for ranch. He holds up ten fingers—ten thousand dollars. She pays on account.

Miss Burke rides on her way rejoicing. Ranchman counts money, exulting.

Scene X.

Herd of cattle on Diamond A Ranch.

Chauncey, with quirt, appears on foot and attempt to drive cattle with quirt.

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Moving Picture News, 30 W. 13th St., New York

Crowd of mounted cowboys in distance chase cows back upon Chauncey. He has to run.
Exit Chauncey, chased by cattle.

Scene XI.

Chauncey chased by cows; cowboys chasing cows.
Exeunt with this business.

Scene XII.

Same as preceding business—different locality.

Scene XIII.

Same as preceding business—different locality.

Scene XIV.

Herd of cattle chasing Chauncey.
Miss Burke on horse appears and drives cows back. Chauncey rescued. She dismounts, laughs, congratulates. He tells what happened.
She has a lasso on her pommel. She shows him how it is used and teaches him to lasso pommel of her saddle. He is delighted. He lassoes Miss Burke. She is delighted. He kisses her.
She tells him she has bought Heart and Arrow Ranch, and to come to her.
She rides away. Exit.
Joe Ray and party come into picture on horses. Chauncey lassoes Joe and drags him from saddle.
Joe is chagrined. He says he has a new and more difficult stunt for the tenderfoot.
Chauncey anxious to learn. They start away. Exeunt.

Scene XV.

Ranch scene. Joe Ray and party discovered with an obstreperous broncho.
Enter Chauncey.
Joe orders him to ride broncho. Chauncey mounts and comes to grief as steed is unbroken. Ad lib—bucking, rolling over, kicking, etc.
Crowd pleased.
Finally broncho runs away with Chauncey.
Crowd chases after.

Scene XVI.

Broncho runs away with Chauncey; Joe Ray and cowboys pursue.
Exeunt.

Scene XVII.

Same comedy business as preceding, in different locality.

Scene XVIII.

Ranch scene at Heart and Arrow Ranch. Discovered: former owner, cowboys and Miss Burke taking charge (Show a motorcycle on scene.)
All greet Miss Burke.
Enter Chauncey on runaway broncho. He falls off at her feet. She is alarmed.
Chauncey leaps up unhurt. He says a herd is stampeding and that his pursuers were compelled to exert themselves to save the day.
Cowboys leap into saddles and disappear on gallop.
Chauncey, seeing motorcycle, delighted. Leaps on machine and follows others.
Miss Burke very proud.

Scene XIX.

Chauncey passing cowboys on motorcycle.

Scene XX.

Stampeding cattle—Chauncey on motorcycle successfully halting them.
Cowboys appear and cheer.

Scene XXI.

Same as preceding—different locality.

Scene XXII.

Chauncey on motorcycle surrounded by admiring cowboys.
Enter Miss Burke. She embraces him.
Terror Jake appears on scene and gives back money stolen in poker game. General approval.
Enter Jim Burke on horse. Miss Burke tells him she will marry Chauncey. He joins their hands.

Mademe Camilla Dalberg, who has just produced "La Main" (The Hand) for the Imp Company. The industry may look for greater things from this mistress of pantomime in the near future. Her repertoire seems to have some remarkably good things therein.

Maybe there will be moving pictures as educators in the Minneapolis public schools, and in the parks. The State Labor Bureau will have a report soon from Mrs. Perry Starkweather, in charge of the women's and children's departments, who has been studying the motion pictures in Minneapolis photo-play houses. Her purpose was to look into the moral influence of the picture shows, and their surroundings.—Minneapolis (Minn.) News.

Duluth, Minn.—The new Broadway Theater will be erected at Broadway and Ogden Avenue, by the Geo. Hoffman Theatrical Construction Co. Will cost $60,000.

St. Louis, Mo.—The E. H. Pipe Realty Co. will erect a $30,000 theater on Olive Street.

Santa Monica.—Miles & Tenger will erect a new $25.000 opera house on Oregon Street, between 2nd and 3rd Streets.

Milwaukee, Wis.—H. C. Hensel is preparing plans for an electric theater to be built on Sixth Street and Green Bay Avenue, to cost $8,000.

Vallejo Cal.—The San Pablo Lodge of the I. O. O. F. will erect a new theater here.

Garrison, N. Dak.—Garrison Hall Association, capital, $10,000, W. F. Winkleman, M. F. Minehan and C. T. Staley will erect a new opera house.

Brooklyn, N. Y.—Edward F. Rush will erect a new theater in West 46th Street, adjoining the Globe Theater, to cost $260,000.

Fayette, Ohio.—Fayette Amusement Co., capital, $10,000, H. Roy Colloway, John Faulkner and W. E. Duncan.

Elwood, Ind.—Fire ruined the interior of the Princess Theater, owned by Geo. W. Roberts of Indianapolis.

Baraboo, Wis.—A new $30,000 opera house will be erected here.

Pomona, Cal.—Plans are being prepared for a new modern theater, to be erected at Third and Thomas Streets.

Cantril, Ia.—The airdrome here was destroyed by fire.

Chambersburg, Pa.—The Star Theater will be enlarged.

Greattinger, Ia.—A new $6,000 opera house will be erected here.

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Editor-Proprietor: Prof. GUALTIERO I. FABBRI,
la, Via Cumiana, 31 (Barriera di S Paolo) (Italy)
"La Cinematografia Italiana" is the official organ of the Universal Exhibition of 1911 at Turin.

MANUFACTURERS' SYNOPSES of FILMS

THE VAGABOND
Release July 13th

It is always refreshing to learn that a man who once made a mistake, or several mistakes, can rise above them and prove to the world that faith is never entirely misplaced in one. George Hopkins, the vagabond, strolls over to the veranda of Editor Lee's home, where the editor and Mrs. Lee and their daughter are having their tea. He glances at the repast with such longing eyes that the editor bids him come nearer. He tells the editor he is hungry, and they offer him a seat and some refreshments. He gets a position as typesetter in Editor Lee's newspaper office, but the foreman continually finds fault with him.

Once, after rather a serious mistake has occurred through the inaptitude of the vagabond, the foreman discharges him. The editor's daughter happens to be in the office at the time and she tries to clear the vagabond, and she bids him good-bye and good cheer, and while her hand is extended the vagabond takes her handkerchief and puts it into his bosom pocket for a keepsake.

He walks down to the general store, where he finds an excited group discussing a notice in the paper against the night riders who are infesting the district. He asks the storekeeper for work, but is refused. One of the group of night riders walks over to him and asks that he join their band. He is told he can avenge himself upon both the editor and the storekeeper. The vagabond, with good intentions, decides to join the riders and discover their secrets and hiding places. He is taken to the riders' camp and sworn in as one of them. He is given a horse and that night with the rest of the band he rides up to attack the general storekeeper. In the confusion, the vagabond finds it possible to slip away and runs off undetected and informs the editor of the coming attack upon his home. He begs Editor Lee to flee and taking his cap and coat sits in the editor's chair to await the coming of the desperados. They circle the house and through the windows fire at him. Thinking they have shot the editor they disperse, but the next morning the household find the body of the faithful vagabond riddled with bullets and holding in his hand the handkerchief of Miss Lee and the list of names of the night riders.

A SOUTHERN GIRL'S HEROISM
Champion Release July 10th

Here is a story in which is presented the charge and countercharge of madly rushing troops, in which we see the cannon's flaring mouth — the bursting shells hurtling through the air, sending men on all sides down in the throes of death. Here are galloping officers giving their orders through all these scenes of frightful carnage—such a picture with no other lure than the fascination which comes from the witnessing of such heroic incidents is the one here presented as a "Southern Girl's Heroism."

The story in question in brief is as follows: The Confederate, General Pleasanton, is a stern disciplinarian and strong southern partisan. George Lawrence, though a southern born, is a Unionist in principle and dons the Federal uniform and with it on calls at the general's house, for he is the sweetheart of the latter's daughter.

Lucy, the sweetheart, strong southern girl that she is, is shocked at this, but love finally triumphs over loyal sentiment and she sinks sobbing on her sweetheart's breast. Just then her father, the general, comes in and discovering the state of affairs orders George from his house forever.

George goes, but soon he finds his way back to the arms of his beloved one, but unluckily for him the irate father chances again upon the scene, this time accompanied by some of his officers and soldiers. George has barely time to hide behind a large mirror as the general greets his daughter. The suspense of this scene may well be imagined, but George is discovered, put under arrest and locked a prisoner in the cellar. He is further humiliated by having a gunny sack tied over his head and shoulders—to remain there until his execution next morning.

That supreme moment arrives, but Lucy is there pleading with her father, who refuses to be swayed from his purpose; but he grants her one request, notwithstanding, the removal of the sack. This is done and lo! and behold! there stands—not George—O, no—but the negro wench Eliza! The general is, of course, filled with surprise and consternation, though the observer is not, having seen how Lucy and the faithful Eliza a few hours before had accomplished this daring task, thus giving to George his life and liberty.

Although George had himself gallantly saved the general's life, yet that man with adamantine heart is against him. In the early part of the war this took place—George actually nursing him back to life in his own tent. This incident, with many others to which we can hardly give passing reference, together with George's manly love-making and final triumph, constitutes this film presentation to be one of the very best of its kind.

A DARING DEED
Champion Release July 19th

The opening scene is a typical Western railroad station, weighing scales, shovel, picks and mining tools generally are scattered around, for this is a mining district. William Carver, as station agent, is there in course of work. Here comes a young bank messenger with bullion glittering gold dust and nuggets, but Bill marks down casually on the waybill as though it were sixty cents worth. But withal Bill is big and lusty with iron nerve. Quite different is the next arrival, which is a dead-box escorted by a quota of mourners, who solemnly give prayer, although they are rather rough individuals, and they sorrowfully depart.

Before closing the station for the night, Bill wires a good night message to his little sweetheart, who is the telegraph operator at Silver Springs station. It is well that such is the circumstance for an unusual thing occurs. We see the lid of the dead-box rise, higher and higher until we look into two baleful eyes. What can this mean? Is it a plot? Bill's eyes open and see what we see. At once his alert mind operates. With a bound he is on the box, depressing the lid, then drags a heavy crate to hold it down, together with every other solid object.

From without comes sounds from those erstwhile mourners who are determined to force an entrance. Bill barricades the entrance and flies to his faithful ticker and click, click, goes a message to his sweetheart. At first no response and untold suspense. She has just arrived and now comes the welcome answer. Leaving her father to continue the conversation over wire, she mounts her horse and dashes off.

A dance is in progress at Bud's Dance Hall. Right into its midst rides this little heroine. She tells her story, and in a jiffy these rough riders of the plains are off on a mission of succor; and none too soon do they arrive, for those bold, rough miners have succeeded in breaking down the barricade, and Bill is now engaged in a deadly struggle with

them. A shot rings out and one of the assailants is in death's halls. Then the cowboys burst in, and the rest may well be imagined. From out of the box the now "almost a corpse" is taken and he is marched off with the others, while Bill and his little girl are clasped in love's embrace.

THE WAY OF THE WORLD

Yankee Film Co. Release July 17th

Pretty Maggie Dolan had given her final answer to Jim, her childhood sweetheart, that unless he abstained from the use of liquor she would never marry him.

Jim's faithful promise was soon broken, as he came among a crowd of his boon companions. Upon calling for Maggie that evening at the bank where she was employed, his free use of the "cup that cheers" was very noticeable. When Maggie refused his escort, he became abusive and received a thrashing at the hands of Tom Bell, the teller of the bank.

When Maggie marries Tom, Jim, contrary to all expectations, becomes a respected citizen and eventually one of the chief detectives on the New York police force.

After five years Tom Bell becomes the trusted cashier of his bank, and finally succumbs to temptation. His investments with the bank's capital have been utter failures and an examination of the books will show his guilt. Filling his grip with all the money he can lay his hands on, he prepares to leave the city. While in hiding, he sends for his wife and baby, and tells them he will soon send for them to join him in some foreign country.

But fate interferes in these well-laid plans. While returning to his home Mrs. Bell and the baby become separated and the baby is found weeping by Jim O'Neill, now an honored member of the New York detective force. The baby innocently leads the detective to her father's hiding place and Jim recognizes in the absconding cashier his successful rival. After securing the grip containing the money he returns to Tom the revolver he had taken from him. Tom recognizes the significance of the loaded revolver being left to him and pays for the defalcation with his life.

Jim brings the baby to her mother and returns the money to the bank, after receiving the assurance of the bank officials to hush the matter up for the sake of the wife and baby.

Two years later Jim receives his reward by leading to the altar his childhood sweetheart.

OUTWITTING FATHER

Yankee Film Co. Release July 21st

To have your father fall in love with your sweetheart and open all your love letters is indeed an unfortunate position to find yourself in, but "love laughs at locksmiths" as well as plans.

When Willie's sweetheart learns that his father had opened her note to Willie making a secret appointment for that evening, and intended to keep the appointment himself, she prepares a little surprise for him.

With the help of a friendly carpenter and his ladder she releases her sweetheart, who had been locked in his room by his father and then arranges with a colored girl to dress in her clothes and meet the old gentleman. Unawares of this clever ruse, the old gentleman, having shaved his beard and mustache and adorned himself in automobile apparel, goes forth to keep the appointment. To his surprise he is met pleasantly by his son's sweetheart, and she permits him to fondle and kiss her. At this moment the sweetheart arrives and the young lady raises her veil and discloses the grinning features of a colored girl.

A SOLDIER'S LIFE

Great Northern Release July 15th

Amusingly depicts the scrapes a man of mature years and large proportions gets into when he enters the army. His awkward manner of drilling soon gets him into trouble with the officers, while his comrades take advantage of his verdant innocence to play all kinds of tricks upon him.

AT SEA UNDER NAVAL COLORS

An effective picture of life on a battleship. The tars are seen cleaning the great guns, lowering the boats, etc., and then are put through various exercises and drills with bayonets, cutlasses and the like. At off times the happy sailors dance and somersault. Finally we see gunfire practice by several battleships, which conveys a vivid impression of scenes that would occur in a naval war.

THE GIRL AND THE BRONCHO BUSTER

Solax Release July 14th

Ned loves pretty little Jeanette, the winsome young daughter of Bill Murray, a wealthy ranch owner for whom Ned works. The young lover, however, is given to understand in no uncertain terms that his attentions to the girl must cease. Father has greater ambitions for his daughter than having her the wife of an impecunious cow puncher.

Just as matters are in this shape Murray chances to be called away upon a trip and on the route falls in with a convival stranger with whom he becomes acquainted. This acquaintance results in a horse trade whereby Murray becomes the proud owner of a very handsome seal brown mare which he proudly takes home with him. Arrived home, his new horse is examined by the cow punchers and ranchmen, who inform Murray he has been badly tricked, as the horse that he has purchased has a bad temper and vicious habits and that not one of the men can ride her. His chagrin at having gotten the worst of the deal is intensified by the bitter reproaches of his wife, who upbraids him for what he has done.

Finally Murray becomes so wrathy over the whole matter that he offers the hand of his daughter to any man who may prove acceptable to the girl, and who will ride the bucking broncho. Ned is on hand, hears the offer, accepts it and undertakes to carry out its conditions by riding the horse.

Then ensues a speciman of broncho busting that perhaps has never been seen in motion pictures. The mare does her very best to throw her rider, but Ned finally conquers the horse and wins the hand of the daughter.

THAT JUNE BUG

Solax Release July 12th

The story opens with a garden party in full swing. Men and women lightly clad in ducks and muslins are lolling about or dancing to the strains of a violin. Clifford Young and his fiancee have just finished a dance and as they recline upon the lawn beneath the shade of a large elm, we see Clifford ever and anon reach for his lower extremities and subject them to a vigorous scratching. In fact, this operation is repeated so frequently that it attracts the attention of his girl, and finally his action becomes so bothersome that he goes to the dressing room, where, behind a curtain he removes his trousers in order to extract a June bug that is subsequently proven to be the cause of all the trouble. As he vigorously shakes them out of the window he loses his grasp and they fall to the ground, where they are immediately picked up by Weary Willie, who is passing at that moment.

Horrified at the predicament in which he finds himself and not knowing how he is going to make his appearance upon the lawn without his trousers, he induces his friend to lend him his trousers that he may go in search of Weary. Again correctly garbed, Clifford goes out to the party, where the dancing and genial company tend to make him forget all about the tramp with his trousers and his friend back in the dressing room, trouserless, and whom, as time passes, and no Clifford puts in appearance, becomes desperate. Finally he can stand it no longer and with a drapery wrapped about him he makes a cyclonic rush for the scene of the party, where in heated terms he demands of Clifford the return of his trousers.

The scene is then changed and we see Weary Willie wearing the lost trousers, asleep beneath a tree. He awakens and begins to scratch, and after he has been bothered for a few moments we see him reach up the leg of the pants and extract a full-grown June bug, after which he turns over and continues his dream of the hoboes' Valahalla.

"BABY'S RATTLE"

Mrs. Biffem decides that she wants to go out for a walk and instructs hubby to stay home and mind the baby. He objects to this arrangement strenuously, but after a squabble he has to comply with the dictates of his spouse. We next see him alone with the baby, who is making good use of his lungs. Mr. Biffem, almost wild with the noise, throws the baby on the bed and gives it its rattle, while he tries to quiet his jumping nerves with his pipe.

It is in this position that Mrs. Biffem finds her family when she returns and as she goes to the baby she is horrified at not seeing the rattle in its accustomed place. After a wild search they arrive at a mutual decision—the baby has swallowed the rattle. Biffem is hustled off to the doctor and he immediately returns with this worthy, who after a careful examination decides that an operation is necessary.

The baby is examined with the X-ray, and the doctor shows the now thoroughly frightened parents the position of the rattle in the baby's body. Making a more thorough examination he turns the baby over and is astonished to find that the rattle is now on the other side. The baby is held up and subjected to another X-ray examination, and this time nothing of the rattle is seen. Thoroughly mystified, the doctor stands in

deep thought. Like a flash he removes the baby from the pillow upon which it has been resting and reaching under the pillow he brings forth the missing rattle. The X-ray has been penetrating both the baby and the pillow. Taking the baby the doctor returns it unharmed to the greatly relieved parents.

"THAT'S HAPPINESS"

Thanhouser Release July 18

Susie Smith was thoroughly happy, although she was poor and an orphan. She had health, a steady job in a factory, and a sweetheart, and really did not worry because of her lack of money. But everything took a change for the worse when she "became a heroine."

There was a fire panic in the factory where she worked, and Susie was the only person who could cope with the emergency. The other girls, thinking of previons disasters, became panic stricken and tried to jump out of the window. But Susie drove them back, scared them into obeying her, formed them into line finally and marched them out of the building in some kind of order. There really was no fire, as it turned out, but had it not been for the work of one quickwitted girl, there would undoubtedly have been a heavy loss of life.

The papers lauded Susie to the skies, especially when they found that she had broken her arm in an effort to restrain the frightened workers. And a rich woman read about it, decided that "poor little Susie" should have a chance, and took her to her rich home.

There the girl had everything that money could buy, but strange to say, she was unhappy. She missed her old friends, the dances where she could "spiel," and that shabby sweetheart of hers. And she stole away one night, reappeared at the factory, got her old job back, and was again thoroughly, genuinely happy. For she was among the people she understood and who understood her, and did not have to worry about what the butler thought, or what was good or bad form.

"TWO LITTLE GIRLS"

Thanhouser Release July 21

A young wife, weary of the monotony of her existence, listens to the flattering speeches of a worthless man, and in a moment of weakness elopes, taking her infant with her. But she is speedily disillusioned, for the man for whom she sacrificed her life turns out to be vicious, idle and ungrateful, and finally leaves her to fight the battle of existence with the world alone. She manages to keep a roof over the head of herself and child for a while, but when a fire wipes out their home, she gives up in despair. Mother and child tramp away, intending to seek the aid of relatives in a city, but on the road the mother dies. Her last act is to give the child her locket, a gift from the husband in happier days, hoping that it may prove a talisman of fortune for her.

In the meantime the husband has secured a divorce and in the course of time, weds again, his second wife being a widow with one child, a little girl. He has prospered financially, and it comes as a shock to him when he hears that his former wife and their child have perished in a fire that destroyed their home.

The poor little girl, in the course of her wanderings, reaches a city and sees a number of happy, well dressed little children, dancing about a May Pole. She would have slunk away, but another child, who arrives in an auto, invites her to come in, and forces her to enter the playground. Later, affected by her story, the little girl takes the shabby stranger home with her, confident that the parents who love her will make life happy for the child who has no one to care for her.

Her expectations are realized, for the shabby child turns out to be the daughter of the rich man, and she is welcomed and made to feel that in her new home she has not only fond parents, but a loving sister.

"JUST FOR HER"

"Imp" Release July 20

Gerald Tompkins and Wilbur Jackson have been friends from youth. They graduate from the same college and are given employment in the same bank. By a strange coincidence they both love Grace Baldwin and become good natured rivals. Jackson is the favored one and Tompkins is surprised one day when Jackson announces his engagement to Grace in her presence. Gerald pulls himself together and congratulates them, saddened by the blow.

Time elapses and Gerald accompanies Wilbur home and the happy husband shows him his baby. Gerald takes the child and congratulates the pair.

Jackson lives a fast life—quite beyond his means—and embezzles money from the bank, juggling the figures so as to keep his peculations a secret for a time. At last the officials of the bank become suspicious and meet to examine the books. In the adjoining room Gerald and Wilbur are working. Wilbur is unduly excited and paces the floor. Finally he confesses to his old friend that he has been robbing the bank in a systematic manner for some time and is in despair, saying the exposure will kill his wife. Gerald sympathizes with him and they are both called in to face the bank officials. They are confronted with the charge of stealing money and making false entries in the books. Gerald takes the crime on himself to shield the husband of the woman he has always loved. He is sentenced to a term in the penitentiary and goes to his incarceration, satisfied that he has spared Grace humiliation.

Wilbur, unable to longer bear the burden, shoots himself and dies after writing a confession which finds its way to his wife. Grace is horrified at the disclosure, but immediately sets about to proclaim the innocence of Gerald by informing his parents of the confession. The aged couple visit the Governor and in turn go to the penitentiary, where their son is restored to them, the stigma removed and he accompanies them home, where he is reinstated in his old position in the bank, where he is welcomed with open arms.

Subsequently Grace visits the bank and is seen by Gerald through the cage. He puts on his hat and follows her, and the story closes with Gerald and Grace married, she happy in the knowledge that her husband has made a great sacrifice for her in attempting to shield her worthless husband.

"THE CLASS REUNION"

"Imp" Release July 17

Professor Burns, an aged instructor, is reduced to poverty and the story opens at his home, where he is receiving the condolence of his good wife. His book, on which he has been working for months, has been declined by publishers and he is in the throes of despair. He has no money to satisfy the butcher but, rather than part with one of his books, he endures the pangs of hunger.

Unexpectedly he receives a note from one of his old pupils inviting him to a banquet in honor of the seven surviving members of the class. He is not inclined to accept the invitation, as he has not the proper clothing, but his wife insists, and from an old trunk resurrects an old-time dress suit and silk hat and he goes away in high glee.

He meets his old pupils and, after a college yell, they repair to the banquet room. The professor, thinking of his starving wife, deftly secretes articles of food in the folds of his napkin and handkerchief, which he afterwards removes to his pockets unseen by any of the guests. During the evening the host exhibits a beautiful, unset ruby he has brought from Persia. The bauble is passed around the table for inspection and is universally admired. It reaches the professor last and, in passing it back to the host, it falls, unnoticed into a wine glass. The host soon discovers the loss of the stone and institutes a search to no avail. One of the diners suggests that a search of the guests be made and that all turn their pockets inside out. All do so except the professor. He is embarrassed and, much to the surprise of all, leaves the room and the house.

One of the men follow him out of curiosity. The professor goes directly home and, without telling his wife what has happened, seats her at a table, takes the food from his pocket and she eats with a relish. The man who has followed witnesses the scene in amazement. He hastens back to the banquet room and tells his fellow classmates of the poverty of their old preceptor.

During his absence the jewel has been found and his story is listened to with attention. The men at the banquet are all interested. They weight themselves down with baskets of food and pay the professor a visit. They present him with many tokens of their love and respect and, when the old professor breaks down in gratitude, they cover his embarrassment with a series of college yells given with a will and the old instructor and his wife are happy.

$2500 WILL BUY an up to date airdome doing a business of $80 to $100 Daily; seating capacity 1,500; city of 85,000. The only open air Moving Picture Theatre in the city. Will sacrifice on account of ill health. Terms, $1,500 cash, balance on easy terms. Address VICTORIA, 700 W. Broad St., Savannah, Ga.

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and slides for every purpose made to order
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244 West 14th Street New York

Some more powerfully clever Imp acting is to come in the Imp releases of July 17 and July 20. We are paying the highest prices in the world to obtain the best talent; and we've got it! If your exchange does not give you every Imp that is released, there is an exchange near you that **WILL.** Keep in touch with us and we will keep you posted. Imp acting, Imp staging, Imp photography and Imp stories are the best your money can rent; yet they don't cost you a cent more than inferior kinds. Why not make both sides of your dollars work?

"The CLASS REUNION"

Released Monday, July 17th. One of the most sentimental and one of the strongest moving picture dramas ever produced. It will make a tremendous hit. Go after it!

"JUST FOR HER"

Released Thursday, July 20th. Another clean-cut, powerful, straight-from-the-shoulder Imp melodrama. If you miss this you miss a big hit. Get a booking on it right away!

GET THE IMP BOOK

in large quantities and poke up your business. It is a clever business-booster that we schemed up for your benefit. Make the most of a good thing like this when you have a chance. Exhibitors everywhere are wild about it. Send for proposition and sample of the Imp Book today.

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We want your name and address immediately.
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SALES COMPANY

The following films have been released during the week of July 10th by the Motion Picture Distributing & Sales Co.:

July 10—Gasoline Engagement (Imp).....
July 10—Cupid in Chaps (American).....
July 10—Portuguese Joe (Yankee).....
July 10—From Wallace to Grant (Champion)
July 10—A Child's Heroism (Eclair).....
July 11—A Red Girl's Heart (Bison).....
July 11—When a Man Fears (Thanhouser)..
July 11—Love Tyrant (Powers).....
July 11—How Andy Was Fooled (Powers)..
July 12—Baby's Rattle (Solax).....
July 12—That June Bug (Solax).....
July 12—The Turning Point (Reliance)....
July 12—Tony Would Be a Cowboy (Champ.)
July 12—A Wrong Telephone Call (Ambrosio)
July 12—Wasted Courage (Ambrosio).....
July 12—Pony Express (Nestor).....
July 13—Quarter After Two (Imp).....
July 13—The Outlaw's Trail (American)....
July 13—The Inventor's Wife (Itala).....
July 13—Toto an Enthusiast for New Fashion (Itala) .....
July 13—The Vagabond (Rex).....
July 14—Man Underneath (Yankee).....
July 14—Generous Cowboys (Bison).....
July 14—Won by Wireless (Thanhouser)...
July 14—The Girl and Broncho Buster (Solax)
July 14—Bill Learns to Take Cinematograph Pictures (Lux) .....
July 14—The Accident (Lux).....
July 15—Nat Wills, King of Kazam (Powers)
July 15—The Angel (Reliance).....
July 15—Matrimonial Affair (Nestor).....
July 15—A Soldier's Life (Great Northern).
July 15—At Sea Under Naval Colors (Great Northern) .....
July 15—A Revolver Returned to Its Owner (Itala) .....

BARGAINS! BARGAINS!

Motion Picture Machines $35 Up. Powers No. 5, latest, almost new, $105. Lubin Cinecograph complete $65. Edison Model B, Powers No. 6 and Standard. Get Sup. 33 Great Bargain list. **Motion Picture Machines Wanted.**

HARBACH & CO.,
809 Filbert St., Philadelphia, Pa.

Data from Manufacturers' List of Releases

MEMBERS OF SALES CO.

AMBROSIO

(By N. Y. M. P. Co.)

	Feet
May 31—Exploits of a Napoleon Admirer	
June 7—Two Good Friends (Com.)	
June 7—The Human Tigress	
June 14—The Evolution in Womankind (Com.)	
June 14—Kinema Review, Turin Exhibition	
June 21—Tweedledum and His Rescuers (Com.)	
June 21—Lake Verbano and the Borromae Islands	
June 28—Sixtus the Fifth (Dr.)	
July 5—The Emperor's Debt	
July 12—A Wrong Telephone Call	

AMERICAN.

June 19—The Yiddisher Cowboy (Com.)	
June 19—The Broncho Buster's Bride (Com.)	
June 22—The Hermit's Gold (Dr.)	
June 26—The Actress and the Cowboys (Com.)	
June 26—The Sky Pilot's Intemperance (Com.)	
June 29—A Western Waif (Dr.)	
July 3—The Call of the Open Range (W. Dr.)	
July 6—The Schoolma'am of Snake (W. Com.)	
July 6—The Ranch Chicken (W. Com.)	
July 10—Cupid in Chaps (W. Com.)	
July 13—The Outlaw's Trail (W. Dr.)	
July 17—The Ranchman's Nerve (W. Dr.)	

CHAMPION.

May 15—Gen. Marion—The Swamp Fox	950
May 17—Circle C's New Boss	950
May 22—With Sheridan at Murfreesboro (Dr.)	950
May 24—In the Great Big West (Dr.)	950
May 29—The Peril of Diaz	950
May 31—How He Redeemed Himself	950
June 5—Service Under Johnston and Lee	950
June 7—The Cost of Drink	950
June 12—Longstreet at Seven Pines	950
June 14—His Last Crooked Deal	950
June 19—Molly Pitcher	950
June 21—For Her Sin	950
June 26—War and the Widow	950
June 28—The Boy Scouts to the Rescue	950
July 3—Fighting Rev. Caldwell	950
July 5—A Cowboy and a Lord	950
July 10—From Wallace to Grant	950
July 12—Tony Would Be a Cowboy (Com.)	950

ECLAIR

June 5—Impudence Punished (Com.)	550
June 5—Tommy at the Dentist's (Com.)	420
June 12—Caesar's Birotteau (Dr.)	950
June 19—Tommy Gets a Trumpet (Com.)	370
June 19—The Ingenious Accident (Com.)	620
June 26—The Death of Don Juan	965
July 3—Can He Save Her (Dr.)	515
July 3—Tommy Wants to Be an Actor (Com.)	435
July 10—A Child's Heroism (Dr.)	995
July 17—Charley Has a Manuscript to Sell (Com.)	
July 17—Teddy's Three Duels	
July 24—The Pretty Lady of Narbonne	
July 31—The Parable of the Prodigal Son	
Aug. 7—The Sorrowful Mother (Dr.)	
Aug. 7—Too Much Swedish Drill (Com.)	
Aug. 14—The Connecting Link (Dr.)	
Aug. 21—The Edelweiss	
Aug. 21—How They Work in Cinema (Com.)	

GREAT NORTHERN.

Apr. 15—Hamlet (Dr.)	
Apr. 22—The Stolen Legacy (Dr.)	
Apr. 29—The Cossack Duke (Dr.)	894
May 6—The Lucky Banana Seller (Com.)	
May 6—A Would-be Sportsman (Com.)	
May 13—The Nun (Dr.)	
May 20—The Voice of Conscience (Dr.)	786
May 20—Berne (Switzerland) (Sc.)	204
May 27—The Love of a Gypsy Girl (Dr.)	
June 3—The Bogus Governess	945
June 10—True Love Never Dies (Dr.)	
June 17—Hotel Thieves	
June 24—The Ghost of the Vaults	
July 1—The King's Favorite	
July 8—As a Man Soweth (Dr.)	

IMP.

Independent Moving Picture Co. of America.

Mar. 30—So Shall Ye Reap (Dr.)	1000
Apr. 3—The Lover's Signal (Dr.)	
Apr. 6—The Image of Fate (Dr.)	1000
Apr. 10—A Good Cigar	
Apr. 10—A Faithless Man	
Apr. 13—The Storm	
Apr. 20—The Hero (Com.)	500
Apr. 27—The Scarlet Letter (Dr.)	1000
Apr. 24—While There's Life There's Hope (Dr.)	1000
May 1—Second Sight (Dr.)	1000
May 4—The Temptress (Dr.)	1000
May 11—For Her Brother's Sake (Dr.)	1000
May 15—The Master and the Man (Dr.)	1000
May 15—The Lighthouse Keeper (Dr.)	1000
May 22—The Forged Despatch (Dr.)	1000
May 25—The Minor Chord (Dr.)	1000
May 29—Three of a Kind (Dr.)	1000
June 1—The Last Appeal (Dr.)	1000
June 5—The Grind (Dr.)	700
June 5—The Chicago Stockyards Fire (Sc.)	500
June 8—Back to the Soil (Dr.)	1000
June 12—Behind the Stockade (Dr.)	1000
June 15—The Piece of String (Dr.)	1000
June 19—All for a Big Order (Dr.)	1000
June 22—The Fortune of War (Dr.)	1000
June 26—Love Is Best (Dr.)	1000
June 29—The Little Leader (Dr.)	1000
July 3—In the Sultan's Garden (Dr.)	1000
July 6—For the Queen's Honor (Dr.)	1000
July 10—A Gasoline Engagement	1000
July 13—At a Quarter of Two (Dr.)	1000

ITALA

May 13—Marriage Advertisement (Com.)	500
May 13—Foolshead Has Lost a Needle (C.)	500
May 18—Little Mother	950
May 20—Two Girls Love Foolshead (Com.)	
May 26—The Little Rider (Dr.)	
June 1—The Collector's Purse (Dr.)	
June 3—International Exhibition at Turin.	
June 3—Knows-All, Anthropological Doctor (Com.)	
June 8—A Life for the Czar (Dr.)	
June 10—An Odd Adventure of Foolshead (Com.)	
June 10—Experiments with Forlanini's Hydra-Plane	
June 15—The Rights of Age (Dr.)	
June 17—The Physician's Monkey (Com.)	
June 17—Foolshead, Somnambulist (Com.)	
June 22—An Unbearable Son (Dr.)	
June 24—On the Snowy Summit of Mount Blanc	
June 24—Foolshead Is Jealous (Com.)	
June 29—The Gentleman Fireman	
July 1—Foolshead, Waiter (Com.)	
July 6—The Little Wayfarer (Dr.)	
July 8—Turin Military Tournament	

LUX.

By Prieur.

May 12—The Postmistress (Dr.)	700
May 12—A Walk in Tunis	252
May 19—Bill at Work (Com.)	367
May 19—All Through a Rat (Com.)	475
May 26—The Two Cockades (Dr.)	698
May 26—Tidying Up Paris (Com.)	268
June 2—Just Bill's Luck (Com.)	403
June 2—Arnold Has a Good Trial (Com.)	462
June 9—The Companion Governess (Dr.)	639
June 9—Bill at Play (Com.)	331
June 16—Bill Loses His Mother-in-Law (Com.)	409
June 16—He Went for a Rest (Com.)	442
June 23—Billy's Day Out (Com.)	550
June 23—Weary Tom's Dream (Com.)	318
June 30—Bill Determines to Go (Com.)	455
June 30—Shortsighted Miss Prim (Com.)	426
July 7—Secret Service (Dr.)	888
July 14—Bill Learns to Take Cinematograph Pictures (Com.)	413
July 14—The Accident (Dr.)	540

NESTOR FILM CO.

Apr. 12—A Midnight Adventure (Com.)	
Apr. 19—The Rival Artists (Dr.)	
Apr. 26—His Wife (Dr.)	
May 3—The Other Man (Dr.)	
May 10—After Twenty Years (Dr.)	
May 17—His Second Choice (Com.)	
May 24—At Panther Creek (Dr.)	
May 31—The Savage (Dr.)	
May 31—A Sure Cure (Com.)	
June 7—The Cowpuncher (Dr.)	
June 7—The Little Burglar (Com.)	
June 14—The Sheriff's Mistake (Dr.)	
June 14—The Plan that Failed (Com.)	
June 21—At Sunset Ranch (Dr.)	
June 21—Just His Luck (Com.)	
June 28—The Gunfighter (Dr.)	
July 1—Mutt and Jeff on the Job (Com.)	
July 5—A Message from the West (Dr.)	
July 8—The Bad Half-Dollar (Dr.)	

NEW YORK MOTION PICTURE CO.

("Bison")

May 23—The Outlaw and the Female Detective	
May 26—Brave Swift Eagle's Peril	
May 30—A Redskin's Bravery	
June 2—A Tale of the Foothills	
June 6—His Lordship's Hunting Trip (Com. Dr.)	
June 9—A Child of the Rancho (Dr.)	
June 13—A Squaw's Retribution	
June 16—The Descrt's Lure	
June 20—The Dude Cowboy (Com.)	
June 23—The Foreman's Minc	
June 27—An Indian's Love (Dr.)	
June 30—The Cowboy's Vacation	
July 4—The Unloaded Gun	
July 7—Blacksnake's Treachery	
July 11—A Red Girl's Heart	
July 14—Generous Cowboys	

POWERS' PICTURE PLAYS

	Feet
May 2—The Joys of Persecution (Com.)	
May 6—The Awakening of Galatea (Dr.)	
May 9—The Four of Us (Com.)	
May 9—Contagion (Com.)	
May 13—As Your Hair Grows Whiter (Dr.)	
May 16—Oklahoma (Dr.)	
May 16—A Matrimonial Surprise (Com.)	
May 20—Gunga Din (Dr.)	
May 23—Her Atonement	
May 27—Fifty Years Ago	
May 30—Civilization	
June 3—Eyes That See Not (Dr.)	
June 6—The Black Heart (Dr.)	
June 10—The Stranger's Plate (Dr.)	
June 13—Smith's Marmalade (Com.)	
June 17—The Haunted Island (Dr.)	
June 17—A Concert Hall Romance	
June 20—How Women Win (Com.)	
June 20—A Spring Tragedy	
June 24—Oh, Say, Jim	
June 27—Only the Master Shall Judge	
June 27—Summer Madness (Com.)	
July 1—The Question (Dr.)	
July 4—When Pals Quarrel (Dr.)	
July 4—The Love Potion (Com.)	
July 8—The Haunted Island	

RELIANCE

June 17—A Bashful Son (Com.)	
June 21—The Price of Vanity	
June 24—What the Tide Told (Dr.)	
June 28—Trials of An Immigrant	
July 1—The Orphan	
July 5—The Golden Rule	
July 8—Thou Shalt Not Lie	
July 12—The Turning Point	
July 15—The Angel	

REX

May 11—The Guardsman (Dr.)	
May 18—An Exception to the Rule (Com.)	
May 25—Called Back (Dr.)	
June 1—The Monogram "J. O." (Dr.)	
June 8—From Death to Life (Dr.)	
June 15—The Twins (Dr.)	
June 22—On the Brink (Dr.)	
June 29—Securing Evidence	
July 6—Fate (Dr.)	

SOLAX COMPANY

June 14—A Bad Egg (Com.)	
June 16—A Daughter of the Navajos (Dr.)	
June 21—Cupid and the Comet (Com.)	
June 21—Johnnie Waters the Garden (Com.)	
June 23—Marked for Life (Dr.)	
June 28—The Fascinating Widow (Com.)	
June 28—A Terrible Catastrophe (Com.)	
June 30—Greater Love Hath No Man (Dr.)	
July 5—Starting Something (Com.)	
July 7—The Silent Signal	
July 14—The Girl and the Broncho Buster	

THANHOUSER COMPANY.

Apr. 21—Weighed in the Balance	1000
Apr. 25—Poet of the People (His.)	
Apr. 28—An Elevator Romance (Com.)	
May 2—The Pillars of Society (Dr.)	
May 5—The Sinner (Dr.)	
May 9—The Railroad Builder (Dr.)	1000
May 12—The Regimental Ball (Dr.)	1000
May 16—The Colonel and the King	
May 19—Lady Clare	
May 23—The Stage Child (Dr.)	
May 26—Get Rick Quick (Dr.)	
May 30—A Wartime Wooing	
June2 —A Circus Stowaway	
June 6—The Stepmother	
June 9—Motoring	
June 9—The Rescue of Mr. Henpeck	
June 13—Little Old New York (Dr.)	
June 16—Flames and Fortune (Dr.)	
June 20—The Coffin Ship	
June 23—Foxy Grandma	
June 27—Courting Across the Court	
June 30—Lorna Doone	
July 4—The Declaration of Independence	
July 7—The Court's Decree	

YANKEE FILM COMPANY

Apr. 28—The Girl of the Coral Reefs (Dr.)	
May 1—A Kentucky Girl (Dr.)	
May 5—Zelda, the Gypsy (Dr.)	
May 8—In Sunny Italy (Dr.)	
May 12—The Angelus Bell (Dr.)	
May 15—An Indian Brave's Conversion (Dr.)	
May 19—The Banana Planter's Peril (Dr.)	
May 22—The Little Western Rose (Dr.)	
May 26—Thwarted by Nell Pierce (Dr.)	
May 29—The Birth Mark (Dr.)	
June 2—His Romance (Dr.)	
June 5—The Scandal Monger (Dr.)	
June 9—Mrs. Biffin's Demise (Dr.)	
June 12—Thou Shalt Pay (Dr.)	
June 16—The New Congressman (Dr.)	
June 19—Sun Bonnet Sue (Dr.)	
June 23—The Two Roads (Dr.)	
June 26—His Romance (Dr.)	
June 30—The Angelus Bell (Dr.)	
July 3—Groucho's Quiet Fourth (Com.)	
July 7—His Great Sacrifice (Dr.)	
July 10—Portuguese Joe (Dr.)	
July 14—The Man Underneath (Dr.)	

IMP GOSSIP

L. H. White, formerly with the Gaumont and other foreign firms, has been secured by the Imp company as assistant director. Mr. White has had much moving picture experience and will bring new ideas to the studio.

Irving J. Rubenstein, "Ruby," the hustling property wrangler for Director Clifford, is alternating between the hospital and the studio. Several weeks ago he involuntarily emulated a Wild West rider over in Coytesville and the broncho took him through a plate glass window, interrupting operations in a barber shop. "Ruby" was sliced to ribbons, but came up smiling in due course of time. Last week, while riding in a car out toward New City, the chauffeur missed a rope that was strung taut across the road and "Ruby" was filled with portions of the glass wind-shield. After a few days sojourn in the hospital the property man returned to the task of selecting props and calling down customers over the telephone. Joe O'Donnell, the electrician, has just recovered from a fractured arm, the result of a fall from a step ladder while making some light adjustments.

Mary Pickford, the leading woman of the Imp Company, is now driving her own car, a big touring machine. She is an adept at the wheel, as her friends will attest to, and hits it up dangerously near the speed limit when showing the paces of the car.

W. H. Clifford, the new director, is justly proud of his first effort "In the Sultan's Garden," the release of last Monday night. Mr. Clifford has been something of a globe trotter and is partial to the sea. He has in contemplation several marine stories. Tom Ince—although he never toted a musket— is in his element in a military story. He will soon produce another war story, being a bit proud of his two efforts, "The Forged Despatch," and "The Fortunes of War."

The celebrated vaudeville act, "The Hand," which has been produced in this country and on the continent by Madam Camile Dalberg and her company of pantomimists, was recently filmed at the Imp Company studio, with Madam Dalberg in the leading role. The act is one of the highest priced on the vaudeville stage and will be made a regular Imp release.

"Doc" Willat, accompanied by five camera men, filmed the most thrilling of the stunts at the Niagara Falls celebration, being on the job every minute of the time. Notwithstanding the unfavorable weather they obtained some great pictures.

Nearly all the Imp stars are now commuters, as they have hied themselves to summer resort cottages and hotels to enjoy the few hours of leisure in keeping cool and comfortable. Reporting for posing entails loss of some sleep, in the way of early rising, but they appear to enjoy the life.

BOBBY BOBS UP AGAIN

(Electric, St. Louis)

Please tell me, Mister 'Lectric Man,
What does a dynamo?
And if I plant electric bulbs
Will they take root and grow?

Where does the current run to, please?
Are switches made of hair?
And would it rest me if I sat
In an electric chair?

Suppose a blow-out comes along,
Where would it blow to, pray?
And don't they always have dry cells
Where all the convicts stay?

Why does the wire give you shocks?
Won't it give you other things?
And can you show me in a 'phone
The place it keeps its rings?

I asked my papa most of these;
He laughed, and said you knew,
And that you'd like to hear from me;
That's why I'm asking you.

Among his sales and new motion picture equipments for the past week, Mr. J. H. Hallberg, "The Economizer Man," reports the following: Theodore Sachs, Catskill, N. Y., Powers No. 5; Wonderland Amusement Co., Lindsborg, Kans., Edison Model B; Trent Bros. Co., Lynchburg, Va., 1911 Model motiograph, spot light, Globe ticket chopper and supplies.

SPECIAL NOTICE

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75 Fifth AVENUE, BET. 15th AND 16th STS., NEW YORK CITY
'Phone, 531 Stuyvesant
Chicago Branch Office 30 East Randolph St.

Frank Beal, director for the Powers Company, is enthusiastic over what he calls a "find" in picture performers. Clara Williams, the new leading woman for the Powers Company, is the reason.

Equipped with years of practical dramatic schooling with the Belasco stock, San Francisco, and important roles in many prominent road organizations, Miss Williams was induced to enter the picture field by the Essanay Co. Her many triumphs while working for that firm attracted the attention of the Powers Company, and her present engagement is the result.

With large, expressive eyes, clear-cut features and an exceptionally good figure, she is indeed an ideal type for the picture actress. Her acting is marked by discretion and intelligence and intense emotional qualities when they are called upon.

When interviewed at the Powers studio yesterday Miss Williams showed great enthusiasm over her new engagement. "I like to work in pictures," she said, "more so than in straight dramatic lines. One has a much wider scope and I think it a wonderful vocation. You have so many chances to work out in God's sunshine that it is a relief from the badly ventilated theaters we have to contend with on the road."

Mr. P. A. Powers, of the Powers Company, has just returned from the Thousand Islands, where he completed preliminary arrangements for the production of several important film subjects there.

A company under the direction of Frank Beal will leave next week to carry out the Powers preliminary arrangements.

While there Mr. Powers rented a small hotel for the exclusive use of the company, a 50-foot yacht and a Packard touring car for the summer.

Much interest is being shown in the coming Powers release, Nat Wills in the King of Kazam. This will be the first of a series of Powers productions with well-known theatrical stars as a feature. They also have under way a production featuring Fred Walton, the famous "Toy Soldier" of vaudeville fame.

New York, July 1st.

Editor Moving Picture News.

Dear Sir:—The other day I picked up an old copy of a moving picture magazine and my eye caught an item which to me seemed like either personal prejudice or lack of knowledge of one's subject. The writer, whose name was not signed, in criticizing a certain picture stated that the man who played the lead was evidently not an actor, for he knew absolutely nothing of stage etiquette for his gestures and crosses were very bad.

Well, for your benefit, Mr. Critic, should this meet your eye, allow me to elucidate from practical experience. I myself posed in that same picture so can, therefore, give you some information to put under your Kelly.

The man who played the lead is a thorough actor and understands stage etiquette from A to Z, having been in the employ of Frohman and Belasco for a number of years.

Where the fault lies is with the stage director, who, like many other in the picture business, does not know the meaning of the word stage etiquette, for he tried to inject his personality into the actor, and, when the actor tried to tell him the correct way, he was told to do what he was asked and shut up, so in order to hold his position he had to follow his instructions. For instance, he was told that whenever he was to make an exit, he was to point and say "I'm going out," then to make his exit, which is quite unnecessary. Now this same director two years ago was a clerk in a country store. Do you think he was a fit man to fill the position? Answering my own question, no he was not, for, like many other directors whom I can name, he kept continually insulting the intelligence of the audience by broadening all gestures.

Now in conclusion let me advise you that hereafter before you criticize a picture, go out and get some practical experience, watch some director put on a picture, and do not knock the man who does not deserve it. I consider you a nuisance, for you are just like a highway robber, you knock a man on the head, whether he deserves it or not, to gain a living.

But I trust that this article will catch your eye and cause a reform.

ACTOR NO. 2.

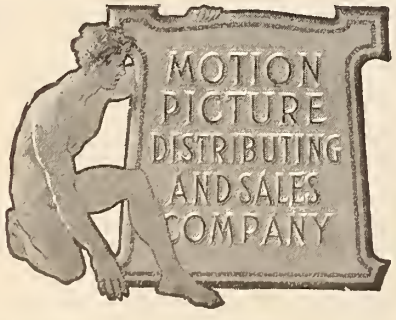
We Challenge the World

There is no better assortment of Dramatic, Comedy, Educational and Western Moving Pictures in the World than the following twenty-seven weekly releases

MONDAY	IMP	ECLAIR	YANKEE	AMERICAN ...	CHAMPION
TUESDAY	THANHOUSER		BISON		... POWERS
WEDNESDAY ..	CHAMPION ..	SOLAX	RELIANCE	AMBROSIO ...	... NESTOR
THURSDAY	IMP	AMERICAN	ITALA		..... REX
FRIDAY	YANKEE	SOLAX	LUX	THANHOUSER	..... BISON
SATURDAY ...	POWERS	ITALA	GT. NORTHERN	NESTOR.....	. RELIANCE

LOOK THEM OVER

EVERY MANUFACTURER AMONG THEM IS A DRAWING CARD



If you are not showing any of this program in your theater at the present time, write us as once and we will put you in touch with a live exchange nearest to you, and then watch your box office receipts soar upwards.

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Solax

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COMEDY

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RELEASED JULY 19th

Good Wholesome Comedy
20 Minutes of Hilarious Fun

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Here Is One Funny Picture, A Scream From End to End

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MILITARY AND WESTERN

"SERGEANT DILLON'S BRAVERY"

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Wonderful Military Pictures with Big Scenes and Thrilling Incidents

OUTWITTED BY HORSE AND LARIAT

RELEASED JULY 28th

Best Broncho Riding Ever Seen, Introducing Art Boden and Otto Kline, Champion Ropers and Broncho Busters of Wyoming.

Whie waiting for the arrival (about August 1st) of the big 15th U. S. Cavalry pictures. BE SURE AND GET our Western Series of July 14th, 21st, and 28th. Introducing the famous cowboys, Art Boden, Otto Kline, Big Murphy, and the Hornbrook Bros. Secured at tremendous expense.

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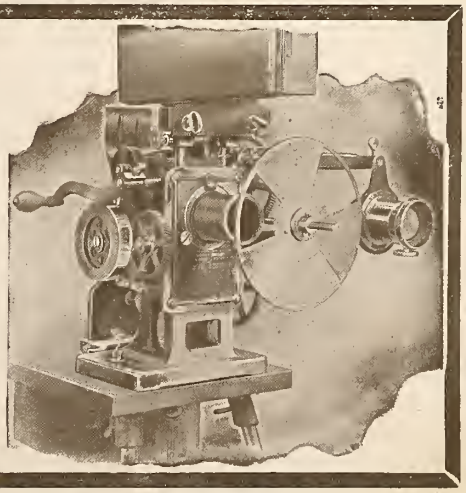

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Release of Monday, July 10th

"CUPID IN CHAPS"

A "Flying A" Cowboy Comedy abounding in roars of laughter and wholesome enjoyment.

Scene from "CUPID IN CHAPS"

Scene from "CUPID IN CHAPS"

Release of Thursday, July 13th

"THE OUTLAW'S TRAIL"

A Western Feature Drama that is unusual. Unusual in worth—appeal—and interest.

Scene from "THE OUTLAW'S TRAIL"

Scene from "THE OUTLAW'S TRAIL"

COMING! COMING! COMING!

THE GREATEST COWBOY FEATURE OF THEM ALL.

"THE RANCHMAN'S NERVE"

RELEASE OF MONDAY, JULY 17th.

THE GREATEST COWBOY COMEDY OF THEM ALL.

"WHEN EAST COMES WEST"

RELEASE OF THURSDAY, JULY 20th.

American Film Mfg. Co., Bank Floor, Ashland Block CHICAGO = = ILLINOIS

AUG 19 1911

MOVING PICTURE NEWS

Volume IV
No. 28

July 15
1911

PRICE
TEN
CENTS

Scene from
THE CRUSADERS
Or Jerusalem Delivered
By the World's Best Film Co.

THE AMERICAN FILM MFG. CO. CHICAGO

"When you think of WESTERN think of Flying A Cowboy Films"

THIS WEEK'S RELEASES

RELEASE OF MONDAY, JULY 17th

"THE RANCHMAN'S NERVE"

An intensely interesting, original and thrilling story of ranch life in the West pictured in surroundings that are astoundingly magnificent. Action fast and furious and thrill blending into thrill makes this film the greatest Western feature of the week.

Scene from "THE RANCHMAN'S NERVE"

Scene from "THE RANCHMAN'S NERVE"

RELEASE OF THURSDAY, JULY 20th

"WHEN EAST COMES WEST"

An hilariously funny Flying A Cowboy Comedy bubbling over with laughter from start to finish. A veritable cyclone of mirth. Fifteen minutes of laugh-producing cowboy antics.

Scene from "WHEN EAST COMES WEST"

Scene from "WHEN EAST COMES WEST"

NOTE THE RELEASE DATE

COMING

NOTE THE RELEASE DATE

Two noteworthy Flying A Cowboy Dramatic features will be released by us next week.

RELEASE OF MONDAY, JULY 24th

"THE COWBOY'S DELIVERANCE"

Depicting the most realistic man-hunt ever pictured.

RELEASE OF THURSDAY, JULY 27th

"THE CATTLE THIEF'S BRAND"

A sensational, clever, and intensely interesting Western Drama.

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Simply go get them. All live Independent exchanges buy both reels each week.
The release days are MONDAYS and THURSDAYS.

American Film Mfg. Co., Bank Floor, Ashland Block CHICAGO = = ILLINOIS

CHAMPION FEATURES

A CIVIL WAR STORY

"THE EXCHANGE"

MONDAY, JULY 24, 1911

Tho' left for dead, the soldier recovers and defeats an impostor's fraud.

A BREEZY NORTHWESTER

"AT THE TRAIL'S END"

WEDNESDAY, JULY 26th

A pursuit across the tractless icy wilds.

EACH ONE IS A-1

TAKEN BY US ONLY

"THE DUBUQUE REGATTA"

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The greatest power boat races. Over 700 entries on the Mississippi, including the fast hydroplane, a late invention of wide interest. Presented as tho' you were there. The greatest racing assemblage. Every foot is an invaluable picture.

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JULY 24

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A pathetic story of the unhappy life of a stepchild.

JULY 28

DEPOSITED AFTER BANKING HOURS

Portraying the weakness of human nature.

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"PIED PIPER OF HAMELIN" OUT TUESDAY, AUGUST 1st

THE THANHOUSER TWO-A-WEEK

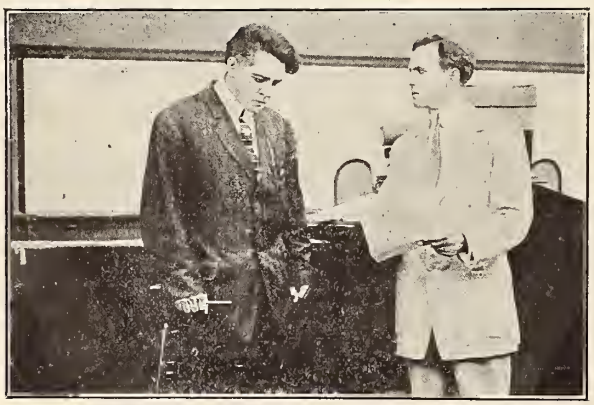
RELEASED TUESDAY, JULY 25

Another Thanhouser Detective Story

THE SMUGGLERS

is a film mystery story of the first class, one that places your bill for the day you run it amongst bills of the first class. So let this be your feature picture that day, especially if it's a very warm day, for the picture is a logical warm weather release with enough breezy seascapes in it to keep it cool. The portrayal of the parts of the pretty smuggler and the detective who trapped her is most realistic; and, indeed, each player in the picture puts over his part in a way that pleases.

No. 229. Code Word, Smug.



RELEASED FRIDAY, JULY 28

Another Exclusive Classic

A DOLL'S HOUSE

BY HENRIK IBSEN

is the answer of the Thanhouser Company to the call of the exhibitors of America for another Ibsen picture, sounded immediately after the release of our first Ibsen reel, "Pillars of Society," a short time ago. The picture carries all the great dramatic qualities that made Ibsen's writings so powerful in play form, and you cannot go wrong if you rig up some special advertising display for this very fine feature. Simply the words "A Doll's House, by Ibsen" will do, outside the show, but paint 'em in big letters with the name "Thanhouser" underneath as a guarantee of merit. No. 230 Code Word, Douse

THANHOUSER COMPANY
NEW ROCHELLE — NEW YORK

"PIED PIPER OF HAMELIN" OUT TUESDAY, AUGUST 1st

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ORDINARY STOCK	3,750,000
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The Moving Picture News

PUBLISHED EVERY SATURDAY

The CINEMATOGRAPH PUBLISHING COMPANY, 30 West Thirteenth Street, NEW YORK CITY

Telephone, 4092 Chelsea

Sole Correspondent and Agent for advertisements in Great Britain
B. Allan, 8 Sherwood St., Piccadilly Circus, W.

Chicago Representative: J. J. Sullivan.
866 Graceland Ave. 'Phone Graceland 5053

ALFRED H. SAUNDERS, Editor.

This newspaper is owned and published by the Cinematograph Publishing Company, a New York corporation. Office and principal place of business No. 30 West 13th Street, New York. Alfred H. Saunders, President; John A. Wilkens, Secretary, and W. M. Petingale, Treasurer. The address of the officers is the office of the newspaper.

SUBSCRIPTION: $2.00 per year. Postpaid in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands. Canada and Foreign Countries: $2.50 per year. All communications should be addressed to The Moving Picture News, 30 West Thirteenth Street, New York City.
ADVERTISING RATES: $60 per page, $30 ½-page, $15 ¼-page, single column $20, $2 per inch. Discounts, 20% 12; 10% 6; 5% 3 months.

Volume IV **July 15, 1911** **Number 28**

OUR FRONT COVER ILLUSTRATION

The picture in the circle this week is a scene taken from "Jerusalem Delivered," The World's Best Film Company's production to be released shortly. We have reviewed this film in our issue of the 1st, to which we refer our readers, and will say further that this subject is one of the most magnificent it has been our privilege to witness on the screen.

PECULIAR TACTICS

Answers to Correspondents

During the past week or two many letters have been addressed to us asking our opinion on the question of projecting machines, film, and the "Independent exhibitors use." In sime of these letters there seems to be a dread that the M. P. P. Co. is going to use drastic measures to compel the exhibitors to pay $104.00 per year, give up the use of Independent film and use the General Film Co.'s supplies. Two of the writers state they have written to a contemporary asking advice, and they are advised (privately and confidentially, of course) to accede to the requests made to them for their own salvation. Our readers need not lose one hour's sleep because of these veiled threats, nor should they heed the advice given by false friends. The M. P. P. Co. have been thoroughly routed in the U. S. Circuit Courts, have proved their claims for patents invalid, and as we pointed out to our readers four years ago, the so-called patents were not worth the paper they were written on. So we to-day tell our readers that the patents (so-called) on the projecting machines—the loop—the film—the perforations—and all the other intimidating claims will be declared invalid. We have film in our possession made in 1889, perforated in 1889, and used with a loop long, long prior to the time the patent was taken out. We are informed that sneaks—in the guise of intending purchasers—are visiting repair shops, going among the exhibitors, asking to examine their machine, and other various specious devices to obtain information, which we caution our readers to withhold from them. We have snap shot photographs of some of these men, and are waiting advice before reproducing them in our columns.

Some of the letters have been received from Connecticut, Massachusetts, Illinois, Pennsylvania, Ohio, Michigan, and New York. In some of these states active organizations of exhibitors are in full working order for the protection of their members. The company, M. P. P. Co., General Film Co., or whatever name it goes under, is a New Jersey corporation. We understand it (or they) is not registered in any other state. It is not complying with the laws of other states. As we pointed out in a previous editorial, the G. F. Co. is not paying the state tax due to the comptroller of your state. Exhibitors' organizations, if any of your members are threatened individually or collectively, now is your opportunity, call the attention of your state secretaries or governors to this anomaly, and see that they do their duty. Furthermore, bear in mind that as the G. F. Co. is not a domestic corporation, it has no power to bring action in your state, it is out of jurisdiction, and as such we advise you to get your attorneys to attack them on these points. Every exhibitor who is paying $2.00 per week or $104.00 per year—paid in advance—for protection, which does not protect, is a very foolish man. We have told you this so many times we are almost tired of reiterating the statement. Look at the Independent exhibitors, they are getting as good a service as you are. Their audiences are as well pleased. Their houses are as well filled, and they are saving money. Saving $104.00 per year. The Moving Picture News has always stood for the principle of full, free American independence. For the principle of a man getting what he pays for. The Moving Picture News is the only independent paper in the industry to-day. It is the only paper not owned and controlled by film manufacturers.

The flag for full freedom still waves at the mast head, and as in the past, so in the future, we will answer our readers' questions and steer them away from the rocks and shoals that are so abundant in motionpicturedom. We do not need to write almost libelous letters to prospective advertisers, or to exchangemen, or to exhibitors, and when other editors do such, our readers may rest assured the letters are dictated by the masters of the writers, who would sink principle or prestige for a dollar. When our readers ask us why such and such are not represented in our columns, and appear elsewhere, we may reply, all have a perfect right to their own opinion and choice; but sometimes we use our own option, and refuse point blank to accept, and while we have been threatened with legal proceedings for refusing them, no action has yet been taken. We act perfectly within our rights, and furthermore, rather than print some things we know to be absolutely false and fraudulent, rather than have them appear in our columns we would not print the Moving Picture News. We protect our readers first, ourselves next, and all who deal with our advertisers can be fully assured they are getting a square deal. For this reason, and this alone, we request the full support of Nickelodia.

The following extracts from correspondence should be read carefully and well digested.

"It might be well for your paper to call the attention of the Pennsylvania state authorities to the fact that the General Film Company is doing business in the State of Pennsylvania or had been up to a short time ago without paying tax. If you will recall this fact was mentioned to you last January. It is to be regretted that the State Department did not prosecute them for their unlawful act, but understand the common usage is to notify a delinquent to have their company registered and pay the proper tax, but no mention is made of the arrearage."

The above quotation will to a large extent speak for itself. Another extract says, "I want to say that the Independents do not know how much they are indebted to you for the fight you made in their behalf. I appreciate the fact that you have been consistent in your fight, and your journal ought to be patronized and supported by every Independent manufacurer, exchange, and exhibitor within the United States. Wishing you unbounded prosperity."

Another letter from Illinois says, "I wonder what the Independents are thinking about that they do not give you their whole undivided support. It makes my heart ache to see how they seem to ignore you, but perhaps you have a reason, and you know more than I do about the question, still I think for the great fight and the innumerable sacrifices you have made for the Independents, they ought to give you their unqualified and undivided support to the exclusion of every other medium. Will you tell me what the decision of the Illinois courts is regarding the film question?"

To our Chicago correspondent we may reply that Judge Kohlsaat in the celebrated case of Edison vs. George Kleine forbade any other action to be brought in the courts of Chicago until the patent had been fully adjudicated. This has not yet been done, consequently Judge Kohlsaat's decision still holds. We have many other letters it is impossible to take up in the short space at our disposal, and we are compelled to hold them over for a future issue.

THE DETROIT CONVENTION

The State Convention of Michigan have had quite a gala time at Detroit during this week. The following information comes to hand that S. J. Jessup is the president, W. Lester Levey the master of ceremonies of the convention, which opened at 10:30 a.m. and settled down to business. At 4:30 the exhibitors were taken for an auto ride and dinner. Isidor Bernstein, Mark Dintenfass and David Horsley were present from New York, and T. Kennedy, from Chicago, representing the Sales Co.

The convention witnessed some very good independent films which were well applauded, and the Sales Company gave a lunch to the convention on the 12th, of which we have not yet full particulars but will try and give full report in our next issue.

AN ENTERPRISING EXHIBITOR

There is one wide-awake. up-to-date exhibitor, and that exhibitor is a lady. Her name is Dolly Spurr, and a very appropriate name too, we imagine, as she is spurring on with an enterprise, we have not seen a man exhibitor yet have the courage to tackle. This lady has a theater, "The Royal," of Marion, Indiana, and she has gotten up a sixteen page and cover booklet entitled "The Royal Reports," which is indeed a compliment to her ladyship, and she tells in that paper everything that is worth knowing concerning the independent films. The thanks of the whole Independent section are due to her for her enterprise, which we hope will be successful.

KINEMACOLOR

Mr. Charles Urban, whose masterly "Kinemacolor" reproduction in animation and the actual tints of nature, of the entire pageant of the Coronation, includ-

OUR ARTIST SENDS THE M. P. TRUST TO THE CLUB

ing the two processions, the Garter investiture, the London camps, the Victoria Memorial, and the Naval Review—all presented with an accompaniment of novel and faithful "sound effects" which invest the pictures with a keen semblances of reality—has taken so vigorous a hold upon the London public that the Scala Theater is filled to overflowing at every performance, and he urgently requests intending visitors to book their seats beforehand to avoid disappointment. Moreover, the present program is proving itself, in theatrical parlance, a "repeat show," hundreds of visitors taking the opportunity before leaving of reserving seats for future dates. The next addition to the Coronation entertainment will be a brilliant pictorial record of the Investiture of the Prince of Wales at Carnarvon Castle next week, and Mr. Urban has, as usual, been granted the fullest privileges by the Comptroller of his Majesty's household.

PROGRESSION NEVER SLEEPS

By Margaret I. MacDonald

I trust the editor will pardon me if my article this week takes somewhat the nature of a eulogy to himself. In reading again and again, quotations from letters of people, who, having taken up the standard for the higher and better things in the moving picture business, have as quickly laid it down, I marvel at the steady and unswerving manner in which our editor persists in carrying out his purpose of forging ahead in the cause of the educational film, against all such discouragements.

There is an ever widening field for the educational film, in spite of the remarks to the contrary. There are thousands of schools and colleges in this country alone which will ere long realize the absolute necessity of adopting the moving picture educational method. Many of them have already been looking seriously into the subject. The demand for the educational film is in excess of the supply even to-day. When this fact is realized the producers will need no coaxing in order to persuade them to meet the demand.

I admire Mr. Saunders' energy in keeping at the thing. To him, and a very few others, is due the credit for keeping the question alive. The Moving Picture News is representative of independence in thought, and word, and deed, and is found ever on the side of right and justice. And to its editor with his indomitable energy, his high sense of honor, and his intelligent personality are due the tactics of the magazine and the elevated plane upon which it is run.

Progression cannot sleep. Its flow never ceases. You may turn its channel, if you will, but you cannot check its flow. Since the material world has had its being evolution has never ceased. So the moving picture business, though it may be in the hands of many men incompetent to wrestle with it in connection with higher problems of life, men who may be unable to properly apply its usefulness, still with a few men of our editor's type at the helm, it cannot fail in time—and in a very short time at that—to come into its own, and to find its proper niche in this world's usefulness.

Kinemacolor will be a large factor in opening the eyes of the world to the limitless facilities of the moving picture to be of use. And while kinemacolor is holding our attention and admiration, some other invention of which we do not even dream will be on its way to completion. And so it is in the train of progressive; while our time is taken up with conjecturings, and sometimes with idle scorning, some master mind, with a purpose infallible, is working out one of the wonders of the age. So it will be to the end of time; only a few will persevere, only a few will be strong in their own convictions; the balance will be as sheep that follow.

A suggestion has been made to me which sounds very good, and which seems to me to be quite feasible. In our city we have what is called a Hall of Fame in which are placed busts, statues, paintings, etc., of the men and women of our nation who have in some commendable way made themselves famous. Why could there not be a Hall of Records established in which there could be recorded in moving pictures of the most modern type events most important in the history of our country with their dates thereon. This would be a wonderful boon to posterity, and a great help by way of comparison and example. The suggestion is worthy of serious thought, and I sincerely hope that the educators of this country will consider it.

MOVING PICTURES AND PUBLIC LIBRARIES

By A. L. Barrett

Pictures have occupied an important place in the affections of the human race from the earliest days, and there has always been a demand for pictorial representations of familiar scenes which were, at first, more or less crude, but which at once evidenced and satisfied this natural human instinct. They were the first indications of refinement, and the Egyptians, perhaps the greatest of all picture lovers, very early learned to depict in vivid strokes and with lavish hand, the daily life of the inhabitants. In those first days of civilization, even in Egypt, the home of all the known culture of the world and where the refinements of domestic life were known as in no other country, the art of reading was a rare accomplishment, but all except the blind could understand the language which silently, yet so eloquently, depicted the national life. These picture representations, as may easily be seen by reference to Egyptian antiquities, were by no means equal to what we have to-day, but such as they were, represented this natural human craving for pictures, and it is not too much to say that the Egyptians would have been among the first to appreciate the moving pictures of to-day.

There is, and always has been, a magnetism about pictures which attracts every one, in a greater or less degree, and with children they are special favorites. Educators have long ago recognized this, and the first books given to a child are attractively illustrated, for, although the average youngster does not love study, yet it is the exceptional one who will cast aside a picture book, even though a lesson has to be learned in connection with it. Pictures being instantaneously photographed on the brain, are rarely, if ever, entirely forgotten. Most of us can remember the illustrations with which our books of early life were ornamented, or if temporarily forgotten, are instantly recalled by a glance at the pictures in question. This magnetism possessed by the silent, motionless picture with which we have always been familiar, would seem to account for the popularity of the moving pictures, for in them we see before us, not one, but a series of pictures, apparently imbued with life, suddenly becoming a vivid—a living reality, intense with life, more vividly impressed on us because no words accompany them—every movement filled with a meaning as plain as words could tell, and, therefore, these moving pictures possess the same attraction, magnetism, call it what you will, but in a thousandfold degree stronger, than the ordinary picture.

Moving pictures have a strong attraction for most adults, but these lifelike portrayals impress children still more vividly Their curiosity and interest are at once aroused and stimulated, and the series of pictured events are rapidly photographed on their brains in such a lifelike manner as fascinates their eyes and engrosses their whole attention. Children are quick discerners, and in the clearly depicted stories they can readily see the difference between right and wrong, and cause and effect are shown so plainly that the youngest children likely to be taken to such picture plays will usually understand most of the story, but if all is not quite clear to them, these pictured narratives will arouse their interest to such an extent, that, on their return home, they will, either by reading or questioning, find out the truth of the matter. The motion pictures can, therefore, be considered as a brain-stimulant, and if used in education would develop the brain in a natural manner and much sooner than by the method so long in use, i.e., text books with, possibly, some illustrations.

Now, as motion pictures possess this attraction in so great a

degree, to what better use could they be put than to encourage at the earliest age possible that familiarity with the best literature which is so desirable and necessary to the educated person? This is being recognized more and more by educators, and there is no doubt that the moving pictures will be one of the most potent factors in the education of the younger generation and one of the best and most popular methods of disseminating information on all subjects among the working, and especially the emigrant population. A great many books are being dramatized for the picture play curtain all over the country and are in every case, received with warm signs of approval by old and young. Motion pictures are being used now in connection with church and educational work, in lecture rooms, etc., and in Madison, Wisconsin, the Library Department experimented several months ago with a few films—Launcelot and Elaine, Oliver Twist and a few others—for the children of that city, a moving picture room being fitted up and tickets of admission being distributed to children of the seventh and eighth grades. The matter was in charge of the Children's Librarian, Miss Wilde, who told the stories in a simple way, suited to the years of her audience, and then the pictures were shown. It has proved a great success, and the moving picture department is now a regular part of the library work.

It cannot be said that either Launcelot and Elaine or Oliver Twist can be considered as children's literature, but it would certainly be interesting to know the percentage of children which refused to see the books as against those which had refused to read them. There are gems of literature, the above included, which, although not exactly children's books, yet would be read by them if presented in an attractive form. In the old days, nobody dreamed of writing children's classics, and they had to wade through books fitted for mature minds only, and were expected to understand what they learned, but with the advent of books specially fitted for their needs, children have become greater readers than ever before. However, it is not so easy to present adult fiction in such a form, at least, not very much of it, and the quickest way to get a child to read is to show him the picture first, and he will generally make the attempt to read the book. Take him to the moving picture play, however, which shows the whole book, and you will have no difficulty in inducing him to read it from beginning to end. This, of course, does not apply to every book that ever was written, but to such writers as Dickens, Tennyson, Longfellow, Scott, Cooper and others.

If, by using the motion pictures, the public library can only inculcate a love of literature in the younger generation, a great deal has been accomplished, for a reading nation means a thinking nation, but the conviction that there is practically no limit to the sphere of the moving pictures is gaining ground every day, and the increasing number of pictured stories from history, Biblical and otherwise, must eventually have a broadening and elevating effect on the minds of the thousands of all classes who visit these picture plays every day in the year. It is very evident now to most people that the moving picture play is yet in its infancy, and the industry is undoubtedly destined to a field of usefulness as is yet undreamed of, but that it will be one of the most potent factors in the future education is now admitted by all.

"PIED PIPER," RATS AND ALL, IN FILM

"The Pied Piper of Hamelin," who has come down through the ages in song and story because of his wonderful achievement in driving the rats into the sea with his magical pipes, has been done into a film by Thanhouser, and we are due to see his deeds on the screen by Tuesday, August 1st, his official release date.

There are two versions of the Piper's achievements that have been handed down to us. They differ from each other in their finish only. Of course, you remember that the town council of Hamelin promised the Piper a thousand guilders if he could rid the town of the rats, and that when his piping persuasion brought the rats forever from out of Hamelin, the councillors gave him a laugh and a miserable fifteen guilders.

You remember, too, that the Pied Piper spat upon the few coins flung him, and that night played a magical strain on his marvelous pipe—whereupon all the children or the town, including the offspring of the crooked councillors, fell in after the Piper and followed him out of Hamelin.

But here is where the versions differ. One has it that the Piper in his scheme for revenge disappeared forever with the tots and left the homes of Hamelin forever desolate. The other version tells of a cripple boy in the crowd of youngsters whose plight so touched the sympathies of the Piper that he hearkened to the lad's pleas and restored the children to grief-stricken Hamelin, who took the lesson much to heart. This is the pleasanter version. The New Rochelle producers believe in light and sunshine in stories, and the particular reel is wisely surcharged with these elements.

HIS DIVE TO DEATH ON FILMS

Motion Picture Actor Sticks in Muddy Bottom of Pond

A moving picture being taken recently of a man making a fancy dive from a boat turned out to be a picture of a man diving to his death. The tragedy occurred in Brady's Pond, Grassmere, Staten Island. Albert Breyten, an actor, 35 years old, who lived in 139 West Thirty-ninth street, Manhattan, was the victim.

Breyten was an expert swimmer and diver and he took part in scenes where his skill in the water came in play. Breyten went out in a flat-bottom boat to do fancy diving for the films.

When everything was ready Breyten dived from one end of the boat and the operator of the picture machine kept turning the crank in anticipation of the man rising. Breyten did not come up again, however, and the supposition is he stuck head first in the muddy bottom of the pond. Grappling irons were obtained and the body was found.

AN IMPORTANT LETTER FROM THE NATIONAL BOARD OF CENSORSHIP OF MOTION PICTURES

July 11, 1911.

Editor, Motion Picture News, 30 West Thirteenth street, New York City.

Dear Sir: Recently there has been a number of criticisms in the newspapers upon the film entitled "The Nun." Some of the published statements have been that this picture was not passed by this board. As the picture was passed by this body it is only due to the manufacturer that we make this statement.

In passing this picture the board looked upon it as merely a dramatic production. Such questions as to whether the picture is untrue or unrepresentative of certain phases of life do not come within the scope of our censorship. A very sordid interpretation could have been taken of the actions of the priest or a perfectly unobjectionable view, aside from the fact that he was breaking his vows, could also be taken. There are certain questions of good taste and consideration of the general public which are outside the scope of any general censorship. These questions are entirely up to those who are directly interested in the amusement.

In connection with the various newspaper statements upon this incident we wish to correct an apparent inaccuracy in an interview with one of the members of the board given in a New York paper. It stated that only certain companies were co-operating with this board. Since last fall every manufacturer and importer of motion pictures in the country has been submitting their pictures to this board and have consistently lived up to their agreements that any eliminations asked for by us would be so made. Very truly yours,

THE NATIONAL BOARD OF CENSORSHIP,
WALTER STOREY, General Secretary.

"THE CALL OF THE SONG"

"The Call of the Song" is one of the most worthy of the efforts of the Imp company recently and the film has been pronounced an unique and excellent love story. The story shows the love of an unsophisticated country girl for her companion from boyhood, who goes to the city and enters upon a gay life, forgetting his protestations of love in the enjoyment furnished by a blase set with whom he is thrown in contact. In many ways the rural sweetheart reminds him of her constant devotion and the incidents are touching in the extreme. He has promised to return to her with the last rose of summer, but that time finds her demented on account of her grief. The young man is suddenly awakened to his shame by a song and his better nature asserts itself and brings him to a realization of the sham of it all, of the unworthiness of his society friends. He returns to the village, seeks out the girl and finds her in the garden plucking roses, her reason dethroned. He sings the song and her brain clears. The story is written around the song, "With the Last Rose of Summer I'll Return to You," the song hit of the Carl Laemmle Music Company.

New Orleans, La.—A new picture theater will be erected at Canal and Baronne Streets.

Fremont, Neb.—Al Koyen, of this city, will build a new moving picture theater at Norfolk.

Bradentown, Fla.—Harry Wadham will erect a new moving picture theater.

Petersburg, Va.—Petersburg Theater Co., capital $15,000, M. L. Hofheimer and P. Myer.

Pomona, Cal.—At Thomas and Third Streets, will be built a new opera house.

FROM THE OBSERVATORY
By G. F. Blaisdell

One Rev. D. F. Bliss, connected with the Social Center Association of New York, has announced that beginning to-morrow open-air entertainments will be given by his organization in the crowded parts of the city as a counter-attraction to the moving picture shows for children. Mr. Bliss says that illustrated lectures on Paris, Rome, London and other cities, with moving pictures and vocal and instrumental music, will form part of the programme. It is said that Mr. Bliss will be glad to hear from any amateurs who may be willing to give their services to the "cause." Incidentally—and this is important—a charge of five cents will be made to cover the expenses. It ought to be almost as easy to see the finish of this proposition as it is the start. People—especially not on the Bowery, where friend Bliss opens his crusade—will not pay money to witness "amateur nights"—that is, unless they expect to get their money's worth in horseplay. Illustrated lectures are not popular. They have been tried in Keith's, at Fourteenth street and Broadway for years. The writer does not know what the management thinks of them, but it is his observation that ten or fifteen minutes of "Illustrated talk" will create plenty of room for newcomers.

* * *

Thomas Bates, of Pembroke, Mass., has capitalized the athletic prowess of his son and namesake by posing him before a moving-picture camera. The child is 23 months old and weighs 26 pounds. A percentage of the profits of the exhibition of the pictures—however they may be determined—is to be set aside for "Baby Hercules."

* * *

A dispatch to the New York Times says that a novelty furnishing much amusement in Berlin will shortly be introduced into the United States. Certainly it should be popular with those who have an overfondness for watching their own reflection in a mirror. In Berlin there are a number of shops where a customer, after attitudinizing before a motion camera, receives a roll of photographs packed in a small metal box. By turning a crank the pictures are made to appear in kinematographic succession.

* * *

The Moving-Picture and Projecting Machine Operators of San Francisco, I. A. T. S. E., celebrated the seventh anniversary of their organization recently. The mayor and other office holders and prominent men of the craft were present.

* * *

Frank Carroll, a moving-picture photographer employed by a Philadelphia firm, had an experience in Newfoundland while getting some whaling pictures he will not soon forget. Mr. Carroll had gone out in a steam whaler and the steamer had come up quite close to a cow whale accompanied by a calf. A bomb harpoon had been lodged behind the ear of the former. Mr. Carroll's story is worth reading:

"The calf had been playing about the mother, and when the bomb exploded the cow leaped, or breached, so that her whole body was clear of the sea. I was sitting on the rail of the steamer grinding the camera for all I was worth. The whale, maddened by the wound, made for the ship, butting it so hard that I was jarred from the rail into the water. I lost my grip on the camera and struck out for it. Just then I saw the calf coming. A whale calf twenty-five feet long looks as big as a record-breaking bull whale to a man in the water, and I got out of the way as fast as I could, but not being fitted with propellers I was not quite swift enough. Naturally I set my camera adrift again so I could use all my energy in swimming to the line that had been tossed to me from the steamer. The calf whale did not get me, but it hit my camera with a swish of its flukes and smashed it to smithereens."

Mr. Carroll also got some films of caribou hunting in the winter, and views of the spring migration of caribou herds. He said thousands of the animals moved across the country just as the bison used to do on the plains here.

* * *

In Buffalo the exhibitors are fighting a proposed Sunday closing law. Steps were taken two years ago to close the picture shows on Sunday, but Justice White issued an injunction restraining the police from interfering with the shows so long as proper pictures were shown. That injunction still stands. The Buffalo ministers now propose to get after the shows through an ordinance.

The ministers may win out. They may think if they do they will get more people in their churches. They may be disappointed.

* * *

The attorney-general of Texas has ruled that a moving-picture show traveling from town to town need not pay a license to show in a theater where the manager has taken out a license.

Philadelphia is the last on the list of the complainants against the censorship. The Episcopal Diocesan Social Service committee of the City of Brotherly Love unsparingly condemns picture shows and declares there is a growing public opinion in favor of a censorship! The committee says in its report:

"These show places are mostly crowded with young people and children whose minds are fed and imagination fired with debasing and depressing suggestions.

"Many of these show places are next to a saloon. It has been found that the effect of the pictures on the minds of the onlookers is not so injurious as the conditions under which they are exhibited. The sanitary conditions are anything but wholesome."

Probably much good has been accomplished by agitators for reform in pictures. Very likely work remains to be done. But the successful work of the future will be done by broad-gauged men and women, those who are near the people and who know and comprehend them. Such work will not be accomplished by the narrow-gauged persons whose leisure is too great and whose ideals of the beyootiful, the go-od and the tryue are far removed from the understanding of red-blooded human beings.

The moving picture is a mark for the notoriety-seeking busybodies in every community. Note this: "Many of these show places are next to a saloon." What would the Social Service Committee? Would it remove the picture show and leave the saloon in undisputed possession of the field? It may not have dawned on the committee, but it will learn in time that the saloon-keeper is the loser in the competition.

Let the committee pay much attention to sanitary conditions. It may shine in that work.

* * *

During the recent aviation meet at Wilkes-Barre, Pa., Lincoln Beachey, airman, took several thousand feet of film at an altitude of a thousand feet. Three flights were required. Beechey strapped the camera to the left of his seat, so that he could turn the handle of the camera while at the same time controlling his machine.

* * *

The Evening World recently printed an interesting story of the rush of actors to get into moving pictures rather than take chances on summer stock. It quotes a woman employment agent as saying that more actors are seeking engagement with moving-picture firms than ever before, and that there are probably two thousand actors in studios at the present time. The agent also said that the salary of a leading man runs from $100 to $175 a week and that of a leading woman from $50 to $300. She also said that the lowest salary of a member of a moving-picture stock company is $30 a week. Some of the picture actors may be pardoned if they express curiosity as to who gets that $300 for fifty-two weeks in the year.

* * *

Says the Albany Times-Union: "The theaters have lost their gallery audiences largely because they have not been presenting plays that appeal to perennially fresh intelligence and taste, but have been catering to the fads of the hour and to those still more corrupted by the grosser lusts of the flesh. The theaters will fill their galleries with people of the finest if not of the flashiest quality if they will present better plays. * * * The moving pictures will not be put out of business by cheap gallery admissions."

From Our Western Correspondent

Hot Springs, Ark., July 12.—Once again the picture managers promise to hook up with the "powers that be," but this time it is the city officials and not the county authorities. The promised row will break the moment the official collector attempts to get the $200 the city levies against each manager for the pleasure of showing motion pictures, and this sum, take it from me, the managers are going to resist paying. Ever since they were forced to close on Sunday by the county authorities and the hotel men successfully defeated an ordinance levying an assessment on each room, the picture managers also came to the conclusion that the city had no right to assess them either. The time for the collection of the aforementioned "two hundred" has arrived.

Recently the picture managers got into a large touring car and went sailing to the office of Hon. Alonzo Curl, one of the most distinguished attorneys in Hot Springs, a gentleman who was former chancellor and who, I hear, is again slated for this high office. They outlined their case to Judge

Curl and asked him his opinion. The views he gave seemed to meet the approbation of the picture men and Judge Curl was engaged to look after the combined interests of the managers in this coming fight. It is doubtful if the picture men could have selected any one more learned in the law to represent them, and in Judge Curl the city will find an opponent worthy of their best efforts. The Judge has everything prepared to carrry the case immediately into chancery court. The city has made no effort to collect this fine, or assessment, or whatever one may call it, and it is thought that the city attorney is busy preparing the necessary defense of the municipality's position in the controversy that is sure to come.

If the managers win this suit, which they feel confident of doing, city council will likely take other action that will stand the closest inspection of the higher courts, for no one imagines for a moment that the managers will be allowed to run without payment of some license to the city, which at present is in sad need of funds. The city will more than likely in the near future take some action relative to straightening this matter out, and events are expected to happen within a very few days. The outcome is awaited with interest by all concerned. Up to the present time, however, the local papers, although being in possession of the story, have refrained from touching on the same.

I was much interested in a leading editorial published the past week in the Commercial Appeal, of Memphis, one of the leading papers of the South. It was entitled "History of Moving Pictures." The paper seems to be under the impression that there were no coronation pictures taken and regrets very much that the authorities did not have the camera man present to film that historic event. However, there were, as many know, pictures taken of the parade and other features of this great event. For the value and compliment given to motion photography I clipped the editorial in question and now submit it, feeling sure that those of the trade who read the same will feel happy to think that they are part of an industry that is rapidly coming forward as one of the most important factors in the preservation of events that go down in history. The editorial in question says:

"It is a matter of regret that the English Government did not permit moving pictures to be taken of the coronation. It would have been a historic record for future years to come. The scenes of the coronation will probably never be repeated. No future coronation will ever be such a spectacular affair. If moving pictures had been taken they could be preserved for generations. They would be invaluable as matters of record.

"The Confederate historical societies were wise in having the scenes of the Little Rock reunion photographed. These films are perfect. They show the surviving generals and surviving men in gray. Soon they will pass from the active stage of life to join their comrades on the other side, but the films remain for generations. They will be valuable historical records and should be treasured for our sons and grandsons and their sons and grandsons.

"All of the world's great events should in this way be preserved.

"One of the most interesting pictures ever produced was the earthquake at Messina, Italy. It just happened that when the quake occurred an artist was preparing to take a view of the bay. He unconsciously caught a view that no other obtained, and it will be preserved among the archives of Italy.

"The same was true of the San Francisco fire, for many thousand feet of film were used in photographing the progress of the conflagration.

"Had the views of the coronation been transferred to the film of the moving picture machine the entire world would be enabled to see the wonderful sights and scenes enacted in honor of King George. His countrymen in India, who could not be present, could see; his subjects in the British Isles would be enabled to cheer the coronation in the years to come, just as veterans will cheer the pictures of the late reunion.

"Such films, while not so valuable to-day, will be to-morrow and the day after.

"When the next reunion is held in Macon, Ga., there will be a feeble old guard. The parade in Little Rock will, no doubt, be the last, but the world can see what that vanishing army did on that occasion.

"History can be written. The words of men live long after they have gone, but the moving picture does more. It brings correctly before the eyes of many generations the actual historic happenings of the past. This is why it is a matter of regret that the English Government prohibited the pictures."

Again from the southland comes the report of renewed theatrical activity, especially in Memphis, where the arrival of Jake Wells, of the Wells-Bijou-Stanback circuit of Southern theaters, created all sorts of rumors. It is believed that Mr. Wells will rebuild the old Bijou, which was burned down, and a prominent apartment store in Memphis, together with adjoining property, is said to have been purchased with the intention of erecting thereon a modern theater.

Among the pictures seen here the past week one, an American, "A Western Waif," abounded in all kinds of good scenery, but inconsistent situations. Especially was this true in the latter part of the picture, where the young man goes into the bad lands. Naturally he had to go to the very spot where he found the "poor gell" and arrived there famished and dying from thirst. She followed him none the worse for the experience and did the rescue act that he accomplished for her when they first met. The situation was improbable, yet the acting was fine. Fault was with the plot and not, thank goodness, with the company, which is a good one.

There was one reel here the past week that made the ladies get out their cambric and wipe eyes. I refer to the Imp's "Little Leader." To my mind this was a "real leader," and it certainly scored a great success at the Photo Play and Scenic. The acting was immense and the plot was very good. I liked the photography of the picture, too, which easily took precedent for worth over a majority of the Trust product. Thanhouser—and it would do Thanhouser good to hear the local exhibitors yelling for their two a week—had two of its reels play a return date, which was due to request made for the same. One was "The Railroad Builder," with its great fire scene, pronounced by many the most realistic ever seen in pictures in this city, and the other was "Pillars of Society." Thanhouser is a great favorite in Hot Springs. Also want to compliment the firm on the neat issue of the Thanhouser News that comes to me each week containing a cut of the prominent members of the company and a fine synopsis of their latest pictures. Nestor also sent me some very excellent pictures the past week of members of their company, which, Nestor, I turned over to the management of the Photo Play for their lobby display. On their behalf, as well as myself, I thank you sincerely. Had the pleasure of looking at your reel, "At Panther Creek," and, Nestor, it was a dandy. Keep it up.

"The Fighting Rev. Caldwell" scored a big success at the Scenic the past week, for which, Champion, accept the thanks of the management of that place. Wish that some of the local exhibitors would get a few of the Great Northern films here, for some of the best pictures I have ever looked at have come from that firm. Lately, however, we have not had very many, a majority of the reels being Imp, Thanhouser, Rex, Nestor, Reliance and American, together with a good sprinkling of Bison reels. Speaking of the latter firm, "His Lordship's Hunting Trip" was a great laugh-getter and went with a roar of applause and giggles the past week.

Among the Trust honors the blue ribbon of the week goes to Selig, for their "Range Pals" was a treat. This reel was so realistic that a woman back of me in the Lyceum, when the cowpuncher was hurrying back to save his chum from being hanged, yelled: "For God's sake, man, hurry, hurry." Of course, the audience roared with laughter, but it was a compliment to the intense interest the reel aroused. As a human interest story it was in a class by itself. The Lyceum, I understand, has put in a bid for "Captain Kate" as soon as it is released, and this reel is being awaited with a great deal of pleasant anticipation.

The Saturday night drawing at the Photo Play Theater is attracting a great deal of attention, owing to the very pretty and valuable prizes that are given away. For the past three weeks on Saturday the management has awarded prizes to the one holding the lucky number that any man or woman would be proud to possess. Last Saturday a magnificent silver toilet set, consisting of nine pieces, was given away, and, as usual, the theater was packed. This theater is enjoying a great business, too.

The local operators have decided to form a union and affiliate themselves with the International Alliance Theatrical Stage Employees. Recently there have been several meetings held in Carpenters' Hall, the official union labor headquarters, and everything, it appears, has been arranged for the securing of the charter. In some of the theaters here it has been customary for the operator to "double" on the stage. In any event, the success of many a vaudeville act depends on the manner in which the spot light and effects worked from the operator's booth is handled. They are eligible, it seems, to membership in this organization, and the operators of the city are to be commended for at last getting together and having a voice in an organization as worthy as this one.

THE MAN IN THE BATHS.

OUR WASHINGTON CORRESPONDENT

Washington, D. C.

An incident worth recalling occurred the other night at the Auditorium when the "Indian Nemesis" was being shown. It will be remembered that this depicts the rescue of a little child from the Mexicans by an Indian who loves the tot, but while the child is being hurried away he realizes nothing of the dangers and playfully enjoys the horseback ride, waving his hands gleefully in the air. The effect that this story had upon a tot of about the same size as the picture-child was made clear when the lights came up after the reel of the "Indian Nemesis," for there upon the stage stood a youngster waving its hands playfully to the astonished spectators. It appears that the child had stolen from its mother, sitting some distance from the stage, and crept upon the stage expecting to see the picture-baby, but as this baby disappeared the tot turned its attention to the audience and imitated what he had seen the other tot do when riding on horseback. There was great applause at once at this spontaneous act and a bewildered mother, seeing her own baby facing her, walked up the aisle and gently lifted the youngster over the footlights. This was the child's first appearance on the stage, but there was no sign of stage fright.

Manager Noonan, of the Virginia, has worked out a new scheme of bringing cooling thoughts to his patrons by exhibiting a large block of ice in which is frozen the feature reel of the day's show. It is quite unique to serve the "Coronation," "Macbeth" and a number of other attractions and people in ice to patrons.

Two additional houses have entered the ranks of the Moore Amusement Company. These are the Star and the Princess. Mr. Tom Moore has just purchased a big Pope-Hartford touring car and can be seen spinning over the city with his "little wife." They will probably do some road riding shortly.

Harry Tanner, an excellent bass singer, is being heard at the Auditorium and Plaza. He gives artistic songs which the patrons of these houses readily appreciate.

The Casino gave the Military Field Mass a run of a week and it received hearty approval of the large numbers of clergy who witnessed these performances. Owing to the lowness of the roof over the altar the Mass itself could not be well depicted, but President Taft, Mgr. Russell, Father McDonnell and others participating are well featured. The chief point that this film shows, and which was the primary idea in giving this Military Field Mass, was the hearty approval of the public as shown by the large crowds that covered the grounds around the Washington Monument. The Ortho Company has made a feature of this exceptional concourse of people, more than 40,000 strong, including Knights of Columbus, Sunday-school children, Spanish war veterans, guard of honor of the President and various church societies. Since this is the first reel to be displayed, it has some defects which will be corrected in following reels. Special Catholic music appropriate to this film was played by Miss Jennie Elmore.

LETTER FROM LONDON

Office of the "News,"
8 Sherwood St., Piccadilly Circus, W.

Gee whiz, but somebody is doing well out of the Coronation! Wednesday was the first day of display of Kinemacolor's record of the ceremonies at the Scala, and the beautiful entrance hall of that theater was thronged with Dukes and Duchesses and all the cream of Society—with a very big "S"—in the evening. At least, that's what the audience looked like, and there is no doubt that the Scala has a clientele which for wealth and social position is unrivalled by any other picture theater in this country. They were turning away good money at the Scala on Wednesday evening—a thing which I am very doubtful has ever happened before at that beautiful but previously extremely unlucky establishment. If you knew the Scala's history your opinion of Kinemacolor as a drawing force would be increased a 1000 per cent by the fact I have just stated. All sorts of attractions and all sorts of actors have failed to make good at the theater, but Kinemacolor has broken its run of bad luck, and the Scala should in future take the prominent place to which its unrivalled beauty entitles it. One thing is certain, Kinemacolor is a success. Don't be surprised if it shortly becomes the rage of London; every member of the audience (and every seat has been occupied during recent shows) means at least three future patrons; that, at least, is my experience.

I don't know that it is necessary to deal in extenso with the Kinemacolor Coronation pictures, for I understand your market was supplied even before the films were put on at the Scala, and you will have to see the films yourself and be in a position to form your own opinion. In the comprehensiveness of its views of London's preparation for the great occasion, and of the processions themselves, it is all that could be desired and is a record of a great occasion which will be of the greatest value in future years, as well as of remarkable entertaining powers at the present.

* * * *

My prediction that the over-elaborate police regulations would have the effect of frightening people from the route, to the indirect benefit of the cinematograph theaters, was fully borne out by events. The enthusiastic souls who rose considerably before the lark and camped out in the street for some five or six hours awaiting the procession, were annoyed by the sight of others strolling up ten minutes before the show began and getting an equally good view. Thousands stayed at home or went to the seaside and country and are now enjoying the sight of the procession in hundreds of cinematograph theaters throughout the country. A deputation from the trade ought to wait upon the Chief of Police Commissioner and thank him for his barricades and warning notices.

* * * *

The general level of the quality in the Coronation films is surprisingly good, considering the not too excellent weather conditions; the same remark applies to the films of the Naval Review. Orders were in most cases supplied to schedule time, though I did hear of one exhibitor from Wales who waited some eighteen hours for his copy and then went out and got one at a rival establishment.

Barker's dormitory worked admirably, though I understand the worthy head of the firm's costume created a sensation in Soho Square when he made a trip across that thoroughfare after a hurried uprising. This is a staff story, however, and may go down better with the customary seasoning.

* * * *

A fund has been started for the benefit of the widow and children of the late Mr. Thomas Clegg, and is being generously responded to by the trade of the country. There must be many in the States to whom Mr. Clegg was known either personally or by reputation. His remarkably able writings on the educational side of cinematography were, I know, widely circulated there, and there must be many to whom they appealed strongly and who would be glad of an opportunity to recognize the valuable pioneer work he did. Such recognition could not take a better form than a subscription to the above fund, and any donations which are sent to me at the above address will be acknowledged both in the News and in the English trade papers.

* * * *

A healthy sign, pointing to an increased realization of the importance of every branch of production by the home makers, is the recent debating of the question of plots and the recompense of their writers. Mostly, writers with ambitions above the 10s. 6d., which used to be the price paid for every plot, good, bad or indifferent, in this country, have submitted their efforts chiefly to American or Continental producers. Nowadays, however, they find the English producers willing to pay a first-class price for a first-class suggestion, and this is another indication of the greatly improved methods of our makers. They have started later than their foreign competitors, but that is frequently the way in this more or less slow-going—according to American ideas—country. We were very slow in developing the picture theater, but the delay is more than compensated for by the thoroughness with which it was done in the end. Travelled people tell us the English cinematograph theaters are all round the best in the world; may it not turn out that our films are destined to achieve a similar leading position?

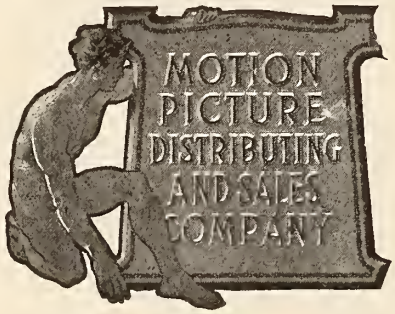
* * * *

When the average member of the English trade reads about American conditions, the thing that strikes him as most preposterous about your methods of business, is the efforts made by various factors to collar all the business for themselves. Such attempts have, it is true, been made here in a tentative kind of way, but have failed ignominiously. In America they seem to have succeeded to the extent of depriving the showman of a free choice of program. The English exhibitor who was told that if he showed "Imps" or "Flying A's" or "Eclairs" or "Italas," he would be barred from Vitagraph, Selig and Essanay productions would not, I think, sit down tamely and content himself with a program made up of only half the world's productions; he would kick till he got an open market. One of the advantages of living in a Free Trade country is that attempts to corner this or that article are at once regarded as a piece of presumption not to be tolerated; with no tariff as a shelter

The

Moving Picture

CREAM OF AMERICA AND EUROPE



PROGRAM

MONDAY.....	Imp, Eclair, Yankee, American, Champion.
TUESDAY.....	Thanhouser, Bison, Powers.
WEDNESDAY.	Champion, Solax, Reliance, Ambrosio, Nestor.
THURSDAY...	Imp, American, Itala, Rex.
FRIDAY.....	Yankee, Solax, Lux, Thanhouser, Bison.
SATURDAY...	Powers, Itala, Gt. Northern, Nestor, Reliance.

If you are not showing any of these brands in your theater at the present time, write us at once and we will put you in touch with the live exchange nearest to you.

BOYS, IT'S THE ONLY PROGRAM TO RUN---TRY IT AND BE CONVINCED

Original prints of this unexcelled program can be obtained in U. S. and Canada only through exchanges buying from the

MOTION PICTURE DISTRIBUTING & SALES CO.

111 EAST 14TH STREET
NEW YORK CITY

under which the monopolist can work his sweet will, we have not got into the habit of accepting such methods of business. It was tried in soap and the result was a boycott which cost the would-be "cornerers" many thousands of pounds.

In the film business we have a free choice of Trust and Independent goods, our programs are the best in the world, and we need not fear losing the distinction to the States until that country also enjoys an open market. Whether that is ever likely to come about is for those who know the inside conditions of your trade to say. B. A.

PHILLIPS SMALLEY AND THE REX POSTER

A man is known by the company he keeps. More so is a film manufacturer. The Rex company not only has made Rex known—because of it and its work Rex has grown and shone and shown—shown that "the playing's the thing." In the Rex firmament of stars shining more brightly than the others is Phillips Smalley—and we think he's a comet.

Phillips Smalley has proved to us by his work that he is a true artist, with everything an artist possesses but the artistic temperament. For Smalley is one of those few actors who are human beings, and not perambulating dramatic machines. Therefore his work is human, the last touch to the finished product of excellent work.

Rex has put Smalley's face on a poster, which, even aside from this important fact, deserves some comment. Extraordinary film posters are sufficiently few and far between to cause one that is unusually good to attract some attention. But if posters were as a rule all to be expected of them this particular one would still be conspicuous.

Rex is on the right track in everything, as we have said several times; in management, in method, in its playing and in its posters. And Phillips Smalley, whose work has characterized Rex for strong, forceful acting, has a new and different success—in a poster. His face tells a strong story, shows individuality; the exhibitors and the public have learned to know his skill and the poster should only stimulate interest in him and Rex.

As long as Rex is Rex, as long as Phillips Smalley is with Rex, we expect great things—and have had them. And on the strength of the foregoing we expect great pictures until the millennium.

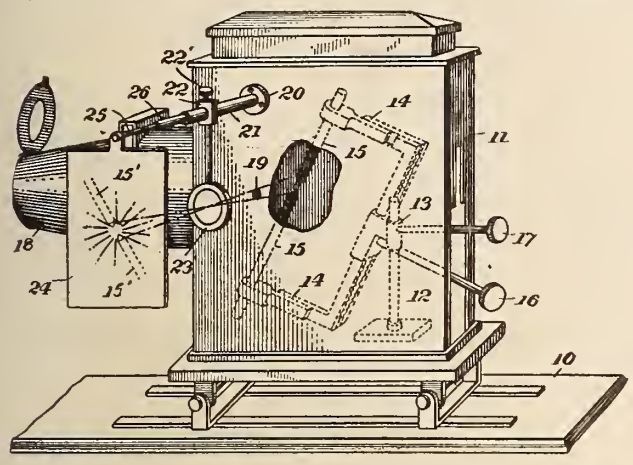
Whittier, Cal.—The Whittier Amusement Co. will replace the airdome theater at Greenleaf Avenue and the Masonic Temple with a new one.

Manhattan, N. Y.—Hercules Moving Picture Mfg. Co., capital $25,000, B. Benson and M. Ely.

San Francisco, Cal.—The Dreamland Auditorium will be erected on the site occupied by the Dreamland Rink ½ National Theater to cost $225,000.

AN IMPORTANT INVENTION

From Washington, D. C., comes an inventor who has just patented an improvement to projecting machines which will perform a service that has long been desired. It is a simple device, consisting of a special lens suspended from a rod attached to the side of the lamp house, a small hole directly opposite the arc light generated by the carbons and an exterior blurred image. Perhaps the hole is the chief idea, for through this aperture passes a picture of the position of the electrodes on the suspended lens, which in turn throws an enlarged reflection on any convenient screen. There have been some and there will be others who have exclaimed, "Why didn't I think of that?" or even, "Why, I thought of



10—Support.
11—Lamp house or casing.
12—Support.
13—Carrier for electrodes.
14—Electrode clamps.
15—Electrodes.
16—Handle to regulate electrodes.
17—Handle to regulate carrier of casing.
18—Projecting device.
19—Hole or aperture opposite arcs.
20—Support in walls of casing or house.
21—Hollow shank.
22—Carrier.
23—The lens.
24—Screen.
25—Sliding rod.
26—Hollow sleeve rod.
15^1-16^1—The image in the screen of position of electrodes.

FIG. 1

the reflection, but not the hole and the lens!" Yet here is Sydney Julian Jacobson who has accomplished this and he is going to make some money out of it and incidentally some fame.

Certainly every up-to-date picture man will be glad to secure something which will tell him so easily how those troublesome carbons are acting and located. Then by watching this image or reflection adjustments can be quickly made and a continuous clear projection maintained on the picture screen. Even the sparks flying from the electrodes are pictured. The operator will no longer be compelled to stop his machine in order to reset the carbons or see how they are placed. This inexpensive device will permit this to be done without going to the lamp house.

With the proper placing of the lens opposite the hole in the side of the lamp box the image can be thrown to the side or front, for the arm on which is suspended the lens is adjustable. A screen may be attached to the apparatus or the reflection may be thrown on cardboard tacked to a side wall of the operator's room; or even the side of another light box may form the screen when two machines are being used.

This improvement comes not only as a need to the picture man, but it gives an equally important service to spot-light projection and colored light effects so much used on the dramatic and operatic stage to-day.

Simple as this device appears—after you know it—Mr. Jacobson has been working on it for the past few years. The greater part of the time has been consumed in securing the patent—convincing officials of its originality. Nearly two years have elapsed since application was made and the patent was only granted on July 4th. Encouraging offers have come to Mr. Jacobson to sell his invention and it is quite possible more flattering ones will be thrust upon him when

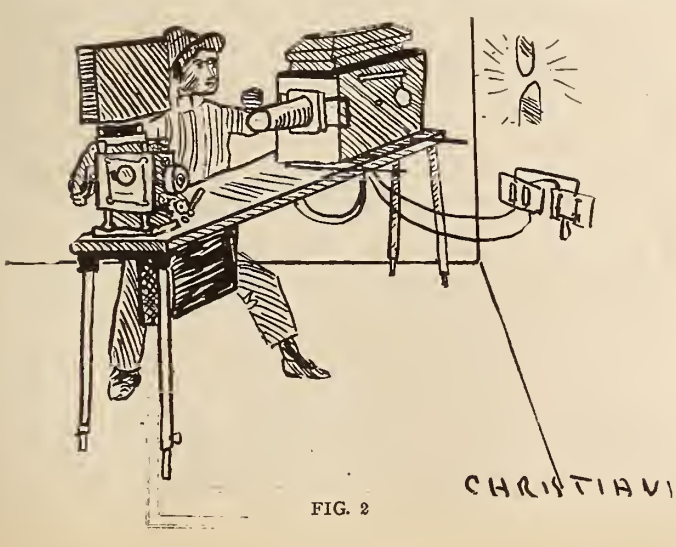


FIG. 2

FIG. 3

Figures 1 and 2 are the way the young daughter of our Washington Correspondent saw the machine

the cinematograph machine makers know of this device. As he views the matter now, the young inventor wants to look after his own manufacturing for a while and to this end he has received good financial support in St. Louis, where the factory will probably be located. Mr. John H. Brininga is associated in this new business venture.

The Plaza has taken the lead in Washington to show the usefulness of the Jacobson invention and other managers are desirous of securing the device as soon as it is put on the market. Just at present there is some excitement in the Capital City in motion picture business, but Mr. Jacobson, who has been operator and manager in that industry in Washington for some years past, is taking his praises very calmly. He will leave the city some time this month to visit theater and picturer managers to place his invention on a commercial and economic basis. Progressive men will welcome this improvement and give success to the inventor.

Exactly what will be the purchasing price of this device cannot be determined. "While I am not planning to lose money on my invention," said Mr. Jacobson, "I will place it as reasonable as possible before the public. It has been a necessity for a long time and I am anxious that the manager with small capital shall have the same privilege in securing this device as the man with plenty of money. It is an invention for the people—the spectators as well as the manager."

THE SOLAX COMPANY

"A few Solax Western pictures"—While waiting for the big military series the Solax Company are taking at the Government post, Ft. Meyer, Va., this ever-watchful company discovered the Cheyenne Days Company troop of cowboys had an idle week in their forty-week engagement with the Orpheum Circuit. A contract was quickly made and soon the champion ropers and broncho busters were before the Solax camera. This troop consists of Art Boden, the champion lariat man of Wyoming; Otto Kline, the champion broncho buster; Big Murphy, champion steer thrower, and the celebrated cowboys, Greg and Earl Hornbrook.

Solax has never gone in for Western pictures, having consistently put out a Wednesday Comedy and a Friday Military, but they certainly made a hit by getting the Cheyenne Days Company.

One of these pictures actually shows the training and riding of a wild horse. One of the thrilling incidents of another picture is the rescue of a girl from outlaws by the great rider, Otto Kline. He actually picks the girl up from the ground and carries her off while riding at full speed. No better horsemanship or exciting incident has ever been shown in a film.

The Crown Theater, Mobile, Ala.

The opening of the New Crown Theater was a conspicuous event in the history of Mobile amusements. When the doors of the beautiful new edifice, located on Dauphin between Jackson and Joachim streets, were thrown open to the public, the people of Mobile were permitted for the first time to enjoy a moving-picture performance in a building especially constructed for that purpose—beautiful, sanitary and refined in appearance.

The entrance through a handsome arcade embracing almost the whole width of the building, is especially attractive and pleasing to the eye. At the left is a costly electric piano and at the right one's eye rests upon a sanitary drinking fountain furnishing an unlimited supply of ice water.

There are three divisions to the steps leading into the auditorium, the middle division being used for the entrances, and the other two for exits. The exits are complete and comply in every respect with all fire ordinances. The fire exit on the left leading to Jackson street consists of doors equipped with special panic locks, all that is necessary to open them being a pressure against the rods stretched across them.

The seating capacity of the new house is about 400. There are twenty-seven rows of seats, fourteen seats to the row, the whole divided into two sections which rise in even tiers from the orchestra to the back of the auditorium, insuring a good view from all portions of the house.

The theater is well heated by gas-steam-heated radiators situated in different parts of the house.

The lighting is perfect in every detail. In the front arcade, where one enters walking on a handsomely tiled floor ornamented with a mammoth crown, a look upward makes an impression pleasing to the eye. Dazzling tungsten fixtures set in uniform lily design under eight-foot pendants compel admiration. The lily design prevails throughout the fixtures of the theater. On the side walls of the auditorium are several art glass light fixtures of a subdued shade for the convenience of those entering and leaving during the performance. The lights on the stage and footing the orchestra box are appropriate. At the right exit is a ladies' toilet, while at the left a stairway leads to the splendidly equipped operating rooms above.

The stage is commodious and the scenery and electrical equipment on the stage, as well as in every other part of the structure, has been thoroughly inspected and approved. The curtain is of asbestos, fireproof and very handsomely finished in old gold.

The ventilating system is the most complete and modern in the city, consisting of two 70-inch blowers propelled with a 10-horsepower encased motor, furnishing a continual supply of fresh air to all parts of the theater every two-and-one-half minutes. The system is lacking in no detail that goes to make it up-to-date and sanitary.

The operating room is encased with asbestos pressed boards one-quarter of an inch thick, making it thoroughly fireproof. All lights in the theater are handled from the operating room and the stage by a system of remote control. By this method practically all danger from fire is eliminated.

The price of admission will be five cents. Each performance consists of three films, changed daily and produced by the independent manufacturers of the world. Hours of performance will be from 11 a. m. to 10.30 p. m. daily. An orchestra of four pieces will furnish music from 2.30 to 5.30 and from 6.30 to 10.30 p. m.

Youngstown, Ohio.—Teufe & Flofot, East Federal Street, will erect a moving picture show to cost $5,000.

Freeport, Ill.—L. W. Guiteau has purchased the Majestic Theater and will take possession.

Kankakee, Ill.—Mrs. Julia Remington will erect a new theater at Schuyler Avenue, to cost $80,000.

St. Joseph, Mo.—Trunk & Helm have completed plans for a new theater at Bedford, Ia.

Milwaukee, Wis.—H. C. Hensel is preparing plans for an electric theater building to be erected at Sixth and Greenfield Avenues, to cost $8 000.

Jasonville, Ind.—The Jasonville Theater has been sold to Elmer Yeoman by Howard L. Hyatt.

Springfield, Mo.—A new vaudeville house will be erected by Harry S. Jewell on South Jefferson Street.

Dorchester, Mass.—John Williams is contemplating the erection of a one-story brick moving picture theater at 530 Dudley Street.

Scranton, Pa.—The Hippodrome Amusement Co., capital $20,000, A. F. Westphal and Fred W. Herman.

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KINEMACOLOR

Kinemacolor is derived from the Greek word "Kinea" meaning motion. Therefore, Kinemacolor means color in motion. But it means far more than that. It means that for the first time in the world's history, after accepting seventy-five years of photographic tradition, Messrs. Urban-Smith have backtracked, finding the real trail, have blazed a way for the introduction of the world's wonder of modern times, which may be termed the eighth wonder of the world. In photographing nature's colors in all their beautiful shades, hues and tones so that the auditor looking on a Kinemacolor picture loses sight of the picture and is entirely impressed with the reality.

Like many other great discoveries, Kinemacolor was found in the simplicity of the method. Some peculiar occultism seemed to permeate the intellects of two of the world's famous authors, who, in a measure, must have anticipated Kinemacolor. William Shakespeare, when in "Hamlet" he penned, "To hold as 'twere the mirror up to nature," must have been wrestling with a wraith-like presonality of the coming of Kinemacolor. Bernard Shaw, the celebrated Irish dramatist, and probably the greatest living satirist, now that the marvelous W. J. Gilbert has passed to that bourne from which no traveler returns, is responsible for the famous saying, "There is no truth save the art of the camera," and Shaw when he penned these lines was miles from the truth.

Strange as it may seem, the two great wonders of the discovery of Kinemacolor are that for the first time in the world's history, black and white have been discovered. The veriest tyro gazing on a sheet holding Kinemacolor wonders cannot help but be astounded at the beauties of the sunny white and sable black and the marvelous stereoscopic photography produced. Photographers have been grouping around in stygian darkness in hapes of some day being able to find this philosopher's stone of photography, which depends entirely on light and shade, and to be effective must have a pure white and an ebony black in order to reproduce properly the lights and shadows and to drift from the reality of the tones into the ghost-like personality of the halftones, gradually dying away like an angel's whisper on an evening breeze.

This philosopher's stone was discovered by Kinemacolor for the "art preservative of all arts"—photography. Kinemacolor has no stronger adherent in civilization than His Majesty King George V. of England, who has ordered pictures made of the forty days' festivities surrounding the coronation of the ruler of the British Empire and its colonies. These films will be placed in the archives of the government in the Tower of London, and future generations will have an opportunity of seeing in reality the actual scenes and incidents that went to commemorate the crowning of King George V. of England, and the forthcoming ceremony, which takes place in October, at which time he will be made Emperor of India. The celebrated Indian Durbar, the most gorgeous pageant in the world, will take place commemorating this event.

J. H. Hallberg, "The Economizer Man," reports that he has just sold to the People's Recreation Company, of this city, 294 opera chairs and a new Powers No. 6 moving picture machine, to be installed in their new theater in Brooklyn.

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Editor-Proprietor: Prof. GUALTIERO I. FABBRI,
la, Via Cumiana, 31 (Barriera di S Paolo) (Italy)
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OUR CHICAGO CORRESPONDENT

Chicago News Notes

The Columbia Theater at Clark and Division Streets, has been taken over by Father Plough, of Anti-Trust fame, and he is demonstrating how far superior good moving pictures are to vaudeville as a magnet for drawing crowds. It is advertised as the coolest place on Clark Street and lives up to its press agent's prophecy: three reels of good Independent pictures and two songs, one illustrated and one spot by two good singers furnish the program which is packing this house these warm nights.

* * * *

The Boston Theater, on Madison Street, had a special feature this week in the "Night Raiders," and from indications were doing the top business in this busy photo play block. I understand the owners of the picture bought the house outright for $100 a day, and were making money at that price.

* * * *

The World's Best Film Company, who have control of the moving picture, "The Crusaders," have opened offices at Room 808-810 Boyce Building on Dearborn Street, and Manager Tom Quill is busy disposing of state rights. We are all invited to see the pictures this week, and are anxiously awaiting their exhibition.

* * * *

Despite the hot weather, the five-cent theaters in outlying districts are holding their own, and many houses that closed during the summer months heretofore are now open and doing business.

* * * *

Ed Miller, business manager of Local No. 2, I. A. I. S. E. operators' Union, left for Niagara Falls last Saturday as their delegate to the International Convention. He is in the company of Joe Friend (best known as Dutch) one of the best as well as most popular operators in Chicago. I only hope Dutch don't try to sing at the convention. He has some pair of pipes, believe me.

* * * *

Saw some very good Independent pictures this week. Among the best of the week were "Fate" by the Rex Know How, which deals neatly with a gentlemanly burglar story. None of the rough stuff, mind you, but put on in the "Know How" style and cleverly done by Phillip Smalley. "For the Queen's Honor," the best yet Imp. Imp, you are excelling yourself, and that's going some. Photography, costuming, detail and acting all up to the minute.

* * * *

Selig's "Sacrifice to Civilization" this week was well put on but very reminiscent of a Biograph seen some time ago.

* * * *

"To the Aid of Stonewall Jackson," a Kalem, was very good as a patriotic offering but did not compare with Thanhouser's "Declaration of Independence" or Vitagraph's "Battle Hymn of the Republic."

* * * *

Kinemacolor is making quite an impression in Chicago. The exhibitions given at the Sherman House with the Coronation pictures showed plainly that this new process is fast becoming a reality, and I know of two different bankers here who have taken considerable stock in the company, who are noted for careful scrutiny in investments.

* * * *

"The Coliseum," formerly the largest roller rink in the State of Wisconsin, located at Fon du Lac, has been purchased by S. Gross, manager Stern Clothing Company, Chicago. It is Mr. Gross's intention to open it as a high-class moving picture show.

J. J. SULLIVAN.

"THE LINEMAN"

The Imp release of July 27, "The Lineman," involved the hiring of a special locomotive for the use of an agonized husband hastening to the rescue of his wife and child, whose lives are menaced by two desperate burglars, who are trying to batter down a door and steal. There is a telephone conversation in which is depicted fear and horror as the husband listens to the appeal of his wife miles away. The telephone lineman is sent out to locate "trouble" and he discovers attempted crime while perched on a pole with his instrument strapped to his ear. The husband is speeding homeward on the fast engine, urging the driver to greater speed, and the man on the pole descends and presses an automobile into service, arriving in time to assist in the arrest of the miscreants and liberate the fainting wife and frightened child. The story is one of thrilling interest, tense moments and exciting situations, with right triumphing and a pretty little pathetic scene as a finale.

PICTURE GARDEN OPENS

Crowds Visit Baltimore's Newest Moving-Picture Parlor

With every one of its 400 seats occupied, the first programme of moving pictures and illustrated songs was given in the Picture Garden, Lexington, between Charles and Liberty, the latest moving-picture enterprise in Baltimore, recently. The programme consisted of a reel of pictures depicting the well-known cartoon characters, Mutt and Jeff, in their humorous antics. Several other reels were given, and Mr. Archie Lloyd rendered new and catchy songs.

The new Picture Garden is situated on the south side of Lexington street, in the very center of the shopping district. It is an admirable place to seek a few minutes' entertainment, and at the same time escape from the heat of the city. The entrance is a wide and roomy lobby and inside the doors there is a large space that will be used as a waiting-room.

The auditorium is beautifully decorated in green and gold. Along the walls are twelve handsome panels, representing spring scenes. The dome of the auditorium represents the blue sky of summer. It is covered with latticework, upon which a green grapevine clings. The dome is illuminated with a faint blue light from concealed electric bulbs.

At different points along the latticework are concealed bells operated by electricity, upon which a musician renders melodies from the stage. The sky effect can also be changed from that of day to night. The screen is a large mirrored glass plate.

Mr. H. A. Fitzgerald is proprietor and owner and Mr. Edwin R. Price is manager. The architect was Mr. Paul Emmart and the decorations were installed by Emmart & Quartley. The management will show only first-run pictures, and on every Saturday afternoon they will have an entirely new sketch of Mutt and Jeff.

INDEPENDENT RELEASES

MONDAY: American, Champion, Eclair, Imp, Yankee.

TUESDAY: Bison, Powers, Thanhouser.

WEDNESDAY: Ambrosio, Champion, Nestor, Reliance, Solax.

THURSDAY: American, Imp, Itala, Rex.

FRIDAY: Bison, Lux, Solax, Thanhouser, Yankee.

SATURDAY: Great Northern, Itala, Powers, Reliance, Nestor.

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Moving Picture Music

Haviland Moving Picture Pianists' Album

The F. B. Haviland Music Publishing Co. have recently published an album of music appropriate for the use of pianists in motion picture houses and have selected a list of music that will surely appeal to the piano players. This volume contains sixty-four pages of all classes of melodies, adapted to evry class of picture and brilliantly but simply arranged by Eugene Platzman. The price is 50 cents. Haviland is always up to date and their offices and salesrooms at 125 West Thirty-seventh Street, New York City, are a rendezvous for musical people.

F. B. Haviland

Among their recent song successes are: "Can't You Take It Back and Change It for a Boy," "I've Got Your Number," "Cupid's I. O. U.," "I'm Crazy 'Bout the Turkey Trot," "We All Fall," "Honey Love," "There's a Dixie Girl Who's Longing for a Yankee Doodle Boy," "Motor King," "That Was Before I Met You," "Peggy Gray," "I'm Glad You're Sorry," "I Keep My Wife in the City and Make Love to Her Myself."

Chas. K. Harris' Big Song Hit

While Mr. Harris is touring Europe for the first time enjoying the sights and scenery, his office staff, from the manager, Mr. Meyer Cohen, down to the smallest boy, have been hustling like grim death landing a hit for Mr. Harris during his absence and they have succeeded well, as the song is without a doubt one of the biggest hits that Mr. Harris has had since his famous "After the Ball," and one has only to sing over the chorus of "Don't Blame Me For Lovin' You" (which is reproduced on this page) to be convinced of this fact. It is one of the catchiest things that Mr. Harris has ever written, and, furthermore, it is a little different from his regular run of ballads. It is said that the slides of this song, which were posed by Scott and Van Altena, under the personal supervision of Mr. Harris before he left for the other side, are the greatest slides that have ever been turned out by this house. It is a well-known fact that as a rule the songs

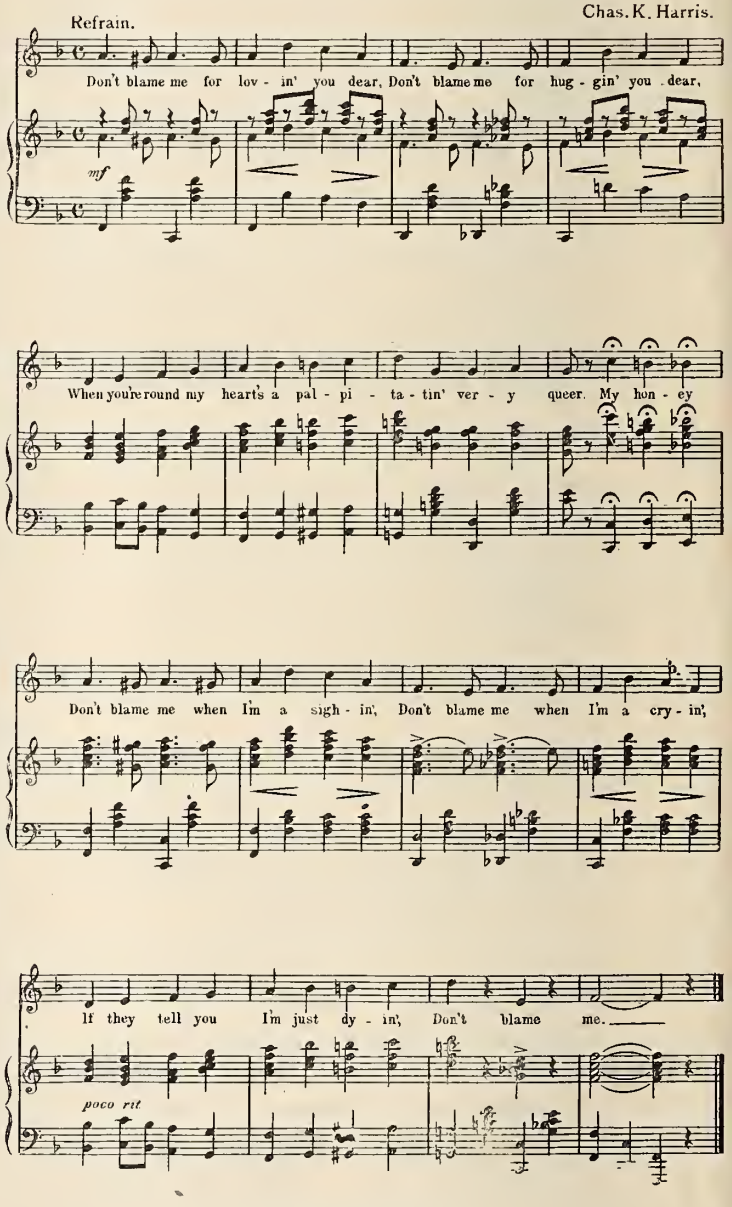
Chas. K. Harris

are changed nightly in New York, but this song has been kept on wherever it has been sung a whole week, which shows that the managers and the public know a good song when they hear it, and it is indeed a pleasure to hear the different audiences join in the chorus of this song five and six times, the chorus being repeated at every performance. In New York City one has only to go where music is played or sung and the only thing you hear is "Don't Blame Me For Lovin' You." We have no doubt when Mr. Harris returns from abroad the early part of September he will be received by a brass band playing "Don't Blame Me For Lovin' You," as by that time it will be the only song all the bands will be playing.

Don't Blame Me For Lovin' You.

Chas. K. Harris.

Refrain.



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MANUFACTURERS' SYNOPSES of FILMS

"THE RANCHMAN'S NERVE"

American Release July 17th

Fred Peters lived in the mountains with his mother and sister; always shiftless and improvident, he turns a deaf ear to their pleadings to settle down to some useful occupation. Unknown to them, he holds up every lone rider he sees coming down the mountain road until he earns for himself the sobriquet, "the terror of the mountains."

On the morning that the story opens he leaves his home and intercepts the express rider on the lonely mountain road, making away with a rich haul. The express rider hurries to the sheriff's office and notifies him; a posse is formed, and they start in pursuit. Safely hidden among the rocks, the "terror" fires, wounding one of the deputies in the arm. After this catastrophe the posse return, their ardor cooled to take the "bad man" of the mountains. Arrived at the sheriff's office, the express rider binds up the injured arm. The sheriff announced that he needs a man of nerve to lead the posse and the express rider agrees to find the man. Going to the general store, where the boys are loitering, he takes a corner of his handkerchief in his mouth and dares any man to fight him with a bowie, holding the other corner of the handkerchief in his mouth. Nobody accepts the challenge. Bob Steele comes up and offers to fight him any style. Taking the other corner of the handkerchief in his mouth, he attacks the express rider so fiercely that he is compelled to drop his end, leaving Bob the winner in the unique duel. They ask him to lead the posse, and he willingly agrees to go.

Again the posse arrive at the scene of the holdup, and Fred Peters resting his rifle on a rock, fires and kills a deputy. Steele turns to the posse and urges them to go after the desperado. The men hesitate, and Bob, drawing his gun from its holster, throwing it to the ground, declares "I'll bring him in, single-handed, without a gun." Leaving the posse he enters the dense thicket leading up to the outlaw's retreat. Fred Peters, thinking he has again halted pursuit, caches his rifle in a crevice in the rocks, and, taking up the bag of gold, returns to his home. Bob Steele has picked up his trail and follows him relentlessly, now standing upright in the open and now crawling upon hands and knees through the dense underbrush and over the dangerous brow of the cliffs. He comes to the crevice in the rocks and finds fresh evidence of the outlaw's recent presence, and, with the instinct of an Indian scout, he follows the trail.

When he arrives at the outlaw's home he meets Lottie Peters and explains his mission. While he is talking Fred comes out and covers him with his gun. Lottie throws herself in front of Steele and Fred Peters is halted in his murderous design. Bob Steele, always fearless, steps from behind her and, pointing to his heart, dares the outlaw to shoot him. All this is disconcerting to Fred, who does not wish to commit murder in the presence of his mother and sister. At the psychological moment Bob springs on the outlaw and, wresting his gun from him, he turns the tables completely. Covering him with the gun he quietly remarks, "For the sake of these women, I'll give you one hour to get across the line."

After his departure Steele examines the gun and, throwing it down, he starts down the mountain trail. Lottie picks up her brother's gun and watches the ranchman out of sight. Instead of obeying Steele's mandate, the outlaw hurries to where his rifle is cached, and lies in wait for the fearless man. Steele, unconscious of his danger, stops to drink at a mountain stream. He is followed by Lottie, who has a presentiment of danger, for she knows her brother's treacherous nature. She sees her brother on the cliff above and utters a cry of warning. Fred's rifle flashes and the ranchman's hat is shot from his head. Almost simultaneously the sharp crack of her gun is heard and mortally wounded, Fred falls over the cliff to the table rock below. Without a word of remorse, or even a backward glance, Lottie wends her way with the man whose life she has saved back to her home and waiting mother.

"WHEN EAST COMES WEST"

American Release, July 20th

Joe Ellison, the young foreman of Lazy Ranch, finds the routine of ranch life rather irksome, and seeing a matrimonial advertisement in an Eastern newspaper, he answers it. When the answer to him arrives, accompanied by a photograph of the lady, he is subjected to a great deal of chaffing by the boys, but accepts it all in a very good-natured way. The ranch cook essays some good advice, but the foreman is determined, and sends for the lady. On the day of her expected arrival the foreman departs to meet the train and, during his absence, the boys prepare to give the bride and groom a rousing reception. With studious care a sign is made, "Welcome to Lazy Ranch," and enough rice is procured to feed a Chinese regiment.

In the meantime, Joe has met his correspondent, and finds her even more beautiful and winsome than the photograph. They are mutually pleased, and, entering the buckboard, they drive to the office of the Justice of the Peace and are married. Joe has forgotten the ring, but the bride supplies the deficiency.

Driving home they are greeted by a shower of rice and the bride is established as the mistress of the ranch. The cook's wife has previously held this position and, feeling that the bride has usurped her rights, she starts to make things unpleasant for the Eastern girl.

On the morning that Joe starts for the round-up things have become unbearable for the foreman's wife, and she determines to return to her home. The cook finds her crying, and learns of her homesickness, and offers to drive her to the gulch, where she can catch the Overland train. He is trying to comfort her when his wife accidentally witnesses the little scene and misconstrues their actions for love. Her suspicions become a certainty when the cook drives up with the buckboard, and the foreman's wife, coming out of the ranch house, hands her a note addressed to Joe, and then drives away with the cook. The cook's wife runs to the corral and, mounting her horse, rides rapidly to the round-up and, finding Joe, announces, "Your wife ran away with my husband." Without waiting to hear more Joe starts in pursuit of the pair and, coming upon them by the roadside, he ropes the cook and his wife and ties them up to a tree.

Leaving them to whatever Fate may have in store for them, he sets out for the round-up, with a heavy heart, for he had learned to love his winsome wife with a whole-souled passion characteristic of the man. He meets the cook's wife, who now delivers the note to him. Tearing it open he eagerly scans the page and learns the truth. He hastily returns to the tree, liberates his prisoners, and tries to explain to his injured wife the cause of his jealousy. The cook is treated to a lecture from his wife's vitrolic tongue, as she attacks him with both fists. The foreman's wife promises to forgive her husband if he will take her East, which he agrees to do, and they renew their vows with a perfect understanding of each other.

A comedy of hearty laughs, carrying with it the moral, "the only people you can part are those who do not belong together."

"SERGEANT DILLON'S BRAVERY"

Solax Release July 21st

The routine at Fort Winton is interrupted by a message from the paymaster stating he would be at the post that day to audit the accounts. The news is least welcome to Lieutenant Mason, who, as disbursing

officer, has charge of the funds. His sporting proclivities have led him to use the funds entrusted to him. He decides to wager all on one cast of the dice. Taking the balance of cash on hand he goes to a gambling resort, where he loses all.

The lieutenant's loss is witnessed by Sergeant Dillon, which heightens the bad blood already existing between the two men by reason of the Lieutenant's attention to Nina, who is Sergeant Dillon's sweetheart. The paymaster entrusts the lieutenant with the money he has brought for the deposit in the safe. Mason takes advantage of a chance to rob the safe and so maneuvers that the sergeant will be blamed for the theft. The theft is discovered, and the lieutenant's scheme of fixing the blame on Sergeant Dillon is successful. The sergeant is placed under arrest just as word is received of an Indian outbreak. Boots and saddle is hurriedly sounded, and the troops rush away from the camp.

Dillon's little sweetheart heard the news of his arrest, comes to the guard house, and releasing him, gives him her horse. Dillon gallops after his troops, but arrives just as the engagement is closing. Lieutenant Mason is shot by one of the Indian stragglers. He is rescued by Sergeant Dillon and brought back to the post in a dying condition. Realizing that death is near, Lieutenant Mason makes a confession, exonerating Sergeant Dillon, and he is restored to the arms of his sweetheart.

ALL ABOARD FOR RENO

Solax Release, July 19th

Two people, a Mr. Biff and a Mrs. Howard, go to a photographer's and have some pictures taken. After they are finished the packages are given to a messenger, who makes a mistake in delivering the pictures, and Mr. Biff gets Mrs. Howard's picture and Mrs. Howard gets Mr. Biff's picture. The pictures are found by Mrs. Biff and Mr. Howard. The resultant complications can be imagined.

Then follows a still hunt on the part of the supposedly wronged husband and wife —Mrs. Biff and Mr. Howard—all over town. Finally they locate Mr. Biff and Mrs. Howard in a restaurant, which they happened by strange coincidence to enter together. The enraged husband and wife sail in and make a scene in the restaurant, telling their supposed recreant spouses that they now have them right, and that they are going to get a divorce.

The next scene shows the quartet at the railroad station, getting aboard the train for Reno. As they are about to enter the train the photographer's messenger rushes up, and beginning to cry, tells them that he is very sorry that he made the mistake of delivering the wrong pictures to the addresses. After explanations are offered everything is merry and Mr. and Mrs. Biff and Mr. and Mrs. Howard go off arm in arm, well satisfied with the way things have turned out.

CHARLEY HAS A MANUSCRIPT TO SELL

Eclair Release July 17th

Charley seems engulfed in a sea of financial difficulties. Creditors are beseiging him on every side. In desperation he tries to sell a manuscript if possible. He calls on a producing manager, but happens in at a time when the latter is in conversation with a young lady and is promptly ejected for his pains, but not until he manages to take with him a photo of the lady in question for use later on. Charley now persists in dogging the manager's every step, but with little immediate success except to make the said producer's life one of abject misery. As a last resort, Charley threatens to show the young lady's photo to the manager's wife which brings about an immediate invitation for Charley to read his drama to the manager and his family. Many amusing incidents follow in rapid succession throughout the entire picture.

TEDDY'S THREE DUELS

Teddy was born with a strong personality and possessed great personal magnetism. Unconsciously and without effort he acquired the friendship of every man he met while the gentler sex simply raved over him. Unlike Don Juan, his intentions were at all times honorable, yet his attractiveness sometimes caused him both mental and physical pain. On one occasion, with which this story deals, a woman of mature years, her pretty daughter and the servant of the house all chose to fall in love with our gay young Lothario. Straightaway their respective husbands and sweethearts evinced their displeasure and Charley was the recipient of three unique challenges to as many duels. Disdaining to use the ancestral weapons, one insisted waging his battle on bicycles, another selected roller skates and the third preferred the water.

THE SMUGGLER

Thanhouser Release, July 25th

An old man has an ingenious plan to circumvent the customs officials, and for a time it works like a charm. Officers and sailors on various transatlantic liners, who are in the gang, are given in Europe rare gems and laces which they are to bring to America.

The ordinary methods of smuggling by members of the crews being well guarded against, the men do not dare to bring the valuables into port with them. But they encase them in lifebelts, and on nearing the coast near Fire Island they keep a close watch out for the racing yacht which the old man owns. The rest is easy. The lifebelt is slipped overboard, the men on the boat pick it up and land at their little village, from where the jewels are taken to the city.

The old man has two nieces, who are orphans, and dependent upon him. He decides that the elder girl shall take part in the crime, hoping that if anything goes wrong she may be the one to suffer, rather than he. And although the girl did not like the task, the fact that smuggling was a crime was not thoroughly clear to her, and for the sake of her little sister she consents to take the boat out and pick up the jewels.

Unfortunately the United States District Attorney's attention has been directed to the gang. An enemy of the old man sends an anonymous letter, calling the law's notice to the boat, and a detective is sent to investigate. He manages to secure a position on the boat as sailor, and his very first cruise proves that the charges were well founded.

The detective and his police allies confront the old man just after the jewels have been turned over to him. The girl is in tears when the detective appears. But he, from his place of concealment, has heard enough to convince him that she was not a willing participant in the plot.

The two are arrested, but the detective, at the girl's plea, takes care of the little sister. He places her with his old nurse, who owns a farm in the country, and who promises to give the child a mother's attention. Then the detective tells the district attorney the facts in the case and pleads for the release of the girl. He shows that the blame was not really hers, but belonged to the wicked relative who practically forced her to commit wrong. And the law was merciful.

Some time later the detective met his one time prisoner again, but this time he was the prisoner, for she had bound him with the invisible chains of love.

A DOLL'S HOUSE.

Thanhouser Release July 28th.

Nora, the only child of a kindly old man, never "grew up" so far as he could see. He treated her "like a doll," as she said later, when her eyes were opened, but her girlhood was happy and carefree. She never had opinions, those of her father were enough for her, and when he suggested that she marry Torvald Helmer, a young man of probity, she was not consulted. Neither did she object, for that is not one of a doll's privileges.

The husband, as did the father, treated Nora like a doll. It never occurred to him that she was a being with a mind and intelligence, but he was fond of her, in his own superior, condescending way. When he was taken sick, he thought it was very kind of her old father to give them the money that paid for a health trip to Italy. He did not know that his "Doll Wife" had borrowed the cash from a money lender, and to get it had forged her father's name. Her excuse, perfectly reasonable to the Doll's mind, although not legal, was that her father would have signed had it not been that he was fatally ill at the time. And the money was needed, as the doctors had told her that without the trip Torvald would certainly die.

But the artifice of the "Doll Wife" was a closely guarded secret for many years. She worked late at night sewing to pay off the load of debt under which she labored. And the years passed on, and children came, and Torvald grew in wealth and knowledge, but he never once realized that Nora had troubles and anxiety, simply because she bore her cross with a smiling face.

When Torvald became the manager of a bank the crisis came. One of the clerks was lazy and irresponsible and the new manager discharged him. And he was the man who had loaned Nora the money.

He saw a chance to get his place back and called upon Nora, threatening her with exposure unless he was restored to duty. Then, for the first time, she realized that she had committed, what in the eyes of the law was a crime. In her pitiful, doll-like way she tried to get her husband to restore the clerk to duty, but was rebuffed. For he could not see what right she had to interfere in his business. He was not really angry, just provoked.

The clerk carried out his threat, but Nora for a time was able to keep her husband from reading the letter. Then she decided to let the exposure come, believing that her husband, who had

guided and petted her for years, would, to clear her, take the blame upon himself. But Torvald showed that she had judged him wrongly. His terror was aroused, not for fear of consequences to her, but because of what might happen to himself. And the eyes of the "Doll Wife" were opened.

When the danger of exposure had passed away, through the eleventh hour repentance of the clerk, Torvald was ready to forgive and forget. But Nora was not. She saw how her life had been spoiled from infancy, how she had been suppressed and ignored, and resolutely left her home to start life anew and alone.

The pleadings of her husband and the thoughts of her children did not move her. They were all a part of the "Doll's House" and its furniture, and they had no part in the life of a woman, so she put them away from her. And Torvald, too late, realized the fault was his. She tells him that some day she may return "if the miracle happens, making me a different woman and you a different man." He lives on, striving for the miracle.

SHERLOCK HOMES, JR.

Rex Release, July 20th

It is a well known fact that detectives are born. Indeed, every boy that is born has the detective instinct and the desire to be a Sherlock Holmes. Little Sherlock Holmes, Jr., reads of the doughty doings of his hero-god, and at once determines to become a detective himself. Providence favors him by at once giving him a mystery to solve. His father has noticed that in some weird, unaccountable fashion the whiskey in the decanter is ever vanishing, and father swears he doesn't drink it as fast as all that. So Sherlock Holmes, Jr., assigns himself the task of discovering who tampers with his father's soothing beverage. Concealed behind a table, he sees Bridget, the cook, come in and at once proceed to get on the outside of a man's size pull on the flask. At once the embryo detective makes his report to his father, with the astounding solution of the mystery. The father decides to use Dr. Brown's Sure Cure for the Liquor Habit on the cook, and obtains a bottle of the fluid. This he puts in the room near the whiskey, intending to pour some in the bottle a little later. Sherlock Holmes, Jr., discovers the bottle, and follows the "Do It Now" maxim. There are friends visiting the house at the time, who are sitting on the lawn with his parents, awaiting tea, which the maid is to bring them. Sherlock, Jr., pours a goodly quantity of the fluid into the tea. One of the results of taking the liquid is falling into a deep slumber, and in a few moments the host and hostess are fast asleep. Then happens along Bridget's beau, the policeman, for whose particular benefit Bridget essays to go inside and procure a glass of "buttermilk." After imbibing, the policeman forgets all about everything except that he is wofully drowsy, and the next thing he, too, is asleep. It must have been contagious—or could Bridget not have forgotten herself?—but at any rate she, too wanders off into the Land of Nod. Then Sherlock dons the policeman's clothes and club and marches through the house, monarch of all he surveys.

At this opportune moment two burglars arrive on the scene, and seeing the sleepers, think they have been transferred to Burglars' Paradise. They sneak upstairs, fill their bags with silverware and then fall for the whiskey on the table, Little Sherlock watching eagerly. At last they get themselves off, followed by the creator of all the mischief, but they have not gone far when they are overcome by the liquor cure and fall in their tracks asleep. Little Sherlock now takes the manacles from the policeman's coat pocket and ties both legs of the burglars together. In due time the household awakes, they seek the boy, and eventually find him covering the two burglars, prisoners of Sherlock Holmes, Jr.

THE STEPDAUGHTER"

Yankee Release July 24th

In the majority of cases the lot of the stepdaughter is not an easy one, and the heroine of this story is no exception to the rule. Having lost her mother when hardly more than a baby, she was left to the care of her father, who, thinking that his infant daughter should have a mother's care married a widow with an only son.

Having, as he thought, provided his daughter with a mother's care, he dismissed the matter from his mind entirely. Unfortunately for the little motherless one, the woman whom her father married had no room in her heart for her husband's daughter, and the little one became the butt of her ill-temper. Neglected, abused and beaten, the little girl seeks solace in her poorly furnished room before the portrait of her sainted mother.

With tears streaming down her cheeks she prays for her mother's return or to take her to her heavenly home. In this pitiful attitude her father finds her and hears from her own lips the story of her miserable existence in her own home.

When confronted with the child's statements, the stepmother denies any cruelty, and excuses her treatment by pleading her desire to punish the child for her wilfulness. Having had his eyes opened, the father pays closer attention to his motherless baby, and discovers the truth at last. He orders the woman from his home and devotes himself to his daughter.

A childish brain, full of innocence and purity, can bear no ill will, and when the little girl hears from her stepbrother of his mother's illness and lonesomeness, she brings about a reconciliation and is amply rewarded by the gratitude and love of her hitherto cruel stepmother.

A KIND-HEARTED BROTHER.

Great Northern Release July 22d

A dramatic film of great power. A man loves his brother's wife, and is found one day by the husband making love to her. In great indignation the husband orders his unworthy brother out of the house. The latter goes, resolved to bring about the other's downfall in order to secure his ends. We are next given a glimpse of the private life of the wicked man, and see him in a secret chamber giving orders to his masked conspirators. After allowing due time to elapse, the villain schemes to again get the right of entrance to his brother's house. Adopting a guise which suggests that he has come down in the world, he gets in the way of his brother's motor car and is knocked down. The brother is greatly alarmed at the mishap, and takes him home. Here the crafty fellow simulates repentance for his former conduct, and is once more received into the house. His wicked schemes soon proceed to a consummation. His hirelings lie in wait for the unsuspecting husband, who is gagged and bound and taken to a dungeon. He succeeds, however, in making his escape, and emerges by way of a chimney on the housetops. He attracts the attention of policemen, who go in and arrest the plotters, and then accompany the husband poste haste to his house, where he arrives just in time to prevent further casualties.

"THE EXCHANGE"

Champion Release, July 25th

Since the coming of military pictures in film stories, there have been few to equal in intensity of heart interest and stirring heroic incident this martial presentation of THE EXCHANGE.

George Thomas and Walter Burnett are chums of the bivouac and campfire, and fate so ordains that they fall wounded on the same field of battle. Thus it is that we see them in the same hospital tent, convalescing, exhibiting for each other all the affection displayed by David and Jonathan of old. They have exchanged their life confidences again and again; and now a packet has come to George from the Uncle and Aunt whom he has not seen since childhood, with their protograph and a ring—a signet ring that has been an heirloom in the family.

George has recovered from his wound sufficiently to take his departure to the home of the dear friends who await his coming after all the long years of absence. He bids Walter an affectionate farewell, when suddenly the hospital camp is attacked and George falls stricken by the side of his friend. The attack is repulsed, but when the hospital surgeon responds to Walter's frantic cries, he shakes his head, and Walter mourns—for his faithful friend is apparently no more.

Left by the side of his dead friend an evil thought takes possession of him. In an instant he has appropriated the photos and letters which George has just received from the far away Southern home. He tries, too, to take the signet ring from his finger, but in this he fails, the surgeon and others coming in at the moment.

And so when Walter presents himself at the home of his friend he is received by them as their beloved relative, and Margery, the sweet-faced cousin to whom from childhood he was betrothed, accepts this turn of fate in the bliss of innocence. But George was not dead. Accidentally did they discover signs of life in the youth. But, alas! When he had fully recovered his robust health, his memory remained a blank. His identity was unknown to himself and in this peculiar state of mind he joined the Union Army.

Then the fortunes of war bring him to his old home, where Walter is enjoying his false position. The meeting is a

great scene. The signet ring establishes George's identity, while Walter's consternation revealed his imposition. The happy ending may well be imagined rather than told.

"THE LINEMAN"

"Imp" Release July 27th

Mr. Carter is a commuter" living quite a distance from his office and communicates often with his wife by telephone. She is alone with her child and unprotected. The butler plans with a burglar to enter the house and rob the safe. She hears them at the door and is terrified. Her first impulse is to call her husband by telephone and she does so. He listens and advises her. She is frightened and obeys directions in regard to securing a revolver, but discovers that it is unloaded. The situation is a tense one, the apprehensive husband in his office powerless to lend assistance, and the wife at the mercy of the thieves, who try to batter down the door, and, becoming desperate, fire bullets through the keyhole.

The husband rushes from his office and charters a special engine to take him home.

A lineman is sent out to locate "trouble" on the telephone line. He leisurely climbs a pole and adjusts his instrument to listening. He is appalled at what he hears. A portion of the telephone conversation between Carter and his wife is overheard and the resourceful man on the pole acts. He hastily descends from his perch and, pressing an automobile into service, commands the driver to proceed with all possible haste to the Carter residence. In the meantime the husband is hurrying to the scene, the engine being driven to its limit.

The lineman and his party arrive on the scene just as the villainous butler and his accomplice burst in the door and seize the frightened wife. They are quickly overpowered and arrested by the rescuing party and the wife is overjoyed.

The husband arrives and his fears are allayed at finding his wife and child safe. He endeavors to reward the lineman, but the brave fellow will not take his money, making light of the affair, and saying he is only too glad to assist a woman and child in distress. The little girl takes in the situation and, going to the man wearing the climbers, she gives him her doll. The laborer is surprised, but he accepts the gift and they walk out into the street, where he takes her in his arms, making a pretty finale to the picture.

"SCIENCE"

"Imp" Release July 24th

Dr. Crawford and his wife, with their little daughter, Elsie, are at home amusing themselves with the Scotch collie puppy, Imp, when another doctor is announced, and he is shown an article in a newspaper which describes the providential rescue from drowning of the doctor's child by Lassie, the mother of Imp. Lassie comes in and is admired. Two more physicians arrive and announce that they have come to try an experiment with a newly discovered anesthetic.

Dr. Crawford has a guinea pig on which the experiment is to be tried, but it is discovered that the animal has died and the men of medicine are in a quandary. It is finally decided to use Imp, the puppy, for the experiment, against the mild protest of Elsie.

The puppy is placed on the operating table in the laboratory, with the mother dog in an adjoining room, apprehensive. She begs piteously for them to release her offspring. The puppy dies under the experiment, and Lassie is admitted to the laboratory. The mother wails dolefully. Elsie comes on the scene and her grief over the loss of the puppy is inconsolable. The doctors are saddened, Dr. Crawford and his wife endeavoring to comfort the child.

The gardener digs a grave and the sorrowing procession goes out to bury the dog. Lassie sees the grave dug, follows the gardener about in a way that is almost human. He goes to the laboratory and then to the garden. She sees the clods placed over the body of her puppy and returns with the saddened physicians and the inconsolable child, and then trots sorrowfully to the grave and, approaching it mournfully, places her paws on it in an attitude of prayer—alone with her dead—her grief being pitiful to witness.

"WON BY A FOOT"

"Imp" Release July 24th

A novelty picture of "quarter length" figures, only portion of the lower extremities being shown until the finale.

Woman with attractive looking hosiery, boots and lingerie is followed by a man whose shoes and hose show refinement.

There is a short walk and a tramp's feet are shown on a bench. Tramp is discovered by a policeman and is given the "hot foot" treatment and runs bumping into the woman. He is slugged by the gallant and then chased by a policeman. Tramp runs up an alley, followed by the guardian of the public safety. The copper evidently tires of the chase and seeks a saloon to quench his thirst.

The woman seats herself on a park bench and admires the scenery. She is joined by the masher, who seats himself beside her. The man edges over towards her and she naively moves away. This is followed by a gradual understanding and the couple move toward one another, being mutually attracted.

There is a season of foot flirtation which is ludicrous in the extreme. It is a new language, but is perfectly understandable, and speaks volumes, without improper suggestion. Hunger is depicted by the foot signs, and the couple arise, two souls with a single thought (or foot), and they move away, evidently favorably impressed with each other.

The scene reverts to a restaurant, where the obsequious waiter is shown catering to their wants, and hunger is apparently appeased, if the foot movements are any criterion by which to judge. At a stage in the luncheon, by clever manipulation of the camera, the full length figures of the diners are shown, and there is something of a surprise in store for the audience.

The principal figures in the little comedy of feet prove to be an eccentric old man and a typical, gushing old maid. They are happy at the result of the mild flirtation and the effect is very funny.

WIN A PRIZE.

We wish to call your attention to an advertisement appearing in this issue of a prize contest offered by a film manufacturer having the facilities of turning out two high class productions, one popular drama and one novelty or educational film weekly.

Many good suggestions have been received, and as this contest does not close until September 1st, why not try to win one of the prizes offered and send in a happy thought or inspiration that may come to you.

Such plays as "Imp," "Photoplay" and many others that could be named were the results of prize contests.

SALES COMPANY

The following films have been released during the week of July 17th by the Motion Picture Distributing & Sales Co.:

July 17—The Old Class Reunion (Imp)....
July 17—The Ranchman's Nerve (Amer.)....
July 17—The Way of the World (Yankee).
July 17—Southern Girls' Heroism (Champ.)
July 17—Charlie Has a Manuscript to Sell (Eclair) .....
July 17—Teddy's Three Duels (Eclair).....
July 18—Her Captive (Bison).....
July 18—That's Happiness (Thanhouser)...
July 18—A Moral Coward (Powers).....
July 19—All Aboard for Reno (Solax).....
July 19—A Forest Romance (Reliance)....
July 19—A Daring Deed (Champion).....
July 19—The Schoolmaster's Overcoat (Ambrosio) .....
July 19—Marine Views Along Shore Naples (Ambrosio) .....
July 19—The Plains Across (Nestor).....
July 20—Just for Her (Imp).....
July 20—When East Comes West (American) .....
July 20—The Charitable Young Lady (Itala)
July 20—Sherlock Holmes, Jr. (Rex).....
July 21—Grant of the Ocean (Yankee)....
July 21—Father Outwitted (Yankee).....
July 21—Cheyenne's Courtship (Bison).....
July 21—Two Little Girls (Thanhouser)....
July 21—Sergeant Dillon's Bravery (Solax)
July 21—Plucky Girl (Lux).....
July 21—One Good Turn Deserves/Another (Lux) .....
July 22—Little Girl (Powers).....
July 22—The Two Mothers (Reliance).....
July 22—Foolshead's Heels (Itala).....
July 22—Mutt and Jeff at Fortune Teller's (Nestor) .....
July 22—Kindhearted Brother (Great Northern) .....

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The famous and popular Imp dog "Lassie" will make a tremendous hit with your patrons by her almost human acting in the Imp release of Monday, July 24th. It is called

"Science"

and is one of the strongest arguments ever put forth on the subject of vivisection. It is pathetic to a high degree, and, as an old showman says, "tears coin as much money as laughter for the showman." Tell your exchange you want "Science" for an early booking. On the same reel you'll get "Won by a Foot," a short bit of ridiculous and unique comedy that will fool you all until the very last few feet have been "run off." Then on Thursday, July 27th, we release a melodrama called

"The Lineman"

and, believe us, it is a "meller drammer" that will hit the bull's-eye plump in the center. It will give you all the excitement you want on one reel of film. The situations are so tense and the climax so dramatic that the best description ever written wouldn't do justice to it. Get this film or know the reason why!

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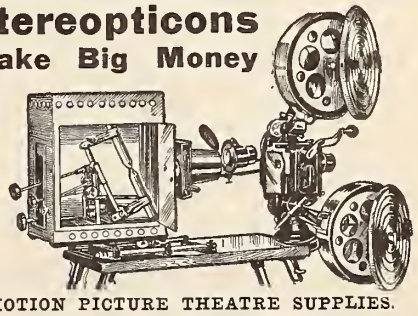

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Data from Manufacturers' List of Releases

MEMBERS OF SALES CO.

AMBROSIO

(By N. Y. M. P. Co.)

June 7—The Human Tigress..... Feet
June 14—The Evolution in Womankind (Com.) .....
June 14—Kinema Review, Turin Exhibition..
June 21—Tweedledum and His Rescuers (Com.) .....
June 21—Lake Verhano and the Borromae Islands .....
June 28—Sixtus the Fifth (Dr.).....
July 5—The Emperor's Debt.....
July 12—A Wrong Telephone Call.....
July 19—The Schoolmaster's Overcoat.....
July 19—Marine Views of Naples.....

AMERICAN.

June 26—The Sky Pilot's Intemperance (Com.) .....
June 29—A Western Waif (Dr.).....
July 3—The Call of the Open Range (W. Dr.) .....
July 6—The Schoolma'am of Snake (W. Com.) .....
July 6—The Ranch Chicken (W. Com.)....
July 10—Cupid in Chaps (W. Com.).....
July 13—The Outlaw's Trail (W. Dr.).....
July 17—The Ranchman's Nerve (W. Dr.)..
July 20—When East Comes West (Dr.)....
July 24—The Cowboy's Deliverance (W. Dr.)
July 27—The Cattle Thief's Brand (W. Dr.)
July 31—The Parting of the Trails (W. Dr.)
Aug. 3—The Cattle Rustler's End (W. Dr.)

CHAMPION.

May 22—With Sheridan at Murfreeshoro (Dr.) 950
May 24—In the Great Big West (Dr.)..... 950
May 29—The Peril of Diaz..... 950
May 31—How He Redeemed Himself..... 950
June 5—Service Under Johnston and Lee... 950
June 7—The Cost of Drink 950
June 12—Longstreet at Seven Pines..... 950
June 14—His Last Crooked Deal..... 950
June 19—Molly Pitcher 950
June 21—For Her Sin..... 950
June 26—War and the Widow..... 950
June 28—The Boy Scouts to the Rescue..... 950
July 3—Fighting Rev. Caldwell..... 950
July 5—A Cowboy and a Lord..... 950
July 10—From Wallace to Grant..... 950
July 12—Tony Would Be a Cowboy (Com.).. 950
July 17—A Southern Girl's Heroism..... 950
July 19—A Daring Deed..... 950

ECLAIR

June 5—Impudence Punished (Com.)..... 550
June 5—Tommy at the Dentist's (Com.).... 420
June 12—Caesar's Birotteau (Dr.)..... 950
June 19—Tommy Gets a Trumpet (Com.).... 370
June 19—The Ingenious Accident (Com.).... 620
June 26—The Death of Don Juan..... 965
July 3—Can He Save Her (Dr.)..... 515
July 3—Tommy Wants to Be an Actor (Com.) 435
July 10—A Child's Heroism (Dr.)..... 995
July 17—Charley Has a Manuscript to Sell (Com.) .....
July 17—Teddy's Three Duels.....
July 24—The Pretty Lady of Narbonne.....
July 31—The Parable of the Prodigal Son...
Aug. 7—The Sorrowful Mother (Dr.).....
Aug. 7—Too Much Swedish Drill (Com.)...
Aug. 14—The Connecting Link (Dr.).....
Aug. 21—The Edelweiss .....
Aug. 21—How They Work in Cinema (Com.)

GREAT NORTHERN.

Apr. 29—The Cossack Duke (Dr.)..... 894
May 6—The Lucky Banana Seller (Com.).....
May 6—A Would-be Sportsman (Com.).....
May 13—The Nun (Dr.).....
May 20—The Voice of Conscience (Dr.).... 786
May 20—Berne (Switzerland) (Sc.)..... 204
May 27—The Love of a Gypsy Girl (Dr.)....
June 3—The Bogus Governess 945
June 10—True Love Never Dies (Dr.).....
June 17—Hotel Thieves .....
June 24—The Ghost of the Vaults.....
July 1—The King's Favorite.....
July 8—As a Man Soweth (Dr.).....
July 15—A Soldier's Life (Com.)..... 452
July 15—At Sea Under Naval Colors..... 455

IMP.

Independent Moving Picture Co. of America.

Apr. 27—The Scarlet Letter (Dr.).....1000..
Apr. 24—While There's Life There's Hope (Dr.) 1000
May 1—Second Sight (Dr.).....1000
May 4—The Temptress (Dr.).....1000
May 11—For Her Brother's Sake (Dr.).....1000
May 15—The Master and the Man (Dr.)....1000
May 15—The Lighthouse Keeper (Dr.).....1000
May 22—The Forged Despatch (Dr.).....1000
May 25—The Minor Chord (Dr.).....1000
May 29—Three of a Kind (Dr.).....1000
June 1—The Last Appeal (Dr.).....1000
June 5—The Grind (Dr.)..... 700
June 5—The Chicago Stockyards Fire (Sc.) 500
June 8—Back to the Soil (Dr.).....1000
June 12—Behind the Stockade (Dr.).....1000
June 15—The Piece of String (Dr.).....1000
June 19—All for a Big Order (Dr.).....1000
June 22—The Fortune of War (Dr.).....1000
June 26—Love Is Best (Dr.).....1000
June 29—The Little Leader (Dr.).....1000
July 3—In the Sultan's Garden (Dr.).....1000
July 6—For the Queen's Honor (Dr.)....1000
July 10—A Gasoline Engagement.....1000
July 13—At a Quarter of Two (Dr.).....1000
July 17—The Class Reunion (Dr.).....1000
July 20—Just For Her (Dr.).....1000

ITALA

May 13—Marriage Advertisement (Com.).... 500
May 13—Foolshead Has Lost a Needle (C.). 500
May 18—Little Mother 950
May 20—Two Girls Love Foolshead (Com.).....
May 26—The Little Rider (Dr.).....
June 1—The Collector's Purse (Dr.).....
June 3—International Exhibition at Turin.
June 3—Knows-All, Anthropological Doctor (Com.) .....
June 8—A Life for the Czar (Dr.).....
June 10—An Odd Adventure of Foolshead (Com.) .....
June 10—Experiments with Forlanini's Hydra-Plane .....
June 15—The Rights of Age (Dr.).....
June 17—The Physician's Monkey (Com.)..
June 17—Foolshead, Somnamhulist (Com.)...
June 22—An Unbearable Son (Dr.).....
June 24—On the Snowy Summit of Mount Blanc .....
June 24—Foolshead Is Jealous (Com.).....
June 29—The Gentleman Fireman.....
July 1—Foolshead, Waiter (Com.).....
July 6—The Little Wayfarer (Dr.).....
July 8—Turin Military Tournament.....
July 13—The Inventor's Wife (Dr.).....
July 15—Toto Enthusiast For New Fashion (Com.) .....
July 15—A Revolver Returned to Its Owner

LUX.

By Prieur.

May 19—All Through a Rat (Com.)..... 475
May 26—The Two Cockades (Dr.)..... 698
May 26—Tidying Up Paris (Com.)..... 268
June 2—Just Bill's Luck (Com.)..... 403
June 2—Arnold Has a Good Trial (Com.).. 462
June 9—The Companion Governess (Dr.).... 639
June 9—Bill at Play (Com.)..... 331
June 16—Bill Loses His Mother-in-Law (Com.) 409
June 16—He Went for a Rest (Com.)..... 442
June 23—Billy's Day Out (Com.)..... 550
June 23—Weary Tom's Dream (Com.)..... 318
June 30—Bill Determines to Go (Com.)..... 455
June 30—Shortsighted Miss Prim (Com.).... 426
July 7—Secret Service (Dr.)..... 888
July 14—Bill Learns to Take Cinematograph Pictures (Com.) 413
July 14—The Accident (Dr.)..... 540
July 21—Plucky Bill (Com.)..... 439
July 21—One Good Turn Deserves Another (Dr.) 521

NESTOR FILM CO.

May 10—After Twenty Years (Dr.).....
May 17—His Second Choice (Com.).....
May 24—At Panther Creek (Dr.).....
May 31—The Savage (Dr.).....
May 31—A Sure Cure (Com.).....
June 7—The Cowpuncher (Dr.).....
June 7—The Little Burglar (Com.).....
June 14—The Sheriff's Mistake (Dr.).....
June 14—The Plan that Failed (Com.).....
June 21—At Sunset Ranch (Dr.).....
June 21—Just His Luck (Com.).....
June 28—The Gunfighter (Dr.).....
July 1—Mutt and Jeff on the Joh (Com.)..
July 5—A Message from the West (Dr.)...
July 8—The Bad Half-Dollar (Dr.).....
July 12—The Pony Express (Dr.).....
July 15—Mutt and Jeff in a Matrimonial Affair (Com.).....
July 19—The Plains Across (Dr.).....

NEW YORK MOTION PICTURE CO.

("Bison")

June 9—A Child of the Rancho (Dr.).....
June 13—A Squaw's Retribution.....
June 16—The Desert's Lure.....
June 20—The Dude Cowboy (Com.).....
June 23—The Foreman's Mine.....
June 27—An Indian's Love (Dr.).....
June 30—The Cowhoy's Vacation.....
July 4—The Unloaded Gun.....
July 7—Blacksnake's Treachery .....
July 11—A Red Girl's Heart.....
July 14—Generous Cowhoys .....
July 18—Her Captive .....
July 21—A Cheyenne's Courtship.....
July 25—Silver Wing's Dream.....
July 28—The Tables Turned.....
Aug. 1—A True-hearted Miner.....
Aug. 4—Darkfeather, the Squaw.....
Aug. 8—Grey Cloud's Devotion.....

POWERS' PICTURE PLAYS

May 16—A Matrimonial Surprise (Com.).... Feet
May 20—Gunga Din (Dr.).....
May 23—Her Atonement.....
May 27—Fifty Years Ago.....
May 30—Civilization .....
June 3—Eyes That See Not (Dr.).....
June 6—The Black Heart (Dr.).....
June 10—The Stranger's Plate (Dr.).....
June 13—Smith's Marmalade (Com.).....
June 17—The Haunted Island (Dr.).....
June 17—A Concert Hall Romance.....
June 20—How Women Win (Com.).....
June 20—A Spring Tragedy.....
June 24—Oh, Say, Jim.....
June 27—Only the Master Shall Judge.....
June 27—Summer Madness (Com.).....
July 1—The Question (Dr.).....
July 4—When Pals Quarrel (Dr.).....
July 4—The Love Potion (Com.).....
July 8—The Haunted Island .....
July 11—The Love Tyrant (Dr.).....
July 11—How Aunty Was Fooled (Com.)...
July 15—Nat Wills as King of Kazam (Com.) .....
July 18—A Moral Coward (Dr.).....
July 22—Little Girl (Dr.).....

RELIANCE

June 24—What the Tide Told (Dr.).....
June 28—Trials of An Immigrant.....
July 1—The Orphan .....
July 5—The Golden Rule.....
July 8—Thou Shalt Not Lie.....
July 12—The Turning Point.....
July 15—The Angel .....
July 19—A Forest Romance.....
July 22—The Two Mothers.....

REX

May 25—Called Back (Dr.).....
June 1—The Monogram "J. O." (Dr.).....
June 8—From Death to Life (Dr.).....
June 15—The Twins (Dr.).....
June 22—On the Brink (Dr.).....
June 29—Securing Evidence .....
July 6—Fate (Dr.) .....
July 13—The Vagabond (Dr.).....
July 20—Sherlock Holmes, Jr.....

SOLAX COMPANY

June 14—A Bad Egg (Com.).....
June 16—A Daughter of the Navajos (Dr.)..
June 21—Cupid and the Comet (Com.).....
June 21—Johnnie Waters the Garden (Com.).
June 23—Marked for Life (Dr.).....
June 28—The Fascinating Widow (Com.)....
June 28—A Terrible Catastrophe (Com.).....
June 30—Greater Love Hath No Man (Dr.)..
July 5—Starting Something (Com.).....
July 7—The Silent Signal .....
July 14—The Girl and the Broncho Buster..

THANHOUSER COMPANY.

May 5—The Sinner (Dr.).....
May 9—The Railroad Builder (Dr.).....1000
May 12—The Regimental Ball (Dr.).....1000
May 16—The Colonel and the King.....
May 19—Lady Clare .....
May 23—The Stage Child (Dr.).....
May 26—Get Rick Quick (Dr.).....
May 30—A Wartime Wooing.....
June2 —A Circus Stowaway.....
June 6—The Stepmother.....
June 9—Motoring .....
June 9—The Rescue of Mr. Henpeck.....
June 13—Little Old New York (Dr.).....
June 16—Flames and Fortune (Dr.).....
June 20—The Coffin Ship.....
June 23—Foxy Grandma .....
June 27—Courting Across the Court.....
June 30—Lorna Doone .....
July 4—The Declaration of Independence..
July 7—The Court's Decree.....
July 11—When a Man Fears.....
July 14—Won By Wireless.....
July 18—That's Happiness.....
July 21—Two Little Girls.....

YANKEE FILM COMPANY

May 5—Zelda, the Gypsy (Dr.).....
May 8—In Sunny Italy (Dr.).....
May 12—The Angelus Bell (Dr.).....
May 15—An Indian Brave's Conversion (Dr.)
May 19—The Banana Planter's Peril (Dr.)..
May 22—The Little Western Rose (Dr.).....
May 26—Thwarted by Nell Pierce (Dr.).....
May 29—The Birth Mark (Dr.).....
June 2—His Romance (Dr.).....
June 5—The Scandal Monger (Dr.).....
June 9—Mrs. Biffin's Demise (Dr.).....
June 12—Thou Shalt Pay (Dr.).....
June 16—The New Congressman (Dr.).....
June 19—Sun Bonnet Sue (Dr.).....
June 23—The Two Roads (Dr.).....
June 26—His Romance (Dr.).....
June 30—The Angelus Bell (Dr.).....
July 3—Groucho's Quiet Fourth (Com.)....
July 7—His Great Sacrifice (Dr.).....
July 10—Portuguese Joe (Dr.).....
July 14—The Man Underneath (Dr.).....
July 17—The Way of the World (Dr.).....
July 21—Outwitting Father (Com.).....

LICENSEES OF PATENTS CO.

BIOGRAPH

	Feet
May 8—In the Days of '49 (Dr.)	995
May 11—The Country Lovers (Dr.)	995
May 15—The New Dress (Dr.)	998
May 18—The Manicure Lady (Dr.)	998
May 22—The Crooked Road (Dr.)	997
May 25—The White Rose of the Wilds (Dr.)	998
May 29—A Romany Tragedy (Dr.)	996
June 1—A Dutch Gold Mine (Com.)	769
June 1—Curiosity (Com.)	228
June 5—A Smile of a Child(Dr.)	997
June 8—Their Fates Sealed (Com.)	396
June 8—Dave's Love Affair (Com.)	601
June 12—Enoch Arden, Part I (Dr.)	998
June 15—Enoch Arden, Part II (Dr.)	999
June 19—Bearded Youth (Com.)	484
June 19—The Delayed Proposal (Com.)	511
June 22—The Primal Call (Dr.)	997
June 26—Her Sacrifice (Dr.)	998
June 29—Fighting Blood (Dr.)	1000
July 3—Stubb's New Servants (Com.)	
July 3—The Wonderful Eye (Com.)	
July 6—The Thief and the Girl (Dr.)	
July 10—The Jealous Husband (Com.)	
July 13—Bobby, tbe Coward (Dr.)	

EDISON

June 9—The Wager and the Wage Earners (Dr.)	1000
June 13—Her Brother's Photograph (Dr.)	1000
June 14—Heroes Three (Com.)	500
June 14—Mistakes Will Happen (Com.)	500
June 16—Van Bibber's Experiment (Dr.)	1000
June 20—The Thoroughbred (Dr.)	1000
June 21—A Cure for Dyspepsia (Com.)	750
June 21—A Comedy of Understanding (Com.)	250
June 23—His Misjudgment (Dr.)	1000
June 27—The Crusader (Dr.)	1000
June 28—How Willie Raised Tobacco (Com)	1000
June 30—The Star Spangled Banner (Dr.)	1000
July 4—The Price of a Man (Dr.)	1000
July 5—Trading His Mother (Com.)	500
July 5—Polish and Pic (Com.)	500
July 7—The Crucial Test (Dr.)	1000
July 11—Marvels of Horsemanship	1000
July 12—The Trapper's Five-Dollar Bill (Com.)	980
July 14—The Minute Man (Dr.)	1000
July 18—The New Church Carpet (Dr.)	1000
July 19—A Famous Duel (Com.)	980
July 21—The Capture of Fort Ticonderoga (Dr.)	1000
July 25—The Younger Brother (Dr.)	1000
July 26—Bob Rowdy (Com.)	550
July 26—The Hair Restorer and the Indians (Com.)	500
July 28—The Doomed Ship (Dr.)	1000

ESSANAY FILM CO.

June 3—The Infant at Snakeville (Dr.)	1000
June 6—His Friend's Wife (Dr.)	1000
June 10—Forgiven in Death (Dr.)	1000
June 14—The World's Most Daring Drivers	1000
June 17—The Tribe's Penalty (Dr.)	1000
June 20—She Got the Money (Com.)	580
June 20—The Cat Came Back (Com.)	400
June 24—The Hidden Mine (Dr.)	1000
June 27—The Baseball Star from Bingville (Com)	1000
June 30—The Old Man's Folly (Dr.)	1000
July 1—The Sheriff's Brother (W. Dr.)	1000
July 4—Swat the Fly (Com.)	472
July 4—A Hungry Pair (Com.)	528
July 7—At the Break of Dawn (Dr.)	1000
July 8—The Corporation and the Ranch Girl (W. Dr.)	1000
July 11—Mustang Pete's Love Affair (Com.)	1000
July 14—The Rosary (Dr.)	1000
July 15—The Backwoodsman's Suspicion (W. Dr.)	1000

GAUMONT
G. Kleine

May 20—Shooting the Rapids	450
May 23—The Emperor's Return	795
May 23—Swans	205
May 24—The Gaul's Honor	582
May 24—On tbe Frontier of Thibet, Asia	420
May 27—Alone at Night	480
May 27—Jimmie the Sportsman	510
May 30—Science vs. Quackery	970
June 3—Mistrust	985
June 6—The Drawn Curtain	735
June 6—Chrysanthemums	240
June 10—The Love Story of a Great Actress	1000
June 13—Jimmie, the Insurance Agent (C.)	640
June 13—The City of Florence, Italy	360
June 17—The King's Daughter (Dr.)	1000
June 20—His Leap to Liberty	648
June 20—Jiggers Buys a Watch Dog	337
June 24—The Ransom	980
June 27—Village Gossip (Dr.)	1000
July 1—Jimmie's Trick (Com.)	300
July 1—An Oasis in the Sahara Desert	700
July 4—The Cuttle Fish	165
July 8—A Village King Lear (Dr.)	1010
July 11—The Picture on the Screen (Dr.)	700
July 11—A Ragged Coast	300
July 15—Frolicsome Flossie (Com.)	520
July 15—Jimmie as a Philanthropist (Dr.)	490
July 18—A Shot From the Brush (Dr.)	640
July 18—Under the Palms of Tunis	360
July 22—Jimmie, the Detective (Dr.)	678
July 22—In the Shadow of Vesuvius	302
July 25—A Society Mother (Dr.)	1030
Aug. 1—Jimmie Wears a Crown (Dr.)	680
Aug. 1—An Aeroplane Disaster	320

KALEM CO.

May 19—In Blossom Time (Dr.)	1000
May 24—Carrier Pigeons (Dr.)	970
May 26—Tangled Lives (Dr.)	1000
May 31—Bertie's Reform (Com.)	1005
June 2—Her Son (Dr.)	1000
June 7—Advertising for Mamma (Dr.)	1010
June 9—The Love of Summer Morn (Dr.)	990
June 14—Money in the Bank (Com.)	960
June 16—The Railroad Raiders of '62 (Dr.)	1000
June 21—A Mexican Rose Garden (Dr.)	1010
June 23—Lean Wolf's End (Dr.)	980
June 26—Juarez After the Battle (Edu.)	1000
June 28—The Jollier (Com.)	995
June 30—The Little Soldier of '64 (Dr.)	940
July 3—A Cattle Herder's Romance (Dr.)	
July 5—The New Cook (Com.)	
July 7—To the Aid of Stonewall Jackson	
July 10—Reckless Reddy Reforms (W. Com.)	
July 12—Hubby's Day at Home (Com.)	
July 14—The Tenderfoot's Claim (Dr.)	
July 17—The Badge of Courage (Dr.)	
July 19—Making Mother Over (Com.)	
July 21—By the Aid of a Lariat (Dr.)	
July 24—A Chance Shot (Dr.)	

LUBIN

June 12—The Cook (Com.)	600
June 12—Athletic Carnival	400
June 15—Duke de Ribbon Counter (Com.)	1000
June 19—The Indian's Sacrifice (Dr.)	1000
June 22—Higginses vs. Judsons (Com.)	1000
June 26—How the Story Grew (Com.)	600
June 26—The Sleepy Tramps (Com.)	400
June 29—Rescued in Time (Dr.)	1000
July 1—The Little Rebel (Dr.)	1000
July 3—His Birthday (Com.)	690
July 3—Foxy Izzy (Com.)	315
July 6—The Snake Bite (Dr.)	1000
July 8—Always a Way (Dr.)	1000
July 10—The Snare of Society (Dr.)	1000
July 13—The Lost Horse (Com.)	600
July 13—Mr. Inquisitive (Com.)	400
July 15—Good for Evil (Dr.)	1000
July 17—Alice's Sacrifice (Dr.)	1000
July 20—A Gay Time in Atlantic City (Com.)	1000
July 22—The Stranger in Camp (Dr.)	1000
July 24—Wife's New Hat (Com.)	600
July 24—The New Operator (Com.)	400

G. MELIES.

May 4—Mary's Strategem	1000
May 11—The Spring Round-Up	1000
May 18—The Redemption of Rawhide (Com.)	980
May 25—The Immortal Alamo	1000
June 1—In Time for Press	1000
June 8—Her Spoiled Boy	1000
June 15—When the Tables Turned (Com.)	1000
June 22—The Kiss of Mary Jane (Dr.)	1000
June 29—The Honor of the Flag	1000
July 6—The Great Heart of the West	1000
July 13—The Strike at the Gringo	1000
July 20—Bessie's Ride (Dr.)	

PATHE FRERES

June 5—A Rough Diamond	751
June 5—The Scorpion	249
June 7—The Insubordinate Soldier (Dr.)	1000
June 9—Khamara	810
June 9—Miss Blum	174
June 10—A Broken Life (Dr.)	987
June 12—The Power and the Glory	764
June 12—Hawkins and His Dogs	203
June 14—There's a Woman in Town (Com.)	564
June 14—A Hippopotamus Hunt	423
June 16—Faust	1650
June 17—The Society Girl and the Gypsy (Dr.)	1000
June 19—Over the Cliff (Dr.)	371
June 19—Max Comes Home (Com.)	456
June 19—Winter Sports at Lucerne	164
June 21—For the Squaw	1000
June 23—Tabarin's Wife (Dr.)	676
June 23—Volendam, Holland	300
June 24—Old Indian Days	1000
June 26—The Sublime Pardon	804
June 26—Transportation in Siam	184
June 28—The Stepsisters	932
June 29—The Passing of Dappled Fawn	680
June 29—Tin Mines and Foundry in Malacca	320
June 30—The Russian Gypsy	512
June 30—The Water Beetle and Its Young	426
July 1—A Mother and Sons of '76	1000
July 3—Washington Relics	1000
July 5—A Bald Lie (Com.)	413
July 5—Birds in Their Nests (Edu.)	462
July 6—An Indian's Pride (Dr.)	1000
July 7—Along the Danube	460
July 7—Obedient Limbs (Com.)	171
July 7—Chinese Potteries	490
July 8—Waiting (Dr.)	1000
July 10—Love and Cheese (Com.)	525
July 10—Mt. Etna in Eruption	460
July 12—Tragic Wedding (Dr.)	974
July 13—Father and Son (Dr.)	960
July 14—Veil of Happiness (Dr.)	1000
July 15—Dad's Boy (Dr.)	1000
July 17—The Daughter of the Watch	430
July 17—Benares, the Holy City of the Hindoos	300
July 17—Raising Ostriches in Egypt	270
July 19—Her Gypsy Rival (Dr.)	1000
July 20—Memories of the Past (Dr.)	1000
July 21—The Perfume Clue	640
July 21—Review of the French Army	350
July 22—Her Boy (Dr.)	827
July 22—The Zylras	150

SELIG

Soda Industry of Chile	1000
June 6—Montana Anna (Com. Dr.)	1000
June 8—The Visiting Nurse (Dr.)	1000
June 12—Ten Nights in a Barroom, Part I (Dr.)	1000
June 13—Ten Nights in a Barroom, Part II (Dr.)	1000
June 15—The Novice (Dr.)	1000
June 19—The Mission Worker (Com. Dr.)	1000
June 20—Range Pals	1000
June 22—Told in the Sierras	1000
June 26—The Reporter and Scenes from our Navy	1000
June 27—A Sacrifice to Civilization	1000
June 29—The New Editor	1000
July 3—The New Faith	1000
July 4—The White Medicine Man	995
July 6—A Craven Heart	1000
July 10—Two Lives (Dr.)	1000
July 11—It Happened in the West (Dr.)	1000
July 13—Captain Kate (Dr.)	1000
July 17—The Way of the Eskimo (Dr.)	995
July 19—The Warrant (W. Dr.)	1000
July 20—The Profligate (Dr.)	1000

URBAN ECLIPSE
G. Kleine

Mar. 29—The Cormorants, or Japanese Catching Fish with Birds	528
Apr. 5—At the Old Mill (Dr)	675
Apr. 5—Making Bamboo Hats in Java	325
Apr. 10—Do Not Judge Rashly (Dr.)	955
Apr. 17—Dog and Wolf	660
Apr. 17—Jerusalem and the Mount of Olives	315
Apr. 19—Solving the Servant Problem (C.)	465
Apr. 19—In the Province of Kwang Tung, China	535
Apr. 24—Herodias	955
May 1—For Their Mother (Dr. Com.)	695
May 1—The Blue Nile	290
Apr. 26—The Last Edict of Francis II	875
Apr. 26—Scenes at Colombo, Ceylon	125
May 3—The Page's Devotion	790
May 3—Wismar, Germany	210
May 10—The Traitor (Dr.)	620
May 10—Rubber-Neck Percy (Com.)	370
May 17—The Juggler's Vengeance (Dr.)	396
May 17—Fishguard Harbor, Wales	600
May 31—The Musketeer	588
May 31—The Sleuth	404
June 7—The Young Interne	750
June 7—Heligoland, an Isle of the North Sea	250
June 14—Sir John Falstaff	1000
June 21—Avenged	1000
June 28—The Taming of the Shrew (Com.)	1000
July 5—Ancient and Modern London	530
July 5—Boys Will Be Boys (Com.)	470
July 12—The Free Lance (Dr.)	640
July 12—Temples of India	365
July 19—The Tie That Binds (Dr.)	760
July 19—A Round-Up In Chili	240
July 26—An Amateur Skater	440
July 26—Satan on a Rampage	660

VITAGRAPH

May 16—When a Man's Married (Com.)	1000
May 19—The Show Girl (Dr.)	990
May 20—Sunshine and Shadow (Dr.)	990
May 23—A Dead Man's Honor (Dr.)	1000
May 26—Tim Mahoney, the Scab (Dr.)	1000
May 27—The Fires of Fate (Dr.)	1000
May 30—Cupid's Chauffeur (Com.)	1000
June 2—The Ends of the Earth (Dr.)	1000
June 3—A Clever Fraud (Com.)	1000
June 6—For Her Brother's Sake (Dr.)	1000
June 9—The Sacrifice (Dr.)	1000
June 10—The Changing of Silas Warner (Dr.)	1000
June 13—The Trapper's Daughter (Dr.)	1000
June 16—Proving His Love (Dr.)	1000
June 17—Teaching McFadden to Waltz (C.)	1000
June 20—The Stumbling Block (Com.)	993
June 23—The Sleepwalker (Dr.)	1000
June 24—Barriers Burned Away (Dr.)	485
June 24—Two Overcoats (Com.)	519
June 27—The Quaker Mother (Dr.)	1000
June 28—Courage of Sorts (Dr.)	1000
June 30—The Battle Hymn of the Republic (Dr.)	1000
July 1—Tested by the Flag (Dr.)	1000
July 4—The Latent Spark (Com.)	946
July 5—In Northern Forests (Dr.)	1000
July 7—The Woes of a Wealthy Widow (Dr.)	1000
July 8—Snowbound With a Woman Hater (Dr.)	1000
July 11—The Old Folk's Sacrifice (Dr.)	1000
July 12—In the Arctic Night (Dr.)	1000
July 14—The Subduing of Mrs. Nag (Com.)	1000
July 15—The Geranium (Dr.)	1000
July 18—Lure of Vanity (Dr.)	
July 19—On a Tramp Steamer (Melodr.)	
July 21—Sky Pilot (Dr.)	
July 22—A Widow Pogson's Husband (Com.)	
July 25—Treasure Trove (Dr.)	
July 26—She Came, She Saw, She Conquered (Dr.)	
July 28—Price of Gold	
July 29—Strategy of Anne (Com.)	
July 31—Two Wolves and a Lamb (Dr.)	

NEWSY ITEMS FROM EL CAJON VALLEY

Mr. Jack Richardson, one of the character men in our Western Company, is usually delegated to the dare-devil reckless feats made necessary in stories being produced, and which the balance of the company intimate an unwillingness to handle on account of the risk of life and limb incident to the action required.

In film entitled "The Ranchman's Nerve," described in this issue of "Film Facts," Mr. Richardson is cast in the character of the "desperado," feared and abhorred by the cowmen residing near the headquarters of his depredations. The film depicts him in a fearsome light.

In the film Richardson, in the character of the "Desperado," is shot. The shooting takes place from a distance and Mr. Richardson was supposed to fall as he is standing on the apex of an abutment of rock pushing itself out from a cliff fully sixty feet high at this particular place. After being shot, in accordance with the story and falling, Mr. Richardson missed his footing. The camera man was on the job and, while poor Richardson hurtled through the air in his appalling drop apparently to his death, the camera followed him. Mr. Richardson suffered a fracture of his right ankle and broke his right collar bone. He is still "hors-de-combat," but upon being informed, when he regained consciousness, that the camera man had immortalized his accidental drop in film entitled "The Ranchman's Nerve," he said that he was satisfied; that the "cause," in other words, was worthy of the "effect." This fall is the climax to one of the best Flying A Dramatic films made by this company and the exhibitors will do well to arrange for an advance booking.

Mr. Allan Dwan, the producer in charge of our Western aggregation, has long had in mind the great dramatic worth of an incident depicting the rescue of a cowboy who has just been lynched through the medium of the shooting ability of the cowboy's sweetheart. The situation was a difficult one to produce if he desired to maintain and hold inviolate his reputation for realism. In film entitled "The Outlaw's Trail," described in this issue of "Film Facts." Mr. Dwan has satisfactorily realized his anticipations.

Mr. Warren Kerrigan, who, in this particular film is cast in the part of the sheriff, after being pursued by the outlaw band and roped from off his horse by one of the outlaws, is strung up without much ado to a near-by tree. His sweetheart in the story (Miss Pauline Bush) has been following the sheriff's posse, her intention being to rescue her lover from the hands of the enraged outlaws. Rounding a turn in the trail, high up along the side of the mountain, she sees Mr. Kerrigan hanging limp and apparently dead along the side of the trail. Appreciating from the action of the outlaws, who are just departing from the scene, that she cannot hope to save her lover no matter how fast she and the sheriff's posse may ride, she pulls her rifle from its scabbard, and taking careful aim at the rope above Mr. Kerrigan's head, fires. The rope is cut by the bullet and Mr. Kerrigan drops just in time to save his life.

Miss Bush is a good shot, but cutting a rope with a Winchester rifle at five hundred yards is a little bit beyond her power. We therefore arranged the scene in such wise that one Mr. Morrison, a crack shot, and belonging to our Western Company, was hidden in the underbrush within twenty-five feet of the spot where Mr. Kerrigan was lynched. He was instructed to watch for the flash of Miss Bush's rifle and simultaneously use his best endeavors with a view to cutting the rope with a bullet from his 48-caliber revolver. The scene had to be taken over three times as Mr. Morrison's aim at the start was faulty. The fourth scene, however, as depicted in the above picture, will undoubtedly be acknowledged and acclaimed by the exhibitors throughout the United States as being one of the most realistic and most thrilling rescues ever enacted on the picture screen.

Minneapolis, Minn.—E. M. Foster, 2936 Lyndale Avenue, will erect a moving picture theater to cost $2,500.

Crockett, Tex.—McLean & Arledge are building an air-dome theater on Main Street.

Amboy, Ill.—Ralph Dixon, of Dixon, has rented a room in the Hegert Building and will operate a moving picture show to be known as the Majestic Theater.

Fargo, N. Dak.—Emerson & Son expect to erect an opera house at Minot.

Chillicothe, Ohio.—E. W. Pfeiffer has been awarded the contract for the erection of the new $20,000 theater.

San Antonio, Tex.—The Ruby Theater was destroyed by fire.

Handbook for Motion Picture and Stereoptican Operators

THE MOVING PICTURE NEWS has at great expense secured the right to reproduce the above Handbook by C. FRANCIS JENKINS and OSCAR B. DEPUE. It is the only reliable book published in the trade, and lists at $2.50. Any reader of the News can secure a copy by becoming a subscriber at $2.00 per year and 50c addition for the Handbook.

This book cannot be procured elsewhere at the price, and will only hold good while the issue lasts.

Moving Picture News, 30 W. 13th St., New York

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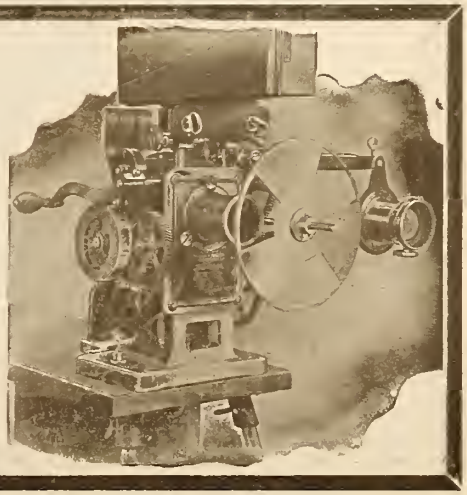

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MOVING PICTURE NEWS

Volume IV
No. 29

July 22
1911

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"AN ENLISTED MAN'S HONOR"

SOLAX Release, August 11th

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Scene from "THE COWBOY'S DELIVERANCE"

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Scene from "THE CATTLE THIEF'S BRAND"

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A Western Drama. Every scene a gasp of admiration, and every foot a thrill.

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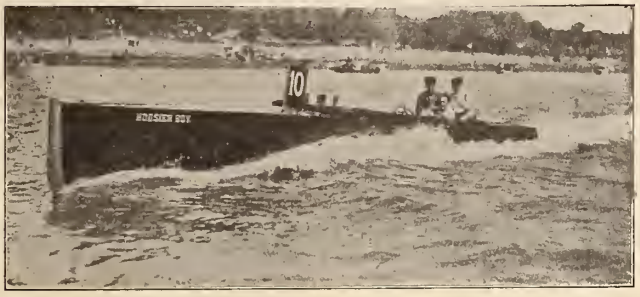

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"HIS WIFE'S INSURANCE"

AND

"A BUM AND A BOMB"

RELEASE OF AUGUST 9th

Two Screaming Comedies on One Reel.

FRIDAY

MILITARY AND WESTERN

OUTWITTED BY HORSE AND LARIAT

RELEASED JULY 28th

Best Broncho Riding Ever Seen, Introducing Art Boden and Otto Kline, Champion Ropers and Broncho Busters of Wyoming.

"AN ENLISTED MAN'S HONOR"

RELEASE OF AUGUST 11th

WONDERFUL MILITARY PICTURE

SERGEANT MANN'S BRAVERY

And Honor Win Him Glory and the Girl He Loves.

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The Moving Picture News

PUBLISHED EVERY SATURDAY

The CINEMATOGRAPH PUBLISHING COMPANY, 30 West Thirteenth Street, NEW YORK CITY

Telephone, 4092 Chelsea

Sole Correspondent and Agent for advertisements in Great Britain
B. Allan, 8 Sherwood St., Piccadilly Circus, W.

Chicago Representative: J. J. Sullivan.
866 Graceland Ave. 'Phone Graceland 5053

ALFRED H. SAUNDERS, Editor.

This newspaper is owned and published by the Cinematograph Publishing Company, a New York corporation. Office and principal place of business No. 30 West 13th Street, New York. Alfred H. Saunders, President; John A. Wilkens, Secretary, and W. M. Petingale, Treasurer. The address of the officers is the office of the newspaper.

SUBSCRIPTION: $2.00 per year. Postpaid in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands. Canada and Foreign Countries: $2.50 per year. All communications should be addressed to The Moving Picture News, 30 West Thirteenth Street, New York City.
ADVERTISING RATES: $60 per page, $30 ½-page, $15 ¼-page, single column $20, $2 per inch. Discounts, 20% 12; 10% 6; 5% 3 months.

Volume IV **July 22, 1911** **Number 29**

OUR FRONT COVER ILLUSTRATION

We are pleased to present to our readers this week on our front cover a scene from one of the Solax Military releases, entitled "An Enlisted Man's Honor," which they will release on August 11th.

EDUCATION IN FILMS

From all parts of the country we are receving requests for lists of educational films, and asking what subjects are already on the market, where they could be obtained, and offering suggestions for others.

The Imp Company with their vivisection picture is starting on the right lines. If it is only possible to show up the horrors and the unnecessary cruelties caused by the so-called science of vivisection, it may be the country will be roused to petition that such cruelties in the name of science shall cease. Another educational picture that might be gotten up would be one depicting the horrors of vaccination. We well remember when we were in Paris we saw strapped on the operating table calves which were all blistered up to give the virus and lymph to inoculate innocent victims of a filthy rite. We saw many results causing permanent injury to those vaccinated. We have seen many deaths from vaccination, and if some of the scenes could only be placed upon a film we feel sure it would be one of the finest educational propaganda films that could be shown to the people of Nickelodia.

The inoculation for tuberculosis, and such like diseases, might be shown in all their horrors and then as a reverse to the picture, it might be well to show what sanitation, personal cleanliness, and the education of the people have done to eliminate smallpox and such virulent diseases from our population. Educational pictures on temperance lines, the showing of states where no saloon is and the condition of those where saloons are rampant. Agriculture and farming are being taken up in a small degree, but they might be more largely filmed. The raising of chickens, showing the various processes of the life of a chicken, from its incubator, or from the sitting of a mother hen, would be very interesting to all poultry farmers.

We are informed also that there is a league being formed in New York and New Jersey with a $100,000 capital to fight against the bread trust and show conditions under which the bread trust is trying to eliminate the independent bakers. These films, we understand, are to show the abstract slavery under which the bakery workers are subjected.. The milk farms and various food supply manufactories have already filmed some of their industries. It might be advisable to get films to spread the cause of vegetarianism, showing how food could be produced without animal product, such as the great center at Battle Creek, the Quaker oats, and such like industries. All these would educate the people up to a true knowledge of health, sanitation and hygiene, and if some enterprising manufacturers working with the co-operation of these industries would use the cinematograph, we feel sure much good would result. Of course, it needs money, it needs brains, it needs time and patience. At the same time we believe that the cost will be more than covered by the great good the community would receive through the various societies and associations who would buy them.

FROM THE DAGUERREOTYPE TO THE CINEMATOGRAPH

The length of time that has taken place between these two industries seems a long stretch, but there has just deceased in New York City a man, whom we honored as one of our best friends, who could stretch these two limits. In our younger days we dabbled with the daguerreotype which was then almost out of existence, although we had many to clean and repair in our young apprenticeship to the art. Our next step was the wet collodion process which to-day for some industries is beyond compare. Next on the scene came the crude attempt of dry plate photography. First by dry collodion, then gelatine emulsion, until to-day the dry plate manufacturer stands almost supreme in the production of the rapidity of plates by which a photograph can be taken in the extreme fraction of a second, as some of the focal pane shutters seem to give, of 1500th of a second. In conjunction with this there comes along the cinematograph, and we are apt to question where will it all end, and what shall we discover in the immediate future by the aid of photography.

All the above was called forth on learning of the decease of George Gardner Rockwood, who died at his home, Lakewood, N. J., on July the 10th.

It was our pleasure to meet the late Mr. Rockwood some twenty years ago when he visited England, and on our coming to America we personally renewed our friendship which lasted until the day of his death. George Gardner Rockwood was a marvel in his day. He was the pioneer of the photographic art, and in the eighty years of his life he has had one of the most wonderful careers in photography it is possible to conceive. Among the sitters have been such famous men as Horace Greeley, practically all the

Presidents of the United States, commencing with Martin Van Buren, Hayes, down to former President Roosevelt. We saw in his studio photographs of Gen. Scott, N. P. Wilis, Gen. Anderson, Ole Bull, and thousands of prominent actors and actresses from all over the world, and his collection of daguerreotypes often made our mouth water. We begged a few of him and they are amongst our most cherished souvenirs. Oftentimes we discussed with him the beauties of photography and the vast educational possibilities of cinematography. He said to us on our last conversation, "Saunders, I wish I was twenty years younger and I would then produce the finest series of educational, historical and national interest films that ever could be conceived. He often spoke to us of some of the mediocre pictures that were being exhibited by the manufacturers, and making comparison to what they might have been.

Some two years ago we visited with him a theater and his criticisms on some of the photography and the plots were more forcible than polite. He had promised to give us his ideas and criticisms upon the visit we made. Owing to his duties and the sickness with which he was attacked, we did not wish to burden him, and in the passing away of George Gardner Rockwood we personally have lost a good friend, photography has lost its pioneer, but the world is better for having such a man as George Gardner Rockwood numbered amongst its denizens.

THE N. E. A. AND MOVING PICTURES

Editor, Moving Picture News,

Dear Sir:—Horoscopically speaking, you have "been and gone and done it again." Did you not once write that the (M. P.) "industry is on the threshold of advancement," and that it will "advance by leaps and bounds?" I quote from memory only, but I'm willing to wager that you really DID say it.

Well, we are having one of the "leaps" out here in the Golden West just now. The bay cities of San Francisco, Oakland and Berkeley are besieged by the forces of the N. E. A., and a more cultured and happy set of pedagogues and schoolma'ams it would be hard to find the world over.

The heralding of this intellectual invasion of the wild and woolly west may have passed unnoticed by the picture men in general, but those who have the educational movement at heart were rejoiced to find that Mrs. Ella Flagg Young, the veteran president of the teachers, gave three lectures in the California University Theater on "Child Welfare" and kindred topics, and that these lectures were illustrated by "Official Motion Pictures" taken throughout the country and depicting the different local environments of young America.

The Moving Picture News is not quite the medium to discuss Mrs. Young's program, but from both educational and entertainment standpoints it is worthy of all praise.

The point for you is that official recognition of the cinematograph as an educative factor has been given by the most weighty body of educators in the land. Well, didn't you say so?

That is, however, but the beginning. I have had some very interesting interviews with the teachers from every part of the states, and though their official convention program is crowded to the limit with agenda, I have yet to find one single delegate who is not ready at any moment to talk EDUCATIONAL FILMS.

I was surprised to find that many of the teachers had read recent issues of the Moving Picture News, or at least they were able to speak intelligently of your Miss MacDonald's articles and the stand you had taken on educational matters. They realized, too, that the Trust had persistently kept the public in darkness as to the possibility of using cineograms in educational work except at great expense, until they (the teachers) began to correspond on the subject with their European friends. The sentiment that is most plainly evident among the teachers at the convention relative to educational motography is one of uncompromising hostility towards the picture Trusts, by whatever names they have been, are, or may be known.

I am but an outsider, yet I venture to say you will hear from some of these educationalists within the near future.

In writing some opinions for your paper, I may have acquired something of the gift of prophecy, and I see in the horoscope that the teacher will be a dominant factor in the future of the motion picture business.

O, let it be soon!

Yours truly,
LINDSAY BANCROFT.

San Francisco, July 11th.

THE ESKIMO AS A SUBJECT FOR MOVING PICTURES

By Margaret I. MacDonald

As a subject for a moving picture there is no race on the face of the earth more interesting than the Eskimo. In his habits and mode of living he is totally different from almost any other of the earth's tribes. Strange to say, he has a particular dislike to being photographed. However, having learned the white man's feeling of curiosity toward his race, he is willing to stand before the camera, providing he is paid well for it.

It is most interesting to learn how these people have lived for centuries, and also to note the progress some of them have made toward reforming their habits, and conforming somewhat to the white man's mode of living. A history of these people might be given in moving pictures, from the time when they followed the rivers of the central and upper portion of North America and Europe, catching fish and hunting game, showing how they were driven farther and farther northward until they became an isolated tribe on the shores of the Arctic Ocean. From this point then would follow the forming of the habits and customs with which we found them—the striving to keep warm by covering their bodies with skins, and the rubbing in of the seal oil to their bodies so that the cold would not penetrate through the pores of the skin. Very interesting would be the preparation of the dugouts in the ground, under the snow which serve as houses, and are called igloos. Then would come the appearance on the scene of the white man, and the attitude of the Eskimo toward the white man which is, by the way, very kindly, for many a white brother has the Eskimo saved from death in the frozen northern regions. The catching of the walrus has already been given us in moving picture films, and makes a wonderful and interesting picture, and one which was obtained with very great difficulty on account of the necessity of taking the picture machine on a cake of ice out in the middle of the ocean in order to follow up the hunt. Then there is their wonderful aptitude at carving on ivory, which ivory is obtained from the walrus tusks, and which when carved they sell for large sums of money to the white man. And most interesting of all would be the Eskimo school at Cape Prince of Wales, where the Eskimo boys and girls are taught to read and write in our language. I have in my possession a couple of letters written to me by Eskimo boys, and very proud they were of the accomplishment. The following is a copy of one of the letters I received, which may be interesting to my readers not only as a sample of their handling of the English language, but of the kindly, gentle spirit exhibited in almost every instance in the Eskimo.

Wales, Alaska, March 1, 1910.

Dear Friend M. I. MacDonald.

Your letter received last two (2) weeks ago. I was very glad to hear from you, and so was my friends. Forwarded your letter to read from Reindeer herd.

I just came down from the herd to see my parent. I found them well and we do all well.

The Cape people are many caught seal and big seal. Well, I am going to reply your a letter.

I was so glad when I reach that your nice picture and some books.

I'll be glad when you come again, except George Ootema he saying any more stay in The Biatuk next summer. I guess we'll stay up there in next summer on the Mint River, can you know that place? I'll not forget you and I'll write sometimes too and you write to me.

We are having really cold here now, and last one months ago very snowing and wind blow from the North.

As I have not much more time in my writing close.

Good-bye,

Yours very truly, GRANT WEMARK.

The Eskimo village at Nome where they have been taught to do all kinds of work as the white man does it, gardening, sewing, cooking, etc, is very interesting. Mrs. Layfeldt who on her own accord and by her own personal expenditure has done much for the cause of the Eskimo race, is deserving of a great deal of credit. I am sorry to have to say that the white man is the cause of all the Eskimo's trouble in the way of demoralization. Many of the Eskimos are practically dying with diseases of different kinds which have come to them through contact with demoralized white men in the shape of traders, whalers and such. All of this would prove very interesting and instructive placed before the public on the moving picture film, and would be productive of an interest in our brothers of the Far North who are so anxious to know and do the best that the white man has to teach him.

GLEANINGS FROM A CONVERSATION WITH MR. WILLIAM J. GANE, OF THE MANHATTAN THEATER

By Our "Roving Commissioner"

Last week when New York's dumb animals as well as the human portion of its population were sweltering in the heat William J. Gane, of the Manhattan Theater, gave water to a thirsty horse in front of his theater on the corner of Broadway and 31st street. While the horse drank he took the hose and sprinkled it with the fresh, cool water; for his pains he was fined ten dollars. However, Mr. Gane, seeing the comfort the horse derived from its shower bath, in the kindness of his heart, immediately installed a couple of real shower baths at the edge of the pavement directly in front of the Manhattan, and here hundreds of our dumb friends reveled, during the recent hot wave, in the refreshing spray so thoughtfully provided for them by the big-hearted manager.

WM. J. GANE

Mr. Gane has climbed the ladder of success, step by step at first, and then in big jumps. Starting life as a water boy in a Philadelphia theater, he has been all along the line through the ups and downs of theatrical life to the point which he reached some few years ago of theatrical manager. He has acted in the capacity of treasurer at the

American, and again at the Hippodrome before becoming absorbed in his own extensive theatrical interests.

In conversation with Mr. Gane the other day with regard to the moving picture business, the demand for educational films, etc., he expressed himself in the following manner: "The moving picture business has advanced very rapidly. It used to be that people were almost ashamed to be seen at a moving picture show—it isn't that way any more. But the producers have got to look out or the interest of the public is going to die down—even now we have to resort to all kinds of crazy things to attract them—something different every day." "What do you figure is the cause of the lapse of interest?" I asked. "Why they get tired of looking at the same old thing. The public is getting educated to pictures."

"What about the educational film?"

"Why, that's what we want," said he.

"Then you think the public will stand for them?"

"Sure they will—they like them. People are sick of the stuff they've been giving us. Why, we've had Indians, Wild West, cowboy pictures, murders, low comedy until people are sick of it. Who wants to see a man fall over a milk bottle?—too much forced comedy."

"What kind of educational films do the public like best?" I asked.

"They like scenic pictures—pictures of foreign lands—in fact, they like anything now in the way of an educational film. Now here's what I would do—I'd go over to Philadelphia and I'd get some pictures of Girard College, showing just how they train the boys there and all about it; I'd take other colleges all over the country, too. I would get a picture of where the Declaration of Independence was signed. I would go to all the big cities of our own land and I would take all the principal places and things of interest—the principal streets, the parks and so on. Why there's Chicago, Detroit, San Francisco, Los Angeles, cities that people like to see—there are thousands of people in New York and passing through from these places that would like to see scenes from their own towns."

"Yes, indeed, that's all good," I commented.

"Now here's another interesting thing—let them go out here to Jersey and photograph the cranberry in its development. It takes five years for the cranberry bush to come to maturity, and pictures showing all along the line of its development would be very interesting. Anything of that kind is good."

"I'm very glad to hear you express yourself in that manner," I remarked.

"Well, it's a fact—producers have got to wake up—this moving picture business is going to advance—it's bound to advance. If they would get out even one release a week

of that kind they'd be doing something. Then another thing—if they would pay big money and get some one like Nat Goodwin, or Francis Wilson, or any of the big stars to work for them, and then we could advertise, say, Nat Goodwin, in a sketch, or somebody else in a sketch. Why, we could pack the house, and it would do away with a lot of these small acts."

"Then do you figure that if such a thing could be worked the vaudeville part of the performance could be dispensed with altogether?"

"I don't know but what it might."

Mr. Gane is very strong in his belief that the future of the moving picture rests with the producer, and strong in his faith in a rapid enlightenment and appreciation in the public mind.

It is good to meet a man like Mr. Gane—it sort of stirs up your own lagging faith in the gradual betterment of the human race—it makes you feel that if there is one manager of such a mind and disposition toward better things in this great city there must be more. The feeling and thought of such a man of such strong convictions must reach out and around. On the desire of men to support the best motives in life rests the moral and mental welfare of the race.

RECORDS FOR POSTERITY

(Editorial in New York Times, July 13.)

We have received from Mr. Alexander Konta a letter proposing the foundation in New York of the first municipal Modern Historic Records Association. Mr. Konta's proposal is remarkable in that it would include for the first time provision, not only for the preservation of written records, but of the means of seeing and hearing historical personages for the benefit of future generations.

By means of the kinetoscope and the phonograph, had they been invented in his time, we might now see Bismarck, that intellectual and physical giant of abounding energy, and hear his thin, piping voice as he uttered the words that shaped the destinies of European Governments. Lincoln's speech at Gettysburg would be delivered by himself before countless thousands of the children of to-day, and those yet unborn. Thus the majestic figures of prophets and poets may in future rise from the oblivion of printed documents into the visual and auditory world.

But Mr. Konta's plan is more comprehensive than this. There has never been an association formed to systematize the gathering and preservation of contemporary records for posterity. The Times has shown how the most precious historical documents of this nation are housed in buildings at Washington subjected to the mercies of the casual cigarette and the flung-away sulphur match. Our newspapers are not capable of preservation through the centuries like the rolls of Egyptian papyrus; of them special and less perishable imprints should be preserved. The best photographs of the past generation may not be found in the original plates; Mr. Konta would gather the photographic plates which should be preserved as records.

We have methods of fireproofing such as have never been equalled. We have inventions that catch, retain, and reproduce vividly the very lineaments and voices of our times. We can transfer our written records to imperishable fabrics. It is in the ripeness of time, as Mr. Konta says, that we may now provide "a systematic extension of the historic records which the present may bequeath to posterity."

Elks' Convention at Atlantic City

The Imp Company scored a beat over its competitors in filming the National Convention of the Elks at Atlantic City. The camera men secured approximately 700 feet of scenes of the big meeting, including the big pageant in which the Elks participated in a parade which was one of the largest ever held by this popular order. The photography is excellent and the sites for the taking most excellently chosen. It is a grand, glittering spectacle of the annual outing of the "Best People On Earth," and the film will prove interesting in every city, village and hamlet in America. The Imp Company will make it a special release, the date having not been decided upon.

THE HAPPY THEME'S THE THING

That film producers, leastwise American ones, are rapidly enlightening themselves to the superiority of the happy over the sombre picture themes, is evidenced every time one reads a film synopsis. The tawdry and too-heavy film plot is persona non grata at most studios to-day, and it seems that the best producers are really going out of their way to turn out work that is free from the disagreeable. A good instance is furnished in the film-story of "The Pied Piper of

Hamelin," released by Thanhouser, Tuesday, August 1st, where the producer had a quantity of versions to select from, none of them very pretty in their finish. This was due to the ripe age of each, their common source being a legend centuries old, which wound up as old legends will, with a heavy, horrible "lesson" by way of moral.

By walking away with a small army of children, a certain man—the Pied Piper, in fact—was to make their dishonest parents feel real bad. But modern ingenuity and modern plain common sense changed all that. The film producer had to send the Hamelin tots away after the Piper, to conform with the main thread of the legend—but he showed that the Piper was a human being with some very human emotions, and that a plea put to him by the right party in the right way got the right result. As the right result meant the restoration of the children to their parents, it was the logical ending for the film, and Thanhouser is to be commended for having it that way.

INDEPENDENT RELEASES

MONDAY: American, Champion, Eclair, Imp, Yankee.

TUESDAY: Bison, Powers, Thanhouser.

WEDNESDAY: Ambrosio, Champion, Nestor, Reliance, Solax.

THURSDAY: American, Imp, Itala, Rex.

FRIDAY: Bison, Lux, Solax, Thanhouser, Yankee.

SATURDAY: Great Northern, Itala, Powers, Reliance, Nestor.

DOMESTIC—A great domestic picture, a picture you will talk about and remember. **"HER WAY,"** released THURSDAY, JULY 27th, is the story of a woman's sacrifice for an erring man, and is great all the way from start to finish—BECAUSE IT'S A **Rex!**

OUR MUSIC PAGE

J. I. W., Denver, Colo., writes: I am a pianist in one of the theaters here, and must tell you I have found your hints very valuable to me in my work. I wish you would suggest some music to be used in "Western and Cowboy Pictures." I have been using "Idaho," etc., so long.

Answer.—I am very glad you are pleased with our endeavors, and also glad to note they have helped you. I am mailing you a list of music you can use with "Western" pictures, and trust they will meet your requirements.

A. N. D., Roswell, N. M., writes: Please send me the address of some music dealer or publisher of whom I can obtain some good "cue" music.

Answer.—Write to Carl Fischer, 6-10 Fourth Ave., New York City; he has some excellent music for "cues," etc.

H. L. C., Kansas City, Mo., writes: Our operator has a mania for seeing just how fast he can run the pictures, that it makes it nearly impossible for me to play for the pictures in the proper manner—please tell me what I should do under conditions like this.

Answer.—If the manager does not care enough about his show to have the pictures in the proper manner, I would not bother myself very much about appropriate music. I am, indeed, sorry for you.

"What am I going to do to make you love me," from "The Jolly Bachelors."

"You are the Ideal of my dreams," "All that I ask is love," "Some of these days," "Meet me to-night in dreamland," "Lonesome," "Let me call you sweetheart," "If I had a thousand lives to live."

If you will only stop and consider for a moment how many people come into the theater to hear the music as well as to see the pictures, you will see how very important it is to look after this portion of the theater just the same as you do your pictures. Advertise the music, as well as the pictures—if you have a picture that should not be run or is not fit to be shown, you do not show it—but if you have an extra good one you spend (or should if you want to get the desired results) a little money for printers' ink. Let it be the same with your music—if the musicians are a credit to the theater, advertise the fact. It will help both the theater in its receipts and the musician will take more interest in his work. And on the other hand, if the musician is in the class with the poor pictures, do just as you would with poor film service, etc. Get one that isn't. Remember, it is in the picture business as well as any other, that "The early bird gets the worm," and always make it a point to see that you are not the worm.

Advertising is the life of business, if the proper sort is used. When advertising hurts your business, quit your business. An ad. at times in your local newspaper will stimulate your musicians to renewed efforts—the following is only intended as an idea or suggestion:

The above ad. would infer that an orchestra was being used, and while the subject of an orchestra is here allow me to go more into the subject of orchestra music for the pictures.

Pictures can be played just as successfully with an orchestra as they can with a pianist alone.

The first step toward securing a first-class orchestra is secure the services of a competent leader, and then allow him to secure his own musicians, if he is capable of leading the orchestra, he is also capable of selecting his own musicians. The leader is the one who gets all of the blame if the music is not rendered as it should be, so he should be allowed to select his own musicians.

During the past few years greta strides have been made in the production of moving pictures—in the beginning the public were forced to see and listen to any and everything, but it has advanced to that stage of the game when nothing is too good for the pleasure-seeking public—if they are unable to see the class of pictures, and hear the kind of music they desire in one theater, they will go where they can. The public have been educated to and see and hear the best, and now they demand it.

There is absolutely no reason why an orchestra cannot always have new selections—the leader in the first place should have a library full of all of the standard selections, and then by joining the numerous "clubs" over the country he will be able to obtain all of the "popular" music he needs, and this music in connection with the cue music issued by different publishers, will or should enable him to at all times properly play for any and all pictures, if he uses proper judgment in the selection of his musical program.

The average musician is under the impression that it is necessary for them to change the music with each scene as it occurs in the picture—but this idea is entirely wrong; it would do more harm than good, for it would be a very difficult proposition to so arrange your music and have enough of it out for all of your program to allow this to be done. Good judgment must be used in dividing the picture so as to pick out the important situations and to select the main theme of the subject to be played for—you must make it a point to try and play the pictures just as smooth as you can, and try and avoid that undesirable break, that so often is heard, and that is entirely uncalled for. The average audience appreciates good music, and you will soon realize that it cannot be produced by trying to follow each and every scene and insert music to fit the individual scene as it appears. Four out of each five of the patrons of a theater come for the music; make your music appeal to the public in general and you will soon find out that it pays.

In playing for the heavier class of pictures such as "The Fall of Troy," etc., you have an excellent chance to play your heavy music, such as "Rhapsodie Hongroise No. 2," "Peer Gynt," "La Traviata," etc., as the pictures of this class usually run along the same line, and it is hardly advisable to try to follow each and every scene in them. There are usually in numbers such as I have mentioned above any number of different tempos, and they can be made to fit into the picture splendidly. Pictures such as the "Fall of Troy" have required much labor and expenditure of a great amount of money to produce them and they are certainly entitled to the best music to be had.

A. C. M., Taylorsville, Ill., writes: Will you kindly forward me a list, or suggest the same, through your columns, of popular songs I can use in playing for dramatic pictures? I have been reading your advice on the proper sort of music, etc., for a picture theater, and for one want to thank you for the good advice you have given. Your numbers so far are the best I have read on the subject, let the good work go on.

Answer.—Your letter is, indeed, an inspiration to better things. We are very much pleased to note that you are pleased with our columns, and hope you will make use of them as often as needed. The list if printed would require more space than we are allowed, but I offer the following list and will forward you one by mail in the near future. All of the following are suitable:

"You Must Be Mine, Dear," from "The Girl in the Train"; "The Girl of My Dreams," from the opera of the same name; "Let's Pretend You Love Me," from "The Goddess of Liberty"; "I'll Be Your Honey When It's Moonlight," from "Miss Nobody from Starland."

DER KINEMATOGRAPH, DUSSELDORF
The leading Organ for the Motion Picture Trade in Germany.
Special Supplement for Talking Machines, &c.
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Reduced Price for a Series of Insertions.
Publisher—Ed. LINTZ. Chief Editor—EMIL PERLMANN.

SOLAX COMPANY

Madame Alice Blaché

In spite of the terribly hot weather Mme. Blaché, president of the Solax Co., went with her company to Fort Meyer to be on the spot in case of emergency and assure success for the big series of military pictures. When our reporter found her at her desk on her return the other day in a cool summer dress, nothing but a coat of tan was left to indicate the strenuous three weeks of hard work in a torrid heat this remarkable woman had gone through. She spoke enthusiastically of the kindness and courtesy of all the officers and men of the 15th Cavalry and urged us to publish her very kindest and best thanks to them all—she says she will always treasure the pleasant thoughts of her visit to Washington among her kindest of remembrances. Words which we know are sincere and which easily indicate the kind gentleness of her nature.

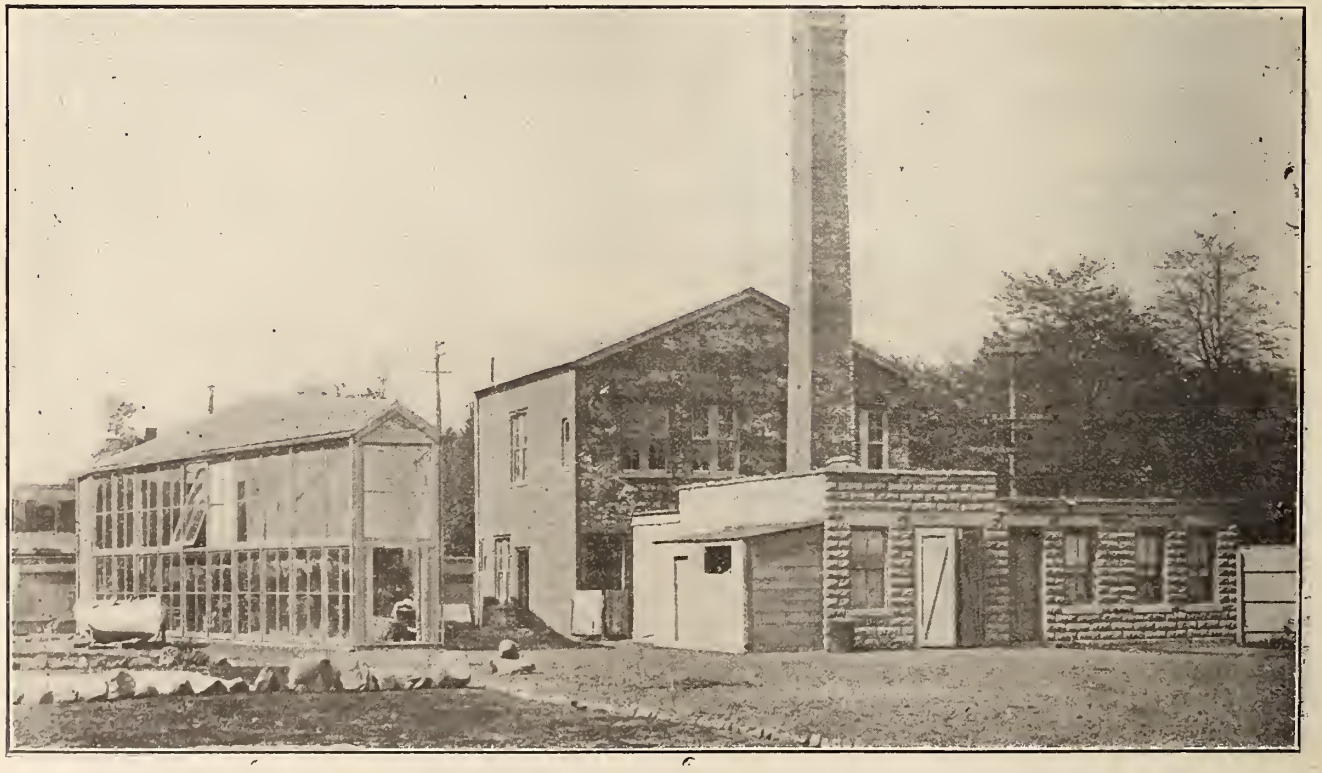
Never before in the history of moving picture making has a government contributed for the use of a moving picture manufacturer the flower of its army. This has been brought about for the first time by the Solax Company through the influence of its managing director, Mr. Wilbert Melville, and the courtesy and co-operation of Colonel Joseph Gerrard commanding the 15th Calvary.

The equestrian work of the 15th Calvary, Uncle Sam's crack regiment, is something marvelous, while the willingness and zeal with which the different troops entered into the spirit of the various dramatic photo plays staged by Mr. Melville has resulted in the production of some of the most elaborate, thrilling and interesting military dramas ever thrown upon a screen.

"The Mascot of Troop C," "An Enlisted Man's Honor," "The Stampede" and other photo plays made at Fort Meyer not only thrill with dramatic activity, but afford opportunities for horsemanship and military exactitude never before witnessed in moving pictures.

The beautiful scenic bits available around Washington have been taken advantage of to the fullest possible extent and lend every aid to the completion of what are undoubtedly almost perfect portrayals.

During the stay of the Solax Company at Washington, Mr. Melville was ably assisted by Captain Warren Dean, commanding Troop "C," who possesses natural histrionic ability of a high order. Captain Dean entered enthusiastically into the work at hand and in fact two of the scenarios produced were written by him.



"WHERE THE SOLAX

Those Fifteenth United States Cavalry Pictures Taken at the Government Military Post, Fort Meyer, Virginia

This series of pictures stand unique in full massiveness and strength and as boosters for business during the depression customarily felt in hot weather they will undoubtedly be welcomed with joy by the exchange and as a means of putting many extra dollars in the pockets of exhibitors wise enough to demand them.

Pages 10 and 11 give an idea of what this strenuous director of the Solax Co. has been doing. He jumped in his automobile with his stock company under his arm, so to speak, drove from New York to Washington, spent twelve hours a day in the sun during the worst heat wave in years and made the big scoop in military pictures. Mr. Melville says these pictures are so exciting they should be printed on non-inflammable film.

Herbert Blache Sails for Europe

Mr. Herbert Blanché, president of the Gaumont Co., of New York, accompanied by his wife, Mrs. Alice Blache, president of the Solax Co., will sail on the Kronprinzessin Cecilie, July 26th, for a two months' trip through European countries combining business with pleasure. They look forward to meeting their many friends in all the big European cities, where they are both well known.

PICTURES ARE MADE"

FROM THE OBSERVATORY

By G. F. Blaisdell

On Monday the writer had the pleasure of seeing two notable films—an Independent and a licensed. The first was Imp's "Class Reunion." It was a story of a dinner of seven survivors—of whom six had been fortunate in their life work; the seventh had come to the end of his resources, and in his declining years was penniless and without prospects. The dinner was a jolly affair, the six prosperous ones ignoring the garb of the less fortunate professor—a dress suit which had seen better days and an improvised shirt bosom which revealed on each side the unstarched garment underneath. During the course of the dinner the classmate to the left of the professor passed around for the admiration of his fellows a case containing a wonderful ruby. As the professor in due course returned the jewel to its more or less hilarious and at the moment unobserving owner the stone slipped from the case into a glass of wine. A moment later the owner discovered the absence of the ruby. Consternation followed. The professor, known to have been the last to handle it, alone refused to submit to search, and retired from the dinner. One of the party followed him home and saw him, through the window, abstracting from his pockets napkins containing the delicacies he had failed to eat and had surreptitiously concealed that the partner of his joys and sorrows might share with him his dinner. The observer sadly retired to inform his classmates of what he had seen. During his absence the owner of the jewel, in drinking his wine, had found that which was lost. While the party was considering how best to make amends to the professor the observer returned and told his story. Immediately packages of food were made up and the entire party set out for the house of the professor. The members of the party deposited on the table the good things they had brought, and the owner of the jewel, mounting a chair, presented the professor, as a mark of the love and respect of the members of the class, the jewel which had been the cause of the misunderstanding. It was a heart-stirring climax, a fitting conclusion to a well wrought and splendidly acted drama.

* * *

The second film was Edison's, "Marvels of Horsemanship." It was well named. The picture showed the rough riding abilities of the Fifteenth Cavalry at Fort Myer. It showed also that for skill in horsemanship, in fancy riding, and in dare-devil work, the men in the United States cavalry are second to none in the world. One of the features that caught a large audience at Keith's, Broadway and Fourteenth Street, was the hurdle jumping of three horses driven by one man, standing. All the horses in one troop were engaged in this particular exhibition, and they were driven at top speed and in close order. At the conclusion of the 1,000 feet of film there was hearty applause—a rare thing in any theater and especially so in an audience such as gathers in this house.

* * *

Film Facts, the medium of the American for the announcement of forthcoming releases, is a model publication. No. 6, Volume 2, which describes the product of Flying A from July 24 to August 3, is of particular interest. The photographs are good; the small engravings which decorate the pages and which picture phases of Far Western life are the work of an artist. The two pages of "Newsy Items from El Cajon Valley" are worthy of publication in a high-class magazine.

* * *

Professor E. M. Gallaudet recently delivered in Washington a lecture in the sign language. The subject was the story of "Lorna Doone." His talk was followed by a motion picture camera, and the pictures will be used in deaf and dumb institutions throughout the country.

* * *

Superintendent A. B. Busey of the Colorado State Insane Asylum, is arranging for weekly moving picture exhibitions for the entertainment of the 1,200 inmates of his institution.

The action of the Very Rev. John C. York in rising from his seat in the Bijou Theater, in Huntington, L. I., to denounce the picture of "The Nun" was characteristic of the man. If he has ever been known to dodge the spotlight at any time the fact has not come to the notice of this writer. The subject matter, of course, was not pleasing to the priest. It is a question, though, had the picture been a portrayal of "The Scarlet Letter," if Father York would have felt called upon publicly and in a theater at which he was a mere spectator, to denounce the representation. Certainly his action was tantamount to a breach of the peace, or might easily have become so. Among exhibitors and the public generally there will be some sympathy with Mr. Rinas, the exhibitor who said: "I leased the film after it was passed on by the National Censorship Board, which censors all pictures. I think, however, Dean York had no more right to make a public speech in my theater than I would have to do the same thing in his church. If he had a criticism to make he should have come to me privately."

* * *

The Centaur Film Company is erecting a building in Bayonne, N. J. Adjoining property owners appealed to the city authorities, claiming the structure would be a menace to surrounding buildings. The city attorney decided that the requirements of the building code are being fully complied with, and the city council dismissed the complaint.

* * *

The Rev. Dr. H. M. Wharton, of the Brantley Baptist Church, of Baltimore, has been discussing picture shows. The doctor is thoroughly human in his opinions and disavows the suggestion that he is opposed to moving pictures. He deplores, however, the effect on the minds of the young of the more sensational plays. Moralists not necessarily stern will agree that there is much truth in the semi-humorous talk of Dr. Wharton, who said, among other things:

"Any little moving picture show that is a good little show is the right little show for me. I think that while the picture parlors can do a great deal of good they can certainly do a great deal of harm. They attract all classes, both young and old. Now, it is a well-known fact," continued the doctor, with a smile, "that somehow a shady place with only dim light brings out the soft and endearing traits. It is strange, but love thrives best under the moon.

"When under the mellow light of the semi-darkness of these picture parlors a young man sees a young lady, and they both look at a melo-dramatic love scene; what is the result? Do they go out and bid each other a frigid goodbye? Well not exactly.

"A chaperon would prevent all this. If strict enough, it would stop the coy young lady from making friends on the side and might, perhaps, increase the number of marriages, for the young lady would marry just to get rid of the chaperon. But, seriously, I think that a great deal of this promiscuous flirting and 'mashing' which goes on daily on the streets and in these places could be broken up by a closer supervision over our children. An ounce of prevention is worth a pound of cure."

* * *

Officials of the Denver and Rio Grande Railroad have arranged with the Howe Company to take pictures of the Royal Gorge and Skyline Drive. A New York concern has been taking pictures of the Remington typewriter works and of the annual field-day festivities of the two thousand employees.

* * *

The propaganda of the theatrical men to combat the prosperity of the picture theaters by reducing the price of gallery seats is apparently in full swing. The Buffalo Enquirer in a double-column, double-leaded, ten-point article, talks about the decline of the moving picture theater, and further says that few of the "canned" drama houses that offer nothing but film pictures and an illustrated song or two are paying expenses. In reading some more of the same sort of stuff it is well to bear in mind that the theaters of the speaking stage advertise in local papers. Few picture theaters do. Far be it from the writer to inti-

HUMAN INTEREST plays the leading part in **"HER WAY"**
a real drama of the hour. It's a **Rex!** Strong? We just said it's a **Rex!**
RELEASED THURSDAY, JULY 27th

mate that this consideration was of sufficient import to call forth this:

"Prominent theatrical managers and promoters believe the melodrama will come into its own again before long, and that the picture shows will be relegated to the heap that now contains the Mss. of many a long-ago-forgotten ten, twenty and thirty melodrama. The public's taste, so quickly changed, will not remain sincere to a thing that is speechless, and the return of the good, old-fashioned play where the hero saves the farmer's beautiful daughter, the old homestead and all from the dastardly villain, is assured."

Is it not to laugh?

* * *

A New England newspaper quotes the "moving picture distributing agency for the United States" as estimating that four billion people saw the picture shows last year and says these figures are almost staggering. Which is quite right, if the figures are correct. However, as this would mean that approximately eleven million people attend picture shows every day in the year, or one in eight, the exaggeration is apparent. Carrying the figures still further, it would mean for the 12,000 picture theaters of the country an average daily attendance of over 900. Of course, if the estimate were intended to apply to the world rather than to the United States it might not be so far from being right.

* * *

The Moody Institute of Chicago is using moving pictures and illustrated songs to draw to its open-air evangelistic meetings those who otherwise would pass by on the other side.

* * *

The Social Purity League of Albuquerque, N. M., has petitioned for, among other things, a censor for the picture shows. The Albuquerque Journal says: "As to censors for the picture shows, we believe this is a good place to go slow. We have seldom seen any moving pictures here that were even faintly suggestive. What moving pictures we have seen in Albuquerque are wholesome in tone, their thrills are healthy ones and the proprietors are to be praised for exhibiting only such as can offend no sense of decency or propriety. We think that the Albuquerque moving picture shows need a vote of thanks more than a censorship."

All of which will strike those who attend shows for the good that is in them as sound common sense. The motto of the Garter might well be quoted against many of the censorious Social Purity Leaguers.

* * *

The Appellate Division of the New York State Supreme Court has upheld the decision of the lower courts that the Dewey Theater, of New York City, violated the fire laws of the city by permitting standees. The ruling means that no person is to be permitted to stand in the aisles or in the space behind the orchestra seats in any theater, the Metropolitan Opera House and Academy of Music, which have outside foyers, alone being exempt. The penalty for violation of the rule is a fine of $50.

Mr. Wm. E. Smith, of H. A. Mackie Co., has just returned from a very successful trip up the Hudson Valley in the interest of his company. Mr. Smith on Saturday, July 15th, was pressed into service to run off the Dante's "Inferno" picture before a private audience at the Casino Theater in this city, using a Power's cameragraph No. 6.

As this picture is composed of five reels of about 1,000 feet each it will be seen that the release of this wonderful subject will, no doubt, be awaited with much interest by the public. That the Mackie Company are equal to any emergency we will state word was received at their office at 10 a.m. and a complete installation and equipment to run the picture was ready at the Casino two hours later, and was a decided success in every particular.

$50.00 IN PRIZES

FOR THE BEST NAME FOR A BRAND OF INDEPENDENT FILM TO BE PLACED UPON THE MARKET

$25.00 FIRST CHOICE
$15.00 SECOND CHOICE
$10.00 THIRD CHOICE

The name must be short, descriptive and one that will stick in the memory of every one and permit of numerous advertising features.

A happy thought or inspiration may win you any of these prizes.

Contest closes September first.

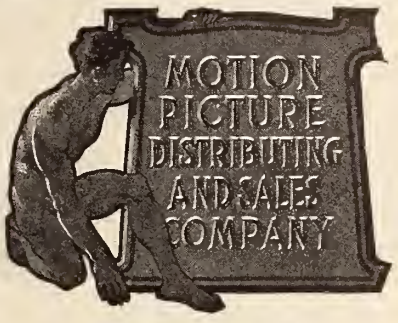
Judges will be the directors of the M. P. D. & S. Co.

Address M. P. News, 30 W. 13th St., Box 777

The

Moving Picture

CREAM OF AMERICA AND EUROPE



PROGRAM

MONDAY.....	Imp, Eclair, Yankee, American, Champion.
TUESDAY.....	Thanhouser, Bison, Powers.
WEDNESDAY.	Champion, Solax, Reliance, Ambrosio, Nestor.
THURSDAY...	Imp, American, Itala, Rex.
FRIDAY.....	Yankee, Solax, Lux, Thanhouser, Bison.
SATURDAY...	Powers, Itala, Gt. Northern, Nestor, Reliance.

If you are not showing any of these brands in your theater at the present time, write us at once and we will put you in touch with the live exchange nearest to you.

BOYS, IT'S THE ONLY PROGRAM TO RUN---TRY IT AND BE CONVINCED

Original prints of this unexcelled program can be obtained in U. S. and Canada only through exchanges buying from the

Motion Picture Distributing & Sales Co.

111 East 14th St., New York City

Great Northern

THE "KING PIN" OF QUALITY FILMS

The Bear-on-the-Globe trade mark is the emblem of high quality

RELEASE FOR SATURDAY, JULY 22nd

A KIND-HEARTED BROTHER

A powerful dramatic film in which the interest is maintained from start to finish.

RELEASE FOR SATURDAY, JULY 29th

THE ENGAGEMENT RING

A stirring dramatic production enacted amidst charming scenery. See the fight between the rivals out at sea in small boats and the struggle in the water. Exciting beyond measure.

A HAPPY HOME

A very laughable and humorous comedy.

ALL FIRST-CLASS INDEPENDENT EXCHANGES HANDLE OUR PRODUCT

The Bear-on-the-Globe trade mark is the emblem of high quality

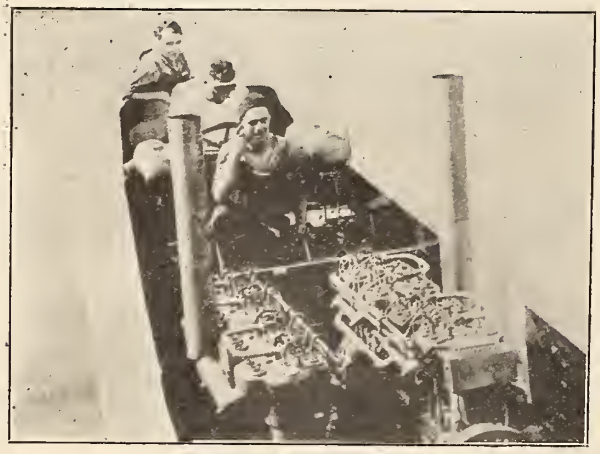
GREAT NORTHERN FILM COMPANY

7 EAST 14TH STREET, NEW YORK

ALL FILMS SOLD THROUGH THE SALES COMPANY

THE DUBUQUE REGATTA FILMED BY THE CHAMPION CO.

This picture of motor craft is so wonderfully and thrillingly shown, that one is struck with amazement, not only at the numerous boats which dash hither and thither, but at the daring of those who must have faced the greatest of peril in order to have accomplished the herculanean task of such startling depiction. Think of it! You sit quietly in your seat and within a few yards of you goes dashing by the famous "Disturber II" and "Hoosier Boy" and a host of others.



A POWERFUL RACER

Now flashing by comes the hydroplane, well named indeed, for it skims along the waves seeming to leap from crest to crest in its terrific flight. But there are hundreds and hundreds of others and that great twenty mile course is dotted with them. We see them make difficult and hazardous turns in clouds of spray and covered with foam of the sea, and we hold our breath in deep amazement at all!

Among the many renowned men of the aquatic world gathered at this regatta is Commodore Pugh, of Chicago, owner and chief pilot of the "Disturber II." We are little concerned about these great and knowing ones, however, for we are now looking at those wonderful demonstrations which men have come hundreds of miles to witness, though we are viewing them with much ease and comfort, and scarcely a thousandth part of the cost.

This is quite a creditable undertaking and with every facility at their command while at the regatta, the producers have not neglected the artistic views in the form of beautiful sporting effects and scenic sights on the Mississippi. As the celebration was classed as a water carnival, and the town of Dubuque was dressed in holiday attire, very fine pictures were obtained in the making of the whole event. It is altogether an up-to-the-minute topical subject.

PACIFIC COAST ITEMS

(From Our San Francisco Correspondent.)

Picture shows in San Francisco are plugging along in the same way as usual; most of them are making money, and there is not much of the sensational in their programmes. Without exception, however, the pictures are well projected and the houses comfortable.

That is more than I can say of New York, unless it has altered in the last few weeks.

Berkeley is awakening. We used to call it the "Bedroom of San Francisco," but the name will have to be changed now. The erection of a splendid hotel began the fuss. Then realty expansion almost without a parallel, and the coming of three new lines of railroads, the constant aggressiveness of the University folks, and the passing of one or two "store front" shows into deserved oblivion, all helped. And, would you believe it, this city of splendid homes and aristocratic environments, has elected a Socialist Mayor, and the Sullivan Considine people are erecting a new house to cost about $75,000.

In the center of the city has been opened as fine a picture theater as I have seen in the West. It is built for, and not adapted to the business, and is known as the "Rex."

The owners of the Lyric in Oakland will erect a new theater on Broadway, to accommodate 2,500 people. Work will be started within the next week or two and as the Lyric has always been in the van of progress, we may look for something good. They know how to do it, and, what is more to the point, they have the coin.

The big toads in the picture puddle out here are waiting with "bated breath" for the decision of location for the big fair in 1915. As soon as this is known, there will be a rush for five-year leases on desirable sites, and we may look for the opening of several new houses.

SHE HAD **"HER WAY"**—WHICH AFFORDS US AN OPPORTUNITY OF RELEASING A STRONG, POWERFUL DRAMA BY THAT NAME—IT'S A MASTERPIECE, and THEREFORE A **Rex!**

RELEASED THURSDAY, JULY 27th

A member of one of the Trust exchanges, whose name I am unable to disclose, indicated that a chain of these new houses would be started, and they would go Independent. Well, I don't blame them!

The Independent service out here is too monotonous, and the exchanges do not buy the reels that are wanted. One of the Trust houses buys five copies of every release, and that sort of selection takes some competing with on the Independent side.

I called on the "American Vimograph Company" the other day, wondering what personalities were concealed by that name.

The officers of the company are on Market Street, and are far better fitted and more luxurious than those of the "General," on your Fifth Avenue. The welcome one receives is something unusual, even here in the hospitable West, and I was agreeably surprised to see our old friends, the Duehms, father and sons, in charge of the whole business.

These Duehm boys certainly know how to do a thing "de luxe," and when they rent an office, the first thing they seem to want, and insist on getting, is plenty of elbow room.

They are going to erect a new plant on the coast for the release of Independent films. The greatest point in their favor is that they are not in a hurry. Already they have far more money in hand than most factories had when they were started, but the Vimograph Company will not turn a sod until they have more than plenty, and, believe me, they will not be long in getting it. They have a non-infringing camera, the invention, I am told, of one of the brothers. This they put much value upon, but to my mind the greatest asset any company can have is ability in both business and producing departments, and the Vimograph Company are there with both feet.

There is a run just now on the "prize giving" stunt, and the Silver Palace, on Market Street, tops the bill by giving coupons on a $1,000 runabout. One would think that this sort of thing had been played out, but it hasn't. It is not a bad venture from the theater point of view, but I seriously question the advertising value of the scheme as regards the automobile makers. I have been in three times, and the three nickels I paid brought me good value in good shows, to say nothing of the three winning tickets I got.

Well, if I win, I'll write another letter along about Thanksgiving Day, boosting the giving away of chauffeurs.

The Empress is easily one of the most popular vaudeville houses in the city. It is one of the very few where the pictures are not raced through the machine; the manager evidently believes in giving every turn its full stage time, including the orchestral selection and the pictures, both. And the whole show is excellent.

The Portola is doing good business. The pictures are excellent, and concerning its vaudeville let us say, "it also ran."

A company is being formed for running a chain of fourteen free advertising shows in as many towns throughout the state. It may turn out well, as it has good backing, at least on paper. We shall see. B. L.

"BEHIND THE TIMES"

There is a wholesome moral brought home in "Behind the Times," an Imp picture that is for an early release. The story is one that is encountered in everyday life, and shows the caprices of fashion and the discarding of the things that have proven good for the uncertainties. A pastor, grown

aged and infirm, in the service of his congregation, is suddenly discovered by the fashionable women of his church to have outlived this usefulness. His teachings are antiquated, and his views too stringent. His dress is old-fashioned, and his powers of oratory waning. The women meet and decide to depose him and install a younger man. Their plans crystallize, a young Adonis is called to the pulpit, and the old minister retired on a reduced salary. The women are delighted with the newcomer and he becomes a social lion immediately. The new pastor, a leader in social affairs, has no time for visiting the less important members of his flock. A poor woman becomes ill, and he declines to go to her bedside, having an appointment to go motoring. The old pastor is summoned, and goes to his old friend and ministers to her comfort. The child of the president of the leading society becomes ill with a contagious disease, but the new minister will not enter the house. Then it is that the old pastor shows his true worth. He braves the dangers of contagion, visits the home of the woman, who was instrumental in taking the sunshine from his life, and prays for the child, who almost immediately rallies and lives. The story closes with the old pastor—the true man of God—the man behind the times, reinstated in the pulpit he has occupied for years—his worth recognized.

OUR WASHINGTON CORRESPONDENT

Washington, D. C., July 17th.

The Solax Film Company has been spending considerable time in the Capital City, making a number of photo plays in which the United States Fifteenth Cavalry has played an active part, not only in displaying fine horsemanship, but in taking some of the roles of the plays. So it will not be long before Washington will have these officers and their associates returned to us in film form in our moving picture theaters. We will recognize them, and I believe we will be surprised. It is rather unusual to have United States cavalry loaned for the purpose of motion pictures, and this courtesy was due to the personal friendship that Director Melville, of the Solax Company, has at Fort Myer. In addition to the special photo plays that were expected to be enacted here on this visit, some additional scenarios were "rigged up" in order to secure special characters at the fort, especially that of "Buster, the Mascot."

Fortunately, the weather was deliciously hot for the players, with plenty of sunshine, so an excellent set of reels is anticipated. The Solax Company is fortunate in having a real cavalry perform in its photo plays, for so much of the stagecraft of to-day is make-believe. In this respect, however, the motion picture silent dramas have the advance over the stage dramas in that they can use the open and secure real scenes as they happen.

Mrs. Blache was here a part of the time the Solax Company remained in Washington, and was seen by the manager of the Washington Film Exchange, headquarters for Independent goods, and by others in the motion picture business. Mr. Melville has also seen some of the folks about town, though most of his time has been spent about Fort Myer. He is so well pleased with the results obtained with this visit, and has seen so many other possibilities about Washington that he anticipates making a return engagement with his company of silent players, when even bigger things will be secured.

TOM MOORE

An ovation for the Independents of Washington is the recent voluntary entry of Tom Moore to these ranks—Tom Moore, the pioneer moving picture man of the Capital City and its vicinity, who for years conducted the only film exchange in this locality, and who has always been such a strong upholder and builder of the Licensed films. Why? Because Tom Moore says he was not able to get such service as he was willing to pay for from the General Film Company, which controls the Licensed service in this vicinity. The Independents held out no indueements to Mr.

THE ABOVE CUT SHOWS THE ENTERPRISE OF MANAGER TOM MOORE

It is a reproduction of a whole page advertisement contracted for a period of 16 weeks. This is going some for independent pictures.

Moore, nor did they try to secure his patronage. He was simply looking for a square business deal, and the Washington Film Exchange presented the best place to secure it. He handles a rather expensive service and will be an excellent customer. "I gave the Licensed men every opportunity to serve me, for having spent much of my energies handling such goods, I naturally have a warm regard for the Association people, no matter who may be at the head, but—well, I must give my patrons some consideration in the quality of pictures in my houses."

Since Mr. Moore is at the head of the Moore Amusement Company most of the houses under his control will show Independent pictures—perhaps all of them will, if such will be permitted for business ends. Several of the theaters are already using this service, the last on to enter the ranks being the Plaza, Mr. Moore's special pet which has been identified with this pioneer of the picture business for a number of years, and over which the Moore Film Exchange was located. Here will be shown first-run pictures, making a specialty of those photo plays acted by "Little Mary" and Marion Leonard. Always one of these favorites will be shown, and often both, in the daily program. With the Plaza in the field, Ninth Street has three Independent houses within two blocks of each other, all having first runs. It is possible there will be some good-natured competition at times.

The Virginia added to its special featuring of "Macbeth," by engaging Mr. T. Hardy, of the Columbia Players, to give explanatory remarks during the course of this reel. This helped the audience to the better understanding of the scenario reproduction of the Shakespeare drama, which can scarcely be properly followed unless one is familiar with Macbeth—at least such was the case with the reel being shown at the Virginia. Mr. Hardy, who is known on the dramatic stage, is so well acquainted with the Shakespearean plays that he was able to give a few remarks to fill in the gaps as well as recite many of the passages as performed on the screen.

Manager Brylawski is advertising a first-run service at the Colonial and Pickwick Theaters.

As yet the Washington Correspondent has been unable to get a personal interview with the manager of the General Film Company as to why so many of his former patrons have found it more profitable to secure the Independent service.

Few Western pictures have brought forth more real laughter than the "Girl and the Bronco Buster," by the Solax Company. It was no use trying to keep quiet, the spectators just had to laugh when the bronco was ridden to win the girl. Another film which called forth demonstration was the "Pirates of 1920." There are several intense climaxes in this film which met applause from the onlookers. The first of these films was given its initial public showing at the Empress, while the "Pirates of 1920" was given a simultaneous debut at this theater and the Virginia.

From Our Western Correspondent

Hot Springs, July 19.—There has been the liveliest kind of a fight for the Coronation pictures, which came to town the first of the week, and which brought great crowds to the three theaters where they were shown. Long before the little gilded crown adorned the dome of thought of George V., Harry Hale, with his usual enterprise, had made arrangements for the Coronation pictures to be shown at the Lyric, and he received word that he would get them. He had booked them for the 20th of the month, I believe, but it wasn't long before Mr. Hale became aware of the fact that the other managers, those dealing with the Sales Company, were likely to get the Independent pictures of this historic event in ahead of him, so he got busy and hurried them up. The Scenic and the Photo Play theaters were also after them, as was Eddie Gavrel, who purchased the Lyceum and who is using Patent Company pictures. Eddie told me that he intended to get the Coronation reels a little before Mr. Hale. Whether or not he was aware that the other two Independent houses would also secure them he did not state. The managers of the Scenic and Photo Play theater came to me last Saturday and asked me to announce in the Bulletin that they would show the reels Monday. Mr. Hale also stated that he would have them on exhibition the same day, while Mr. Gavrel, seeing that the other three houses had "beat him to it," cancelled his order.

It was as lively a bit of juggling for pictures as has been seen here in many days, and, in the end, the Lyric got the better of the argument, for the reason that they had the pictures two days, while the Scenic and Photo Play used them only Monday.

All of the three theaters were packed to the doors. The pictures made a big hit here and were much appreciated. Mr. Hale lost no time in getting busy when he saw that two of his competitors were likely to slide the reels in ahead of him, and the two gentlemen in question were also lively enough to get them here the same day that Mr. Hale showed his pictures. As it was we had Independent and Trust product of that event at the same time and the patrons visited all of the three theaters. So far as business went it did more good than harm for the three houses to show them the same day. After seeing the Trust Coronation reels they visited the Independent houses and looked those pictures over, whereas, had any one house had the monopoly of the pictures they would have been "ancient history" had another manager run them a few days later. I heard much criticism on the posters, all of which was favorable. and the poster the Sales Company put out. while not correct as to details in all respects was a great "flash" and caught the eye, which was what it was intended should be done.

In a conversation recently with Mr. Hale he informed me that he was in no way responsible for the Photo Play and the Scenic theaters having their licenses taken away from them because, while running reels received from the General Film Company, they also used an Independent feature, "The Fall of Troy," for which they were punished by the Trust. When, in a previous letter, I stated that these two houses had lost their licenses because a manager in this city had laid information against them, the authority for that statement was very authentic. Mr. Hale is most emphatic in his denial.

"Whoever told you that I complained to the General Film Company is a blankety-blank-zim-zum, wiggety-piggety liar"—and then some. "I never said one word against those two houses running that Independent picture," he continued, "and I would not do so. The mere fact that they are competitors of mine does not make it necessary for me to 'knock' them, and that is something that I have never done and never would do."

The much discussed fight between local managers and the city authorities over the refusal of the former to pay the first installment of the license, which amounts to $200 a year, and which was taken to Chancery Court, was decided against the managers. When the city collector visited the picture houses and asked for the first installment of the license, which amounted to $100, he was turned down, the statement being made that the managers thought the license was too much to pay in view of local conditions. Arrests were made one night as the theaters were about to close. Hon. Alonzo Curl, former Chancellor, had been engaged to take the case from the city to Chancery Court, so when the managers were cited to appear at police headquarters Judge Curl immediately visited the home of Chancellor Henderson, had a writ of habeas corpus issued and the hearing set for the following morning. It was most interesting. Witnesses for the city and the managers were placed on the stand and an effort was made to show that the city council had no authority to increase a license once it had been fixed at a certain figure, but the attorney for the city showed by recent act of the Legislature that the city council could raise or abolish a license at its will; and. of course, the ordinance was held to be valid and the managers lost the case. It was stated when the suits were first brought that an appeal would be taken in the event of the managers losing the same, but there appeared to be so little chance for any favorable action coming their way in an appeal that they decided the best thing to be done would be to take the decision as final and pay the license, which they did. The city and the managers have now buried the hatchet and all is well.

One attraction this week at the Airdome deserves special mention. Lionel Lawrence, the first American actor, it is said, to star in "The Devil," is filling a week's engagement at this theater and is meeting with great success. He produced for the opening bill, "For Love and Honor," a play that has never before been seen in this city and one that scored a great success. Mr. Lawrence is an actor of great ability and his supporting company was excellent. Patronage the entire week was of the "S. R. O." order.

The Great Northern reel, "As a Man Soweth," was here during the week and, I thought, just a little overdrawn. Possibly it would have been all right for foreign audiences, but the contrast was too marked. The conclusion of the picture, though, was most forcible and the lesson it set out to impress on one's mind was not lost.

Nestor gave us a very stirring reel in "The Gunfighter" and Lux, with "Foolshead as a Waiter," was also enjoyed. Poor Fooishead, he had almost as much trouble as "Happy Hooligan." Bison came across with a winner in "Blacksnake's Treachery," and the little stunt "Blacksnake" pulled off with the rattler sent shivers through us. It was a most interesting picture. Rex's "Fate" was greatly enjoyed and the novelty of the picture appealed to the public. Thanhouser's "Coffin Ship," while not very far at sea, nevertheless told a story, the point of which was not lost, and if ever a firm made good on a production it was on their "Declaration of Independence," which caught the town as no other reel here this week did. It was a magnificent picture and the familiar scene taken from the historic painting brought round after round of applause. That was a reel that should be preserved for posterity. It has an historical value second to no other picture that has been released in months, and I hope that at least one copy will be saved. What a won-

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THEATRE CHAIR
Sanitary, Space-saving, Life-Saving, Money-Saving.
To Use This Chair Is to Make Your Business Grow.
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HARDESTY MFG. CO.
Canal Dover, Ohio.

BARGAINS! BARGAINS!
Motion Picture Machines $35 Up. Powers latest No. 5, almost new, $110. Lubin Cinecograph Complete $65. New Edison Model B and Powers No. 6.
NO. 4 STANDARD A WONDERFUL MACHINE
Model B Gas Outfit, etc. Get Supplement 33 Great Bargain List. Motion Picture Machines Wanted.
HARBACH & CO., 809 Filbert, Phila., Pa.

FILM BARGAIN
100 COMMERCIAL REELS
Shipment of 10.....$7.00 each
Shipment of 20..... 6.00 each
Shipment of 30..... 5.00 each
Shipment of 100..... 4.00 each
From 800 to 1000 Ft. in length
All in good running order. We buy and sell films.
OMAHA FILM EXCHANGE, Omaha, Neb.

derful thing it will be to show this reel fifty or one hundred years hence. Save it, Thanhouser, for you deserve the thanks of every one interested in the country's progress and education. It was a masterpiece.

THE MAN IN THE BATHS.

THE MICHIGAN STATE CONVENTION OF EXHIBITORS

Mr. Dintenfass, of the Champion Film Co., and Mr. Horsley, who were appointed to represent the Sales Co. at the State Convention of Michigan, arrived at Detroit on Wednesday, July 5th, and they met the boys that day at the Meeting Hall, where the exhibitors were busy in a conference.

Mr. Dintenfass sent in his card and he was immediately interviewed and he took the opportunity of inviting the entire meeting, at the expense of the Sales Co., to a luncheon. The invitation was accepted with three large cheers, and it was but a short time before about thirty-five exhibitors, of which the majority were Independent, also representatives of the Patents Co.'s exchanges, and Mr. Hardin, who is the representative of the Edison Co., found themselves at the festive board and doing justice to a hearty repast.

Everything seemed to have been going smoothly until the chairman requested Mr. Dintenfass to deliver the after-dinner remarks. The "Champ" pilot found himself somewhat in an embarrassing position, owing to the fact that he had to say things which were no doubt unpleasant to the representatives of the Patents Company, but since the dinner was solely intended for the exhibitors, and as he was not to be daunted by the presence of any member of the Patents Company, he in his remarks gave vent to his feelings by encouraging the exhibitors to organize and stick together and he told them that this kind of organization gave birth to an Independent movement, and to the Independent manufacturer and finally to the organization of the Sales Co., which has delivered the exchangeman and the exhibitor at large from the house of bondage, and from the yoke of the Patents Co.

He also told them that there was no question but what the Sales Co. was deserving of a great deal of credit, and they ought to be appreciated, not only by the Independent exhibitor but also by the Patents Company exhibitor, for Mr. Dintenfass pointed out that without the Independent movement and the Sales Co. the Trust exhibitors would, no doubt, have endured very much more hardship than they even have under the present conditions.

We are informed that as a result of this meeting the exhibitors have organized for the betterment of conditions and for the elevating of the industry at large, which is highly commendable.

"HER WAY." REX RELEASE, JULY 27th

CHICAGO LETTER

The fact is becoming more evident every day that unless managers, operators, exchange men, manufacturers and producers take more interest in their respective work the interest in moving pictures is going to die out.

The five-cent theaters in the loop district are becoming worse every day and at present it is next to impossible to see a good picture put on in its proper manner, unless business is quiet. During busy hours you would go blind trying to watch the "Race Horse Picture Plays." Imagine 1,000 feet of film projected through a machine in eight or nine minutes and you will more clearly understand what I mean. It has also become a fad these days to daub up a screen with cheap silver paint, leaving it in such a streaky condition as to spoil any picture with sky or black in it.

If a theater cannot afford one of the various improved screens now on the market it would be much better to use the old-time white cloth drop.

Operators, too. Some operators should give a whole lot more attention to their screen while projecting a picture on it.

It is nothing unusual to see the lower half of the picture brown for two or three minutes, and when the operator finally does feed his lamp he will freeze the carbons and separate them again, in other words, make and break instead of knowing how far to feed without freezing.

Dissolvers were made to blend one slide into the other, but you would never know it the way I have seen slides run at some loop houses.

I do not want the operators to take offense at these remarks. Poor fellows, I know how you are pushed for time, etc., making haste necessary, but try to convince your manager by showing how much improvement a minute or two more will make in your show, and the satisfaction it gives the patrons and you will win.

The exchange men should be ashamed of some poorly inspected reels operators have to contend with and at present with so many film cleaners at their disposal there is no excuse for dirty rainy film when it is only a week or two old.

Manufacturers should have more accurate printing and perforating machines so as to eliminate the jumping out of frame business in new pictures and also the jumpy ride I see all the way through some.

And last but not least, Mr. Producer, just one question: I would like to ask why do all motionized actors and actresses after opening the inevitable letter throw the envelope on the floor? Is that true to life? Ever see anyone do that in their own home?

The Crusaders Seen by Exchange Men and Exhibitors

In accordance with our letter of invitation from Tom Quill, manager World's Best Film Co., we hied ourselves to Laemmle's exhibition rooms last Tuesday, where we met some thirty exhibitors and exchange men all waiting to see "The Crusaders," which was to be run off for our special benefit.

After waiting fifteen minutes or more we found out the operator was out to lunch, so yours truly volunteered to handle the crank.

The picture is in four parts and I honestly believe one of the greatest productions of this kind ever staged, surpassing "The Fall of Troy" and is even superior to the "Passion Play," as it has a greater money-making field than the "Passion Play."

The most notable scenes and climaxes are the scene in which "Sophronia Confesses the Theft of the Scone," "The Temptations in the Bewitched Forest," "The Chopping Down of the Forest," and "The Building of the War Towers," and last but not least "The Fall of Jerusalem" and "Triumphant Entry of the Crusaders."

During the hour and a quarter consumed in viewing this picture not a soul in the crowd lost interest and, take my word for it, it takes something out of the ordinary to keep a bunch of exhibitors quiet that long.

When the scene depicting the temptations in the forest was run, showing the ballet of fairies, Joe Hopp, of the Standard, remarked that his forefathers never told him about anything like that in Jerusalem.

The Cines Co. certainly outdid themselves in the making of this feature, and a great and long future is in store for it.

Mr. Quill says the states are selling fast and exhibitors around Chicago are wild to book it in their houses.

J. J. SULLIVAN.

MANUFACTURERS' SYNOPSES of FILMS

THE PERILS OF A WAR MESSENGER

Champion Release July 31st

The mission that Joe undertook was hazardous in the extreme—an incursion into and through the Federal lines, right into the city of Washington, for the purpose of obtaining the plans for the manufacture of gun caps, the most useful destructive commodity. The Confederates were sorely in need of them, and especially the Army of Northern Virginia.

The Confederate Secretary of War had ordered the venture and Joe was fulfilling it. He hid in haystacks, pilfered the guns of sleeping sentries, was pursued and shot at, escaped detection under the noses of pursuers while secreted in a fireplace covered with ashes. In the last ruse he was aided by a sympathetic maid.

On the field of battle a dying youth entrusts Joe with a ring for his sister at home. This girl is the daughter of a man who had befriended Joe and he therefore gladly accepts the service, also for the sake of the lost brother.

When he had successfully accomplished the great mission he set out upon and brings back and places the plans in the hands of the Secretary he was awarded the commission of captain for his valiant service. But he refused it.

When he returned to that sweet-faced girl who had won his love, we rejoice in the bliss and happiness which must come to him for he was deserving of it all.

The sequence of incidents are so blended and faithfully carried out and the historical value is of such instructiveness that the skeptic of moving pictures will become a firm adherent of the industry.

"HER WAY"

Rex Release July 27th

Woman's infidelity to man is seldom countenanced by man, is often punished and never forgiven. But man's unfaithfulness to woman is often judged with more leniency. For woman, after all, does sin less and is quicker to pardon and forgive—yes, and even make a sacrifice for the erring one.

Mr. and Mrs. Graham have arranged to go to the opera, but at the eleventh hour Mrs. Graham gets a headache and persuades her husband to go himself. Mr. Graham leaves for the train to take him to town and the opera, but misses it by a few moments. So he returns home to discover his wife's infidelity. He sees her in the garden with Mr. Norton, his neighbor. He realizes that she has feigned illness to be home just for this purpose; in anger and pain at the sight, his first impulse is to kill both, and he goes into the house to obtain his revolver. While on this errand, however, he meets his little daughter, just about to retire, and stops to chat with her. The child, in their talking, enters the heated heart and calms it. He remembers suddenly that the false woman is this child's mother, remembers many little things which in his rage had no place in his mind, and he determines to follow a different course in meeting out punishment to the sinners. Norton has ruined his home, he will ruin Norton's. So he goes to Mrs. Norton and tells her of her husband's infidelity, tells her he is determined to wreak vengeance upon the tempter and that she has but one alternative of preventing his shooting her husband on sight. She must elope with him within an hour. The woman, suffering from the blow caused by her husband's faithlessness, acts like a true heroine. Her heart rankling at the thought of his deceit, she is still true woman enough to sacrifice herself for his well-being. She consents to meet Mr. Graham in an hour.

Norton returns home and is met by his accusing wife, who demands to know where he has been. He sees at once that the woman has more than mere suspicions and he confesses all. The moment is a tense one—it is just fifteen minutes to the hour allotted by Graham. She must meet him within fifteen minutes or her husband pays the penalty for his transgression, the last penalty he would ever pay for any misdeed. She tells her husband to go upstairs to get something for her and while he is gone dons his clothes and walks out on the veranda. Graham, waiting some distance away, has seen the hour go by and he concludes that Mrs. Norton has changed her decision. When he sees what is apparently the figure of Mr. Norton on the veranda he is true to his word—and shoots. As the bullet strikes her, the hat falls from her head and Graham realizes his mistake.

The Providence that directs matters in this world sees to it that the heroine lives and when Norton realizes the sacrifice his wife has made for him there is born in him a love for her that verges on worship.

THE ENGAGEMENT RING

Great Northern Release July 29th

A fisher lad, Jim, and his lass are seen walking along the beach washed by the incoming tide. They have quarrelled, as lovers sometimes do, and to give force to her decision to end everything between them, the wilful maiden takes the engagement ring from her finger and throws it into the sea. Arriving home, the girl is visited by a once-rejected suitor to her hand, who notices the absence of the engagement ring, and is inspired with fresh hope. The young lady is racked with remorse, and is love-sick. Jim, meanwhile, goes fishing, and amongst his catch is a fine piscatorial specimen, inside the mouth of which he finds the ring. At the village tavern he plays cards and wins from the rejected lover the emblem of his troth, given him by the girl. He now has the two rings, much to the chagrin of the other man, who follows him when on a fishing expedition, determined to get the ring back. At sea they quarrel, fight and fall overboard, and to save his own life, Jim has to let the rejected lover drown. On returning to shore, he is accused of murder, but the good character, which is given him by a friend, saves him, and by the instrumentality of the same friend he is enabled to win his bride.

"TRUTH SHALL PREVAIL"

Yankee Release August 4th

The mother, with her son, visits an old friend of her husband's in hopes that she may secure a position for her boy in his office. The boy meets with the gentleman's approval and is engaged as a stenographer.

In the office is a young man who has been living beyond his means. He robs his employer of a sum of money and to throw suspicion from him places some of the money in the boy's desk. The employer discovers the loss of the money, a detective is called, and in his search the detective finds the money in the boy's desk. The boy is accused of the crime, he protests his innocence to no avail, his employer decides that the law must

take its course, the boy is arrested. The mother learns of her boy's arrest, she goes to the employer and pleads with him to spare her boy. Her pleadings are in vain. The employer declares he can do nothing toward freeing her son, he has committed a crime and should pay the penalty.

The guilty clerk is troubled with a guilty conscience and takes relief from his troubled thoughts by excessive drinking. While walking across a street he is hit by an automobile and injured. The accident occurs in front of the boy's mother's home. He is carried in the house and taken care of by the boy's mother. He has been treated so kindly by the mother that he decides the boy shall suffer no longer. He makes a confession of his crime, on the strength of which the boy is released from jail.

The employer expresses his regret of having dealt with the boy so harshly, reinstates him in the office in a higher position.

In the meantime the guilty clerk has recovered from his injury. The boy's mother begs the detective who is to take the clerk to jail to allow her to take the clerk to the employer's office; she decides to plead with the employer in the clerk's behalf. The mother with the detective and clerk come to the office; she realizes that the employer has decided that the clerk shall be punished, but hopes to soften the employer's heart. The employer remains firm and the clerk is taken away to jail.

"THE SEA VULTURES"

Yankee Release July 31st

A fitting name for the cowardly and despicable characters who lure ships from their path by false beacons and then when they are wrecked pick the very bones clean.

When the wreckers of this story had completed their dastardly work of luring and wrecking a ship upon the rocks they began looking among the wreckage for valuables. Although there was not enough left of the ship that would sustain life on the angry sea, the wreckers were surprised to find among the wreckage a young baby, who came through the ordeal safe and sound watched and guarded by the Higher Power and All-Seeing Eye.

The wrecker captain, hardened as he was, could not resist the unconscious appeal of the innocent little life, and with a tenderness not attributed to his calling, he takes the babe and adopts her as his own, lavishing all the love of his pent-up nature upon her.

The child grows to beautiful womanhood and in spite of her environment becomes a sweet womanly girl, beloved by the reckless and lawless companions of her father. Her beauty, noble character and sweet womanly ways gradually softens the heart of her adopted father and when the opportunity presents itself, at her pleading and for her sake, he begins his life of reformation.

This does not suit his former companions, who do not cease luring unsuspecting ships upon the rocks with their false beacons, until caught and apprehended by the Government. The revenue officials led by a brave Yankee officer find the home of the wreckers among the rocks of the dangerous coast. Amid these surroundings the revenue officer meets the adopted daughter of the wrecker captain and learns from her of her father's desire to reform.

With information furnished by her and her adopted father he captures the gang of wreckers after a hazardous chase among the dangerous rocks and reefs. Young, beautiful and sweet, the daughter of the wrecking captain charms the revenue officer and before he leaves the scene of his recent victory he wins her for his wife.

THE PIED PIPER OF HAMELIN

Thanhouser Release August 1st

According to the tale found in the ancient annals, the little town of Hamelin, in Hanover, found itself five hundred years ago overrun with rats. The citizens tried every way to abate the plague but without result. Finally a mysterious stranger appeared in the town and offered for the sum of 1,000 guilders to clear the place of vermin. His offer was accepted, for the Mayor and Council were at their wits' end and willing to try any expedient.

The stranger was a piper and the music he played lured the rats out of their hiding places. They followed him to the river, where they plunged in and were drowned.

When the piper returned to the Council and demanded his pay he found the city rulers ungrateful and dishonorable. They repudiated their bargain and told the Piper to take 15 guilders and begone, for he was shabby and ragged and they thought they could swindle him with impunity.

But the piper had his pipe left and it was still potent, as the townsmen learned to their sorrow. He played another tune and this time it was the children who followed him. They marched out of the city behind him and the citizens awoke to find that all their homes were desolate.

One version of this old legend is that one little boy, a cripple, was unable to keep up with the others and when they followed the piper into a hollow hill he was so far behind that the doorway was closed before he limped up. It is said that he lived a lonely life in a city of sorrow, where the voices of children except his own was not heard.

But there is reason to believe that the piper was not so hard-hearted as some chroniclers have maintained. How could he make a whole town unhappy, ceaselessly unhappy, and how could he blight the existence of a poor little crippled boy?

So we like to believe that the piper listened to the prayers of the cripple and restored to him his playmates. And that after a time there was joy in Hamelin and that its citizens learned a lesson that dishonesty never pays and that in the long run if you cheat a man or a woman you may expect some day in some way to pay the penalty.

THE JUDGE'S STORY

Thanhouser Release August 4th

A poor, friendless negro stood at the bar of justice on trial for his life. The evidence was purely circumstantial, but even the lawyer assigned to defend him was skeptical as to his innocence and indifferent as to the result. The prisoner told a straight story, but others swore that the victim had identified him in a manner before he died. The trial proceeded speedily and the outcome looked black for the prisoner. The aged judge on the bench, who had listened to stories of sordid crimes for years, heaved a sigh of relief when the lawyers concluded their arguments and started in to sum up. His charge was brief for there was little he felt called upon to say.

Just as the jurors were preparing to file out there was an interruption. A feeble old colored woman forced her way through the crowd, and falling on her knees before the judge's bench, implored "Massa Jack" to save her boy.

The judge looked down and recognized her. He showed strong emotion, called the wondering jurors back to their seats and told them that before they started in to consider their verdict he wanted to tell them a story of fifty years ago.

At that time a young Confederate officer while in camp received word that his mother was fatally ill. He secured leave of absence and started for his old home. It was a trip full of difficulties because the Union troops were all around that neighborhood, but he managed it somehow and was in time to receive his mother's dying blessing.

On his trip back the officer was unlucky enough to be seen by the enemy and was wounded, but managed to elude them. Finally he took refuge in a negro cabin, where a colored woman took him in, cared for him, hid him and when searchers came denied that he was there.

Her six-year-old boy also did what he could to help the wounded soldier, finally securing him a horse, on which the officer rode away.

As the soldier started off a Union trooper appeared and called upon him to surrender. But the Confederate, noting that the other was unmounted, put spurs to his horse and galloped away. The Union soldier seeing his enemy escaping, knelt and took careful aim at him, but just as he was about to fire the little negro boy jumped forward, grasped his musket and struggled to take it from him. There was a shot and the boy fell wounded. The Confederate would have gone back to his assistance, but other mounted foes appeared and he saw it would be useless, so he made his escape. After the war the Confederate tried to find the child to reward him, but utterly failed.

"I was the officer," the judge concluded. "The prisoner at the bar was the child who saved my life. Some persons have come forward here to testify to his good character. He says he is innocent of this crime and I believe him, for a child who would risk his life to save another could hardly develop into a cowardly assassin."

The jurors agreed with the judge and when the real slayer was captured later they were glad that they had done so. And the judge saw that the man who had saved his life spent the rest of his days in the happiness and comforts that were surely his due.

"THE BI-CENTENNIAL CELEBRATION AT MOBILE, ALA."

"Imp" Release July 31st

Striking scenes in the recent celebration at Mobile, Ala., showing the development of a Southern city and the enterprise shown in furnishing the fête event. Soldiers and civic societies participate in the street pageants in dar-

zling, glittering spectacles, the whole combining to make a film of interest from a scenic and historical standpoint. The celebration was attended by an immense crowd and was one of the biggest events ever held in the South.

"THE SKATING BUG"

"Imp" Release July 31st

Convict No. 34 makes his escape from prison by sealing the wall and, dropping outside, easts about for a means of a speedy getaway. He espies a dude about to engage in the pastime of roller skating on the pavement. The convict is desperate, also resourceful and in a jiffy he has appropriated the skates and swapped costumes with the lady-like young man. Once on the skates the criminal shows his familiarity with the footgear by gliding rapidly away. The alarm is given and the escaped prisoner is chased, and chased closely. He has many mishaps, throwing his pursuers off the trail and eluding them by skilful maneuvers and piling them up on the walk and in the street. Hotly pressed, he skates off a dock into the water and the chasers, unable to check their momentum, take impromptu baths, the scene producing material for screams of laughter. The dude is captured and locked up only to be released when the convict is finally captured and restored to his cell.

"THE CALL OF THE SONG"

"Imp" Release August 3d

Hugh Norton and Amy Gordon are sweethearts residing in a village. Hugh is one of the most intelligent young men in the hamlet and Amy is the village school teacher.

Hugh receives an offer to enter the office of a business firm in the city and is elated at his good fortune. He hastens to Amy, flushed with success, to inform her of his prospects. He takes leave of her in her rose garden, which she takes great pleasure in tending. The girl has misgivings, but he tells her he will come back to her with the last rose of summer. It is in the June season and the roses are in blossom.

Hugh goes to the city and it is the old story. He plunges into dissipation, mingles with a fast set socially and becomes enamored of a young society woman.

Amy sends him a pair of slippers that she has embroidered with his initials. He receeives them while entertaining his blasé companions; the package is opened and the gift is tossed about the room, the butt of the jokes of this convivial friends.

Amy visits the village post-office eagerly awaiting tidings from Hugh, only to be disappointed and pitied by the villagers, who know her story. At school she reads the announcement of the engagement of Hugh to the wealthy city woman and the shock is too much for her already overwrought nerves and she loses her reason, heartbroken. She is led about the town by her mother and her friends are saddened and denounce the young man for his fickleness.

At a dinner, surrounded by his companions a street singer appears with guitar. She sings the song "With the Last Rose of Summer I'll Come Baek to You." Hugh listens and it all comes back to him—the parting from Amy—his promise. He looks about him and contemplates his friends. He sees the sham of it all—his neglect of the girl—the unworthiness of his fiancée, who is drinking wine with a half-tipsy companion. It all passes before him like a vision and his better nature asserts itself. He rises half-crazed with remorse and repentance and leaves the group after denouncing the woman.

He goes to his room, finds the slippers and the letters Amy has written him and regards them tenderly. Packing his bag, he hurries to his home town, where he is ostracized by his old neighbors. He hastens to the home of Amy and inquires for her. The mother sorrowfully points to the rose garden. He goes to the rose bower and discovers Amy plucking a rose. The roses have almost disappeared. He sees the girl is demented and he is stricken with remorse as he looks upon her loveliness and realizes he is the cause of her condition. Picking up the guitar he sings "With the Last Rose of Summer I'll Come Back to You." She listens unaware of his presence. With the words—the loved voice—reason gradually returns. She turns to him with a glad look of recognition and is clasped in his arms.

THE DOUBLE ELOPEMENT

Solax Release July 26th

Jim and May are engaged to be married, but fearing that their parents will refuse to give their consent on account of their youth, decide to elope. It so happens that Jim's father and May's mother have fallen in love with each other, and they, too, fearing that their children would not think well of their plan, decide to elope. Unfortunately both couples choose the same night to elope. The ensuing complications can be imagined.

Jim secures an old horse and buggy, and getting May, he drives to the minister. As they stand before that reverend gentleman and are about to be married, they are startled to hear the approach of an auto. As it stops in front of the minister's house, Jim looks out of the window and is astonished to see his papa and May's mamma approaching the house. Thinking the old people are onto their game, Jim and May make a hurried exit through the rear window and jump into papa's car just as that worthy is going into the parsonage with his prospective bride. Papa is no sooner in the parsonage when he hears the chug-chug of his auto. Jim has decided to be on his way in the faster vehicle. Papa rushes out and he and mamma pile into the dilapidated buggy and give hot pursuit.

The old people finally overtake Jim and his girl. The auto has broken down and we see Jim's feet sticking out from underneath the machine, while he vainly tries to put the engine to rights. Papa, greatly excited, and feeling sure that he has now got the thief to rights, jumps out of his slow, but as it proved, much more dependable vehicle, and pulling the person by the feet from underneath the auto, is astonished to see his own son's face. After explanations are offered and everything is made right the happy four take their way back to the parsonage, where a double wedding is soon in progress.

OUTWITTED BY HORSE AND LARIAT

Solax Release July 28th

The story opens with a Western scene, showing a crowd of cowboys lolling about in front of Casey's saloon, amusing themselves with feats of horsemanship and lariat throwing. Among those present is little May, the Rose of the Ranch, and who is dear to the hearts of all the big manly boys. But as she mingles freely among her friends she is approached by Bill, the bully of the town. As he seizes her in his grasp and endeavors to kiss her he is surprised to receive a stinging blow. Turning angrily about he faces his op-

Angell Writes To Me:

Customers don't take the trouble to sit down and write a letter of appreciation unless they're dog-gone well pleased. Now, for instance, take a slant at this dandy letter received by my Minneapolis office from Mr. Hans Angell, manager Lyceum Theatre, Thief River Falls, Minn.: "I wish to express my appreciation of the films which you have been sending us recently. I know that Mr. Morgan (proprietor of the Lyceum) is more than satisfied with them. We are doing very nicely. If you continue sending us stuff like the last six or seven changes we will have the opposition house put out of business in less than a month."

That letter was written right in the very midst of the boiling hot weather. How many of you were "doing very nicely" at that time? And if you really want to do the nicest possible business why in Tophet don't you write to me?

CARL LAEMMLE, President

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ponent, who proves to be Jack Freeman, a very popular boy of the ranch. The men face each other for a moment and then like a flash Bill draws his gun and is about to shoot Jack when Ned, one of Jack's friends, seeing the danger in which his friend is placed, throws his lariat and catches Bill's hand just as it is descending with the gun.

In a thrice they have Bill tied up, and after bouncing him up and down in a blanket, finish his treatment by dousing him in the horse trough.

After they release Bill he swears revenge, and going to a camp of Mexican renegades, he enlists their aid. They wait by the roadside, and as May passes on her way home, they spring out and carry her away to their stronghold, back in the mountains. Many miles away from friends, and securely tied to a tree, she is about to lose all hope when an idea enters her head. Taking a leaf from a nearby bough, and with a hairpin piercing in its surface a message for help, she sticks the leaf in her horse's bridle and sends him back to the camp. As the faithful horse gallops into the camp he is surrounded by the cowboys, who after a short examination, discover the leaf with the message.

Quickly saddles and bridles are brought forth and the small party is off to the rescue. As they near the rendezvous the boys stay back while Jack, May's lover, approaches with his horse. As he cautiously raises his head above the tall grass he is horrified to see May tied to the tree surrounded by the desperate men, who are discussing her. Jack quickly makes up his mind what to do. Jumping into the saddle, he whips his horse into a whirlwind gallop, and dashing right into the renegades' camp, he picks the girl from the ground and is off before a shot can be fired. The Mexicans quickly lose the trail of the daring American boys, and they return to camp, where things look as if there would be a wedding very soon.

SALES COMPANY

The following films have been released during the week of July 24th by the Motion Picture Distributing & Sales Co.:

Monday, July 24th.

Science and Won by a Foot (Imp).....
The Cowboy's Deliverance (American).....
The Pretty Lady of Narbonne (Eclair). .....
The Step-Daughter (Yankee).....
The Exchange (Champion).....

Tuesday, July 25th.

Silver Wing's Dream (Bison).....
The Smugglers (Thanhouser).....
Oh! Baby (Powers).....
Thrilling Powers' Fire (Powers).....

Wednesday, July 26th.

The Double Elopement (Solax).....
Her Choice (Reliance).....
At the Trail's End (Champion).....
Alone in the World (Ambrosio).....
Artful Tweedledum (Ambrosio).....
The Settler's Wife (Nestor).....

Thursday, July 27th.

The Lineman (Imp).....
Cattle Thief's Brand (American).....
The Fatal Sonata (Itala).....
Her Way (Rex).....

Friday, July 28th.

Deposited After Banking Hours (Yankee)...
The Tables Turned (Bison).....
A Doll's House (Thanhouser).....
Outwitted by Horse and Lariat (Solex).....
Jim Crow (Lux).....

Saturday, June 29th.

The Picnic (Powers).....
Thou Shalt Not Steal (Reliance).....
Toto Without Water (Itala).....
Toto's Butterfly (Itala).....
Mutt and Jeff Make a Hit (Nestor).....
The Engagement Ring (Great Northern).....

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FROM OUR LONDON CORRESPONDENT

8 Sherwood St., W., July 8, 1911.

A little comedy has just been enacted in the pages of the two trade papers here which may have a little interest for your readers inasmuch as an American company figures prominently therein. The company in question is Selig, whose representative in this vicinity, Mr. E. H. Montague, is a strong believer in publicity and keeps the name of his firm before the trade in a manner which must have much to do with the increased sales the brand has enjoyed since it opened its own offices last week. Bioscope had a "write-up" about Selig, illustrated by a photograph of the premises they occupy in the Film House. Said premises are on the second and third floors; the ground floor is occupied by the Cosmopolitan Film Co., and in the block the latter's prominently displayed name is blotted out, so as not to mar the effect of the Selig marks which liberally bespatter the front of the house.

* * *

Cosmo. admired this arrangement so much that they have been led to imitate it. In their turn they commissioned a photographer and this week's Kine. Weekly appears with a photograph of the Film House in which Cosmo's name appears in all its glory of gold paint while, curious to relate, not a trace of Selig appears anywhere. In fact, the effacement in this case is much neater than in the other and Cosmos appears to monopolize the three floors. The joke appears to be on Selig at present, but people in the country who have never seen it must be much exercised as to the real extent of the "Film House." Don't be misled into thinking this affair denotes a feud between the two firms mentioned; it's all done in a good-natured way, don't you know, and probably Montague enjoys the joke as much as anyone.

* * *

An old trade acquaintance made a reappearance this week in the person of Mr. G. Stewart, who had charge of the already mentioned Cosmopolitan Company about a year ago. Mr. Stewart has been out of the line since, but talks of possibly returning and may take a trip to South Africa to see if the boom in trade which is reported due there holds out any possibility to the lively picture man. If there are any American manufacturers thinking of investigating that field, Mr. Stewart is open to talk business and any communications sent to this office will be forwarded to him.

* * *

On Saturday last a marriage was celebrated at Walthamston which has a double interest for the trade, the bride being a daughter of Mr. J. D. Walker, of Waltindaw, Ltd., the man who first started film hiring in this country, while the happy groom was Mr. A. C. Bartlett, "Arthur" of the New Agency Film Co., who are doing such good business with Ambrosio and other agencies. Mr. Bartlett was with the Waltindaw Co. for several years, for some time as assistant to Mr. R. C. Collier, now presiding over the destinies of the Tyler Film Co., Ltd. The News adds its congratulations to the many already tendered by the trade.

* * *

I should like to correct one or two misprints which crept into my notes in No. 25 of the News. The firm which has lost the services of Mr. Walter is Cricks & Martin, not "Crecks," while the last thing Messrs. F. Wilkins & Co. would do would be to supply chairs to churches. I wrote "cinemas"; possibly in making the alteration your linotyper had in his mind the number of sacred edifices which are being transformed into picture theaters on this side.

* * *

It is curious to what an extent experimenters have recently devoted their attention to color, to the exclusion of stereoscopic projection, which at one time was, if anything, even more assiduously sought after. I know one gentleman, however, who is working on this problem in a quiet but systematic way and one day he may surprise us with a complete and easily worked process. At present, I understand, he can get the results, but by methods which cannot be regarded as commercial.

* * *

When the Eclair Acad subject, "The Hands," reaches your side, see it. I've never seen acting which held as that of this subject does. The story is not a cheerful one; it is set in the precincts of a lunatic asylum and the chief character is a murderous monomaniac, but as drama it is IT, though I wouldn't take a child to see it; and wouldn't, in fact, care to see it myself when in anything but a cheerful mood. Regard it as an example of stagecraft and an exhibition of the power of expression by facial movement and gesture and you will admit that it has never been surpassed.

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Data from Manufacturers' List of Releases

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AMBROSIO
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June 14—Kinema Review, Turin Exhibition..
June 21—Tweedledum and His Rescuers (Com.) .....
June 21—Lake Verbano and the Borromae Islands .....
June 28—Sixtus the Fifth (Dr.).....
July 5—The Emperor's Debt.....
July 12—A Wrong Telephone Call.....
July 19—The Schoolmaster's Overcoat.....
July 19—Marine Views of Naples.....
July 26—Alone in the World (Dr.).....
July 26—Artful Tweedledum (Com.).....

AMERICAN.

June 26—The Sky Pilot's Intemperance (Com.) .....
June 29—A Western Waif (Dr.).....
July 3—The Call of the Open Range (W. Dr.) .....
July 6—The Schoolma'am of Snake (W. Com.) .....
July 6—The Ranch Chicken (W. Com.)....
July 10—Cupid in Chaps (W. Com.).....
July 13—The Outlaw's Trail (W. Dr.).....
July 17—The Ranchman's Nerve (W. Dr.)..
July 20—When East Comes West (Dr.).....
July 24—The Cowboy's Deliverance (W. Dr.)
July 27—The Cattle Thief's Brand (W. Dr.)
July 31—The Parting of the Trails (W. Dr.)
Aug. 3—The Cattle Rustler's End (W. Dr.)

CHAMPION.

	Feet
May 24—In the Great Big West (Dr.).....	950
May 29—The Peril of Diaz.....	950
May 31—How He Redeemed Himself.....	950
June 5—Service Under Johnston and Lee...	950
June 7—The Cost of Drink	950
June 12—Longstreet at Seven Pines.....	950
June 14—His Last Crooked Deal.....	950
June 19—Molly Pitcher	950
June 21—For Her Sin.....	950
June 26—War and the Widow.....	950
June 28—The Boy Scouts to the Rescue.....	950
July 3—Fighting Rev. Caldwell.....	950
July 5—A Cowboy and a Lord.....	950
July 10—From Wallace to Grant.....	950
July 12—Tony Would Be a Cowboy (Com.)..	950
July 17—A Southern Girl's Heroism.....	950
July 19—A Daring Deed.....	950
July 24—The Exchange (Dr.).....	950
July 26—At the Trail's End (Dr.).....	950

ECLAIR

June 5—Impudence Punished (Com.).....	550
June 5—Tommy at the Dentist's (Com.)....	420
June 12—Caesar's Birotteau (Dr.).....	950
June 19—Tommy Gets a Trumpet (Com.)....	370
June 19—The Ingenious Accident (Com.)....	620
June 26—The Death of Don Juan.....	965
July 3—Can He Save Her (Dr.).....	515
July 3—Tommy Wants to Be an Actor (Com.)	435
July 10—A Child's Heroism (Dr.).....	995
July 17—Charley Has a Manuscript to Sell (Com.)	
July 17—Teddy's Three Duels.....	
July 24—The Pretty Lady of Narbonne.....	
July 31—The Parable of the Prodigal Son...	
Aug. 7—The Sorrowful Mother (Dr.).....	
Aug. 7—Too Much Swedish Drill (Com.)...	
Aug. 14—The Connecting Link (Dr.).....	
Aug. 21—The Edelweiss	
Aug. 21—How They Work in Cinema (Com.)	

GREAT NORTHERN.

Apr. 29—The Cossack Duke (Dr.).....	894
May 6—The Lucky Banana Seller (Com.).....	
May 6—A Would-be Sportsman (Com.).....	
May 13—The Nun (Dr.).....	
May 20—The Voice of Conscience (Dr.)....	786
May 20—Berne (Switzerland) (Sc.).....	204
May 27—The Love of a Gypsy Girl (Dr.)....	
June 3—The Bogus Governess	945
June 10—True Love Never Dies (Dr.).....	
June 17—Hotel Thieves	
June 24—The Ghost of the Vaults.....	
July 1—The King's Favorite.....	
July 8—As a Man Soweth (Dr.).....	
July 15—A Soldier's Life (Com.).....	452
July 15—At Sea Under Naval Colors.....	455
July 22—A Kind-Hearted Brother (Dr.)....	

IMP.
Independent Moving Picture Co. of America.

May 1—Second Sight (Dr.).....1000	
May 4—The Temptress (Dr.).....1000	
May 11—For Her Brother's Sake (Dr.).....1000	
May 15—The Master and the Man (Dr.)....1000	
May 15—The Lighthouse Keeper (Dr.).....1000	
May 22—The Forged Despatch (Dr.).....1000	
May 25—The Minor Chord (Dr.).....1000	
May 29—Three of a Kind (Dr.).....1000	
June 1—The Last Appeal (Dr.).....1000	
June 5—The Grind (Dr.).....	700
June 5—The Chicago Stockyards Fire (Sc.)	500
June 8—Back to the Soil (Dr.).....1000	
June 12—Behind the Stockade (Dr.).....1000	
June 15—The Piece of String (Dr.).....1000	
June 19—All for a Big Order (Dr.).....1000	
June 22—The Fortune of War (Dr.).....1000	
June 26—Love Is Best (Dr.).....1000	
June 29—The Little Leader (Dr.).....1000	
July 3—In the Sultan's Garden (Dr.).....1000	
July 6—For the Queen's Honor (Dr.).....1000	
July 10—A Gasoline Engagement.....1000	
July 13—At a Quarter of Two (Dr.).....1000	
July 17—The Class Reunion (Dr.).....1000	
July 20—Just For Her (Dr.).....1000	
July 24—Science (Dr.)	750
July 24—Won by a Foot (Com.).....	250
July 27—The Lineman (Dr.).....1000	

ITALA

May 18—Little Mother	950
May 20—Two Girls Love Foolshead (Com.).....	
May 26—The Little Rider (Dr.).....	
June 1—The Collector's Purse (Dr.).....	
June 3—International Exhibition at Turin.	
June 3—Knows-All, Anthropological Doctor (Com.)	
June 8—A Life for the Czar (Dr.).....	
June 10—An Odd Adventure of Foolshead (Com.)	
June 10—Experiments with Forlanini's Hydra-Plane	
June 15—The Rights of Age (Dr.).....	
June 17—The Physician's Monkey (Com.)..	
June 17—Foolshead, Somnambulist (Com.)...	
June 22—An Unbearable Son (Dr.).....	
June 24—On the Snowy Summit of Mount Blanc	
June 24—Foolshead Is Jealous (Com.).....	
June 29—The Gentleman Fireman.....	
July 1—Foolshead, Waiter (Com.).....	
July 6—The Little Wayfarer (Dr.).....	
July 8—Turin Military Tournament.....	
July 13—The Inventor's Wife (Dr.).....	
July 15—Toto Enthusiast For New Fashion (Com.)	
July 15—A Revolver Returned to Its Owner	
July 20—The Charitable Young Lady (Dr.).	
July 22—Foolshead's Heels (Com.).....	

LUX.
By Prieur.

June 2—Arnold Has a Good Trial (Com.)..	462
June 9—The Companion Governess (Dr.)....	639
June 9—Bill at Play (Com.).....	331
June 16—Bill Loses His Mother-in-Law (Com.)	409
June 16—He Went for a Rest (Com.).....	442
June 23—Billy's Day Out (Com.).....	550
June 23—Weary Tom's Dream (Com.).....	318
June 30—Bill Determines to Go (Com.).....	455
June 30—Shortsighted Miss Prim (Com.).....	426
July 7—Secret Service (Dr.).....	888
July 14—Bill Learns to Take Cinematograph Pictures (Com.)	413
July 14—The Accident (Dr.).....	540
July 21—Plucky Bill (Com.).....	439
July 21—One Good Turn Deserves Another (Dr.)	521
July 28—Bill Buys a Bottle of Champagne (Com.)	400
July 28—Jim Crow: A Tale of the Turf (Dr.)	500

NESTOR FILM CO.

May 31—The Savage (Dr.).....	
May 31—A Sure Cure (Com.).....	
June 7—The Cowpuncher (Dr.).....	
June 7—The Little Burglar (Com.).....	
June 14—The Sheriff's Mistake (Dr.).....	
June 14—The Plan that Failed (Com.).....	
June 21—At Sunset Ranch (Dr.).....	
June 21—Just His Luck (Com.).....	
June 28—The Gunfighter (Dr.).....	
July 1—Mutt and Jeff on the Job (Com.)..	
July 5—A Message from the West (Dr.)...	
July 8—The Bad Half-Dollar (Dr.).....	
July 12—The Pony Express (Dr.).....	
July 15—Mutt and Jeff in a Matrimonial Affair (Com.).....	
July 19—The Plains Across (Dr.).....	
July 22—Mutt and Jeff—At the Fortune Teller's (Com.)	
July 26—The Settler's Wife (Dr.).....	

NEW YORK MOTION PICTURE CO.
("Bison")

June 9—A Child of the Rancho (Dr.).....	
June 13—A Squaw's Retribution.....	
June 16—The Desert's Lure.....	
June 20—The Dude Cowboy (Com.).....	
June 23—The Foreman's Mine.....	
June 27—An Indian's Love (Dr.).....	
June 30—The Cowboy's Vacation.....	
July 4—The Unloaded Gun.....	
July 7—Blacksnake's Treachery	
July 11—A Red Girl's Heart.....	
July 14—Generous Cowboys	
July 18—Her Captive	
July 21—A Cheyenne's Courtship.....	
July 25—Silver Wing's Dream.....	
July 28—The Tables Turned.....	
Aug. 1—A True-hearted Miner.....	
Aug. 4—Darkfeather, the Squaw.....	
Aug. 8—Grey Cloud's Devotion.....	

POWERS' PICTURE PLAYS

	Feet
May 16—A Matrimoniai Surprise (Com.)....	
May 20—Gunga Din (Dr.).....	
May 23—Her Atonement.....	
May 27—Fifty Years Ago.....	
May 30—Civilization	
June 3—Eyes That See Not (Dr.).....	
June 6—The Black Heart (Dr.).....	
June 10—The Stranger's Plate (Dr.).....	
June 13—Smith's Marmalade (Com.).....	
June 17—The Haunted Island (Dr.).....	
June 17—A Concert Hall Romance.....	
June 20—How Women Win (Com.).....	
June 20—A Spring Tragedy.....	
June 24—Oh, Say, Jim.....	
June 27—Only the Master Shall Judge.....	
June 27—Summer Madness (Com.).....	
July 1—The Question (Dr.).....	
July 4—When Pals Quarrel (Dr.).....	
July 4—The Love Potion (Com.).....	
July 8—The Haunted Island	
July 11—The Love Tyrant (Dr.).....	
July 11—How Aunty Was Fooled (Com.)...	
July 15—Nat Wills as King of Kazam (Com.)	
July 18—A Moral Coward (Dr.).....	
July 22—Little Girl (Dr.).....	

RELIANCE

June 28—Trials of An Immigrant.....	
July 1—The Orphan	
July 5—The Golden Rule.....	
July 8—Thou Shalt Not Lie.....	
July 12—The Turning Point.....	
July 15—The Angel	
July 19—A Forest Romance.....	
July 22—The Two Mothers.....	
July 26—Her Choice	

REX

June 1—The Monogram "J. O." (Dr.).....	
June 8—From Death to Life (Dr.).....	
June 15—The Twins (Dr.).....	
June 22—On the Brink (Dr.).....	
June 29—Securing Evidence	
July 6—Fate (Dr.)	
July 13—The Vagabond (Dr.).....	
July 20—Sherlock Holmes, Jr.....	
July 27—Her Way	

SOLAX COMPANY

June 21—Cupid and the Comet (Com.).....	
June 21—Johnnie Waters the Garden (Com.).	
June 23—Marked for Life (Dr.).....	
June 28—The Fascinating Widow (Com.)....	
June 28—A Terrible Catastrophe (Com.).....	
June 30—Greater Love Hath No Man (Dr.)..	
July 5—Starting Something (Com.).....	
July 7—The Silent Signal	
July 14—The Girl and the Broncho Buster..	
July 19—All Aboard for Reno (Com.).	515
July 21—Sergeant Dillon's Bravery (Dr.)...	

THANHOUSER COMPANY.

May 12—The Regimental Ball (Dr.).....1000	
May 16—The Colonel and the King.....	
May 19—Lady Clare	
May 23—The Stage Child (Dr.).....	
May 26—Get Rick Quick (Dr.).....	
May 30—A Wartime Wooing.....	
June2 —A Circus Stowaway.....	
June 6—The Stepmother.....	
June 9—Motoring	
June 9—The Rescue of Mr. Henpeck.....	
June 13—Little Old New York (Dr.).....	
June 16—Flames and Fortune (Dr.).....	
June 20—The Coffin Ship.....	
June 23—Foxy Grandma	
June 27—Courting Across the Court.....	
June 30—Lorna Doone	
July 4—The Declaration of Independence..	
July 7—The Court's Decree.....	
July 11—When a Man Fears.....	
July 14—Won By Wireless.....	
July 18—That's Happiness.....	
July 21—Two Little Girls.....	
July 25—The Smuggler (Dr.).....	
July 28—A Doll's House (Dr.).....	

YANKEE FILM COMPANY

May 15—An Indian Brave's Conversion (Dr.)	
May 19—The Banana Planter's Peril (Dr.)..	
May 22—The Little Western Rose (Dr.).....	
May 26—Thwarted by Nell Pierce (Dr.).....	
May 29—The Birth Mark (Dr.).....	
June 2—His Romance (Dr.).....	
June 5—The Scandal Monger (Dr.).....	
June 9—Mrs. Biffin's Demise (Dr.).....	
June 12—Thou Shalt Pay (Dr.).....	
June 16—The New Congressman (Dr.).....	
June 19—Sun Bonnet Sue (Dr.).....	
June 23—The Two Roads (Dr.).....	
June 26—His Romance (Dr.).....	
June 30—The Angelus Bell (Dr.).....	
July 3—Groucho's Quiet Fourth (Com.)....	
July 7—His Great Sacrifice (Dr.).....	
July 10—Portuguese Joe (Dr.).....	
July 14—The Man Underneath (Dr.).....	
July 17—The Way of the World (Dr.).....	
July 21—Outwitting Father (Com.).....	
July 24—The Stepdaughter (Dr.).....	
July 28—Deposited After Banking Hours (Dr.)	

LICENSEES OF PATENTS CO.

BIOGRAPH

	Feet
May 29—A Romany Tragedy (Dr.)	996
June 1—A Dutch Gold Mine (Com.)	769
June 1—Curiosity (Com.)	228
June 5—A Smile of a Child(Dr.)	997
June 8—Their Fates Sealed (Com.)	396
June 8—Dave's Love Affair (Com.)	601
June 12—Enoch Arden, Part I (Dr.)	998
June 15—Enoch Arden, Part II (Dr.)	999
June 19—Bearded Youth (Com.)	484
June 19—The Delayed Proposal (Com.)	511
June 22—The Primal Call (Dr.)	997
June 26—Her Sacrifice (Dr.)	998
June 29—Fighting Blood (Dr.)	1000
July 3—Stubb's New Servants (Com.)	
July 3—The Wonderful Eye (Com.)	
July 6—The Thief and the Girl (Dr.)	
July 10—The Jealous Husband (Com.)	
July 13—Bobby, the Coward (Dr.)	
July 17—The Indian Brothers (Dr.)	996
July 20—The Ghost (Com.)	515
July 20—Jinks Joins the Temperance Club (Com.)	481
July 24—A Country Cupid (Dr.)	997
July 27—The Last Drop of Water (Dr.)	1021

EDISON

June 9—The Wager and the Wage Earners (Dr.)	1000
June 13—Her Brother's Photograph (Dr.)	1000
June 14—Heroes Three (Com.)	500
June 14—Mistakes Will Happen (Com.)	500
June 16—Van Bibber's Experiment (Dr.)	1000
June 20—The Thoroughbred (Dr.)	1000
June 21—A Cure for Dyspepsia (Com.)	750
June 21—A Comedy of Understanding (Com.)	250
June 23—His Misjudgment (Dr.)	1000
June 27—The Crusader (Dr.)	1000
June 28—How Willie Raised Tobacco (Com.)	1000
June 30—The Star Spangled Banner (Dr.)	1000
July 4—The Price of a Man (Dr.)	1000
July 5—Trading His Mother (Com.)	500
July 5—Polish and Pie (Com.)	500
July 7—The Crucial Test (Dr.)	1000
July 11—Marvels of Horsemanship	1000
July 12—The Trapper's Five-Dollar Bill (Com.)	980
July 14—The Minute Man (Dr.)	1000
July 18—The New Church Carpet (Dr.)	1000
July 19—A Famous Duel (Com.)	980
July 21—The Capture of Fort Ticonderoga (Dr.)	1000
July 25—The Younger Brother (Dr.)	1000
July 26—Boh Rowdy (Com.)	550
July 26—The Hair Restorer and the Indians (Com.)	500
July 28—The Doomed Ship (Dr.)	1000

ESSANAY FILM CO.

June 14—The World's Most Daring Drivers.	1000
June 17—The Tribe's Penalty (Dr.)	1000
June 20—She Got the Money (Com.)	580
June 20—The Cat Came Back (Com.)	400
June 24—The Hidden Mine (Dr.)	1000
June 27—The Baseball Star from Bingville (Com)	1000
June 30—The Old Man's Folly (Dr.)	1000
July 1—The Sheriff's Brother (W. Dr.)	1000
July 4—Swat the Fly (Com.)	472
July 4—A Hungry Pair (Com.)	528
July 7—At the Break of Dawn (Dr.)	1000
July 8—The Corporation and the Ranch Girl (W. Dr.)	1000
July 11—Mustang Pete's Love Affair (Com.)	1000
July 14—The Rosary (Dr.)	1000
July 15—The Backwoodsman's Suspicion (W. Dr.)	1000
July 18—Her Dad, the Constable (Com.)	1000
July 21—God's Inn by the Sea (Dr.)	1000
July 22—The Outlaw Samaritan (W. Dr.)	1000

GAUMONT

G. Kleine

May 20—Shooting the Rapids	450
May 23—The Emperor's Return	795
May 23—Swans	205
May 24—The Gaul's Honor	582
May 24—On the Frontier of Thibet, Asia	420
May 27—Alone at Night	480
May 27—Jimmie the Sportsman	510
May 30—Science vs. Quackery	970
June 3—Mistrust	985
June 6—The Drawn Curtain	735
June 6—Chrysanthemums	240
June 10—The Love Story of a Great Actress	1000
June 13—Jimmie, the Insurance Agent (C.)	640
June 13—The City of Florence, Italy	360
June 17—The King's Daughter (Dr.)	1000
June 20—His Leap to Liberty	648
June 20—Jiggers Buys a Watch Dog	337
June 24—The Ransom	980
June 27—Village Gossip (Dr.)	1000
July 1—Jimmie's Trick (Com.)	300
July 1—An Oasis in the Sahara Desert	700
July 4—The Cuttle Fish	165
July 8—A Village King Lear (Dr.)	1010
July 11—The Picture on the Screen (Dr.)	700
July 11—A Ragged Coast	300
July 15—Frolicsome Flossie (Com.)	520
July 15—Jimmie as a Philanthropist (Dr.)	490
July 18—A Shot From the Brush (Dr.)	640
July 18—Under the Palms of Tunis	360
July 22—Jimmie, the Detective (Dr.)	678
July 22—In the Shadow of Vesuvius	302
July 25—A Society Mother (Dr.)	1030
Aug. 1—Jimmie Wears a Crown (Dr.)	680
Aug. 1—An Aeroplane Disaster	320

KALEM CO.

June 2—Her Son (Dr.)	1000
June 7—Advertising for Mamma (Dr.)	1010
June 9—The Love of Summer Morn (Dr.)	990
June 14—Money in the Bank (Com.)	960
June 16—The Railroad Raiders of '62 (Dr.)	1000
June 21—A Mexican Rose Garden (Dr.)	1010
June 23—Lean Wolf's End (Dr.)	980
June 26—Juarez After the Battle (Edu.)	1000
June 28—The Jollier (Com.)	995
June 30—The Little Soldier of '64 (Dr.)	940
July 3—A Cattle Herder's Romance (Dr.)	
July 5—The New Cook (Com.)	
July 7—To the Aid of Stonewall Jackson	
July 10—Reckless Reddy Reforms (W. Com.)	
July 12—Huhhy's Day at Home (Com.)	
July 14—The Tenderfoot's Claim (Dr.)	
July 17—The Badge of Courage (Dr.)	
July 19—Making Mother Over (Com.)	
July 21—By the Aid of a Lariat (Dr.)	
July 24—A Chance Shot (Dr.)	
July 26—Conquering Carrie (Com.)	
July 28—The Indian Maid's Sacrifice (Dr.)	
July 31—The Mexican Joan of Arc (Dr.)	
Aug. 2—Over the Garden Wall (Com.)	

LUBIN

June 12—Athletic Carnival	400
June 15—Duke de Ribbon Counter (Com.)	1000
June 19—The Indian's Sacrifice (Dr.)	1000
June 22—Higginses vs. Judsons (Com.)	1000
June 26—How the Story Grew (Com.)	600
June 26—The Sleepy Tramps (Com.)	400
June 29—Rescued in Time (Dr.)	1000
July 1—The Little Rebel (Dr.)	1000
July 3—His Birthday (Com.)	690
July 3—Foxy Izzy (Com.)	315
July 6—The Snake Bite (Dr.)	1000
July 8—Always a Way (Dr.)	1000
July 10—The Snare of Society (Dr.)	1000
July 13—The Lost Horse (Com.)	600
July 13—Mr. Inquisitive (Com.)	400
July 15—Good for Evil (Dr.)	1000
July 17—Alice's Sacrifice (Dr.)	1000
July 20—A Gay Time in Atlantic City (Com.)	1000
July 22—The Stranger in Camp (Dr.)	1000
July 24—Wife's New Hat (Com.)	600
July 24—The New Operator (Com.)	400
July 27—During Cherry Time (Dr.)	1000

G. MELIES.

May 25—The Immortal Alamo	1000
June 1—In Time for Press	1000
June 8—Her Spoiled Boy	1000
June 15—When the Tables Turned (Com.)	1000
June 22—The Kiss of Mary Jane (Dr.)	1000
June 29—The Honor of the Flag	1000
July 6—The Great Heart of the West	1000
July 13—The Strike at the Gringo	1000
July 20—Bessie's Ride (Dr.)	
July 27—At the Gringo Mine (Dr.)	
Aug. 3—Red Cloud's Secret (Dr.)	
Aug. 10—His Lesson (Dr.)	

PATHE FRERES

June 16—Faust	1650
June 17—The Society Girl and the Gypsy (Dr.)	1000
June 19—Over the Cliff (Dr.)	371
June 19—Max Comes Home (Com.)	456
June 19—Winter Sports at Lucerne	164
June 21—For the Squaw	1000
June 23—Taharin's Wife (Dr.)	676
June 23—Volendam, Holland	300
June 24—Old Indian Days	1000
June 26—The Suhlime Pardon	804
June 26—Transportation in Siam	184
June 28—The Stepsisters	932
June 29—The Passing of Dappled Fawn	680
June 29—Tin Mines and Foundry in Malacca	320
June 30—The Russian Gypsy	512
June 30—The Water Beetle and Its Young	426
July 1—A Mother and Sons of '76	1000
July 3—Washington Relics	1000
July 5—A Bald Lie (Com.)	413
July 5—Birds in Their Nests (Edu.)	462
July 6—An Indian's Pride (Dr.)	1000
July 7—Along the Danuhe	460
July 7—Obedient Limbs (Com.)	171
July 7—Chinese Potteries	490
July 8—Waiting (Dr.)	1000
July 10—Love and Cheese (Com.)	525
July 10—Mt. Etna in Eruption	460
July 12—Tragic Wedding (Dr.)	974
July 13—Father and Son (Dr.)	960
July 14—Veil of Happiness (Dr.)	1000
July 15—Dad's Boy (Dr.)	1000
July 17—The Daughter of the Watch	430
July 17—Benares, the Holy City of the Hindoos	300
July 17—Raising Ostriches in Egypt	270
July 19—Her Gypsy Rival (Dr.)	1000
July 20—Memories of the Past (Dr.)	1000
July 21—The Perfume Clue	640
July 21—Review of the French Army	350
July 22—Her Boy (Dr.)	827
July 22—The Zylras	150
July 24—Raising Ostriches in Egypt	295
July 24—Herring Fishing Off Boulogne	385
July 24—Modes and Customs of the Hindoos	320
July 26—The Spinster's Marriage (Com.)	640
July 26—Working Elephants	320
July 27—As Fate Decreed (Dr.)	1000
July 28—The Fickle Fiancee	508
July 28—Lionelly, Contortionist	150
July 28—A Trip in the Island of Marken	328
July 29—The Sheriff's Punishment (Dr.)	994

SELIG

June 13—Ten Nights in a Barroom, Part II (Dr.)	1000
June 15—The Novice (Dr.)	1000
June 19—The Mission Worker (Com. Dr.)	1000
June 20—Range Pals	1000
June 22—Told in the Sierras	1000
June 26—The Reporter and Scenes from our Navy	1000
June 27—A Sacrifice to Civilization	1000
June 29—The New Editor	1000
July 3—The New Faith	1000
July 4—The White Medicine Man	995
July 6—A Craven Heart	1000
July 10—Two Lives (Dr.)	1000
July 11—It Happened in the West (Dr.)	1000
July 13—Captain Kate (Dr.)	1000
July 17—The Way of the Eskimo (Dr.)	995
July 19—The Warrant (W. Dr.)	1000
July 20—The Profligate (Dr.)	1000
July 24—That City Feller (Dr.)	1000
July 25—The Sheriff of Tuolumne (Dr.)	
July 25—The Rubber Industry of the Amazon (Ed.)	
July 27—The Tale of a Soldier's Ring (Dr.)	1000

URBAN ECLIPSE

G. Kleine

Mar. 29—The Cormorants, or Japanese Catching Fish with Birds	528
Apr. 5—At the Old Mill (Dr)	675
Apr. 5—Making Bamboo Hats in Java	325
Apr. 10—Do Not Judge Rashly (Dr.)	955
Apr. 17—Dog and Wolf	660
Apr. 17—Jerusalem and the Mount of Olives	315
Apr. 19—Solving the Servant Problem (C.)	465
Apr. 19—In the Province of Kwang Tung, China	535
Apr. 24—Herodias	955
May 1—For Their Mother (Dr. Com.)	695
May 1—The Blue Nile	290
Apr. 26—The Last Edict of Francis II	875
Apr. 26—Scenes at Colombo, Ceylon	125
May 3—The Page's Devotion	790
May 3—Wismar, Germany	210
May 10—The Traitor (Dr.)	620
May 10—Rubber-Neck Percy (Com.)	370
May 17—The Juggler's Vengeance (Dr.)	396
May 17—Fishguard Harbor, Wales	600
May 31—The Musketeer	588
May 31—The Sleuth	404
June 7—The Young Interne	750
June 7—Heligoland, an Isle of the North Sea	250
June 14—Sir John Falstaff	1000
June 21—Avenged	1000
June 28—The Taming of the Shrew (Com.)	1000
July 5—Ancient and Modern London	530
July 5—Boys Will Be Boys (Com.)	470
July 12—The Free Lance (Dr.)	640
July 12—Temples of India	365
July 19—The Tie That Binds (Dr.)	760
July 19—A Round-Up In Chili	240
July 26—An Amateur Skater	440
July 26—Satan on a Rampage	660

VITAGRAPH

May 16—When a Man's Married (Com.)	1000
May 19—The Show Girl (Dr.)	990
May 20—Sunshine and Shadow (Dr.)	990
May 23—A Dead Man's Honor (Dr.)	1000
May 26—Tim Mahoney, the Scab (Dr.)	1000
May 27—The Fires of Fate (Dr.)	1000
May 30—Cupid's Chauffeur (Com.)	1000
June 2—The Ends of the Earth (Dr.)	1000
June 3—A Clever Fraud (Com.)	1000
June 6—For Her Brother's Sake (Dr.)	1000
June 9—The Sacrifice (Dr.)	1000
June 10—The Changing of Silas Warner (Dr.)	1000
June 13—The Trapper's Daughter (Dr.)	1000
June 16—Proving His Love (Dr.)	1000
June 17—Teaching McFadden to Waltz (C.)	1000
June 20—The Stumbling Block (Com.)	993
June 23—The Sleepwalker (Dr.)	1000
June 24—Barriers Burned Away (Dr.)	485
June 24—Two Overcoats (Com.)	519
June 27—The Quaker Mother (Dr.)	1000
June 28—Courage of Sorts (Dr.)	1000
June 30—The Battle Hymn of the Republic (Dr.)	1000
July 1—Tested by the Flag (Dr.)	1000
July 4—The Latent Spark (Com.)	946
July 5—In Northern Forests (Dr.)	1000
July 7—The Woes of a Wealthy Widow (Dr.)	1000
July 8—Snowbound With a Woman Hater (Dr.)	1000
July 11—The Old Folk's Sacrifice (Dr.)	1000
July 12—In the Arctic Night (Dr.)	1000
July 14—The Subduing of Mrs. Nag (Com.)	1000
July 15—The Geranium (Dr.)	1000
July 18—Lure of Vanity (Dr.)	
July 19—On a Tramp Steamer (Melodr.)	
July 21—Sky Pilot (Dr.)	
July 22—A Widow Pogson's Husband (Com.)	
July 25—Treasure Trove (Dr.)	
July 26—She Came, She Saw, She Conquered (Dr.)	
July 28—Price of Gold	
July 29—Strategy of Anne (Com.)	
July 31—Two Wolves and a Lamb (Dr.)	

MR. INSISTER

THE THANHOUSER TWO-A-WEEK

Mr. Insister Says: "The Pied Piper PIPED till the rats ran into the river, and I'll just INSIST till his reel runs into my place."

RELEASED TUESDAY, AUG. 1 From the Famous Legend

The Pied Piper of Hamelin

who has come down through the ages in song and story because of his wonderful achievement in driving the rats into the sea with his magical pipes, has been done into a film, as you see, and you should make a strong effort to show your patrons his deeds on the screen. Various versions of the Piper's achievements have been handed down, and the most pleasant of all is the one we have selected. We believe in light and sunshine in stories, and the particular reel is wisely surcharged with these elements. **No. 231. Code Word, Piper.**

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A stern judge from his bench one day casts a cold eye on a trembling negro on trial before him and lapses off into a vivid dream. When he comes out of it, he relates it to the jury and the prisoner at the bar is set free. But the proceeding was just what may have been expected, for the judge's tale, as the jury heard it, could only have brought the one result it did, and it is this remarkable story that we here picture for your enlightment. **No. 232. Code Word, Jory.**

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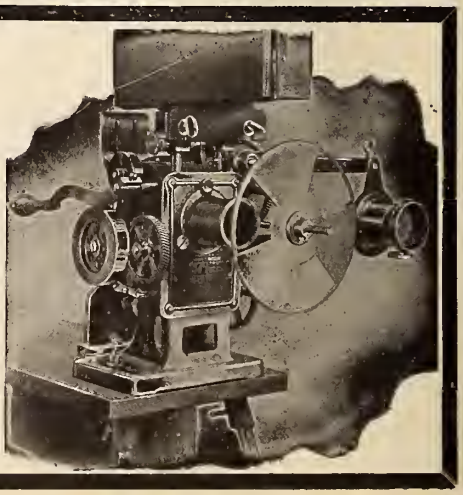

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AUG 19 1911

MOVING PICTURE NEWS

Volume IV
No. 30

July 29
1911

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Scene from
"DEWEY"
"Teddy" Near San Juan Hill
CHAMPION Release, August 7th

Solax

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AND

"A BUM AND A BOMB"

RELEASE OF AUGUST 9th

Two Screaming Comedies on One Reel.

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(COMEDY)

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RELEASE OF AUGUST 4th

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"AN ENLISTED MAN'S HONOR"

(MILITARY)

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MONDAY — 2 MASTERPIECES THIS WEEK — FRIDAY

AUGUST 7
KATHLEEN MAVOURNEEN
A beautiful Irish tale made famous in song and story.
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COLLEEN BAWN
BOOK IT AT ONCE

AUGUST 11
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A thrilling Indian love story of savage love and heroism.
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COLLEEN BAWN
BOOK IT AT ONCE

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THE "REX" MOTION PICTURE MFG. CO.,
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Absolutely FIRE-FOOL-PROOF

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The Moving Picture News

PUBLISHED EVERY SATURDAY

The CINEMATOGRAPH PUBLISHING COMPANY, 30 West Thirteenth Street, NEW YORK CITY

Telephone, 4092 Chelsea

Sole Correspondent and Agent for advertisements in Great Britain
B. Allan, 8 Sherwood St., Piccadilly Circus, W.

Chicago Representative: J. J. Sullivan.
866 Graceland Ave. 'Phone Graceland 5053

ALFRED H. SAUNDERS, Editor.

This newspaper is owned and published by the Cinematograph Publishing Company, a New York corporation. Office and principal place of business No. 30 West 13th Street, New York. Alfred H. Saunders, President; John A. Wilkens, Secretary, and W. M. Petingale, Treasurer. The address of the officers is the office of the newspaper.

SUBSCRIPTION: $2.00 per year. Postpaid in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands. Canada and Foreign Countries: $2.50 per year. All communications should be addressed to The Moving Picture News, 30 West Thirteenth Street, New York City.
ADVERTISING RATES: $60 per page, $30 ½-page, $15 ¼-page, single column $20, $2 per inch. Discounts, 20% 12; 10% 6; 5% 3 months.

Volume IV **July 29, 1911** **Number 30**

ANOTHER GIGANTIC BLUFF

Which Will Be Called

Two weeks ago we called attention to the fact that the Motion Picture Patents Company having been completely routed on their so-called camera patents, were resorting to treacherous methods to get exhibitors to give up Independent service through a wholesale series of intimidation.

Quite a number of exhibitors have received summonses from the bluffing old lady, at 80 Fifth Avenue, claiming they are infringing patents numbers 707934 and 722382. This summons reads as follows:

SUMMONS

The President of the United States of America, to
(L. S) John Doe
Greeting:

You are hereby commanded that you ..... personally appear before the Judges of the Circuit Court of the United States of America, for the Southern District of New York, in the Second Circuit, in Equity, on the first Monday of August, A.D. 1911, wherever the said Court shall then be, to answer a bill of complaint exhibited against you in the said Court by Motion Picture Patents Company, and do further and receive what the said Court shall have considered in that behalf. And this you are not to omit under the penalty on you of Two Hundred and Fifty Dollars.

Witness, The Honorable Edward B. White, Chief Justice of the United States, at the Borough of Manhattan, in The City of New York, on the 15th day of July in the year of our Lord one thousand nine hundred and eleven and of the Independence of the United States of America, the one hundred and thirty-sixth.

GEORGE T. SCULL, Solicitor for the Complainant.
JOHN A. SHIELDS, Clerk.

The Defendant is required to enter appearance in the above cause, in the Clerk's office of the Court, on or before the first Monday of August, 1911, or the bill will be taken pro confesso against it.

J. A. S., Clerk.

Should any of our readers receive one of these summonses, we advise them immediately to send it to their exchange who in every instance, we understand, will take care of the exhibitor's interests by sending the summons on to New York headquarters. The exchange will advise the exhibitor what other information is necessary to accompany this summons to enable the chief counsel to furnish a complete and easy defense. Independent exhibitors need not be distressed or put out in any way by this last colossal bluff on the part of the Patents Company. Practically one line of defense will satisfy for all such cases, and we again wish to call attention to the fact that when the Biograph and George Kleine were fighting Edison interests they demanded that one case should be taken as a criterion for the whole, and the judge declared that no further cases should be brought forward until that was settled and the patents adjudicated. Suit on the Latham Loop patent has been pending for a long time. It is being fought now, and, we understand, is being delayed by the Patents Company. Nothing can be done in this wholesale series of suits until long after a decision is rendered in the suit already pending.

In fact, there can be no possible advantage to the Patents Company by bringing these suits at this time except to intimidate the exhibitor into believing that he is liable to be enjoined and his business interfered with if he continues to use Independent films. There is positively no such danger. The same counsel who have thus far so successfully defended all of these Trust suits, assure us there is not the slightest ground for uneasiness and that the bringing of these suits does not change the legal situation at all.

The patents in question have not yet been adjudicated, and the ideas embodied therein will certainly fail owing to the prior use of the so-called invention

claimed in these patents, namely, the Latham Loop and the Pross shutter. We have evidence in our possession of long prior use to the time these patents were taken out, and so have the attorneys for the defense, and it is our opinion that the Independents wil come out with flying colors in this matter, as they have in all others.

Just remember, should you get one of these "bluff slips," take it immediately to your exchange and learn what other information you are to supply with it. The return date mentioned as the one in which you are to personally appear is simply the date on which your attorney is to enter his appearance, a formal matter requiring but a few minutes' time, and if there is time enough this will be done for you from New York headquarters.

Notice has already been served upon the Patents Company that if the time in any case is too short for an appearance and decision is rendered in default, the case will be reopened; so you need not be alarmed or worry yourself in any manner after you have once presented the summons to your exchangeman. There will be ample time for filing the answer later on.

Should one of their hirelings come after you, soliciting your service on the strength of the liability of your being proceeded against if you don't take his service, inform him that you use disinfectants to keep the atmosphere of your place sweet and clean, and that his presence only serves to overwork your disinfecting apparatus.

NATIONAL CONVENTION OF EXHIBITORS

We understand careful arrangements have been made for the National League of Exhibitors holding their convention in Cleveland from the 1st to the 3d of August, inclusive. We understand that exhibitors from all over the states will be present either in person or by proxy, and that discussions for the good of the industry will be the order of the day. Representatives of every film manufacturer, motion picture machine and supply house will be present and exhibit their products. W. A. Pettis, the secretary, has made arrangements for the comfort of everyone who will be present at the convention.

SCALA—KINEMACOLOR

On Thursday evening, July 20th, Mr. Charles Urban presented for the first time in London, England, at the Scala Theater, W., a magnificent new series of Kinemacolor life-motion pictures of the King's Investiture of the Prince of Wales at Carnarvon Castle, all taken by the privilege of His Majesty's Office of Works, from exclusive positions inside the towers and walls and directly facing the dais beneath the four-posted canopy where Prince David received the chaplet. These scenes of the brilliant and historic ceremony are preceded by others depicting the gathering of the Druids and the soldiers, the Ministers of State, the choir of Welsh maidens in their sugar-loaf hats, and the strikingly characteristic crowds of the principality. "All Wales is a sea of song"; and especial attention is given at the Scala to an accurate reproduction of the choral and instrumental music that accompanied the actual ceremony. The films are, in addition to the present series illustrating all the events of the Coronation, etc., and their exhibition will alone occupy about thirty minutes, twice daily.

SIMPLEX PROJECTOR

We understand that representatives of European agencies have been over in New York within the past four or five weeks examining the merits of this machine, and they are so impressed with the value of the same that they are asking for English and Continental agencies. With this in view, Mr. Rich G. Hollaman sailed on the Olympic Wednesday, July 19th, for England to look after the agencies abroad and take care of the patents in the British Patent Office. We are given to understand that the sale abroad bids fair to equal if not eclipse the American sales, and in conversation with one of the Fire Commissioners, he informed us that in a little while he would insist upon every machine being enclosed like the Simplex. This is a matter for other manufacturers to take up.

RUMINATING AND REFLECTING

OUR FRONT COVER ILLUSTRATION

The circle this week shows a scene from Champion's release of August 7th, entitled "Dewey." It is a stirring story and a film of dramatic and historical interest.

PECULIAR TACTICS

Cleveland, July 19, 1911.

Mr. A. H. Saunders,
Editor, Moving Picture News,
New York, N. Y.

Dear Mr. Saunders:—I have just read your article entitled "Peculiar Tactics" in your issue of July 15th, and cannot help writing you a word of encouragement in your good work. I have read many articles in your paper that deserve commendation, and my intentions were to write you ere this, but was lacking time. The part that impressed me the most was:

"Two of the writers state that they have written to a contemporary asking advice, and they are advised (privately and confidentially, of course) to accede to the requests made to them for their own salvation."

Of these tactics of a contemporary I am aware, as I have also received advice in a like manner, and I am glad to say that up to the present writing I do not regret not following same. It is such deceitful and secret tactics that hurt, as the informant poses as a friend. What is good advice for one is good for another, so why not come out in the open and publish same for the benefit of all—this, however, would not serve the purpose of some interests.

What I wish to convey in this letter to the Independent manufacturers and exhibitors is that your paper is the only true friend that they have working for the Independent cause, and I regret very much that you do not receive the unlimited and liberal support of all the manufacturers that you deserve. There is no one who appreciates true and good friends better than myself, and knowing that you have proven yourself such in the Independent cause and to the Independent exhibitor in general, would like to see you get the recognition that you deserve. I am a great believer in the old saying that "Truth will prevail in the long run," therefore, I am confident that if you will keep in your present course, you will, eventually win out.

Wishing you success, I beg to remain,

Very respectfully yours,

E. MANDELBAUM.

We commend the above letter to the attention of all in the Independent ranks. It needs no further comments from us.

WHAT I GAINED BY AN INTERVIEW WITH MR. ALEX. KONTA

By Margaret I. McDonald

Lives of great men all remind us
We can make our lives sublime,
And, departing, leave behind us
Footprints on the sands of time.

On my recent interview with Mr. Alex. Konta I was reminded very forcibly of the above verse from Longfellow. I take off my hat to Mr. Konta, who has proposed the founding of one of the greatest, most advanced and economic educational institutions ever before throught of. Mr. Konta is a great man. The thought whose seed he has planted will be blown by the breeze of enthusiasm, and also by the scorching breath of idle criticism, broadcast to take root in mellow soil, in the minds of the other great and near-great of the nation.

The Modern Historic Records Association will have as its founder—I take the stand that it already exists in embryonic form—what I consider one of the master minds of the nation—prophetic, far-seeing, overlooking the labyrinths of the future through which that endless chain of humans wend their way, with the penetration of a seer—such minds, "departing, leave behind them footprints on the sands of time."

I entered the office of the Wall street financier with rather a feeling of misgiving. People who deal largely in hard cash are liable to be as hard as the cash they handle. Not so Mr. Konta. Never did I receive more courteous treatment. In the kindly, gray-haired man I found a healthy, hopeful, kindly spirit—a spirit always young because its interests lie not in the "dead past," but in the present where reside the things of to-day, and in the to-morrow where the things of to-day become and beget the things of to-morrow. When I left the office I felt glad that I had come, for I was dismissed with an assurance of pleasure derived from my visit, and a hope that I might come again. All these things add sunshine to life.

The suggestion of instituting a Hall of Records represents a gigantic undertaking, but one which will, no doubt, be met with approval throughout the Union. Mr. Konta's idea, after the preliminary gathering which will soon be called together to discuss the subject, is to appeal to the large cities in the different states for support in the movement, and eventually, after a firm foundation has been adjusted, to the Government. In a letter to the New York Times, Mr. Konta has said: "The plan which I herewith desire to submit for your consideration is suggested only in its main outlines, to be worked out in detail as it becomes a reality. The Modern Historic Records Association, as the movement might be called, should be based on local organizations, all collaborating with a larger state body, these state societies, in their turn, forming the national association, with its seat at Washington. Inclusion in the Washington records, the crowning honor, would not be bestowed until perhaps fifty years after death, and only by a majority vote of the state associations, whose directors should be men of leading in the community."

For the benefit of those who have not read Mr. Konta's letter, or who do not know of the proposed founding of the Modern Historic Records Association, I will explain that Mr. Konta has proposed the founding of this association for the obtaining and preservation of moving picture films, and phonographic records, illustrating all the principal events in the history of the nation, and also the building of fireproof buildings for the preservation of the same. In his own words: "The fireproof buildings in which the records for preservation would be kept might be made architectural ornaments of their cities. Here in New York, for instance, the building might fitly be made a part of the Hall of Fame, or be located in the vicinity of the Public Library. The State repositories might in a similar manner be erected in close proximity to the legislative or executive mansions, while, finally, in Washington would be erected the national Pantheon of the association, symbolic of the historical importance of the records within its walls."

"Have you some idea of using these films in connection with the schools?" I questioned.

"Oh, certainly," was his reply. But I do not propose to use them for fifty years in that capacity. I am doing this for the love of the thing. I would have nothing to do with it if there was any commercialism attached to it, and if they were used for the schools at once I fear there would be."

Mr. Konta was born in Budapest, one of the most advanced cities of Europe. He brought with him ideas fostered in a city of advancement. In his twenty-six years of residence in America they have been nurtured and developed in a mind free from prejudice. Before entering upon a financial career Mr. Konta was well known as a newspaper man; now we have the culmination of his thought and experience in this unique suggestion which, with a bold stroke of the pen, he has brought to public notice.

I cannot say that I agree with Mr. Konta in the matter of not wishing to use the films compiled for the education of the children of to-day; the wish to escape being connected with commercialism in the matter may have led to his having forgotten that the children of to-day are the parents of to-morrow, and that the restricting of the use of the films and phonographic records for fifty years would be the means of retarding just that number of years the progress of the future.

Let us have the benefit of all advanced ideas to-day—not any later. We need them now.

MOVING PICTURES AND THE FOREIGNER

By A. L. Barrett

Perhaps the most appreciative part of a moving picture audience is the foreign element which is, as yet, ignorant of the English language. These people come from totally

different scenes, as a rule, thousands of them from the rural districts, and gaze eagerly at the strange sights of a large city and the always fresh and changing scenes of their surroundings. Since the advent of the picture plays, the foreigners have quickly recognized their value in truthfully portraying in all its various phases, the new life into which they soon become incorporated, and this medium appeals to their emotions as no other could. The reality of the scenery and the life action presented on the screen impress the audience as much as, and perhaps more than, a regular theatrical performance, for every movement, attitude or even the expression on a countenance is depicted in a lifelike manner. At these picture plays there is the same hush of expectation, the thrill of horror at some threatened or actual catastrophe, the warm burst of sympathy, the same excitement, the interest at the adventures of some Romeo and Juliet or mirth at some ridiculous incident, that is to be found at the ordinary theatre, for the simple reason that the picture plays can just as truthfully portray life, though without the medium of words—and truth always prevails—even the truth depicted on the moving picture screen.

In the mixed audiences in any of the poorer sections of the ordinary American city will be found representatives of perhaps every civilized nation, many of whom do not understand the English language, and before their wondering vision flit scenes of which they have perhaps seen the prototype that very day—scenes in the every-day life of a neighborhood like their own—as well as pictured stories of the West and great mining and other great business centers, but all vividly presenting the characteristic life of the land of their adoption in all its varied phases and climates. By Americans and those who have lived here for any considerable length of time, such plays are considered merely as a form of entertainment, but to the uneducated or those ignorant of the language, they form a valuable course of instruction, for in this way the foreigners are enabled to gain a better and clearer insight into the actual life of the nation than would be possible by any other means. In fact, one evening at the moving picture play will teach them more of the manners and customs of their adopted country than a month's residence here would do. It matters not whether the foreigners can speak the language, for the picture play can be understood by them as easily as it can by the native, and although in the mixed audiences we find all sorts and conditions of persons, they are all vulnerable, more or less, to the shafts of the moving picture plays, the pictures being too realistic to admit of any other result, for although they are perhaps telling the simplest story, they are telling it in a manner far more eloquent than is possible by mere words, and the joys, sorows or adventures of the various individuals pictorially portrayed are interpreted so vividly to the audience that no written or spoken language is required, as the actions speak as intelligibly as words. Nothing better than these silent picture stories could have been devised for the rapid instruction of the thousands of foreigners in the habits and methods of American life, and the picture play, eloquent as it necessarily must be when no word is spoken, appeals to the dramatic instinct inherent in almost every one in the audience, be they Saxon, Latin, Slav, Negro or any other race

There is a magnetism in the moving picture which attracts immense numbers of all ranks and ages, and they certainly furnish the only safe and respectable form of dramatic entertainment available to the poorer classes, having completely usurped the old time cheap melodrama, now practically out of existence—in itself an advantage. The picture method of giving drama with the unnecessary vehicle of language eliminated has proved eminently successful, if we may judge by the ever-increasing number of picture play patrons. The pantomime used in the interpretation of the moving picture stories is quite sufficient to convey the meaning, without the medium of dialogue, and the weak form used in cheap melodramas can easily be spared. That even the poorest persons ever went to the cheap melodramatic performances was simply for the want of something better with which to satisfy the natural human instinct for the drama, is evident from the rapid transfer of their allegiance to the so wonderfully popular picture play. The moving picture plays, from an educational, artistic and moral point of view are also of a much superior quality to the one-time popular melodrama, for not even the warmest advocates of this form of amusement (and outside of those who were obliged to patronize them for the want of something better, they were not many) could ever claim that these dramas could or would be used, even at the most remote period, as an educational force, while the moving pictures are so recognized by many, and were very shortly after their invention. The average play presented is creditable to the moving picture industry, many of them conveying a moral, and practically all of them now passing the National Board of Censorship. Certainly no board of censorship restricted the melodrama.

However, moving pictures are not perfect yet, and as they have such an influence over millions of every age, class and condition—and are destined, moreover, to be such a power in education—in fact to be the educational medium of the 20th century—the sooner they are made to conform to the ideas of the clergy and educators—so far as the undoubted purity of every single picture play is concerned—the sooner will the remaining prejudices of this important class be removed, but so long as a few picture play manufacturers and managers persist in manufacturing and presenting plays concerning which there is any question, they will have a handle against the whole moving picture industry. It has taken long and persistent effort on the part of the best friends of the moving picture plays to bring them to their present condition and thus remove the real grounds for the general prejudice that once existed. As a result of this continued persistence, now stretching over several years, the picture plays are gaining more friends daily, but it is also recognized that such a popular institution as they have become can be a vital force in the morals of any nation, and misused can be a source of great evil, but with a nation which is continually receiving an influx of foreigners it is of the utmost importance that only good, clean plays are presented, for first impressions are lasting, and, after all, the foreigner and future American citizen is, to a great extent, what we make him. The motion pictures are filling a long-felt want by providing the poorer classes with an innocent and inexpensive amusement and the advantages to this class are very great, but to the foreigner who does not understand the language they are inestimable. These emigrants cannot attend public school lectures and the various free entertainments provided by the municipal authorities unless they understand English, and there are very few places of entertainment in which their own language is spoken; but even if they are anxious to learn the English language many of them come during the summer months when the schools are closed, and with the moving picture play as a source of inexpensive amusement they are enabled to spend many evenings in which entertainment and instruction are pleasantly combined. Were it only for the benefit of the foreign element, therefore—future American citizens—the plays presented should be only of the highest quality and with an absolutely pure reputation. In this way only can they fully live down all prejudice.

MORE ADVANCEMENT IN THE FILMS

"Romeo and Juliet" Is Announced by Thanhouser

The steady improvement in the quality of the American motion picture that is so pronounced a feature of the present period in picture history, is reflected in the announcement by the Thanhouser Company of a film of "Romeo and

Juliet." A large and formidable cast of film actors, headed by George Lessey and Julia Taylor in the leading roles, appear in the reel, and no expense has been spared by the producers to "dress" players and stage accurately, every detail being handled by men conversant with Shakespeare and the art of properly presenting his plays. The result is said to be a picture that will live long in the memory of all who see it. Various of the outdoor scenes are declared veritable scenic gems, and the reel as a whole will likely be received with open arms by the better class of shows.

FOUND—AN INDIVIDUAL WITH AN OVERBURDEN OF PANTOMIMIC TALENT

By Our "Roving Commissioner"

In Pennsylvania, on the Susquehanna River, stands a mansion, practically deserted. Beautifully furnished in style reflecting the artistic tastes of the owner, it overlooks with sombre reflection, with regrets and memories flitting in ghost shadows about it, the banks of Pennsylvania's most picturesque river.

Not long ago I stumbled, in this city of millions, upon the spirit which had flitted out into the world and away from the stagnant beauty—away from the chains of circumstance and convention which for years had hampered it—from the iron mask which smothered the flame of genius smouldering there. The name of the individual is Mrs. Nana Wyle. Mrs. Wyle, I found upon drawing her out, had wonderful talent for pantomimic work. Upon learning this I requested an exhibition of her work, which was pleasantly granted me. Running nimbly out of the room she returned in a very few minutes with a few articles of clothing thrown across her arm, consisting of a man's coat, a soft sombrero hat, a turkey red sash, a black cloak, and a few yards of white material. I looked askance. "I do it all with these and this," at the same time holding out for my inspection a little wisp of her own hair, which with the aid of a bit of wire she twisted into moustachios of different cuts, suited to the different characters which she impersonated.

MRS. NANA WYLE

The transformations are wonderful. In turn there stood before me the great Napoleon with his majestic frown, Rudyard Kipling, Mephisto, the Christ as painted by one of the great masters, Charles I. as represented in Vandyke's beautiful painting, Buffalo Bill ready to snap his six-shooter or throw his lasso. Besides these there was the impersonation of a decrepit old woman, a man on New Year's morning, after celebrating the incoming of the New Year, and others which have escaped my memory. During the exhibition her hair was let down over her shoulders or tucked neatly under a cap or hat as befitted the occasion.

The accompanying pictures show a few of the characters as impersonated by her. I was not able to procure just as

many as I would have liked, nor the characters which I would most like to have shown you; however some idea of her work can be had from the accompanying illustrations.

In my interest in the advancement of the motion picture business, I was very glad to interview and bring before the notice of the producers and studio directors an individual of so unique a type, who, if it were necessary, could save the company money by being able to impersonate individuals of either sex, and, if any of the managers or directors who are interested would drop me a line in the M. N. P. office I would be very glad to arrange a meeting, and an exhibition of her work for them.

Mrs. Wyle is of French descent, and is particularly gifted in artistic and dramatic work, and is also excellent in comedy roles. She is at home on horseback, and in the role of a French cavalier she is unsurpassed. Her temperament I found was artistic to a fault. Of art and the beauties of nature she is an ardent admirer, and in the case of music proves an excellent and appreciative listener, and though she does not know one note from another has the rare faculty of accurately discovering pitch.

Only in rare cases do we run across such a diversity of talent running rampant. It is interesting to note what nature does for some, while others she seems to have forgotten or left for the next reincarnation. Too often the flame of genius is stifled out, or left to sob itself to sleep. Too often the inadequate are found filling the positions where the adequate should be.

LUCKY ESCAPE FROM DROWNING

The sad death by drowning of Albert Breyton has hardly been received when news of a similar accident, although this time there was a lucky escape.

The opening scene of the Solax Company's release entitled "A Gay Bachelor," release of August 23d, takes place at the beach where the bachelor, played by Gladden James, is enamored of a gay summer girl in an up-to-date bathing suit. During the rehearsals of the scene no one noticed the tide was rising quickly. Mr. James, unsuspectingly, was leaning back in his chair close to the edge of a small wharf. The play was on, the camera began to click, and Mr. James became lost in admiring a beautiful pair of silk stockings. At the critical moment James jumps up and trips on his chair, and before anyone realized it, fell headlong into the water. Stunned by the fall and not being able to swim, he bid fair to follow the unfortunate Breyton. Strong arms, however, came to the rescue and all had a good laugh.

Managing Director Melville hurried home to develop and look at his film. He says it was the most realistic piece of acting he has ever seen. As the accident was averted the Solax Company have decided to release the film as originally intended on August 23d.

FROM THE OBSERVATORY

By G. F. Blaisdell

The Fort Worth (Texas) Federation of Women's Clubs is the latest organization to declare for an independent censorship. They are very (very) busy these days, these splendid, self-sacrificing women of the border. Perhaps, after all, there may be consolation in this fact, for who shall say in what direction their benevolent activities might have turned had they not bethought themselves of the poor, undefended Moving Picture! Bear in mind this organization is not from or of Boston, nor yet even from or of the environs of that scholarly and historic town; and, it may be said in passing, the Hub seems satisfied with pictures as they are. This last outburst comes from what has been looked upon by some as the Wild and Woolly, and is said to be directed against sensational elopement scenes, murders and Indian depredations. The federation plans to prevent the production of any films it finds objectionable and announces that it does not intend that the rules which govern picture shows in other cities shall govern Fort Worth.

* * *

Very nice and exceedingly ladylike. When each municipality shall have established its own code of picture morals the troubles of the exchange man may be enough to induce him to shut up shop and go a-fishing.

In the meantime the National Board of Censorship is busy sawing wood and doing good, earnest work. Its judgment may not be infallible, but certainly in make up—in the character, experience and tolerance of its members—it is far and away ahead of its scattered critics.

* * *

The Rev. Charles Stelzle, superintendent of the Presbyterian Department of Church and Labor, has made good use of moving pictures in the Labor Temple, formerly the Fourteenth Street Presbyterian Church. Through a shift in population the church membership was finally strained to the breaking point. The structure was rented to Mr. Stelzle for $10,000 a year, a fair price, with the understanding that if in two years he "made good" the structure would be turned over to him for his work. Mr. Stelzle has made good. He has founded a workingman's church, and he has built it up along original lines. He holds sometimes thirty-five services a week.

Mr. Stelzle's childhood was passed on the East Side of New York, and into it was crowded an experience such as perhaps can be gained in no other section of this country. He had first-hand knowledge of the horrors of the sweat-shop. When he went to work he learned the machinist's trade, and still caries his union working card. From the bench he entered the Presbyterian ministry, and has won the respect and affection of the toilers, organized and unorganized leaders and followers. In an interview recently he said:

"I have been harshly criticised for having the moving pictures in the Labor Temple. They are all clean pictures, of a religious or instructive type. They are the means of getting people interested in the other activities of my church. The value in motion pictures to the church is not yet recognized. As a means of teaching the truth graphically there is nothing to beat them. Our moto is 'The Labor Temple believes in the workingman. It also believes in the church. Can the workingman and the church co-operate? Come and see!'"

All races and creeds attend Mr. Stelzle's services.

* * *

In talking recently with one of the leaders of the National Board of Censorship the question of advertising posters was brought up. "Do you know," said the censor, "I think much adverse criticism on the part of those who do not have an intimate acquaintance with motion pictures might be avoided if some of the manufacturers used a little more discretion in the selection of the particular scene by which they feature and call attention to their product. It often happens that a still picture of one incident in a play, entirely separated from the scenes preceding and following it, gives an entirely false impression of the whole story.

"Now, for instance, let us take Nestor's film, 'The Settler's Wife,' which we have just seen. It is a strong piece of work, and may be the means of restraining and deterring hundreds of potentially erring wives from taking a false step. Its unmistakable lesson is driven home in a manner that will make all beholders think, and think hard. Yet there necessarily are one or two scenes here which, taken apart from the others, might create an entirely erroneous opinion of a really valuable work."

* * *

Alexander McLean of Toronto was fined $50 by a police magistrate for exhibiting pictures of the Jeffries-Johnson fight. On appeal, Judge Morson has set aside the conviction. The final decision released the films, which had been seized on their first projection. This was important to McLean, as he was under a bond of $10,000 for the return of the reels in good order.

* * *

The committee of Chattanoogans having in charge the taking of pictures showing Chattanooga and the surrounding country insist that the films turned in by the commercial concern that did the work will have to be improved in several respects before they will be accepted.

* * *

The Chicago Journal says that the number of "legitimate" actors applying for positions at the motion picture studios in the city by the lake is greater than ever. One leading woman of a Chicago company is quoted as follows:

"Give me the moving pictures. We have plenty of light, fresh air and exercise, every comfort and get well paid every week. That's a good deal better than working for some struggling stock company, learning and rehearsing new roles every week, dressing in a dark, dingy room and losing on the salary ofttimes."

* * *

The National Moving Picture Advertising Company has been chartered in Delaware to engage in the business of manufacturing and exhibiting pictorial slides and doing outdoor advertising. The company is capitalized at $125,000.

The National Film Distributing Company has also been chartered in Delaware, with a capital stock of $1,000,000, to purchase and lease, own or manufacture moving picture equipments.

* * *

The recent dynamiting in Great South Bay of the ancient schooner Robert Graham received a great deal of attention from the metropolitan press. Four cameras recorded the details of the marine disaster, and it is said the product will be entitled "The Two Friends." The estimate of $2,000 expended on the dynamiting scene and $3,000 on the twenty-four other scenes probably reflects no discredit on the industry of the press agent.

* * *

In the taking of moving pictures there are sometimes unexpected and, to the unconcerned spectators, humorous situations. A Bergen Point (N. J.) lawyer, returning to his office from his midday luncheon, found his sanctum in an uproar. In his absence a clerk had permitted the mock-marriage of an alleged eloping couple. The parties to the ceremony were about ready to make their escape as the lawyer broke in. To his commands to "Get out!" no one paid the slightest attention—with the exception of the actor-policeman, who mistook him for a member of the company and treated him somewhat harshly. As the elopers rushed for a waiting train they were followed by the stage parent and the lawyer. Real police were inextricably mixed with the actor article. The stage "cops" met every motion of the lawyer with a stay of proceedings. The director is said to have lost his voice reiterating "Great!"

* * *

The troubles of Samuel Denton of Flatbush (Flatbush is a part of Brooklyn) have been treated in a humorous manner by some of the unfeeling reporters. But it was in no mellow if melting mood in which Mr. Denton recently appealed to the magistrate of the Flatbush court. He was present in response to a summons obtained by Mrs. Denton, who charged her husband with brutality toward their son. Mr. Denton is small. Mrs. Denton is about two hundred pounds in weight and very muscular. Mr. Denton ascribed the family woes to the moving pictures, which are faithfully followed, even at home, by the other members of his household. He complained that his meals were neglected, that he was made to bear the brunt of the attempts of the family to duplicate the funny things they saw on the screen, and charged that his wife had arranged an elopement for their daughter. "Ethel came home a few days later and has been living with us ever since," said Mr. Denton. "I do not know what the man's name is, much less what he looks like or where he is."

The defendant also alleged that a coal scuttle had collided with his head, with all the impact imparted by 200 pounds. He also showed the magistrate a scar which he said was the result of an application of a smoothing iron.

The climax came, Mr. Denton alleged, when his better and larger half conspired with the husky son to inveigle him into a boxing match. The worm turned. Mr. Denton, when it comes to the manly art, modestly confeses that he is right there with the wallop. The boy took the count.

"If it is as you say," said the magistrate, "you have all the sympathy of the court."

OUR LOS ANGELES CORRESPONDENT

A meeting of the local motion picture men who belong to the Southern California Motion Picture Men's Association will be held next Wednesday. Mr. Nixon will probably hand in his resignation as president of the organization. The last two meetings were not called because it was understood that there would not be more than four or five members present, a condition which has existed for probably the past month.

* * *

The local motion picture exhibitors have won their fight on the new ordinance, which has just passed the city council. In the original draft, the motion picture men were placed under the jurisdiction of the police commission, and, therefore, in the power of the police. It declared that all moving picture theaters should be operated under permits granted by the police commission, which also would have the power to revoke such permits. The moving picture men strongly opposed this measure and after a hard fight had it eliminated. The ordinance as passed a few days ago provides for a board of censors or an advisory committee. This is to consist of five members, one each to be appointed by the mayor, police commission, board of education, Los Angeles Civic Association and the moving picture men's organization. This board will inspect and pass upon all motion picture films before they are shown.

* * *

The suffragettes in this city recently held a meeting for the purpose of advancing their ideas. The method finally decided upon was that motion picture films should be made showing the suffrage cause in the best light. The idea was advanced that this was the best way in which thousands of people might be instructed who otherwise never would hear of the suffrage cause.

* * *

For the first time in the history of motion pictures, this city will have a church exhibiting animated pictures. A permit was issued a few days ago to the Salem Congregational Church on East 28th street to install moving picture apparatus. The pictures will be shown next Sunday night. The plan was first suggested by members of the Baraca Class, who will have charge of the service. Three pictures will be shown, including "Easter Babies," "Gorges of Tarn" and "Athalah, Queen of Judea." An illustrated song entitled "Don't Forget to Drop a Line to Mother" will be sung by one of the members of the choir. These entertainments will continue each Sunday and Thursday night during the summer. The pictures selected for all of the services will be both scenic and educational. No pictures will be shown that will not be in keeping with the spirit of the occasion.

* * *

The California Motion Picture Manufacturing Company recently took pictures of the wreck of the large steamship, the Sant Rosa, which was wrecked off the coast of Santa Barbara while on the way from San Francisco to Los Angeles. Some excellent scenes were obtained of the large crowds which had gathered to view the wreck and some good pictures were obtained of the ship itself which had broken in two parts.

* * *

The Kalem Company will leave for the ocean side within a few days. Permission of the owner of the O'Neil ranch which covers about 320,000 acres has been obtained to take pictures. A few rural pictures will be made.

* * *

The Floradora, which was closed some time ago on account of bad business an dthe contents of which were sold by auction, has been opened by some religious organization. Revival meetings are held every night.

* * *

Messrs. Stutz and Kaufman have closed their theater in Alhambra. The young men declare they have not the necessary time to devote to it.

* * *

Dissatisfaction has appeared in the ranks of the members of the Motion Picture Men's Association. President Nixon has threatened to resign, it is said, and the place of meeting has been changed from the Shell Theater building to Hyman's Theater.

The number of exhibitors at meetings have dropped until at present there are only three or four members which attend. Last week's meeting was not called because enough members would not attnd. When meetings are called the members talk most of the time without doing anything, or if they do pass a resolution there is no one to see that it is enforced. The members realize this, and have become dissatisfied. Each one looks to the other to do something, and when it is done there is always some one to protest. A great many of the exhibitors declare that they can't waste their time attending meetings where there is a great deal of talk and nothing done.

The meetings would probably have been stopped long ago if it had not been for Mr. Stutz, of the Shell Theater, who has tried to arouse interest in the exhibitors of this city. Time and again he has visited the members of the association and pleaded and argued with them. Of course, he usually gets the exhibitor's promise to attend the next meeting, but when the time comes the exhibitor will probably plead that he has no time or has to be somewhere else. An instance of Mr. Stutz's work is that of making the Ideal Theater remove their fake picture of the Coronation of King George V.

When Mr. Stutz heard of the Ideal Theater substituting the Funeral of King Edward VIII for the Coronation pictures, he immediately—although the same proposition had been made to him and he had refused—formed a committee of motion picture men who were looking out for the best interests of the business and visited the owner of the Ideal. Five minutes later the picture was taken out of the bill, and in a half an hour later the film had been taken off the selling list of the exchange which had furnished it to the exhibitor. If the association had a few more men like Stutz, Nixon, Lustig, Kaiser and Hyman, there would probably be no talk now of disbanding.

The Empress Theater, which is owned by Sullivan and Considine, has changed its make of pictures, and are now showing those supplied by the Independent companies. Miles Brothers is the exchange chosen to supply them with reels.

Those few motion picture exhibitors who are interested in keeping the control of their places out of the clutches of the police department, succeeded in having the legislative committee of the city council cut out that section of the proposed ordinnace for governing moving picture theaters which declares that permits will be granted by the board of police commissioners. The city council will probably take the matter up again some time this week.

K. Oku and S. Hamada, proprietors of the Japanese-American moving picture theater, on First Street, near Wilmington Street, were given a suspended sentence of $10 or ten days in jail, Wednesday afternoon, for displaying advertising signs which depicted crime. The arrests were made by Policewoman Alice S. Wells. One poster pictured two Japanese swordsmen engaged in a duel. The other also presented a sword duel, and was a picture referring to the Spanish inquisition.

The Rounder, Main, near Fifth, has been painted a bright crimson in order to attract the attention of passers-by. The theater, which is on the Hyman circuit, has proved a financial failure so far.

A new theater, to be known as the Banner, is opening on Main, near Fifth, opposite Clunes. It will occupy the same place the Family did. The interior and exterior is being remodeled.

The Coronation picture is being exhibited at Clunes' Broadway Theater. The house has never had an empty seat since they started showing the picture.

LEO FEINSTEIN.

OUR WASHINGTON CORRESPONDENT

Washington, D. C.

Manager Davis of the Georgetown Open Air theatre had a unique feature under the title of "The City of Yesterday" in connection with his motion pictures. This is the invention or idea of Prof. H. Armond, who with rare ingenuity reproduces electrically the San Francisco earthquake and the destruction of that city by fire. The cloud effects with their movements are both beautiful and impressive, while the burning of the city, the collapse of buildings and the attending noises are quite realistic. During this exhibition Prof. Armond makes some explanatory remarks, which add to the full appreciation of "The City of Yesterday." Manager Davis was most fortunate in securing this attraction on its first visit to the National capital. Its reception was most hearty and it is just such features that make a splendid combination with motion pictures. It would be well if there were more such ingenious men as Prof. Armond to give the public more of such electrical productions of world events.

A few words should be said about Manager Davis's open air theatre. It is a large covered park with a seating capacity of 1,000, so constructed as to admit of an abundance of air, while omitting the uncomfortable dampness so frequent on summer nights. Further cooled by fans, sufficiently lighted, and equipped with a large stage and conveniences for artists and patrons, it is unlike any other open air theatres in the city.

Another picture resort under the management of Mr. Davis is the City Picture Park, which indeed has the heavens

for its dome. This is artistically and commodiously equipped and therefore finds ready patronage. Mr. Davis has an able assistant in his wife, who is always in attendance at one or the other of these parks, and perhaps makes almost as good a financial manager as her husband. When cool weather returns, Manager Davis will reopen his M Street theatre, which has been closed during the summer.

The Biograph people are reported making some views in and about Washington, which will shortly appear on the screens.

The weekly full page advertisement, which the Moore Amusement Company is using is a decided departure in the motion picture business, which usually depends upon its posters for calling the attention of the public. There are several of the houses who advertise in the local papers, but nothing has as yet equalled the vast outlay of Tom Moore. Statements from outside cities claim that Mr. Moore stands alone in his scheme, which of itself is a boon for the motion picture industry, particularly for the Independents, whose goods are hereby popularized.

The recent showing of the Merchant of Venice at the Virginia with a lecture by Theodore Hardy made quite a feature. Mr. Hardy is a member of the Columbia Players Company, now offering excellent dramas at the Columbia Theatre. He recently made a hit in "A Texas Steer."

From Our Western Correspondent

Hot Springs, Ark., July 26.—The past week has been rather quiet so far as the moving picture industry is concerned, for the picture men and the city have amicably settled the financial and legal difference that existed between them regarding the payment of their annual license, with honors going to the city, things moved along "in the peaceful tenor of their way."

The movement that was started to organize a branch of the Theatrical Stage Employees Association has, I understand, been successful, and some of the operators informed me this week that their charter had arrived. All that remains to complete the organization is for one of the officers with proper authority to come to this city and get the bunch together and put the Hot Springs local on its feet; and then we shall see what we shall see, for the question of the managers' meeting, the rules and regulations and obeying the schedule as outlined in that organization will be put up to the managers. I understand that the salaries run anywhere from $18 to $20 a week, with $10 for a helper. I may be mistaken in this, but that, I am sure, is the way it was given me, and if it is there is likely to be heard a protest from the managers at paying these figures, especially during the heated summer term, at which time business takes a slump. Then, too, the managers have not the advantage of the Sunday business, which has been denied them, and when the houses are closed Sunday it just takes that much off the receipts. One manager figures that he is out just about $5,000 a year by this operation, and it's a bad time to spring an advance in salaries on anyone in any business when the hot spell hits town. And when it hits hot in this burg—well, you are "frazzled,' and then some.

A very neat arrangement has been perfected by Patrick Gillam, operator at the Lyric, who, with his lamp, is able to throw the same slide that he uses in the theater out on the pavement, so that those who are passing may read. The second show there is always a large crowd outside the house waiting to get in, and Pat keeps them amused with appropriate slides, such as:

"Hear that laugh? Well, the show is great"; "Just a few minutes longer and we'll let you in"; "When you see this show you'll be glad you waited"; together with a lot of other up-to-the-minute slides. Pat, be it understood, is a mighty capable slide maker, as well as knowing all about picture machines, and the novel maner in which he has advertised the shows and pictures has boosted the interest and business at the house. The proprietor of the Lyric, Harry Hale, also demonstrated this week when in Chicago that he was a "live one," for while attending the convention of the managers of the Lyric circuit a scrap arose between two managers from Texas who wanted the next convention. Harry waited until it grew red hot and then, as compromise, put in a bid for Hot Springs. Of course, gentlemen, they jumped at it, for who doesn't want to come to this pretty resort, and the result was that the next meeting of the Lyric managers will be held in this city in January. There are about 200 delegates to this convention, consisting of the leading theatrical men of the country.

Doc Owens, manager of Whittington Park, helped entertain the members of the Arkansas Press Association, consisting of the prominent editors of the state who were making their annual tour of the commonwealth and stopped over in this city during the week. The "pencil pushers" had a great time while here and, though the visit was short, they enjoyed everything they saw, especially the attractions at Whittington Park.

Called on Lionel Lawrence, the star of the National Stock Company, playing a two weeks' engagement at the Airdrome Theater an evening or two ago, and while ploughing through his trunk he showed me a copy of the affidavit he made before the grand jury in New York, immediately following the Thaw-White tragedy. He was one of the first to reach Thaw after the shooting. Also, Lawrence was the first stage manager Evelyn Nesbit ever had. He was directing the stage for the "Wild Rose" company when she made her debut in the chorus.

It was not my good fortune to attend the picture shows daily this week, owing to a press of outside news of importance, including a shooting affray, but I managed to look over some excellent pictures, among them being one Ambrosia sent in, "Marine Scenes in Naples." Imp's "Gasoline Engagement" and "The Class Reunion" were also well received, as was "Mutt and Jeff." There are some minor defects in make-up in the reels, but they served their main purpose. Thanhouser also sent in two good reels, "When a Man Fears" and "Won by Wireless," and Reliance put across a winner in "Thou Shalt Not Lie."

The only trust picture I saw—for my time was brief—was the Melies reel, "When the Tables Turned," and it was all that could be desired. Miss Storey did some exceptionally fine work in that picture and the scene where she is picked up off the ground while the horses were going at full speed was indeed most picturesque and thrilling.

The Lyceum has installed two motors for their machines and the operators there are giving their arms a much needed rest. The Princess also has a motor for its machine and the Photo Play and Scenic will, I think, follow suit. What's that you said about a state law against it? Oh, forget it—it's too hot to look that question up, anyway.

THE MAN IN THE BATHS.

Editor The Moving Picture News,
New York, N. Y.

Dear Mr. Saunders:

I little thought when, two weeks ago, I suggested little stories from the ladies and gentlemen now before the camera that you would "call my hand," as they say in polite card parties, and ask me to lead the list.

This is, therefore, not to be a "moving picture story," but a little incident I shall always remember, owing to its absurd features.

Some years ago while a member of a prominent stock company playing at one of the Canadian parks a request was made of the management to produce the old and time-worn drama, "East Lynne." There was a convention of a well-known woman's organization meeting in the town and the local delegates wanted to give a theater party Saturday night, and it was on that night that they requested the English drama to be played; also it marked the close of our summer engagement at the park.

There was a howl of protest from the company when the communication from the ladies was received, as we had fought strenuously from producing that "chestnut," as the comedian termed it, all season.

"I guess we'd better play it, anyway," said the manager. "There are several hundred delegates attending the convention and they want it and that means that many seats sold, for I will shoot the prices on 'em, being it's a special production. Every one of you is 'up in the play' and you can get together and throw it into shape with one rehearsal. Besides, it's the last night we're here, so don't kill yourselves."

We had two rehearsals on the bill, most of the company having at various times played many of the characters. We forgot, however, in the excitement of the production, "Little Willie," and Saturday came and there was no youngster for me, playing "Lady Isabel," to cry over.

The stage manager of the theater came forward and saved the day, saying his son would play that part, as he had often been used to impersonate characters in child's parts. The director of the company told him to bring him around and said that he would cut out all the speaking lines except those in the death scene.

We didn't see the youngster until a few minutes before the first act. Will I ever forget him? Short and fat, with a wealth of tangled hair as red as anything in the "Railroad Builder" or "Flames and Fortune," and with a voice that

would have done credit to a bass singer or a fish peddler. I quickly told him what was wanted, and so many recognized him when he first appeared that he got a "reception," bless his stubborn little heart.

The death scene came and I discovered "me cheeild" on the bed, one foot on top of another, monument like. I told him to take his feet down, but he wouldn't listen, so I went on with the scene. Before that I had noticed the company standing in the wings, smiling and I wondered what they were up to. I cut the scene when I suspected they had coached the boy, and when I called upon "Willie" to speak to me I was startled to see the stage manager walk on the stage. He was playing "Dill." He said to "Willie":

"You don't know this yer female woman, do you, kid?"

"NAW, I DON'T KNOW YOU—GIT OUT," yelled "my darling."

"All right, if that's the case we'll 'ring down,'" declared the stage manager, his back to the audience, laughing. And down came the curtain.

Of course, it was a "frame up," and, being the stage manager, the man had taken it upon himself to do that which he would not have thought for a moment of doing on any but the closing night. Strange to say, no one in the audience was aware of the true state of affairs.

Now, let's have a moving picture story from some one before the camera. THE LADY IN THE BATHS.

OUR LONDON CORRESPONDENT

London Office of the News, 8 Sherwood St., W.

And the hot spell is upon us, though not of such severity as that which the papers tell us the United States is enjoying. Enquiries at several of the leading theaters show business to be keeping up surprisingly. The Coronation pictures have helped, but I doubt if they have proved such an all compelling draw as those of the funeral of the late King Edward. For one thing the show was not one which appealed so much to the sentiment of the people; it contained no such incident as the leading of the dead King's dog (a masterstroke of showmanship even for the surpassing showmen who control these affairs). These remarks hardly, however, apply to the Scala's "Kinemacolor" picture of the event, every seat in that house being booked up to Thursday last, before the picture was included in the program. The "Scala" is undoubtedly an assured success, a result all the more gratifying in that nearly everybody prophesied disaster to the venture, in view of Scala's continued run of bad luck.

* * *

Waltindaw's had two Coronation films of 1,000 feet on show in two Birmingham shows at 3.25 on the actual day of the procession. That's good moving and shows that we are not altogether asleep in this country. Work as quick, or nearly so, was done by several other of the firms who filmed the Coronation.

* * *

Is there anything in the rumor to be met with in the trade as to trouble between a certain American film manufacturing concern and the firm who once represented them in this country, I wonder? Certainly there's no love lost in the quarters indicated, but I shall believe in legal action being taken when the case is actually in the list. B. A.

AMERICAN FILM CO.

The Flying A aggregation of moving picture artists and artisans locating in El Cajon Valley, now numbering over thirty individuals, is unquestionably one of the happiest and most contented lot of moving picture people in the United States. They are all extremely enthusiastic over the wonderful climatic conditions existing in their new environment. To understand this feeling it is only necessary to mention that there is never a greater variation in temperature in El Cajon Valley than twenty degrees. The temperature continually varies between seventy and ninety degrees Fahrenheit.

While the exhibitors in the Central States, in fact over the entire Eastern portion of the United States, during the last three or four weeks, have been sweltering, fussing, and cursing the thermometer registering from one hundred to five hundred degrees in the shade, the American Company in El Cajon Valley have been making pictures with a vim and gusto that puts to shame the muchly disproved belief that Southern California is a hot country. The results of this enthusiasm and superabundant health and satisfaction, on the part of our Western company, is apparent in the forthcoming productions of the Flying A product. They are masterpieces each and every one of them.

KINEMACOLOR

During the week the Kinemacolor Company have received the most marvelous set of pictures ever taken in the world's history of photography.

These pictures were taken by Royal Command of King George V. and copies of them will be deposited in the sanctuary of the Tower of London, going to make up a part of the historical archives of the British Government for future historical ages.

These pictures absolutely beggar description. Such a kaleidoscopic array of colors has probably never been witnessed in so short a space as was seen during the forty days of Coronation festivities, commemorating the crowning of King George V. as ruler of the British Empire.

Amongst the pictures that may be mentioned are: "Trooping the Colors," "Empire Day," "Unveiling of Queen Victoria's Memorial," "The Embarkation of the Canadian Mounted Police," "The Disembarking at Liverpool," "The Camp at Hyde Park," "The East Indian Contingent in Camp at Hampton Court," "Natural London," "London Disguised," "The Naval Review at Spithead," "Peers and Peeresses Embarking on the Thames Steamboat at Chelsea," "The Royal Procession," covering over 6,000 feet of film, showing King George and Queen Mary at very close range, and the returning of the regalia worn at the Coronation by the King to the Lord Mayor of London.

It may not be generally understood that the Regalia and jewels worn by the King and Queen are of inestimable value. A number of the world's precious stone experts have tried to estimate the value of this regalia and have signally failed. The world's most famous precious stones are in this collection and their value is practically priceless.

The Naval Review at Spithead presents a water panorama beyond the ability for any human description to put into words. With her pennant proudly floating and the dear old Star and Bars floating on the breeze is the "Delaware," the pride of our navy.

Ft. Madison, Ia.—Ed. M. Payne has purchased the Crown Theater.

Bloomington, Ill.—Osterman & Myers sold the X-Ray Theater to A. L. Parsons, who has taken possession.

Washington, D. C.—Mrs. Edson Bradley is building a new theater at her residence to cost $50,000.

Milwaukee, Wis.—An electric theater will be erected at Sixth street and Green Bay avenue.

Minneapolis, Minn.—Finklestein & Ruben will erect a new theater at Sixth and Hennepin avenues to cost $80,000.

Carlyle, Ill.—Charles Robinson is building a new airdome theater here.

Boone, Ia.—The B. Arle & Sons Realty & Loan Co. will erect a modern vaudeville and moving picture theater.

Casper, Wyo.—W. R. Sample is having plans prepared for a new opera house here.

Cincinnati, Ohio.—A motion picture house to cost $25,000 will be erected by the Empire Theater Co. at Vine and Calhoun streets.

Oakland, Cal.—A new theater will be established on upper Broadway here to cost $50,000.

W. Palm Beach, Fla.—Karl Kettler, Jr., will remodel and improve the Bijou Theater.

FOR SALE—Moving Picture Manufacturing Plant. Complete and ready for business. Fully equipped. Address R. W., c/o Moving Picture News.

GENNERT'S PUREST CHEMICALS

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SIDE LIGHTS ON THE CINEMATOGRAPH

By L. W. D.

I.—A Plea For Personality in Motion Picture Production

When photography is merely the work of the sun and the camera, completed by the introduction of chemistry, it cannot possibly be termed an "art," but beyond this, to the photographic artist, it can give effect to the imagination and in the retention and treatment of a subject the photographer may exercise complete control and may produce a picture more or less artistically correct in accordance with the degree of his own skill. Although he may be discouraged by the fact that he is compelled to rely on mechanical aids for the representation of the personal feeling, he should bear in mind that frequently the instrument succeeds where the hand fails in rendering accuracy. Briefly, although one might use the camera intelligently, develop the negative and make a print, the result is bound to be a poor one unless a certain amount of artistic and scientific knowledge is brought to bear upon the work. In the early days of photography the composition and lighting of a picture came under the heading of "Art" and other things under that of "Science." To-day the phrase "Art—Science" is practically obsolete. The educated photographer may generally be regarded as a cultured craftsman—his work being the manifestation of craftsmanship, and to a knowledge of artistic principles he adds that of the possibilities of his lens, films and printing and developing processes.

The Evolution of the Art Photographer

The modern photographer has only attained that state of development and craftsmanship after a long apprenticeship. Trace the successful photographer of to-day back to his primality and one will find that in the majority of instances he was a "square peg in a round hole." He knew practically nothing of the art and technique of his subject, so failure, perseverance and experience have rounded off the sharp edges of the peg so that it ultimately fitted the hole, and thus out of chaos and incompetency has been evolved a "finished" craftsman.

Many are the instances of photographers who were originally dark-room assistants, doormen, etc., but now, having gone through the mill, they have become competent picture-makers. An exactly similar state of affairs is happening in

The Motion Picture Field of To-Day

It is agreed that the making of motion pictures from the time the handle of the camera whirred to the time when the finished positive is ready for exhibition is by no means simple. We regret that so much of it perforce must be entrusted to partially incompetent hands simply for the reason that high-class expert work is not a drug on the market. The motion picture field is not overcrowded with good operators and producers. These "square pegs" must adapt themselves to the needs of the case before the best possibilities of the motion picture world; therefore the incompetent—the "square peg"—must be abolished or they must adapt themselves to modern requirements.

In the early days of the industry the workers' interest was solely centered on the camera's ability to record facts; nowadays we have the individual impression of that fact recorded and fully expressed in the picture-photograph through the infusion of personal motive.

Every art or craft in the world that is fit to rank as such is capable of ennoblement by thought, feeling and expression, so that even in the most elementary forms of his art the producer who possesses an artistic personality can infuse an artistic style into his work which will be at once distinguishable from mere efficiency in technical treatment. This is no exaggeration; we have quite sufficient material in photography to produce at the very least a work of art in monochrome and thus justify all that has been written of its artistic capabilities and extracted by the newest manufacturers.

Photograph making is comparatively simple. Picture making that will pass rigid criticism in the way of composition, lighting, etc.—the technique of the subject—is extremely difficult and can only be accomplished by the scientific method as opposed to mere guesswork. We are aware of the difficulties of the picture makers—we have watched their work; we know of the heartbreaking failures which never see the light of publicity; of the errors in exposure, development, in printing; of the pathetic work of film; the pointless stories; the misedited plots and of "releases" not released. We are fully aware of all this and that is why we write in this strain—out of sympathy for those manufacturers who are striving against the ignorance of those upon whom a restricted market forces them to rely. Only the best can hope to succeed—only the best is wanted in the motion picture field.

II.—Potentialities of the Picture Theater

A demonstration of picture-telegraphy combined with cinematography has recently been given by a French scientist, by means of varying currents illuminating the picture and reproducing it at the receiving end. However, the invention is still in the embryonic stage, but it is confidently expected that ere long films will be transmitted over long distances by means of telegraph or cablegraph. It is accordingly possible that people living in New York will at no far distant date be able to witness in the evening in a picture theater the representation of a notable event that took place in Pekin, Tokio, or some place equally distant, the same day. Of course, the time is not yet. It was only quite recently that the possibility of utilizing the telegraph for other purposes than that of conveying "messages" was demonstrated, and the process of "wiring" pictures is not yet perfected, although the experiments which have been conducted in England, in which I have taken part, indicate that success is merely a matter of time.

Meanwhile, those who cater for the supply of films appear to be exerting themselves in every direction, pending the advent of the telegraphic-cinematographic era, in providing "topical" subjects with as much dispatch as possible. The picture theater is rapidly becoming a mirror of the age; it will very shortly, in the opinion of the writer, be evolved into the world's newspaper, presenting facts, not by means of columns of type, but by the much more effective method of pictures. The picture, it must be remembered, is the universal language. The most eloquent passage in English conveys nothing but sounds to the average truckman, and vice versa; while the picture conveys the same meaning to every human being, whatever his race or dialect. But few of the multitude of picture theater patrons pause to consider its potentialities. In certain directions a process of evolution will certainly have to be undergone. The comic element is far too much in evidence. We would not advocate the suppression of humor, or a representation of the humorous aspects of life—far from it. The man or woman who has no sense of humor spends a very dreary existence. But humor has its proper place, and is prone, too often, to border on vulgarity. We should have genuine fun minus vulgarity, and the comic element should not overshadow the remainder of the entertainment. Where, as is largely the case at the present, the comic pictures form the bulk of the programme it will be difficult to get the public to take the picture theater seriously, or to comprehend or contemplate the vast educational potentialities, to which this journal is repeatedly and justly referring.

When the invention of the French scientist has been perfected, and the happenings of the morning in China or Peru or Timbuctoo are depicted on the screen in West Fourteenth Street, the picture theater will have attained a very important position as an enlightening and educational force.

It is well for the future of cinematography that there are many workers in its interests who appreciate the opportunities that lie ready at hand for developing the picture theater and making it a great national institution, a source of education, instruction and enlightenment, as well as a highly profitable business.

A NOTABLE FILM!

If you, dear reader, heard of a woman sacrificing her life for her husband, you would be pretty certain that woman was a heroine. But if she sacrificed her life for a husband who had deceived her and been unfaithful to her, we think you would be pretty certain to say she was indeed a rare woman, and a true one. It is just this character that Rex has put into a picture-play, entitled "Her Way," and if her way was more in vogue both in our homes and in our film studios, things would be better all round.

We particularly advise all our readers to read the synopsis of this unusual picture in this issue, and if exhibitors will have enough faith in our criticism of the picture after an advance view at the Rex studio, they will just clamor for "Her Way." We don't want to give Rex any free advertising, but we do want to give the exhibitors a good tip. Rex pays for its regular advertising, of course, and does it in an up-to-date and live-style manner; but there can be no such thing as too much talking about a picture with the merits of "Her Way."

The acting is more than commendable—it establishes a new school of dramatic expression. The scenic effects are a tribute to the inventive ingenuity of the Rex producer, and the story itself a eulogy of the Rex scenario department. The sacrifice of the woman is thrilling. Mr. Smalley and Human Interest play the leading part, and they co-operate so well as to make the picture wholly absorbing. Just to give our friends an idea of how we personally liked it, we

asked them to run it over again for us, simply because we never tire of seeing good, forceful, realistic acting, and the picture is replete with this.

"Her Way" should show, once and finally, that the Rex way is the right way and that the influence and the strength they are exerting over the Independent program does carry some weight. More power to you, Rex! King of all film!

THOMAS BEDDING

We have received a communication asking us to notify our readers that the versatile Tommy has severed his connection with the Associated Motion Picture Patents Company for cause, and that he has allied himself with a Philadelphia manufacturer. We gladly give this publicity and also wish to inform our readers that the said T. B. was dismissed from the A. M. P. P. Co. some seven or eight weeks ago for incompetency. On interviewing Mr. A. W. Leggett, he informed us that he employed Thomas Bedding on his own recommendation as being capable of influencing a vast amount of business on a commission basis. Some of our English readers will recollect the fiasco when he tried to exploit Charles Urban Company—the same resulted here. We wonder if Carson has found he has a white elephant on his hands?

COLLEEN BAWN

Released by the Yankee Film Co., Monday, August 21

The English-speaking, theater-going public are well acquainted with this beautiful Irish tale made famous by song and story. Its first production in New York City was at the Laura Keene Theater, on March 27, 1860. Among the people who participated at that time were men and women whose names since that day have become famous in the theatrical world: Dion Boucicault, H. F. Daly, Laura Keene, Mme. Pnisi, and Josephine Henry are but a few of the many who are still lovingly remembered by the old-timers. The story is too well known to need repeating, for where can you find a man, woman, or child who does not know dear old Father Tom, Myles na-Copaleen, Hardress Creegan, Danny Mann, Eily O'Connor, Anne Chute, Sheelah, or any of the other well-beloved characters.

To produce this great play and do justice to it meant the outlay of enormous sums, but as expense was a minor detail, the result obtained is a fitting monument to perseverance and progressiveness displayed by the Yankee Film Co. Proper scenery and costumes of the period of 1792 were procured only by having them specially made, and then began the long journey to the beautiful Emerald Isle with a selected company of players, where the most magnificent scenery in the world was obtained.

After months of untiring labor, study and effort, the Yankee Film Co. have produced a masterpiece of which they may justly be proud. An effort has been made to adhere as closely as possible to the original play by Dion Boucicault and Laura Keene, and the result is a magnificent production that will recall pleasant memories to the old-timers and delight the eyes of all who see it.

COMING GREAT NORTHERN FEATURE FILM

A unique military film, entitled "A Traitor To His Country," is announced for release August 26th by the Great Northern Film Company.

This war drama, containing exceedingly thrilling and appealing romantic plots, will find particular favor owing to its exceptionally fine portrayal by actors from the Royal Theatre at Copenhagen who by their combined efforts have succeeded in attaining the perfection of realism in pictures.

It is quite a feather in the cap of the Great Northern people procuring the services of star performers of such calibre, as it is not an every-day occurrence among film producers. It brings the picture patrons in touch with genuine artists which means another step upward in the movement of elevating the motion picture industry.

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The name must be short, descriptive and one that will stick in the memory of every one and permit of numerous advertising features.

A happy thought or inspiration may win you any of these prizes. Contest closes September first.

Judges will be the directors of the M. P. D. & S. Co.

Address M. P. News, 30 W. 13th St., Box 777

Over and Over Again

You know the line from one of the song-hits of the day. OVER AND OVER AGAIN you will say that

"The Artist Financier"

is a film that—well, you know pictures are more illustrative than word-paintings. You will have to see the picture to realize that it combines as extraordinary playing, plot and picture personality as only REX can put into a film. The traditional impecunious artist develops a bit of commercial strategy that captivates his unwillingly-prospective father-in-law, and that will captivate you and your audience.

"The Artist Financier"

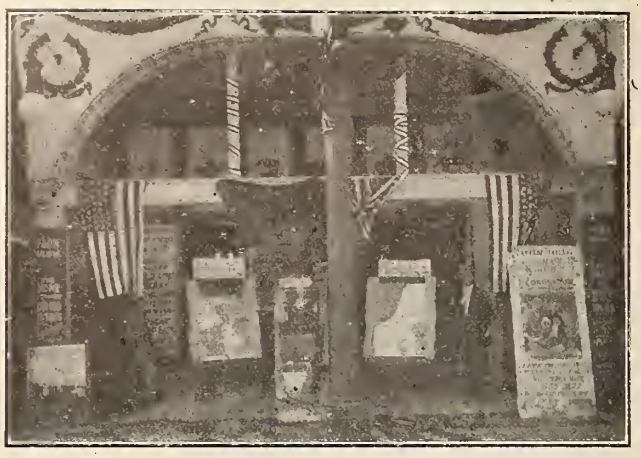
will show you how to increase your box-office receipts.

Rex MOTION PICTURE MASTERPIECE CO.

Makes One Every Week at

573 Eleventh Avenue
NEW YORK CITY

Sales Co. says REX is an Artist Fine-an'-sin-Cere!



Park Theatre, Milwaukee

The Park Theatre is located on Mitchell Street, in the city of Milwaukee, and is one of the most popular theatres showing moving pictures exclusively in that section of the city. Mr. Joseph Schwartz is the proprietor and manager of the theatre. He is running Independent pictures and receives his film service from the Western Film Exchange.

A NEW SYSTEM OF CINE-PHONOGRAPHY

From "Projektion"

The usual method now adopted for the production of sound pictures involves the use of a cinematograph, a phonograph or a gramaphone, and some form of synchronizer, the sound record being both made and reproduced mechanically. This system cannot be said, however, to be absolutely perfect, though in many cases much has been accomplished by its means; in the best records yet obtained, so-called extra sounds are often noticeable, while the use of a synchronizer is also attended with difficulties. For these reasons, therefore, if for no others, the introduction of a totally new method of producing sound pictures cannot fail to be of some importance to all concerned in the picture theater industry. Various experimenters have from time to time endeavored to obtain a sound record mechanically on the surface of a film, the sound to be reproduced by methods analagous to those adopted with the phonograph or gramophone. These attempts have, however, not been attended with much success, and a method of dealing with the problem has now arisen which apparently offers certain advantages over other forms of sound machines at present known. The following description will give some idea of this invention. The recording instrument consists of a mechanism for the continuous transport of a narrow film, somewhat similar to that used for the production of pictures, the apparatus being in direct connection with a cine-camera. The film is enclosed in a light-tight case, one side of which carries a narrow slit, similar to that at the end of the collimator tube of a spectroscope. This slit is adjustable and is placed parallel to the plane of translation of the sensitized film. Hence, all actinic light falling through the slot will affect photographically the traversing strip and on development the deposit of silver will be proportionate to the actinic intensity of the light falling through the opening. Outside this slit, and in close approximation to it, is placed a right-angle prism, whose prismatic edges are parallel to the sides of the opening. This prism can move readily about an axis placed vertically through its right angle, but is rigid in all other directions. Outside this prism, and at an angle to a line passing through film, slot and prism, is placed a light. The rays from this, on passing through the prism are broken up into their component parts, and the light prism and film are so mutually adjusted that the violet and ultraviolet portions of the spectrum fall upon the sensitized film, such adjustment being obtained by the use of a fine micrometer screw attached to the prism. It may be mentioned that the light used for this purpose need only be that emanating from a filament lamp. To the prism is rigidly attached one end of a small rod, whose other extremity is also rigidly fixed to the centre of a tightly stretched membrane. The modus operandi is as follows: Any sound vibrations which impinges on this membrane or diaphragm set up a corresponding motion in the prism about its axis, which results in bringing about a variation in the actinic value of the rays which fall upon the surface of the film. That is to say, if the prism moves in one direction the emulsion will be more affected, and if in a contrary direction the photographic effect will be proportionately less. In the case of a film being in motion during a period of silence, a uniform black strip down the center of the strip would be the only development; but if, on the other hand, any vibration has been set up in the membrane the record will be a wavy band, consisting of alternate light and dark portions. In this manner, therefore, it is said, a photographic record could be obtained which would correspond accurately to certain sounds.

For the purpose of reproducing the original sound for such photographic records, a positive film is first of all made from the negative in the usual manner. This positive is caused to travel between two sprocket wheels with a continuous motion, and is in direct connection with, and actuated by, the driving mechanism of projector. Behind the sound film is placed a powerful light, and the light, passing through the film, is focused on to the surface of a selenium cell. It should be explained that selenium is a crystalline substance, which, mechanically, strongly resembles sulphur and phosphorus, and like these substances is a bad conductor of electricity. This substance, however, possesses a peculiar property, namely, its electrical resistance varies indirectly to the amount of light falling upon it. That is to say, the more light which falls upon a piece of selenium the more readily can an electrical current pass through it. In the cell above referred to, a certain exact amount of selenium is enclosed in a glass tube, which is protected from all extraneous light other than that which has passed through the sound record, and is arranged so as to form a portion of a telephone circuit. If light of a uniform strength be allowed to fall on this selenium cell, the resistance, it is claimed, will be lowered so that an appreciable amount of current can pass. This will only affect the telephone momentarily, as the action of this instrument depends upon fluctuations in current strength, and not on the passage of a uniform current.

"BY THE HOUSE THAT JACK BUILT."

Nursery rhymes furnish the theme for a recent noteworthy attempt on the part of the Imp Company "By the House That Jack Built." It is a story that will interest children and those of more mature years as well. There is a pretty plot having to do with the strange experiences of a bond girl, who is transported to fairyland by the old lady of Banbury Cross, and eventually marries the prince, the handsome son of Old King Cole. The story is elaborately staged, richly costumed and admirably acted, with a large cast and all the accessories to make it a complete and magnificent spectacle. There are a series of very pretty tableaux with beautiful setings—pomp and splendor with quaint situations. That it will prove one of the most successful films of the season goes without saying as no pains nor expense has been spared to make it complete in every detail. It is an innovation on the part of the Imp Company that will no doubt be appreciated.

A DISCLAIMER

86 Wardour St., London, W.
July 14th, 1911.

"The Moving Picture News,"
30 West Thirteenth Street,
New York City, N. Y.

Dear Sirs,

Our attention has been called to a recent issue of your publication, in which you state that one of the principal Cinematograph workers in England has informed you that Mr. Pyke and Messrs. Markt & Co. are very closely associated together.

The only association there is between this gentleman and our firm is that Mr. Pyke is general manager of the Cinematograph Film Hiring Co., Ltd., of 26 Litchfield Street, W. C., and this firm is one of our valued customers.

We shall be obliged if you would publish this article in an early issue of your esteemed journal.

Yours faithfully,
MARKT & CO. (LONDON), LTD.
B. Nichols.

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The leading Organ for the Motion Picture Trade in Germany.
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Great Northern

THE "KING PIN" OF QUALITY FILMS

The Bear-on-the-Globe trade mark is the emblem of high quality

RELEASE FOR SATURDAY, JULY 29TH

THE ENGAGEMENT RING

A stirring dramatic production enacted amidst charming scenery. See the fight between the rivals out at sea in small boats and the struggle in the water. Exciting beyond measure.

A HAPPY HOME

A very laughable and humorous comedy.

RELEASE FOR SATURDAY, AUGUST 5TH

THE BURGLAR AND THE GIRL

A thrilling and romantic story which can be featured big. START NOW.

ALL FIRST-CLASS INDEPENDENT EXCHANGES HANDLE OUR PRODUCT

The Bear-on-the-Globe trade mark is the emblem of high quality

GREAT NORTHERN FILM COMPANY

7 EAST 14TH STREET, NEW YORK

ALL FILMS SOLD THROUGH THE SALES COMPANY

SALES COMPANY

The following films have been released during the week of July 31st by the Motion Picture Distributing & Sales Co.:

Monday, July 31st.

Celebration ..... Imp
Skating Bug ..... Imp
Parting Trails ..... American
Sea Vultures ..... Yankee
Perils of a War Messenger..... Champion
The Prodigal Son..... Eclair

Tuesday, August 1st.

True Hearted Miner..... Bison
Pied Piper of Hamelin..... Thanhouser
Speculation ..... Powers

Wednesday, August 2d.

When Ruben Came to Town..... Solax
The Broken Vows..... Reliance
Duhuque Regatta ..... Champion
If One Could See Into the Future..... Ambrosio
Mr. Baumgarten Elected Deputy..... Ambrosio
The End of the Trail..... Nestor

Thursday, August 3d.

Call of the Song..... Imp
Cattle Rustler's End..... American
The Evening Bell..... Itala
Artist Financier ..... Rex

Friday, August 4th.

Truth Shall Prevail..... Yankee
Darkfeather, the Squaw..... Bison
Judge's Story ..... Thanhouser
The Mascot of Troop C..... Solax
Bill Endeavors to Do His Own Washing..... Lux
An Elopement by Aeroplane..... Lux

Saturday, August 5th.

Last of the Mohicans..... Powers
His Son ..... Reliance
Foolshead's Last Roguery ..... Itala
Burglar and the Girl..... Great Northern
Mutt and Jeff Get Passes to Ball Game.... Nestor

NEW MACHINES FOR OLD

YOU Know Your Old Machine Projects a Poor Picture.
I Know My Exchange Proposition Will Overcome Your Trouble.
I Am Jobber of Powers and Motiograph Machines, and will **Exchange** for Either, or **Any Other** Make You Desire.
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Chicago, Ill.—Oak Theater Co., capital $10,000, John A. Verhoven and R. J. Cooney.

Waterloo, Ia.—J. W. Mercelles has purchased the Jewel Theater on Fourth street and will spend $1,000 in remodeling it.

Monroe, La.—The Lyceum Theater has been sold to Mrs. M. W. Hoyt.

Memphis, Tenn.—M. Frank, of St. Louis, has completed an open air picture show at Patton street and McLemore avenue.

Oakland, Cal.—The Pantages Vaudeville Circuit will erect a new vaudeville theater at 12th and Franklin streets to cost $175,000.

St. Louis, Mo.—John P. Regan will erect a new show house at Nebreska and Park avenues.

Columbus, Ohio.—Richard Pugh has sold the Palace Theater to Robert W. Kerr, who will take possession.

Kenesaw, Neb.—The opera house of T. J. Latta was destroyed by fire. Loss $2,000.

Cleveland, Ohio.—The Canfield Realty Co. will erect a new $90,000 theater and mercantile building at 3533-51 E. 55th street.

Fairmont, W. Va.—The McCray Theater Co., capital $25,000, Chas. E. McCray, F. C. McCray an dJ. Fletcher.

Holdredge, Neb.—A new airdome theater will be established here at Fifth and West avenues.

New York, N. Y.—Plans have been prepared for a new three-story theater for the Delancey Amusement Co., at Delancey and Suffolk streets, to cost $200,000.

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"THE ARTIST FINANCIER"
Rex Release August 3d

Love will find a way, the old, old saying goes—and sometimes the way comes in the least expected manner.

Mr. Reynold sends for an artist from town to paint his daughter's portrait. He comes, he paints, he conquers. One day, as she is sitting for him, and he is translating on the canvas, with the aid of his colors, the beauty and the natural color of herself, Cupid enters the scene and paints a picture of his own—a picture of youth and love and springtime. The father sees the young people together just a bit too much, and divines the secret. He forbids the artist the house, and refuses to let his daughter see him.

A certain Mr. Bell, however, invented the telephone, and soon many ardent messages click over the wires. At a certain time each day she stands at a window, and he passes and gets a glimpse of his goddess. On one of these daily visits to the grounds, he sees a surveyor at work on the estate, and in passing glances through the surveyor's glass. Astonished, he sees the house as though he were looking through a field-glass. At once a happy thought occurs to him. He can arrange to have the girl stand on the porch at an appointed hour each day and with the aid of a surveyor's outfit, finish the uncompleted portrait. The next telephone conversation is a weighty one, details are arranged and thereafter daily, with glass and easel, he works on the long-distance portrait.

One day, however, Miss Reynold does not appear. Instead come her father and another, who point down the road and talk. The artist, through his deaf-mute sister, has mastered lip-reading, and can tell what they are saying by the movement of their lips. Reynold tells the other, apparently an engineer, that the railroad is to go along the lines pointed out by him, and must pass through Eagle Pass to get to the mountains. The artist suddenly exhibits a bit of commercial instinct that would do justice to the old financier himself. He goes to the farmers holding land at Eagle Pass, and buys an option on the land for a year. Then he just waits.

The expected result follows. Reynold goes to the farmers to arrange for the purchase of the land, and in every case is told that the young artist holds the option. Dumbfounded he wonders how it is that the artist just owns the very land he wants, but at last he is forced to go to him and make terms. The artist, remembering the unfairness of the other's treatment of himself, names a steep figure for the land and Reynold is forced to accept. Then the youth tells him how he came to learn the secret, and the financier, marveling at the newly discovered commercial ability possessed by the artist, tells him he has enough business tact and foresight to marry a financier's daughter, and that his business strategy will be an asset to the family. Thus endeth happily the romance of an artist-financier.

"KATHLEEN MAVOURNEEN"
Yankee Release August 7th

A young squire has fallen in love with the pretty daughter of one of his tenants. Unfortunately he has never been able to declare his love to the pretty Irish lass for lack of opportunity.

While visiting among his tenants with his sister they come to the home of the girl's parents and the young squire makes the best of this opportunity, declares his love and asks the pretty colleen to become his wife. Although flattered by the offer of the young squire, the lass hesitates about accepting, as she loves and is beloved by a handsome Irish lad of her village. Being undecided, she asks the squire for time and assures him of her answer on the morrow. The squire returns to his home and writes a note to the colleen, stating that he will call the following day for his answer.

As the girl is perusing the epistle and pondering over the dilemma she falls asleep.

She dreams that she has married the squire and that he has grown tired of her; he has even gone so far as to hire assassins to waylay and murder her. The timely arrival of her former sweetheart and his heroic battle with the hired assassins saves her from this violent death.

The young squire, meeting his wife and her former sweetheart, becomes insanely jealous. He is about to kill her, when her former sweetheart begins a desperate struggle and accidentally kills the young squire. Soldiers passing that way come upon the scene and place the Irish lad under arrest for the murder of the squire. The lad is condemned to death and the day is set for his execution. The girl then realizes how great her love is for the poor Irish lad and also that her marriage to the squire was a great mistake. She visits the lad in his cell on the last day and as he is led forth to the execution she falls in a faint.

She wakes from this horrible dream sobbing bitterly, and makes up her mind as to the proper answer to give to the squire. When the squire calls on the following day she introduces him to the Irish lad who has been her sweetheart for years and thanking the squire for the honor of his proposal, assures him that she would rather be the wife of the Irish lad whom she loves.

The squire takes his defeat manfully and makes the happy couple a substantial wedding present, sufficient to give them a start in life.

"GREY WOLF'S SQUAW"
Yankee Release August 11th

Grey Wolf, a young Indian brave, falls in love with the daughter of the chief of the Sioux tribe and after presenting the chief with horses and blankets he obtains the young Indian maid, Blue Bird, as his squaw.

Blue Bird is not pleased with her father's choice of a husband and at night, when Grey Wolf is asleep, she quietly steals away, taking with her the horses, and returns to her tribe. The crafty chief is pleased to see his daughter, as she may be the means of bringing him many more blankets and horses.

Grey Wolf, upon awakening, discovers his loss and determines to gain possession of his squaw as well as his horses. He appears before the chief and demands his property. The chief has him beaten and thrown from the camp. Smarting from the injustice, he appears at night when the entire camp is asleep, and stealing into the tent of Blue Bird, drags her forth and escapes in a canoe. While being pursued by other Indians in a canoe he gives battle and after overturning the canoe of his pursuers makes his way safely to his own tent.

Blue Bird cannot but admire the bravery of the man who bought her and seeing how he overcame every obstacle in order to obtain possession of her, she learns to love him and cheerfully accompanies him to his tent as his bride.

"THE OLD PEDDLER"
Imp Release August 7th

In which a Hebrew pack peddler distinguishes himself and rescues a small boy from the clutches of a gang of thugs who seek to kidnap the child.

Willie Strong is left at home with only a maid and his two collie dogs for company. The peddler calls and is refused admission to the house by the timid servant. Willie is interested in the wandering vendor and insists that he come in, when he purchases

a pair of suspenders. Willie shows the peddler some photographs of himself and the former is immediately struck by the resemblance of the portraits to his child, who has recently died. He becomes interested in the boy and gives him his address and asks him to call on him. The promise is given and the old man departs.

Willie subsequently calls at the humble home of the peddler, and is made most welcome by him and his wife. The boy is given a toy and leaves, after being cautioned in regard to the way back home.

Willie is obliged to pass through a tough quarter of the town and stops to ask for directions at a low saloon. Two Italian thugs are drinking and quarreling, when they notice the boy and see that he is well dressed. They start out with the intention of kidnapping him and holding him for ransom. They come upon the boy asleep, being guarded by the dogs, and they conceal themselves and wait.

The peddler is apprehensive after the child leaves and decides to follow. He visits the saloon and discovers that the boy has been there and was followed, and he starts after the Italians.

In the meantime the parents of the boy have returned home and learning of the absence of the child, become alarmed. The servant is questioned and tells of the visit of the peddler. The dogs come home and try to tell the family in their language of the peril of Willie. Officers are summoned and, guided by the dogs, the searchers are conducted to the place where the dogs left the child asleep, but he is gone.

The thugs are found close by and they are arrested on suspicion of knowing the whereabouts of the missing boy. They deny all knowledge of an abduction, but turn suspicion on the old peddler, whom they are satisfied has spirited the boy away out of their clutches.

The old peddler has discovered Willie, and seeing his danger, places him in his pack after removing its contents, and he trudges along towards the home of the boy. The peddler is taken into custody, but proves to be a benefactor instead of a rogue by unstrapping his pack and producing the boy unharmed and happy.

"DOROTHY'S FAMILY"

Imp Release August 10th

Dorothy Meade is a handsome young woman who has a multiplicity of admirers and is inclined to mild flirtation. She goes for a visit to the house of a friend and becomes a favorite at once with the eligible young men, who find basking in her smiles a most delightful diversion.

The rivalry narrows down to two men, Bob Vernon and Raymond Morris, and she is unable to decide between them, being satisfied with either. The rivalry is quite bitter and also productive of much humor. They dog her footsteps and devise divers and sundry ways of making an impression. Dorothy enjoys the situation and it furnishes much amusement for her friends. There is an open breach between the men when Morris attempts to impress the girl with his vocal accomplishments in the way of singing sonnets to her beauty. Dorothy decides that the time has arrived to choose and, being a resourceful young woman, she sets about it to make a test that will be convincing.

Returning home, she writes her admirers to call at her home and become acquainted with her family, telling each one that she will give him the long-expected answer.

They hasten to her home town, each being ignorant of the misson of the other. Morris gains a lap on Vernon and charters an automobile and is whirled away. Vernon climbs on behind and the lovers are driven rapidly down the street.

In the meantime Dorothy has mapped out a plan of campaign. She rents the flat of a washerwoman and presses into service a half-dozen dirty, unkempt children, taking possession. Her uncle is coaxed to enter into the spirit of the occasion and he makes up as her brother. The arrangement is most complete and Morris arrives on the scene, is ushered into the untidy room and introduced to the motley gathering. Dorothy explains that it is her family. Morris takes one look and that is enough. He stammers out apologies and backs out, disgusted, his dream of love shattered.

In the meantime Vernon is on the ground and witnesses the tableau through the window. He is at first astonished but takes keen relish in witnessing the discomfiture of Morris. After Morris leaves the room Vernon sees Dorothy and her uncle hilarious over the success of the ruse and it dawns upon him that the scene has been arranged for a specific purpose. He gets the humor of it and laughs heartily.

Hastily arranging his tie, he enters the room and is greeted cordially by Dorothy and noisily by her supposed relatives. He has his cue and greets the urchins warmly, endures the painful handshake of the uncle, and explains he is happy to meet them all, genuinely so.

Dorothy sees his true worth and decides that she is loved for herself alone, and he takes her in his arms. Later, he is introduced to the relatives of Dorothy in her handsome apartments and pulls off the trick of being truly surprised. Of course they marry, and he has the laugh on Morris.

"DEWEY"

Champion Release August 7th

The wonderful achievements of George Dewey in defying mines and batteries to enter Manila Bay, there to annihilate the whole Spanish fleet at that station was the talk of the world; and the putting of such a hero, fittingly into a film story is well worth the commendable enterprise.

As we see here the illustrious Dewey in situations where his patriotism shines forth, we behold those truly transcendental qualities of his personality which made him great. But this picture is not merely a biographical projection, but deals with other factors and incidents of the Spanish War period.

Mark Hanna and Theodore Roosevelt play important roles in the story unfolded, which is remarkable not only for the personages it contains, but for the curious incidents which are interwoven. Into the weft and woof of historical fact, there is woven a beautiful color—a color of heart interest that grips us in an ever tightening embrace, and there are also patches of brightness in that color—humor, we may call it—bright, keen, unconscious Irish humor—that makes us realize how precious humor is, as an offset to the gripping intensity of the other situations.

The bursting of a mine in the path of the Irish despatch bearer in his great death ride through the enemy's lines may be mentioned as one of these tense moments to which we have reference.

Either as to subject, historical incident, or manner of presentation, no American film in years can come up to this film picture of the renowned George Dewey.

"CHIEF FIRE EYE'S GAME"

Champion Release August 9th

Gerald wasn't a bad sort by any means. He was a big, handsome fellow and liked by everyone. There wasn't a cowpuncher for miles around who would not go through fire and water for him; but whenever Gerald had any fire-water in him, he would do as he pleased, and allow no one to help him. At such a time, he was gambling with a couple of greasers, and they were raking in pot after pot, and Gerald's load of "peaches" was getting heavier. Nor would he stop at the behest of friends, and the game went on.

An old Indian Chief had become an interested spectator of the game as it progressed. His eyes glistened instinctively with the gambler's spirit. With ever increasing fascination he bent over Gerald's chair, watching the cards as they were played or dealt. In no pleasant mood, Gerald roughly pushed him aside. The chief took no umbrage at this, but on the contrary appealed to the man, thus delivering himself: "Me big chief; learn how to play; you teach me?"

But he only met with a rebuff and a blow, and when he unconsciously drew back in an attitude which bespoke resentment, a dozen guns were levelled at him and his companion. But Gerald interfered at this, and the bartender ejected the big chief. The latter laid his savage plans.

Shortly after, Gerald was cleaned out of all his cash; all the others in the saloon had departed, leaving him "alone in his glory"; and so it came about that he flung himself on a couch near the window and was soon snoring in a profound slumber. Back came the Indians, the chief with several others, and Gerald was kidnapped.

The discovery was soon made, and the cowboys being informed, dashed madly away in pursuit. The trail led them to the Indian camp and one of the boys climbed a tree. He saw them wildly dancing about their victim with fiendish gesticulations. But—what's this! The line of redskins opens, and there sits Gerald on a blanket with the big chief, teaching him how to play cards.

"CATTLE, GOLD AND OIL"

American Release August 7th

Will Harrington and his wife are making money on their ranch, but they are not satisfied and when they read of the gold strike at Twin Buttes, and the possibilities of great wealth, they determine to go and prospect for gold.

As is typical of all mining camps, the grafter is present at Twin Buttes, and Harrington and his wife fall victims to their wiles. Jim Barlow and Tom Hunter, finding the claim they have staked is worthless, proceed to salt it by shooting golddust over the rocks, and then inveigle Harrington to visit the claim and inspect it. The rich showing of ore is all that is necessary to consummate the sale and, turning over his savings to the grafters, Harrington and his wife become the owners of the salted claim.

Harrington returns to the hotel and tells his wife of his purchase and, taking a pick, they visit their claim together. Harrington breaks off a piece of rock that has the richest showing of ore and is surprised to find there is no gold inside. His wife tells him to take the sample to the assayer's office and she will wait for him at the claim. The assayer returns with him and, after a brief examination, he dashes their hopes by explaining that the claim is worthless and that they have been robbed.

Meeting the grafters on the street, Harrington demands restitution, but they laugh at him and coldly inform him that he has bought something. Investigation soon shows him that, although he has been victimized, he has no legal redress and he returns to his wife in despair.

They are very despondent until Mrs. Harrington is struck with a bright idea. Why not salt the claim themselves and make the grafters buy it back? Harrington hurries to the camp and buys a barrel of crude petroleum and rolls it to his claim where his wife assists him to pour oil in the low places and on the rocks. Concealing the barrel, they return to camp, where Will struts about talking about his lucky strike of oil, while his wife hurries to the hotel and gets ready to return to the ranch.

Jim Barlow and Tom Hunter overhear Harrington as he intended they should and, going to the claim, they make a hurried inspection, finding oil in the water and on the rocks. In their excitement and chagrin they do not for an instant suspect Harrington of any trick and, hastily consulting, decide they must buy back the claim, which they finally succeed in doing at about 1000 per cent profit for Harrington. They hurry the assayer to the claim, where he makes an inspection and then informs the grafters that they have been beat at their own game.

Will Harrington and his clever wife return to their ranch with an increased bank roll.

This remarkable picture is full of actual comedy of the most artistic sort and is handled with a freshness and originality that is unquestionably novel.

"BACK TO NATURE"

Thanhouser Release August 8th

After extracting the best that was in him in the course of twenty years' service, with them, the People's Insurance Company discharges Joe Jackson, a faithful bookkeeper. So at middle life Joe finds the sum-total of a "city career" a nervous wife, a drooping infant and a grown-up son and daughter, whom the city has converted into shallow, idle, selfish creatures. His own gains are a bank account that wouldn't stand the strain of city rent-paying and city living, while he was hunting a job, so Joe concluded to get "back to nature." He bought a farm with his savngs and transported himself there with his family, much against the wishes of two members thereof—the indolent son and daughter, of course. But farm life proved the best blessing that could have been wished on the pair. They finally jumped into it with a vim, and it ejuvenated them, making them self-respecting and self-supporting and winning the daughter a prosperous neighbor for a husband. And the country air gave the youngest child the good health that the city could not extend to it.

In his new world the farmer found that he had many friends, and he gradually became a person of influence among his neighbors, who had a chance to observe his sterling qualities. Oddly enough, it happened that many of them were policyholders in the insurance company that had once employed Joe, and there was a fight for control. And the farmers, who believed that the corporation needed to be reformed, decided to pool their influence and gave Joe their proxies. They had confidence in his knowledge and integrity, they knew he was not falling behind.

The contest between the two big "Interests" was so close that Joe, to his surprise and to that of others, found that he held the balance of power. And the President who had thrown him out was sure that the one-time clerk would now avenge himself.

But Joe proved he was mistaken. Of the two forces he preferred the old directors, and from his knowledge of the business, gained during his obscure work, he was able to impress the Board with the necessity for reforms he advocated. They expressed a willingness to carry out his idea, and he left the control of the company where it was.

The directors were impressed with the ability of Joe. The President admitted, shamefacedly, that the man had formerly been an employee, but had been "let out." The President went to Joe's farm to offer him another job, at much higher pay.

The farmer left the decision to his family, and the vote was unanimously "no." Each member of the household realized that he or she had gained morally and physically by going "back to nature," and the President returned to the city, wondering, but still envious of the happenings he saw in that obscure little upstate farm.

"CUPID THE CONQUEROR"

Thanhouser Release August 11th

A young artist, in love with a society girl, finally induces her to consent to pose for him, in a picture which he believes will be his masterpiece. And his confidence is increased when he finds just the child he wants for Cupid, to be in the painting with his lady fair.

The picture is a success, but the painter's courtship does not progress so favorably. He musters up courage enough to propose to the girl, and is utterly cast down when she refuses to give him a decided answer, although she does not actually reject him.

He waits, hoping to hear from her, but without result. Looking at the nearly completed painting, he wishes that he could invoke the power of Cupid to aid him, and dozes off. And naturally Cupid does come to him—in his dreams.

But Cupid, like the artist, has a hard time of it. He finds that for once his arrows are not potent, and not only is he scorned, but he is harshly treated. Altogether, it is a sad and mightily ruffled little Cupid who calls to tell of the failure of his mission.

But when Cupid is really determined, you cannot avoid him. And in this case Cupid was on the job. Failing as a gentle Knight of Love, he adopted the coarse methods of the up-to-date highwayman, and at the point of a revolver compelled the maiden to stand and deliver her heart. Then he returned in triumph.

The artist awoke to find it was all a dream. But sometimes dreams come true, and this one did, for the girl who surrendered to the "dream Cupid" gave her hand and fortune to the painter who loved her.

"WHEN RUBEN CAME TO TOWN"

Solax Release Aug 2d

Young Miss Ray, a winsome country lass, married to an old millionaire, with a big elaborate house on Fifth Avenue, N. Y. City, becomes lonesome and pines for her own people. She accordingly sends for her country aunt and cousin and asks them to visit her. The aunt arrives and brings in tow the gawky country boy, Osca. Fearing that he will disgrace her she gives him strict orders to imitate his aunt's husband's every move at the table. This he accordingly does to the amazement and chagrin of the husband. The dining room scene is an uproar from start to finish. The husband finally becomes wise and then the fun begins. Seeing that Osca imitates his every movement he immediately starts all sorts of ridiculous actions and culminate his antics when he tips back in his chair and Osca, following his actions does the same, loses his balance and finding himself going over backward grabs the table cloth and brings the whole thing down with him.

Osca succeeds in getting himself into all sorts of scrapes and after a short stay during which time he keeps the entire household in an uproar he is shipped off to the country where they all decide he certainly belongs.

"THE MASCOT OF TROOP 'C'"

Solax Release Aug. 4th

Golden-haired little Buster, a sturdy, manly lad of eight, is mascot of troop C, 15th Cavalry. The men all idolize Buster and vie with one another in winning his affection. Among Buster's most cherished possessions is an old donkey, "Jennie," which has been given by the men, and a little two wheeled cart. Driving through the post one day Buster comes across a fair-haired little maiden, whose name is May, who, accompanied by her uncle, an officer, is out for a stroll. Buster is much impressed with the little girl, and his interest is apparently reciprocated. Later at guard mount they again meet and he promises to show her his donkey. Buster gallantly invites his lady fair for a ride.

Immensly interested they drive farther away from the post than safety justifies and are captured by a prowling band of Indians. Taken by the Indians into their village the children are thrust into a wigwam for the night. Buster, however, manages to escape under the cover of darkness, mounting one of the Indian ponies hastens back to the post for aid. Troop "C" responds to the appeal of their mascot and with Buster at their head are soon on their way to the rescue. They quickly reach the Indian village, a thrilling fight ensues which results in victory for the troop and the rescue of Buster's little friend.

"THE BURGLAR AND THE GIRL"

Great Northern Release Aug 5th

A thrilling and romantic story. The opening scenes show a burglary being performed by a burglar, a member of the "swell mob." Though detectives are put on the scent, it is a very long while before they get a clue, so well has the thief covered his tracks. He establishes himself in society, and succeeds in becoming the fiance of a banker's daughter. Eventually a detective arrives with a bag of safe-opening tools belonging to the thief, and denounces him. Before being taken away to justice, his sweetheart, oblivious of everything, bestows upon him one last embrace.

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MR. INSISTER

THE THANHOUSER WO-A-WEEK

MR. INSISTER SAYS: THINK of "ROMEO AND JULIET" NOW and INSIST on it around Friday, August Fourth, when it is RELEASED. (Part I.)

Released Friday, August 11. The Little Winged God at His Best

Cupid the Conqueror

is one of the neatest phantasy pictures we ever put forth on a market that fancies phantasies when they're well done. Phantasies in films are rare because they are really difficult to produce, calling for stage and photographic tricks that are not always sure of success. So the straight drama or comedy is much preferred by the picture maker. Here, however, we give you a film that YOU prefer—an unusual story, with unusual effects, unusually presented, and really worth unusual effort to book. No. 234. **Code Word, Curor.**

Scene from "Romeo and Juliet" in 2 Reels

Released Tuesday, Aug. 8. Where Many of Us Should Go:

Back to Nature

is a lesson in success—showing that the obtaining of it in the prosperous city is actually much more difficult than "back on the farm." Of course, the accepted idea is that the tattered country boy comes to the city and makes a fortune; but fortunes of this making are really the exceptions and the country boy who succeeds is usually the country boy who leaves the overcrowded city alone and "works" his farm into a paying proposition. In the present picture, this realization comes to one who was NO boy—indeed, a broken-down "city failure" of middle years. But even at his age he changed a city knock-down to a "back-to-nature" triumph, and resurrected a drooping wife and family along with himself. No. 233. **Code Word, Nate.**

COMING! COMING!

Romeo and Juliet

In Two Reels

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consisting of five original photos (11x14 inches) of the leading Thanhouser players, framed in solid oak, mission finished, complete with glass, **GOES TO YOU FOR** $2.50 with order. This is the prize outfit that tickled-to-death exhibitors the country over are calling **THE GREATEST LOBBY DISPLAY BARGAIN EVER KNOWN.** Address Manager's Dept.

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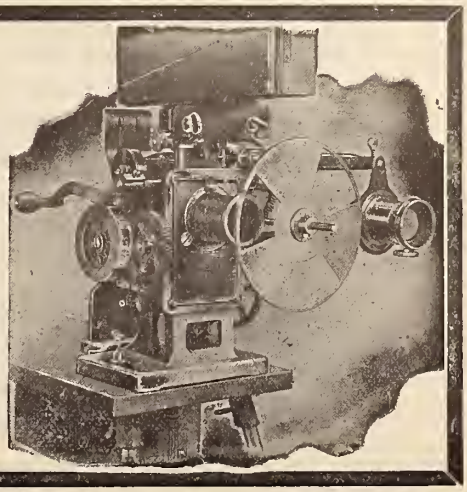

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New York, July 27th, 1911.

DEAR SIR:

It has come to our knowledge that numerous suits have been brought in different parts of the country against exhibitors upon the Latham Loop Patent No. 707934 and the Pross Patent No. 722382, (for the Pross Revolving Shutters) and that other suits may possibly be begun against other exhibitors. There is nothing in these suits that need alarm any exhibitor. The Trust gains no legal advantage whatever from beginning these numerous suits or from prosecuting them. There is already a suit pending on the Latham loop patent, in which testimony is being taken and which suit we are defending. We have every reason to expect a decision in our favor in this suit and that will conclusively settle all of the suits now brought or being brought. The Trust recognizes this and is endeavoring before a decision against it to try to scare the timid exhibitors and those unacquainted with the facts into signing contracts with it to use only Trust films. It is a bluff pure and simple. The Pross patent has not been sustained and no injunction can be granted upon it until the end of one of the suits now begun and that will be a long time in the future. We have complete and adequate defenses to this patent. The fact that the Trust or its predecessor in interest has owned this patent for eight years without beginning suit is a pretty good defense in and of itself alone that the patent is worthless and that suit is brought upon it only as a last resort and as a bluff. We are prepared to defend the Latham suit and will defend it, and will defend the Pross suit and will protect our customers.

You need not be at all alarmed over the suit if one is brought against you and if you will furnish us, through your exchange, the information we need and send us, through them, the papers that have been served upon you or any that are served upon you in the future we will have our attorneys enter an appearance in your behalf and file an answer for your protection. You need not take any further trouble than giving us the necessary data and keeping us apprised of any papers that may be served upon you.

Yours faithfully,

MOTION PICTURE DISTRIBUTING AND SALES COMPANY.
111 East 14th Street, New York

THE MASCOT OF TROOP C SOLAX RELEASE OF AUGUST 4TH

INDEPENDENT RELEASES

MONDAY: American, Champion, Eclair, Imp, Yankee.

TUESDAY: Bison, Powers, Thanhouser.

WEDNESDAY: Ambrosio, Champion, Nestor, Reliance, Solax.

THURSDAY: American, Imp, Itala, Rex.

FRIDAY: Bison, Lux, Solax, Thanhouser, Yankee.

SATURDAY: Great Northern, Itala, Powers, Reliance, Nestor.

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If the faces of vaudeville artists were wreathed in smiles during the past week, it was because they had read the welcome anouncement that Madison's Budget No. 14 is ready at last and that an ample supply of new comedy material of all kinds is on tap for the approaching season of 1911 and 1912.

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To do ample justice to the very complete list of contents would exhaust more space than we have at our disposal, therefore suffice it to say that Madison's Budget No. 14 contains eleven great monologues, ten fine acts for two males, seven acts for male and female, twenty parodies on latest songs, several complete minstrel first parts, a one-act farce running approximately an hour, acts for two females, for quartets, besides a bewildering variety of original jokes, gags, cross-fire talks, etc., etc.

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June 28—Sixtus the Fifth (Dr.)
July 5—The Emperor's Debt
July 12—A Wrong Telephone Call
July 19—The Schoolmaster's Overcoat
July 19—Marine Views of Naples
July 26—Alone in the World (Dr.)
July 26—Artful Tweedledum (Com.)
Aug. 2—If One Could See Into the Future
Aug. 2—Mr. Baumgarten is Elected Deputy (Com.)

AMERICAN.

June 26—The Sky Pilot's Intemperance (Com.)
June 29—A Western Waif (Dr.)
July 3—The Call of the Open Range (W. Dr.)
July 6—The Schoolma'am of Snake (W. Com.)
July 6—The Ranch Cbicken (W. Com.)
July 10—Cupid in Chaps (W. Com.)
July 13—The Outlaw's Trail (W. Dr.)
July 17—The Ranchman's Nerve (W. Dr.)
July 20—When East Comes West (Dr.)
July 24—The Cowboy's Deliverance (W. Dr.)
July 27—The Cattle Thief's Brand (W. Dr.)
July 31—The Parting of the Trails (W. Dr.)
Aug. 3—The Cattle Rustler's End (W. Dr.)

CHAMPION.

May 24—In the Great Big West (Dr.) 950
May 29—The Peril of Diaz 950
May 31—How He Redeemed Himself 950
June 5—Service Under Johnston and Lee 950
June 7—The Cost of Drink 950
June 12—Longstreet at Seven Pines 950
June 14—His Last Crooked Deal 950
June 19—Molly Pitcher 950
June 21—For Her Sin 950
June 26—War and the Widow 950
June 28—The Boy Scouts to the Rescue 950
July 3—Fighting Rev. Caldwell 950
July 5—A Cowboy and a Lord 950
July 10—From Wallace to Grant 950
July 12—Tony Would Be a Cowboy (Com.) 950
July 17—A Southern Girl's Heroism 950
July 19—A Daring Deed 950
July 24—The Exchange (Dr.) 950
July 26—At the Trail's End (Dr.) 950

ECLAIR

June 5—Impudence Punished (Com.) 550
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June 19—Tommy Gets a Trumpet (Com.) 370
June 19—The Ingenious Accident (Com.) 620
June 26—The Death of Don Juan 965
July 3—Can He Save Her (Dr.) 515
July 3—Tommy Wants to Be an Actor (Com.) 435
July 10—A Child's Heroism (Dr.) 995
July 17—Charley Has a Manuscript to Sell (Com.)
July 17—Teddy's Three Duels
July 24—The Pretty Lady of Narbonne
July 31—The Parable of the Prodigal Son
Aug. 7—The Sorrowful Mother (Dr.)
Aug. 7—Too Much Swedish Drill (Com.)
Aug. 14—The Connecting Link (Dr.)
Aug. 21—The Edelweiss
Aug. 21—How They Work in Cinema (Com.)

GREAT NORTHERN.

May 6—A Would-be Sportsman (Com.)
May 13—The Nun (Dr.)
May 20—The Voice of Conscience (Dr.) 786
May 20—Berne (Switzerland) (Sc.) 204
May 27—The Love of a Gypsy Girl (Dr.)
June 3—The Bogus Governess 945
June 10—True Love Never Dies (Dr.)
June 17—Hotel Thieves
June 24—The Ghost of the Vaults
July 1—The King's Favorite
July 8—As a Man Soweth (Dr.)
July 15—A Soldier's Life (Com.) 452
July 15—At Sea Under Naval Colors 455
July 22—A Kind-Hearted Brother (Dr.)
July 29—The Engagement Ring (Dr.)
July 29—A Happy Home

IMP.

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May 15—The Lighthouse Keeper (Dr.) 1000
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May 29—Three of a Kind (Dr.) 1000
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ITALA

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June 3—Knows-All, Anthropological Doctor (Com.)
June 8—A Life for the Czar (Dr.)
June 10—An Odd Adventure of Foolshead (Com.)
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June 15—The Rights of Age (Dr.)
June 17—The Physician's Monkey (Com.)
June 17—Foolshead, Somnambulist (Com.)
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June 24—On the Snowy Summit of Mount Blanc
June 24—Foolshead Is Jealous (Com.)
June 29—The Gentleman Fireman
July 1—Foolshead, Waiter (Com.)
July 6—The Little Wayfarer (Dr.)
July 8—Turin Military Tournament
July 13—The Inventor's Wife (Dr.)
July 15—Toto Enthusiast For New Fashion (Com.)
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July 20—The Charitable Young Lady (Dr.)
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July 27—The Fatal Sonata (Dr.)
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July 29—Toto Without Water (Com.)

LUX.

By Prieur.

June 16—Bill Loses His Mother-in-Law (Com.) 409
June 23—Billy's Day Out (Com.) 550
June 23—Weary Tom's Dream (Com.) 318
June 30—Bill Determines to Go (Com.) 455
June 30—Shortsighted Miss Prim (Com.) 426
July 7—Secret Service (Dr.) 888
July 14—Bill Learns to Take Cinematograph Pictures (Com.) 413
July 14—The Accident (Dr.) 540
July 21—Plucky Bill (Com.) 439
July 21—One Good Turn Deserves Another (Dr.) 521
July 28—Bill Buys a Bottle of Champagne (Com.) 400
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Aug. 4—Bill Does His Own Washing (Com.) 439
Aug. 4—An Elopement by Aeroplane (Com.) 465
Aug. 11—Bill Wishes to Make Butter (Com.) 458
Aug. 11—The Cripple (Dr.) 462

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June 14—The Sheriff's Mistake (Dr.)
June 14—The Plan that Failed (Com.)
June 21—At Sunset Ranch (Dr.)
June 21—Just His Luck (Com.)
June 28—The Gunfighter (Dr.)
July 1—Mutt and Jeff on the Job (Com.)
July 5—A Message from the West (Dr.)
July 8—The Bad Half-Dollar (Dr.)
July 12—The Pony Express (Dr.)
July 15—Mutt and Jeff in a Matrimonial Affair (Com.)
July 19—The Plains Across (Dr.)
July 22—Mutt and Jeff—At the Fortune Teller's (Com.)
July 26—The Settler's Wife (Dr.)
July 29—Mutt and Jeff Make a Hit (Com.)
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Aug. 5—Mutt and Jeff Get Passes to the Ball Game (Com.)

NEW YORK MOTION PICTURE CO.

("Bison")

June 9—A Child of the Rancho (Dr.)
June 13—A Squaw's Retribution
June 16—The Desert's Lure
June 20—The Dude Cowboy (Com.)
June 23—The Foreman's Mine
June 27—An Indian's Love (Dr.)
June 30—The Cowboy's Vacation
July 4—The Unloaded Gun
July 7—Blacksnake's Treachery
July 11—A Red Girl's Heart
July 14—Generous Cowboys
July 18—Her Captive
July 21—A Cheyenne's Courtship
July 25—Silver Wing's Dream
July 28—The Tables Turned
Aug. 1—A True-hearted Miner
Aug. 4—Darkfeather, the Squaw
Aug. 8—Grey Cloud's Devotion

POWERS' PICTURE PLAYS

May 30—Civilization (Feet)
June 3—Eyes That See Not (Dr.)
June 6—The Black Heart (Dr.)
June 10—The Stranger's Plate (Dr.)
June 13—Smith's Marmalade (Com.)
June 17—The Haunted Island (Dr.)
June 17—A Concert Hall Romance
June 20—How Women Win (Com.)
June 20—A Spring Tragedy
June 24—Oh, Say, Jim
June 27—Only the Master Shall Judge
June 27—Summer Madness (Com.)
July 1—The Question (Dr.)
July 4—When Pals Quarrel (Dr.)
July 4—The Love Potion (Com.)
July 8—The Haunted Island
July 11—The Love Tyrant (Dr.)
July 11—How Aunty Was Fooled (Com.)
July 15—Nat Wills as King of Kazam (Com.)
July 18—A Moral Coward (Dr.)
July 22—Little Girl (Dr.)
July 25—Oh! Baby! (Com.)
July 25—The Thrilling Powers Fire 500
July 29—The Picnic (Com.)
July 29—A Foot Romance

RELIANCE

July 12—The Turning Point
July 15—The Angel
July 19—A Forest Romance
July 22—The Two Mothers
July 26—Her Choice
July 29—Thou Shalt Not Steal (Dr.)
Aug. 2—The Broken Vows
Aug. 5—His Son (Dr.)
Aug. 9—The City

REX

June 8—From Death to Life (Dr.)
June 15—The Twins (Dr.)
June 22—On the Brink (Dr.)
June 29—Securing Evidence
July 6—Fate (Dr.)
July 13—The Vagabond (Dr.)
July 20—Sherlock Holmes, Jr.
July 27—Her Way
Aug. 3—The Artist Financier

SOLAX COMPANY

June 28—A Terrible Catastrophe (Com.)
June 30—Greater Love Hath No Man (Dr.)
July 5—Starting Something (Com.)
July 7—The Silent Signal
July 14—The Girl and the Broncho Buster
July 19—All Aboard for Reno (Com.) 515
July 21—Sergeant Dillon's Bravery (Dr.)
July 26—The Double Elopement (Com.)
July 28—Outwitted by Horse and Lariat (Dr.)
Aug. 2—When Ruben Came to Town (C.)
Aug. 4—The Mascot of Troop "C"

THANHOUSER COMPANY.

May 19—Lady Clare
May 23—The Stage Child (Dr.)
May 26—Get Rick Quick (Dr.)
May 30—A Wartime Wooing
June2 —A Circus Stowaway
June 6—The Stepmother
June 9—Motoring
June 9—The Rescue of Mr. Henpeck
June 13—Little Old New York (Dr.)
June 16—Flames and Fortune (Dr.)
June 20—The Coffin Ship
June 23—Foxy Grandma
June 27—Courting Across the Court
June 30—Lorna Doone
July 4—The Declaration of Independence
July 7—The Court's Decree
July 11—When a Man Fears
July 14—Won By Wireless
July 18—That's Happiness
July 21—Two Little Girls
July 25—The Smuggler (Dr.)
July 28—A Doll's House (Dr.)
Aug. 1—The Pied Piper of Hamelin
Aug. 4—The Judge's Story

YANKEE FILM COMPANY

May 22—The Little Western Rose (Dr.)
May 26—Thwarted by Nell Pierce (Dr.)
May 29—The Birth Mark (Dr.)
June 2—His Romance (Dr.)
June 5—The Scandal Monger (Dr.)
June 9—Mrs. Biffin's Demise (Dr.)
June 12—Thou Shalt Pay (Dr.)
June 16—The New Congressman (Dr.)
June 19—Sun Bonnet Sue (Dr.)
June 23—The Two Roads (Dr.)
June 26—His Romance (Dr.)
June 30—The Angelus Bell (Dr.)
July 3—Groucho's Quiet Fourth (Com.)
July 7—His Great Sacrifice (Dr.)
July 10—Portuguese Joe (Dr.)
July 14—The Man Underneath (Dr.)
July 17—The Way of the World (Dr.)
July 21—Outwitting Father (Com.)
July 24—The Stepdaughter (Dr.)
July 28—Deposited After Banking Hours (Dr.)
July 31—The Sea Vultures (Dr.)
Aug. 4—Truth Shall Prevail (Dr.)

LICENSEES OF PATENTS CO.

BIOGRAPH

		Feet
June	5—A Smile of a Child(Dr.)	997
June	8—Their Fates Sealed (Com.)	396
June	8—Dave's Love Affair (Com.)	601
June	12—Enoch Arden, Part I (Dr.)	998
June	15—Enoch Arden, Part II (Dr.)	999
June	19—Bearded Youth (Com.)	484
June	19—The Delayed Proposal (Com.)	511
June	22—The Primal Call (Dr.)	997
June	26—Her Sacrifice (Dr.)	998
June	29—Fighting Blood (Dr.)	1000
July	3—Stubb's New Servants (Com.)	
July	3—The Wonderful Eye (Com.)	
July	6—The Thief and the Girl (Dr.)	
July	10—The Jealous Husband (Com.)	
July	13—Bobby, the Coward (Dr.)	
July	17—The Indian Brothers (Dr.)	996
July	20—The Ghost (Com.)	515
July	20—Jinks Joins the Temperance Club (Com.)	481
July	24—A Country Cupid (Dr.)	997
July	27—The Last Drop of Water (Dr.)	1021
July	31—Mr. Peck Goes Calling (Com.)	748
July	31—The Beautiful Voice (Com.)	247
Aug.	3—Out from the Shadow (Dr.)	998

EDISON

June	30—The Star Spangled Banner (Dr.)	1000
July	4—The Price of a Man (Dr.)	1000
July	5—Trading His Mother (Com.)	500
July	5—Polish and Pie (Com.)	500
July	7—The Crucial Test (Dr.)	1000
July	11—Marvels of Horsemanship	1000
July	12—The Trapper's Five-Dollar Bill (Com.)	980
July	14—The Minute Man (Dr.)	1000
July	18—The New Church Carpet (Dr.)	1000
July	19—A Famous Duel (Com.)	980
July	21—The Capture of Fort Ticonderoga (Dr.)	1000
July	25—The Younger Brother (Dr.)	1000
July	26—Bob Rowdy (Com.)	550
July	26—The Hair Restorer and the Indians (Com.)	500
July	28—The Doomed Ship (Dr.)	1000
Aug.	1—Christian and Moor (Dr.)	1000
Aug.	2—Money to Burn (Com.)	560
Aug.	2—The Unfinished Letter (Dr.)	440
Aug.	4—The Switchman's Tower (Dr.)	1000
Aug.	5—Sir George and the Heiress (Com.)	1000
Aug.	8—The Battle of Bunker Hill (Hist.)	1000
Aug.	9—The Adventures of a Baby (Com.)	660
Aug.	9—The Stolen Dog (Com.)	340
Aug.	11—The Spirit of the Gorge (Dr.)	1000
Aug.	12—Friday, the 13th (Com.)	1000
Aug.	15—The Winds of Fate (Dr.)	1000

ESSANAY FILM CO.

June	27—The Baseball Star from Bingville (Com)	1000
July	1—The Sheriff's Brother (W. Dr.)	1000
July	4—Swat the Fly (Com.)	472
July	4—A Hungry Pair (Com.)	528
July	7—At the Break of Dawn (Dr.)	1000
July	8—The Corporation and the Ranch Girl (W. Dr.)	1000
July	11—Mustang Pete's Love Affair (Com.)	1000
July	14—The Rosary (Dr.)	1000
July	15—The Backwoodsman's Suspicion (W. Dr.)	1000
July	18—Her Dad, the Constable (Com.)	1000
July	21—God's Inn by the Sea (Dr.)	1000
July	22—The Outlaw Samaritan (W. Dr.)	1000
July	25—Mr. Wise, Investigator (Com.)	560
July	25—Five Bold Bad Men (Com.)	420
July	28—The Clown's Baby (Dr.)	1000
July	29—The Two Fugitives (W. Dr.)	1000
Aug.	1—Tommy, the Canvasser (Com.)	545
Aug.	1—The Spender Family (Com.)	455

GAUMONT
G. Kleine

June	13—Jimmie, the Insurance Agent (C.)	640
June	13—The City of Florence, Italy	360
June	17—The King's Daughter (Dr.)	1000
June	20—His Leap to Liberty	648
June	20—Jiggers Buys a Watch Dog	337
June	24—The Ransom	980
June	27—Village Gossip (Dr.)	1000
July	1—Jimmie's Trick (Com.)	300
July	1—An Oasis in the Sahara Desert	700
July	4—The Cuttle Fish	165
July	8—A Village King Lear (Dr.)	1010
July	11—The Picture on the Screen (Dr.)	700
July	11—A Ragged Coast	300
July	15—Frolicsome Flossie (Com.)	520
July	15—Jimmie as a Philanthropist (Dr.)	490
July	18—A Shot From the Brush (Dr.)	640
July	18—Under the Palms of Tunis	360
July	22—Jimmie, the Detective (Dr.)	678
July	22—In the Shadow of Vesuvius	302
July	25—A Society Mother (Dr.)	1030
Aug.	1—Jimmie Wears a Crown (Dr.)	680
Aug.	1—An Aeroplane Disaster	320
July	25—A Favoring Current	680
July	25—St. Malo and the English Channel	310
July	29—A Society Mother	1030
Aug.	1—Jimmie Wears a Crown (Dr.)	680
Aug.	1—An Aeroplane Disaster	320
Aug.	5—A Passing Fancy	800
Aug.	5—Flowers and Plants in Winter	190
Aug.	8—A General Strike	825
Aug.	8—A Raging Sea	175
Aug.	12—The Academy Girl	585
Aug.	12—Jimmie's Luck	405
Aug.	15—The Inventor	1000
Aug.	19—The Son of the Shunammite (Dr.)	1000

KALEM CO.

June	21—A Mexican Rose Garden (Dr.)	1010
June	23—Lean Wolf's End (Dr.)	980
June	26—Juarez After the Battle (Edu.)	1000
June	28—The Jollier (Com.)	995
June	30—The Little Soldier of '64 (Dr.)	940
July	3—A Cattle Herder's Romance (Dr.)	
July	5—The New Cook (Com.)	
July	7—To the Aid of Stonewall Jackson	
July	10—Reckless Reddy Reforms (W. Com.)	
July	12—Hubby's Day at Home (Com.)	
July	14—The Tenderfoot's Claim (Dr.)	
July	17—The Badge of Courage (Dr.)	
July	19—Making Mother Over (Com.)	
July	21—By the Aid of a Lariat (Dr.)	
July	24—A Chance Shot (Dr.)	
July	26—Conquering Carrie (Com.)	
July	28—The Indian Maid's Sacrifice (Dr.)	
July	31—The Mexican Joan of Arc (Dr.)	
Aug.	2—Over the Garden Wall (Com.)	
Aug.	4—The Colonel's Son (Dr.)	
Aug.	7—Peggy, the Moonshiner's Daughter (Dr.)	
Aug.	9—The Round-Up at Dawn (Com.)	
Aug.	11—The Romance of a Dixie Belle (Dr.)	

LUBIN

June	29—Rescued in Time (Dr.)	1000
July	1—The Little Rebel (Dr.)	1000
July	3—His Birthday (Com.)	690
July	3—Foxy Izzy (Com.)	315
July	6—The Snake Bite (Dr.)	1000
July	8—Always a Way (Dr.)	1000
July	10—The Snare of Society (Dr.)	1000
July	13—The Lost Horse (Com.)	600
July	13—Mr. Inquisitive (Com.)	400
July	15—Good for Evil (Dr.)	1000
July	17—Alice's Sacrifice (Dr.)	1000
July	20—A Gay Time in Atlantic City (Com.)	1000
July	22—The Stranger in Camp (Dr.)	1000
July	24—Wife's New Hat (Com.)	600
July	24—The New Operator (Com.)	400
July	27—During Cherry Time (Dr.)	1000
July	29—An Accidental Outlaw (Dr.)	1000
July	31—The New Officer (Com.)	1000
Aug.	3—The Gypsy (Dr.)	1000
Aug.	5—An Indian's Appreciation (Com.)	1000
Aug.	7—Her Two Sons (Dr.)	1000

G. MELIES.

June	22—The Kiss of Mary Jane (Dr.)	1000
June	29—The Honor of the Flag	1000
July	6—The Great Heart of the West	1000
July	13—The Strike at the Gringo	1000
July	20—Bessie's Ride (Dr.)	
July	27—At the Gringo Mine (Dr.)	
Aug.	3—Red Cloud's Secret (Dr.)	
Aug.	10—His Lesson (Dr.)	
Aug.	17—The Local Bully (Com.)	
Aug.	17—Two Foolies and Their Follies (Com.)	
Aug.	24—A Spanish Love Song (Dr.)	

PATHE FRERES

June	26—The Sublime Pardon	804
June	26—Transportation in Siam	184
June	28—The Stepsisters	932
June	29—The Passing of Dappled Fawn	680
June	29—Tin Mines and Foundry in Malacca	320
June	30—The Russian Gypsy	512
June	30—The Water Beetle and Its Young	426
July	1—A Mother and Sons of '76	1000
July	3—Washington Relics	1000
July	5—A Bald Lie (Com.)	413
July	5—Birds in Their Nests (Edu.)	462
July	6—An Indian's Pride (Dr.)	1000
July	7—Along the Danube	460
July	7—Obedient Limbs (Com.)	171
July	7—Chinese Potteries	490
July	8—Waiting (Dr.)	1000
July	10—Love and Cheese (Com.)	525
July	10—Mt. Etna in Eruption	460
July	12—Tragic Wedding (Dr.)	974
July	13—Father and Son (Dr.)	960
July	14—Veil of Happiness (Dr.)	1000
July	15—Dad's Boy (Dr.)	1000
July	17—The Daughter of the Watch	430
July	17—Benares, the Holy City of the Hindoos	300
July	17—Raising Ostriches in Egypt	270
July	19—Her Gypsy Rival (Dr.)	1000
July	20—Memories of the Past (Dr.)	1000
July	21—The Perfume Clue	640
July	21—Review of the French Army	350
July	22—Her Boy (Dr.)	827
July	22—The Zylras	150
July	24—Raising Ostriches in Egypt	295
July	24—Herring Fishing Off Boulogne	385
July	24—Modes and Customs of the Hindoos	320
July	26—The Spinster's Marriage (Com.)	640
July	26—Working Elephants	320
July	27—As Fate Decreed (Dr.)	1000
July	28—The Fickle Fiancee	508
July	28—Lionelly, Contortionist	150
July	28—A Trip in the Island of Marken	328
July	29—The Sheriff's Punishment (Dr.)	994
July	31—Max's Divorce Case	476
July	31—Elephant Hunting in Victoria Nyanza	520
Aug.	2—Love and Silence (Dr.)	1000
Aug.	3—American Field Artillery Manœuvres	300
Aug.	3—Blue Wing and the Violinist	672
Aug.	4—The Liar	530
Aug.	4—The Magnet	460
Aug.	5—Legend of Lake Desolation	1000

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June	20—Range Pals	1000
June	22—Told in the Sierras	1000
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June	27—A Sacrifice to Civilization	1000
June	29—The New Editor	1000
July	3—The New Faith	1000
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July	10—Two Lives (Dr.)	1000
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July	17—The Way of the Eskimo (Dr.)	995
July	19—The Warrant (W. Dr.)	1000
July	20—The Profligate (Dr.)	1000
July	24—That City Feller (Dr.)	1000
July	25—The Sheriff of Tuolumne (Dr.)	
July	25—The Rubber Industry of the Amazon (Ed.)	
July	27—The Tale of a Soldier's Ring (Dr.)	1000
July	31—The Knight Errant (Dr.)	
July	31—Caught in the Act (Com.)	
Aug.	1—Saved by the Pony Express (Dr.)	1000
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Apr.	10—Do Not Judge Rashly (Dr.)	955
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Apr.	17—Jerusalem and the Mount of Olives	315
Apr.	19—Solving the Servant Problem (C.)	465
Apr.	19—In the Province of Kwang Tung, China	535
Apr.	24—Herodias	955
May	1—For Their Mother (Dr. Com.)	695
May	1—The Blue Nile	290
Apr.	26—The Last Edict of Francis II	875
Apr.	26—Scenes at Colombo, Ceylon	125
May	3—The Page's Devotion	790
May	3—Wismar, Germany	210
May	10—The Traitor (Dr.)	620
May	10—Rubber-Neck Percy (Com.)	370
May	17—The Juggler's Vengeance (Dr.)	396
May	17—Fishguard Harbor, Wales	600
May	31—The Musketeer	588
May	31—The Sleuth	404
June	7—The Young Interne	750
June	7—Heligoland, an Isle of the North Sea	250
June	14—Sir John Falstaff	1000
June	21—Avenged	1000
June	28—The Taming of the Shrew (Com.)	1000
July	5—Ancient and Modern London	530
July	5—Boys Will Be Boys (Com.)	470
July	12—The Free Lance (Dr.)	640
July	12—Temples of India	365
July	19—The Tie That Binds (Dr.)	760
July	19—A Round-Up In Chili	240
July	26—An Amateur Skater	440
July	26—Satan on a Rampage	660
Aug.	2—The Struggle for Life	650
Aug.	2—On the Coast of Bengal	326
Aug.	9—The Heiress	705
Aug.	9—Lyons, the Second City of France	295

VITAGRAPH

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June	9—The Sacrifice (Dr.)	1000
June	10—The Changing of Silas Warner (Dr.)	1000
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July	8—Snowbound With a Woman Hater (Dr.)	1000
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July	12—In the Arctic Night (Dr.)	1000
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July	18—Lure of Vanity (Dr.)	
July	19—On a Tramp Steamer (Melodr.)	
July	21—Sky Pilot (Dr.)	
July	22—A Widow Pogson's Husband (Com.)	
July	25—Treasure Trove (Dr.)	
July	26—She Came, She Saw, She Conquered (Dr.)	
July	28—Price of Gold	
July	29—Strategy of Anne (Com.)	
July	31—Two Wolves and a Lamb (Dr.)	
Aug.	1—The Clown and His Best Performances (Com.)	
Aug.	2—Price of Gold (Dr.)	
Aug.	4—The $100.00 Bill (Dr.)	
Aug.	5—The Death of King Edward III (Historical)	

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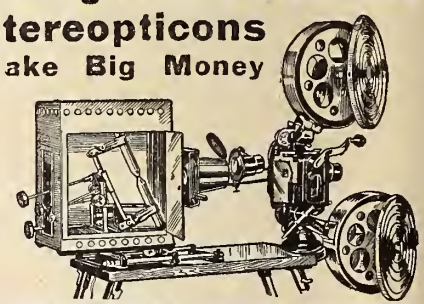

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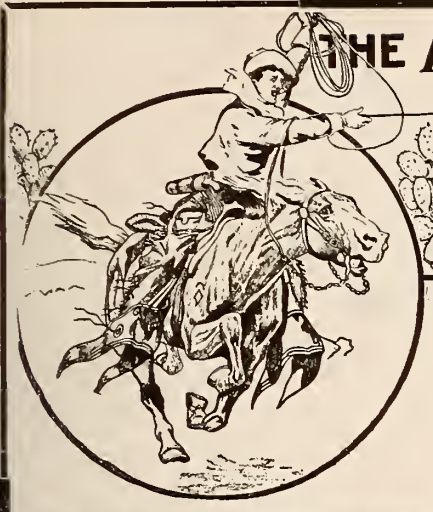

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Scene from "THE PARTING TRAILS"

Scene from "THE PARTING TRAILS"

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A story that is strong and interesting. Production that is clever, and photography that is perfect, all blended together in a picture that will more than satisfy your audience. A Flying A Cowboy Drama in all that the name implies.

Scene from "THE CATTLE RUSTLER'S END"

Scene from "THE CATTLE RUSTLER'S END"

COMING NEXT WEEK

A SENSATIONAL, ORIGINAL, FLYING A FEATURE
RELEASED THURSDAY, AUGUST 10th.

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This story is built around the rescue of a Cowboy by his pony. The action allotted the pony in this picture is educational in that it shows the intelligence and the affection of the average Western horse. The film is a feature in every respect, but the scenes in which the four-footed actor appears are extraordinary to a degree. A request for this feature entered now at your exchange will be conducive of an early booking.

RELEASE OF MONDAY, AUGUST 7th.

"CATTLE, GOLD AND OIL"

A FLYING A COWBOY COMEDY DRAMA.

Whatever you do or whatever you neglect to do, do not refrain from demanding of your exchange "THE PARTING TRAILS," and "THE RANCH GIRL." Ask your Exchange for them today.

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Washington Film Exch., 428 9th St., N. W.

GEORGIA
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Globe Film Service, 208 Fifth Ave., Chicago.
H. & H. Film Exchange, 98 Jackson Blvd., Chicago.
Laemmle Film Service, 196 Lake St., Chicago.
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Central Film Service, 119 North Illinois St., Indianapolis, Ind.

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Laemmle Film Service, Suite 2 and 3, 515 Mulberry St., Des Moines.

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Wichita Film & Supply Co., 122 N. Market St., Wichita.

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Dixie Film Company, 720 Maison Blanche Bldg., New Orleans.

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MARYLAND
Baltimore Film Exch., 610 E. Baltimore St., Baltimore.

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Michigan Film and Supply Co., 1106 Union Trust Bldg., Detroit.
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Great Eastern Film Exchange, 21 E. Fourteenth St.
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Western Film Exchange, 145 W. 45th St.

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Buckeye Lake Shore Film Co., 422 N. High St., Columbus.
Cincinnati Buckeye Film Co., 315 W. 4th St., Cincinnati.
Lake Shore Film & Supply Co., 106 Prospect Ave., S. E., Cleveland.
Toledo Film Service, 120 Erie St., Toledo.
Victor Film Service, Prospect and Huron Sts., Cleveland.

OREGON
Independent W. F. Exch., 84 Seventh St., Portland.

OKLAHOMA
United Motion Picture Co., 112 Main St., Oklahoma City.

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Eagle Film Exchange, 23 North 9th St., Philadelphia.
Exhibitors' Film Service Co., 49 So. Penn Ave., Wilkesbarre.
Philadelphia Film Exch., 934 Arch St., Philadelphia.
Philadelphia Projection Co., 44 No. 9th St., Philadelphia.
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Independent Film Exchange, 415 Ferry St., Pittsburg.
Pittsburg Photoplay Co., 412 Ferry St., Pittsburg.

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Texas Film Exchange, 1315½ Elm St., Dallas.
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Co-Operative Ind. Film Co., 320 Atlas Block, Salt Lake City.

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WEDNESDAY ..	CHAMPION ..	SOLAX	RELIANCE	AMBROSIO ...	... NESTOR
THURSDAY	REX	AMERICAN	ITALA		.....IMP
FRIDAY	YANKEE	SOLAX	LUX	THANHOUSER	..... BISON
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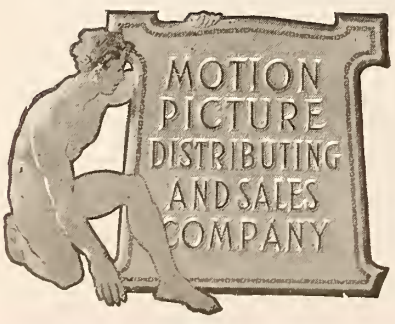

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AUG 19 1911

MOVING PICTURE NEWS

Volume IV
No. 31

August 5
1911

PRICE
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Scene from
"THE RANCH GIRL"
AMERICAN Release, August 10th]

THE AMERICAN FILM MFG. CO. CHICAGO

"TWO FLYING A COWBOY FEATURES"

RELEASED THIS WEEK, MONDAY, AUGUST 7th

"CATTLE, GOLD and OIL"

A quaint Western comedy drama picturing a ranchman's experience in the purchase of a salted mine. The story unfolded in the film is full of interest and the situations depicted extremely laughable. A Western feature in all that the name implies.

Pauline Bush and Warren Kerrigan in "CATTLE, GOLD AND OIL"

Warren Kerrigan's Rescue by His Cow-Pony in film entitled "THE RANCH GIRL"

RELEASED THIS WEEK, THURSDAY, AUGUST 10th

"THE RANCH GIRL"

Featuring the rescue of Warren Kerrigan from the hands of outlaws, through the medium of his cow-pony. This rescue is startling and is a liberal education in the intelligence of the horse. The film is a thrilling one throughout its entire length. Just the class of production that the exhibitor requires during the hot summer months.

Arrange to obtain both of these films from your exchange today—all Independent Exchanges buy the Flying A product.

RELEASE OF MONDAY, AUGUST 14th
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"STARTLING IN ITS REVELATION"
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Showing how the lives of poverty-stricken babies are saved in a great city.

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MAY BE BOOKED TOGETHER OR SEPARATELY

Scene from "NOBODY LOVES A FAT WOMAN"

THE THANHOUSER WO-A-WEEK

RELEASED TUESDAY, AUG. 15.
Can This Be True?

Nobody Loves a Fat Woman

Whether this actually or always applies, is a debatable point, but after seeing the picture you can see why our fat lady felt it did. Poor Fatty! no one had any use for her, she figured. But she was wrong. SOMEBODY had. BUT IT WASN'T JACK, our hero! He had use for just one other girl in the entire wide world. So he naturally had no eyes for Fatty, even though she was worth $50,000 to him. This, with a few, real, funny misfortunes, decided her in the view that furnishes our title. No. 237. **Code Word, Noan.**

RELEASED FRIDAY, AUG. 16.
More Real Wreck Views

The Train Despatcher

is a tale of the rail that has become a classic on the H. T. & D. Road, where the incidents all transpired. Very exciting incidents they were, too, with a pretty girl train despatcher taking the leading part in them. She actually climbed a huge, swaying telegraph pole, managed to "tap the wire" and so averted a most terrible railroad disaster. All these thrilling things we show in the picture. The reel will be famous for the daring work of its chief character, the realistic wreck scenes and the fine "railroad atmosphere" throughout. No. 238. **Code Word, Despa.**

Scene from "TRAIN DESPATCHER"

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FOR THE FIRST SHOWING, EACH PART MAY BE BOOKED SEPARATELY
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FOR THE RETURN DATE, BOTH PARTS MAY BE BOOKED TOGETHER
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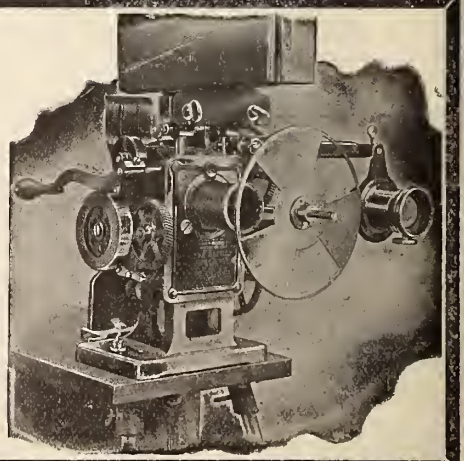

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B. Allan, 8 Sherwood St., Piccadilly Circus, W.

Chicago Representative: J. J. Sullivan,
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ALFRED H. SAUNDERS, Editor.

This newspaper is owned and published by the Cinematograph Publishing Company, a New York corporation. Office and principal place of business No. 30 West 13th Street, New York. Alfred H. Saunders, President; John A. Wilkens, Secretary, and W. M. Petingale, Treasurer. The address of the officers is the office of the newspaper.

SUBSCRIPTION: $2.00 per year. Postpaid in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands. Canada and Foreign Countries: $2.50 per year. All communications should be addressed to The Moving Picture News, 30 West Thirteenth Street, New York City.
ADVERTISING RATES: $60 per page, $30 ½-page, $15 ¼-page, single column $20, $2 per inch. Discounts, 20% 12; 10% 6; 5% 3 months.

Volume IV **August 5, 1911** **Number 31**

EXHIBITORS

The National Convention for the formation of the Exhibitors' League brought out one fact, and that is, the theory advanced so many times in the columns of the News is at last bearing fruit. Some four and a half to five years ago we strongly advocated the formation of local or state associations, which should eventually lead to the formation of a national organization as is now formed and in full working order.

We congratulate the numerous delegates who attended the convention at Cleveland and became instrumental in launching forth the national league. It now needs only the full complete co-operation of every state in the Union to place the exhibitors in the position we have so many times suggested they should be, viz., upon the exhibitors depends the whole success of the Cinematograph industry, and we have always contended that in their hands lies the solution of every problem facing nickelodia today.

In the first place almost up to the present time the exhibitors are apt to be content with what the exchanges choose to give them and in many instances they have been very hard pressed to give their patrons what they called for. Then legislation of a very adverse kind has been put in action in many cities to the great disadvantage of the exhibitor. With the formation of the National League a great deal of this will be prevented in the future, and the exhibitor through his local state or national organization will be able to avert pending litigation, relieve the tension on legislation already passed and in a general sense be able to clean the slate and start a fresh copy.

A suggestion was made at the league that the officers would be antagonistic to the manufacturers and try to control what they put out. We do not think the manufacturers have anything to fear on this score, because the general tendency is an uplift of the whole industry. The trend is to take more largely an educational basis in every exhibit to the public, and in talking with some of the prominent exhibitors we were glad to learn that the proportion of educational to comedy and drama patrons was about half and half.

Some question arose in general conversation about the censorship of the bill, and every satisfaction was expressed with the present Censorship Board and boards of other states. A great deal of satisfaction was expressed regarding the general tendency of the manufacturers to eliminate from their stories everything bearing upon the nature of an indecent, suggestive manner or robbery, such as held largely in the past, and with a general co-operation of the exhibitor with the exchange men and through them the manufacturer, only real good and advancement will be the result of the National League.

Many cities already have their exhibitors' associations, some of which were represented at the convention, and others were very conspicuous by their absence. This is not as it should be. We believe it will be fully to the best interests of every city or state organization to become allied with the National.

One advantage of this association for mutual interests would be the doing away with the impost of $2.00 per week graft, imposed by the M. P. P. Co. We do not know if the exhibitor is fully awake to the facts that every machine bearing a license plate in his possession is not his property; while he pays anywhere from $175.00 to $250.00 for the machine, it is only loaned to him. Not only that, but $104.00 per annum must be paid for the privilege of using that machine. While the National League has nothing to do with either Trust or Independent questions in their legal aspect, yet as they are about equally divided they certainly are very much interested in the subject, and talking over a patent question with a very able jurist we were informed that if the Trust lose their suits, which they are more than likely to do, every man who has paid $2.00 per week under protest can get that money refunded under the Sherman Anti-Trust Law, and the National League is the body to enforce the repayment of these unjust exactions.

A DOG IN THE MANGER—CAN YOU BEAT IT?

The management of the Hippodrome in Cleveland had invited the manufacturers attending the National League to exhibit their films for the benefit of the assembled delegates. Mr. John Rock of Chicago was "Johnny on the Spot," and hearing of these arrangements, he immediately wired to New York to the Patents Company, and in reply there came back from the Grandmother of Fifth Avenue the information that if Independent film was shown in this house the license of the Patent Company would be immediately cancelled, and this being a Keith & Proctor house, the licenses of all their other houses would also suffer.

Some people like to throw boomerangs, and we can assure the Patents Company that this short-sighted policy strengthens the hands of the Independent faction immensely, rebounding to the credit of the latter, whom it scarcely touches, but returns to the thrower and hits them mighty hard.

Cleveland Convention of the Exhibitors' League

We arrived in Cleveland early Tuesday morning and hieing ourselves to the Gillsy Hotel, the headquarters of the Association, we found a few congenial spirits had already registered, whom we were very glad to meet and shake hands again with, as they were henchmen in former fights which we will remember, notably Philadelphia, Chicago and Pittsburg; then to greet the others from other quarters of the States was worth the sacrifice, if sacrifice it can be called, of coming from New York to Cleveland.

The work of the convention had already commenced and when we got into the meeting room at the Webber Hall we found quite a large assembly of men looking at the various projecting machines, among which we noted the Powers in charge of Mr. Cole; the Symplex, represented by Messrs. Cannock and Renbold; the Motiograph, in the care of Mr. Woodworth, and also the Edengraph and Edison's latest model. These machines were the cynosure of all eyes and were very capably explained by the various representatives. We found that the arrangements for the entertainments had been placed in the hands of a capable body of men, of which Mr. S. E. Morris was chairman, Mr. W. J. Slimn, C. G. Thompson, J. E. Weillis, H. P. Isaacs and G. H. Wilk were staunch lieutenants. The preliminary arrangements of the meeting proper were in the hands of Mr. H. E. Neff, president; Mr. Schroeder and Mr. Morris, vice-presidents, with Mr. E. Pettis acting as secretary. Preliminary arrangements by the appointing of committees to make the preliminary nominational, advisory, press and legal matters.

Conversation among the members elicited the fact that the whole of the delegates present were in favor of raising the price of admission from five to ten cents. The committee to draft a preamble of the constitution which was composed of Peter J. Jupe, of Detroit; W. J. Sweeney, Chicago; H. S. Dickson, Winchester, Ind.; H. C. Farley, Montgomery, Ala.; H. S. Klein, Milwaukee; John J. Huss, Cincinnati, and J. H. McDonald, Pittsburg.

After these arrangements were made the assembly were invited to take an automobile tour through Cleveland, and gradually everyone got seated in some thirty to forty automobiles, starting on a forty-mile trip in and around Cleveland proper to the great Lake Erie, then back again to the Heights and Garfield Monument of Garfield Park.

The writer unfortunately did not take this trip into the Heights. For why? Well, just because. This, being a lady's answer, won't satisfy our readers, so we must take them in our confidence and tell them why. Mr. Morris, the chairman, seeing to the guests getting the best there was from the garages, kept for himself and party the worst machine of the bunch, and the passengers therein comprised Mr. S. A. Morris, Tom Cohen, Mr. J. Klein, Mr. W. C. Kasper, another gentleman whose name we have forgotten and the editor. Then we started out for fun and got it. Someone started telling jokes and among them was one of a certain charitable organization giving free pictures to the children. Mr. Morris, being interested in knowing what sort of pictures they were, stopped one of the boys and asked him how he liked them. "Aw go on," said the boy, "I don't like 'em at all. They were standin' pictures." A little further on one of the automobiles broke down, but this happened to be opposite the garage and that was easy to repair. Mr. Kasper waved his hand and said, "Good-bye, hard luck." We remarked, "Don't holler till you're out of the wood." This seemed to be our undoing, for our chauffeur missed the crowd and went off on his own, along the route where Mr. Morris thought we might meet the body of automobiles returning from the Heights. Going up a hill some six miles out of Cleveland the machine broke down and then the blame came on "we." Poor us, didn't we get it? Well, the chauffeur tried to make some repairs, but all to no good. We certainly were landed in a country lane. Mr. Morris's hope lay in the fact that it was possible—just possible—that some of the others might come this way. After waiting half an hour a kind samaritan came along and took back two, leaving four of us, then another car came along belonging to the party occupied by Mr. Schering, carrying Mr. and Mrs. Neff, just enough to fill the car. Ten minutes after along came another car. We held that up, too. In this latter car was Reubenstein, Bernstein, Kennedy and one or two other congenial spirits, so at last we were rescued and ultimately reached Cleveland.

Back to the meeting place where we found a large number waiting for the exhibition of the pictures (we refer our readers to our editorial column for a little paragraph on this point), and through the good offices of Mr. Mandelbaum a theater was secured and all the manufacturers' offerings were received with applause. This finished up Tuesday.

Wednesday morning the exhibitors worked within closed doors. This gave us time to make a few calls in the city. At one o'clock the Sales Company invited the assembled exhibitors to lunch at the Hollenden Hotel, which was accepted. After all had done justice to the good things provided, Mr. Brulator, the president of the Sales Company, was asked for a speech. In responding he said, among other things, that the Sales Company was only looking for the advancement of the Independent interests, and to all these interests every exhibitor was a factor and interested in their progress.

Referring to the incident of the Patents Company, debarring the use of the Hippodrome, he expressed his sorrow for the smallness of the act, remarking that it would reflect more upon them than it did on us. The question of the Patents was one in which the Sales Company had won all along the line. They had beat the M. P. P. Co. with their own weapons and this is what they are going to continue to do. There was no camera patent on the market. It was free to all to use any camera they wished, and every manufacturer would be welcomed into the Sales Company on a pro rata basis providing he could make good film, which was a sine qua non. He further remarked that the Latham Loop was a farce. The Patents Company would never dare to attack the exhibitors on this, but they had brought suit against the Sales Company members, attacking them on this point, which was not yet adjudicated, owing to the fact that the lawyers were constantly askin- for delay. Any exhibitor receiving summons on these questions would be fully protected, as the Sales Company were bringing injunctions in every state of the Union against the Patents Company, restraining them from bringing any other suits against exhibitors until the full settlement of the suit and the adjudications of the patents. Following Mr. Brulator's address, he called upon the representatives of the manufacturers to make their bow to the assembled exhibitors, among whom we must mention Mr. Sterne, of Imp; Mr. Engel, of Rex; Mr. Powers, of Powers Picture Place; Mr. Kennedy, of the American; Mr. Dintenfass, of Champion, and Mr. Bernstein, of Yankee. And last but not least Mr. Miles, the secretary of the Sales Company.

A witty saying we must not pass by was given when Mr. Brulator asked for some remarks, and it may be here stated that the Catholic Order of Foresters are holding their convention at the same time. One of the exhibitors asked Mr. Brulator what the flags with C. O. F. meant. Mr. Brulator replied as above. The querient remarked, "No, it stood for the Concentration of Film Men." Mr. Neff then in a neat speech closed the proceedings and the assembly returned to resume later after refreshments, while ye editor adjourned to his hotel to dictate this item to a sweet stenographer.

In addition to the above a meeting of the Exhibitors' League of Indiana was organized at Cleveland on August 1st. The constitution and by-laws were adopted and the following officers elected for the first year. President, H. S. Dickson, Winchester; first vice-president, Charles Fife, Logansport; second vice-president, Edward Horning, Michigan City; secretary and treasurer, J. F. Rembusch, Shelbyville; executive committee, the above officers with the addition of D. S. Haines, Evansville; Henry Smith, Ft. Wayne, and John Young, of Terre Haute. We understand another meeting will be held in Indianapolis within two months, at the call of the president, when plans will be perfected to push the organization in the state of Indiana.

OUR FRONT COVER ILLUSTRATION

Our cover is adorned this week with an illustration from one of the American Film Co.'s Western dramas entitled "The Ranch Girl," released August 10th, and deals with the intelligence of the cowboy's best friend and faithful companion—his horse.

Mr. Oes Sails for Europe

Mr. I. Oes, general manager of the Great Northern Film Co., is leaving for a business trip to Europe in the interest of his company and will be absent for about four weeks.

MR. WM. SHORT'S ILLUSTRATED LECTURE ON TUBERCULOSIS AT KEITH & PROCTOR'S FOURTEENTH STREET THEATRE — AND OTHER THINGS

By Our "Roving Commissioner"

Who says that there is no demand for the educational picture? I do not say "film" in this instance, because I find many of the lectures given in the theatres and elsewhere are illustrated by lantern slides as well as moving pictures, therefore the word "picture" fills the bill and covers the ground much better, because it includes the stationary as well as the moving picture.

The theatres are responding very cautiously—not reluctantly—to a slight vibration of interest in the public's bump of appreciation for better things—for pictures from which they can learn something.

The fore part of last week I happened in Keith & Proctor's Fourteenth Street Theatre. An illustrated lecture on the dread disease tuberculosis was under way. After the Red Cross film, depicting scenes from the experiences of a district nurse of how she cares for the sick, making cleanliness and sanitary conditions compulsory wherever it falls to her lot to pursue her work, the remainder of illustrations were given by means of lantern slides, and most interesting they were. The lecturer, Mr. Wm. Short, went briefly but thoroughly into the subject of tuberculosis, the cause of the spreading of the disease, its treatment by Dr. Robert Koch's method, by which some 10,000 individuals are saved every year, the question of heredity and so forth. The things that Mr. Short told to his audience require to be told and retold, told and retold until they are thoroughly and firmly stamped upon the public mind. The germs of the disease are in the mucus which the consumptive coughs up, millions of which are coughed up daily. Through promiscuous expectorating, and the dried mucus being blown hither and thither, is the disease spread. Also are the germs conveyed to the lungs of children through the careless habit of the consumptive mother of kissing her little ones, regardless of the death's head concealed in her caresses. Children are very susceptible to the disease—so says Mr. Short—may look strong, yet having the tubercular germs at work in their little bodies, awaiting an untoward moment when the flesh is weak to spring upon the throat of the victim. Then again there are many pale, delicate anaemic children in whom are found no trace of the germs. These children, as well as the afflicted ones, are sent in large numbers each year from the city to the homes and hospitals provided for the care of such children. Good fresh air and plenty of exercise of a healthful nature is given them. Open air schools are also provided where the children (the weaker ones) recline in reclining chairs in the schoolroom, warmly wrapped up while they study their lessons and are taught by the teachers. There are a number of societies throughout the country which are doing a good work for those afflicted with the terrible "white plague."

I understand that in Boston is the headquarters of the lectures which are given from time to time in the Keith & Proctor theatres. Lectures on different educational subjects are provided with suitable illustrations and assigned to those employed by the Keith & Proctor people to deliver them. This is a good move, and only goes to show that, after all, the trend of the times is to progress.

It is interesting to note the remarks of different people regarding moving pictures. In my rovings my ears are ever open to catch the drift of public opinion. Just the other day I was in conversation with a woman when the conversation turned on moving pictures. She had evidently not given the subject much thought, but had received her impression through being thrown up against pictures of the sensational, melo-dramatic style. In relating the story of a lecture which had been given at the church which she attended, she threw up her hands in holy horror. "Why," she said, "I just disgraced myself. While the lecturer rested they showed some moving pictures—I wish you could have seen them."

"Why, what was the trouble?" I asked.

"Oh, I just wish you could have seen them—a woman got on a bicycle and started to ride down the road at an awful rate, and first there was a big crowd of people sitting out, and she rode clear through those people, and I wish you could have seen the commotion, and she went on and on, and did all kinds of stunts with that bicycle. Oh, it wasn't bad, of course—but in the church—I just laughed till I nearly fell off the seat." And with this a fit of merriment seized her and she laughed again a side splitting laugh.

She had not considered probably the aid the comedy in this picture had been in the dispersion of an overflow of bile, from which in all possibility her system had been suffering. Again she told of a friend who said she had gone once to a moving picture show, but that she would never go again. The picture which had been the cause of the resolution was one showing a man who had accidentally come, in his wanderings through a wilderness, upon a tract of ground where there was quicksand. She explained to her companion: "I sat and watched him sink down into the sand until it was just even with his mouth, and then I could stand it no longer; I had to get up and go out."

The moving picture has reached a point where the tactics of the producers must be changed, else they will suffer not only ridicule, but a wane in the business. They must wake up to the necessity of the times. There was a time when melodrama and low comedy were appreciated, but that time has passed. We want comedy—yes—but we want good clean comedy. It is good to laugh, and we cannot always be serious; in fact to take life too seriously is to fail in many of the things that we would accomplish. There is a cry among the masses for the educational film. The producers must heed, otherwise it will mean destruction to their business.

COLLEEN BAWN

To Be Issued by Yankee Film Co. on August 21st

Yankee progressiveness has again asserted itself in the coming production of August 21st, viz., "Colleen Bawn," the play made famous by Dion Boucicault and Laura Keene. The first New York production took place at the Laura Keene Theater on March 27, 1860. Among the performers who participated at that time were many who have since become famous in the theatrical world: Dion Boucicault, Laura Keene, H. F. Daly, Agnes Robertson, Charles Fisher, Mme. Ponisi, Josephine Henry and many others. The story is too well known to need repeating, for where can one find a man, woman or child who is not acquainted with the well beloved characters of Myles na Cappaleen, Hardress Creegan, Danny Mann, dear old Father Tom, Eily O'Connor, Anne Chute, Sheelah or any of the other quaint souls who have endeared themselves to a pleasure loving public.

After many months of preparation, during which time a trip was made across the ocean with the entire company in order to bring into the picture the most beautiful scenery in the world, the shores of Killarney Lakes, and a genuine Irish atmosphere which could not be obtained elsewhere, the Yankee Film Co. is ready to launch its maiden effort in Irish classics.

No effort or expense has been spared to make this a masterpiece in production as well as photography, and the costumes used of the period of 1790 were specially made for the occasion. The film strictly adheres to the play as produced by the original company headed by the famous Dion Boucicault.

"MYLES, HOW CAN I EVER THANK YOU?" "SURE, WHEN YOU DIE, LEAVE YOUR MONEY TO THE POOR, YER WIDDER TO ME, AN' WE'LL BOTH FORGIVE YE!"

BREAD UNION'S NOVEL IDEA

The first meeting of the executive committee of the Tri-State Anti-Bread Trust Conference was held Sunday, July 23d, at Gosweiler's Hall, No. 240 East 80th Street, New York, to arrange plans for fighting, with the aid of moving picture shows, the Bread Trust, which, the unions say, is preparing to invade the East Side and compete with the Jewish

bakeries in making the kosher rye bread eaten by the Jewish people.

The conference was organized several days ago at a meeting of delegates from fifty-six locals of the Journeymen Bakers' International Union in the States of New York, New Jersey and Connecticut. It represents a membership of ten thousand. The chairman of Sunday's meeting was August Diederich, of Bakers' Union No. 144, of Yonkers. During the meeting it was stated that three large baking corporations, each controlling a number of subsidiary concerns, which had been fighting each other, are now going to combine into one trust.

Child labor, it was said, is employed in many of the large bakeries, boys doing part of the work, and a resolution was passed at the meeting to make arrangements with film concerns to prepare fifty thousand films for moving pictures, showing the boys at work and the way the bakeries are operated.

Max Freund, of the International executive board of the bakers' unions, said last evening that the executive committee of the conference will meet once a fortnight during the expected fight with the combination of employers.

"I had a visit," he added, "from a representative of the Department of Justice from Washington, who wanted to know if I had any evidence that the large baking concerns were violating the Sherman anti-trust law. I told him I was not well informed enough on the matter at present to give an opinion, and he said he would take up the matter with officers of the unions later."

MOVING PICTURES AS A SOCIAL WORKER

By A. L. Barrett

The universal language of pictured stories can be utilized as a social worker in various ways and in no better than among the newly arrived foreigners, who are simply game for the human parasites who swarm any places likely to be frequented by emigrants. It is practically impossible, however, for any governments to adequately protect this class, but with the aid of the moving pictures a great improvement could be effected. It would be a very easy matter for the governments on both sides of the Atlantic to have moving picture screens installed at the places of embarking and landing and depict thereon some of the multifarious schemes practiced on this side for the ruin of foreigners as they leave the steamers. This would not deter the emigrants from coming here, but would serve to make them more alert, and there would be the advantage of having a little more intelligence shipped over than is now the case. A large percentage of the tragedies and misery in the poorer sections is caused simply by want of information on subjects of the most vital importance to the foreigner and the class of emigrant who would be frightened out of coming here by such pictures could easily be spared. The most experienced traveler is frequently ensnared by these sharpers and no more easy prey than a group of foreigners entirely ignorant of the country, possibly not one among them who can speak the English language, could well be imagined. The younger generations especially need this protection, as neither the advice nor foreknowledge of parents and guardians will suffice to protect them from the snares awaiting them, and when we remember the horrible disclosures of a couple of years ago, it seems remarkable that so many of the young girls escape. There should be picture plays representing these schemes, the manner in which they are carried out and the final loss of the victims in the human maelstrom. There should also be shown the methods of many of the so-called employment agencies who advertise for foreign help, the various ways in which the unsuspecting foreigners are imposed on, the hopeless quests after situations that either never exist or that the agency manager knows are already gone before the victim is sent there, and the places to which they are sometimes sent. There is no need of listing the countless methods employed for fleecing foreigners, but forewarned is forearmed, and with the pictures representing the various schemes—in which the foreigners are invariably the losers—still fresh in their memories, there would be a decided improvement in this respect.

Then the conditions of life here are entirely different to what they have been accustomed. Many of them come from small farms or peasant holdings and the change from the fresh country air to a crowded tenement street, with two or three small and dark rooms, is evident at once and sickness quickly results. Incalculable good has been accomplished in many cities by the various methods adopted by Boards of Health and by sending inspectors and others round to the tenement districts to instruct the ignorant or foreign mothers how to prepare food for infants and take care of children, but if, instead of or temporarily in conjunction with, this the various Boards of Health had picture plays illustrating these subjects, with the few words that are occasionally necessary in every picture play, printed in two of the predominating languages of the district, as well as in English, a larger number of the population would be reached, much time saved and a larger proportion of infant mortality would be prevented. They could be used in the same way to illustrate the absolute necessity for cleanliness and care in household matters, showing, of course, with the truthful vividness possible by no other medium but the moving pictures, the plain connection between the heap of refuse in kitchen or area and disease and death.

These picture stories could also portray the unsanitary conditions which are the origin of diphtheria, the commencement and progress of the disease—with pictures of the throat and membraneous passages becoming more and more ulcerated—the suffering and wasting away of the victim, the final struggle for breath and the death agonies. Immediately after this could be pictured the manner in which this horrible disease could be avoided by proper regard to the laws of health, and if these picture plays, representing the dangers attendant on carelessness and ignorance of such laws did not have the proper effect, it is certain that no ordinary lectures or instructions on the subject would, for the pictured stories would be too realistic to be forgotten, and as a matter of fact many of the audience would have already seen the suffering of some friend or relative, and would be only too willing to know how to avoid a recurrence of the scenes.

Then there should be picture plays showing the depredations wrought by the ordinary house fly, originating perhaps from some decaying matter, and finally winging his destructive flight through space, as if he were not sufficiently verminous himself, taking his first rest at some typhoid infected place, immediately afterwards alighting on the soft face of a sleeping baby, again continuing his career of destruction, infecting everything with which he comes in contact and entering the foulest places imaginable, landing finally on a breakfast table, where he falls into a glass of milk, from which he is carefully fished by a humane and curious child, who allows the infected vermin to crawl all over his hands, arms and neck, interestingly watching the fly "come alive again," and then drinking the glass of milk! A picture story on this subject would prove of wonderful interest to children, also, and his adventures would claim their interest till the closing scene. Then could be shown the havoc wrought by the poison inoculated into the first child touched and the spread of disease by this one medium alone. Pictures of this kind would suffice to convince the audience of the importance of excluding the house fly at any cost, and they would quickly see the cause—i. e., decaying matter and general uncleanliness—and the effect—disease and death —and which the picture play would prove to them, by the aid of vision (than which nothing is more conclusive), to be so closely connected that nothing further would be needed to impress on the audience the necessity for cleanliness and care in domestic concerns. In nine cases out of ten ignorance of the commonest laws of nature is responsible for sickness and disease, especially in the poorer ections.

Irrepective, however, of what the municipal governments will finally be induced to do, people would come in large numbers to see picture plays on the above and kindred subjects, and it would be the means of increasing the audiences. The picture plays are attractive to all classes and ages, and if mothers knew that on a given date certain pictures would be shown that would in some cases assist them to prevent disease, and in others to intelligently combat it when it appeared, they would naturally visit the picture houses when and where such information was to be given, taking their children with them, and these picture-lectures, in combination with the knowledge that the picture playhouses were perfectly safe places to allow their older children to visit, and where they could obtain both amusement and information, would be another great point in favor of the motion pictures.

If such picture-lectures were advertised, say, three times a week by a local manager, it is tolerably certain that his place would be more crowded than any others in the neighborhood, and it would also be frequented by the more educated classes, who could not but stamp it with their seal of approval, thus bringing the once reviled picture plays before the favorable notice of an intelligent class whose good will it is to the interest of the moving picture industry to gain, and thus dispose of another weapon against the "horrible moving pictures" by showing how they can be used in the improvement of the health and intelligence of any community.

"ROMEO AND JULIET" IN TWO REELS

The Thanhouser feature production of "Romeo and Juliet" in two reels has been whipped into shape for showing and a press view was held early this week at which the subject was voted satisfactory. It releases on consecutive Fridays, part one showing Friday, September first, and part two Friday, September eighth. Prior to this private exhibitions will be given for exchange men and other interested parties, and the film of "the greatest love story of all" will be given chance a plenty to make good with the people who distribute the Independent product.

The reels are so constructed that each tells a complete story on its own account. Giving a half-hour's show as they do when used together, they will enable exhibitors to give a "Romeo and Juliet Night" that affords all manners of opportunity for feature advertising. Many managers will use them as they appear for the first showing, and book them together for the return date. Theater lecturers wanting data on the subject will find the following useful:

The play tells of two rival noble families of Verona, who for several generations have been bitter foes. The offspring of these families, Juliet, daughter of the Capulets, and Romeo, son of the Montagues, meet and love, before they know that, on account of the family feud, they can never be united in marriage. Their love is too strong, however, to permit anything to stand in its way, and knowing they can never obtain their parents' consent they are secretly wed.

Shortly after this young Romeo is banished from Padua for dueling and is compelled to bid his young bride farewell. During his absence Capulet endeavors to force his daughter, Juliet, to marry a nobleman he has chosen for her.

In her distress Juliet turns to the Friar who secretly married them. This kindly old man agrees to help the lovers. He gives Juliet a sleeping potion, which, after she has taken it, will make her seem dead. It is his intention to take the supposedly dead Juliet from her tomb and reunite her to her banished husband.

He sends a message to Romeo, telling him of the plan, but unfortunately news of Juliet's death reached Romeo before the Friar's message. The distracted youth purchases a vial of poison, and, taking it with him to the tomb, where he finds the apparently lifeless body of Juliet, he drains the deadly potion. Juliet revives soon after this, and finding on the steps of the tomb the body of her beloved husband takes her own life. When the Friar arrives upon the scene, intending to free Juliet and unite the lovers, he finds them already tragically united in death.

FROM THE SPECTATOR'S VIEWPOINT

By H. Renbold

Can any one explain why so many otherwise fine examples of M. P. subjects are rendered inane and oftentimes actually obnoxious when the film arrives at the lovemaking scenes?

The story we will assume is interestingly told and plausible enough, is thoroughly well constructed, and the care for detail, plus knowledge of stagecraft, is apparent, yet when the love action arrives, the otherwise pleasing result previously obtained is utterly discounted by either foolish horseplay, or excessive and therefore overdone hugging and kissing, and where this ensues it can only cause a black mark to be registered against M. P. shows in general.

I have often sat with children enjoying a picture, but when the love element is portrayed I have grown uncomfortable to have them witnessing such nauseating scenes, where dignity and self-respect is thrown to the winds.

Another serious mistake on the part of the M. P. directors is to portray a forsaken girl with a baby in her arms or in the scene at all. If for the action of the story it is needful to indicate that she has become a mother, why cannot this be indicated, say, by the actress picking up a little dress and looking at it for a few moments (a cradle might be in the scene)? This would be quite sufficient for the adult part of the audience, and would obviate the dreaded questioning by the little ones.

No grown-up would allow children of tender years to peruse a book dealing with such a subject. Then, in the name of all that's reasonable, why should such an episode be flagrantly exhibited before them. The constant cry of the bulk of the exhibitors is the absence of all objectionable or suggestive features from the pictures they exhibit, as they realize the financial advantage that will accrue to them if adults bringing children can be assured that the proprietor's statement on this head may be taken at its full value.

This being the case, it seems apparent to me that, for the mutual advantage of the manufacturer and exhibitor, a director may, with considerable credit to himself and his firm, eliminate or tone down features the actual presentment of which, considering the spectators, can serve no good purpose.

REX HAS COLUMBUSED

a new trait in the American Indian—and puts the discovery in a picture that is a treat.

"A White Redman"

RELEASED THURSDAY, AUG. 10th.

is a new one on you for local color, isn't it? It's a film with an Indian who has an original personality, and teaches us a lesson of sacrifice and stoic fortitude that should be long remembered. It tells a sound and subtle tale of an Indian's loyalty and gratitude. An intensely human story, original and stimulating. Talk about "talking pictures"! This one is eloquent! The characters are worked in upon the brain with such exactness, perfection and realism that you will almost think you hear their voices.
This is not leap year, but the 80 foot leap the Indian makes at one part of the story is a thriller!

"A WHITE REDMAN"

are the colors to hang outside of your theatre to get the crowd inside.
It's strong, virile, vital—and a REX!

Rex MOTION PICTURE MASTERPIECE CO.

Makes One Every Week at

573 Eleventh Avenue
NEW YORK CITY

and the Sales Co. says each one is better than the last—but there'll be no last. It lasts forever!

A Children's Paradise

A TRIP WITH A "YANKEE" REPRESENTATIVE AND HIS CAMERA MAN TO "THE CHILDREN'S PARADISE" AT NYACK, N. Y.

By Margaret I. MacDonald

As my train pulled out of Jersey City and sped along through the green fields toward the wooded hills overlooking the Hudson, and among which is situated "The Children's Paradise," I little knew of the delightfully beautiful and interesting sight which awaited me.

Saturday, the 29th, was a red letter day at the Home, for, in addition to the entertaining of three distinguished visitors, Mrs. Margaret E. Sangster, Mrs. Kate Upson Clark and Rev. E. T. Sanford of the North Baptist Church, 234 West Eleventh street, New York City, Mr. Isadore Bernstein, accompanied by Mr. Wm. Wagner, a king of camera men, who is in the employ of the Yankee Film Company, and who has made with his own hands the camera which he has used constantly the past six years and a half, came to secure moving pictures of the Home, its teachers, and its youthful inmates.

Before going into detail about the taking of the pictures I want to tell you something about The Christian Herald's Children's Home, Mont-Lawn, Nyack, N. Y., called by appreciative ones and those devoted to the charity "The Children's Paradise."

The Home consists of some five cottages, or dormitories, besides the Homestead, which is really the teachers' quarters, and which has a kitchen and dining-room attachment, the Children's dining-room, which is a large, airy pavilion, the appropriate appellation, "Fort Plenty," standing out open on all sides in bold gilt letters above its entrance, save the one behind which is hidden the culinary department of the children's quarters, and the beautiful chapel, artistic in architecture and decoration, with its panel windows of rich, soft shadings, through which old Sol persistently pokes his fingers, to lay them on the heads of the little ones assembled there, as Jesus did of old, when he said, "Suffer the little children to come unto me, and forbid them not, for of such is the Kingdom of Heaven."

As you approach the portico shaped gate entrance, you see standing out in bold relief on the side of the archway the words, "I love God and little children"; as you pass in toward the opposite side, your eyes fall upon the words, "Let us live for the children," and on another side the words, "Fragile beginnings of a mighty end," prophetic of the ultimate result of a great work.

This institution at the present time can accommodate about three hundred children. The object of the institution is to give to children who are absolutely without means to obtain a vacation two weeks of fresh air and country life in this beautiful spot. It is so arranged that certain days each week a number of the children, having terminated their holiday, are taken back to the city and another lot is taken out to fill the places of those that have gone.

Children eligible to be sent to the Home are picked up by clergymen, Sunday school superintendents, day school teachers, and so on. Each child is examined by a doctor whose services have been secured for the purpose before being sent out, and if the child is found to have any contagious disease it is sent to the hospital or cared for in some way until it is in shape to take its holiday. When the children reach the Home they are bathed and their clothes carefully sterilized. The dormitories in which they sleep are beautifully clean, each child being provided with a comfortable cot and a lock box for its clothing. Everything about the place is sanitarily perfect. A very fine sewerage plant has just been installed, costing several thousand dollars. The refuse is dissolved, or dispersed, by means of chemicals, of which chloride of lime is the most important item, seven pounds of it being used to ten thousand gallons of sewerage. After being thus treated, the sewerage is passed in liquid form through pipes to the filter beds a little distance away from the plant, and which consist of layers of crushed stone, gravel and sand. On the surface of these filter beds are placed at equal distances cement grooves probably five inches across through which the liquid, now almost as clear as water, runs, and from thence into the filter beds of sand and gravel, and, being gathered into pipes a distance below, it is carried to the river 99 per cent. pure water. The swimming pool, which is now but a one-story building, will next year be replaced by a new one which will have an upper room of cement, where the children can romp. At intervals through the grounds are small water tanks, where the children may drink, and which water is supplied from an artesian well of 635 feet depth, pumped to the reservoirs on the hill beyond the cottages by a force

pump pumping 60 gallons a minute with a nine horse-power gasoline engine.

There are fifteen teachers in the establishment, headed by Miss Goering, matron, and Mrs. Matthews, assistant matron, all of whom discharge their duties with a vim and enthusiasm befitting the cause.

The chapel work at this institution deserves special mention. I may mention here that children are taken regardless of religion, creed, color, or nationality. The musical work in the chapel is conducted by Mr. Henry P. Noll, a well-known organist of New York City. Mr. Noll is to be complimented on his success in teaching these children of transient residence two part singing. It is remarkable to hear their sweet, childish voices harmonize in the different parts.

The drills and walks out over the hills are conducted by Mr. Wm. Schirmer, by whose earnestness and interest in his work I was extremely touched. Mr. Schirmer, whose one supreme thought seems to be for the happiness and welfare of the children placed under his care, has for years interested himself in orphan work.

The Home was founded by the late Dr. Louis Klopsch, and the work of erection was begun with money left over from the famous "Bread Line," at the suggestion of Mr. George H. Sandison, successor to Dr. Klopsch as editor of The Christian Herald. Mr. Sandison, as president of the Board of Directors, has from his beautiful home overlooking the Hudson, some two or three miles distant from Mont-Lawn, kept an eagle eye on the affairs of the place, and a great deal of the success of the institution is due to the untiring efforts of Mr. Sandison on its behalf. The Home is kept up by private donations which have been entirely voluntary, no solicitations for funds having been made. Twenty dollars will furnish a cot for the season, thereby supplying a bed for five poor little children in the ten weeks (from the beginning of July until after Labor Day) which the Home is open, and $20,000 is the total cost of running the institution in its present shape. The teachers are all college graduates and experienced in the work.

A series of excellent pictures were secured by the Yankee Film Company of daily scenes in the life at "The Children's Paradise." It was interesting to see their obedience to the bugle call of Mr. Schirmer, following him whither he led them—to the chapel, the dining-room, or the play-ground. These films will be shown in the near future, when it will be the privilege of the public to see from the theatre seat the romps of these children on their play-grounds, their salute to the flag of their country, which is very impressive, when, with eyes uplifted, the left hand holding a miniature duplicate of the large flag stationed in the center of the group of three hundred children, to which the right hand pointed, while with childish fervor they repeated the salute to the flag. The procession of children entering the chapel was also taken, as were the foot races which the children so thoroughly enjoyed, applauding and shrieking at the tops of their voices, totally unconscious of the grinding of the picture machine which was recording their every motion. As Mrs. Sangster and Mrs. Clark came upon the scene the carriage was stopped on the brow of the hill; when everything was in readiness for the taking of the picture it was allowed to move on to the entrance, while the children, headed by their Sergeant, came pell-mell down the lawn, rending the sky with their shouts of greeting.

The Yankee Film Company is to be congratulated upon being the first to take up the challenge of the Moving Picture News to manufacture educational films. They propose to release at least one educational film a month, of 300 feet, as an experiment.

The Yankee Film Company has been in existence but two years, and is practically in its infancy. From its resolution to take up the challenge in the face of opposing elements, points to a fact that must not be overlooked, that "Progress" is their motto.

Mr. Isadore Bernstein the only member of the company proper which I have had the pleasure of meeting, is an idealist. He had been engaged in philanthropic work for several years previous to his installation in the services of the Yankee Film Company. I was impressed, through conversation with Mr. Bernstein, with the fact that he was in the business not merely for the sake of the salary which he gets, but for the love of accomplishment along right lines. He told me in rather a shamefaced way that he really had come into the business with a view to elevating the moving picture stage. He seemed to feel himself a pigmy attacking a giant. He said in great earnestness, "Miss MacDonald, the one desire of my life at the present time is to form a company that will produce pictures that are worth while. Dramatize some of the great novels, give scenes of European peasant life—let us have pictures that are going to be some benefit to the people who see them." I feel confident that I am right when I say that with a man like Mr. Bernstein piloting a company it cannot but have success. At least success such as any company should wish for—success in becoming a factor in the advancement of the human race.

"My idea of a moving picture story," says Mr. Bernstein, "is to have one that has a moral to it, is intensely interesting, and with just enough melo-drama to it to make it a little sensational—sensational enough to catch the crowd.

Men like Mr. Bernstein need help now. He needs help to carry out his refined and elevated ideas. When he is dead is not the time to hang laurels about his neck. The time to support any man of advanced ideas is when he is in his prime and giving his life and vitality to the furtherance of his ideals. To what purpose is column after column of eulogy after a man is dead. Let us stand up now beside the man who has the courage to dare, for the sake of the betterment of his race. Hooray! for the Yankee Film Company that dares for the sake of humanity!

Captain Warren Dean, 15th U. S. Cavalry, Fort Myer, Va.

Captain Dean was a welcome visitor at the Solax Company's studio this week, where he dropped in to see some of the big pictures made by his crack regiment recently by the Solax Company, and in which he once or twice appeared. He expressed himself as being highly pleased with the results and the entire productions give credit to the realities as they are at Fort Myer.

Moving Picture Theaters Preparing for Fall and Winter

Is indicated by the numerous inquiries received for new equipments, and exchange of new moving picture machines for old. Mr. J. H. Hallberg, "The Economizer Man," reports that the outlook for the coming season is very bright. Managers all over the country recognize the fact that their patrons demand the best that money can procure in the way of picture projection, and the old makeshift devices are being relegated to the junk heap. "I want a good light and a clear, steady picture." That is the prevailing note in all the inquiries.

Philadelphia, Pa.—Morris Spiers has purchased the property at 2617-18 Girard Avenue, and wil erect a moving picture theatre to cost $25,000.

West Allis, Wis.—The Douglas Land Investment Co. will erect a new moving picture theatre at 64th and Greenfield Avenues, to cost $7,500.

Milwaukee, Wis.—J. F. Reis is building a new $35,000 Butterfly Theatre at 210-14 Grand Avenue.

FROM THE OBSERVATORY

By G. F. Blaisdell

In spite of the agitation conducted by the stricter Sabbatarians against the exhibition of moving pictures on Sunday, news comes from several cities of the opening of the picture houses on that day. The city attorney of Austin, Texas, has ruled that the display of motion pictures is not a violation of the Sunday law, and the theaters accordingly opened their doors for the first time. In Tiffin, Ohio, the Common Pleas Court ruled that moving picture shows may be given legally on Sunday in that city. In Wheeling, West Va., the moving pictures were last month displayed on Sunday for the first time. The Intelligencer of that city says the proprietors of the shows seem to hold the idea that there is a popular demand for the special kind of amusement they furnish, and, in order to gratify that demand,' violation of the law is justified. The same paper "recognizes that a city of considerable size cannot be conducted along the same lines as a village or country town."

* * *

The Rev. Dr. Samuel H. Wainwright, presiding elder of the St. Louis district of the Methodist Episcopal Church, is the father of a project to establish and maintain "summer" churches the better to defeat the devil and—the moving pictures. Singularly enough, and also illogically, he bracketed with the pictures the liquor business. Among other things the doctor said was this:

"We want a continuation of the summer church, where people will find pleasure in the singing, praying and sermons instead of the moving picture shows. The Gospel is better than anything else the world can provide."

According to the point of view, men differ in their likes and dislikes. Speaking from the standpoint of a non-church-goer, the writer believes if people like to go to church, the church is the place they should go. On the other hand, if a man chooses on a hot summer evening to hie himself to Coney Island, where in some pavilion by the sea he can by turning to his left enjoy the pictures thrown on a screen and by turning to his right look out on the moonlit ocean, with its luminous, dancing waves, and at the same time enjoy the cool breezes wafted in to him, that is the place he should go—and, if he have one, to take his family.

The few ministers who find themselves sufficiently husky or inclined to remain in town during the hot months would be in a better position to estimate the size of the tree they are trying to bark up if sometimes on a Sunday evening they would drop in at a picture show. They would discover first hand that the motion picture is not necessarily an instrument of the devil; they would see portrayed dramas produced by men skilled in the art of appealing to the minds of men and women—stories with a plain moral. To be sure, comedy may be interspersed; but many a wise minister has adorned his Sunday evening talk by a bit of wit.

By all means, the ministers should attend the Sunday shows. Then, if there be on the programme anything that should not be there, the minister is in a position intelligently to criticise or to denounce the offending proprietor. A few justifiable scorings would bring the proprietor to the minister with a request for an advance supervision of his Sunday evening films. Good may result from co-operation between the pulpit and the screen. Not much good can result from unintelligent, acrimonious opposition.

* * *

The Dayton (Ohio) Journal announced recently that Airman Rodgers—and, of course, in that town it could be only in a Wright machine—would take aloft Joseph De Frenes, of London, for a circling flight over the surrounding country in general and the National Cash Register plant in particular. Mr. De Frenes while in the air will operate a moving picture camera. The negative will be forwarded to England, and the resulting films, in color, will later be shown in the daily lectures in the welfare department of the company.

It was announced some time ago that Kinemacolor had a contract for work at the N. C. R. plant. This is undoubtedly the first occasion on which a corporation has employed the aeroplane and the motion camera in conjunction for industrial purposes. Wright-Kinemacolor should make a strong combination.

James G. Wallace, chief of the Bureau of Licenses of New York City, recently directed the picture men of Coney Island to suspend their shows until they had taken out a license. These are the places where the barker in the front announces to all: "Step right inside. Seats free." When you are seated the waiter inquires: "What's yours?"

The exhibitors immediately got together at Kister's Hotel, where, by the way, Independent films are shown, and instructed a delegation to appear before the chief with the claim that as no admission is charged no license is necessary. While Mr. Wallace is thinking it over the shows are going on.

* * *

H. C. Capwell will erect in Oakland, Cal., the largest film theater on the Pacific Coast. It will be leased to Turner & Dahnken. The structure is to cost $50,000 and will seat 2,000. The building will be 150 by 75 feet, and will have double the legal number of exits.

* * *

In Essanay's "The Corporation and the Ranch" occurs an instance of "doubling up" which in these days is hardly pardonable. Anderson's excellent side-partner is shown in one scene as the president of the corporation. His disguise is thin—an imperial. He orders by telegraph an emissary sent to the ranch. In the following scene in a different garb and minus the disguise he executes the order telegraphed by the president of the corporation. This sort of work breaks the illusion. It must be admitted that as the president he looked the part. A novelty of the play is the appearance in one scene of Anderson in a tuxedo. To those who for so long have seen him in cowboy rig only the transition was interesting. The plot was clever and the execution was excellent.

* * *

Judge Latshaw, in the Criminal Court at Kansas City, Mo., has declared to be constitutional and a reasonable exercise of police power the ordinance prohibiting airdomes within 150 feet of a dwelling.

* * *

Among the uses to which the camera is now being put is the illustration of operations in hospitals. Of course, such films are issued under a strict guarantee that they will be used only in hospitals and medical colleges. An accompanying catalogue describes in detail the various operations. There are also films showing, for instance, the various forms of paralysis as indicated by the gait.

* * *

Full-page articles describing some particular motion picture plant and giving illustrations of some of the more striking scenes in its product are appearing in increasing number in the Sunday newspapers. This indicates a waking-up on the part of Sunday editors to the fact that there are many people interested in pictures.

* * *

The Municipal Explosives Commission of New York City has revised the fire regulations governing the handling of films, and before submitting them to the Board of Aldermen for adoption gave a public hearing on July 27 to those interested. Attorneys representing the manufacturers and managers were present at the hearing and asked for additional time in which to consider the revisions, and an adjournment to August 10 was taken by the commission.

The proposed ordinance among other things prohibits the storing of more than 10,000 feet of films without a permit; declares that no permits shall be issued for the storage of films in buildings situated within fifty feet of the nearest wall of a school, theater or other place of public amusement or assembly; all films must be stored in an approved fireproof compartment not to exceed a thousand cubic feet in space area; all machines and apparatus for the display of motion pictures must have the approval of the fire commissioner, the cost of which certification will be $50.

* * *

Sometimes the real, old-line dramatic critic wanders into a picture show. One of these in Chicago, over the name of George Bernard Donlin—not Shaw—writing in the Record-Herald, gives the following graphic description of his impressions on entering a moving picture theater:

"The hall is long and narrow and quite innocent of win-

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dows, so that once the lights are switched off you grope in a darkness as dense as if you were buried underground. Indeed, the whole impression is then rather uncanny; the silence is funereal; you see vague heads outlined against the gloom; you might suppose (were it not for the strong smell of patchouli) that you were participating in some midnight resurrection of spirits, each sitting gravely on his own tombstone.

"But the lights are not yet shut off: You look about you. This temple of Momus is decorated in the most reckless rococo—a rococo pushed beyond the limits of decency and become bizarre, even a little insane. The stucco is tortured into arabesques, varied from panel to panel—a riot of form and color as if the several artists (each intrusted with a panel) had seized the horn of Flora and emptied it pellmell upon the plaster. From the center of the rear wall emerges, rendered in high relief, the head of a dragon in the act of extruding an electric light from its gorge. On the right is a figure of Diana, balanced across the way by a Venus whose generous amplitude could have been imagined only in Germany. Along the walls, between the panels, are set smoky plaster casts, while the mask of Comedy grins malignantly at you from the crown of the proscenium arch. Everything about you is gay with a sad, disheartening gaiety. You compose your spirits for the performance."

However, theaters of this description are not on the increase. There are many exhibitors who are paying more attention to ventilation than they are to grotesque decoration.

From Our Western Correspondent

Hot Springs, Ark., August 2.—Did you ever know it to fail when a city is getting along famously, and every one is satisfied; when the town was being run in a manner that just suited at least eighty per cent of the residents, and when strife, bickering, contention and all factionalism had been relegated to the rear, that something did not have to bob up and cloud the placid and serene waters of the municipal pool?

Well, that is what Hot Springs has experienced since my last letter. We had congratulated ourselves that things "stood pat"; that all would work for the best interest of the town; that the county would attend to its business and that the city would run the city, when, lo and behold, a special election had to be held for constable and, against a field of seven Democrats, A. B. Carpenter, a well-known Republican, was elected, the Democrats so effectively splitting the vote of that party that Mr. Carpenter had fifty-seven varieties of an easy thing.

This news hasn't much to do with moving pictures or amusements, has it? Wait, Brother wait and be patient.

When Mr. Carpenter was making the race it was rumored that he would be a dangerous man to handle; that, in the vernacular of machine politics, he "would not stand hitched," but his friends laughed away that statement and said it was the Democrats who were circulating such reports.

Well, the gentleman has been in office less than a week. The other day he threw a bomb into the town by announcing that he would personally see that the gambling houses were closed for all time and that the saloons obeyed the Sunday closing law. People didn't believe it. Sort of thought the gentleman was joking, you know. However, he was very much in earnest, as witness his crusade, single handed, against the two things mentioned.

Not content with the clubhouses and the Sunday saloons he cast his eye in the direction of Whittington Park, which is the only amusement place allowed to run open on Sunday and landed there with both feet. The picture had long since been eliminated there when the managers in the city were forced to close on Sunday, but there was still running the "merry-go-round" and the "dip-the-dip," the latter being one of the greatest thrillers and breath exhausters in these parts. That wouldn't do, said Constable Carpenter, and he announced that they, too, would have to get busy and make a noise like silence. That's a paradox, I know, but that's what he inferred, just the same. Furthermore, he is seriously thinking of giving his attention to the band concerts there, I hear, and also putting a crimp in that pleasant Sunday feature.

There are some people in the city who do not take kindly to the action of the newly elected constable, as we had all agreed that things should be let alone and that the city should be given a right to run its affairs. The picture men, if ever there was a chance to run on Sunday, have now an additional handicap in the presence of the new constable to contend with, but there are some managers who are smiling broadly at his action relative to Whittington Park. It was a bone of contention with them to see the street cars packed to the doors every Sunday and realize that the people could go there and that they had to keep their houses closed. The only thing that makes us grin and bear it is the fact that Mr. Carpenter will be in office but a very short time and that at the next general election there will be a marked change in present conditions.

The picture shows continue to do a very good business, one thing being in their favor is the fact that all of them are trying to give their patrons a very good line of films. At the Lyceum, which is now under the sole management of Eddie Gavrel, a very progressive young man, many improvements have been made. Additional seats have been added and those in the rear raised. A new curtain has been installed and the pictures the past week, Trust films, were excellent. This was especially true of the picture Selig released on July 4th, "The White Medicine Man," which attracted a great deal of favorable attention and was much enjoyed. The Lyceum has also added a new curtain to its other improvements.

Lionel Lawrence gave the best presentation of a recognized drama of any company here this season. His production of "The Devil" was a masterpiece in every way. It was staged in an artistic manner; the women costumed their respective parts with handsome and costly gowns, and in the title role Mr. Lawrence proved his claim to stardom.

The Scenic has also inaugurated the giving away of prizes Saturday night through the medium of coupon drawings. For several weeks the Photo Play has been doing this every Saturday night, and last Saturday the people at both houses were lined up outside the doors and into the streets. The prize drawing at the Photo Play was a magnificent willow plume, and, take it from me, it was "some prize." The women bombarded the theater all week, paying their little dime, saving their coupons and returning Saturday night to see if they held the lucky number. It was won by a well-known young lady of the city who, when it was given her, remarked:

"Oh, wait until you see my hat Sunday."

At the Scenic Theater $10 in gold was given away to the one holding the lucky number, and that prize was won by a little barefoot youngster who had sense enough to grab the "ten" and hike for home as fast as he could go. When Manager Morrison called the number and asked if there was any one in the audience that had the duplicate, the kid yelled:

"Here, boss, dat's me; I sure enough got that number."

"What is your name, son?" asked Mr. Morrison.

"Name—don't need to know what my name is," yelled the kid, ploughing through the crowd, fearing, no doubt, that some one would take the gold piece away from him. Some managers may question the wisdom of giving away these prizes, but here in Hot Springs they have materially increased business, and, I understand, they will continue it as one of their weekly features.

Saw the Imp feature reel, "For the Queen's Honor," which the Photo Play and the Scenic played up in great shape and which was received with many favorable comments. The American also sent us a beautiful Western reel, "The Ranchman's Nerve," the photography being great and the acting right up to the minute. This firm deserves a great deal of praise for the effort they are making to produce the best of the Western subjects and they are succeeding, too.

The Great Northern reel, "The Ghost of the Vaults," was also here for a short sojourn and was much enjoyed. I always like to see the Great Northern produce something in the costume line, for they never hesitate to stage their pictures in an elaborate manner.

"Mutt and Jeff" and their matrimonial troubles packed two theaters during the week, and come now every Wednesday. Was pleased to note the improvement that has been made in the make-up of the two men impersonating these now celebrated laugh producers. The first picture I saw Mutt's nose needed "revising" and Jeff's whiskers were yelling for a barber's attention. In the reel this week the improvement seemed to have been made. The pictures are winners in this city, and, from what I hear from the managers who handle them at the Scenic and Photo Play, they are also packing houses in other parts of the country. If the historic "Hank and Lank" could see these reels they'd possibly wake up.

Essanay gave us a treat in the "Backwoodsman's Suspicion" the past week, and the reel was excellent. The scenery was exquisite and that firm score heavily by this production.

Thanhouser's reel, "Two Little Girls," delighted all the little and big girls who saw it, as well as eliciting from the masculine portion of the audience many words of praise.

THE MAN IN THE BATHS.

OUR LOS ANGELES CORRESPONDENT

Los Angeles, July 25, 1911.

Nat Goodwin has joined the ranks of the motion picture men. He will only be shown on the screen hereafter.

Mr. Goodwin has just joined the Co-operative Film Manufacturing Company as leading man and stage manager. He is a stockholder in the corporation and will be elected vice-president at the next meeting. He will receive for his services the largest salary ever paid to a motion picture actor, it is said, and in addition will receive a share of the profits. The first play which he will produce will be Clyde Fitch's Revolutionary War drama, "Nathan Hale," in which Mr. Goodwin appeared ten or fifteen years ago. It will be released in three reels and will probably be ready for exhibition September 9th.

Picture versions will be made of almost all the plays in which Goodwin appeared successfully during his long stage career. They will be released on three or more reels to the play. Among the early productions, in addition to "Nathan Hale," will be "David Garrick" "The Merchant of Venice" and "A Midsummer Night's Dream." The last named will be produced probably on the Goodwin ranch, which is located about seventeen miles from Los Angeles and close to the ocean. Santa Monica canyon will probably be the location of another studio. The canyon is a famous resort for motion picture companies, the Biograph, on their recent stay here, having taken some of their most beautiful pictures there.

Nat Goodwin, who is at present taking the leading role in the Auditorium Stock Company, was induced to join the motion picture company by Charles Giblyn, secretary of the corporation and member of the Auditorium Stock Company.

Goodwin's, however, will not be the only famous name connected with the enterprise. McKee Rankin is under contract to provide the company with two scenarios a week, the stories being of the early West. It is also probable that "The Danites" will be produced with Rankin in his original role. At present he is appearing in the Auditorium Stock Company.

Another well-known character connected with the enterprise is Miss Marjorie Rambeau, who is at present leading lady for the Auditorium Stock Company. She and her mother are both stockholders. Miss Rambeau will probably appear in a number of releases.

Although the Co-operative Film Manufacturing Company has been in operation for the past two months, little was known of it as members of the corporation refused to make themselves known. Pictures have already been made of the San Diego exposition and it was there, for the first time, a picture was made of the full military pontifical high mass of the Roman Catholic church. Bishop Conaty blessed the film, making it possible to be shown in any Catholic church the country over. For the exclusive right to make this picture, the company is said to have paid the church a sum running into four figures. The pictures were made by C. Peters and William Edwards.

The Peters camera, a new camera, is used, and a special electric light, the invention of Dillwin Daniels, who is connected with the corporation, is also part of the photographic outfit.

The officers of the company, as far as can be learned at present, are: Daniel Markowitz, president; William E. Edwards, vice-president; C. Peters, treasurer, and Charles Giblyn, secretary.

* * *

W. Nixon, president of the local motion picture men's association, resigned at a meeting held last Friday. He sent his resignation in by letter. The resignation was immediately accepted and Arthur S. Hyman elected to his place. The association reorganized and Judge Tugwell, of the Union Theater, was elected vice-president, and Mr. Kaiser, secretary. The executive committee consists of all the officers with the addition of M. Stutz.

* * *

More than a thousand persons crowded into the Salem Congregational Church last Sunday to witness the first Sunday evening picture service ever given in this city. Every nook and corner was occupied by the curious.

On the outside of the church were three large signs, of the bill-poster variety, depicting in bright colors the feature scene of each of the three films being shown. A large canvas had been erected inside and upon this the pictures were thrown. The moving picture machine was installed in a large portable box, which can be moved to any part of the church when not in use.

Between pictures brief remarks were made by the Rev. B. H. Reutepohler, pastor of the church. He declares that the pictures will be permanent and that a new set will be exhibited every Thursday and Saturday night. Association pictures are exhibited.

At the close of the entertainment a hymn was sung, but the usual hymn books were dispensed with as the words and music were thrown on the canvas by means of the camera. Considerable expense has been gone to by the church congregation in order that motion pictures might be used in the institution. Beside the actual cost of the camera, it has been necessary to comply with the city ordinance calling for "exit" signs in all theaters. There are about a dozen doors in the structure, each having been equipped with "exit" sign.

A hole has been cut in the wall where the machine box stands, and numerous incidental expenses have gone to make the scheme a high-priced one.

The films were both tragic and comic. "Athaliah, Queen of Judea," was the one tragic picture. As it was run off, Dr. Reutepohler gave a commentary, explaining each incident and scene. The other two films were comic and caused considerable laughter.

Dr. Reutepohler said last night that it is his intention to have a large majority of the films of a comic nature, though there will be a great many educational pictures. The strictest censorship in all films is to be practiced and no picture which might have an evil influence on the minds who witness it will be shown.

* * *

M. Stutz, part owner of the Shell Theater, Broadway near Sixth street, was arrested yesterday, charged with violating that section of the city ordinance which declares that all signs must have wooden backs to them. Mr. Stutz asked for time to plead in order to make arrangements with his attorney to defend him. The trial was set for July 26th. Stutz declares that he will make a test case of his trial and if necessary will appeal it to the supreme court in order to have the ordinance repealed. He declared that his signs are inside the property line and therefore do not come within the meaning of the ordinance governing signs.

* * *

M. Rutner, assistant manager of Miles Film Exchange at San Francisco, and his wife are visiting Los Angeles on a pleasure trip. They are the guests of Mr. Stutz.

* * * * *

A great deal has been said about the evil influence of the five cent novels of the Nick Carter type, but it has remained for Rev. Tyler Dennett of this city to start an active campaign against their sale in Los Angeles. He recently appeared before the public library board and asked them to cooperate with him. President Henry M. Newmark declared that he would be glad to join in the fight.

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Advertisements (4 columns to page); 2s. 6d. per inch. Situations Wanted, 1½d. per line.
Reduced Price for a Series of Insertions.
Publisher—Ed. LINTZ. Chief Editor—EMIL PERLMANN.

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212-216 State St., CHICAGO, ILL. **G. GENNERT** 24-26 E. 13th St., NEW YORK, N. Y.

AMONG THE PIRATES

"As a Boy Dreams," a forthcoming Imp release, deals with the small boy who has a fondness for reading literature of the yellow back variety. The story proper is embodied in a dream in which a youth has his fondest hopes realized only to awaken and find it all a fancy—a bitter disappointment. To add to his humiliation he is put at a menial task to offset the time wasted in dreaming. The youth is discovered in a garret devouring a harrowing story of the sea in which the "long, low, rakish crafts" plow the deep, taking tribute from trading ships in the way of piracy. The lad falls asleep and dreams and his fancies take him through a series of adven-

tures that make many of the stories told of Captain Kidd prove tame and insipid. He is mixed up in sanguinary fights in which muskets and cutlasses figure—always triumphant, and eventually marrying the ravishingly beautiful daughter of the captain on whose ship he was shanghaied. Just as he is in the zenith of his glory, with a chest literally crammed with gold coins of large denomination, he awakens and finds it was all a dream. Nothing of the sort has happened, but he is brought back to earth by his stern father, who assigns him the task of sawing wood to do penance for the time he has wasted.

PACIFIC COAST ITEMS

From Our San Francisco Correspondent

The Fair site is decided. Just now nothing else matters in this cosmopolis of the West. Discussion and competition among the boosters of the three sites have been keen and acute. In fact, but yesterday Market street at lunch hour looked like a bit of Gilbert and Sullivan opera:

"And party leaders you might meet
In twos and threes on every street,
Maintaining with no little heat
Their various opinions."

Now all is changed.

* * *

With a solidarity of purpose that only the Westerner can show when you say "enjoyment" to him, every contending faction is working to the success of the 1915 event.

* * *

The direct result on the moving picture business is already apparent. I know two theaters carrying a five year lease in the Richmond district—between Harbor View and Golden Gate Park—that were offered a week ago for $2,750, and today you couldn't talk business to the owners for anything under $4,000.

* * *

A movement is on foot to erect a new theater for moving pictures in the Harbor View district which shall eclipse anything ever attempted in any American city. I am not at liberty to give any names, but they include four gentlemen who have a combined capital of over two millions. The entertainment field is new to them, but, you know, "money talks."

* * *

The report circulated some time ago that Kolb & Dill were to construct a floating theater seems to have been unfounded. At least nothing is heard of the venture. If some good river show man would do something of the sort it would pay and pay big. This is as good an opportunity for some one with the ability as there is on the coast. There is plenty of money here, too, waiting for just such an investment.

* * *

I was shown a new camera mechanism the other day—a local product—that dodges the intermittent sprocket stumbling block in an ingenious way. By means of an eccentric dog the driving sprocket is made to rotate at different speeds. When the shutter covers the aperture the film travels very rapidly, but when the exposure is being made the movement is imperceptible. Yet there is a motion, and therefore the film runs continuously but not at a uniform speed. It never actually stops, and has no "loop." I have not yet seen the device tested.

* * *

The gods be praised: the abomination of the age—the illustrated song—is dying out on the Coast. Maybe the early morning fogs, the brilliant sunshine and myriad flowers, and the indescribably beautiful moonlight nights we have out here resented the cheaply made lantern slide imitations of their charms. Anyhow, the strident tones of the damsel in the dark, who sings "Meet Me, Sweet Maggie, at the Peanut Tree" will soon be heard no more in the halls of Pacific picturedom. O let it be soon!

San Francisco, July 26, 1911.

$50.00 IN PRIZES

FOR THE BEST NAME FOR A BRAND OF INDEPENDENT FILM TO BE PLACED UPON THE MARKET

$25.00 FIRST CHOICE
$15.00 SECOND CHOICE
$10.00 THIRD CHOICE

The name must be short, descriptive and one that will stick in the memory of every one and permit of numerous advertising features.

A happy thought or inspiration may win you any of these prizes. Contest closes September first.

Judges will be the directors of the M. P. D. & S. Co.

Address M. P. News, 30 W. 13th St., Box 777

W. E. GREENE FILM EXCHANGE, Inc.

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THE HOUSE OF QUALITY AND SATISFACTION.

MR. EXHIBITOR:

If you are desirous of *Finding Out How* to *Improve* your *Present Service* and *Increase* your *Daily Attendance* call and have a confidential chat with us. If you are unable to call, drop us a line.

W. E. Greene Film Exchange, Inc.

228 Tremont Street, Boston, Mass.

Telephone: 3790 Oxford

Romaine Fielding, Leading Man of the Solax Stock Co.

"A CRACK SHOT"

When Romaine Fielding, the leading man of the Solax Stock Company, was at Fort Myer recently, the officers of the crack 15th cavalry noticed he laid claim to being somewhat of a soldier. They arranged a little joke by getting a moving picture actor at target practice. With some mock solemnity, things were arranged. The first was a bull's-eye; the second, third and fourth were bull's-eyes. Fielding made nine out of ten and the officers opened a bottle. It then developed that Fielding, besides being identified for twenty-five years with the stage, spent three years at the Shattuck Military Academy, Faribault, Minn. He later drilled the first signal corps California ever had, saber and mounted drill, wig wag, light and heliograph signal. He has written several articles on the "Use and Abuse of Arms," and is widely known as a crack shot.

KINEMACOLOR

The remarkable pictures now being shown at the Herald Square and West End theaters, commencing this Saturday, are another tribute to the wonders of the twentieth century, namely, Kinemacolor photography, justly called the birth of photography. No such array of pictures have ever been seen of any procession, pageant or any other startling event as these films representing the forty days' festivities, covering the crowning of King George the fifth as monarch of the British Empire. These pictures having been taken by His Majesty's command, every convenience was made to suit the Kinemacolor forces in the effort to secure the best possible efforts and results of the ceremonies. These films will be placed in the sanctuary of the Tower of London, along with the pictures which will be made late in October, when George V will be made Emperor of India and ruler of the Far East, at which time the celebrated Indian procession, the Indian Durbar, will take place. The weather during the collecting of these pictures seemed determined to thwart the efforts of the Kinemacolor camera, but in spite of all obstacles the work of Kinemacolor stands triumphant. The view of the stand opposite Canning Statue on June 23d which, though packed with people, was nothing but an unbroken line of raised umbrellas will give something of an idea of the hardships necessary in securing this momentous event in the world's history. Speaking of the matter, the London Daily Telegraph says:

"It is always well to make the best of one's wares, but I think the film producer has cause for complaint when exhibitors—whether managers of music halls or otherwise—publish claims to have actually photographed the pictures which they obtain, in common with everyone else, from "the usual sources" Rival exhibitors may also have cause for complaint, especially when, as in the case of the ceremony of the unveiling of Queen Victoria Memorial, all the cameras were placed so close together that there could be practically no difference between the various films. This remark, of course, does not apply to the Kinemacolor film, the Controller of His Majesty's Household having allotted Mr. Urban positions directly opposite the steps of the Memorial, a privilege only shared by the official photographers, and so, naturally, the film shown at the Scala is very different from the black and white, not only as regards the wonderful range of colors, but as regards nearness of view.

THE WESTERN FILM EXCHANGE
OF NEW YORK

The Best Independent Service in New York
Furnishing a Variety of 21 Reels
EACH WEEK
Special Attention Given to Out of Town Customers

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Champ Program
MONDAY & WEDNESDAY
BOOK THESE TWO.

"The Three Calls"
RELEASED MONDAY, AUG. 14th, 1911
A wonderful Civil War story wound around the love of a loyal southern couple.

A WESTERN COMEDY
"How the Girls Got Even"
A hearty, wholesome laugh is bound to be your share when this Champ is run.

Scoot About, Get Both.
Champs are always welcome.

CHAMPION FILM CO.
MARK M. DINTENFASS, MGR.
12 E. 15TH ST., N. Y. CITY.
Sold through Motion Picture Dist. & Sales Co.

Great Northern

THE "KING PIN" OF QUALITY FILMS

The Bear-on-the-Globe trade mark is the emblem of high quality

RELEASE FOR SATURDAY, AUGUST 5TH

THE BURGLAR AND THE GIRL

A thrilling dramatic story. Splendid in every detail, superb photography, tinting and toning. INSIST ON IT FROM YOUR EXCHANGE.

RELEASE FOR SATURDAY, AUGUST 12TH

THE MOTHER'S MARK

A film production that will appeal because it contains a story that is convincingly portrayed. On the same reel:

TEDDY TRAINED BY HIS MOTHER

Unusual film of a bear and her offspring in captivity.

ALL FIRST CLASS INDEPENDENT EXCHANGES HANDLE OUR PRODUCT.

The Bear-on-the-Globe trade mark is the emblem of high quality

GREAT NORTHERN FILM COMPANY

7 EAST 14TH STREET, NEW YORK

ALL FILMS SOLD THROUGH THE SALES COMPANY

The above illustration is from a fine Rex release of August 10th entitled "The White Redman" and of which the full synopsis is given in this week's issue in the regular department. We would advise our readers to read this after which you will want to see the film.

A TRIUMPH IN SCENIC EFFECTS

A recent attempt of the Imp Company will result in something novel and interesting in the way of scenic effects and staging. The story is of the sea, the principal scenes being laid in a lighthouse. This has been attempted many times, but with varying results, failure being registered in a majority of cases. By working out the problem in a scientific manner and employing electricity the effect is realistic and "gets over," which is satisfying. The scenes on the water, of course, do not call for any ingenuity, but the wrecking of a dory on a rock and the long and perilous swim of the keeper of the light, handicapped by oilers, is a feat that few firms have ever attempted. How the light is kept revolving with the mechanism crippled furnishes a lesson in the way of duty to the government that will at once appeal to all. The sick wife drags herself to the dome and by strength that is almost superhuman does duty for the husband while he is struggling in the surf.

The Imp Company has an aviation picture well under way that will prove to be one of the most interesting films ever released. A genuine airship figures prominently in the story and the flight is thrilling in the extreme. This company has numerous innovations in the way of feature films under consideration with a number finished and almost ready for release.

"La Cinematografia Italiana ed Estera"
IS ITALY'S LEADING PAPER FOR THE
AIMATED PICTURE BUSINESS,
PUBLISHED FORTNIGHTLY.
28 Large Pages. Eight Shillings per annum.
Editor-Proprietor: Prof. GUALTIERO I. FABBRI,
la, Via Cumiana, 31 (Barriera di S Paolo) (Italy)
"La Cinematografia Italiana" is the official organ of the Universal Exhibition of 1911 at Turin.

INDEPENDENT RELEASES

MONDAY: American, Champion, Eclair, Imp, Yankee.

TUESDAY: Bison, Powers, Thanhouser.

WEDNESDAY: Ambrosio, Champion, Nestor, Reliance, Solax.

THURSDAY: American, Imp, Itala, Rex.

FRIDAY: Bison, Lux, Solax, Thanhouser, Yankee.

SATURDAY: Great Northern, Itala, Powers, Reliance, Nestor.

Swaab Film Service Co.

PIONEER FILM RENTERS OF PHILADELPHIA

Motiograph, Powers and Edison Machines. Supplies and machine parts always in stock.

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129 N. EIGHTH ST., PHILADELPHIA, PA.

"HOW THE GIRLS GOT EVEN," CHAMPION RELEASE, AUG. 16th.

TOM (INDEPENDENCE) MOORE

Tom Moore, of Washington, D. C., is a firm believer in advertising and for every $100 spent in this way, he says, it is returned to him plus 100 per cent interest. We have received the following interesting letter from him which we publish for the interest our readers will take in knowing what this enterprising Independent manager is doing in the Capital City.

Washington, D. C., Aug. 1, 1911.

The Moving Picture News,
30 West 13th Street, N. Y. C.

Gentlemen:—

Please pardon delay of acknowledgment of your kind favor of publication of my enterprise as contained in your issue of July 22d.

Since July 17th I have taken over three of Washington's best theaters, the last one being the Navy, without doubt the finest in this city and one of the most beautifully constructed theaters in the country. In the meanwhile I purchased on Saturday, July 29th, a large site here 100 x 198, same has over 19,000 square feet of ground, and have other sites under consideration upon which I may place other large houses, if I happen to get the time, as I am up to my neck in work and getting results a plenty.

My advertising campaign has crowded my theaters until it makes me weep to think I cannot accommodate the terrific mobs of people, who patiently wait outside until we can find them room on the inside. You are well posted on the policy of stupendous advertising and its results; it won't surprise you, of course, when I say I am spending over $100 a week for same, but when I spend this $100 I get it back and 100 per cent interest. On last Sunday's page "Ad" I wrote up a few daffydills, which apply to local places and merchants, which has caused much comment, a copy of which please find enclosed.

With very best wishes for the continued success of your valuable trade journal, and again thanking you for all favors, past and future, believe me,

Gratefully yours,
TOM (INDEPENDENCE) MOORE.

SPECIAL NOTICE

NON-BREAKABLE

Lantern Slides

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ADVERTISING
LECTURE
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NATURAL HISTORY

We makes slides of all kinds.

SLIDES

Artistic and beautifully colored.

Don't be faked by would-be Original Inventors who claim, and are trying to manufacture non-breakable slides.

SEND FOR CATALOG.

MICA NON-BREAKABLE SLIDE CO.
2737 N. Croskey St. PHILADELPHIA, PA.

MANUFACTURERS' SYNOPSES of FILMS

THE RANCH GIRL"
American Release August 10th

Jack, the foreman of Bar Z Ranch, meets Alice, the new owner of the ranch, and she is welcomed by all the boys. Things run along famously at the ranch. Alice and Jack have a growing regard for each other when the clash comes.

Jack refuses the boys a leave of absence when they ask it, on account of pressing work. Mike, a tough character, and one of the boys, leads the others to ask for the holiday from Alice. She grants it and the boys ride away in open derision of Jack. Jack complains to Alice that she should not have interfered, as it is a poor showing of discipline, and she coldly informs him that it is her ranch and she will run it to suit herself.

Under these conditions Jack sees nothing left for him to do but leave her employ, which he does. He seeks work on a neighboring ranch and Alice selects Mike for her new foreman. His first official act is to discharge all the cowboys who are friendly toward Jack and replaces them with cronies of his own. The discharged boys find work under Jack and inform him how matters stand at the Bar Z. Jack rides over to expostulate with Alice, but she informs him that she is capable of taking care of herself and her own affairs, and shows him her gun. Jack, as a warning to the toughs, arranges a shooting exhibition, when they will be able to see how well Alice can handle a gun. Alice shows remarkable skill, but, when she becomes aware of Jack's purpose, she resents it and returns to the house. Mike threatens to do Jack up for his interference, but Jack calls his bluff.

Some days later Alice goes to town and, during her absence, Mike and his cronies plan to loot the house and leave with the booty. Jack rides over and while Mike engages him in conversation, one of the plotters fells him with a blow, leaving him unconscious. They tie his hands and feet and hurry to the house, where they take everything of any value and make their escape from the ranch. When Jack recovers consciousness he tries in vain to free himself, but the desperadoes have done their work well. His horse is wandering about the ranch-yard and he calls to her. The intelligent animal comes over to him, and, taking the rope that ties his hands in her teeth, soon releases him. Jack hastily tears a leaf from his note book and writes: "Boys, I am on the Alpine Trail. Come quickly and well armed. Jack." Fastening the note to the saddle-pocket, where it will be seen, he sends the horse to the ranch and starts in pursuit of the desperadoes. The horse goes directly to the ranch where Jack is employed and, when the boys find the note, they mount and hurry to Jack's assistance, taking his horse along. When they arrive on the trail Jack has already located the gang, and after a sharp conflict, they are captured and Alice's valuables recovered.

Alice, returning to her ranch, finds everything in disorder and the culprits gone. Woman-like, she sits down and cries. Jack comes to restore her property and finds her thus. Although Alice has been headstrong, she knows also when she has had enough, and she is very glad to have Jack assume charge again, this time not only of the ranch, but of herself as well.

A strong story and interesting in plot, faithful, and vivid in its portrayal of modern ranch life.

Approximate length 1,000 feet.

"THE POISONED FLUME"
American Release August 14th

After the death of her husband, Mrs. Kendall found the management of the ranch, with its attendant responsibilities, a source of worry. Her daughter, recently returned from an Eastern boarding school, could not assist her and, although the cowboys in her employ were faithful, the ranch needed an executive head.

John Morgan, a neighboring ranchman, had long cast envious eyes on the widow's increasing herd of cattle and desired to marry the daughter in order to obtain possession of her ranch. He offers to manage her affairs for her, but the widow mistrusts him and refuses his offer.

Mrs. Kendall finally secures the services of Jim Stevenson, a manly young cowboy, and he is introduced to the boys as the new manager. They take him out on the range that he may become better acquainted with his new duties. They encounter John Morgan, who is ordered off the range by the new manager.

Morgan determines to force his attentions on Hazel Kendall, and hurries to the ranch house. He finds Hazel alone and attempts to kiss her when Jim, coming to the house to report, witnesses the struggle and rescues her from the distasteful caress. Mrs. Kendall orders Morgan to leave her premises and he goes away with hatred seething in his heart.

He returns to his ranch and plans a most diabolical revenge. Mrs. Kendall's cattle obtain their water from the flume which runs through her ranch. Morgan poisons the water just above where it enters her range and thus attempts to destroy her entire herd. The cattle come to drink the poisoned water and return to the range to die. Jim discovers some of the dead cattle and, thinking an epidemic has broken out in the herd, sends one of the boys for a veterinarian. On his arrival he discovers the poison and, suspecting the water in the flume to be the cause of the trouble, he makes a test and finds his suspicions confirmed. Jim wonders who could have conceived such a dastardly plot and hurries up the flume to look for the poison. He finds the sack floating in the water and has just removed it when Morgan rides up and fires, wounding Jim in the shoulder.

The shot startles the boys grouped around the veterinarian and they hurry up to find their manager severely wounded and a fleeing horseman just disappearing over the brow of the hill. The veterinarian picks up the sack of poison and shows it to the boys. They start in pursuit of the fiend, leaving one of the boys to convey Jim to the ranch-house. They soon come within sight of Morgan and the man-hunt is on. Relentlessly they close off all means of escape and, making a wide detour, the desperate man returns to the flume and, dismounting from his horse, he climbs to the waterway and attempts to escape along the high trestle, firing at the cowboys as he runs. He is finally struck by a bullet and, with a shriek of terror, he falls into the poisoned water, the last victim of his own diabolical plot. Jim, at the ranch-house, through the careful nursing of Hazel Kendall, is soon convalescent and it is evident that the culmination will be a happy one.

"A BUM AND A BOMB" AND "HIS WIFE'S INSURANCE"
Solax Release August 9th

"A BUM AND A BOMB"

The interest recently aroused by the Cammorists' trial in Italy forms the chief topic of conversation around McGinniss' saloon. The impressionable Irishman has been greatly interested in the detailed description in the newspapers of the horrible crimes perpetrated by the Black Hand, and his mental condition easily lends itself to the doings of two frolicsome friends, who, disguised in villainous looking whiskers, call upon McGinniss and present him with a note to the effect that his saloon will be blown up by a bomb. Coincident with this some boys playing football lose their ball, which is found by the bum. He conceives the idea of trading the ball for a drink, and, strange to say, calls at McGinniss' saloon and, presenting the ball to the astonished McGinniss, demands a drink. McGiniss, horrified, and thinking at last the threat is about to be fulfilled, places before the astonished bum all sorts of good things, and

meanwhile he and his friends beat a hasty retreat, leaving the bum cock of the walk.

"HIS WIFE'S INSURANCE"

Poor old Higgins, who has been noticing the sylph-like forms of other women, is much distressed at the goodly proportions of his own worthy spouse. He decides to remedy matters and his friend procures for him a bottle of Dr. Thin's Anti-Fat, which can be easily administered by putting a few drops into his wife's coffee. Coincident with this Higgins determines to renew his wife's life insurance. Hurrying from the house for this purpose, he accidentally drops from his pocket a note which had accompanied the bottle of Anti-Fat, and which is found by a policeman, who senses a possible crime. He trails Higgins to the insurance office, notes the renewal of the insurance, and then follows him home, where he sees Higgins putting the poison (?) in his wife's coffee. He is arrested, but is able to prove his innocence, and the treatment of Anti-Fat is forthwith discontinued.

"AN ENLISTED MAN'S HONOR"

Solax Release August 11th

Dora, daughter of Colonel Case, while out walking one day, is insulted by a half-breed Mexican and rescued by Jack Mann, a soldier of the Fifteenth Cavalry. They fall in love with each other and Jack studies for a commission, while Dora goes abroad. When she returns Jack has become a sergeant.

One day the troop goes on detached service and Jack is detailed as Post Exchange. The renegade Mexican discovers that Jack has the money in his possession and plans to rob him. The nefarious plot is successful and the renegades escape to their stronghold with the loot. Jack's tale is doubted and he is placed under arrest, but succeeds in escaping, and riding after his troop arrives just in time to capture the renegade. They return to the post and everything is straightened out and the young people receive the parental blessing.

"THE WHITE RED MAN"

Rex Release August 10th

Circumstantial evidence has sent more than one innocent man to the gallows, but here is a tale where an Indian—just an Indian—went through a severe physical grueling to vindicate a white man of whose condemnation he was the innocent agent.

Steve Jennings holds up a coach and escapes into the woods with the booty. He had been wounded in the fray, however, and through weakness drops part of the jewelry he had stolen. A little later an Indian passing along sees the baubles and picks them up. In making his way through the forest he steps into the bear-trap of Gene Thomas, a trapper, who lives with his wife and child in a near-by hut. The Indian extricates his foot from the trap at last, and drags his way to the hut, where Mrs. Thomas dresses the wound and treats the injured Indian. The latter, grateful for the hospitality, gives Mrs. Thomas the jewels he has found. In the meantime a posse has been seeking the bandit, and an under-sheriff comes to the Thomas hut, exhausted and spent from the fruitless pursuit, to ask for a drink of water. While the child goes for it he notices the jewelry on the table, and is at once convinced that Thomas is the outlaw. In spite of Mrs. Thomas' protestations that the jewels were given her by a grateful Indian for kindness shown him, the trapper is taken into custody in a jail several miles from the place. In a barroom in town that night the Indian hears of the arrest of Thomas and the crime with which he is charged. At once he tells the crowd that he was the one who gave Mrs. Thomas the jewels and that Thomas is innocent. He begs the men to lend him a horse so that he can ride to the jail and prove that they have condemned the wrong man, but the men only jeer at him and laugh at his story. At last, driven to desperation, the Indian determines to cover the distance to the jail by foot, in spite of his injured leg. Over the mountains he speeds, running, jumping, dragging himself along, swimming a brook, braving hardships and overcoming obstacles with the stoic fortitude which only an Indian could evidence, until he reaches the jail and corroborates the story told by Mrs. Thomas. The sheriff is so impressed with the evident seriousness of the Indian that he orders a further search made, and soon they find the body of the real outlaw in a copse near by, with the rest of the plunder on his person, dead from weakness and loss of blood—human evidence of Thomas' innocence. Thomas is at once liberated, and the grateful Indian who, to repay a kindness, went through such suffering and physical strain, in his turn earns the gratitude of the white man.

"A BOY'S BEST FRIEND"

Imp Release August 14th

James Carrington, born in a country village, is a successful broker, at the zenith of his career as a speculator. He left his birthplace as a boy and has never returned, so engrossed is he in the hustle and bustle of the Street, and the story opens at a crucial time, when his operations require all his time and attention in marshaling his forces in the big struggle to acquire a controlling interest in some stocks. There are scenes of activity in his office, where he is passing through the throes of a busy day, directing his army of assistants. He is tired and weary of it all, satiated with the excitement of outwitting his competitors.

He receives a letter from his old home announcing the illness of his mother. Mother—the name brings fond remembrances to his fagged brain. He has not seen her for years—longer than he cares to attempt to remember, and he reflects. He is brought back to the sordid things of the world by the announcement that his grand coup—his master stroke to amass a huge fortune—is about to be pulled off, as the time is opportune. He receives the news in a matter of fact way, his mind reverting to his childhood days and—his mother.

He leaves the office, being reminded that the morrow will be the critical time—when he will crush his business enemies and be a power in the street, his name on every lip, as the clever financier who has succeeded.

He goes to his apartments, not interested in business, his thoughts constantly reverting to his youth. Seated by the open grate, he sees in fancy his past life. He dreams—and dreams of his mother. His life passes before him in a complete panorama. A child in arms; a boy at school; his youthful indiscretions; his early manhood, with his mother his best friend and companion, shielding him from the wrath of his father, coming to his rescue and paying his gambling debts; comforting him in sickness and in health. He sees it all, the mother in her declining years, wasted by sickness, beckoning him to come to her. He awakes with a start, summons his man, and, ignoring the important business of the morrow—forgetting everything else but his mother—he hastily packs a few belongings, and hastens out after telephoning his business partner and explaining that he will not be at his post the next day. There is a heated conversation, but Carrington has decided. He will go, although sacrificing a fortune. He sends a telegram to his mother and quickly follows.

The story closes with the mother, ill in bed, anxiously awaiting the coming of her boy. He arrives and is clasped in her arms.

"BEHIND THE TIMES"

"Imp" Release August 17th

For many years Rev. David Ellis has been pastor of the congregation of a village church. He has been loved by his flock and has seen it grow from a small number to a flourishing pastorate. The aged preacher has not kept pace with the times and the fact is noted by the members of one of the women's societies. The president, a society woman, has her ideas, and decides that the old preacher should be replaced by a younger man—an up-to-date minister. To think is to act, and at the next meeting of the society she broaches the subject and finds willing listeners. It is decided to retire the old pastor on a pension and install his successor. The women are active, and despite a few feeble protests, the majority rules.

Rev. Charles Montgomery arrives and the news is broken to Dominie Ellis at his home. He is broken-hearted and hurt, but bows to the will of his flock, resigned to his humiliation. The new minister is young, handsome, debonair and a favorite with the women. His first sermon is listened to with interest, and at the close he is congratulated by the gushing women and rather ignored by the men. The old pastor is there and he wends his way out with his faithful wife, unobserved—forgotten.

Reverend Ellis has one staunch friend, a sweet young girl of the village, and her mother becomes ill. The mother begs her to call the minister. The daughter meets the Reverend Mr. Montgomery as he is about to go motoring and implores him to go to her home. He has no time for calling on his parishioners and steps into his car and is bowled away.

The girl goes to the old minister and tells him of the illness of her mother. Stopping to pluck a flower, he goes with her and sits by the bedside of the mother.

The child of the lady president of the

church society is stricken with diphtheria and is near death. The young minister is summoned and loses no time in calling at the home of his patroness, but when he sees the notice of the contagious disease he declines to enter the house and slinks away, pleading another engagement. The parents are grief-stricken, but the village girl, the friend of the old pastor, takes in the situation, and goes to him, begging him to call at the house of the woman who was responsible for his humiliation. It is too much for the good wife and she advises him not to go. The girl explains that the young minister will not take the risk of contagion. David Ellis, the true Christian, leader of the flock for years, puts on his hat and goes.

His coming is a surprise to the woman of fashion, but he takes matters in hand, kneels by the bedside of the child and prays—long and earnestly. His supplication is heard, the child revives, much stronger. The mother starts to thank him and he moves away, saying, "It was God's will."

The next Sunday the Reverend David Ellis occupies the pulpit and at the close of the sermon he is surrounded by the congregation and warmly congratulated. Behind the time, perhaps, the true worth of the man is discovered.

"NOBODY LOVES A FAT WOMAN"

Thanhouser Release August 15th

Jack Darcy finds that it is hard to make a living in a great city, no matter what certain rich men may say, and is naturally overjoyed to receive word that he had inherited $50,000, left by a great uncle, who has severely neglected him in life. There is only one unpleasant string attached to the gift. To win it Jack must, within one year, wed the daughter of the uncle's friend, a woman he has never met.

But that condition does not seem so terrible until Jack has met the lady fair. She has a kind face, but she looks like twins. Jack makes a great hit with her, she causes Jack an awful shock. He would have given up the task at once, had it not been for the lawyer, who tells him he has a year to think it over, and not to be hasty. Also, one never can tell what a woman will look like in a year, and this lady fair may look better, as it is certain that any change will be an improvement. So Jack, while not commiting himself, decides to suspend judgment.

The daughter of the uncle's friend does the best she knows how to train down. She wants to be a slim athlete, and goes through torturing training without result.

The lawyer, with an amiable desire to get Jack accustomed to the woman, invites both to a house party at his seaside home, where Jack decides to stop being an heir. He sees a young girl who has all the grace that he admires in a woman. She is an excellent swimmer, too, and when in a race she easily defeats Jack and several other men, he realizes that even $50,000 is not much money under certain circumstances. And this belief is intensified when he sees the fat girl in a bathing suit, and nearly dies of exhaustion on trying to rescue her in deep water.

He goes to the lawyer, and firmly informs him that he does not want the money, it can go to charity or any other old thing. The lawyer questions him and finds that his mind is made up. Then he produces a codicil to the uncle's will, to be in force only if the young man refuses to marry the girl. In that case, the uncle says, he admires the boy's manly spirit, applauds him for his refusal to accept dictation, and—doubles the legacy.

All of which shows that sometimes it pays not to be mercenary, and that virtue is occasionally well paid. But as nobody loves a fat woman, the outcome of the matter did not exactly please the daughter of the friend of Jack's great uncle.

THE TRAIN DISPATCHER

Thanhouser Release August 18th

The R., T. & D. Railroad engages a new General Manager, who, while he has plenty of ability, also has some decided prejudices. One is that women have no business in the service of a railroad, and the first thing he does after being installed is to notify the women that their services are no longer required. One of the victims, because of her faithfulness and excellent service, has risen to the position of train dispatcher, but she goes like the rest of her sex.

The girl lives in a little country town, and is the sole support of her crippled little brother. Losing her position so unjustly was a severe blow to her, but she bravely made the best of it, and hid her troubles from the child.

The boy was taken sick one night, and his sister, alone with him in the house, started out over the country road to get a doctor. On her way she crossed the railroad track, and, to her horror, saw that there had been a washout. Knowing the train time as she did, she was aware that the night express would be along shortly and unless it was halted there would be terrible loss of life.

The train was coming from the opposite side of the abyss, so she could not flag it. There was no station near, and no telephone that could be reached in time to prevent the catastrophe. But the girl was resourceful, climbed a telegraph pole, and with a makeshift apparatus called up division headquarters.

Even then her heroism would have been of no avail had it not been for a lucky accident. The despatcher who took the girl's place was fond of liquor, and on this night was in a drunken slumber. He did not hear the call, and every moment increased the danger.

But the general manager happened to be in his office. He had seen his mother off on that train and then returned to his desk to attend to some important business. He heard the insistent call in the next room, and, being a railroad man, went in to investigate.

There he found the operator asleep at his post and took the message himself. It came in time for him to hold the train, but he realized that he had saved the train's passengers and the mother he dearly loved only by a narrow margin. Also that the one person deserving of credit was the girl he had discharged, simply because she was a woman.

The manager made amends the best he could. He restored the girl to her old position at an increased salary, and as gratitude is often akin to love (and with more reason than pity), there is reason to believe that the despatcher lost her job again, but this time to take a life position in happy surroundings.

"A GOOD-NATURED MAN"

Yankee Release August 14th

The hero of this screamingly funny comedy possesses the patience of Job and the good nature of a saint. He goes through a series of mishaps that would sour the temper of the best natured, but in spite of all he retains his good nature. The mishaps begin as he leaves his home with a broad grin upon his good-natured face. Mingling with a lot of schoolboys who are playing football he becomes the butt of their overflowing spirits and is buffeted about as though he were a football; passing a partly finished building he is just in time to receive a load of brick upon his head which a careless laborer has permitted to slip from his shoulders; passing along the highway he is run into by a huckster with a cart load of overripe bananas and falls into the cart; smiling in his good-natured way upon a handsome young woman he receives a thrashing at the hands of her escort, who mistakes him for a flirt; while enjoying the river breezes from a pavilion on the waterfront he is thrown into the water by a boisterous rowdy; while seated upon the railing of a landing dock he is again thrown into the river and when pulled from the water is given up by his rescuers for dead. They place him upon a stretcher and carry him to his home. As his wife falls prostrated upon his body, to the surprise of all, he rises to a sitting posture and his good-natured grin put all into good humor again.

"A CHILDREN'S PARADISE"

During the recent frightful hot spell many a thought was given to the poverty stricken infants of our great cities, among whom the death rate during the summer months is appalling. Were it not for the fresh-air homes supported by newspapers and a charitable public, very few of the little ones in the congested districts would survive the hot summer months.

In our picture of the "Children's Paradise" a splendid opportunity is given to see the life these "babies of the poor" lead daily in one of the largest fresh-air homes in the world. Mt. Lawn is situated at Nyack-on-the-Hudson, New York, and was founded by Dr. Louis Klopsch in 1895. The home occupies thirty-five acres of beautiful woodland and is indeed a veritable paradise for the little ones who never see a blade of grass grow or can fill their little lungs with God's fresh air. Three thousand starved babies are made happy and healthy by a two weeks' vacation when they receive plenty to eat and can breathe God's pure air. The home is supported by voluntary contributions and costs to maintain $20,000 per year.

"HER FATHER'S SECRETARY"

Yankee Release August 18th

It often occurs that a ne'er-do-well in his own home, pampered and spoiled by a doting father and mother, will often show his true metal when thrown upon his own resources.

Dick Blair, the idle son of millionaire parents, being born with a "silver spoon in his mouth," like many another of the "idle rich" abuses his opportunities and becomes in early manhood a dissipated man about town. In spite of repeated

warnings and also threats of disinheritance, he continues in the "pace that kills" until his father, realizing that unless the boy is thrown upon his own resources and made to feel actual want, he would go to an early grave, finally drives him from the home that had sheltered him since childhood, and orders him to make his own way in the world.

"Blood will tell." The energy, ambition and perseverance that made his father a colossal figure in the financial world was duly inherited by the son, but lay dormant during his pampered days, and, when thrown upon his own resources, these splendid qualities asserted themselves and Dick becomes the "son of his father."

His new life begins when he saves from drowning the daughter of a famous banker and modestly disappears after the heroic deed. In answering an application for a private secretary, he finds his employer to be the father of the girl whom he had saved from drowning. The daughter of the banker recognizes Dick as her rescuer and the banker takes a special interest in him. Dick's sterling qualities eventually win him a junior partnership with his employer and also the hand of the girl whom he rescued from a watery grave.

Proud of his wife and the position in life he has attained, he calls upon his father and a happy reconciliation follows.

"THE THREE CALLS"

Champion Release August 14th

When Paul White gave up his school of cadets and went to the front, it wounded the heart, for the time being at least, of his little sweetheart, Mabel Thompson. But, being a true Southern girl, she became resigned to her fate.

Soon Paul was placed in charge of a signal corps. One day his sweetheart came with her father, a bluff old major, on a visit. During this visit, Paul explained some of the mysteries of heliographing or signaling mirrors, using her own little pocket mirror by way of demonstration. It was a pretty scene between teacher and pupil, and love was the lesson.

But one day, in the midst of success, a catastrophe worse than death overtook our hero. The explosion of a shell deprived him, not of life, but what we regard as more precious, the mind. No more did he lead his men in the resounding charge and din of battle, but utterly oblivious to all his surroundings his days went by until the war was over.

Through it all, and ever by his side, stood the loyal little girl. The doctor, an eminent specialist, had given up all hope for his recovery. Overcome by her emotion, she wept bitterly, and then recovering herself she had recourse to her mirror that she might view her face and remove the tears. But something startling occurred. The flash of the mirror in the sunlight caught the eye of the stricken youth, and, like a beam of light, a ray of reason enters his mind.

The doctor had already said that only could some great or momentous occurrence restore that faded mind. Thus came a great hope to Mabel, for an idea struck her. It was simply this: to reenact the scene in which Paul had participated when the calamity befell him. This was done—the same spot was chosen—the men in arms again donned the gray. The mimic warfare was at its height—then suddenly the blessed reason was restored to him. They led him away and complete recovery rapidly followed. And the great happiness of knowing and enjoying the love of one of the best and truest of women was his once more.

"HOW THE GIRLS GOT EVEN"

Champion Release August 16th

Three young men plan to play a practical joke on their girl friends whom they are calling on in a beautiful country village. The girls have protested against the imputation cast upon their sex, as regards a fear on their part for a mouse. The whole thing, they declared, was a simple fabrication of the masculine mind, the mind of mere man.

The boys and girls were in the midst of a quiet evening and the latter unsuspecting. Suddenly a wild scream was emitted from a girl's lips, and she bounded on the back of an arm chair. Instantly, the cause of her dire apprehension had become known, and the other two girls followed her example, both as to loud cries and gymnastic leaps. And the cause of all was a wee mouse; but the real fun was that the mouse wasn't real. It was a mere mechanical toy pulled across the floor by one of those horrid boys, who now lay doubled up with laughter at the expense of the girls, who now felt their humiliation. The girls now resolved to get even.

The next day each young man received a challenge, daring him to go to a certain haunted house. The girls meanwhile had preceded them, and gathered together some ancient ghost paraphernalia. Soon the three boys came along, armed to the teeth (they were husky cowboys) with some cards and a bottle of "courage." Just as they are settled down to a nice game of seven-up, "bang" one of them gets it on the side of the head. He leaped to his feet with drawn gun, but nowhere can he see where the blow came from, for the door behind him was locked. This got the "brave fellow's" nerve, and, when huge chairs rattled, and tree stumps thumped about, they vigorously attacked their bottle of "courage."

The climax was reached when white robed figures appeared. With wild yells, they clung to each other, fired their guns, and performed every stunt that brave men are not supposed to, and they finally collapsed with exhaustion.

In the next room, the girls were hysterical with laughter. Then they burst in on the "brave" young men, and, when they later collected their wits, they rose to their feet and treated each other to a kicking match, and made their departure, while the girls hug the caretaker for the service he rendered them.

"THE MOTHER'S MARK"

Great Northern Release August 12th

A newly married wife is in great grief at the death of her only child. One day she and her husband call at a cottage for refreshment during a walk and there see a child whose features bring back to the mother's recollection the child she has lost. The peasant woman is persuaded to allow the visitors to adopt the child, first making a tattoo mark on its arm. Twenty years elapse, the peasant woman dies, and one of her daughters by chance gets a situation in the house where her adopted brother is living with his foster parents. There has been staying in the cottage home another brother, who is the scapegrace of the family. He enters the house where his sister is employed for burglarious purposes. His brother whom he does not know has just come in and grapples with the intruder. The burglar is just about to shoot when he sees the mark on the other man's arm, and knows that they must be brothers. Gratitude that he has been saved from committing fratricide overcomes him, and the brothers embrace, after which there is a general reconciliation.

"TEDDY TRAINED BY HIS MOTHER"

This is an unusual film showing the antics of a baby bear born in captivity. The care of the she bear for her offspring is remarkable. The sagacious creature teaches the youngster to swim by entering the water herself and encouraging the cub to come in, too. Similarly, by example, she teaches the cub various other "stunts."

SALES COMPANY

The following films have been released during the week of August 7th by the Motion Picture Distributing & Sales Co.:

Monday, August 7th	
The Old Peddler	Imp
Cattle, Gold and Oil	American
Kathleen Mavourneen	Yankee
Dewey	Champion
The Sorrowful Mother	Eclair
Tuesday, August 8th	
Grey Cloud's Devotion	Bison
Back to Nature	Thanhouser
Cheyenne Days	Powers
Harmless Flirtation	Powers
Wednesday, August 9th	
His Wife's Insurance	Solax
A Bum and a Bomb	Solax
The City	Reliance
Chief Fire Eye's Game	Champion
Queen of Ninevah	Ambrosio
Roped and Tied	Nestor
Thursday, August 10th	
The Ranch Girl	American
Love and Discipline	Itala
White Redman	Rex
Friday, August 11th	
Grey Wolf's Squaw	Yankee
The New Cowboy	Bison
Cupid the Conqueror	Thanhouser
An Enlisted Man's Honor	Solax
Bill Wishes to Make Butter	Lux
The Cripple	Lux
Saturday, August 12th	
Lone Eagle's Trust	Powers
The Pitfall	Reliance
Sport Restores Youth	Itala
Goldstein Burglars	Nestor
A Mother's Mark	Great Northern
Teddy Trained by His Mother	Great Northern

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Data from Manufacturers' List of Releases

MEMBERS OF SALES CO.

AMBROSIO

(By N. Y. M. P. Co.)

Feet

June 21—Lake Verbano and the Borromae Islands
June 28—Sixtus the Fifth (Dr.)
July 5—The Emperor's Debt
July 12—A Wrong Telephone Call
July 19—The Schoolmaster's Overcoat
July 19—Marine Views of Naples
July 26—Alone in the World (Dr.)
July 26—Artful Tweedledum (Com.)
Aug. 2—If One Could See Into the Future
Aug. 2—Mr. Baumgarten is Elected Deputy (Com.)

AMERICAN.

July 3—The Call of the Open Range (W. Dr.)
July 6—The Schoolma'am of Snake (W. Com.)
July 6—The Ranch Chicken (W. Com.)
July 10—Cupid in Chaps (W. Com.)
July 13—The Outlaw's Trail (W. Dr.)
July 17—The Ranchman's Nerve (W. Dr.)
July 20—When East Comes West (Dr.)
July 24—The Cowboy's Deliverance (W. Dr.)
July 27—The Cattle Thief's Brand (W. Dr.)
July 31—The Parting of the Trails (W. Dr.)
Aug. 3—The Cattle Rustler's End (W. Dr.)
Aug. 7—Cattle, Gold and Oil (Dr.) 1000
Aug. 10—The Ranch Girl (Dr.) 1000
Aug. 14—The Poisoned Flume (W. Dr.) 1000
Aug. 17—The Brand of Fear (Dr.) 1000

CHAMPION.

June 21—For Her Sin 950
June 26—War and the Widow 950
June 28—The Boy Scouts to the Rescue 950
July 3—Fighting Rev. Caldwell 950
July 5—A Cowboy and a Lord 950
July 10—From Wallace to Grant 950
July 12—Tony Would Be a Cowboy (Com.) 950
July 17—A Southern Girl's Heroism 950
July 19—A Daring Deed 950
July 24—The Exchange (Dr.) 950
July 26—At the Trail's End (Dr.) 950
July 31—The Perils of a War Messenger (Dr.) 950
Aug. 2—The Dubuque Regatta (Sc) 950
Aug. 7—Dewey 950
Aug. 9—Chief Fire Eyes Game 950

ECLAIR

June 5—Impudence Punished (Com.) 550
June 5—Tommy at the Dentist's (Com.) 420
June 12—Caesar's Birotteau (Dr.) 950
June 19—Tommy Gets a Trumpet (Com.) 370
June 19—The Ingenious Accident (Com.) 620
June 26—The Death of Don Juan 965
July 3—Can He Save Her (Dr.) 515
July 3—Tommy Wants to Be an Actor (Com.) 435
July 10—A Child's Heroism (Dr.) 995
July 17—Charley Has a Manuscript to Sell (Com.)
July 17—Teddy's Three Duels
July 24—The Pretty Lady of Narbonne
July 31—The Parable of the Prodigal Son
Aug. 7—The Sorrowful Mother (Dr.)
Aug. 7—Too Much Swedish Drill (Com.)
Aug. 14—The Connecting Link (Dr.)
Aug. 21—The Edelweiss
Aug. 21—How They Work in Cinema (Com.)

GREAT NORTHERN.

May 6—A Would-be Sportsman (Com.)
May 13—The Nun (Dr.)
May 20—The Voice of Conscience (Dr.) 786
May 20—Berne (Switzerland) (Sc.) 204
May 27—The Love of a Gypsy Girl (Dr.)
June 3—The Bogus Governess 945
June 10—True Love Never Dies (Dr.)
June 17—Hotel Thieves
June 24—The Ghost of the Vaults
July 1—The King's Favorite
July 8—As a Man Soweth (Dr.)
July 15—A Soldier's Life (Com.) 452
July 15—At Sea Under Naval Colors 455
July 22—A Kind-Hearted Brother (Dr.)
July 29—The Engagement Ring (Dr.)
July 29—A Happy Home
Aug. 5—The Burglar and the Girl (Dr.)

IMP.

Independent Moving Picture Co. of America.

May 25—The Minor Chord (Dr.) 1000
May 29—Three of a Kind (Dr.) 1000
June 1—The Last Appeal (Dr.) 1000
June 5—The Grind (Dr.) 700
June 5—The Chicago Stockyards Fire (Sc.) 500
June 8—Back to the Soil (Dr.) 1000
June 12—Behind the Stockade (Dr.) 1000
June 15—The Piece of String (Dr.) 1000
June 19—All for a Big Order (Dr.) 1000
June 22—The Fortune of War (Dr.) 1000
June 26—Love Is Best (Dr.) 1000
June 29—The Little Leader (Dr.) 1000
July 3—In the Sultan's Garden (Dr.) 1000
July 6—For the Queen's Honor (Dr.) 1000
July 10—A Gasoline Engagement 1000
July 13—At a Quarter of Two (Dr.) 1000
July 17—The Class Reunion (Dr.) 1000
July 20—Just For Her (Dr.) 1000
July 24—Science (Dr.) 750
July 24—Won by a Foot (Com.) 250
July 27—The Lineman (Dr.) 1000
July 31—The Bi-Centennial Celebration at Mobile, Ala. (Sc.) 500
July 31—The Skating Bug (Com.) 500
Aug. 3—The Call of the Song (Dr.) 1000
Aug. 7—The Old Peddler (Dr.) 1000
Aug. 10—Dorothy's Family (Com.) 1000

ITALA

June 3—Knows-All, Anthropological Doctor (Com.)
June 8—A Life for the Czar (Dr.)
June 10—An Odd Adventure of Foolshead (Com.)
June 10—Experiments with Forlanini's Hydra-Plane
June 15—The Rights of Age (Dr.)
June 17—The Physician's Monkey (Com.)
June 17—Foolshead, Somnambulist (Com.)
June 22—An Unbearable Son (Dr.)
June 24—On the Snowy Summit of Mount Blanc
June 24—Foolshead Is Jealous (Com.)
June 29—The Gentleman Fireman
July 1—Foolshead, Waiter (Com.)
July 6—The Little Wayfarer (Dr.)
July 8—Turin Military Tournament
July 13—The Inventor's Wife (Dr.)
July 15—Toto Enthusiast For New Fashion (Com.)
July 15—A Revolver Returned to Its Owner
July 20—The Charitable Young Lady (Dr.)
July 22—Foolshead's Heels (Com.)
July 27—The Fatal Sonata (Dr.)
July 29—Toto's Butterfly (Com.)
July 29—Toto Without Water (Com.)
Aug. 3—The Evening Bell
Aug. 5—Foolshead's Last Roguery

LUX.

By Prieur.

June 23—Billy's Day Out (Com.) 550
June 23—Weary Tom's Dream (Com.) 318
June 30—Bill Determines to Go (Com.) 455
June 30—Shortsighted Miss Prim (Com.) 426
July 7—Secret Service (Dr.) 888
July 14—Bill Learns to Take Cinematograph Pictures (Com.) 413
July 14—The Accident (Dr.) 540
July 21—Plucky Bill (Com.) 439
July 21—One Good Turn Deserves Another (Dr.) 521
July 28—Bill Buys a Bottle of Champagne (Com.) 400
July 28—Jim Crow: A Tale of the Turf (Dr.) 500
Aug. 4—Bill Does His Own Washing (Com.) 439
Aug. 4—An Elopement by Aeroplane (Com.) 465
Aug. 11—Bill Wishes to Make Butter (Com.) 458
Aug. 11—The Cripple (Dr.) 462
Aug. 11—Bill Wishes to Make Butter (Com.) 458
Aug. 11—The Cripple (Dr.) 462

NESTOR FILM CO.

June 21—Just His Luck (Com.)
June 28—The Gunfighter (Dr.)
July 1—Mutt and Jeff on the Job (Com.)
July 5—A Message from the West (Dr.)
July 8—The Bad Half-Dollar (Dr.)
July 12—The Pony Express (Dr.)
July 15—Mutt and Jeff in a Matrimonial Affair (Com.)
July 19—The Plains Across (Dr.)
July 22—Mutt and Jeff—At the Fortune Teller's (Com.)
July 26—The Settler's Wife (Dr.)
July 29—Mutt and Jeff Make a Hit (Com.)
Aug. 2—Roped and Tied (W. Dr.)
Aug. 5—Mutt and Jeff Get Passes to the Ball Game (Com.)
Aug. 9—Roped and Tied (W. Dr.)
Aug. 12—Mutt and Jeff in a Mistaken Identity (Com.)

NEW YORK MOTION PICTURE CO.

("Bison")

June 13—The Squaw's Retribution
June 16—The Desert's Lure
June 20—The Dude Cowboy (Com.)
June 23—The Foreman's Mine
June 27—An Indian's Love (Dr.)
June 30—The Cowboy's Vacation
July 4—The Unloaded Gun
July 7—Blacksnake's Treachery
July 11—A Red Girl's Heart
July 14—Generous Cowboys
July 18—Her Captive
July 21—A Cheyenne's Courtship
July 25—Silver Wing's Dream
July 28—The Tables Turned
Aug. 1—A True-hearted Miner
Aug. 4—Darkfeather, the Squaw
Aug. 8—Grey Cloud's Devotion
Aug. 11—The New Cowboy

POWERS' PICTURE PLAYS

Feet

June 6—The Black Heart (Dr.)
June 10—The Stranger's Plate (Dr.)
June 13—Smith's Marmalade (Com.)
June 17—The Haunted Island (Dr.)
June 17—A Concert Hall Romance
June 20—How Women Win (Com.)
June 20—A Spring Tragedy
June 24—Oh, Say, Jim
June 27—Only the Master Shall Judge
June 27—Summer Madness (Com.)
July 1—The Question (Dr.)
July 4—When Pals Quarrel (Dr.)
July 4—The Love Potion (Com.)
July 8—The Haunted Island
July 11—The Love Tyrant (Dr.)
July 11—How Aunty Was Fooled (Com.)
July 15—Nat Wills as King of Kazam (Com.)
July 18—A Moral Coward (Dr.)
July 22—Little Girl (Dr.)
July 25—Oh! Baby! (Com.)
July 25—The Thrilling Powers Fire 500
July 29—The Picnic (Com.)
July 29—A Foot Romance
Aug. 1—Speculation (Dr.)
Aug. 5—Last of the Mohicans (Dr.)

RELIANCE

July 12—The Turning Point
July 15—The Angel
July 19—A Forest Romance
July 22—The Two Mothers
July 26—Her Choice
July 29—Thou Shalt Not Steal (Dr.)
Aug. 2—The Broken Vows
Aug. 5—His Son (Dr.)
Aug. 9—The City

REX

June 15—The Twins (Dr.)
June 22—On the Brink (Dr.)
June 29—Securing Evidence
July 6—Fate (Dr.)
July 13—The Vagabond (Dr.)
July 20—Sherlock Holmes, Jr.
July 27—Her Way
Aug. 3—The Artist Financier
Aug. 10—A White Red Man (Dr.)

SOLAX COMPANY

July 14—The Girl and the Broncho Buster
July 19—All Aboard for Reno (Com.) 515
July 21—Sergeant Dillon's Bravery (Dr.)
July 26—The Double Elopement (Com.)
July 28—Outwitted by Horse and Lariat (Dr.)
Aug. 2—When Ruben Came to Town (C.)
Aug. 4—The Mascot of Troop "C"
Aug 11—An Enlisted Man's Honor (Mil.)
Aug 9—His Wife's Insurance (Com.)
Aug 9—A Bum and a Bomb (Com.)
Aug. 16—The Phoney Ring (Com.)

THANHOUSER COMPANY.

May 26—Get Rick Quick (Dr.)
May 30—A Wartime Wooing
June2 —A Circus Stowaway
June 6—The Stepmother
June 9—Motoring
June 9—The Rescue of Mr. Henpeck
June 13—Little Old New York (Dr.)
June 16—Flames and Fortune (Dr.)
June 20—The Coffin Ship
June 23—Foxy Grandma
June 27—Courting Across the Court
June 30—Lorna Doone
July 4—The Declaration of Independence
July 7—The Court's Decree
July 11—When a Man Fears
July 14—Won By Wireless
July 18—That's Happiness
July 21—Two Little Girls
July 25—The Smuggler (Dr.)
July 28—A Doll's House (Dr.)
Aug. 1—The Pied Piper of Hamelin
Aug. 4—The Judge's Story
Aug. 8—Back to Nature (Dr.)
Aug. 11—Cupid the Conqueror (Dr.)

YANKEE FILM COMPANY

June 2—His Romance (Dr.)
June 5—The Scandal Monger (Dr.)
June 9—Mrs. Biffin's Demise (Dr.)
June 12—Thou Shalt Pay (Dr.)
June 16—The New Congressman (Dr.)
June 19—Sun Bonnet Sue (Dr.)
June 23—The Two Roads (Dr.)
June 26—His Romance (Dr.)
June 30—The Angelus Bell (Dr.)
July 3—Groucho's Quiet Fourth (Com.)
July 7—His Great Sacrifice (Dr.)
July 10—Portuguese Joe (Dr.)
July 14—The Man Underneath (Dr.)
July 17—The Way of the World (Dr.)
July 21—Outwitting Father (Com.)
July 24—The Stepdaughter (Dr.)
July 28—Deposited After Banking Hours (Dr.)
July 31—The Sea Vultures (Dr.)
Aug. 4—Truth Shall Prevail (Dr.)
Aug. 7—Kathleen Mavourneen (Dr.)
Aug. 11—Grey Wolf's Squaw (Dr.)
Aug. 21—Colleen Bawn (Dr.)

LICENSEES OF PATENTS CO.

BIOGRAPH

	Feet
June 15—Enoch Arden, Part II (Dr.)	999
June 19—Bearded Youth (Com.)	484
June 19—The Delayed Proposal (Com.)	511
June 22—The Primal Call (Dr.)	997
June 26—Her Sacrifice (Dr.)	998
June 29—Fighting Blood (Dr.)	1000
July 3—Stubb's New Servants (Com.)	
July 3—The Wonderful Eye (Com.)	
July 6—The Thief and the Girl (Dr.)	
July 10—The Jealous Husband (Com.)	
July 13—Bobby, the Coward (Dr.)	
July 17—The Indian Brothers (Dr.)	996
July 20—The Ghost (Com.)	515
July 20—Jinks Joins the Temperance Club (Com.)	481
July 24—A Country Cupid (Dr.)	997
July 27—The Last Drop of Water (Dr.)	1021
July 31—Mr. Peck Goes Calling (Com.)	748
July 31—The Beautiful Voice (Com.)	247
Aug. 3—Out from the Shadow (Dr.)	998
Aug. 7—The Ruling Passion (Dr.)	997
Aug. 10—That Dare Devil (Com.)	606
Aug. 10—An Interrupted Game (Com.)	392

EDISON

	Feet
July 21—The Capture of Fort Ticonderoga (Dr.)	1000
July 25—The Younger Brother (Dr.)	1000
July 26—Bob Rowdy (Com.)	550
July 26—The Hair Restorer and the Indians (Com.)	500
July 28—The Doomed Ship (Dr.)	1000
Aug. 1—Christian and Moor (Dr.)	1000
Aug. 2—Money to Burn (Com.)	560
Aug. 2—The Unfinished Letter (Dr.)	440
Aug. 4—The Switchman's Tower (Dr.)	1000
Aug. 5—Sir George and the Heiress (Com.)	1000
Aug. 8—The Battle of Bunker Hill (Hist.)	1000
Aug. 9—The Adventures of a Baby (Com.)	660
Aug. 9—The Stolen Dog (Com.)	340
Aug. 11—The Spirit of the Gorge (Dr.)	1000
Aug. 12—Friday, the 13th (Com.)	1000
Aug. 15—The Winds of Fate (Dr.)	1000
Aug. 16—His First Trip (Dr.)	1000
Aug. 18—Two Officers (Dr.)	1000
Aug. 19—The Modern Dianas (Com.)	1000
Aug. 22—The Venom of the Poppy (Dr.)	1000
Aug. 23—The Professor and the New Hat (Com.)	500
Aug. 23—The Question Mark (Com.)	500
Aug. 25—Then You'll Remember Me (Dr.)	500
Aug. 26—Two White Roses (Com.)	980
Aug. 29—The Surgeon's Temptation (Dr.)	995
Aug. 30—Betty's Buttons (Com.)	450
Aug. 30—The Silent Tongue (Com.)	550

ESSANAY FILM CO.

	Feet
July 4—Swat the Fly (Com.)	472
July 4—A Hungry Pair (Com.)	528
July 7—At the Break of Dawn (Dr.)	1000
July 8—The Corporation and the Ranch Girl (W. Dr.)	1000
July 11—Mustang Pete's Love Affair (Com.)	1000
July 14—The Rosary (Dr.)	1000
July 15—The Backwoodsman's Suspicion (W. Dr.)	1000
July 18—Her Dad, the Constable (Com.)	1000
July 21—God's Inn by the Sea (Dr.)	1000
July 22—The Outlaw Samaritan (W. Dr.)	1000
July 25—Mr. Wise, Investigator (Com.)	560
July 25—Five Bold Bad Men (Com.)	420
July 28—The Clown's Baby (Dr.)	1000
July 29—The Two Fugitives (W. Dr.)	1000
Aug. 1—Tommy, the Canvasser (Com.)	545
Aug. 1—The Spender Family (Com.)	455
Aug. 4—The New Manager (Dr.)	1000
Aug. 5—The Two-Gun Man (W. Dr.)	1000
Aug. 8—Love in the Hills (Dr.)	1000

GAUMONT
G. Kleine

	Feet
June 13—Jimmie, the Insurance Agent (C.)	640
June 13—The City of Florence, Italy	360
June 17—The King's Daughter (Dr.)	1000
June 20—His Leap to Liberty	648
June 20—Jiggers Buys a Watch Dog	337
June 24—The Ransom	980
June 27—Village Gossip (Dr.)	1000
July 1—Jimmie's Trick (Com.)	300
July 1—An Oasis in the Sahara Desert	700
July 4—The Cuttle Fish	165
July 8—A Village King Lear (Dr.)	1010
July 11—The Picture on the Screen (Dr.)	700
July 11—A Ragged Coast	300
July 15—Frolicsome Flossie (Com.)	520
July 15—Jimmie as a Philanthropist (Dr.)	490
July 18—A Shot From the Brush (Dr.)	640
July 18—Under the Palms of Tunis	360
July 22—Jimmie, the Detective (Dr.)	678
July 22—In the Shadow of Vesuvius	302
July 25—A Society Mother (Dr.)	1030
Aug. 1—Jimmie Wears a Crown (Dr.)	680
Aug. 1—An Aeroplane Disaster	320
July 25—A Favoring Current	680
July 25—St. Malo and the English Channel	310
July 29—A Society Mother	1030
Aug. 1—Jimmie Wears a Crown (Dr.)	680
Aug. 1—An Aeroplane Disaster	320
Aug. 5—A Passing Fancy	800
Aug. 5—Flowers and Plants in Winter	190
Aug. 8—A General Strike	825
Aug. 8—A Raging Sea	175
Aug. 12—The Academy Girl	585
Aug. 12—Jimmie's Luck	405
Aug. 15—The Inventor	1000
Aug. 19—The Son of the Shunammite (Dr.)	1000

KALEM CO.

	Feet
June 21—A Mexican Rose Garden (Dr.)	1010
June 23—Lean Wolf's End (Dr.)	980
June 26—Juarez After the Battle (Edu.)	1000
June 28—The Jollier (Com.)	995
June 30—The Little Soldier of '64 (Dr.)	940
July 3—A Cattle Herder's Romance (Dr.)	
July 5—The New Cook (Com.)	
July 7—To the Aid of Stonewall Jackson	
July 10—Reckless Reddy Reforms (W. Com.)	
July 12—Hubby's Day at Home (Com.)	
July 14—The Tenderfoot's Claim (Dr.)	
July 17—The Badge of Courage (Dr.)	
July 19—Making Mother Over (Com.)	
July 21—By the Aid of a Lariat (Dr.)	
July 24—A Chance Shot (Dr.)	
July 26—Conquering Carrie (Com.)	
July 28—The Indian Maid's Sacrifice (Dr.)	
July 31—The Mexican Joan of Arc (Dr.)	
Aug. 2—Over the Garden Wall (Com.)	
Aug. 4—The Colonel's Son (Dr.)	
Aug. 7—Peggy, the Moonshiner's Daughter (Dr.)	
Aug. 9—The Round-Up at Dawn (Com.)	
Aug. 11—The Romance of a Dixie Belle (Dr.)	

LUBIN

	Feet
July 3—Foxy Izzy (Com.)	315
July 6—The Snake Bite (Dr.)	1000
July 8—Always a Way (Dr.)	1000
July 10—The Snare of Society (Dr.)	1000
July 13—The Lost Horse (Com.)	600
July 13—Mr. Inquisitive (Com.)	400
July 15—Good for Evil (Dr.)	1000
July 17—Alice's Sacrifice (Dr.)	1000
July 20—A Gay Time in Atlantic City (Com.)	1000
July 22—The Stranger in Camp (Dr.)	1000
July 24—Wifie's New Hat (Com.)	600
July 24—The New Operator (Com.)	400
July 27—During Cherry Time (Dr.)	1000
July 29—An Accidental Outlaw (Dr.)	1000
July 31—The New Officer (Com.)	1000
Aug. 3—The Gypsy (Dr.)	1000
Aug. 5—An Indian's Appreciation (Com.)	1000
Aug. 7—Her Two Sons (Dr.)	1000
Aug. 10—Bob's New Scheme (Com.)	600
Aug. 10—Tent Village (Dr.)	400
Aug. 12—The Arrow Head (Dr.)	1000

G. MELIES.

	Feet
June 22—The Kiss of Mary Jane (Dr.)	1000
June 29—The Honor of the Flag	1000
July 6—The Great Heart of the West	1000
July 13—The Strike at the Gringo	1000
July 20—Bessie's Ride (Dr.)	
July 27—At the Gringo Mine (Dr.)	
Aug. 3—Red Cloud's Secret (Dr.)	
Aug. 10—His Lesson (Dr.)	
Aug. 17—The Local Bully (Com.)	
Aug. 17—Two Foolies and Their Follies (Com.)	
Aug. 24—A Spanish Love Song (Dr.)	

PATHE FRERES

	Feet
July 17—Benares, the Holy City of the Hindoos	300
July 17—Raising Ostriches in Egypt	270
July 19—Her Gypsy Rival (Dr.)	1000
July 20—Memories of the Past (Dr.)	1000
July 21—The Perfume Clue	640
July 21—Review of the French Army	350
July 22—Her Boy (Dr.)	827
July 22—The Zylras	150
July 24—Raising Ostriches in Egypt	295
July 24—Herring Fishing Off Boulogne	385
July 24—Modes and Customs of the Hindoos	320
July 26—The Spinster's Marriage (Com.)	640
July 26—Working Elephants	320
July 27—As Fate Decreed (Dr.)	1000
July 28—The Fickle Fiancee	508
July 28—Lionelly, Contortionist	150
July 28—A Trip in the Island of Marken	328
July 29—The Sheriff's Punishment (Dr.)	994
July 31—Max's Divorce Case	476
July 31—Elephant Hunting in Victoria Nyanza	520
Aug. 2—Love and Silence (Dr.)	1000
Aug. 3—American Field Artillery Manœuvres	300
Aug. 3—Blue Wing and the Violinist	672
Aug. 4—The Liar	530
Aug. 4—The Magnet	460
Aug. 5—Legend of Lake Desolation	1000
Aug. 7—An Up-to-Date Elopement (Com.)	525
Aug. 7—In Switzerland (Scenic)	262
Aug. 7—The Zylras	180
Aug. 9—The Flaming Arrows (Dr.)	827
Aug. 9—Lionelly, Contortionist (Com.)	138
Aug. 10—Fidelity (Dr.)	689
Aug. 10—The City of Singapore (Scenic)	308
Aug. 11—The Unexpected Gift (Dr.)	456
Aug. 11—In Cambodia (Scenic)	354
Aug. 11—Tunny Fishing (Ind.)	195
Aug. 12—Billy's Marriage (Com.)	872
Aug. 12—Monuments and Cascades in Rome (Scenic)	128
Aug. 14—In the Paris Slums (Dr.)	
Aug. 14—Extracting Palm Juice in the Forest (Scenic)	
Aug. 14—Vienna, Austria (Scenic)	
Aug. 15—Pathe's Weekly No. 33.	
Aug. 16—The Trapper's Fatal Shot (Dr.)	912
Aug. 17—The Ad, the Maid and the Man (Dr.)	
Aug. 18—Satan's Rival	
Aug. 19—The Message of the Arrow (Dr.)	1000

SELIG

	Feet
June 27—A Sacrifice to Civilization	1000
June 29—The New Editor	1000
July 3—The New Faith	1000
July 4—The White Medicine Man	995
July 6—A Craven Heart	1000
July 10—Two Lives (Dr.)	1000
July 11—It Happened in the West (Dr.)	1000
July 13—Captain Kate (Dr.)	1000
July 17—The Way of the Eskimo (Dr.)	995
July 19—The Warrant (W. Dr.)	1000
July 20—The Profligate (Dr.)	1000
July 24—That City Feller (Dr.)	1000
July 25—The Sheriff of Tuolumne (Dr.)	
July 25—The Ruhher Industry of the Amazon (Ed.)	
July 27—The Tale of a Soldier's Ring (Dr.)	1000
July 31—The Knight Errant (Dr.)	
July 31—Caught in the Act (Com.)	
Aug. 1—Saved by the Pony Express (Dr.)	1000
Aug. 3—The Old Captain (Dr.)	1000
Aug. 7—A Fair Exchange (Dr.)	1000
Aug. 8—Slick's Romance (Dr.)	1000
Aug. 10—Their Only Son (Dr.)	1000

URBAN ECLIPSE
G. Kleine

	Feet
Apr. 10—Do Not Judge Rashly (Dr.)	955
Apr. 17—Dog and Wolf	660
Apr. 17—Jerusalem and the Mount of Olives	315
Apr. 19—Solving the Servant Problem (C.)	465
Apr. 19—In the Province of Kwang Tung, China	535
Apr. 24—Herodias	955
May 1—For Their Mother (Dr. Com.)	695
May 1—The Blue Nile	290
Apr. 26—The Last Edict of Francis II	875
Apr. 26—Scenes at Colombo, Ceylon	125
May 3—The Page's Devotion	790
May 3—Wismar, Germany	210
May 10—The Traitor (Dr.)	620
May 10—Ruhber-Neck Percy (Com.)	370
May 17—The Juggler's Vengeance (Dr.)	396
May 17—Fishguard Harbor, Wales	600
May 31—The Musketeer	588
May 31—The Sleuth	404
June 7—The Young Interne	750
June 7—Heligoland, an Isle of the North Sea	250
June 14—Sir John Falstaff	1000
June 21—Avenged	1000
June 28—The Taming of the Shrew (Com.)	1000
July 5—Ancient and Modern London	530
July 5—Boys Will Be Boys (Com.)	470
July 12—The Free Lance (Dr.)	640
July 12—Temples of India	365
July 19—The Tie That Binds (Dr.)	760
July 19—A Round-Up In Chili	240
July 26—An Amateur Skater	440
July 26—Satan on a Rampage	660
Aug. 2—The Struggle for Life	650
Aug. 2—On the Coast of Bengal	326
Aug. 9—The Heiress	705
Aug. 9—Lyons, the Second City of France	295

VITAGRAPH

	Feet
June 9—The Sacrifice (Dr.)	1000
June 10—The Changing of Silas Warner (Dr.)	1000
June 13—The Trapper's Daughter (Dr.)	1000
June 16—Proving His Love (Dr.)	1000
June 17—Teaching McFadden to Waltz (C.)	1000
June 20—The Stumbling Block (Com.)	993
June 23—The Sleepwalker (Dr.)	1000
June 24—Barriers Burned Away (Dr.)	485
June 24—Two Overcoats (Com.)	519
June 27—The Quaker Mother (Dr.)	1000
June 28—Courage of Sorts (Dr.)	1000
June 30—The Battle Hymn of the Republic (Dr.)	1000
July 1—Tested by the Flag (Dr.)	1000
July 4—The Latent Spark (Com.)	946
July 5—In Northern Forests (Dr.)	1000
July 7—The Woes of a Wealthy Widow (Dr.)	1000
July 8—Snowbound With a Woman Hater (Dr.)	1000
July 11—The Old Folk's Sacrifice (Dr.)	1000
July 12—In the Arctic Night (Dr.)	1000
July 14—The Subduing of Mrs. Nag (Com.)	1000
July 15—The Geranium (Dr.)	1000
July 18—Lure of Vanity (Dr.)	
July 19—On a Tramp Steamer (Melodr.)	
July 21—Sky Pilot (Dr.)	
July 22—A Widow Pogson's Husband (Com.)	
July 25—Treasure Trove (Dr.)	
July 26—She Came, She Saw, She Conquered (Dr.)	
July 28—Price of Gold	
July 29—Strategy of Anne (Com.)	
July 31—Two Wolves and a Lamb (Dr.)	
Aug. 1—The Clown and His Best Performances (Com.)	
Aug. 2—Price of Gold (Dr.)	
Aug. 4—The $100.00 Bill (Dr.)	
Aug. 5—The Death of King Edward III (Historical)	
Aug. 7—Intrepid Davy (Com.)	
Aug. 8—The Long Skirt (Dr.)	
Aug. 9—Billy the Kid (Dr.)	
Aug. 11—The Bell of Justice (Dr.)	
Aug. 12—Birds of a Feather (Com.)	

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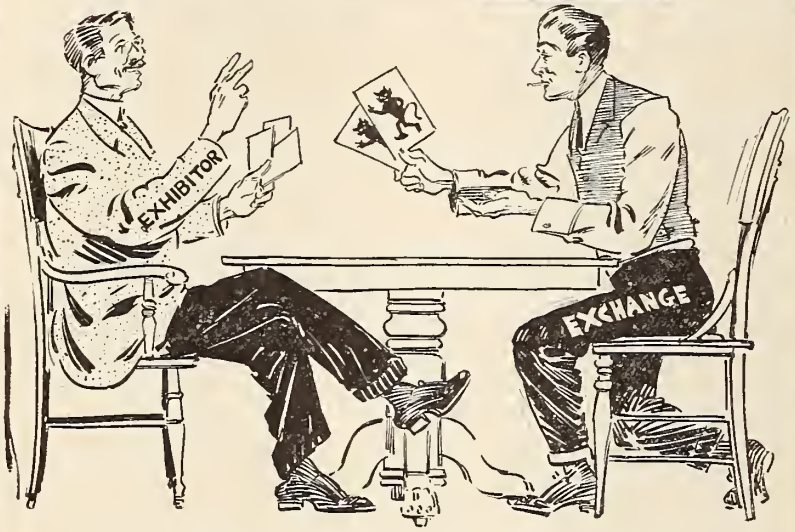

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TUESDAY	THANHOUSER		BISON		... POWERS
WEDNESDAY ..	CHAMPION ..	SOLAX	RELIANCE	AMBROSIO ...	... NESTOR
THURSDAY	REX.....	AMERICAN	ITALA		.....IMP
FRIDAY	YANKEE	SOLAX	LUX	THANHOUSER	..... BISON
SATURDAY ...	POWERS	ITALA	GT. NORTHERN	NESTOR.....	. RELIANCE

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AUG 19 1911

MOVING PICTURE NEWS

Volume IV
No. 32

August 12
1911

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REX Release, August 17th

Solax

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COMEDY

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(COMEDY)

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(MILITARY)

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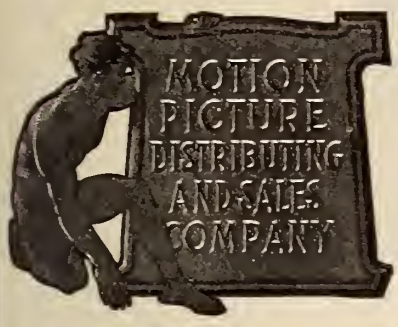
WEDNESDAY ..	CHAMPION ..	SOLAX	RELIANCE	AMBROSIO ...	... NESTOR
THURSDAY	REX.....	AMERICAN	ITALA		.....IMP
FRIDAY	YANKEE.....	SOLAX.....	LUX	THANHOUSER.....	BISON
SATURDAY ...	POWERS	ITALA	GT. NORTHERN	NESTOR.....	RELIANCE



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PART ONE, FRIDAY, SEPT. 1
PART TWO, FRIDAY, SEPT. 8
MAY BE BOOKED TOGETHER OR SEPARATELY

THE THANHOUSER WO-A-WEEK

RELEASED TUESDAY, AUG. 22d.

A Theme That'll Make You THINK

THE CROSS

is a story of the higher type that gives refinement and tone to your programme. It deals with the vengeance that was sought by a sea captain whose intemperance caused the loss of his ship and of the lives of his crew—except his mate. On the mate's testimony, the captain is given a prison sentence. At the expiration of his term, he seeks to "square" himself with the mate. But here his Maker steps in, through an earthly delegate, and reminds him that he has another, a better, world to strive to attain. No. 239. **Code Word, Cross.**

Scene from "The Cross"

RELEASED FRIDAY, AUG. 25th.

A New Thing In Love Stories

The Romance of Lonely Island

became possible through a—romance! A certain young author wished to write one, and found he couldn't concentrate on it in the busy city—and his publishers were anxious that he turn it out quickly. So to get far away from the civilization that hampered him, he set up house on an unsettled island. And to this island came—The Girl! How she came there, what she did there (mostly to the heart of the young author), and how wedding bells pealed forth when she went from there, are part of the romance that the author didn't write! So we filmed it for you! No. 240. **Code Word, Roland.**

THANHOUSER COMPANY
NEW ROCHELLE *Sales Company Agents for U. S. and Canada.* **NEW YORK**

REMEMBER, PART ONE RELEASES FRIDAY, SEPT. 1

FOR THE FIRST SHOWING, EACH PART MAY BE BOOKED SEPARATELY

REMEMBER, PART TWO RELEASES FRIDAY, SEPT. 8

FOR THE RETURN DATE, BOTH PARTS MAY BE BOOKED TOGETHER

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In 2 Reels

Get a Power's No. 6

and the patrons of your theatre will say with Sidney Carton, the hero in "A Tale of Two Cities"—

It is a far, far better thing that he did
Than he has ever done.
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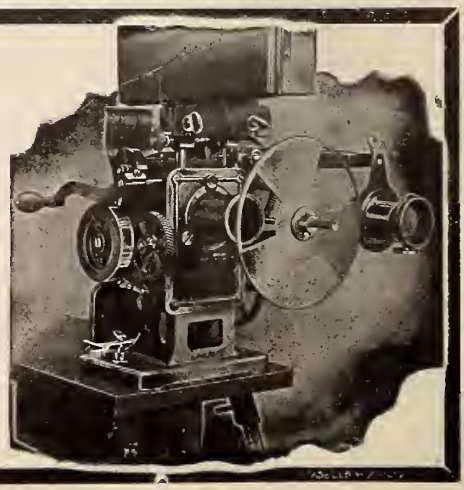
Than I have ever known.

Power's Pointers on Projection is mailed free every month to exhibitors. If you are not getting it, send us your name and address. It contains much valuable information.

Send for Catalog D which tells you all about Power's Cameragraph No. 6—The Perfect Motion Picture Machine.



NICHOLAS POWER COMPANY, 115 Nassau Street, New York
For fourteen years the leading makers of motion picture machines.

"The contents of this issue are copyrighted"

The Moving Picture News

PUBLISHED EVERY SATURDAY

The CINEMATOGRAPH PUBLISHING COMPANY, 30 West Thirteenth Street, NEW YORK CITY

Telephone, 4092 Chelsea

Sole Correspondent and Agent for advertisements in Great Britain
B. Allan, 8 Sherwood St., Piccadilly Circus, W.

Chicago Representative: J. J. Sullivan.
866 Graceland Ave. 'Phone Graceland 5053

ALFRED H. SAUNDERS, Editor.

This newspaper is owned and published by the Cinematograph Publishing Company, a New York corporation. Office and principal place of business No. 30 West 13th Street, New York. Alfred H. Saunders, President; John A. Wilkens, Secretary, and W. M. Petingale, Treasurer. The address of the officers is the office of the newspaper.

SUBSCRIPTION: $2.00 per year. Postpaid in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands. Canada and Foreign Countries: $2.50 per year. All communications should be addressed to The Moving Picture News, 30 West Thirteenth Street, New York City.
ADVERTISING RATES: $60 per page, $30 ½-page, $15 ¼-page, single column $20, $2 per inch. Discounts, 20% 12; 10% 6; 5% 3 months.

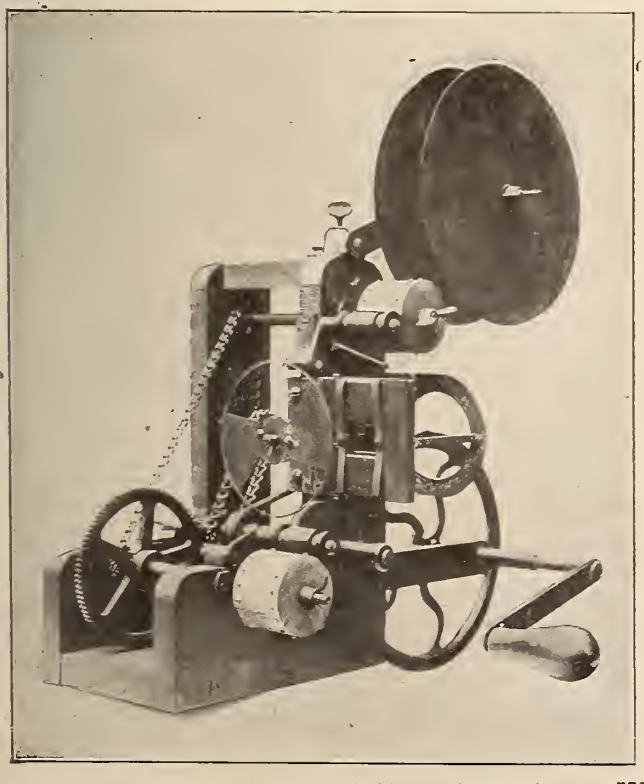
Volume IV **August 12, 1911** **Number 32**

THE QUESTION OF PATENTS

We have frequently in the columns of the Moving Picture News expressed our opinion concerning the invalidity of the various patents, such as the Latham loop, the Pross shutter, sprocket and perforated film.

Just at the present juncture it may be wise to go back to some of our old arguments, as we said at the banquet of the National Exhibitors' Association. We have been connected directly, and indirectly, with this industry, for a period of twenty-two years.

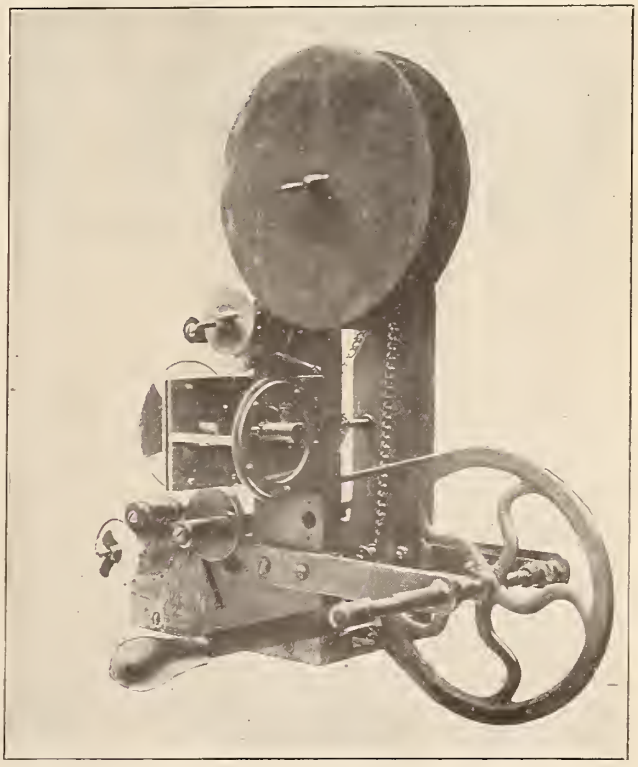
It was in the year 1889 we first made the acquaintance of our friend W. Friese-Greene and saw the first motion picture produced in a projecting machine, which



used a shutter and perforated film using a loop. We traveled very extensively, commencing round '92, with the machine in England, projecting all the pictures that were in use and made at that time. The machine used the same devices that were patented in America in 1902 and 1905, thus showing the flimsy claims on the various patents of projecting machines and the fallacy of prosecuting innocent exhibitors.

We have pointed out in previous issues facts like these, over and over again, until we begin to think our readers will be tired of the reiteration of such well-known facts and ideas. Still as the mind of the American is so plastic that many impressions very quickly fade, so that "lest we forget" we again bring these matters before our readers with a view of inspiring them with some courage to fight the bitter antagonism of the Patents Company towards a great and ever-growing industry.

This company is indeed "The dog in the manger," it cannot eat the hay, and will not let the cow eat it. In other words, it is absolutely impossible for the



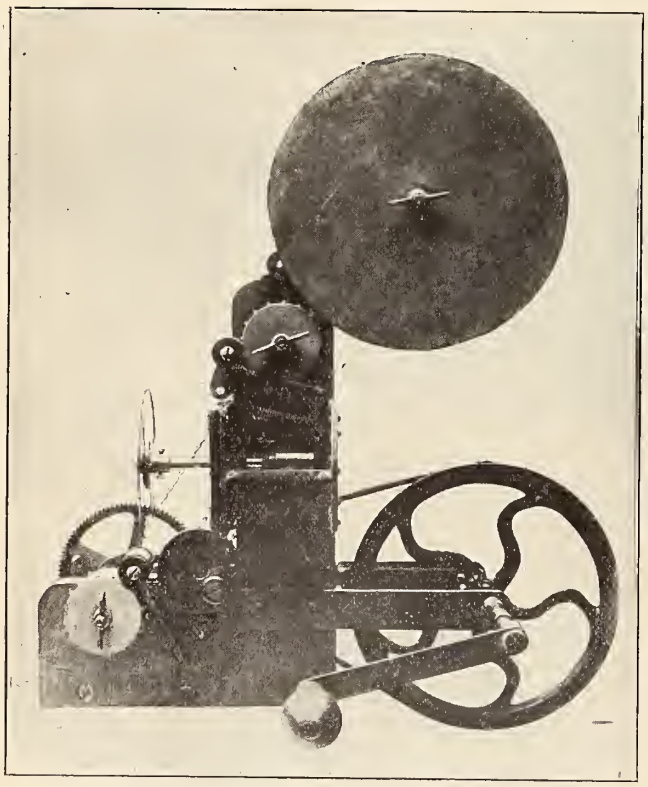
Patents Company and its licensees to supply the trade with good film in sufficient quantities to fill the demand of the exhibitor and his patrons. We therefore claim, as we always have done, an open field in which it shall be the strict absolute merit of the project that shall be taken as a criterion, and subject to the full approval of sincere praise.

To show our readers that we are fully conversant

with the subject at issue, we herewith reproduce, from the actual machine, three cuts of a machine built in the fall of 1892 and spring of 1893.

This machine was operated in public as originally constructed in the years '93 and '94. It will be observed by mechanics that the shutter is fixed in place and the machine is so constructed that the loop was absolutely necessary. Before it could be used otherwise it would have been rapidly broken.

This machine, as can be observed, had originally wood for the sprocket wheels, in which were driven German silver pins. These sprockets were taken out and brass sprockets were added in 1895 and were used, until July, 1897. This machine was in constant



use, giving exhibitions in the city of New York and within a distance of 300 to 400 miles from the city.

As far as we can gather the information, this was the second machine ever put out. To those whom we showed the machine, nothing but expressions of surprise and admiration emanated. They were high in their praise, they wanted to buy it, and take it right away, but to every one our reply was "No, thank you, this is not for sale." It is too valuable to sell and almost too valuable to keep. But, nevertheless, this machine can be seen by all interested parties, and we may say the machine is for sale if the proper price is offered for it, and so that burglars may not break in our office, we will say the machine is in a place where sneaks cannot break in and take it.

This machine shows an open film winder from which the film descended into a box, basket, or other receptacle. Hundreds of exhibitions were given, and yet not so much as a thought of danger was given to it.

We have had very interesting conversations with some of the old timers who are available as witnesses and who saw and handled this machine in '92-3-4 and 5.

EXHIBITORS

Now that the National Convention is a matter of history, we can look back and try to learn a lesson therefrom. The first point we want to contradict, from the numerous press reports that went about, is on referring to the report that it will be the object of the League to increase fees from 5 to 10 cents admission. This is not so, it is still left to each individual exhibitor to make his own charges.

The next point of great value to motion picture men was the suggestion to drop vaudeville from the programme of the motion picture houses. We think the elimination of this will add very much to the respectability of the patrons visiting the various exhibitions. It was the keystone of Mr. Neff's address—"we are going to fight," said he, "to keep vaudeville out of the moving picture show houses and moving pictures out of vaudeville. We think moving pictures should stand out as a separate form of entertainment, and do not think that the mixing in of vaudeville is necessary to make moving pictures a profitable investment." We fully agree with Mr. Neff in these remarks, and also with the following, in which he said, "We want moving pictures perfected to the point where pictures could be shown in daylight. This could easily be accomplished by showing pictures on a special prepared surface, and the house could be well lighted and still the pictures could be shown clearly and distinctly." Another remark should stand out in bold letters, and should be well digested by every manufacturer of film in the country. He said, "We exhibitors want a greater variety of pictures. We are going to attempt to bring about an adjustment between Trust and Independent film makers, so that the exhibitor may use both kinds instead of one as at the present time." These are very moot questions, and to the latter remarks we can say Amen! Amen! This is a consummation devotedly to be wished, and as we have expressed in our columns before, it would do our heart good to see each faction of this great and growing industry shake hands and bury the hatchet of warfare and start a campign for the good only of Nickelodia.

Another question touched upon in the course of conversation was the illustrated song "Bugbear." Different opinions were expressed as to the value of this item on the programme. We want to go on record and say, the elimination of this item would add to the value of the show very considerably. It is so rare to see a good song illustrated and properly posed, and almost impossible to find a real good colored slide. We therefore think that if the slide item is clipped from the bill it will be to the advantage of the houses doing it. Take as an argument, people looking at the pictures are spell bound, not a movement can be seen in the house. Immediately the song slide item is flashed on the screen, what is the result? One-half to two-thirds of the audience get up and walk out. We feel certain that if a good song was rendered by an artist or a good lecture given in place of these song slides, it would add considerable to the coffers of the exhibitors.

A still more important lesson to be learned from the convention is that of insurance. We fully endorse the policy of the convention in forming an insurance company exclusively for exhibitors, and when we consider the fact that for the first six months of this year the amount of fires accurring in that period was in round figures $125,000,000, and making our argument more secure we reproduce from the "New York Tribune the followi ig article:

AN AMERICAN FAILING

Fire losses in the United States and Canada for the first six months of 1911 aggregated $129,000,000 —an increase of $30,000,000 over the total for the corresponding period in 1910. American prodigality in feeding the flames is apparently increasing rather than diminishing, in spite of agitation for better building laws and more effective fire protection. The worst thing about the increase is that it imposes new burdens not shown by the mere total of property destroyed. A heavier outlay on the part of the insurance companies necessitates a raising of insurance rates; and that added cost falls on the public generally, for every renter has to pay his share of the landlord's insurance. Moreover, greater fire destruction calls for more expensive protective equipment. It has been estimated that the loss by fire in the United States in 1907 amounted to $215,000,000. But the excess cost of premiums over insurance paid out, of fire departments and of waterworks service was $241,000,000, making a grand total of $456,000,000 sunk in fighting fire.

Statistics collected in Europe by American Consuls, just made public by the State Department, show that we lag far behind European nations in the important art of combating one of the great destructive forces of nature. In five classes of European cities, arranged according to population, the *per capita* fire loss in 1907 varied from 65 cents in cities of more than 300,000 population to $1.67 in cities of from 50,000 to 100,000. But in this country the figures varied from $2.14 to $3.28. Our average annual fire loss is more than $2.50 *per capita*, while in Austria the average is 29 cents, in Denmark 26, in France 30, in Germany 49, in Switzerland 30 and in Italy 12.

The American instinct for economic invention seems to have failed entirely in dealing with one of the greatest sources of economic waste. It is far from creditable to our boasted practicality as a nation that we are willing to burn up each year five to twenty times as much property as is burned up by our economic rivals abroad.

Noting the above figures we have it on good authority that the total fire losses from the motion picture industry are only one per cent of five per cent of the total. Will some of our actuary readers give us the correct figures showing the actual loss to Cinematography? On the whole we think the exhibitors have inaugurated a great forward movement, and, as we remarked at the banquet, we fell sure that they have started on the line of prosperity and success.

INTERESTING TO OPERATORS

Department of Water Supply, Gas and Electricity Commissioner's Office, 13-21 Park Row

City of New York, August 9, 1911.

Alfred H. Saunders, Esq., President,
Cinematograph Publishing Company,
30 West 13th St., New York City.

Dear Sir:—I beg to reply to your letter of July 17th addressed to his Honor the Mayor. You state in your letter that while Italian and Dutch subjects can procure moving picture licenses, other nationalities are not so favored. This Department has recently been advised by the Corporation Counsel that the citizenship requirement is no longer in force.

Yours truly,
J. L. PULTZ, Secretary.

The above letter speaks for itself, and we now trust operators will be able to again get licenses and procure work.

AT LIBERTY—Either as Director or Manager of Production Department. Experienced, has stood full test. Proofs furnished.
Address "H. F. W.," care Moving Picture News.

THE EVOLUTION OF THE MOTION PICTURE

By Robert Grau

The question as to who invented motion photography is one that may never be correctly recorded; in all likelihood the moving pictures always were.

Since the discovery of photography operators in that field have known that plates contained the motion and color value of the objects exposed to the camera. To reproduce this motion and also the various colors was the problem that confronted all interested in the art of photography.

Probably the man who can claim the greatest credit for the conquest of the motion picture, is Edward Muybridge, of Oakland, California, who at the instigation of Governor Leland Stanford of that state, made countless pictures of the governor's celebrated trotter, Occident, the first horse to trot a mile in 2 minutes and 20 seconds west of the Rocky Mountains. Occident was the pride of the governor's heart, and he engaged Muybridge to photograph him in every conceivable size and shape.

In making a series of snap shots of the horse's actions, Muybridge was able to show the horse's motion. In order to satisfy his ambitious employer, Muybridge evolved a novel scheme of placing a number of cameras, covering at least one-tenth of a mile. From these cameras he stretched silk threads across the track at about the height of the trotter's knee; these threads being broken, each one made a distinct picture of the horse, and by putting them together and riffling from the thumb, the horse could be seen in actual motion.

In 1885 (almost a decade before the Cinematographe was revealed at Keith's Union Square Theater) Muybridge sailed for England, and there, affiliating himself with a half dozen others, evolved the first moving picture camera. A year later some of these cameras reached this country. In 1887 the Patent Office at Washington commenced to receive applications from any number of inventors for moving picture apparatus, both for taking and projecting purposes.

In 1890, the Edison Company came into possession of the Lathem Eidoloscope, and started in the moving picture movement. In 1892 they were followed in the field by the Biograph, invented by Herman Casler, of Canastota, N. Y., and this was expected to prove an innovation in that their pictures were taken on a film 2 x 2⅞ inches in height and width, which was supposed to give them a decided advantage and produce a much better picture. This, however, did not prove to be the case, as the projecting machine magnified the film to what they call reckline or standard size, namely, 1 inch square, the clearness of the picture depending on the sharpness of the negative.

About this time, during the World's Fair in Chicago in 1893, the Lumière Company, of Lyons, France, came to this country with both a camera and a projecting machine, which were shown at the World's Fair. At this time, and, in fact, for several years after the motion pictures appeared to be more or less a fad. As a matter of fact, outside of the novelty there did not seem to be any great commercial market for the pictures. This state of affairs went along for some two or two years, until the attention of the vaudeville managers was drawn to the possibility of their exhibition as a vaudeville attraction.

B. F. Keith in the East and J. J. Murdock in the West were the pioneers in placing the moving pictures actively before the public. At that time there

only existed in America the Edison and Biograph Companies which were engaged in litigation with the hope of exterminating each other.

In 1896 the vaudeville managers found it necessary to look for more manufacturers, and this resulted in Messrs. Selig and Spoor starting the first American motion picture plant for the manufacture of films in Chicago.

Nothing of great moment occurred after this, until 1904, when a number of European manufacturers came over to this side to dispose of their wares. Then was started the guerrilla warfare! Subjects were no sooner on the market than they were immediately duplicated. This was not confined to any particular set of men or manufacturers, but was quite general in the industry itself, until it reached a point where it was practically impossible to make a subject without having it duplicated within 24 hours. This continued from 1904 to 1906, when it became apparent to the leading figures in the film field that something must be done.

From this state of affairs grew what is now known as the Motion Picture Patents Company, founded June 10th, 1908, consisting of the combined American manufacturers then as follows: the Edison, Biograph, Vitagraph, Lubin of Philadelphia, Kalem of New York, Essanay and Selig Companies of Chicago, and George Kleine, of Chicago, who controlled the output or product of Urban-Eclipse, and Gaumont, two foreign concerns of large capacity.

To these was added the Pathé Frères of Paris; this combination had so fixed matters that they absolutely controlled the American film market, and had so regulated matters, they thought, as to make it impossible for any other European manufacturers to obtain a foothold in this country.

"The Trust," for such it was, began to exercise undue strictures on the exhibitor, even going so far as to demand that no one be allowed to combine moving pictures with vaudeville, and they intended not to furnish pictures to any one presenting vaudeville acts.

With this radical state of affairs it became necessary for the united vaudeville interests to adopt measurers for self protection, 98% of the entire motion picture business of this country was at this time vested in the Patents Company, so that the vaudeville managers were forced to action; they selected J. J. Murdock to look after their welfare. He formed the International Producing Company within 48 hours after the Patents Company had started, probably the quickest action for so large an enterprise ever recorded. Before the ink on the signatures was dry, the wires under the ocean were alive with messages from Murdock that resulted in twenty-eight of Europe's best film manufacturers combining, and their representatives were on the seas with films bound for these shores.

Like a bolt from a clear sky came the announcement in the trade journals of Chicago to the effect that the International Producing Company was ready to release 20 reels or more, if the demand warranted it every week. Thus was evolved at one bound an independent market on a par with the Patents Company, as far as the amount of films released is concerned. These independents have survived to this day, growing in strength and immensity until they too have combined into a sort of rival trust, entitled the Motion Picture Sales Company. It is with these two combinations that all in the field have to deal.

Large fortunes have been made in the motion picture field by comparatively few, and the number who have met disaster, is legion! In no other legitimate business can money be lost so quickly or in larger amounts.

Thomas A. Edison is paid a royalty of one-half a cent a foot for every foot of raw material, or film, ordered of the Eastern Kodak Company which manufactures all of the raw material for the Patents Company. This brings to "the wizard" of Menlo Park from this one source a revenue of about a half million dollars a year.

Outside of Edison moderate fortunes were made in the early days of the craze by nearly all of the manufacturers, as well as the exhibitors, but the competition with the exhibitor became so fierce that their fortunes were soon wiped out or greatly reduced. and to-day, if the truth be recorded, but few of the moving picture theaters make money. It is true that Marcus Loew became a rich man in five years, and now controls forty theaters, many of which he owns, but even he will admit that the biggest profits came when he augmented the vaudeville phase of his programmes.

The manufacturers who started in the early stage and who now form the nucleus of the Patents Company, have all made fortunes and are even now wealthy men, while some of these for a period of three years made between $100,000 and $200,000 a year. It is a question if any of these manufacturers can show earnings in excess of $75,000 a year to-day.

As for the Independents, none can be called wealthy, and only four or five of these make any money at all.

The Patents Company assesses every exhibitor two dollars a week for each machine used by them; this tax is divided between the Edison and Biograph Companies and constitutes an enormous income and one that has been resented by the Independents who are not forced to meet any such demand.

The Patents Company consists of Messrs. Edison, Dyer, Kennedy, Rock, Smith, Blackton, Baldwin, Marvin, Casler, the Loper Estate, Marion, Long, Kleine, Lubin, Meliès, Spoor, and Anderson and Selig. These gentlemen are all fairly wealthy, none save Edison is a millionaire, though all are rated between $100,000 and $500,000, all earned in the first three years of the craze.

J. J. Murdock, who really has been the most vital figure in the expansion of the entire industry, became so ill a few years ago that his retirement was forced, and all of his vast interests disposed of. He has now recovered, and in resuming activity has brought about the formation of a third combination in the newly organized Kinemacolor Company, a six million dollar corporation holding the Urban-Eclipse patents and which is about to introduce in this country the Kinemacolor pictures with the expectation of thoroughly revolutionizing the moving picture business. The first of these offerings constituting the Coronation Ceremonies in England are now arriving in this country, and their advent has already caused the greatest upheaval in the industry itself; in fact, the color pictures are expected to prove so superior to all previous efforts that an entirely new craze is looked for.

DUBIOUS PROSPECTS

Many of our readers are receiving telegrams and letters asking them to take stock in some brokers prospecting of the film market. Others (manufacturers) are being requested to join an organization to promote a series of poor producers and outcast manufacturers, among whom are a few old time dupers and absolute failures, men who have lost the respect of

the majority of exhibitors and exchanges. These are being exploited with a view to form a quarrelsome faction and to breed dissension among well satisfied exchangemen. Several meetings have been held, and to induce others to join the names of good men in the business are quoted, among others, that of A. W. Leggit. On asking for facts from Mr. Leggit, he informed us that he was working only for his own organization or company and that the use of his name is altogether unauthorized in attempting to impose upon the trade by such methods as this new organization is trying to do. Three or four shady brokers and ex-brokers are trying to get hold of good money from easy marks, and if our readers will be advised they will keep the dollars in their own pockets where it is of some use to them unless they have so much they want to throw it away. We understand also that some wily promoters are trying to start an insurance brokerage. Our readers had better wait and see what sort of a scheme the National League of Exhibitors put forward before investing in "Will-o'-the-wisps."

WILL THE TRUST GET ITS DESERTS?

ENTERPRISE OPTICAL COMPANY.

The first National Convention of the Exhibitors League held at Cleveland, the first three days of this month, afforded the makers of the Motiograph a splendid opportunity to present their 1911 model to the many visitors from all parts of the country, who attended the convention.

While it was not possible for Mr. A. C. Roebuck, President of the Enterprise Optical Manufacturing Company to be present, the company was represented by the vice-president and manager, L. A. Woodward, and also by their Eastern demonstrator, Fred A. Clark, and all visitors to the Motiograph exhibit were carefully shown the excellent construction, the simplicity in assembling, and the ease of operation of the Motiograph, which is fast being recognized as the leading motion picture machine.

WAR! AND LOVE!

The two most thrilling elements of all human emotions, infused into a Rex Picture. And if "all is fair in love and war," what can be a more appropriate setting for a picture of love and war than a military post? Rex actually has part of

THE UNITED STATES ARMY

APPEARING IN

"The COLONEL'S DAUGHTER"

RELEASED THURSDAY, AUGUST 17TH.

All the world loves a lover—except his rival. And the rival in this picture almost made "The Colonel's Daughter" doubt the truth and trust of the man she loved. ALMOST—for the end is love redeemed, and the beginning of a new Reign of Cupid and a new epoch in romantic pictures.

We could almost write poetry about it—thusly:
No live, wise exhibitor oughter
Fail to get "The Colonel's Daughter."

Rex MOTION PICTURE MASTERPIECE CO.

makes one every Rexday at

573 Eleventh Avenue
NEW YORK CITY

Sales Co. says "The Colonel's Daughter" can lick General Film or any other General Nuisance.

A Prominent Western Exchange

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Mr. F. L. Kiltz in charge

THE UNITED MOTION PICTURE CO., OKLAHOMA CITY, OKLA.

Quite a number of exchange men are in the city this week, among whom we saw Mr. C. D. Struble, of the United Motion Picture Company, of Oklahoma City.

In response to our query for information Mr. Struble said: "I am honored by such a request from the Moving Picture News, which is the most important and best read paper in the West.

"Ours is one of the youngest companies in the West, but is forging ahead with rapid strides. We are incorporated and have a fully paid-up capital of $40,000. We exclusively handle the Sales Company products and are fighting hard for the supremacy of the Independent cause. The exhibitors and their patrons are fully with us. We are wholesale and retail dealers in all kinds of moving picture machines, apparatus, etc. We are also the South Western agents for carbons."

In reply to our question concerning business, Mr. Struble said it was remarkably good, considering the season of the year, but there is every prospect of a bumper business when we settle down in the fall.

The Hardesty Manufacturing Co.

In the matter of properly equipping a theater for the comfort and safeguard of the patrons the seating is an important factor and must not be lost sight of as the very fact of a feeling of insecurity as to the disastrous effect in case of fire if a system of seating is installed that will not permit of easy access to the aisles or exits. Also an otherwise enjoyable entertainment is marred if one is obliged to sit in a chair that is not comfortable. The Hardesty Co., of Canal Dover, Ohio, is manufacturing a pedestal automatic folding all-aisle chair which they claim to be a safeguard against theater panics, and in view of this statement such an equipment as this should appeal to all managers and command their attention and investigation.

Graettinger, Ia.—The people of this town have organized a stock company for the purpose of building a new opera house.

AUSTIN EDWARD'S FILM STOCK 3 1-2c per foot
1-4c foot for perforating
The positive produces the handsomest blacks and whites.
The negative is the most rapid film made.
THE PHOTO CINES CO. - - 24-26 East 13th Street, NEW YORK

CLEVELAND CONVENTION OF THE EXHIBITORS' LEAGUE

Following our remarks on the Cleveland convention in our last week's issue it is not possible at the present time to fully report all that took place at the meeting, owing to the fact that the deliberations were all held within closed doors, but, after the meeting adjourned from business, the delegates and friends were taken on a trip by boat on Lake Erie which lasted some two hours and was wonderfully replete with exciting episodes. Among one we may mention the fact, that for the first time in the history of the lake boats a moving picture exhibition was given to the assembly of excursionists, and every make of Independent film was exhibited in the two and one-half hours occupied by this trip. How this scoop was obtained is a puzzle, but the credit must go to Messrs. Rubenstein, of the Sales Company, and Burnstein, of the Yankee, who worked indefatigably to secure the permit for the exhibition of these pictures.

On the return of the party, we were taken to the meeting rooms at Webber's Hall and some three to four hundred guests sat down to a repast provided by the Exhibitors' League. Before partaking of the good things, Mr. Neff, the president, read a telegram of regret at his absence from Mr. William N. Selig, of Chicago, and another from Mr. Gluchman, of Detroit. Then followed an address from Mr.

A GROUP OF THE COMMITTEEMEN

Havens, of the Labor League of Cleveland. Mr. Neff then welcomed the assembly in a very neat speech, among other things remarking on the respectability of the exhibitors present, and congratulated them as business men, and upon the amount of work they had accomplished during the season. He expressed great surprise that they had not organized before, and from what he could see, from that meeting, he was assured that they would be heard from in the near future with no uncertain voice. Max Levy, of Detroit, Michigan, entertained the assembly with humorous stories, and was followed by Mr. Mandelbaum, of the Lake Shore Film Exchange, who in a few words welcomed the convention to Cleveland. Mr. N. Willis, who has charge of the General Film Company's office of Cleveland, was next called upon, and was followed by Mr. Herbert Miles, secretary of the Sales Company, who touched upon his reminiscences of the early days of making pictures, and his experiences in Alaska and Cuba; he very humorously explained how they formed the first exchange organization out of the two exchanges existing fifteen years ago. Mr. Mihls, representing George Kline, of Chicago, then followed, expressing his compliments and apologizing for his absence. Mr. J. M. Kennedy, of the American Film Company, next held the floor, and was followed by Mr. Williams, of Ohio, who spoke of the educational advantages of moving pictures, and expressed the sentiment that moving pictures are the real entertainers of the public at present. The press was then called upon and was represented by Mr. Chalmers of M. P. World, Mr. Mock of Motiography and Mr. Alfred H. Saun-

M. A. NEFF, PRESIDENT
Exhibitors League

ders of the Moving Picture News. Pathes Freres was represented by Mr. Flynn, and Selig by Mr. Day, then Mr. Rubenstein followed in a humorous vein, relating his experiences in various walks of motion picturedom. After a few remarks from toastmaster, C. M. Christenson, the meeting broke up, full of congratulations on the success and the good feeling engendered by meeting the league.

OUT OF TOWN VISITORS

In addition to Mr. Struble, whom we will mention on another page, we had the pleasure of meeting Mr. Fichtenberg of New Orleans. He looks just as rosy as ever, and asking how New Orleans has been getting alone, he said there was always fight and trouble, but still he was making headway. He esti mated that the independent exchanges in New Orleans had at least two-thirds of the business from that district.

Another old friend was Mr. E. T. Peters, of Dallas, Texas, and the remark was made that he was too good-looking a man to be in the film business. We took a little exception to this because we know of some quite Mr. Peters' equal as far as looks go. On asking him how the business was, he said: "On account of the dry summer season matters have been somewhat on the standstill, but on the whole, it was going very fairly and they are managing to make money. As regards the Trust and Independent houses, he thought it was an even break.

Another Independent character was Mr. Arthur Lucas, of Washington, D. C. It is well known that everything looks good to Arthur. We have known him some years and have never known him to grumble. He is an optimist of the first water. He said, "The Independents are putting the Trust on the run." One reason for this is that the exhibitors fully resent the treatment put out to them by the Trust.

COMING! A REAL COMEDY REEL—entitled "CASTLES IN THE AIR." It will make you laugh in your sleep.
It is a "REX," released Thursday, August 24th.
P. S.—Get ready to laugh.

WILL MOVING PICTURES ALWAYS BE POPULAR?

By A. L. Barrett

If a constantly increasing number of moving picture establishments is any criterion, the popularity of this form of amusement is not yet on the wane. They can be seen in the business, residential or manufacturing centers of the large cities as well as in the villages, many of them provided with every comfort and convenience for their patrons. They are such a popular institution now, in fact, that when vacationists are contemplating their trips, a question frequently heard is, "Have they a moving picture house in the village?"

Business men are not in the habit of starting in business unless they know there is a demand for what they have to offer, and judging from the large crowds nearly always to be found in any of the moving picture theaters, their popularity is increasing rather than diminishing. Despite this evident popularity, however, there is a report current that they are losing their hold on the public favor, for, says this report, the public will eventually tire of speechless plays; they are all very much alike, and that, though they will even be popular with the educated or intelligent public until the novelty has worn off, still, the plots are too simple and they will ultimately tire—are tiring now, in fact—of a continual diet of cowboy, Indian, Wild West and girl-and-boy love stories.

This report is evidently circulated by the enemies of the industry, but criticism from our enemies is often the best thing for us. In this case, they have not only prophesied the ultimate doom of the entire industry, but have carefully worked out the reasons for it, and then very kindly given the results of their investigations to the manufacturers in order that they may work out their own salvation. The best friend could not have done such service!

There is some truth, however, in the report, for there certainly is a large percentage of Wild West, Indian and cowboy stories shown, and it behooves the manufacturers to refute the charges of incapacity to do better by showing that their art is capable of the most infinite variety and number of plays of the best quality, and suiting all tastes . There was a time when the picture plays were considered demoralizing to the community, and especially for children. Immediately the best friends of the industry decided to remove this objection by substituting plays at which none could cavil, and in a general way, moving pictures are now approved by everyone.

This latest criticism can be refuted in the same manner. The film manufacturers offer some pictured stories of a very high standard, all of which are thoroughly enjoyed by the audiences, but there are not sufficient of them. We will take, for instance, the manufacturer's Synopsis of Films in the July 29th issue of Moving Picture News, in which thirteen relases are shown, one that can be called particularly instructive is that of Admiral Dewey entering Manila Harbor. There are very, very few in any audience who will not thoroughly appreciate and enjoy this film, and it will also be most instructive both to the older and the younger generations. In presenting it, manufacturers and managers know that it is a profitable film, all stories from history are; in the United States, American History naturally being the most popular, but as the audiences are always more or less unified, pictures illustrating the history of any country would always prove enjoyable to a certain percentage of the audience and interesting, or instructive, as the case may be, to the remainder, and yet in spite of this hearty appreciation of the best, but a limited quantity can be obtained.

People have come to look on the moving picture plays as a medium by which they can see all the current events in any part of the world represented or, if they fancy it, an aerial meet, so it is a common thing now for a ticket seller to be asked such questions as, "Did you get the Coronation pictures yet?" "Have you any pictures about France tonight?" "When are you going to have the pictures about the Navy?" and such questions, and the persons who ask them are not those to whom a surfeit of girl-and-boy love stories or Wild West life appeal.

The public has been trained to expect the best from the moving pictures and the best they have had, but not enough of it, and there is now a very large class of people who desire something better than stories of the Wild West and the exploits of the typical cowboy with knife in belt, lariat and revolver flourishing at every opportunity. This may suit the younger or less intelligent people, and, in moderation, the older or better informed, but they are not the type which will ensure the future popularity of the industry, nor do they show the higher possibilities of the moving pictures, thereby depriving them of some of their advertising value. Whenever dramatizations of literature or history are presented on the screen, or different industries shown, they certainly meet with sufficient approval to warrant the making of more, and yet we have a continual stream of picture plays that cannot ever appeal to the intelligence of the educated person. They are, of course, popular to a certain extent, but offered in unlimited quantities, they will finally bore even their greatest admirers, except perhaps, the small boy, and they certainly do him no good. While the industry was still in its infancy these plays were popular, for no one realized that anything more than a simple tale could be represented, but now the possibilities are known, the public continually demonstrates that it wants the best types of picture plays presented, by asking the ticket seller for them, by the class of persons visiting the theaters, and by an increased audience when a higher class of entertainment is to be offered. The public is aware now that the moving pictures have attained a high standard of excellence, and in this, as in all other industries, unless this high standard is maintained in a sufficient quantity to satisfy an intelligent public, there is every reason to believe that the evil prophecy will be fulfilled and the moving pictures eventually occupy but an inferior position.

There is a countless variety of subjects that can be represented without resorting to picturing, in such profusion, a life that is rapidly dying out. What better or more interesting scenes could be filmed than those in the various large American cities? To people familiar with and those who have never visited them, they would prove intensely interesting, and a little previous acquaintance with a city would be of incalculable value to anyone. Besides, while such a continual stream of stories of Western life is shown there will be a handle against the picture plays. How often do we hear that some small boys have run away from home intending to go to the Wild West, others to play Indians, in some convenient woods, causing parents and police considerable trouble before they are found, or that while playing Indians in the back yard with an old gun, one child kills another because the gun goes off unexpectedly and the newspapers in their reports, naively add "they had been in the habit of visiting a moving picture house in the neighborhood," giving this place of amusement the entire blame for the incident, and probably ruining or damaging the manager.

If we were to pick up a newspaper of the pre-moving picture era, we should find that just as many boys wanted to play Indians and Wild West life then as now, but a scapegoat is necessary and the handiest is the moving picture house, for who would think of accusing parents of inability to control their own children? If, however, the number of such plays was limited and a higher type of life illustrated, and more travelogues or educational films introduced into the performances, there would not be a lessening of the audiences, but more probably an increase.

In view of the increasing number of moving picture houses and the audiences supporting them, there does not seem, at present, much possibility of truth in the report industriously circulated, but it has gained credence in some quarters and been quoted in at least two of the leading magazines and such reports can seriously affect the whole industry. One thing certain is that in this, as in all other manufacturers, the better the article offered for sale, the better will be the financial returns.

HEARING ON PROPOSED FIRE RULES

The Municipal Explosives Commission of New York City held an adjourned hearing at fire headquarters on Thursday forenoon on the amendments to the city ordinances governing the manufacture, transportation, storage and sale of motion picture films. The regulations at present in force have not been materially altered since the industry was in its infancy, and it is designed by the commission to have them put in such shape as will adequately protect life and property under present conditions.

The fire commissioner is a member ex officio and chairman of the commission, but he was not present. The other members of the board are Brigadier-General George O. Eaton, U. S. A., retired, acting chairman; Sidney Harris, a lawyer, of 6 Wall street; Peter P. Acritelli, former coroner, and J. Howard Wainwright, a chemist. R. S. Lundy is secretary.

Those who took part in the hearing were Arthur B. Graham, representing all the Independent manufacturers and the Metropolitan, Great Eastern, Empire, Western and Rex film exchanges; J. E. Brulatour, distributor of films for the Eastman Company; H. L. Miles, secretary of the Sales Company; Durant Church, representing the licensed manufacturers; Secretary Magie, of the Solax Company, and David I. Kelly, inspector of combustibles.

General Eaton announced at the outset that the regula-

tions were tentative only, and that the members of the commission desired chiefly to safeguard the public. He announced that anyone interested in any way might present a brief covering his objections, and that a week would be allowed in which to present it.

It seemed to be the consensus of opinion among those present that the industry was expanding fifty per cent a year. Mr. Brulatour said that in his judgment fifty times the amount of film was being used at the present time than a half dozen years ago. It also was generally conceded that the inception of the motion picture business might be set as seven years ago.

The commission displayed lively interest in the fire figures Mr. Graham quoted from a recent issue of the Moving Picture News. The board was particularly concerned in the statement that in New York City in 1910 out of 4,032 recorded fires but two were caused by cinematograph films, and these resulting in infinitesimal damage. General Eaton asked that Mr. Kelly be sent for, but the inspector of combustibles, on his appearance, was not prepared to dispute the statement. He said, however, the chief danger lay in fires adjacent to buildings in which films were stored.

General Eaton announced that he would read the sections seriatim, and that the objections, if any, would be thrashed out before proceeding to the following section.

Sections 1 and 2 were not objected to. In discussing Sections 3 to 8 inclusive, which it was found for purposes of discussion would have to be grouped, Mr. Graham said that the manufacturers were tied up by leases and that the proposed regulations would put them under ruinous expense and compel them to move their establishments out of the city—across to Jersey or elsewhere. He said that the exchangemen were willing to partition off rooms in which the films were repaired. Many manufacturers now, the Independents' counsel continued, lined their rooms with compressed metal, which the fire department had considered requisite. Answering a question of a member of the commission, Mr. Graham said that lining the room with metal was in his opinion sufficient, as films are always packed in a metal box.

Mr. Graham spoke of the fire in the Morton building and called attention to the fact that whereas in that case every film was destroyed, the fire and the damage were confined to the one floor.

The statement was made that the film does not explode; that it simply is quick burning.

Mr. Brulatour said that when the Eastman Company gave up the manufacture of inflammable film they sold the new product at the same price.

General Eaton inquired if the provision requiring suitable foundations (Sec. 4) were eliminated would the remainder of the section be considered reasonable. Mr. Brulatour replied that he did not think so, as many of the exchanges have signed leases for terms of years and that many of the landlords will not permit alterations. The speaker continued that the real danger to the public is at the theater, not at the exchange. The latter, he said, is bound to exercise every possible care, because its whole investment is wrapped up in its particular building. Mr. Brulatour offered to demonstrate the character of fire caused by a blazing film, and said he would, right on the floor of the room, put a film on some metal and touch a match to it.

"Very well," said General Eaton. "That is, unless Inspector Kelly objects."

"I do object, emphatically!" said Mr. Kelly.

Mr. Brulatour said the third section would seriously injure him, as he kept continually on hand unexposed film to the amount of between one and two hundred thousand feet. He showed the metal receptacles in which they were inclosed. He said the quantity of film he quoted was necessary for filling emergency orders. The great majority of the goods handled by him, he said, was never in his place over night, coming in the forenoon and being reshipped unopened in the afternoon. He estimated that the Eastman Company had in storage at its home plant an average of ten million feet of unexposed film.

At this point Mr. Kelly, speaking of those places which the attorneys described as junk shops, said that recently he had discovered a man with 300 reels in his possession; the building was unfireproofed; he was engaged in putting the reels through a bath designed to remove the celluloid; this latter material was piled from the floor to the ceiling. Above this floor two thousand men and women were employed. The inspector arrested the offender.

Mr. Graham, in answering a question of the commission, said that from three to eight persons were engaged in the exchanges in examining films.

It was agreed that in fairness it would be necessary to exempt manufacturers from the operation of Section 10.

Mr. Graham said it appeared to him that Section 15 seemed unduly oppressive and asked the commission if it did not think the fee of $50 could be made easier. General Eaton, in replying, said that the money did not go into the city treasury, but to the firemen's pension fund. It developed that five independent and six licensed exchanges would be affected by the section. The General, in continuing, said that the commission did not desire to hamper any business—simply desired to safeguard the community. "It does seem to us," he said, "that this $50 fee is reasonable. Exchangemen will be the only people to be affected."

Mr. Magie, speaking of the Solax plant, described the efforts made by his company to make every part of the plant absolutely safe from fire and told of the recent commendation of the fire department authorities following an inspection. He pointed out that it would be a hardship if, after a manufacturer had taken every precaution to comply with legal requirements, he should be compelled to make extensive, expensive alterations. A member of the board replied that the new regulations were intended to apply to plants hereafter to be established.

Inspector Kelly inquired as to what the commission intended to do in regard to safeguarding the public while films were being transported within the city. He told of a recent case within his own observation where a boy in a surface car had a film out of its metal box, and, while he calmly smoked a cigarette, unrolled the film and critically examined it. The boy was arrested. General Eaton said the board had not thought it essential to cover this point, but that after listening to Mr. Kelly he was convinced it would be necessary. Mr. Miles said that the express companies, for their own protection, had stringent rules for handling films in transportation, and he thought if the commission should provide against such cases as Mr. Kelly quoted the public interests would be fully protected.

Section 14, which had been interpreted by many as meaning that exhibitors would have to pay a fee of $50 for the approval of their machine, was changed by the board inserting the words "of a type," it being explained that the omission was an oversight.

When the commission has decided on the form the amendments will take they will be submitted to the aldermen for action. As presented to the hearing the tentative regulations stand as follows:

DEFINITION.—By the term INFLAMMABLE MOTION PICTURE FILMS is meant, a film made of a nitrocellulose produet or other similar substanee, used for the purpose of displaying motion pictures for exhibition.

Sec. 1. It shall be unlawful for any person to store or keep on hand any inflammable motion picture films in a quantity greater than ten reels or aggregating more than ten thousand feet in length without a permit from the Fire Commissioner.

Sec. 2. Applications for permits for storage of inflammable motion picture films shall give in detail the following information:

(a) Name and address of the applicant;
(b) Location of premises;
(c) Other purpose for which the building is used;
(d) Nature of the business in which the applicant is engaged in such building.

Sec. 3. No permit for the storage of inflammable motion picture films shall be issued for any building:

(a) Which is situated within fifty feet of the nearest wall of any building occupied as a school, theater or other place of public amusement or assembly;
(b) Which is occupied wholly or in part as a tenement house, dwelling or hotel;
(c) Which is artificially lighted by any means other than electricity;
(d) Which is a frame or wooden building;
(e) Which is not equipped with an approved system of automatic sprinklers.

Sec. 4. No permit for the storage of inflammable motion picture films shall be issued for any building which does not contain one or more separate compartments for the storage of such films. Each compartment shall not exceed one thousand cubic feet in space area, and shall be constructed upon suitable foundations, having no opening except the door leading into the building, and having the walls, floor and roof constructed of Portland cement concrete at least six inches thick, or brick masonry at least eight inches thick. The bricks to be laid in and covered by Portland cement mortar.

Sec. 5. A compartment for the storage of inflammable motion picture films shall not be artificially lighted except

by electric lights having air-tight bulbs, globes or tubes encased in suitable wire cages fitted with keyless sockets. All plugs, switches, etc., shall be on the outside of the compartment and at least four feet above the floor.

Sec. 6. The door for each storage compartment shall be of metal or other fireproof material, and self-closing; and all shelves and fixtures inside the compartment on which inflammable motion picture films are to be stored shall be of metal or other non-combustible material.

Sec. 7. Each compartment wherein inflammable motion picture films are stored shall be ventilated by a flue constructed of concrete and lined with tile pipe at least eight inches square inside measurement and extending from the floor of the compartment at a point opposite the door to at least six feet above the highest point of the roof of any building within a radius of twenty-five feet.

Sec. 8. Each ventilating flue shall have an opening into the compartment 4 by 6 inches in area, placed 3 inches below the ceiling, and covered at both ends with 16-mesh brass wire gauze firmly fixed in place.

Sec. 9. All examining, repairing or piecing together of inflammable motion picture films shall be done in a room not used for any other purpose and separated from the rest of the building by fireproof partitions and self-closing fireproof doors.

Sec. 10. Not more than ten reels nor more than ten thousand feet in the aggregate of inflammable motion picture films shall be under examination, repair or handling at any one time, and each reel of films shall be enclosed in a tight metal box when not being handled.

Sec. 11. Each room used for the repairing or piecing together of inflammable motion picture films shall contain a metal can, wherein all waste parts and scraps shall be placed and kept covered with water.

Sec. 12. No collodion, amyl acetate or other similar inflammable cement or liquid in quantities greater than one quart shall be kept in a room or compartment wherein inflammable motion picture films are stored or repaired.

Sec. 13. No heat other than steam or hot water, and no stove, forge, torch, boiler, furnace, flame or fire; electric dynamo, motor hoist or other electric appliance that may produce an exposed spark, shall be allowed in any room or compartment used for the storage or repair of inflammable motion picture films.

Sec. 14. It shall be unlawful for any person to use for exhibition purposes within the City of New York any inflammable motion picture films unless in a machine or apparatus of a type for which a certificate of approval has been issued by the Fire Commissioner.

Sec. 15. (Sec. 48, Chapter III—Bonds and Fees). For a permit allowing the storage of inflammable motion picture films, as provided for in section 1 of this chapter, the applicant shall pay an annual fee of Fifty Dollars.

Sec. 16. (Sec. 49, Chapter III—Bonds and Fees). For a certificate of approval of a machine or apparatus for the display of motion pictures, the applicant shall pay a fee of Fifty Dollars.

Sec. 17. A person who violates any of the provisions of this chapter is guilty of a misdemeanor.

THE LUCK OF A TRAMP

How fate intervened to make a man of a tramp is a well told story recently produced by the Imp Company entitled, "The Toss of a Coin." It is a splendid drama, carefully staged and excellently acted—a story that will appeal to the better emotions of everyone. The theme is ingeniously worked out, with fidelity to facts and situations, and the interest is tense from title to trade-mark. A young tramp is herded in an illy-kept jail with two older, hardened criminals. The party is released and the younger man slouches out, disheartened and desperate. The jailor gives him a coin which is the sum total of his finances. He wanders to a bridge across a stream and, leaning against the railing, he gives way to reverie. The hand of every man is against him and he has nothing left to live for. Thoughts of death come to him and he reaches his hand in his pocket and produces the solitary coin. Heads he lives; tails he throws himself into the water. He tosses up the coin and then excitedly picks it up. Fate has decided. He will end his life. He clambers up on the railing, poises and is about to leap when his action is arrested by an honest old farmer,

who is driving to town to engage the services of a farm hand. The young man is taken to the farm, given suitable wearing apparel and engages in honest work. How he wins the handsome daughter of the old man and saves his well-filled wallet from the two thieves, who were his former cell mates, completes a story that is intensely interesting.

MY IMPRESSIONS OF KINEMACOLOR AS SEEN AT THE HERALD SQUARE THEATER.

By Our "Roving Commissioner."

Two weeks ago Kinemacolor made its first bow to an American audience at the Herald Square Theater. Its success has been, in a measure, phenomenal. I use the expression "in a measure" because the phenomena exists not in the fact that Kinemacolor is a success as regards its commercial and entertaining qualities, but in the thing itself. As we sit and watch the result of the unfolding of reel after reel of insignificant looking, grayish colored film, we are not surprised at the loud applause with which each Kinemacolor is greeted—an applause which, at the Herald Square Theater, and in fact, wherever they have been shown, has only ceased while people ate and slept.

Having seen the Kinemacolors at the company's office, I had a chance to meditate upon and digest somewhat the wonders of this phenomenon of phenomenons, but not until I had seen them in the theater, with distance lending enchantment to the already perfect and beautiful reproductions of nature, did I realize to the full the wonderful qualities of this discovery. It seemed as though the heavens had opened and a great light had appeared. I found myself wondering what riddle science would next unfold for us.

To give an accurate description of the Kinemacolors is a difficult matter. Go and see them—you will get the greatest

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G. GENNERT

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surprise you ever got in your life. Nevertheless I will tell you a few things about Kinemacolors—not individually but collectively. I am not going to tell you in what order the royal family moved, or in what order regiment followed regiment in the coronation procession—that you will know yourself when you go to the theater—it has nothing to do with the phenomenon. You have seen the soft gray and white clouds flitting over a sky of summer blue, that was full of sunshine; and the just born leaves of the trees folded back by a gentle breeze, showing a profusion of light and shadow in gray greens, and green greens; you have stood at the opposite side of the square and gazed across a space of closely clipped lawn at the sombre gray or brown stone houses beyond; you have looked off into the distance at rolling hills, or towering mountains banked up against the sky, or a horizon which melted hazily into the tints of the setting sun. All this you will see again in Kinemacolor. You will see it just as you saw it in the real world. In the world of Kinemacolor the flowers bloom just as they do here—their colors are changed not one iota. Their petals are just as waxen and beautiful, and their foliage just as glossy and green—their variegated leaves are just as brilliant as you see them in your own garden. The perspective of the Kinemacolor is faultless, and the stereoscopic effects so perfect that even the texture of different fabrics is clearly discernible—velvet, silk, satin or calico are discernible one from the other. Even the different metals can be distinguished, the brass musical instruments used in the coronation procession are just as distinctly brass in the Kinemacolor as though you were looking at the real thing. Says Mr. Harry M. Hyams, manager of the Herald Square Theater, "I have never seen audiences so enthusiastic over anything as over Kinemacolor. Why," said he, "you ought to hear them here some nights—you'd think they would tear the house down with their applause—and the house packed."

"Then you think it will be a financial success?" I quizzed.

"I can't see any reason why it shouldn't be—it certainly is a wonderful thing," was his answer.

Kinemacolors are being shown now at the Garrick Theater in Chicago, at the Garrick in St. Louis, the Schubert in Kansas City and Tremont Temple in Boston. On the 21st of August they will open also in Seattle, Wash., Dallas, Texas, the Hippodrome in Cleveland, and other American cities.

The Investiture of the young prince with the insignia of the Prince of Wales is considered by the Kinemacolor Company to be the most perfect Kinemacolor yet taken. The Kinemacolor people possess the only picture of the absolute ceremony of the coronation.

There is dignity surrounding the Kinemacolors which do not attach to the ordinary moving picture. In fact, it was the wish of one prominent member of the company not to use the word "picture" in connection with the productions, but to use instead the name "Kinemacolors," which seems to me very appropriate.

The stage setting given them at the Herald Square is very artistic; on either side of the screen are banked palms and other foliage plants intermingled with red and white blossoms. The music also adds dignity to the scene; the choir singing back of the scenes as the surpliced choir boys troop into the chapel for the coronation services, is very effective. Never before did the press of New York, collectively speaking, give as much space, unsolicited, to any theatrical attraction as it has given to Kinemacolor; it has taken the city by storm. Judging from the expression of the faces of the people which I saw in the theater, an astonishment has taken possession of them, which has not yet explained itself. The program as I saw it was as follows:

Normal London, showing world's largest city in everyday attire before the coronation.

Unveiling Queen Victoria's Memorial, in front of Buckingham Palace. Ceremony shows King, German Emperor, the Queen, Empress of Germany and all the ladies and gentlemen of the royal court.

Review of the troops (over five thousand troops in full dress trappings), return to palace, return of royal family to Buckingham Palace, Canadian troops at Liverpool, disembarking from transport and commencing march to encampment.

Garter Investiture of the Prince of Wales, showing procession from Windsor Castle to St. George's Chapel and return.

The dethroned King of Portugal (King Manuel) is in this procession.

Canadian troops in London.

(b) Fashions—Coronation gowns worn by professional models at Kensington. (c) Peers and peeresses. (d) Illuminations.

(This is the first time in the world's history that colors have been photographed at night.)

Regalia. The most costly collections of jewels in the world. Property of the British Empire and only worn during the coronation.

The Indian camp, showing Princes, Rajahs and Marajahs, in all the gorgeous colors of the Orient.

Coronation procession, showing King George and Queen Mary at very close range.

Royal progress through London, including close view of Lord Mayor presenting the city sword to King.

Naval review: "Watch Dogs of the World," the most imposing naval review in history. Showing King George's yacht and the "Delaware" representing the United States.

THANHOUSER'S "ROMEO AND JULIET"

The "Romeo and Juliet," of the Thanhouser Co., which was exhibited at the office of the Distributing and Sales Co. of America during the past week, is a most beautiful and fascinating film, the preparation of which reflects much credit, not only on the Thanhouser Co. in their choice of a classic theme, but upon the director and his company engaged in its actual preparation.

The stage settings are artistic and beautiful; the costumes are well chosen to suit the particular period in which the drama is supposed to take place, and most striking in effect.

Miss Julia Taylor, who plays the role of Juliet, is most charming in the part; Mrs. Walters, in the part of the nurse,

makes up as a dear, indulgent old lady; and Mr. Lessee, who plays the part of Romeo, holds his own in a most dignified and dramatic fashion—his work is good. The scenes best in effect are perhaps the duel scenes, and the tomb scenes. The love element is well brought out, and, in fact, there is little left to be desired in the whole production, and the Thanhouser Co. is to be congratulated on its success. The Thanhouser Co. have also through the production of this film gained the distinction of bringing out the first two reel domestic picture in America. They are contemplating the production of another of Shakespeare's dramas, "The Tempest," which will no doubt equal if not excel in dramatic and artistic effect the film whose praises we have just been singing.

MOVING PICTURE ACTORS' AGENCY.

We understand Gregory, Phillips & Stegner have planned for a long time to open a department devoted exclusively to the motion picture people, to look after the engaging of people, and placing of sketches, and to that end, have just made arrangements with Milton E. Hoffman, to devote his time exclusively, catering to their demands. Mr. Hoffman has been treasurer of Wm. Morris, Inc., and manager of Wm. Faversham and other well-known stars.

Dallas, Ore.—The Grand Theater has been sold by O. T. Larsen, of Portland, to Henry Stump, owner of the Star Theater here.

Duront, Okla.—Joe S. Jennings has purchased the People's Theater from A. J. Allison.

Chenoa, Ill.—Renn Chapman has purchased the Starkey & Payne Pastime Theater.

Washington, Pa.—The Arcadian Theater was damaged by fire to the amount of $300.

Bedford, Ia.—Mr. Welch, of Clarinda, will erect a new opera house here to be known as Clark's Opera House.

Martinsville, Ill.—Carl Ballard has sold the Nickelodeon Theater to Alva Hix, who will take charge.

FROM THE OBSERVATORY.

By G. F. Blaisdell.

The Board of Aldermen of Buffalo, after many hearings and much discussion and more or less acrimony, has refused, by a vote of 19 to 4 to close moving picture shows on Sunday. The adherents of the closing programme say the end is not yet, but the vote speaks for itself. Your average alderman has his ear pretty close to the ground when there is proceeding a discussion in which many people are interested, and he votes on the popular side. Valuable franchises, of course, are not now or here under consideration. Alderman Sullivan, who introduced the measure in the board, when he realized that the vote was against him, said:

"This fight has been made for a high moral object. It has been lost. These men will keep up this agitation. I am ready to reintroduce this resolution when they are ready. Aside from this, some good has been accomplished. These picture men are seeking the approbation of the public. This discussion will put them on their mettle and they will try to improve their shows and eliminate the objectionable features pointed out to them."

That puts the situation in the hands of the exhibitors. Care in the selection of their Sunday programmes will avoid adverse criticism and consequently the possibility of adverse legislation.

* * *

The Federation of Holy Name Societies, of Hudson County, N. J., has adopted a resolution asking the Jersey City Board of Aldermen to pass an ordinance providing for the appointment of moving picture censors. The Legislature will be asked to create a State board of censors, with power to pass on all films before they are exhibited publicly.

* * *

The Pittsburg Dispatch states that every day 15,000,000 persons attend picture shows throughout the country. At least four times too many. Why not be reasonable? The truth suffices to make a sensational statement.

* * *

New York's Governor has vetoed a bill exempting applicants for licenses to operate moving picture machines from serving an apprenticeship of at least six months, under a licensed operator. Governor Dix said he was not satisfied that the change was wise. This will be good news for those who have licenses; it will be bad news for those seeking them.

* * *

You can't beat the citizens of Colorado for enterprise. The Greater Colorado Committee has caused to be made 3,000 feet of film showing the beauties of its state, which will be released about the third week of this month, and it is planned that these pictures shall be shown all over the country. They will be worth seeing. The committee is inaugurating a post card campaign, by means of which all Coloradoans will notify friends everywhere to be sure and see the pictures.

* * *

As an aftermath of the manufacture of the pictures, graft charges have been made in connection with the award of the contract to the W. H. Swanson Film Company.

"This talk of graft in the letting of the film contract is bosh; we have perfect confidence in the Greater Colorado committee and believe that their best possible choice was made under the circumstances," declared President C. A. Johnson, of the Chamber of Commerce.

"I believe it is true that H. H. Buckwalter of the General Film Company did offer to take the picture of the industrial parade without charge, but that was not all we wanted," he continued. "We wanted a film that would be representative of Colorado, and we paid $4,500 to get that film and to get assurance that the film would be shown in 6,200 moving picture houses throughout the country. If we had it to do over again, we would sign the same contract.

"The whole trouble is the outgrowth of rivalry between the two moving picture concerns. The one that was not fortunate enough to get the contract is circulating these stories, which are absurd.

"We are perfectly satisfied with the films; we need the $500 the supervisors have voted to give us, and we shall be at the meeting of the aldermen Tuesday night to nail any false statements and to explain our position, if called upon to do so."

As an illustration of the civic enterprise displayed in connection with the making of these pictures, the acting Mayor of Denver issued an invitation to all citizens of the city to appear on the streets on the evening of July 29 in order that the photographs to be taken of the City of Lights should be enhanced in interest. Buildings were brilliantly illuminated. Photographs were taken from the four points of the compass from the highest tower in the center of the city.

* * *

How strange it seems to see Miss Turner and Miss Storey in the same picture! It is the blending of the East with the West; the fraternizing of the slight New Yorker, whose remarkable versatility, whether in comedy, drama or tragedy, has won all hearts, with the splendid, robust Westerner, whose skillful horsemanship and unaffected womanliness have been the admiration of all beholders.

* * *

St. Paul may be the pioneer in the use of the moving picture in the public schools. W. E. Boeringer, a member of the Board of Education, will at the next meeting of his associates ask for an investigation of the feasibility of the scheme. Of the four members of the board two openly favor it. The third, while in sympathy with the project, is inclined to the belief that it should wait on matters he thinks more important. The fourth, a woman, is in doubt. The result of the discussion may be influenced by the expense involved. The St. Paul Dispatch, commenting editorially on the subject, is inclined to think the schools have a tendency to do too many things and do none well. It concludes:

"It is doubtful if moving pictures should be incorporated in the school courses. Probably their place in the schools would be as the adjuncts to neighborhood or social center meetings which may be held in the school buildings."

* * *

The report that some of the open-air picture exhibitors in New York State will take advantage of the new boxing law by putting on bouts in connection with pictures will be read with dismay by those who have at heart the best interests of the moving picture. The industry has to combat enough imaginary evils now without encountering a real peril. The permission to put on boxing bouts between pictures will bring the whole business into disrepute. There should be legislation to prohibit it. Let us have these two forms of entertainment separate. The popularizing of pugilism should not be permitted at the expense of the pictures. Let it stand alone.

* * *

It cost Vincenzo Maglicia $5 to climb a semaphore pole the better to see a picture show. The poor man did not know that the Eric Railroad had complained to the police that signal lamps and other property was being missed. Maglicia told the Newark (N. J.) judge before whom he was arraigned that his wife had said they could see the show from where they were and save the price of admission. The brute! Same old Adam.

* * *

Moving picture acting is not all cakes and ale. Miss Elizabeth Simmons, in the act of eloping from an old Staten Island mansion by means of an improvised painters' scaffolding and a ladder, was dropped fifteen feet by reason of a collapsing scaffold. Moral: When erecting a painters' scaffold, employ a painter to do the job.

* * *

Miss May Gorem, climbing a tree in New Rochelle, saw hanging from a limb something that looked to her urban eyes like a pocketbook. So she took hold of it. She was stung, all right—several times. When she finally reached the ground she somewhat informally resigned her position. She was, in fact, as mad as all the hornets. As the camera man was not overlooking any real good bets, he has a complete record of the disaster. The picture should be interesting, especially so to Miss Gorem.

* * *

The Baltimore News is offering prizes aggregating $50 for the best answers to the question: "What kind of moving pictures do you like and why?" The answers are restricted to fifty words. The replies favored the pictures of travel.

* * *

Among recent incorporations are the United Motion Picture Exhibiting Company, of New York, capital, $50,000; Powers Motion Picture Company, of Yonkers, N. Y., capital $100,000; National Motion Picture Advertising Company, of Wilmington, Del., capital, $125,000; Lions Film Manufacturing Company, of Wilmington, capital, $75,000; Federal Film Company, of Dover, Del., capital, $20,000.

* * *

Mr. Exhibitor, a word with you: As the writer of this more or less uninteresting comment was seated at his home desk going over exchanges there came to him through the adjacent trees of Flatbush the voice of a splendid phonograph. As he listened he heard the "Duet with the Flute." He lighted up the oldest pipe and "stopped the press," while he adjourned to an easy chair by the open window and

looked up at the August moon. As the last notes of the human flute died away there came the sextet from "Lucia." The thought then occurred to the writer, as it has many times before and for a number of years: Why does not some exhibitor try the experiment of installing a first-class phonograph, one of the best, in fact, and instead of the usually inane illustrated song, which, as a rule, is carried more by the pictures than by the singing, give his audience the treat of some really good music? The best restaurants in New York, those employing first-class orchestras, have used and continue to use the phonograph as an adjunct of their entertainment, sometimes independent of and sometimes in conjunction with their orchestras. If this form of entertainment is enjoyed by those who have in their homes pianos and phonographs and other musical instruments, why should it not be doubly enjoyed by those to whom the best music is denied? Now don't say the sextet from "Lucia," for instance, would go over the heads of your audience. It would not. People are most attracted by that with which they are least acquainted—and this is especially true of music.

The temporary use of the records would cost no more than the wages of a singer—and two records a day would be sufficient. It is possible that some exhibitor has tried the experiment. If there be such the writer would be glad to hear the result.

THE CHICAGO LETTER

Of all the legitimate theaters Chicago boasts of there are only three houses open in town at the present time and these doing a poor business, while over 400 picture houses are doing a good business. Two of the Loop Theaters have been converted into picture shows and seem to be the only ones thriving.

The Moving Picture Exhibitors' Association of Chicago is growing larger, at each meeting new members are being enrolled and its success seems certain.

"The Settler's Wife," by the Nestor Company, was a very good moral story of a faithless wife and for the life of me I can't understand why the Chicago Censorship Board refused a permit on it.

The Adelphi Theater, at Van Buren street and Western avenue, has been purchased by Berger Brothers. A twilight curtain has been installed and extensive repairs made. Independent pictures will furnish the program.

The Kinemacolor pictures of King George's coronation, which followed Lipman Howe's picture show at the Garrick Theater, are packing the house twice daily at 25, 35 and 50 cents. Kind of a strong argument for pictures as a high class attraction.

Sittner, the pioneer of the north side "Vodevil" is running pictures in his theater this summer and passing the house the other day a 3-foot banner across the front caught my eye; it read something like this: "Coolest Place in Town, 24 Open Windows, 16 Electric Fans and 2 First Run Pictures."

I wonder if the pictures are also used to cool off the place.

Mutt and Jeff are in for some newspaper notoriety. That Horsley knows nothing about the following article appeared in one of the local papers Saturday:

Morgan Park manager declares them fit for "highbrows;" partner objects. Morgan Park's Frances Theater was dark last night, and it was all because of the ethics of the moving picture drama.

Is "Mutt and Jeff" better than "The Holy City," or are scenes on the rolling waves of the Atlantic or in the jungles of India the proper thing from a manager's standpoint? That's what caused the trouble, according to Jack Kingston of Kingston & Thomas, "featuring the greatest ragtime piano player in the world," and part owner of the theater at Morgan Park, in his tale of woe last night.

The other owner is W. D. Hurlbut, traffic manager of the Wisconsin Pulp & Paper Company, and Jack Kingston says that there is no affinity between pulp and moving pictures.

Incidentally, according to the pulp man, who is said to be interested in the show, Morgan Park is too high class a ward of the city—it's the newest one—to relish such an exhibition as "Mutt and Jeff."

Kingston was disturbed last night when he told his story.

"This pulp partner of mine don't know the game," he shouted. "I do. I've been known all over the country in a good vaudeville specialty.

"This fellow Hurlbut comes along and says he will be my partner at Morgan Park. We had an agreement on what we would do, and I put all my money into it. Mind, I'm the professional and ought to know.

"My daughter Margaret was to handle the door and take the receipts. My wife and I took charge of the show last Tuesday. I had bought a home at Morgan Park a year ago.

"What did I find? Bad pictures. I wanted to put on 'Mutt and Jeff,' and he says: 'No, this town is too high-brow.' I objected. Then he went to Judge Brentano and the Judge appointed a receiver in the person of his own bailiff."

"What did you do?" the irate vaudevillian was asked.

"I said 'Mutt and Jeff,' or nothing, and the house is dark."

From other sources it seems evident that some one must untangle the troubles of the Frances Theater at Morgan Park. Kingston admitted that there was a small amount of money owing.

"The Pied Piper of Hamelin," from the German Fable, was shown at a local theater where the manager announced that the Pied Piper was the St. Patrick of the Germans.

The Prodigal Son, taken from the Bible and filmed accordingly, was a recent special release by the Eclair Company and proved to be a very good depiction of that part of the scripture. J. J. SULLIVAN.

From Our Western Correspondent

Hot Springs, Ark., August 9—Moving picture managers have been requesting their exchanges to provide them with all the pictures in which children are taking an active part, for the past week, with the "Baby Films," has been a most successful one.

The fact that children are playing a very important part in the moving picture industry is a good point to note, for there is no denying the truth that the camera has opened up a wonderful field of education and livelihood for the little ones. Who is there who does not enjoy looking at a pretty baby? Who is there who does not love a clever youngster? And who, of all the great army of moving picture patrons, is there who does not like to see depicted on the picture sheet a child of tender years, clever as can be, pretty as a little elf and doing things that would be a credit to people of mature years.

The little ones are always interesting, God bless 'em, whether in the picture or on the street, and the films that get the crowds in this city are the ones that have the clever youngsters displayed in the lithographs in the lobby.

The past week I have visited several of the houses where children were shown in moving pictures.

"Oh, look at that pretty baby," I heard a man say. "Come, let us see what that child does in the picture."

And there you are. That was twenty cents "right off the reel," to talk shop, and the manager who turns down a "kid picture," well, he ought to be in charge of a coal yard or ice wagon.

To Thanhouser is due a great deal of credit for boosting the juvenile and infant stars. "The Thanhouser Kid," I believe, set the pace, and Biograph, Vitagraph, Rex, when it got to noting, and other firms took the hint and fell in line for the promoting of the little ones before the camera. I have witnessed pictures that contained some wonderful children. This is especially true of Thanhouser, Vitagraph, Biograph and Rex reels. One wonders how the youngsters are taught to do the things we see them get by with so artistically on the picture sheet. As I stated before, it's a great lesson for every one. It's a great field for the babies who can act. It also serves as an object lesson to those other little tots who are old enough to comprehend and who look at their little comrades in the pictures.

"Just see what that little girl is doing," I heard a mother say to her offspring in one of the theaters here this week. "Now, why can't you be good and nice when Mama speaks to you as that little girl is."

There was an illustration for both mother and child, and the little one remembered it, too.

There cannot be too many "kid reels," I think—that is, if they are high class, contain the great winning element of human nature and present the babies just like we love to see them, in all their innocence and with every attribute of winsomeness; but God deliver us from the precocious brats that some time get before the camera; also the unruly and "kick-the shins" and "stamp-the-floor" brand. They are an eyesore.

Keep up the juvenile element, Mr. Manufacturer, for you will find a ready sale for such pictures.

In one of the local papers I am running daily a column known as "The Stroller's Dope," and an evening or two ago I gave Eddie Kelley, operator at the Photo Play Theater,

quite a write-up. Kelley, I understand, is "some mitt artist," having won the lightweight championship of Brighton Park, Chicago, which place is known for the good boxers it has turned out. Since coming to Hot Springs Kelley has longed to smell the leather of five ounce gloves and has been itching for a "friendly bout." He asked me to try and find out if there were any lightweights in Hot Springs who would care to mix it with him, so I stated that fact in the "dope" the next morning. Are there fighters here? Why, we hadn't finished running off the last edition when the office was swarming with pugs of all weights and description. I sent them over to Kelley, where they found a few more waiting for him. Kelley was busy turning the machine at the Photo Play and he certainly had his pick of the bunch. He appears to be a very nice sort of a chap, and if it can be done without letting the "powers that be" hear of it, it is more than likely that Kelley and one of the local artists will mix it for a little side purse and points in the near future. Wrestling is permitted in this city, but the "kibosh" has been put on boxing. Therefore, it's out to the wild, wild woods for those who want to see the moving picture operator in action.

Two local managers, I heard, are contemplating opening a house in Malvern, which at present is without amusement of any kind. They do not wish the details of the venture known as yet, but indications point to the fact that there will be something doing in this line in the very near future.

From Kansas City I get a report that one of the city judges there has decided that there is no law against the moving picture shows under ordinances covering theatres, and, therefore, the Sunday closing question cannot be declared violated on those grounds. However, says the same jurist, there is ample opportunity to take a crack at the managers for laboring on the Christian Sabbath, and those who prosecuted the men declare that they will bring action on that charge if the shows continue to run on Sunday. Let me think a moment, wasn't it somewhere else where we have had that Sunday closing question. Why, to be sure it was, and right here in Hot Springs, too. Oh, let's forget it.

And here's another bit of news by the way of the Rockies. I understand that a certain church in Denver, Col., recognizing the competition in the Sunday moving picture shows, has decided to dispense with their regular service and install a moving picture machine and show religious and educational films; also, bless your heart, benevolence is to play a great part in the entertainment, for the show is to be absolutely free. How's that for "bucking the game," eh?

There were several good picture here the past week, and I, along with a host of others that packed the Photo Play Theater, thoroughly enjoyed "The Outlaw's Trail," one of the good old American's western reels. The Great Northern also sent "The King's Favorite," which, as usual, was staged in faultless style, and in "Silverwing's Dream" Bison left nothing to be desired. Rex took the honors of the week with its "Vagabond" reel, which, Rex, allow me to state, was "some picture." Biograph also sent in an excellent picture in "The Thief and the Girl," yet one could not help but see situations closely resembling those of "Raffles," and the "gentleman thief" was certainly a close student of Browning. They don't do those things out in these parts, Biograph. Edison's "Price of a Man" also was well received, and to Essanay and George Anderson I claim the blue ribbon for Trust pictures is theirs. "The Outlaw Samaritan" was a winner in every sense of the word. It was one of the best pictures that Essanay has sent here in weeks, and Anderson deserves a world of credit for that production. Lubin gave us a real laugh in "Duke de Ribbon Counter." It was a jolly comedy and there was a lesson that was not lost by the audience, either, who witnessed the picture. "In Northern Forests" was the Vitagraph's best offering for the week, and it was featured by some excellent acting by the baby in the reel. All in all, it proved to be a bang-up reel, and their other picture, "The Stumbling Block," was also excellent.

All of the theaters have installed extra electric fans. I was in the Scenic Theater, which is situated on upper Central avenue near the palatial Arlington Hotel, and which gets the patronage of the elite, and was delighted with the coolness found in the theater. Business has picked up wonderfully the past week, and the summer promises to be a most successful and busy one.

THE MAN IN THE BATHS.

FROM OUR LOS ANGELES CORRESPONDENT.

Fire in the Electric moving picture theater, Main street, opposite Temple street, recently caused damage to the extent of $100. The fire consumed one reel of film and was confined to the operating room. Those who were present at the time quietly left the house, no one being hurt. What caused the strip of celluloid to catch on fire is unknown. A. L. Gore, proprietor, said that the film was one of the Selig releases entitled, "It Happened in the West." The film, he declared, was supposed to be impervious to fire.

The new censorship law which was to go into effect August 17, had to be repassed by the city council a few days ago because of a slight inaccuracy in the original ordinance.

In the original draft as approved by the council, one of the organizations empowered to appoint one of the five members of the board of censors was named as the Civic League. As there is no such league, but an association by that name, the error had to be rectified.

The question now arises as to the constitutionality of the ordinance and if the council had any legal right to delegate to any organization without official existence, the right to appoint public or quasi-public officials. Should the matter ever be taken to court the ordinance in all probability would be declared as unconstitutional.

There is a feeling that a dangerous precedent is being established in allowing unofficial organizations to appoint members to public bodies. The Civic Association and the Southern California Motion Picture Men's Association is each to appoint a member to the censorship board. The board of education, the mayor and the police commission also is to each appoint a member.

If it is legal to allow the appointment of two censors to be made outside the city government by persons not authorized directly by the people to transact public business, then, the argument is advanced, the city council could authorize any individual to appoint all the members of the fire or police department.

M. Stutz, recently arrested on a charge of violating the sign ordinance, was discharged almost immediately after appearing before the judge. Incidentally the judge decided that the ordinance does not and could not regulate signs within the property line. M. Stutz, who is part owner of the Shell Theater, was charged with exhibiting signs with no wooden backs to them—a violation of the city laws. He contended through his attorney that as his signs were inside the property line the law had nothing to say in his case. The court sustained the argument.

The Plaza Theater, 423 North Main street, has been enlarged and now contains 300 seats. The house is situated in the Mexican part of the town and caters to their trade. They show four vaudeville acts and three reels of pictures for five cents. The pictures are licensed.

The Empress Theater, Sullivan & Considine circuit, is at present showing old licensed pictures. Mr. Considine recently bought about forty reels of pictures at Seattle which are being used along the Coast in all his theaters. The pictures are "fierce" and full of rain. When the pictures have all been shown, the theater will again be supplied by Miles Brothers exchange.

The Banner Theater, recently the Family, has been rebuilt and is now the finest 5-cent picture house in the city. J. C. Hening is the proprietor. A daylight curtain, which is said to be the best in the city, is one of its features. Beautiful electroliers hang from the ceiling, and the walls and ceiling are artistically, but not gaudily, decorated. On the exterior is a large United States banner outlined by numerous incandescent lights. The capacity is 350 seats. Three licensed second-run pictures and one illustrated song are shown. Despite the fact that it is a beautiful house and located in the best part of the city, it is said, by good authority, that the owner has been losing money every day since it opened.

The Art Theater, Broadway, near Fifth street, has been remodeled inside and out. Three licensed pictures are shown for five cents. Harry Hahn is the proprietor.

The United States Theater, Main street, near Market street, changed from Independent pictures to licensed. This makes the third house showing trust pictures north of First street on Main street. Recently this was reversed, only one house running trust pictures but within the past few weeks the proprietors have switched over. The Electric Theater is the only house which has never changed, having shown Associated pictures since it opened. The Theater Metropole is the only representative of the Independent side at present in that part of the city.

The National Theater, S. Lustig, proprietor, is running five reels for five cents. This is the only house in the city giving three changes a week and the only 5-cent house showing more than four reels. Independent pictures are shown. Mr. Lustig, by these means, hopes to keep the trade away

Great Northern

THE "KING PIN" OF QUALITY FILMS

RELEASE FOR SATURDAY, AUGUST 12TH

THE MOTHER'S MARK

A film production that will appeal because it contains a story that is convincingly portrayed.

ON THE SAME REEL:

TEDDY TRAINED BY HIS MOTHER

Unusual film of a bear and her offspring in captivity.

RELEASE FOR SATURDAY, AUGUST 19TH

THE VICTORY OF LOVE

An interesting dramatic production in which love triumphs through loyalty.

ALL FIRST-CLASS INDEPENDENT EXCHANGES HANDLE OUR PRODUCT

The Bear-on-the-Globe trade mark is the emblem of high quality

The Bear-on-the-Globe trade mark is the emblem of high quality

GREAT NORTHERN FILM COMPANY

7 EAST 14TH STREET, NEW YORK

ALL FILMS SOLD THROUGH THE SALES COMPANY

from the new theater, The Banner, which is a few doors below him.

The opera house in Needles, Arizona, was closed recently because of the extreme heat. H. D. Long, proprietor, has built an airdome to take its place. It is said to be the largest open air theater in Arizona and is supplied with pictures by Miles Brothers exchange.

E. C. Miles, of Miles Brothers, was in the city a few days ago. He came here to meet his wife who has just returned from New York where she has been visiting. Mr. Miles visited the local branch of his exchange before leaving for the north.

There has been numerous rumors in this city that the Bison Company, which is at present stopping in Bear Valley, has had to vacate its position because of the forest fire which has been raging in the mountains for the past two weeks. The latest report however, and it is stated on good authority, declares that the company is still in the valley despite the surrounding fire. The conflagration, which is the largest in the history of this section of the country, has destroyed hundreds of thousands of dollars in valuable timber and mountain resorts. As a result of this huge fire, some excellent fire pictures may be expected in the near future from the Bison Company.

W. F. Wallace, formerly Los Angeles correspondent for the once Film Index, is wanted in Los Angeles for obtaining money under false pretenses. Although there is no warrant out for his arrest, he is charged with having obtained six reels from Miles Bros. Exchange for which he did not pay, defrauding the owners of an airdome out of two weeks' rent, cheating an operator and four persons, who were doing vaudeville acts for him, out of their salaries and getting subscriptions for the Film Index and keeping the money. At the present time he is believed to be in Utah, probably attempting to defraud other kind-hearted persons.

It appears to be an old trick for Mr. Wallace to "beat" the various persons he comes into contact with. He plied his thieving business in Bakersfield and Fresno and is reported to have operated in numerous other cities in California. He is of a good appearance, is an excellent talker and makes a good impression upon a person. He is described as a young man, about 5 feet 6 inches in height, weight 185 pounds, smooth shaven, fair complexion, blue eyes and usually wears a light grey suit. Exhibitors will be wise to fight shy of this man.

Wallace's trickery was first brought to the attention of operators who had each paid him $1.50 for subscriptions to the Film Index. When asked again and again why the magazine did not arrive, he made different excuses each time, and so plausible were they that he was not suspected until recently. A few weeks ago he approached Mr. Robertson, proprietor of the Electrodome of this city. Wallace talked the exhibitor into renting the place to him for two weeks. This done he put up a good story to the manager of the local branch of Miles Bros. Exchange, who was acquainted with him and therefore allowed him to have two changes of reels without first receiving pay for them. His next step was to hire vaudeville artists. Mrs. Davis, one of the vaudeville actors, appeared, despite the fact that she was ill, as she needed the money. Such a fine "gift of gab" has the man that he had Mrs. Robertson, the wife of the proprietor, acting as cashier for him. The first week's receipts were turned over to him, but he made numerous excuses for not paying any salaries and put them off until the following Saturday night. The next week, Wallace appeared at Miles Bros. Exchange and told the manager that he would pay him the following Monday or if the manager would accompany him to the airdome he would pay him immediately. Of course the manager declared Monday would be soon enough. Saturday night, as before, the entire receipts were turned over to Wallace. That was the last seen of him. Since then Mr. Robertson has been getting bill after bill for repairs to the airdome which the young man ordered and which were not necessary. Mr. Wallace, despite his fine appearance, must be a degenerate, as he has been known to boast many times that he does not have to work to make money.

OUR WASHINGTON LETTER

Washington, D. C., Aug. 8, 1911.

Mr. Airey, manager of the Alhambra, has just put on the road what might be termed a circus moving picture show. This will consist of a large tent with a seating capacity of about 300 which will make its journey through the South until November. The films to be especially featured will be the Fall of Troy and the Pirates of 1920, while several other reels will be added to complete the show. The original scheme which Mr. Airey will present is an exhibition of fireworks in connection with the pictures, especially in the Fall of Troy. Precaution has been taken to prevent any fire, as of course this part of the show will not be under shelter. Nor will the audience be bothered with the smoke, as two large fans will blow this into the open. As far as my knowledge goes, this makes the initial use of fireworks with motion pictures. This project promises to be quite a success and will give to the small cities their first glimpse of this new amusement.

Manager Cosgrove, who has a commodious airdrome in the northeast section of the city, is one of the recent entries into this field and he has selected the Independents for his patronage. So well pleased is he with this venture so far that he means to continue the business during the coming winter, when he will either buy or build a house in the fall.

The Princess has the distinction of being the only house running moving pictures in a large radius of the northeast section. Surrounded as it is by airdromes and theaters closed for the summer, Manager Morgan has been able to keep his crowd and make them comfortable with additional ventilators and fans. During a recent cool spell, the Princess worked overtime, for the airdomes were too cool for

some. In the fall this house will be renovated and improved, making it more attractive in colors.

"Napoleon and Josephine" has closed a several days' successful run at the Virginia. While this depicts the real love story of the great French general, it also shows that power and will that made France great in his day, only to totter and fall when he was gone. The film, however, is too short and not quite gorgeous enough. To one who has visited Paris and the places made famous during the reign of Napoleon and Josephine, this reel presents something of a disappointment in a subject which is so full of material to be used.

The Virginia has shown a decided leaning toward the classic in moving pictures. Manager Noonan has had all the Shakespearean plays on the first day of release, as well as historical dramas. Most of these have been retained for several days with financial benefit to the house.

The first of the series of photoplays taken at Ft. Myer, just outside Washington, made its debut at the Empress on August 4th, under the title of "The Mascot of Troop C." Of course this appeared on the first day of release, for Manager Notes uses only first-time-shown pictures. Contrary to the opinion of some, the home interest in the picture drew an enormous crowd. During the entire day a number of soldiers from Fort Myer were scattered through the audience, enjoying the show much more than some of the others; while little Buster himself, the Mascot, was filled with childish pleasure while looking at himself on the screen. "I did not know it would turn out so good," he admitted candidly. "You know I never did anything like that before." Occasionally there would be an outburst of laughter, when some member of the troop recognizes himself or his comrade in a rôle so foreign to his usual duties at the Fort. The Solax Company and Director Melville have cause to feel complimented on "The Mascot of Troop C."

Manager Notes has arranged to have the series of military pictures taken at Ft. Myer at the Empress. These will make a Friday feature for several weeks.

The music to be heard at the Empress consists of a trio of some of our best musicians. The instruments are the piano, violin and viola, which make an artistic combination, especially in the overtures from the operas which usually open the various shows.

Manager Moore has added other houses to his chain, one of the latest being the Navy, one of the prettiest theaters in the southeast section of the city. He has also gone into the real estate side of the moving picture business and has bought ground for a future house under his control. This will be something of a model, built with every convenience to patrons and operator; with lights, ventilation, heating and cooling plants after the most modern patterns.

The Columbia Theater turned its auditorium over to the enthusiasts of motion pictures on Sunday last, when Lyman H. Howe's Travel Festival entertained and instructed a vast audience. The chief interest was centered in the Coronation of King George and Queen Mary, which included, beside the royal procession, the week's festivities, which were seen for the first time in this city on this occasion. Visits to other foreign lands were also enjoyed through the motion camera.

Washington, D. C., July 24, 1911.

To the Editor, Moving Picture News.

Dear Sir: In the current issue of one of the magazines, the head of a musical institution for young people makes the statement that "our boys and girls do not frequent such amusements as the five-cent theaters."

The reasons thereof are not mentioned by the philanthropic educator, but his statement does not exactly advertise the moving picture shows. If the readers of the aforesaid article would take the trouble to investigate, they would soon see that the standards of the manufacturers of the picture films are not at fault. Those back of the scenes know that it is the ceaseless endeavor of those engaged in the motion picture business "to make better out of best," in the character of plays, the method of production and the quality of the films and the machines. With the accomplishment of better plays, finer productions and admirable performances, the manufacturers are proving that they are working for ultimate results—to uplift the people, to arouse home ideals, the betterment of character, manners and morals—to make the nation think.

Now then, back of the manufacturers are ideals—that impetus which urges, strives and accomplishes.

Exactly what, however, is back of the manager of the stuffy, ill-smelling, unventilated little theater wherein some of the most wonderful of pictures are exhibited? It looks as if he is prompted solely to get as much as he can and to give as little as the authorities will permit. There is no one to say "You must so build, equip and maintain your theater." Any little old hole, a one-room, one-story building, without an outward or visible sign of a window, or outlet or inlet for air, is good enough, provided it furnishes a fire exit. I'm no prophet. I'm only one of the crowd in the street, but I do say that until the standard of the moving picture theaters is improved, educators will continue to doubt their influence on "our boys and girls."

Somebody, somehow, some way must impress on the managers of the smaller theaters that they will have to do their part in this "uplift" work. Every one of them ought to take at least a correspondence course in "the psychology of surroundings." Of course a five-cent show is cheap. But with effort and understanding cheap things can be made nice in appearance, can have tone, refinement, can be made pleasing to the eye. People carry away mental images of the pictures, ponder in their hearts over the lessons they teach. Should not the theater itself add its quota to the impression of the play? Cleanliness, quietness, nicety, self-control, good breeding? These things are not only due to the people who support the theater. They are due as a setting to the pictures, products that cost so much time, labor and infinite painstaking. I have visited every moving picture show in this city and frankly declare that never again will I make a few of them richer by a nickel of mine. I have too much regard for my good health and my creature comfort.

This sounds like an arraignment but it is not. It is a plea for improvement, for the establishment of standards, for the beautifying of something cheap — for the awakening of ideals.

One obvious reason why the musical educator objected to the five-cents shows lies in the music heard in the majority of moving picture theaters. Why, Oh! why, must it be as it is? Who can think—be inspired—take to heart—make resolutions—when the strum of a noisy piano distracts and spoils the motive as well as the influence of the pictures. Silence in the theaters! Suggestion cannot work in racketty places. Unless soft, appropriate music can be furnished, melodies which are suitable to the character of the pictures, songs that sink into the consciousness and that

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harmonize, soothe or stimulate, there should be no music. The influence of sound is about as important as the psychology of surroundings, and the majority of motion picture lovers will rise up and call him blessed who will banish ragtime and the nerve-racking strum-strum of meaningless monotonous piano playing during the performances.

Co-operation with the manufacturers, unity of ideals and the ability to see the immensity of the future of the industry, ought to arouse the theater managers to see that upon their development, their helpful efforts, hang the rise of the motion picture shows.

"BILLY" LIPSETT.

LONDON CORRESPONDENT

It was only a week or two ago that I announced the death of Mr. Thomas Clegg and it is again my melancholy duty to record the loss of a member of the trade, Mr. F. A. Fullagar pasing away at Bournemouth, from consumption, on Saturday, July 6th. Though probably not well known on your side, Mr. Fullagar was, some two years ago, a prominent figure in London film circles, when he conducted a business in films, slides, and apparatus in Cecil Court, and at the same time controlled living picture and variety entertainments at the Montpelier, Walworth and the Prince's Hall, Southend. Previously he had been one of the directors of Walter Tyler, Ltd., to which he was introduced by the founder, the late Mr. Walter Tyler, whose nephew he was. Mr. Fullagar's ventures as a showman, owing to various circumstances for which he was not responsible, were unsuccessful and he had lately given up any direct connection with the industry, though he kept in touch regularly with many of his old trade acquaintances, until failing health compelled him, some three months ago, to take up a residence away from London. Unfortunate in his experience of the trade—his hard work had undoubtedly much to do with the success the two halls already mentioned enjoy in other hands—he made many friends among film men, by whom his death is keenly regretted.

COMING IMP RELEASES.

Carl Laemmle Cables to Spare No Pains or Expense in Order to Keep Imp Films Up to the Standard.

While the head of the Imp Company is in Europe combining business with pleasure the heads of the concern in America are carrying out his instructions to the letter. Recently Mr. Laemmle cabled from Carlsbad, Germany, enjoining the superintendent of the studio to spare neither pains nor expense to keep the Imp films up to the standard, "and go them one better" was the parting injunction. Acting on this order there is renewed activity and the watchword is "progress."

Mr. Laemmle only repeated the request made on the deck of the steamer that took him to the continent. His last instructions were to bend every energy to make Imp films the best that talent and money can produce. How well his request has been carried out is best proven by the pictures turned out by a carefully selected corps of superintendents, actors and mechanics. The hustling president of the concern writes from abroad that the European demand for Independent films is increasing and that the future looks bright for the manufacturers and exhibitors who have had the nerve to assert their dependence. His message to the Independent exhibitors is to stand pat; that he sees a great improvement in conditions and is not disturbed by rumors of opposition by mushroom concerns that are irresponsible, inexperienced and only playing on the credulity of the honest exhibitor.

Among the many notable films that have been produced is "By The House That Jack Built," a fairy story, that introduces nearly all the characters in the Mother Goose melodies. It is an ambitious undertaking, involving much time

and money, but the result is highly satisfactory. The costumes are elaborate and the scenic effects and settings are gorgeous. There is a pleasing little story running through the film that makes it interesting to the old as well as the young.

A forthcoming comedy, "The Bicycle Bug's Dream," is a companion reel to the "Skating Bug." The lead is taken by the comedian who did the fancy skating in the former picture and he does some hazardous trick riding on a bike that produces admiration as well as laughs.

"By Registered Mail," is a child picture which is considered to be one of the best things ever done by the Imp actors. It has for its theme parental love, and the longing for home and parents, although humble, of a child who is adopted by a wealthy relative and surrounded by every luxury. The story is entirely original in plot and will prove an innovation in the silent drama.

"Through the Air," is an up-to-date story in every respect in that a genuine air ship figures in the story. The race between the aviator and the villain in a motor car is one of the most sensational effects ever produced on the screen. The air ship is manned by an experienced man and the flight is truly marvelous, the camera catching the effect at various stages of the exciting race. How the villain fails to carry out his nefarious scheme, being foiled by the aviator, makes an interesting story. The scenes are Western, in the mining country, and the fortunes of the heroine will be watched with interest.

"A Timely Repentance," shows that moving pictures really accomplish much and lasting good. It is a story of an unprincipled roue who seeks to wreck a home. The woman sees the enormity of her attempted crime and returns home, repentant, in time to greet the husband, who is ignorant of her intended desertion of himself and babe. It is a strong story well told with a convincing moral.

A FEW WORDS WITH A PROMINENT SUFFRAGETTE ON THE SUBJECT OF THE EDUCATIONAL FILM

By Margaret I. MacDonald

We have the opinions of many prominent men in New York City, and throughout the Union, in fact, on the subject of the educational film, but up to the present time the women of the nation have voiced themselves but little. It seems to me an important thing that we should hear what the mothers of the nation have to say on the subject, as they are the nurturers of the children of the nation who are afterwards the men and women of the nation, and eventually the rulers of the nation. With this point in view I interviewed one of our leading women workers—a woman who, through her own personal efforts and influence, raised last year some $60,000 for the benefit of the poor of the East Side, Mrs. Alma Webster-Powell.

I like the woman who has the courage to meet you in a negligee gown, and with her hair still damp from the shampoo, rather than try your patience by keeping you waiting while she makes herself beautiful. However, the strong, determined, intelligent face of Mrs. Webster-Powell needed no artificial assistance to aid it in its natural charm. The moment you are in her presence you feel the atmosphere of enthusiasm, and strength and sympathy which emanates from the woman. She is at once interested in whatever subject you care to discuss with her—a willing listener and sympathizer, and a strong advocate of justice and equality in all ranks of life, and of the various advanced theories which have come before her notice.

When asked for her opinion on the subject of the moving picture and educational films, she looked rather dazed for a moment, not quite grasping for the moment what was required of her. But all of a sudden her dark eyes lighted up. "Oh, I see," she exclaimed, "you want me to tell you whether I approve of them or not? Oh, certainly I do," she continued, not waiting for me to answer the question. "I would use them in every educational institution if I had my way. I would teach the little children in the kindergarten with moving pictures and then right on up through the different grades of the schools—it is the only way to teach children, for what a child sees in a picture it remembers."

Mrs. Powell was very enthusiastic on the subject, and, although she had evidently not been asked to talk about it before, showed signs of having given some solitary meditation to the good which might be effected by means of wholesome and educational films.

"It would be a good thing if the manufacturers would pay some attention to the reproduction of grand opera stories, as well as of the great dramas," she continued, resuming the conversation. "Thousands of students would attend every year in order to familiarize themselves with the themes, and as an aid in the study of the dramatic portion of their work. But they must have competent direction, and competent actors and actresses in order to carry out the idea as it should be carried out—so that the onlooker can get a proper idea of the intelligent interpretation of the piece."

"I once saw the opera 'Faust' reproduced in moving pictures," said Mrs. Powell, after a few moments' silence, "but it wasn't good—it wasn't good in this respect, the stage setting in some of the scenes was not correct. For instance, Marguerite was pictured in a drawing room. This, of course, was ridiculous, and destroyed the usefulness of the film as an educator."

I was glad indeed to hear this noble woman's views on the subject, and I am glad also to be able to tell you that Mrs. Powell is a strong advocate and worker for woman's suffrage, and woman suffrage is a good thing when it is understood. The success of the movement means that in future generations woman will be the helpmate and companion of man—it means that there will be no more "Doll's Houses." Did Ibsen see into the future when he wrote this wonderful play? Suffrage also means that we will have more intelligent mothers, therefore, we will have more intelligent men; and because we have more intelligent men, and more intelligent women rearing our families, and instigating better things, we will have a better and more intelligent government and nation. To keep in a cramped environment the brain of the woman, whose every thought is stamping its impress upon the future moral and mental condition of the unborn child, is a crime to which the greater minds of the world are becoming enlightened to.

Mrs. Powell is also president and founder of the Public Good Society of New York City. Her never-flagging energy is a marvel to all who know her. Besides singing without remuneration for charitable purposes, she is an inveterate student. Having taken during the past year the degree of Master of Arts, she is now studying for her last degree of Doctor of Philosophy. In her home she is besides all this a model mother and wife, leaving little undone that ought to be done. About the end of August Mrs. Powell will leave for Europe, where she is engaged for a concert tour. She will also sing in grand opera in Berlin, returning to her home in Brooklyn some time in December. She is blessed with having the sincere co-operation of her husband in her work, who is able not only to translate for her operas written in other languages, but is an adept accompanist, accompanying her in all her operatic work here in the city.

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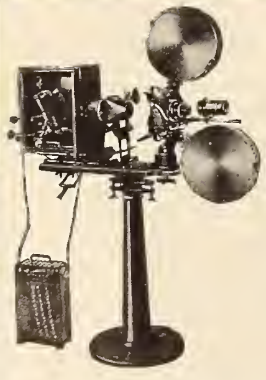

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SIDE LIGHTS ON THE CINEMATOGRAPH

By L. W. D.

The Picture Theatre and the Playhouse

The evolution of several theatres—or drama houses as they should be termed—has had a remarkable effect upon various persons who are connected with the drama in London. Mr. Hall Caine has informed an interviewer that if "lessees, managers and authors go on in their present course much longer, in less than ten years half the West End theatres will be shut up or pulled down, or turned into picture theatres." Furthermore, the critic of a daily paper remarks that the "Picture palaces do their unserious work much better than the theatre can." "They," he says, "have machinery which can produce the sterile half-pleasure which serves to fill out the evening of those whose work is exhausting and rather mechanical. They can work on a low level of unconstructive art." Not so the theatre. "It must," explained the critic, "produce good plays or cease to exist," elbowed out of existence in fact by "lower places of amusement" such as picture palaces. "But if the theatre dies, then these other places will, in course of time, die also, for the lower forms of art are fed by the higher."

This critic, however, takes himself, and what he not overcorrectly terms "the higher form of art" far too seriously. The theatre, he complains, is "at the mercy of vanity, egoism, and commercial interests." The public has, we are told, been cheated of art in the theatre, and the result is bad plays.

With all this, however, it is undoubtedly a fact that the picture theatres are affecting materially the attendance at both theatres and music halls, and the proprietors of these, alarmed and amazed, instead of reading and applying the lesson aright, merely descend to vulgar abuse. Accordingly, they dub the picture theatre "low" or describe it as a "lower form of entertainment."

Readers of the "News" are fully aware that the "nickleodeon" has elbowed a great many of the "legitimate" drama house out of existence, or rather "swallowed them up." A similar operation is already in progress in London and the process has every indication to continue with increasing rapidity.

Now let us refer to the opinion of the master of the English drama—Sir Herbert Beerbohm Tree. Sir Herbert recently remarked, "I do not see any sign of decay in the British theatre. We have ample evidence here that the public loves good plays, and I believe that things generally are full of promise of a great revival. Personally I believe in the public; I have had failures, but I have never had failures I could not understand. Plays fail because of their shortcomings, never because of their virtues. If the public wants pageant only, it can get it done splendidly in the musical comedy theatres in pantomimes, and in the music halls. My friends come to His Majesty's (Sir Herbert's theatre in London) primarily for the drama and the acting. But I admit that they like to see their drama in a beautiful and appropriate setting. And pray why not?" "Moreover," observed a famous novelist who had been listening to Sir Herbert, "if it is merely beautiful spectacle that is required, the cinematograph theatre can beat any playhouse. What stage can compare for example with the exact photographic reproduction of the waves breaking on the seashore?"

A question was asked if the novelist agreed that the "cinemas" were serious competitors of the theatres. The novelist replied: "No, I think they may be affecting the business of the music halls, but all these places of entertainment encourage the habit of seeing things. The people who go to the picture theatre tonight only come for a change to His Majesty's tomorrow. Moreover, the wordless drama pictured on the screen may stimulate curiosity to see the real drama, and thus the cinematograph may become an actual feeder of the playhouse. . . . A theatre that houses an entirely different company every week is just a lodging house. It has none of the charms of a home. It is a building without personality and without soul. The playhouse that really interests live men and women in London or wherever you will, will always possess individuality. As for the failure of the various London schemes for the production of artistic drama—if they were failures—I think perhaps the range of the repertory has been too narrow. The productions have been too much in one key. . . . find that record successes are scored with such beautiful dramas as Maeterlinck's "Blue Bird." Decidedly I am no pessimist. Perhaps the conditions of the theatre may be modified, but I find progress in all the branches of dramatic art. Above all I am hopeful of the future of the theatre."

Thus are we situated, Cousin America, and these are our opinions, varied though they be—now what of yours? Now, Mr. Saunders, get busy on your Correspondence Column and let us hear what you have to say!

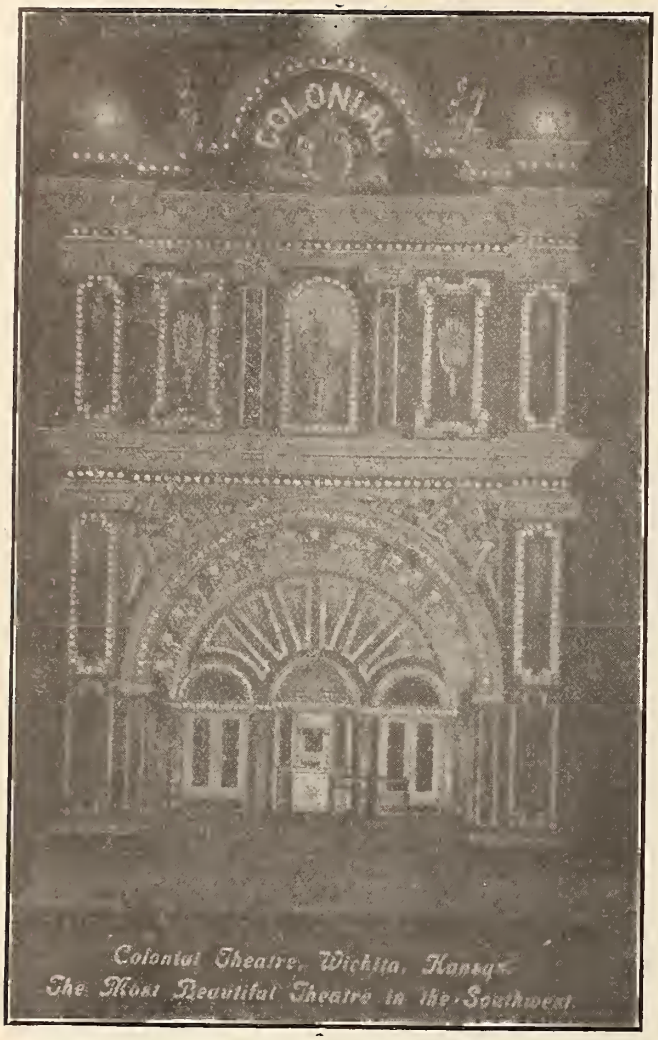
The Power of the Picture

It is but a short time ago since the Illustrated London News was practically the one and only picture paper in the British Isles, and its price was prohibitive save to a limited class. Gradually the demand for picture newspapers arose until now nearly all the existing periodicals or "dailies" are pictorial. The picture conveys to the reader as a coup d'œil a knowledge of some great event or renders him familiar with the features of those men who are making history or leaving their mark on the times in some walk of life or another. Pictorial journalism is in fact one of the characteristics of the present age, and it is no exaggeration to assert that there are picture papers with enormous circulations which are taken in and perused by thousands of persons who gain from them their knowledge of the history of the day, the events of the times, and who have either not the leisure or perhaps the inclination to wade through in print the details of the history or the narrative of the events.

When the historian of the future comes to treat of the social life of the American people at the commencement of the twentieth century, he will not fail to note the extraordinary vogue for picture papers and what may perhaps be deemed in some respects an evolution thereof—the picture theater. In both cases the simplification of mechanical processes and scientific discoveries have aided in the popularization of what are undoubtedly not only valuable means of information and amusement, but of instruction likewise. The flippant, ill-informed and entirely superficial writers who contemptuously deem the picture theater a "passing whim" not worthy of serious consideration on the part of superior persons are only samples of that shallow type of ignorance which obtains in every age and looks askance at anything novel because it is new. There is no doubt whatever that the motion picture has a potential power for the good; it has not only come to stay, but to be a prominent feature of the social life of the people, and in my opinion, and I know that Mr. Saunders and readers will endorse it, that it is proving an educational force of incalculable value. The true fact of the matter is that the utility and the potentialities of the motion picture have up to the present been imperfectly realized, if indeed they have been grasped by the masses to any appreciable extent. The term "moving pictures," which has been so persistently applied to the entertainments in the cinematograph theaters, has, I believe, stood in the way of the mass of the people comprehending the possibilities of the cinematograph, not only as regards the present, but in reference to posterity. There has been, and indeed still is, a disposition fostered by a certain section of the press to look on "moving pictures" as an ephemeral kind of entertainment in vogue for the moment.

By the Coronation pictures the cinematograph theater has been afforded a unique chance of demonstrating in the plainest possible manner that it is not merely the only true recorder of history, but that it serves to bind the whole world closer together, and in a nation to arouse and develop patriotism by awakening and quickening interest—such is the real power of the picture.

The Plaza Theatre, Washington, D. C., under the management of Tom Moore, who stands on the right and next to him his "little wife." Tom Moore, Sr., is on the extreme left, while the others in the line are employees of the Moore Amusement Company at the Plaza, where the offices of this company are now located. The Plaza is one of the latest entries into the Independent field.



This is where they went wild over the "Brand of Fear," the first picture ever applauded in house running licensed pictures for over a year. This is some compliment to the Independent product and incidentally to the "Flying A" picture.

THREE EXTRAORDINARY FEATURES

In the current issue of Film Facts, published by the American Film Manufacturing Company, that company describes three Flying A productions, any one of which is sufficient unto itself to raise the general quality of a month's ordinary and mediocre production on the part of a moving picture manufacturer. The features that place these films in a class by themselves are extraordinary to a degree, and are withal extremely sensational and thrilling.

We append herewith a brief resume of the particular features in each of the films referred to above, and which are maintained to be so exceptional.

* * *

"The Poisoned Flume."—The story of this film is built around an irrigation flume one hundred miles in length and which supplies El Cajon Valley with water. The flume is a masterpiece in engineering skill, and, in its course through the mountains, it is very often supported on trestlework easily two hundred feet in height.

The chase of the desperado, who on vengeance bent, has poisoned the waters of this flume, thereby killing a goodly number of the cattle owned by his enemy, is extremely sensational. The eventual cornering of the miscreant on the flume itself, and the pitched battle between the desperate man and his pursuers, he hanging virtually in mid-air, and a target for the bullets of the outraged ranchman two hundred feet below, is asserted to be one of the most extraordinary features ever attempted in moving pictures.

* * *

"The Brand of Fear."—The climax of this picture is a fierce hand-to-hand struggle on the overhanging lip of a two-hundred-foot precipice. Here the cowboy hero overcomes his desperate rival in a hand-to-hand conflict that is hair-raising in its realism.

The eventual victory of the hero when he at last, by a superhuman exertion, lifts his antagonist high above his head and throws him clear of the rock into a chasm two hundred feet below, is one of the most thrilling and effective climaxes the American Company has ever attempted.

This Flying A film will go down in the history of the picture business as being something out of the usual.

* * *

"The Ranch Girl."—The scene of this film in which the ranch foreman, after being outwitted by the outlaws, is gagged and tied in his own corral after being beaten unmercifully, is worthy of note on account of the astoundingly original manner in which the rescue of the foreman is arranged.

Throughout the picture great stress is laid upon the affection of the foreman for his Western pony, and the scene in this film in which this pony, seeing the plight of his master, takes the rope that binds him between his teeth and, after considerable effort, releases him, is one of the most effective pieces of motion picture photography ever projected on the screen.

OPERATORS

It is becoming more and more apparent as the moving picture business advances that just as Messrs. Urban and Smith in the discovery of kinemacolor were obliged to backtrack for fifty years of accepted tradition, so also will it be necessary for the operator who intends to remain in the business to look carefully after his P's and Q's.

At the present time, the demand for kinemacolor operators, although not yet enormous, is far in excess of the supply. The idea of the Kinemacolor Company is to be helpful to those who will help themselves, and to put a careful operator on to a thing that will enable him to earn a good salary.

There can be no possible excuse for an operator not understanding the kinemacolor machine. For, owing to the innate simplicity and the common sense of the kinemacolor process, it is possible to explain its principles in print to the mind of the thinking operator, and it will make all the difference in the world to the mind of a man with an eye to becoming a kinemacolor operator.

Mr. J. J. Murdock has a series of articles on projectors and projecting that can be had at the Kinemacolor Company by anyone desirous of profiting themselves in the art of running a projecting machine properly.

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APPLAUSE

Does applause show appreciation of a picture, or does the lack of it prove the opposite?

Here is a question which has probably agitated the minds of managers ever since motion picture theaters were established. And the opinions are as diverse as they have been throughout.

Some think applause testifies to the enjoyment or sympathy of the audience. Some think quite the opposite. Perhaps both are right in their conclusions. But audiences differ.

A picture that does not get a hand in New York (in fact, it may be received with what seems like absolute indifference) will be vociferously applauded in some other place. For genuine enjoyment of the pictures the small city or the little town has the large city beaten a block.

New York is not the best critic of a picture. Though, if one is applauded there, it will be almost everywhere else. On the other hand, a picture applauded in a small city or town will scarcely be noticed in a big city.

Again, some managers say that vaudeville is more enjoyed than the pictures because the audience applauds. But this does not follow. The audience applauds vaudeville, it is true, and doesn't applaud the picture. It could be pointed out that an audience will applaud a reader when he gives selections from his books. But it would look silly to most people to applaud that same book if read by one's self. Much the same attitude of mind exists regarding the picture. It is considered, consciously or unconsciously as a species of literary product. The funny ones may be applauded, but the serious ones will not be any more than books are.

Many go away and talk of the pictures quite as they talk about the books they read. But they do not go into foolish ecstacies about them. Quite the contrary. They admire them for their dignity or their instruction or their beauty. And these qualities do not bring handclapping. It gives one a much better idea of the actual feeling of the audience toward a picture to watch their degree of interest. If their attention is upon the screen as long as the picture runs the manager need have no fears about the interest the picture excites. It is plainly manifest. If, however, the attention is wandering, if they look everywhere excepting upon the screen, then it is safe for the manager to assume that the picture is weak.

Managers can tell something by the comments they hear, too. Many people talk about the pictures as they run. Sometimes a party will sit together and one will read the subtitles. This is more beneficial to the manufacturer than the manager. He doesn't make the sub-titles, but maybe he can learn what to select if he listens to the comments. It will be found that these running comments are frequently shrewd criticisms upon the picture as it goes, and the impression it makes upon this or that person who sees it. And clearly an expression of such impression is of value in determining what to select in the future.

Manufacturers would be greatly helped, too, if they sat in the audience for a time and listened to these comments. There would be much of benefit to them all.

But it isn't safe to consider handclapping as a means of knowing whether a picture is popular or not. A good picture is liked by a majority of an audience, even though they may not make a sign. The silent, careful attention is sufficient proof of that. Keep such pictures on the screen and vaudeville would not be required.

SALES COMPANY

The following films have been released during the week of August 14th by the Motion Picture Distributing & Sales Co.:

Monday, August 14th

A Boy's Best Friend.....Imp
The Poisoned Flume.....American
A Good Natured Man and A Children's Paradise....Yankee
The Three Calls.....Champion
The Connecting Link.....Eclair

Tuesday, August 15th

A Sioux Spy.....Bison
Nobody Loves a Fat Woman.....Thanhouser
Babes in the Wood.....Powers

Wednesday, August 16th

A Phony Ring.....Solax
Out of the Darkness.....Reliance
How the Girls Got Even.....Champion
Candle of Life and Dread of Microbes.....Ambrosio
Hands Across the Cradle.....Nestor

Thursday, August 17th

Behind the Times.....Imp
The Brand of Fear.....American
Toto's Little Game and In the Valley of Viege.....Itala
The Colonel's Daughter.....Rex

Friday, August 18th

Her Father's Secretary.....Yankee
An Indian Love Story.....Bison
The Train Despatcher.....Thanhouser
Let Not Man Put Asunder.....Solax
Bill Tries to Make Bread and A Child's Courageous Act..Lux

Saturday, August 19th

A Squaw's Devotion.....Powers
Grandfather.....Reliance
The Blunt Sword and Foolshead Manikin.....Itala
Mutt and Jeff in Banking Business.....Nestor
Victory of Love.....Great Northern

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Editor-Proprietor: Prof. GUALTIERO I. FABBRI,

la, Via Cumiana, 31 (Barriera di S Paolo) (Italy)

"La Cinematografia Italiana" is the official organ of the Universal Exhibition of 1911 at Turin.

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MANUFACTURERS' SYNOPSES of FILMS

"THE BRAND OF FEAR"
American Release Aug. 17th

How little we know even of ourselves. The miracle of motherhood is reverenced by all good men, and the woman about to go into the Valley of the Shadow of Death should be carefully enviroined amid pleasant, wholesome surroundings. Thus will the whole race be benefited and carried forward toward the Divine Ultimate.

Jack Vernon, the sheriff of San Juan County, and his wife are happy in their love and their expectations, when an escaped outlaw steals upon them and fires the fatal shot that plunges their home in gloom leaving Mrs. Vernon a widow. She falls over her husband's lifeless body, unconscious. Later the pre-natal influence has marked her newborn babe with the brand of fear, and he goes through life shunned as a coward, an object of derision to all his companions.

When he becomes a man, the sight of a gun or a knife frightens him and the cowboys, without realizing their cruelty, make him the butt of their jokes. They draw their guns in his presence or threaten him with bowies and laugh boisterously at his terror.

One day they plan to frighten him with a mock hanging, and throwing a rope over a rafter in the barn they place the noose about his neck, when he is rescued by Mildred Clayton, the daughter of his employer. She conducts him to the ranch-house, where he is pleasantly greeted by her father. They are enjoying themselves when Manuel Vak, a Mexican half-breed, comes upon them. Manuel is in love with Mildred and, seeing Jack with her, he becomes jealous of him and grasps Mildred roughly by the arm. Jack starts to remonstrate but the quick drawing of a bowie causes him to retreat in abject terror. Mildred's father comes out and orders Manuel from the place. The hot Castilian blood of Manuel is aroused and he swears to be avenged. Obtaining the assistance of two of his cronies he returns to the ranch and seizes Mildred when she goes to the pump after water. Her screams bring her father to her rescue but he is promptly knocked down and the half-breeds excape taking Mildred with them.

When Jack left the ranch-house he hurried to town disgusted with himself, and a most miserable man, for he has learned to love Mildred and feels that he has disgraced himself forever. The boys gather round him and start to torment him. When the sheriff appears upon the scene, they borrow his badge and place his belt, with guns, around Jack's waist, amid laughter and derisive shouts, "Behold our sheriff." They are enjoying themselves hugely when Mildred's father staggers up and tells them what has happened. The result on Jack is magical; fear leaves him for the counter-brand of love. Mildred, the woman he loves, is in danger. The sheriff reaches for his badge and guns and meets the muzzle pointed squarely at him with the remark: "You've made me sheriff, and I will be sheriff." Backing to his horse, Jack mounts and rides out on the trail alone after the kidnappers. When the cowboys recover from their astonishment they mount and follow. The Mexicans up in the mountains, believing themselves safe from pursuit, camp, leaving Manuel on guard. but Jack has found their trail and, with determination born of his new-found courage, he dismounts and stealthily creeps upon the guard. Dealing him a quick blow from the butt of his gun he releases the girl and they steal away. Mounting the horse together they start down the trail. Jack realizes that they cannot escape on one horse and, dismounting, sends Mildred down the trail to guide the cowboys whom he knows must surely have followed him. Manuel soon recovers from the blow given and, awakening his companions, starts in pursuit. Jack holds the outlaws at bay until he is wounded and then makes his last stand on a rock on the brow of a cliff. Manuel follows him and attempts to shoot but his gun is empty. A fierce hand-to-hand conflict ensues and at last Jack, by superhuman strength, lifts his antagonist high above his head, throwing him clear of the rock into the chasm below. He sinks unconscious on the rocks where Mildred and the cowboys find him.

A film that strikes a new note in picturedom. The story of an honest love overcoming power of pre-natal influence and a subject that is bound to be followed with interest.

"SPORT RESTORES YOUTH"
Itala Release, August 12

A young man is the beneficiary in the will of an aged aunt, and being pestered by his creditors seeks to hasten her demise. To this end he persuades her that sport and exercise will restore her youth. He takes her through a series of violent exercises, boating, horse-back riding, bicycle riding, etc., etc., and the result is that the old lady becomes more sprightly while the exertion and the mishaps which he suffers nearly kills him. He finally gives up, and finds that he has really prolonged the life of the woman.

"THE CANDLE OF LIFE"
Ambrosio Release, August 16

A wonderfully beautiful, artistic subject, showing a woman, disappointed in love, who retires to a convent. Standing before the altar of the Virgin she lights a candle, and as it burns she sees in the flame visions of the different stages of her life. When the candle has burned itself out she falls unconscious, and as the last flicker of the flame dies out the soul is seen to leave the body of the woman. This is a fascinating subject, depicted in most exquisite photography. On the same reel is "The Dread of Microbes," a short comedy, showing the actions of a man who is obsessed with an overpowering dread of the unseen microbes.

"AN INDIAN LOVE AFFAIR"
Bison Release, August 18

This is a four-cornered love story, in which Deerheart and Mona are lovers. Dove-Eye is infatuated with Deerheart, and Eagle-Wing is trying to win Dove-Eye. Thrilling encounters take place between the men, and Dove-Eye's father, the chief, has Deerheart arrested and tied to a stake. Finally, however, Dove-Eye becomes satisfied that she can never win Deerheart's love, and turns to Eagle-Wing. The prisoner is released and turned over to his sweetheart, while the old chief muses upon the strange ways of woman's heart.

"GRANDFATHER"
Reliance Release, August 19

The Reliance release for Saturday, August 19, entitled "Grandfather," contains a most unique plot, based upon the dotage of Grandpa, who childishly secretes some money and his granddaughter's sweetheart is accused of the theft.

Alice Horton has two suitors, Jim Harris and George Blake. She loves George while her father's favorite is Jim. Grandfather, in his second childhood, has a secret spot in the fireplace, made by removing two loose bricks, where he hides all his treasures.

The young people are shown in some beautiful scenes, riding horseback through pretty scenic places. Henry

Walthall takes the part of George Blake, the favored suitor, and Mace Greenleaf that of Jim Harris, and the clash of these splendid actors for the affections of the girl lead to interesting scenes.

Mr. Horton goes to his lawyer's office and disposes of a mortgage, receiving cash therefor. Arriving home he places the money in a drawer of his desk, temporarily, Grandpa's childish eyes following his movements. As Mr. Horton leaves the room for a few minutes Grandpa takes the money and slips it in the fireplace, with his other treasures, and then curls up in the corner and dozes.

While these incidents are taking place inside the house, the young people have returned from their ride. George is jealous because Jim has been very polite and attentive to Alice, and when Jim plucks a beautiful rose and hands it to Alice with a flowery compliment George takes it from her hand and dashes it to the ground. His petty jealousy is immediately reprimanded by Alice, and he goes into the house for his hat and crop. As he goes out of the room Mr. Horton comes in, and going to his desk misses the money. George has leaped onto his horse, and with a sharp cut of the whip is galloping away. Mr. Horton calls the young people in and tells them of his suspicions, and Jim helps matters along by advising Mr. Horton to have George arrested at once. Alice indignantly defends her lover, and when her father telephones for the sheriff she mounts her horse and gallops after George. Catching up with him she tells him the story, and he wheels about and rides back to face his accuser.

A stormy scene takes place when George reaches the house, but the circumstantial evidence is so strong that the sheriff arrests him. The men leave the room, and Alice throws herself into a chair and sobs bitterly.

Now, Grandfather, awakened from his sleep, had looked with astonishment at the tempestuous actions, which he does not understand. He asks Alice what it is all about, and she explains to him that George is suspected of taking the money out of the desk. A brightening flash of memory comes over the old man, as he exclaims, "Why, child, I took the money! And I hid it here!"

Alice joyfully flies outside. The sheriff is just starting away with George, but they all turn and come into the house. George is completely vindicated, and Mr. Horton is crestfallen. Manfully, however, he goes to George and says, "My boy, what can I do to wipe out my injustice to you?" George asks for Alice's hand, her father consents, and she is soon snuggling happily in her lover's arms.

"THE COLONEL'S DAUGHTER"

Rex Release, Thursday, August 17

Love is the ruling emotion of the world. And even in military circles, where honor should prevail over all else, love overcomes it. Indeed, if it is true that all is fair in love and war, what setting is more appropriate for a little drama of love and war than a military post?

Lieut. Perry wins the General's daughter, Helen, and Lieut. Thorne, an old enemy and rival, disappointed and defeated, seeks a means of revenge upon the more fortunate suitor. There is to be a military ball at the post that night, and Thorne evolves a shrewd plan of placing Perry in a compromising situation. He goes to an inn of ill repute in the vicinity, and proposes to one of the immoral women, Milly, to attend the ball with him and make a scene involving Perry.

During an interval between dances, Thorne approaches Perry and his sweetheart, and presents his companion to them. Thorne asks Helen for a dance, which is granted, leaving Perry to dance with the hired woman. While they are dancing, Millie feigns faintness, and Perry escorts her to the veranda, where she might get some air. Thorne sees the incident, and grasps the opportunity to tell Helen that he loves her and that Perry is false to her. Helen denounces the slander, and he challenges her to go with him to the veranda and prove his accusation true. She goes. Perry is seen fanning Millie, who seems to have recovered. She asks Perry to sit beside her for a moment. She tells him she loves him, and puts her arms about his neck. Perry, bewildered and astonished, stares at her—but the evil has been done; Helen has seen, and with a breaking heart she re-enters the ballroom with Thorne. A little later, when Perry returns, she spurns him. He tries to explain, but she walks away from him, asking Thorne to see her home.

He who plays with fire will be burned. Millie blackmails Thorne for more money, more and still more. At last he can give her no more, and she threatens to tell Helen all. Thorne, driven to desperation, rifles the safe in the commissary. A soldier detects him in the act, and forces him to replace the money. In the meantime, Millie has carried out her threat and told Helen and the General what she has done. Helen seeks out Perry and—well, just what you expect happens. Once more love has found a way, and once more the old truism that all's well that ends well is borne out.

"THE EDELWEISS" AND "HOW THEY WORK IN CINEMA"

Eclair Release, August 21

"THE EDELWEISS"

Lives are risked daily in pursuit of pleasure, more often to acquire little things of insignificant value.

Louise loved rare flowers, particularly the much-valued Edelweiss, to secure which many lives had been risked and sacrificed.

She had heard and read of these rare flowers and, now that her family were in the vicinity of the mountains, was determined to have a large bouquet for her very own.

Her parents strenuously objected to an ascent of the mountain peak, but suggest sending Henry, the girl's fiancée. But Henry is subject to fits of giddiness and refuses to go until chided by Louise for his lack of bravery. Part way up the mountain, Henry luckily meets a guide returning from a similar quest and succeeds in purchasing a part of his flowers. Then he returns in triumph to Louise, who is greatly overjoyed. His pleasure is short-lived, however, for suddenly the guide appears and accuses Henry of giving him a spurious coin. Louise is much enraged and decides to make the journey herself, accompanied by the guide, from whom Henry made his purchase.

The latter, heartily ashamed of himself, determines to redeem if possible his lost ground and hurriedly takes another path toward the same goal. Fortunately Henry reaches there first and is able to surprise Louise when she arrives. She accepts his offering of Edelweiss and all is forgiven.

"HOW THEY WORK IN CINEMA"

Dissatisfied with the new director, all employees of a large Motion Picture enterprise decide to go on a strike. In spite of entreaties they leave the studio in a body, thinking to cripple the concern. But the ingenious director was prepared for every emergency and by means of a wonderful electrical invention demonstrated his ability to stage an entire production without the aid of human assistance.

Automatically the stage is prepared for the scene, while furniture fittings and decorations mysteriously take their proper places.

Mechanically perfect artists appear before the camera and enact the drama, in short the picture is finally made in time for release on the advertised date.

"BILL TRIES TO MAKE BREAD"

Released August 18

Bill learns with great dismay that the bakers of Paris are on strike, and after receiving practical proof that it is impossible to obtain even a small quantity of the "staff of life," he determines to make his own bread. With that object in view, Bill purchases two large bundles of wheat, and returning to his room commences to wield a flail with all his might. Unfortunately his energy results in a portion of the floor giving way, much to the discomfort and annoyance of the occupants of the room below—a choleric old gentleman and his pretty daughter. The former expostulates with Bill, who, by the way of reply, puffs a quantity of flour in his direction and father and daughter beat a hasty retreat. To add to their troubles, Bill commences to add water for the purpose of kneading, and a cooling shower descends upon the unlucky pair. Two policemen are hastily summoned, and the party descend upon Bill, who manages to liberally bespatter everything and everybody with paste before he is marched off to the station.

"A CHILD'S COURAGEOUS ACT"

This is a strong drama of a novel character which is sure to make an instant appeal to any class of audience, both for its realistic acting and staging, and on account of the sustained interest of the story, which is never allowed to flag for a moment.

Two thieves plot to possess themselves of a consignment of money which is being sent by train. They accordingly present themselves at a lonely house on the line, kept by a woman who works the signals, and ask for shelter. They are admitted and presently, while the signalwoman is dozing in her chair, they attack her and leave her senseless on the floor; not however,

without the incident being witnessed by their victim's little daughter, who stealthily creeps from the house without attracting their notice. The villains then proceed to the railway line, where they lay an enormous log across the track with the intention of wrecking the train. Meanwhile the child has gone to meet the express, which she knows is due. Standing in front of the advancing engine without flinching, she succeeds in bringing the train to a standstill, and, in response to the angry questions of the driver and passengers, she leads them to the spot where the trap has been prepared. The robbers are discovered hiding in a thicket nearby and are quickly captured, whilst the little one is taken home to her mother, who is rescued from her plight by the grateful travelers the child has saved.

"BILL FOLLOWS THE DOCTOR'S ORDERS"

Released August 25

Bill consults his medical man, the latter's prescription being "more exercise." Bill does not mind, and promptly purchases a Sandow developer with which to carry out the doctor's commands conscientiously. He is delighted with the instrument, and hastens to affix it to the wall in his bath room. But he unfortunately upsets the bath in his efforts, and is forced to retire downstairs, where he tries the door-handle, with no better results, however, as the strain is too great and he is propelled with much force into the middle of a party of people feasting inside the room. Not seriously damaged, William picks himself up and seeks exercise out of doors. He fixes the elastic developer to the back of a motor, and is enjoying a free and original ride through the town when a policeman intervenes. A railway train and a river dredger complete Bill's list of experiences for the day, and also bring to a finish this most amusing and original of films.

"WHAT A PENNYWORTH DID"

Tim is leisurely dragging out a mournful tune from a hurdy-gurdy, placed outside a cabinet-maker's shop, with the result that the proprietor finds his workman three parts asleep. The maids employed in shaking mats are also very sleepily inclined, so much so that the cabinet-maker drags Tim and his instrument of torture off to the nearest cafe. Here Tim is much interested in a machine giving electrical "shocks," and invests in a "pennyworth." The result is startling in the extreme. Tim drags his hurdy-gurdy back to the workshop and plays for all he is worth, the employees setting about their tasks with a rapidity that leaves nothing to be desired. The maids perform wonders with the carpets, marketwomen stop their bargaining and join in a wild jig, while a party of sandwichmen perform curious evolutions in the street. Even the tables and the chairs outside a cafe are not immune from the charm of music, and after a curious waltz dash away in all directions. The horses and cabs on a rank also join in, while Tim turns and turns. Finally he is escorted to the police station, where police and commissioners alike join in, Tim taking advantage of their dancing to leave, still holding his beloved hurdy-gurdy.

"BATTLE OF THE WILLS"

Imp Release August 21st

Laura Danvers, a handsome young woman, is the betrothed of Dr. Roy Crawford, a young physician who is practicing in the West.

She is also loved by Pierre Rameau, a hypnotist, who places the girl under his influence at will, enjoying the diversion.

Doctor Crawford comes for the girl to take her to his home and make her his bride. He leaves the room, forgetting his hat, after being repulsed by Laura, who is under the spell exerted over her by the unprincipled Rameau. He upbraids his sweetheart, whose sudden revulsion of feeling has mystified him. Going out he sees Rameau, through the French window in the act of bringing Laura once more under his influence.

It all dawns upon the young physician and he hastily returns and throttles Rameau, threatening to kill him, but Laura interferes. She has regained her senses and Dr. Crawford announces that he has made a study of hypnotism, and, not being clear as to the relations between Laura and Rameau, he forces him to enter into a contest to see which possesses the greater power.

The two men exert their influence and Laura is attracted to her sweetheart and he takes her in his arms. Bidding her leave the room, Crawford hypnotizes the Frenchman and leaves him writhing in agony.

"LOVE IN A TEPEE"

Hyacinth is the beautiful daughter of old Bad Eye, a dissolute Indian.

The girl is loved by Jack, a dashing young cowboy, and Manuel, a Mexican. She loves the cowboy and hates the greaser.

Bad Eye spends the major portion of his time at a groggery and Manuel buys him drinks, being the favored suitor for the hand of the daughter. Hyacinth repulses Manuel and he resolves to abduct, take her to his tepee and compel her to love him.

Bad Eye returns to his tent and routs the girl out of the cot, rolls up in the blankets and proceeds to sleep off the effects of his debauch. Hyacinth goes to find her cowboy lover.

In the meantime Manuel repairs to the tepee and, seeing Bad Eye sleeping, proceeds to carry out his purpose. Stealthily stealing in, he takes the old Indian, wrapped in the blanket, and places him on his horse and gallops furiously away.

Jack and Hyacinth start out to find her father, missing him from the tent, and they are led to the home of Manuel. Peeping in they see the Mexican in the act of awakening the sleeping form which he supposes is that of the girl. Old Bad Eye rolls out and immediately asks for whiskey and Manuel is given the laugh by Jack and his sweetheart, who are unable to suppress their merriment.

"AS A BOY DREAMS"

Imp Release August 24th

Jack Howard, a typical American boy, is addicted to reading literature of the yellow-backed variety, despite the admonitions of his father. The mind of Jack is inoculated with the spirit of adventure and he yearns for some opportunity to make a reputation. He is times by his parent, who is matter-of-rudely brought back to earth several fact and endeavors to turn the thoughts of the youth in the right channel. Jack has his store of cheap novels in the garret and repairs there to read of deeds of valor and of adventure.

One day he dozes off to sleep, after devouring a thrilling story of the sea. The story of his dream is told in detail.

While walking on the dock he is seized upon by some sailors and shanghaied in the most approved manner, being taken aboard a ship bound on a long cruise. He is secreted and overhears a plot of the sailors to mutiny, seize the ship and sail to a desert island in search of a treasure. One of the sailors produces a chart of the island and the tars leave the forecastle. Jack comes on, takes possession of the paper and is joined by the winsome daughter of the captain. It is a case of love at first sight. He shows her the chart and she takes him to her father, where he discloses the plot of the mutineers.

The desperate men attack the captain and the loyal members of the crew and there is a fierce fight. Jack saves the captain's daughter, who escapes with him in the garb of a boy. They take possession of a small boat and put to sea, where they are captured by pirates. The sex of the girl is discovered, but Jack secures immunity for himself and fair companion by showing the pirates the chart of the treasure island.

The pirates go to the island, taking Jack and the girl with them, unearth the treasure and are jubilant, but their joy is shortlived, as they are in turn set upon by another gang of pirates and the struggle is a bloody one. Jack and the girl are subsequently rescued from the pirates by the father of the girl and his gallant crew and taken aboard his ship, together with the treasure, which is Jack's by right of having the chart. Jack asks the captain for the hand of the daughter and the mariner is only too pleased at the prospect of the union. They are wed and Jack awakens to find it all a dream and he is in despair.

His reflections are rudely broken into by his father, who hauls him out of the garret and sets him at the irksome task of sawing wood.

"THE CROSS"

Thanhouser Release August 22d

"The mistakes that doctors make are buried in the ground," W. S. Meriwether, the nautical writer says. "Those made by lawyers are paid for by their clients, but the mistakes of sea captains are paid for by themselves.

The captain in our story pays such a price. With one officer sick, he is standing watch with his first mate, when his love for drink leads him to neglect his duty. While the ship is plunging to destruction, the captain, who should have been on the bridge, is below in his stateroom, helpessly intoxicated. The ship founders, and the captain and his first mate are the only ones who are saved.

The luckless commander is placed on trial for the deaths of his men. The evidence of his mate counts heavily against him, and he is sent to prison for

a term of years. His wife, who stands by him during the trial, prays for him in vain, and when the jury returns its verdict she hands him her golden cross, hoping that in his cell he may yet find comfort and consolation in religion.

The cross, which is taken from him when he is received at the prison, is restored to him on his release. He is then broken hearted and embittered. His wife has died during his absence; his prospects are blighted, and the only thing that keeps him up is a desire to be revenged upon the man he unjustly blames for his misfortunes.

So he hunts him out, and when they meet he greets the mate with every evidence of friendship. The mate, a good-hearted chap, is sorry for his old commander, and only too ready to extend him a helping hand. He invites him to his home, and it is his intention to see that the captain's remaining days are free from care and worry.

Although the captain is cunning enough to conceal from the mate his feeling of fanatic hatred, his secret is partially revealed to a visitor at the mate's home, the parish priest. The clergyman meets him at the mate's home, and the captain's conduct worried him. The priest leaves the house in deep thought. He ponders over the problem on his way home, then decides to return to the house. He is just in time to save the mate's life, the captain being about to kill him.

When the priest suddenly appears before the captain, holding out the cross toward him, the would-be assassin thinks of his wife, and for the first time realizes the crime he would commit. He sees that the punishment he has suffered is the consequence of his own fault, and he sinks at the priest's feet, begging forgiveness for the crime he had been about to commit.

The priest, finding that his repentance is sincere, secures him a refuge in a monastery. There, by prayers and good deeds, he is trying to atone for the faults he committed in this world, so that he may meet the one he loved in eternity.

"THE ROMANCE OF LONELY ISLAND"

Thanhouser Release August 25th

A successful young author has sketched out a book which hugely pleases his publishers, but the trouble is that he cannot seem to write it. He knows what he wants to say, and just how to say it, but he is annoyed by callers, who bother him on all sorts of subjects. Finally in despair he decides to go into the wilderness, where no one can annoy him. He owns a little islet, known as Lonely Island, and there he goes, determined to spend the summer in solitude, and complete his work.

The first thing he does is to put up a sign, warning all trespassers not to land. Then he lives a happy outdoor life, and congratulates himself on the success of his plan.

If a certain pretty young woman had been an accomplished sailor, or rather "sailoress" the solitude of the island's owner might never have been disturbed. But this girl, who generally had her own way, decides to sail a boat, and induces an old boatman to let her take one of his crafts out all alone.

Of course, she upsets the boat, but, with her usual luck, is not drowned. She manages to clamber to the top of the overturned boat, and placidly waits future developments, confident that everything will come out all right. And, although Cupid has never been pictured as a Sea God, it must have been him who guides the vessel to Lonely Island.

The girl gets ashore there, and after a very brief investigation finds a cute little camp, where she discovers dry clothes and warm drink and food. So she makes herself very much at home, and, when the rightful owner come along, she greets him pleasantly. She offers him some coffee, and when he sullenly refuses she gives him one of his own blankets, and tells him he can sleep out under the trees. Then she placidly goes to sleep in his comfortable tent. In the morning she provides an excellent hot breakfast, made from his own provisions, and when rescue comes a little later thanks him for his delightful hospitality and sails away, as placidly content as ever.

The girl does not know that she has been a nuisance. And the more the man thinks about it, the more he believes that she was not. For the average man likes to be bossed gently, although he may not always admit that such is the fact.

The young author decides to see the girl again. He calls; she receives him pleasantly. He becomes more and more impressed. And then—well——

There used to be a sign on Lonely Island reading "TRESPASSERS, KEEP OFF." But the girl who always has her own way superintends the installation of a new sign which reads "This Island For Sale." For the young author has decided that loneliness is no longer to be a part of his life, and that when the right girl comes along it is time for a man to buy an engagement ring.

"COLLEEN BAWN"

Yankee Film Company Release Aug. 21st

A film portraying the famous Irish story, exactly as produced by Dion Boucicault and Laura Keene in 1860.

"Colleen Bawn"

Oh, Limerick is beautiful, as everybody knows,
The River Shannon's full of fish, beside that city flows;
But it is not the river, nor the fish that preys upon my mind,
Nor with the town of Limerick have I any fault to find.
The girl I love is beautiful, she's fairer than the dawn;
She lives in Garryowen, and she's called the Colleen Bawn.
As the river, proud and bold, goes by that famed city,
So proud and cold, without a word, that Colleen goes by me!
Oh, hone! Oh, hone!

Oh, if I was the Emperor of Russia to command,
Or, Julius Caesar, or the Lord Lieutenant of the Land,
I'd give up all my wealth, my manes, I'd give up my army,
Both the horses, the fut, and the Royal Artillery;
I'd give the crown from off my head, the people on their knees,
I'd give my fleet of sailing ships upon the briny seas,
And a beggar I'd go to sleep, a happy man at dawn,
If by my side, fast for my bride, I'd the darlin' Colleen Bawn.
Oh, hone! Oh, hone!

"RETALIATION"

Yankee Film Co. Release August 25th

A modern pictorial version of the famous lines by Congreve—

"Heaven hath no rage like
love to hatred turned,
"Nor Hell a fury like
a woman scorned."

The story tells of the extreme measures a woman will adopt to revenge herself upon the man who left her for another.

Unable to wreak her vengeance upon the artist who spurned her and married another, she waits five long years with the memory of the insult fresh in her mind, and seeks other channels and strikes at him through his younger brother.

The former model has become a famous actress and among the playwrights who seek her is the brother of the man who had spurned her. It is an easy matter for the famous actress to make a slave of the young author and when he has introduced her to his family as his fiancee she meets the elder brother. now a happily married man, and tells him that she is only playing with the affections of his younger brother. "As you have made me suffer, I shall make you suffer through the love you bear for your brother; as you cast me off, so shall I cast him off."

The innocent victim of this woman's vengeful spirit is an unwilling listener to this denouncement and realizing how his life has been blasted by his love for this woman falls unconscious at her feet.

"WHEN NORTH AND SOUTH MET"

Champion Release August 21st

The battle of Manassas Junction has gone down in history as most remarkable in many respects. Twice on the same ground the armies of the North and South met in deadly conflict—brother fighting against brother.

In the first of the two great battles, both sides were new to the terrors of war and the flame of conflict, yet never was struggle more gallantly maintained nor carried on with more martial ardor. But in that first great scene of slaughter, something terrible happened. The Northern troops right in the flush of victory were stampeded like sheep—were driven across Bull's Run, on through Centerville and into the city of Washington. The battle has gone down in history as Bull's Run; it was dubbed facetiously by a French writer as Cow's Run.

In this film story, Harry Hilton is a participant on this famous field where so many deeds of daring and heroism took place. Harry was no exception in this respect for at the risk of his own life he saved that of a gallant Confederate lieutenant, and these two became fast friends forever more.

But after many terrible encounters, Harry himself was mortally wounded on this bloody field of Chantilly; and the fortunes of war had so ordained that his last dying breath was gasped forth on the bosom of that man whose life he had saved at the beginning of the great strife. And into the keeping of this brave lieutenant Harry gave letters and keepsakes for his precious mother and sister up in the North. And then, when the war ended, the lieutenant came.

Grace Hilton imaged her brother in the eyes of the handsome Southern officer, and the love that had grown in his bosom for the dead youth was now flamed into a passion for the sister who was pure and holy.

The love scenes between these two are good to look at. Nothing mawkish or cheaply sentimental. There is in it that true touch of nature that makes the world dim. No better story of love and valor has been put forth in any photoplay within a decade.

"THE CONFESSIONAL"
Champion Release August 23d

The aristocratic parents were opposed to the obscure clergyman, and only reluctantly assented to his attentions toward their daughter. On a certain day, in their beautiful suburban village, a daring robbery was attempted and one of the culprits took refuge in the rectory—the clergyman's home. In chasing the robbers, the girl's father found a robber's mask on the steps of the rectory, but could not gain entrance thereto.

His suspicions were aroused, and finding that the old gentleman, whose home was entered, had been wounded, he got the vestry together, he called on the clergyman for an explanation of the "mask mystery" or the latter's resignation. During the controversy his eyes lighted on a revolver with one chamber discharged. Slipping away, he sought the wounded man's home and, borrowing the bullet which had been extracted from his wound, he found that it fitted the revolver.

He now confronted the young clergyman with this double proof of knowledge of the affair. The latter refused to utter a word, saying his lips were closed by "the seal of the confessional." The young girl now demanded a clean breast of it or to cancel their engagement. His only answer was that under the seal he was protecting "a brother." He didn't tell her that it was HER brother whose confession he had heard, and who was now on his way West, to grow up a better man.

After the break, the clergyman, upheld by his bishop, went to a Western mission. The boy in the meantime had become a ranch foreman, and was soon to marry the daughter of the ranch owner, whose life he had saved from bandits. The happy sequel was to find fruition in this marriage, to which the young man's parents and sister had been invited.

All are now present. The priest arrived to officiate—but, the father and daughter pointed the finger of scorn at him. But the bridegroom stepped forward and exonerated him, at the same time confessing his part in the affair. Father and daughter now appeal to the priest for pardon. The daughter would throw herself into his arms, but it is too late. He had taken the vow of celibacy. His bride was the CHURCH. He then tied the knot for the happy couple.

"HANDS ACROSS THE CRADLE"
Nestor Release August 16th

Happily the two old comrades clasped hands, for Col. Clay and Maj. Wells had soldiered side by side in the Civil War, and ever since had been friends and neighbors. Now their fondest hopes were about to be realized in the marriage of their son and daughter.

Unfortunately, however, ere Kitty had half completed her trousseau, her father received a letter from his attorney, stating that the tract of land sold by Col. Clay to the Railroad Company for the proposed cut-off, would bring the roadbed within two hundred yards of his house.

Surprised and angry that his neighbor had not found this out before selling his property, the Major hurried over to the Clay home, where, owing to the high temper of the two veterans, a stormy interview took place, ending in the Major throwing away his daughter's engagement ring and forbidding Robert the house.

It was then that the women decided to take a hand; so, while Kitty and Robert were planning their future, Mrs. Clay and Mrs. Wells hastily made arrangements for their children to be married that night, and as soon as they were made man and wife, quietly escorted them to the train, which was to carry the bride and the groom to their new home.

Two years passed, yet, despite the pleadings of their wives, and even the mention of a little grandson in the letters from Kitty and Robert, the old comrades remained obstinate.

Urged by their own homesickness, as well as by the wishes of their mothers, the young people were only too glad to return when they learned from Robert's agent that he had been able to purchase the little cottage for them adjoining the Clay property.

The day after their arrival, unable to resist the temptation of taking just one peep at what Mrs. Wells termed "that blessed baby," the Major, after assuring himself that his daughter and her husband were not in the house, stole softly into the cottage and had already won the marked approval of the tiny boy when he heard someone approaching. Slipping behind a screen, the Major was dumbfounded to behold his neighbor, evidently bent upon the same errand as himself.

Coming down to the Colonel, as he bent over the little chap, the Major silently held out his hand, which, when he recovered from his surprise, was only too gladly clasped by the old-time comrade.

"MUTT AND JEFF IN THE BANKING BUSINESS"

At last the two inseparables, Mutt and Jeff, have struck it rich. They have real money, and as is often the case with people unaccustomed to hear the joyful jingling of the "vile metal" or feel the cold-warm touch of the "mazuma," neither Mutt nor Jeff knows what to do with their suddenly acquired riches. Being on Easy Street for the time being, they plan innumerable plans to remain on that comfortable road for the balance of their mortal existence.

Mutt, whose "thinkatorial" apparatus is of the quick lunch order, is the recipient of one lightning inspiration after another, which rotund little Jeff dashes to the ground in his stubborn, slow manner. Mutt finally asserts his six feet or more of lissome build—for no regiment of Jeffs can tell him that there is anything more profitable than the banking business. Reluctantly the little fellow joins his tall partner in a banking venture, hoping against hope that the enterprise might prove a success.

Depositors are hard to find; at least none stray into the banking office of Mutt & Jeff Co. This lack, however, is more than made up by clients wanting to borrow money for a limited length of time and offering big bonuses and splendid real estate for security. No such golden opportunity can give Mutt the go-by. Brushing aside his little partner's objections, Mutt quickly lends out all the bank's cash, and already rejoices over the big haul he soon expects to make.

Borrowers, as a rule, are very forgetful folks, and the ones who clean out the Mutt & Jeff bank are the rule and not the exception—they are even worse, as Mutt finds out when, tired of waiting for the return of the bank's money together with the alluring bonuses, he decides to go and take possession of the mythical land, houses, etc., given as security. The bank is busted, Mutt is busted, and Jeff is both busted and sore. Stunned by the sudden termination of his dream of gold, poor Mutt fails to see the frowning countenance of his diminutive chum, and from somewhere, somehow, comes another unexpected blow, and, alas! the tall ex-banker is busted again!

"THE VICTORY OF LOVE"
Great Northern Release August 19th

Two partners in business have to admit to one another that prospects look very black for them, and that they are on the eve of bankruptcy. A former associate to whom they owe considerable money writes that he will forego his claim if the hand of the daughter of one of the partners is given him in marriage. The partner persuades that the match be brought about, but the father resists his persuasions, and at home is on the point of committing suicide when his daughter comes in. Seeing what he is about to do, she rushes forward and he finally shows her the letter. An aunt brings her powers of persuasion to bear, and the girl, although she has a sweetheart, consents to marry the suitor, realizing that by her doing so, she will save her father from ruin. All preparations for the wedding have just been completed, and the ceremony is about to take place when the real lover arrives. He creates a scene, and attempts to end his life, but fortunately only inflicts a slight wound. The girl's father, seeing her distress, determines that she shall have the man she loves, and resolutely calls off the wedding, giving his blessing to the true lovers, and avowing that he will get out of his troubles as a man should.

"THE PHONEY RING"
Solax Release August 16th

Mary is industriously scrubbing the office floor as Mr. Franklin, her boss, enters. Seeing what a good worker Mary is, Franklin decides to give her a present. He buys a cheap ring and, leaving it on his desk as he goes to the outer office, his wife enters and, seeing the ring, and thinking that it is for her birthday present, slips it in her bag. When Franklin gets home he is surprised at the greeting which he receives from his wife and, upon asking her the cause for her affectionate demonstrations, is told how thankful she is for his thoughtfulness. Mr. Franklin can hardly contain himself with mirth and as Mrs. Franklin gives a party to her friends to show off her new jewelry, Mr. Franklin rushes out of the house to get a good ring to take the place of the cheap one. He returns, but not in time for the party. Mrs. Franklin's friends laugh at her, telling her the ring is paste, and in a rage she throws the ring on the table. Franklin puts the good ring in the place of the other, but Mrs.

Franklin, not knowing of the change, takes the ring and throws it out of the window. After many experiences, the ring is finally returned to its rightful owner, and Mrs. Franklin is again made happy.

"LET NOT MAN PUT ASUNDER"

Solax Release, August 18th

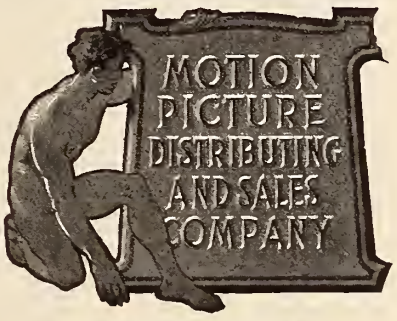
The story opens with a court-room scene, showing a divorce case in progress. John Mills gets a divorce from his wife, Mary, and the court decides to give his son into his care, while the mother is given the little daughter. Mary and daughter go back to their old home in the country while father and son stay in the city. The children divide their toys, among which are two white pigeons. Time passes and Mary's old mother dies. The shock proving too much for Mary, she is taken ill and is at the point of death. Little Helen is shown sitting sadly by the bedside of her dying mother, not knowing what to do. Finally we see her sad little face light up with a bright idea. She takes her little pigeon and, tying a note to its leg, lets it out of the window.

Mr. Mills is shown sitting sadly in his city home with his son by his knee. His attention is attracted by a tapping on the window, and arising and opening the window, he is surprised to see a pure white dove flutter into the room. Taking the bird in his hands he finds a note written in a childish hand and addressed to him. The note is an appeal for help from his little daughter. Heartbroken at the condition in which he sees his family is placed, he gets the first train to his wife and child. During a pretty scene the family is happily reunited.

THE THREE CALLS.

In our issue of August 5th we published the synopsis of this story and we are pleased to present to our readers an illustration from "The Three Calls," which is to be released on August 14th, by the Champion Film Company.

The Champion Company are producing some excellent subjects and their films at the present time are in good demand and giving the exchanges a quality in films which means big business for them.



PROGRAM

MONDAY.....	Imp, Eclair, Yankee, American, Champion.
TUESDAY.....	Thanhouser, Bison, Powers.
WEDNESDAY.	Champion, Solax, Reliance, Ambrosio, Nestor.
THURSDAY...	Imp, American, Itala, Rex.
FRIDAY.....	Yankee, Solax, Lux, Thanhouser, Bison.
SATURDAY...	Powers, Itala, Gt. Northern, Nestor, Reliance.

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Data from Manufacturers' List of Releases

MEMBERS OF SALES CO.

AMBROSIO

(By N. Y. M. P. Co.)

June 28—Sixtus the Fifth (Dr.)
July 5—The Emperor's Debt.
July 12—A Wrong Telephone Call.
July 19—The Schoolmaster's Overcoat.
July 19—Marine Views of Naples.
July 26—Alone in the World (Dr.)
July 26—Artful Tweedledum (Com.)
Aug. 2—If One Could See Into the Future
Aug. 2—Mr. Baumgarten is Elected Deputy (Com.)
Aug. 9—The Queen of Ninevah (Dr.)
Aug. 16—The Candle of Light.

AMERICAN.

July 3—The Call of the Open Range (W. Dr.)
July 6—The Schoolma'am of Snake (W. Com.)
July 6—The Ranch Chicken (W. Com.)
July 10—Cupid in Chaps (W. Com.)
July 13—The Outlaw's Trail (W. Dr.)
July 17—The Ranchman's Nerve (W. Dr.)
July 20—When East Comes West (Dr.)
July 24—The Cowboy's Deliverance (W. Dr.)
July 27—The Cattle Thief's Brand (W. Dr.)
July 31—The Parting of the Trails (W. Dr.)
Aug. 3—The Cattle Rustler's End (W. Dr.)
Aug. 7—Cattle, Gold and Oil (Dr.) 1000
Aug. 10—The Ranch Girl (Dr.) 1000
Aug. 14—The Poisoned Flume (W. Dr.) 1000
Aug. 17—The Brand of Fear (Dr.) 1000

CHAMPION.

	Feet
June 28—The Boy Scouts to the Rescue	950
July 3—Fighting Rev. Caldwell	950
July 5—A Cowboy and a Lord	950
July 10—From Wallace to Grant	950
July 12—Tony Would Be a Cowboy (Com.)	950
July 17—A Southern Girl's Heroism	950
July 19—A Daring Deed	950
July 24—The Exchange (Dr.)	950
July 26—At the Trail's End (Dr.)	950
July 31—The Perils of a War Messenger (Dr.)	950
Aug. 2—The Duhuque Regatta (Sc)	950
Aug. 7—Dewey	950
Aug. 9—Chief Fire Eves Game	950
Aug. 14—The Three Girls (Dr.)	
Aug. 16—How the Girls Got Even (Com.)	

ECLAIR

	Feet
June 5—Impudence Punished (Com.)	550
June 5—Tommy at the Dentist's (Com.)	420
June 12—Caesar's Birotteau (Dr.)	950
June 19—Tommy Gets a Trumpet (Com.)	370
June 19—The Ingenious Accident (Com.)	620
June 26—The Death of Don Juan	965
July 3—Can He Save Her (Dr.)	515
July 3—Tommy Wants to Be an Actor (Com.)	435
July 10—A Child's Heroism (Dr.)	995
July 17—Charley Has a Manuscript to Sell (Com.)	
July 17—Teddy's Three Duels	
July 24—The Pretty Lady of Narbonne	
July 31—The Parable of the Prodigal Son	
Aug. 7—The Sorrowful Mother (Dr.)	
Aug. 7—Too Much Swedish Drill (Com.)	
Aug. 14—The Connecting Link (Dr.)	
Aug. 21—The Edelweiss	
Aug. 21—How They Work in Cinema (Com.)	

GREAT NORTHERN.

	Feet
May 27—The Love of a Gypsy Girl (Dr.)	
June 3—The Bogus Governess	945
June 10—True Love Never Dies (Dr.)	
June 17—Hotel Thieves	
June 24—The Ghost of the Vaults	
July 1—The King's Favorite	
July 8—As a Man Soweth (Dr.)	
July 15—A Soldier's Life (Com.)	452
July 15—At Sea Under Naval Colors	455
July 22—A Kind-Hearted Brother (Dr.)	
July 29—The Engagement Ring (Dr.)	
July 29—A Happy Home	
Aug. 5—The Burglar and the Girl (Dr.)	
Aug. 12—The Mother's Mark (Dr.)	
Aug. 12—Teddy Trained by His Mother (Com.)	

IMP.

Independent Moving Picture Co. of America.

	Feet
June 1—The Last Appeal (Dr.)	1000
June 5—The Grind (Dr.)	700
June 5—The Chicago Stockyards Fire (Sc.)	500
June 8—Back to the Soil (Dr.)	1000
June 12—Behind the Stockade (Dr.)	1000
June 15—The Piece of String (Dr.)	1000
June 19—All for a Big Order (Dr.)	1000
June 22—The Fortune of War (Dr.)	1000
June 26—Love Is Best (Dr.)	1000
June 29—The Little Leader (Dr.)	1000
July 3—In the Sultan's Garden (Dr.)	1000
July 6—For the Queen's Honor (Dr.)	1000
July 10—A Gasoline Engagement	1000
July 13—At a Quarter of Two (Dr.)	1000
July 17—The Class Reunion (Dr.)	1000
July 20—Just For Her (Dr.)	1000
July 24—Science (Dr.)	750
July 24—Won by a Foot (Com.)	250
July 27—The Lineman (Dr.)	1000
July 31—The Bi-Centennial Celebration at Mobile, Ala. (Sc.)	500
July 31—The Skating Bug (Com.)	500
Aug. 3—The Call of the Song (Dr.)	1000
Aug. 7—The Old Peddler (Dr.)	1000
Aug. 10—Dorothy's Family (Com.)	1000
Aug. 14—A Boy's Best Friend (Dr.)	
Aug. 17—Behind the Times (Dr.)	
Aug. 18—Bill Tries to Make Bread	

ITALA

June 8—A Life for the Czar (Dr.)
June 10—An Odd Adventure of Foolshead (Com.)
June 10—Experiments with Forlanini's Hydra-Plane
June 15—The Rights of Age (Dr.)
June 17—The Physician's Monkey (Com.)
June 17—Foolshead, Somnambulist (Com.)
June 22—An Unhearable Son (Dr.)
June 24—On the Snowy Summit of Mount Blanc
June 24—Foolshead Is Jealous (Com.)
June 29—The Gentleman Fireman
July 1—Foolshead, Waiter (Com.)
July 6—The Little Wayfarer (Dr.)
July 8—Turin Military Tournament
July 13—The Inventor's Wife (Dr.)
July 15—Toto Enthusiast For New Fashion (Com.)
July 15—A Revolver Returned to Its Owner
July 20—The Charitable Young Lady (Dr.)
July 22—Foolshead's Heels (Com.)
July 27—The Fatal Sonata (Dr.)
July 29—Toto's Butterfly (Com.)
July 29—Toto Without Water (Com.)
Aug. 3—The Evening Bell.
Aug. 5—Foolshead's Last Roguery
Aug. 12—Sport Restores Youth

LUX.

By Prieur.

	Feet
June 30—Bill Determines to Go (Com.)	455
June 30—Shortsighted Miss Prim (Com.)	426
July 7—Secret Service (Dr.)	888
July 14—Bill Learns to Take Cinematograph Pictures (Com.)	413
July 14—The Accident (Dr.)	540
July 21—Plucky Bill (Com.)	439
July 21—One Good Turn Deserves Another (Dr.)	521
July 28—Bill Buys a Bottle of Champagne (Com.)	400
July 28—Jim Crow: A Tale of the Turf (Dr.)	500
Aug. 4—Bill Does His Own Washing (Com.)	439
Aug. 4—An Elopement by Aeroplane (Com.)	465
Aug. 11—Bill Wishes to Make Butter (Com.)	458
Aug. 11—The Cripple (Dr.)	462
Aug. 11—Bill Wishes to Make Butter (Com.)	458
Aug. 11—The Cripple (Dr.)	462
Aug. 18—A Child's Courageous Act	
Aug. 25—Bill Follows the Doctor's Orders	
Aug. 25—What a Pennyworth Did	

NESTOR FILM CO.

July 15—Mutt and Jeff in a Matrimonial Affair (Com.)
July 19—The Plains Across (Dr.)
July 22—Mutt and Jeff—At the Fortune Teller's (Com.)
July 26—The Settler's Wife (Dr.)
July 29—Mutt and Jeff Make a Hit (Com.)
Aug. 2—Roped and Tied (W. Dr.)
Aug. 5—Mutt and Jeff Get Passes to the Ball Game (Com.)
Aug. 9—Roped and Tied (W. Dr.)
Aug. 12—Mutt and Jeff in a Mistaken Identity (Com.)
July 19—The Plains Across (Dr.)
July 22—Mutt and Jeff at the Fortune Teller's (Com.)
Aug. 16—Hands Across the Cradle (Dr.)
Aug. 19—Mutt and Jeff in the Banking Business

NEW YORK MOTION PICTURE CO.

("Bison")

June 20—The Dude Cowboy (Com.)
June 23—The Foreman's Mine
June 27—An Indian's Love (Dr.)
June 30—The Cowboy's Vacation
July 4—The Unloaded Gun
July 7—Blacksnake's Treachery
July 11—A Red Girl's Heart
July 14—Generous Cowboys
July 18—Her Captive
July 21—A Cheyenne's Courtship
July 25—Silver Wing's Dream
July 28—The Tables Turned
Aug. 1—A True-hearted Miner
Aug. 4—Darkfeather, the Squaw
Aug. 8—Grey Cloud's Devotion
Aug. 11—The New Cowboy
Aug. 15—A Sioux Spy
Aug. 18—An Indian Love Affair

POWERS' PICTURE PLAYS

	Feet
June 27—Only the Master Shall Judge	
June 27—Summer Madness (Com.)	
July 1—The Question (Dr.)	
July 4—When Pals Quarrel (Dr.)	
July 4—The Love Potion (Com.)	
July 8—The Haunted Island	
July 11—The Love Tyrant (Dr.)	
July 11—How Aunty Was Fooled (Com.)	
July 15—Nat Wills as King of Kazam (Com.)	
July 18—A Moral Coward (Dr.)	
July 22—Little Girl (Dr.)	
July 25—Oh! Bahy! (Com.)	
July 25—The Thrilling Powers Fire	500
July 29—The Picnic (Com.)	
July 29—A Foot Romance	
Aug. 1—Speculation (Dr.)	
Aug. 5—Last of the Mohicans (Dr.)	
Aug. 8—Cheyenne Days (Scenic)	
Aug. 8—A Harmless Flirtation (Com.)	
Aug. 12—Lone Eagle's Trust (Com.)	
Aug. 15—Babes in the Woods (Dr.)	
Aug. 19—The Squaw's Devotion (Dr.)	
Aug. 22—Measuring a Wife (Com.)	
Aug. 22—Falls of Bohemia (Scenic)	
Aug. 26—The Indian's Love (Dr.)	

RELIANCE

July 29—Thou Shalt Not Steal (Dr.)
Aug. 2—The Broken Vows
Aug. 5—His Son (Dr.)
Aug. 9—The City
Aug. 12—The Pitfall (Dr.)
Aug. 16—Out in the Darkness
Aug. 23—A Little Child
Aug. 19—Grandfather
June 28—Trials of an Immigrant (Dr.)

REX

June 29—Securing Evidence
July 6—Fate (Dr.)
July 13—The Vagabond (Dr.)
July 20—Sherlock Holmes, Jr.
July 27—Her Way
Aug. 3—The Artist Financier
Aug. 10—A White Red Man (Dr.)
Aug. 3—The Artist Financier (Dr.)
Aug. 10—The White Red Man (Dr.)

SOLAX COMPANY

Aug. 4—The Mascot of Troop "C"
Aug. 11—An Enlisted Man's Honor (Mil.)
Aug 9—His Wife's Insurance (Com.)
Aug 9—A Bum and a Bomb (Com.)
Aug. 16—The Phoney Ring (Com.)
Aug. 14—The Girl and the
Aug. 19—All Ahoard for Reno (Com.)
Aug. 18—Let Not Man Put Asunder (Dr.)
Aug. 28—A Gay Bachelor (Com.)
Aug. 25—The Stampede (Military)

THANHOUSER COMPANY.

June2 —A Circus Stowaway
June 6—The Stepmother
June 9—Motoring
June 9—The Rescue of Mr. Henpeck
June 13—Little Old New York (Dr.)
June 16—Flames and Fortune (Dr.)
June 20—The Coffin Ship
June 23—Foxy Grandma
June 27—Courting Across the Court
June 30—Lorna Doone
July 4—The Declaration of Independence
July 7—The Court's Decree
July 11—When a Man Fears
July 14—Won By Wireless
July 18—That's Happiness
July 21—Two Little Girls
July 25—The Smuggler (Dr.)
July 28—A Doll's House (Dr.)
Aug. 1—The Pied Piper of Hamelin
Aug. 4—The Judge's Story
Aug. 8—Back to Nature (Dr.)
Aug. 11—Cupid the Conqueror (Dr.)
Aug. 15—Nohody Loves a Fat Woman
Aug. 18—The Train Dispatcher (Dr.)

YANKEE FILM COMPANY

June 12—Thou Shalt Pay (Dr.)
June 16—The New Congressman (Dr.)
June 19—Sun Bonnet Sue (Dr.)
June 23—The Two Roads (Dr.)
June 26—His Romance (Dr.)
June 30—The Angelus Bell (Dr.)
July 3—Groucho's Quiet Fourth (Com.)
July 7—His Great Sacrifice (Dr.)
July 10—Portuguese Joe (Dr.)
July 14—The Man Underneath (Dr.)
July 17—The Way of the World (Dr.)
July 21—Outwitting Father (Com.)
July 24—The Stepdaughter (Dr.)
July 28—Deposited After Banking Hours (Dr.)
July 31—The Sea Vultures (Dr.)
Aug. 4—Truth Shall Prevail (Dr.)
Aug. 7—Kathleen Mavourneen (Dr.)
Aug. 11—Grey Wolf's Squaw (Dr.)
Aug. 21—Colleen Bawn (Dr.)
Aug. 14—A Good Natured Man (Com.)
Aug. 14—A Children's Paradise (Scenic)
Aug. 18—Her Father's Secretary (Dr.)

LICENSEES OF PATENTS CO.

BIOGRAPH

	Feet
June 22—The Primal Call (Dr.)	997
June 26—Her Sacrifice (Dr.)	998
June 29—Fighting Blood (Dr.)	1000
July 3—Stubb's New Servants (Com.)	
July 3—The Wonderful Eye (Com.)	
July 6—The Thief and the Girl (Dr.)	
July 10—The Jealous Husband (Com.)	
July 13—Bobby, the Coward (Dr.)	
July 17—The Indian Brothers (Dr.)	996
July 20—The Ghost (Com.)	515
July 20—Jinks Joins the Temperance Club (Com.)	481
July 24—A Country Cupid (Dr.)	997
July 27—The Last Drop of Water (Dr.)	1021
July 31—Mr. Peck Goes Calling (Com.)	748
July 31—The Beautiful Voice (Com.)	247
Aug. 3—Out from the Shadow (Dr.)	998
Aug. 7—The Ruling Passion (Dr.)	997
Aug. 10—That Dare Devil (Com.)	606
Aug. 10—An Interrupted Game (Com.)	392
Aug. 14—The Blind Princess and the Poet (Dr.)	
Aug. 17—The Sorrowful Example (Dr.)	

EDISON

	Feet
July 21—The Capture of Fort Ticonderoga (Dr.)	1000
July 25—The Younger Brother (Dr.)	1000
July 26—Bob Rowdy (Com.)	550
July 26—The Hair Restorer and the Indians (Com.)	500
July 28—The Doomed Ship (Dr.)	1000
Aug. 1—Christian and Moor (Dr.)	1000
Aug. 2—Money to Burn (Com.)	560
Aug. 2—The Unfinished Letter (Dr.)	440
Aug. 4—The Switchman's Tower (Dr.)	1000
Aug. 5—Sir George and the Heiress (Com.)	1000
Aug. 8—The Battle of Bunker Hill (Hist.)	1000
Aug. 9—The Adventures of a Baby (Com.)	660
Aug. 9—The Stolen Dog (Com.)	340
Aug. 11—The Spirit of the Gorge (Dr.)	1000
Aug. 12—Friday, the 13th (Com.)	1000
Aug. 15—The Winds of Fate (Dr.)	1000
Aug. 16—His First Trip (Dr.)	1000
Aug. 18—Two Officers (Dr.)	1000
Aug. 19—The Modern Dianas (Com.)	1000
Aug. 22—The Venom of the Poppy (Dr.)	1000
Aug. 23—The Professor and the New Hat (Com.)	500
Aug. 23—The Question Mark (Com.)	500
Aug. 25—Then You'll Remember Me (Dr.)	500
Aug. 26—Two White Roses (Com.)	980
Aug. 29—The Surgeon's Temptation (Dr.)	995
Aug. 30—Betty's Buttons (Com.)	450
Aug. 30—The Silent Tongue (Com.)	550

ESSANAY FILM CO.

	Feet
July 14—The Rosary (Dr.)	1000
July 15—The Backwoodsman's Suspicion (W. Dr.)	1000
July 18—Her Dad, the Constable (Com.)	1000
July 21—God's Inn by the Sea (Dr.)	1000
July 22—The Outlaw Samaritan (W. Dr.)	1000
July 25—Mr. Wise, Investigator (Com.)	560
July 25—Five Bold Bad Men (Com.)	420
July 28—The Clown's Baby (Dr.)	1000
July 29—The Two Fugitives (W. Dr.)	1000
Aug. 1—Tommy, the Canvasser (Com.)	545
Aug. 1—The Spender Family (Com.)	455
Aug. 4—The New Manager (Dr.)	1000
Aug. 5—The Two-Gun Man (W. Dr.)	1000
Aug. 8—Love in the Hills (Dr.)	1000
Aug. 11—The Gordian Knot (Com.)	
Aug. 12—The Ranchman's Son (W. Dr.)	
Aug. 15—Judge Simpkin's Summer Court (Com.)	
Aug. 15—Tramp Artist	
Aug. 18—He is a Jolly Good Fellow (Com.)	
Aug. 19—Pals Oath (Dr.)	

GAUMONT
G. Kleine

	Feet
June 13—Jimmie, the Insurance Agent (C.)	640
June 13—The City of Florence, Italy	360
June 17—The King's Daughter (Dr.)	1000
June 20—His Leap to Liberty	648
June 20—Jiggers Buys a Watch Dog	337
June 24—The Ransom	980
June 27—Village Gossip (Dr.)	1000
July 1—Jimmie's Trick (Com.)	300
July 1—An Oasis in the Sabara Desert	700
July 4—The Cuttle Fish	165
July 8—A Village King Lear (Dr.)	1010
July 11—The Picture on the Screen (Dr.)	700
July 11—A Ragged Coast	300
July 15—Frolicsome Flossie (Com.)	520
July 15—Jimmie as a Philanthropist (Dr.)	490
July 18—A Shot From the Brush (Dr.)	640
July 18—Under the Palms of Tunis	360
July 22—Jimmie, the Detective (Dr.)	678
July 22—In the Shadow of Vesuvius	302
July 25—A Society Mother (Dr.)	1030
Aug. 1—Jimmie Wears a Crown (Dr.)	680
Aug. 1—An Aeroplane Disaster	320
July 25—A Favoring Current	680
July 25—St. Malo and the English Channel.	310
July 29—A Society Mother	1030
Aug. 1—Jimmie Wears a Crown (Dr.)	680
Aug. 1—An Aeroplane Disaster	320
Aug. 5—A Passing Fancy	800
Aug. 5—Flowers and Plants in Winter	190
Aug. 8—A General Strike	825
Aug. 8—A Raging Sea	175
Aug. 12—The Academy Girl	585
Aug. 12—Jimmie's Luck	405
Aug. 15—The Inventor	1000
Aug. 19—The Son of the Shunammite (Dr.)	1000

KALEM CO.

	Feet
June 28—The Jollier (Com.)	995
June 30—The Little Soldier of '64 (Dr.)	940
July 3—A Cattle Herder's Romance (Dr.)	
July 5—The New Cook (Com.)	
July 7—To the Aid of Stonewall Jackson	
July 10—Reckless Reddy Reforms (W. Com.)	
July 12—Hubby's Day at Home (Com.)	
July 14—The Tenderfoot's Claim (Dr.)	
July 17—The Badge of Courage (Dr.)	
July 19—Making Mother Over (Com.)	
July 21—By the Aid of a Lariat (Dr.)	
July 24—A Chance Shot (Dr.)	
July 26—Conquering Carrie (Com.)	
July 28—The Indian Maid's Sacrifice (Dr.)	
July 31—The Mexican Joan of Arc (Dr.)	
Aug. 2—Over the Garden Wall (Com.)	
Aug. 4—The Colonel's Son (Dr.)	
Aug. 7—Peggy, the Moonshiner's Daughter (Dr.)	
Aug. 9—The Round-Up at Dawn (Com.)	
Aug. 11—The Romance of a Dixie Belle (Dr.)	
Aug. 14—The Wasp (Dr.)	
Aug. 16—Special Messenger (Dr.)	
Aug. 18—The Promoter (Dr.)	

LUBIN

	Feet
July 8—Always a Way (Dr.)	1000
July 10—The Snare of Society (Dr.)	1000
July 13—The Lost Horse (Com.)	600
July 13—Mr. Inquisitive (Com.)	400
July 15—Good for Evil (Dr.)	1000
July 17—Alice's Sacrifice (Dr.)	1000
July 20—A Gay Time in Atlantic City (Com.)	1000
July 22—The Stranger in Camp (Dr.)	1000
July 24—Wife's New Hat (Com.)	600
July 24—The New Operator (Com.)	400
July 27—During Cherry Time (Dr.)	1000
July 29—An Accidental Outlaw (Dr.)	1000
July 31—The New Officer (Com.)	1000
Aug. 3—The Gypsy (Dr.)	1000
Aug. 5—An Indian's Appreciation (Com.)	1000
Aug. 7—Her Two Sons (Dr.)	1000
Aug. 10—Bob's New Scheme (Com.)	600
Aug. 10—Tent Village (Dr.)	400
Aug. 12—The Arrow Head (Dr.)	1000
Aug. 14—Home is Best After All (Com.)	
Aug. 14—The Auto Bug (Com.)	

G. MELIES.

	Feet
June 22—The Kiss of Mary Jane (Dr.)	1000
June 29—The Honor of the Flag	1000
July 6—The Great Heart of the West	1000
July 13—The Strike at the Gringo	1000
July 20—Bessie's Ride (Dr.)	
July 27—At the Gringo Mine (Dr.)	
Aug. 3—Red Cloud's Secret (Dr.)	
Aug. 10—His Lesson (Dr.)	
Aug. 17—The Local Bully (Com.)	
Aug. 17—Two Foolies and Their Follies (Com.)	
Aug. 24—A Spanish Love Song (Dr.)	

PATHE FRERES

	Feet
July 27—As Fate Decreed (Dr.)	1000
July 28—The Fickle Fiancee	508
July 28—Lionelly, Contortionist	150
July 28—A Trip in the Island of Marken	328
July 29—The Sheriff's Punisbment (Dr.)	994
July 31—Max's Divorce Case	476
July 31—Elephant Hunting in Victoria Nyanza	520
Aug. 2—Love and Silence (Dr.)	1000
Aug. 3—American Field Artillery Manœuvres	300
Aug. 3—Blue Wing and the Violinist	672
Aug. 4—The Liar	530
Aug. 4—The Magnet	460
Aug. 5—Legend of Lake Desolation	1000
Aug. 7—An Up-to-Date Elopement (Com.)	525
Aug. 7—In Switzerland (Scenic)	262
Aug. 7—The Zylras	180
Aug. 9—The Flaming Arrows (Dr.)	827
Aug. 9—Lionelly, Contortionist (Com.)	138
Aug. 10—Fidelity (Dr.)	689
Aug. 10—The City of Singapore (Scenic)	308
Aug. 11—The Unexpected Gift (Dr.)	456
Aug. 11—In Cambodia (Scenic)	354
Aug. 11—Tunny Fishing (Ind.)	195
Aug. 12—Billy's Marriage (Com.)	872
Aug. 12—Monuments and Cascades in Rome (Scenic)	128
Aug. 14—In the Paris Slums (Dr.)	
Aug. 14—Extracting Palm Juice in the Forest (Scenic)	
Aug. 14—Vienna, Austria (Scenic)	
Aug. 15—Pathe's Weekly No. 33.	
Aug. 16—The Trapper's Fatal Shot (Dr.)	912
Aug. 17—The Ad, the Maid and the Man (Dr.)	
Aug. 18—Satan's Rival	
Aug. 19—The Message of the Arrow (Dr.)	1000
Aug. 21—The Runaway Leopard (Com.)	
Aug. 21—Chrysanthemums (Scenic)	
Aug. 23—Through the Window (American (Dr.)	
Aug. 24—Cheyenne's Bride (Indian Film) (American Dr.)	
Aug. 25—Nick Winter Turns a Trick (Com.)	
Aug. 25—Eastern Europe (Scenic)	
Aug. 25—Across the Mountain Passes of New Zealand (Scenic Colored Film)	
Aug. 26—A Boy of the Revolution (Amer. Dr.)	

SELIG

	Feet
July 10—Two Lives (Dr.)	1000
July 11—It Happened in the West (Dr.)	1000
July 13—Captain Kate (Dr.)	1000
July 17—The Way of the Eskimo (Dr.)	995
July 19—The Warrant (W. Dr.)	1000
July 20—The Profligate (Dr.)	1000
July 24—That City Feller (Dr.)	1000
July 25—The Sheriff of Tuolumne (Dr.)	
July 25—The Rubber Industry of the Amazon (Ed.)	
July 27—The Tale of a Soldier's Ring (Dr.)	1000
July 31—The Knight Errant (Dr.)	
July 31—Caught in the Act (Com.)	
Aug. 1—Saved by the Pony Express (Dr.)	1000
Aug. 3—The Old Captain (Dr.)	1000
Aug. 7—A Fair Exchange (Dr.)	1000
Aug. 8—Slick's Romance (Dr.)	1000
Aug. 10—Their Only Son (Dr.)	1000
Aug. 14—Jealous George (Com.)	
Aug. 14—A Turkish Cigarette (Com.)	
Aug. 15—The Regeneration of Apache Kid (W. Dr.)	
Aug. 17—The Blacksmith's Love (Dr.)	

URBAN ECLIPSE
G. Kleine

	Feet
Apr. 10—Do Not Judge Rashly (Dr.)	955
Apr. 17—Dog and Wolf	660
Apr. 17—Jerusalem and the Mount of Olives	315
Apr. 19—Solving the Servant Problem (C.)	465
Apr. 19—In the Province of Kwang Tung, China	535
Apr. 24—Herodias	955
May 1—For Their Mother (Dr. Com.)	695
May 1—The Blue Nile	290
Apr. 26—The Last Edict of Francis II	875
Apr. 26—Scenes at Colombo, Ceylon	125
May 3—The Page's Devotion	790
May 3—Wismar, Germany	210
May 10—The Traitor (Dr.)	620
May 10—Rubber-Neck Perey (Com.)	370
May 17—The Juggler's Vengeance (Dr.)	396
May 17—Fishguard Harbor, Wales	600
May 31—The Musketeer	588
May 31—The Sleuth	404
June 7—The Young Interne	750
June 7—Heligoland, an Isle of the North Sea	250
June 14—Sir John Falstaff	1000
June 21—Avenged	1000
June 28—The Taming of the Shrew (Com.)	1000
July 5—Ancient and Modern London	530
July 5—Boys Will Be Boys (Com.)	470
July 12—The Free Lance (Dr.)	640
July 12—Temples of India	365
July 19—The Tie That Binds (Dr.)	760
July 19—A Round-Up In Chili	240
July 26—An Amateur Skater	440
July 26—Satan on a Rampage	660
Aug. 2—The Struggle for Life	650
Aug. 2—On the Coast of Bengal	326
Aug. 9—The Heiress	705
Aug. 9—Lyons, the Second City of France.	295

VITAGRAPH

	Feet
June 17—Teaching McFadden to Waltz (C.)	1000
June 20—The Stumbling Block (Com.)	993
June 23—The Sleepwalker (Dr.)	1000
June 24—Barriers Burned Away (Dr.)	485
June 24—Two Overcoats (Com.)	519
June 27—The Quaker Mother (Dr.)	1000
June 28—Courage of Sorts (Dr.)	1000
June 30—The Battle Hymn of the Republic (Dr.)	1000
July 1—Tested by the Flag (Dr.)	1000
July 4—The Latent Spark (Com.)	946
July 5—In Northern Forests (Dr.)	1000
July 7—The Woes of a Wealthy Widow (Dr.)	1000
July 8—Snowbound With a Woman Hater (Dr.)	1000
July 11—The Old Folk's Sacrifice (Dr.)	1000
July 12—In the Arctic Night (Dr.)	1000
July 14—The Subduing of Mrs. Nag (Com.)	1000
July 15—The Geranium (Dr.)	1000
July 18—Lure of Vanity (Dr.)	
July 19—On a Tramp Steamer (Melodr.)	
July 21—Sky Pilot (Dr.)	
July 22—A Widow Pogson's Husband (Com.)	
July 25—Treasure Trove (Dr.)	
July 26—She Came, She Saw, She Conquered (Dr.)	
July 28—Price of Gold	
July 29—Strategy of Anne (Com.)	
July 31—Two Wolves and a Lamb (Dr.)	
Aug. 1—The Clown and His Best Performances (Com.)	
Aug. 2—Price of Gold (Dr.)	
Aug. 4—The $100.00 Bill (Dr.)	
Aug. 5—The Death of King Edward III (Historical)	
Aug. 7—Intrepid Davy (Com.)	
Aug. 8—The Long Skirt (Dr.)	
Aug. 9—Billy the Kid (Dr.)	
Aug. 11—The Bell of Justice (Dr.)	
Aug. 12—Birds of a Feather (Com.)	
July 25—Treasure Trove (Dr.)	
Aug. 15—Captain Barnacle's Baby (Dr.)	
Aug. 16—Man to Man (Dr.)	
Aug. 18—Vitagraph Monthly (Scenic)	
Aug. 19—A Second Honeymoon (Com.)	

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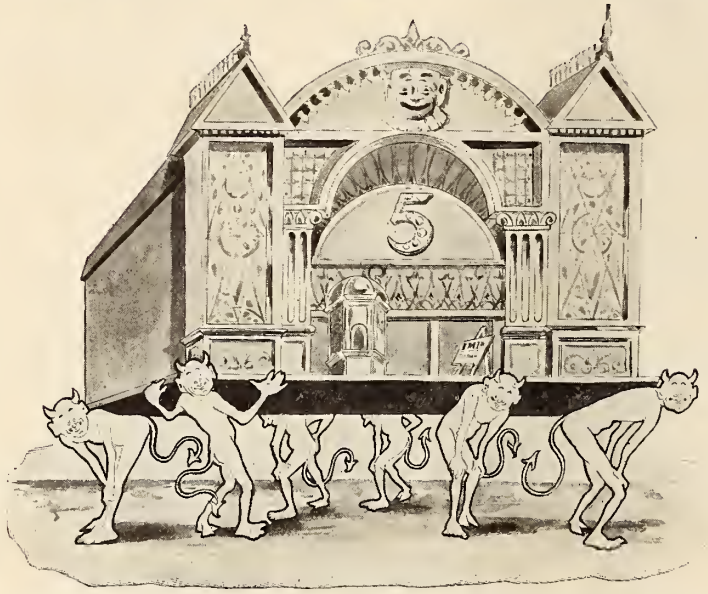

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RELEASE OF MONDAY, AUGUST 21st

"The Blotted Brand"

RELEASE OF THURSDAY, AUGUST 24th

"Anna Harris in the Chicago Swimming Marathon" and "Aunty and the Cowboys"

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MOVING PICTURE NEWS

Volume IV
No. 33

August 19
1911

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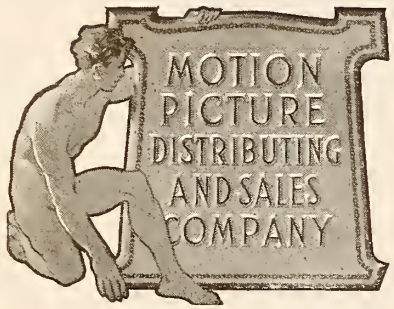

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SATURDAY ..... Powers, Itala, Great Northern, Nestor, Reliance.

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in this story was not associated with the proverbial Flame—just Smoke. And where there was smoke there WASN'T fire—also in contradiction of a proverbial phrase. The picture deals with the folly of jumping at hasty conclusions, especially if you're a city man in the country and keen to "show" the yokels. Our hero was such and he got long, lingering laughs for his pains. Book the reel and join in the laugh!

No. 241. **Code Word, Moth.**

RELEASED FRIDAY, SEPT. 1
Part One

Romeo and Juliet

By WILLIAM SHAKESPEARE

Each part is so constructed that it tells a complete story on its own account. Giving a half-hour's show as the two parts do when used together, they will enable exhibitors to give a "Romeo and Juliet Night" that affords all manner of opportunity for feature advertising. Many managers will use them as they appear for the first showing, and book them together for the return date. As the depiction of "the greatest love story of all" and a classic of the highest type, the subject is one that you can make your theatre remembered by.

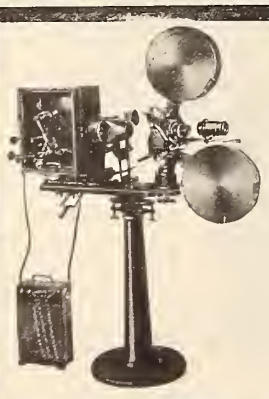
No. 242. **Code Word, Romeo.**

THANHOUSER COMPANY
NEW ROCHELLE, N. Y.
Sales Company Agents for U. S. and Canada.

SPECIAL MATTER FOR FEATURING "ROMEO AND JULIET" FREE

The Thanhouser Two-Reel "Romeo and Juliet," which is a regular and NOT a SPECIAL release of the Thanhouser Company and therefore obtainable in your regular film service, is a production that many managers will make their houses remembered by. Special matter for the featuring of this will be sent managers for the mere asking. In writing be sure to say whether you are already getting our "Thanhouser News"—we'll be glad to list you for it if you aren't.

Address Manager's Dept., Thanhouser Co., New Rochelle, N. Y.



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THE ENTERPRISE OPTICAL MANUFACTURING COMPANY, 564 W. Randolph Street, CHICAGO

For Sale by every wide-awake dealer in North America

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The Moving Picture News

PUBLISHED EVERY SATURDAY

The CINEMATOGRAPH PUBLISHING COMPANY, 30 West Thirteenth Street, NEW YORK CITY

Telephone, 4092 Chelsea

Sole Correspondent and Agent for advertisements in Great Britain
B. Allan, 8 Sherwood St., Piccadilly Circus, W.

Chicago Representative: J. J. Sullivan.
866 Graceland Ave. 'Phone Graceland 5053

ALFRED H. SAUNDERS, Editor.

This newspaper is owned and published by the Cinematograph Publishing Company, a New York corporation. Office and principal place of business No. 30 West 13th Street, New York. Alfred H. Saunders, President; John A. Wilkens, Secretary, and W. M. Petingale, Treasurer. The address of the officers is the office of the newspaper.

SUBSCRIPTION: $2.00 per year. Postpaid in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands. Canada and Foreign Countries: $2.50 per year. All communications should be addressed to The Moving Picture News, 30 West Thirteenth Street, New York City.
ADVERTISING RATES: $60 per page, $30 ½-page, $15 ¼-page, single column $20, $2 per inch. Discounts, 20% 12; 10% 6; 5% 3 months.

Volume IV **August 19, 1911** **Number 38**

WANTED, 10,000 SUBSCRIBERS

MANY letters from various pleased readers are on our desk, and on looking through the files we found a sufficient number of laudatory comments to fill two or three issues of the News. It is so easy to print what one's friends say about our efforts, and they are very much appreciated by ourselves, and if we can find any moving picture man in the whole of the United States of America who does not know of the News, we want him to know it now.

We have on our mailing list 12,800 odd names, who are connected with the industry in some one form or another; 2 000 at least of these are writers of scenarios, 5,300 are proprietors of moving picture houses, the remainder are divided amongst employers, operators, camera men, dark room men, etc., and it is our aim to get 10,000 additional subscribers for the Moving Picture News this year.

We fully believe that if once a man subscribes to the News he never drops his subscription, and to make them interested readers, we want everyone who is not already a subscriber to send us in twenty-five cents and we will mail him the News to the end of the year. We are doing this at a loss, but we feel it would be a good investment by creating an interest among the non-subscribers. On another page will be found a form of which we would like at least 5,000 mailed within the next week, and what is more, we are going to get it. Who will be first to look up a quarter and send for a four months subscription to the only paper that is Independent of any Trust, Independent in Politics of the trade, Independent in principle, a paper for all live, awake exhibitors—The Moving Picture News.

THE VALUE OF THE NEWS

THOSE of our readers who took the trouble to read our report of the proposed fire rules of New York City will have noticed one very special item therein reading as follows:

> The commission displayed lively interest in the fire figures Mr. Graham quoted from a recent issue of the Moving Picture News. The board was particularly concerned in the statement that in New York City in 1910 out of 4,032 recorded fires but two were caused by cinematograph films, and these resulting in infinitesimal damage. General Eaton asked that Mr. Kelley be sent for, but the inspector of combustibles, on his appearance, was not prepared to dispute the statement. He said, however, the chief danger lay in fires adjacent to buildings in which films were stored.

The News is looked upon as being the leading cinematograph paper in the industry. Our quotations and statements are used by the Press throughout the world as accurate on the motion picture industry, and whenever we make a statement we are certain of it being quoted so that we verify all data before putting into our columns.

One exhibitor wrote to us the other day, saying that if he had to take a choice of every paper he read, that choice would be the Moving Picture News, as it was worth more to him in dollars and cents, or he might say gold dust, than the paper weighs each week. Another subscriber thinking his subscription had run out, sent us a wire to immediately mail on the News. Another sent us a night letter, all of which is very pleasing to us as showing the position we occupy.

Again, from advertisers we are receiving very flattering letters showing their appreciation of the value of the News to them. This is what we desire more than anything else, and if everyone of our readers replying to advertisements will only mention the Moving Picture News, it will be adding double value as an advertising medium, and to further show our readers how much we value their welfare, and our reputation, we received from a notorious duper of film a half-page advertisement with the cash for insertion in the News. So misleading was the matter that for the protection of our readers we absolutely refused to handle any such advertising from any such people, believing it is to the best interests of the industry to exclude such advertising from trade papers, and any honorable man who does not value dollars more than his soul would see that his paper was clear and free from all such deceitful elements.

THE FILM DUPER

FOLLOWING along the same lines as above, we would caution our readers against putting their trust in associations formed by the what we may term outcasts of Film Society. Cinematography in England, as touched upon by our English correspondent, is in the throes of a fight with that dishonest group of men who are trying to live upon the work and brains of geniuses. These vampires are being supplied with film by this group of associates in America, against whom we warn our readers. These men have no scruples; they are well

known to the majority of our readers. Their history, as wreckers and pirates of the industry, has been recorded in our columns many times. They secure film in advance for importation, well knowing the purpose it is to be put to. In like manner, sample prints of the films of European manufacturers are brought over by these so-called associations of importers and manufacturers, and in the vicinity of West Broadway, 36th Street, 45th Street, and Nassau Street, their nefarious practices are carried on in New York. In Philadelphia and Chicago similar tactics prevail. It is this class of men who are trying to get into cinematography "over the wall" instead of through the front gate. Some of these men have wrecked businesses in which thousands of dollars were invested, feathering their own nests with their dupes' dollars.

We want, in this connection, to refer our readers to our remarks in last week's issue of the News entitled "Dubious Prospects." We cannot too strongly impress these truths on our readers' minds. At present there are only two honorable sources of film supply, viz.: The Motion Picture Distributing & Sales Co. (who stand supreme to-day owing to the manner in which they have advanced and for the victories they have obtained for the exchangeman and exhibitor), and the Motion Picture Patents Co. (comprising, as our readers well know, the older firms in the industry). Any foreign manufacturer putting trust in any other concern will find to his cost that he is in the hands of the dupers. Some of our readers may remember in the early days how Ambrosio, Cines of Rome, Eclair, Film d'Art, Lux, and other well-known makes were duped, resulting in loss of prestige and ostracism to the offenders. These firms are now represented either by their own agents or trustworthy firms who would scorn to dupe, and they are putting their best productions through members of the Sales Co. or M. P. P. Co., and would not by any means trust the element of discord now growing up on false pretenses and promises. Again, no honest exchangeman who values his reputation will associate with this wily combination; they have everything to lose and nothing to gain by such contact.

Exhibitors will also shun the products of these firms whose films are too shady to pass the National Board of Censors. We learn some of the subjects are so blase they are only fit for stag parties, as one man informed us. Exchangemen supplying and exhibitors showing such films ought to be punished, as by exhibiting them they are rousing the city and religious powers in a righteous crusade for their suppression, and in this the good suffer for the bad who are to blame. We hold no brief for either the Sales or the Patents Co. We have primarily the good of cinematography, then the good of our readers and representing them we do not and will not carry the ads of the duper to mislead those who put their trust in us.

RUMORS, AND RUMORS, AND MORE RUMORS

The air of New York is full of them—mostly all hot air; but when it comes to linking such names as those of J. Alexander Leggett and C. Lang Cable, Jr., of the Associated M. P. P. Co. with these nefarious schemes, it is time to call a halt. The A. M. P. P. Co. are not joining or identifying themselves with any association of men who are trying hard to foist a lot of duped film on the market. They stand on their own merits and refuse to acknowledge any combination principally engineered by men who very prominently figure in imposing upon the trade.

AN INCONGRUOUS STATE OF AFFAIRS

Afer long hours of thought, constant writing to people in authority, endeavoring to alleviate the conditions of the alien operators, we thought we had succeeded when we published the letter from the Board of Water Supply, Gas and Electricity, but still there is a barrier remaining to be broken down. Men of good ability, qualified in every respect, who have held licenses in the city ever since a license bureau was formed, are now in the position that they have to serve six months apprenticeship before they can get a license. Is there any full legislation anywhere in the civilized world that can beat such a state of affairs as this?

"THE POWER OF DEVOTION," FROM THE YANKEE FILM COMPANY

THE scenario for the above came from the pen of Mr. Isadore Bernstein, who calls himself "the small assistance of Big Bill Steiner," who is president of the company. This film has a great deal of merit—it contains not one moral, but two. Mr. Bernstein has been working on an ideal which has presented itself to him, that of giving to the public a picture which has plenty of human interest, enough sensation to make it taste good, and invariably a moral. This film has all of this. The opening scene is laid in view of the Storm King Mountain—a very beautiful setting. The story runs thus: The heroine of the story has two very ardent admirers, one a young physician and the other a broker. The broker is her choice, whom she marries. This man is hard worked, and as his brain weakens from over fatigue and mental stress, he takes to stimulants, bracing himself to mental efforts, to which the tired brain is unequal. By-and-bye, one day, intoxicated and overwrought, arriving in sight of his own door just in time to see his wife with his rival of other days, whom she has accidentally met on the street, step from an automobile and enter the house, in his abnormal condition the husband is seized with a fit of jealousy, ordering the rival from the house. Becoming insane from a nervous condition aggravated by liquor and a jealous passion, he makes an attack upon his wife, knocking her insensible. He is seized and sent to a sanitarium for recovery from which he escapes while still insane. The wife seeing by the newspaper that a madman has escaped, and consumed by the idea that it may be her husband, starts out to search for him, meeting him on one of the scenes of their courtship, the opening scene of the picture. She calls upon the young physician to aid her. He does so, using his medical skill to bring back the husband's wandering reason, which returns while the wife is seated anxiously watching over him whom she has never ceased to love. The finale shows up well in the husband's gratitude for, and belief in the wife's devotion, and the friendship and good will shown by the rival.

The first moral that stands out in the picture is the uselessness of stimulating to any good purpose an organ of the body so important as the brain, when nature's store of natural stimulative force has been exhausted, and the second, the power of the devotion of a good woman in the adjustment and readjustment of a man's life.

Special mention should be made of the work of Mr. Grant in the part of the husband. The scene in the dining-room where he stealthily seizes from off the buffet the wine bottle and glass, accentuating his already drunken condition, is very finely worked up,

as in fact are all his scenes. The film is one to commend itself to producers as ideal in combination, being of interest to the scientifically inclined as well as to sensation lovers.

Another beautiful film to be released by the Yankee in the course of a month is "Inshavogue," a story of Ireland's early fight for liberty.

THE TREND OF THE TIMES

By Margaret I. MacDonald

THE trend of the times is to progress. It is an age of theories worked out, and dreams become realities; of things that seemed a few years ago but flights of fancy—distorted ideas from the brains of inventors gone mad.

Was it only yesterday that stage coaches covered the distance across continent, from ocean to ocean? Since then steam propelled cars have come, and, we might almost say, have gone. The thing that used injudiciously has the power to dispel life in an instant; that used judiciously, adjusting nerves, enriching blood, heating, lighting, propelling us over the ground in horseless carriages, bids fair to entirely displace the steam propelled car. The aeroplane aspires to usurp the place of the ocean liners, messages are flashed upon the air, entrusted to the honor of the atmosphere to be guided to receivers tuned to receive them, several hundred miles away. The medical science goes ahead in fits and starts, and jumps; in fact, all branches of science point toward a fulfilment of the dreams and prophecies of the ancient and semi-ancient seers. And last, but not least, the motion picture is bounding ahead at such a fast and furious pace that one fears lest the train of events along which it is carried should jump the track and lose itself in the ethereal region of the dreamers. Yesterday it was a much-despised form of entertainment sought after only by the rabble: to-day it is our most useful vehicle of education as well as our cheapest form of pleasing entertainment. Is it not true that they are being adopted by the churches as well as schools and colleges? All of these things are incentives to produce educational films. Philanthropists are becoming interested: scientists are becoming interested; in fact, all intelligent and educated people look upon the motion picture as a mighty means to an end.

The advancement and general development of the human race is a responsibility which we all should feel—a responsibility which some of us shirk out of abject laziness, of lack of human interest, and others from lack of intelligence to realize.

The progress of the motion picture stands out not alone in the taking, developing, exhibiting, etc., but also in the manner of men conducting the business. To-day shows us many of the greedy, grasping sort—specimens of the wolf kind—as well as many who are interested for art's sake and for the sake of the betterment and education of the race. To-morrow will show us whole moving picture concerns conducted by philanthropists and educators, and always "the fittest shall survive."

In connection with the educational side of the motion picture, I heard very recently of one of the tropical islands which has been inhabited by savages, and where, since the incoming of a white population, an effort has been made to civilize the natives and persuade them to be clean and to live as we do; not, however, until the advent of the motion picture to the island did the teachings of the white man have any marked effect. These simple natives saw from the pictures how the white man lives in his home and straightway set about to imitate what they saw in the picture. The silent, pantomimic lesson made its impression on the minds of those simple island people.

A great, gigantic thing, with arms far-reaching, and hands full of the fruit of the tree of knowledge is this wonderful invention of moving photography; it progresses and keeps on progressing, and the end is not yet.

Well! Well! WELL! WELL!

And don't think that because there are four wells to this they are empty and there's nothing in this story. But after you finish reading this, you will have to doff your Panama to—but wait!

When Alexander, that doughty warrior of old, conquered the world, he chafed because there was no longer anything to vanquish. If Alexander thought Mars was inhabited in that day, he would, no doubt, invade that planet and subjugate it. Well, here's the point—Rex is the Alexander of the film world.

Rex has gone to Europe. Rex has taken Europe, not by shot and shell, by the grim glory of war, but by popularity. That's a different kind of a battle. Rex opened an office in London. Nothing remarkable in that fact alone, because we expected it sooner or later. It wouldn't surprise us to find that Rex had opened an office in Yokohama, or Pekin, or Calcutta, or any old far-off corner of the earth. No; but Rex has won London in its first peaceful skirmish. The office, located in the business heart of the world's first metropolis, at 5 Compton Street, was the scene of a strange and unique event on its opening day. An exhibition to which were invited the English film showmen, was in progress, and at its culmination nothing was spoken of but the progress of moving pictures in general and Rex in particular. Refreshments were served—but that won't surprise you either, when we tell you that the exhibition lasted from 9 a.m until 11 p.m., and that few of those present ever thought of leaving until the very last picture was thrown upon the screen. Then the verdict was given—a verdict of surprised "Ahs" and "Ohs." The Rex European agents didn't ask for a single order at the time, but of course when several exhibitors voluntarily begged to be given the privilege of buying the film, they were condescendingly permitted to do so. On all sides were heard favorable comment on the excellence of the product, and a tremendous success for Rex abroad was forecasted unanimously.

Rex contemplates the establishment of offices in the principal countries of Europe, and already plans are being made for a very early opening of Paris and Berlin headquarters. Rex, that never forgets anything, and remembers a good deal more than is actually necessary for the producing of pictures, didn't slip up in any way as regards their foreign branches. They are to be looked after by men of standing and repute in the film business, men who have done things and whose names stand for enterprise and achievement.

Rex has not been tempted to turn out two reels a week, great as has been the encouragement for a twin Rex, but they are putting into their weekly masterpiece all the qualities and tenets of perfect pictures. In America, in Europe, in Afghanistan, Rex is King!

TWO WORTHY THANHOUSER RELEASES

"The Cross" and "A Romance of Lonely Island" are two very excellent Thanhouser films about to be released. "The Cross" is most commendable in artistic effect and dramatic situations. The scene where the hero of the story, with knife uplifted to kill in revenge the man who caused him to serve five years in prison, released only in time to see his wife's newly made grave, is lured from the room to the street by the old parish priest—his eyes riveted to the uplifted cross—in time to prevent the crime, is most effective. "A Romance of Lonely Island" is a pretty little story with plenty of the love element and artistic settings.

NORDISK FILM TIDNING

The first trade paper in Scandinavia.
Best advertising medium in North Europe.
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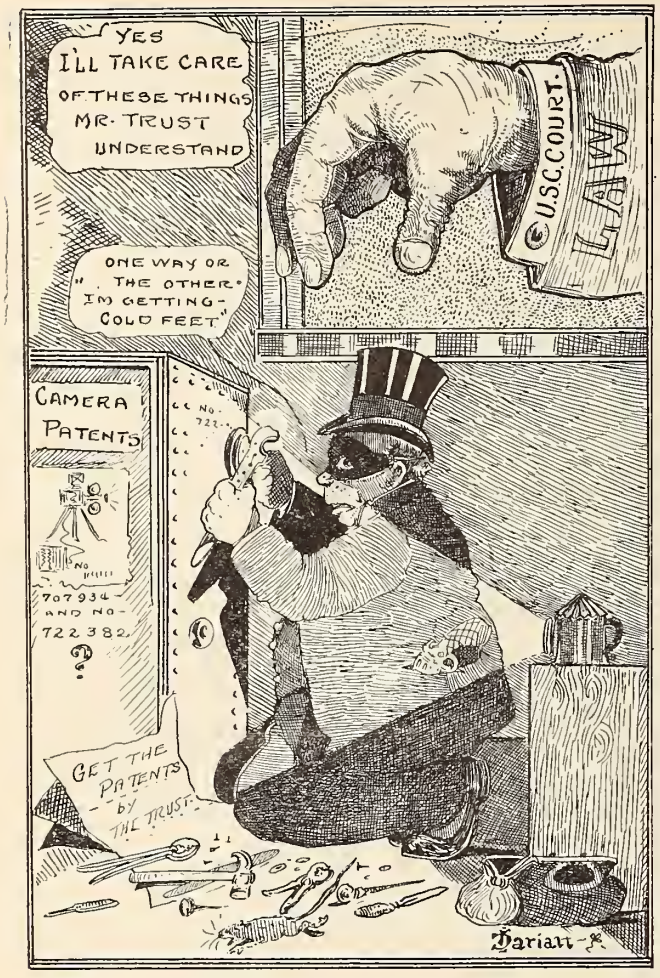
Sample copy free upon request.

Editor, A. SEABURY, Post Box 163, Stockholm, Sweden.



WHAT SHALL WE GIVE HIM?

THE THANHOUSER TWO-REEL PRODUCTION OF "ROMEO AND JULIET"

This subject is big enough and well known enough to be "billed like a circus" by Independent exhibitors who want to start the fall right and don't mind advertising a good thing when they get it. To help the "live" exhibitor's game, the Thanhouser Company is offering him extra billing matter gratis. It is only requested that he state whether he is already receiving the firm's bulletins—they're glad to list him if he isn't. He should address the Manager's Department, Thanhouser Company, New Rochelle, N. Y.

The first reel of "Romeo and Julict" gives the spectator the complete story of Romeo's romantic courting of the fair Juliet, showing the sequence in the daring secret marriage. The play as a whole treats of two rival noble families of Verona, who for several generations have been bitter foes. The offspring of these families, Juliet, the daughter of the Capulets, and Romeo, son of the Montagues, meet and love, before they know that, on account of the family feud, they can never be united in marriage. Their love is too strong, however, to permit anything to stand in its way, and knowing they can never obtain their parents' consent, they are secretly wed.

Shortly after this, young Romeo is banished from Padua for dueling, and is compelled to bid his young bride farewell. Following his absence, Capulet endeavors to force his daughter, Juliet, to marry a nobleman he has chosen for her.

In her distress Juliet turns to the Friar who secretly married them. This kindly old man agrees to help the lovers. He gives Juliet a sleeping position, which, after she has taken it, will make her seem dead. It is his intention to take the supposedly dead Juliet from her tomb, and reunite her to her banished husband.

He sends a message to Romeo, telling him of the plan, but unfortunately news of Juliet's death reached Romeo before the Friar's message. The distracted youth purchases a vial of poison, and taking it with him to the tomb, where he finds the apparently lifeless body of Juliet, he drains the deadly potion. Juliet revives soon after this and finding on the steps of the tomb the body of her beloved husband, takes her own life. When the Friar arrives upon the scene, intending to free Juliet, and unite the lovers, he finds them already united in death.

THE PARSON AND THE BULLY

We owe to Mr. Charles Simone, better known as "Charlie," who skilfully steers the Nestor publicity campaign, the irrepressible pleasure of having seen some of Nestor's latest and best releases. As we had not looked upon a Nestor picture for some time, we had not the remotest idea of the wonderful improvement made by this house, the oldest in the Independent field, and were more than agreeably astounded; the natural acting the careful attention to even the smallest detail, the perfect staging, the steadiness of film, and the unsurpassable beauty of the amazing photography actually swept us off our feet.

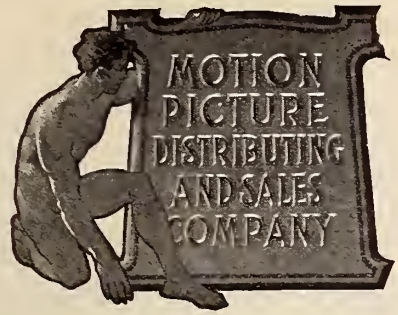
"The End of the Trail" and "Roped and Tied," released respectively August 2d and 9th, are Westerns of exceptional merit, surpassing anything and everything in the Cowboy-Indian line we had ever seen. "The Parson and the Bully" will be released Wednesday, August 30th, and unless we are greatly mistaken, will prove the biggest box-office attraction of the year. This picture is fashioned somewhat along the lines of "The Fighting Parson," also a Nestor, which though released about eighteen months ago, is still in great demand.

"The Parson and the Bully" deals with a traveling Evangelist, his wife, two pretty daughters, his athletic son, also a minister of the Gospel, a Western bully and his associates. The old minister attempts to preach the Word of God in a rough and isolated community; his endeavors are met with disheartening rebuffs and he and his family are badly treated by the bully and his companions. Rather than yield, the old parson sends for his son who promptly arrives on the scene and starts the evangelization of the rough crew. This, however, cannot be accomplished by presenting the other cheek, and the young pastor, in a mighty clever and interesting five-round boxing exhibition, uses his brain and brawn to such good advantage that everybody is evangelized and they all meet the next Sunday morning in holy reverence to break ground for an edifice to God.

To say that "The Parson and the Bully" will have great vogue and will earn money for exchanges and exhibitors alike, is to but it very mildly. It is admirably acted and photographed in Nestor's own inimitable manner. Nestor, keep it up!

THE NIAGARA SLIDE COMPANY

The Niagara Slide Company, of Lockport, N. Y., have an announcement in this week's issue of the "News," and we would advise exhibitors to send to them for their catalog, which will prove of much interest.



PROGRAM

MONDAY.....	Imp, Eclair, Yankee, American, Champion.
TUESDAY.....	Thanhouser, Bison, Powers.
WEDNESDAY.	Champion, Solax, Reliance, Ambrosio, Nestor.
THURSDAY...	Imp, American, Itala, Rex.
FRIDAY.....	Yankee, Solax, Lux, Thanhouser, Bison.
SATURDAY...	Powers, Itala, Gt. Northern, Nestor, Reliance.

"THE POISONED FLUME"

In picture entitled "The Poisoned Flume," described in an issue of Film Facts, the big flume which supplies the water to El Cajon Valley is utilized. This flume is over one hundred miles in length and is fed from Cuyamaca Lake far up in the mountains. All of the cattle in El Cajon Valley receive their water from this flume as it is the only water worthy of mention throughout the entire extent of the valley.

The ingenuity of the picture will be acknowledged by those

exhibitors who see it, as the story is so plausible, and the truth of our oft-repeated assertion, that it is unnecessary to exaggerate conditions as they exist in the West at the present time, in order to lend a spirit of interest and thrill to a moving picture, is exemplified in a startling manner in this particular producton. To appreciate this fact it is only necessary to view the film. Then again, as it is unquestionably the best dramatic Western film ever released by the American Film Manufacturing Company, of Chicago, it will prove to the advantage of the exhibitor—not only to view it himself—but likewise to extend the privilege to his patrons.

SALES COMPANY

The following films have been released during the week of August 21st by the Motion Picture Distributing & Sales Company:

Monday, August 21st

Love in a Tepee	Imp
The Battle of the Wills	Imp
Blotted Brand	American
Colleen Bawn	Yankee
When North and South Met	Champion
The Edelweiss	Eclair
How they Work in Cinema	Eclair

Tuesday, August 22d

Cowboy's Loyalty	Bison
The Cross	Thanhouser
Black Cloud's Debt	Powers

Wednesday, August 23d

A Gay Bachelor	Solax
A Little Child	Reliance
The Confessional	Champion
Alias Yellowstone Joe	Nestor
Culnara	Ambrosio

Thursday, August 24th

As a Boy Breams	Imp
Chicago Swimming Marathon	American
Aunty and Cowboys	American
Modern School of Italian Cavalry	Itala
Castles in the Air	Rex

Friday, August 25th

Retaliation	Yankee
Pioneer Days	Bison
Romance of Lonely Island	Thanhouser
The Stampede	Solax
Bill Follows the Doctor's Orders	Lux
What a Pennyworth Did	Lux

Saturday, August 26th

The Indian's Love	Powers
Foolshead Chaffeur	Itala
For a Straw	Itala
Mutt and Jeff and the Country Judge	Nestor
A Traitor to His Country	Great Northern

FILMS STOLEN

Alfred Saunders,
New York.

Dear Sir:

Will you kindly notify the trade in general through your valuable paper that the following reels have been lost or stolen from a delivery wagon; liberal reward for information or for the return of same?

Bison—"Indian Love."
Imp—"Gasolene Elopement."
Itala—"Visit of a Friend" and "New King of Armchair."
Powers—A Picnic-Foot Romance.

Yours very truly,
CHAS. H. SHEIMER,
150 East 14th St., City.

NICKELODIA NEWS IN BRIEF

Louisville, Ky.—The dwelling at 410 S. Fourth street will be remodeled into a moving picture theater to cost $16,000.

Mason City, Ill.—A. W. Ackerman of the Lyric Theater has leased the opera house and will manage same.

Canton, Ohio.—Ramsey & Patterson have been awarded the contract for a new theater to be erected on Main street.

Swayzee, Ind.—The Swayzee Opera House Co., capital $900, D. L. Spears, W. G. Sims and W. H. Ammon.

Knoxville, Tenn.—Brimer & England Bros. have a contract to remodel theater for Fritz Staub.

Chicago, Ill.—B. A. Johnson will erect a one-story brick theater at 2536 North avenue, to cost $4,000.

Oakland, Cal.—The largest moving picture theater on the Pacific Coast will be erected on Broadway by H. C. Capwell, to cost $50,000.

Milwaukee, Wis.—Architect John Roth has plans for a new picture theater to be built on Green Bay avenue, near Concordia, to cost $8,000.

Filmore's Inside Film Information

The Only Live Wire Page of Moving Picture Comment Published—A Few Fresh Paragraphs That'll "Wise" the Little Film Man to the Big Fellow and the Big Doings in a Few Reading Minutes— —Choice Chatter on the News of Filmdom When it Happens, And Sometimes Before

O THE ACCURATE moving picture press! Just can't get things right! One of its members prints the following story in the current issue and asks me to believe it:

KEITH & PROCTOR'S FILM MAKERS?
A Strong Rumor Says So

According to a seemingly well authenticated report Tom Cochrane, the former manager of the Imp Company and lately connected with the Lubin Film Company, of Philadelphia, has signed a contract with Keith & Proctor as producer for a moving picture enterprise, which is to furnish exclusive service to the houses of the Keith & Proctor circuit.

It is said that a company of competent actors has been engaged and that the new concern will use for the present Lubin's old plant in Philadelphia.

* * *

Keith & Proctor as Film Makers

IT READS well. Keith & Proctor for years have been one of the country's leading exhibitors—if not THE leading exhibitor—and certainly had the strength and backing to go into the film-making game and make money at it. But this was all "once on a time." To-day the film-manufacturing market is shut up as tight to new blood as a new penknife that won't open at all. All sensible people in the business recognize this. Your Uncle Filmore recognizes it. And certainly Keith & Proctor recognize it. They'd never have made the profits a certain little litigation matter showed they did, if they weren't folks of sense and balance.

* * *

Why, There Ain't No Keith & Proctor at All!

AND THAT LITTLE litigation matter—it makes me conjure up things. Wasn't it about a dissolution of partnership? Wurra-wurra! 'twas! 'twas! Result, no longer is there a firm by name o' Keith & Proctor. They've gone and cut asunder. Keith's enterprises are now Keith's; and Proctor's are Proctor's. It's all a matter of court record. And evidently this particular member of the picture press knew nary a thing about it! What else can you believe?

* * *

The Rumor Factory Is Working Overtime

AND THE IDEA of connecting Tom Cochrane's name with so vapory a proposition! Tom isn't associating himself with any lighter-than-air project of this sort. The rumor factory merely used him to fill space. Is no one safe from the sacriligeous touch of the factory hands?

* * *

The Two M's Run the Solax

HERBERT BLACHE and his wife are now in balmy France, and many wonder who is running the Solax Company in their absence. Well, to let the secret out: George Magie and Wilbert Melville. Magie is right at the helm of the business department and Melville is steering the production end. They make a bully team, let it be said. M and M—why shouldn't they? A pleasant trip to you, Mr. and Mrs. Blache! With two such loyal servants as the Two M's watching things, you can take your time about getting back to business and can enjoy your vacation to the fullest.

* * *

The Change in the Nestor Business Department.

JAMES L. McINTYRE is no longer connected with the Nestor people as general manager. Charley Simone, the pretty little fellow who has been Nestor's press man for many moons and did much to make Messrs. Mutt and Jeff popular, is now combining the work of the business department with that of the publicity, and the union of the two seems to be working out well.

* * *

And Now They Lick Patco on Water

BERNSTEIN, of the Yankee Film Company and Rubenstein of the Sales Company pulled a hot trick on the Patents Company at the Cleveland exhibitor's meet when, after the Patent Company threatened to cancel the license of the Hippodrome if Independent pictures were shown the convention attendants there, the pair showed the Anti-Trust reels just the same. How! O, merely by sticking a picture screen on a raft and a projection machine on the excursion boat that took the conventionites on a moonlight sail. They had the raft tied to the excursion boat and carried along with 'em. Then at the proper moment they had the projection machine on the boat shoot Independent pictures down onto the picture screen on the raft, and the packed boat rang with cheers for Plucky Independence.

* * *

The Smile That Won't Come Off

AND THROUGH it all Herb Miles sat with satisfied mien and—smiled. Which was merely what any good general would do.

* * *

Those Children of the Patents Company

I AM PARALYZED and peeved at the childish effort of the Patco to "get square" with the Independents for making better pictures. That projection machine suit aimed at exhibitors made me diet to cure my deep disgust. This "kid business" of scaring a man by suing him is just too foolish for words, and I was thoroughly pleased when Secretary Miles showed himself equal to the occasion by transferring the defense of the suits to Sales Company's able attorneys.

* * *

The Secret of the Junior Sales Company Is Out

LAST WEEK the Sales Company held their Thursday meeting in the afternoon, which was a good deal of an innovation. You see, previous to this the Powers-That-Be in the Independent field foregathered at No. One-Eleven at about eight-thirty in the evening each meeting-Thursday, and held high confab until early morn. While the Real Things argued inside, out in the lobby the Junior Sales Company held THEIR meeting. Legion were they, but select, at that—Evans, Engel, Adler, Abrahams, Raver—a brainy assembly IF a bossed one. At last Thursday's meeting the really-truly Sales Company ALONE met. Why? 'Cause 'twas daytime, Fool, and the Junior Sales Company had to be at their desks earning their salaries!

* * *

Going to the Independents for Material

THE FIRM of Lubin, which brought several players from Independent companies to join its own ranks, has now raided the Independent producing camp in another quarter—the director's one. Just a week ago they grabbed an eminent stage director from a foremost Independent firm and created some dismay there for a time. But on the whole the action is a very satisfactory sign. It means that the Independent product has come to be so essentially good that the men engaged in making it are worth while having in the Trust studios.

* * *

What Used To Be

IT USED to be that the Independents went to the Trust studios for "big names"—people whose standing in Trust pictures was high enough to bring prestige to the Independent producer who hired 'em. The story of the two "Biograph girls" is moving picture history. At the time they came over to the Independent camp, the Independent product was so generally poor and unpopular that "big names" for featuring in the advertising were needed to make the pictures "take" with the public. To-day I can say that the Independent film stands successful on the strength of its all-round merit. "Big names" are no longer a main asset. The "girls" I have mentioned, for instance, are no longer Independent players, and still the records show that the Independent manufacturers are doing the banner business of their existence.

* * *

Whatever You Do, Join the National

THE NATIONAL Film Distributing Company, which has been "panned" so hard by able writers that I hate to add mine, is now advertising its programme. The ad itself gives the snap away—"ONE American and TWO foreign pictures released each day." As though there were a single exhibitor in the United States crazy enough to risk his investment by foisting "one American and TWO FOREIGN pictures" daily on his patrons! I would advise the National to suspend operations until they gather in some more native brands of film. I see they already have the "Plantation," the "Rose," the "Federal," the "Washington," the "Mohawk," the "Oklahoma," and the "California"!

FILMORE.

A DAUGHTER OF DIXIE—CHAMPION FILM CO. RELEASE AUG. 28th

NEWSY ITEMS FROM EL CAJON VALLEY

We quote herewith from a letter received from Mr. Allan Dwan, the producer in charge of American Western company, in El Cajon Valley.

"My Dear Mr. Kennedy:—

"The Fourth of July is a rigid holiday in this community, so I took advantage of the lay-off and went on a 135-mile auto trip through the back country in search of hidden moving picture treasures. The trip was well worth the effort for I found a variation in scenery hard to equal. Forty miles back there are great stretches of range land flooded with cattle, and a little higher up on the Cuyamaca range I found big pine forests reminiscent of Canada. From the top of one of the Cuyamacas we looked out into the Imperial desert and its mysterious Salten Sea. A sea which in the past few years has sprung up from nowhere, to flood the desert."

Mr. Dwan is a busy man and his remarks are necessarily concise and to the point but, judging from the extract above, the exhibitors who are featuring Flying A Cowboy pictures can look forward to some remarkable scenic effects in our forthcoming productions.

Philadelphia, Pa.—Harry Brocklehurst will erect a new $15,000 moving picture theater at Erie avenue and Marshall street for the Erie Amusement Co.

ROYALTY AND "KINEMACOLOR"

On Monday evening, July 24th last, the King's box at the Scala Theater was by royal command reserved for their Majesties, but at a late hour the King, being detained at Buckingham Palace by the grave political crisis, by telephone postponed his visit, and sent His Royal Highness the Prince of Wales to represent him. The Prince was greatly impressed by the "Kinemacolor" reproduction of the stirring events of the Coronation, and especially by the scenes of his own Investiture at Carnarvon Castle; and at the fall of the curtain he joined heartily in singing the national anthem. Subsequently His Royal Highness sent for and congratulated Mr. Charles Urban, and discussed with him most interestedly the leading principles of kinematography in natural colors. On the previous Saturday the performance had been witnessed by their Royal Highnesses the Princesses Marie Louise and Victoria of Schleswig-Holstein.

On Wednesday evening at the Scala Theater, in London, King George V, in company with the Prince of Wales, occupied the Royal Box.

This is one of the unique things in our twentieth century civilization, as King George V is the only monarch in the world's history who has ever had the pleasure of witnessing his own coronation, with the actual scenes and events surrounding it, in Kinemacolor.

AUSTIN EDWARD'S FILM STOCK 3 1-2c per foot
1-4c foot for perforating
The positive produces the handsomest blacks and whites.
The negative is the most rapid film made.
THE PHOTO CINES CO. - - 24-26 East 13th Street, NEW YORK

MOVING PICTURES AND THE CLERGY

By A. L. Barrett

SINCE the introduction of moving pictures a great deal has been said about the narrow-mindedness of the clergy in regard to them, and this body has been criticized and blamed for its wholesale denunciation of picture plays and for the prejudiced views it has taken of the whole industry. More recently, however, a great many of the clergy have altered their opinion and many of them now publicly endorse the amusement, while others use the pictures in their church or Sunday School work. The film manufacturers advertise this conversion as much as possible and columns are devoted to the fact that a clergyman approves of or uses them. Many clergymen all over the country are now either using motion pictures in various ways in their parishes or publicly declaring themselves in favor of them, and the manufacturers are very proud of the victory they have won, but it must be remembered that the picture shows the clergy are now endorsing are very different to the plays shown even so recently as five years ago, for since the establishment of the National Board of Censorship the entire industry has undergone a complete change, and it is but just to bear in mind that the clergy withheld their approval only until the picture plays became worthy of it. No clergyman worthy of the cause he represented could or would have approved the average picture plays given ten years ago, and this united stand against them has been one of the strongest factors in their improvement, but the resultant wholesale purification which they have had, together with the superior type of play now presented, have won thousands over to the ranks of pictureplay admirers. Without this purification, they would never have gained the substantial hold which they now have on the refined and educated classes who now visit the plays in such large numbers. If the clergy had endorsed the types presented ten years ago, they would never have won their way to this position, but the best friends of the industry were very shortly convinced that the clergy only recognized the importance of pure, wholesome plays, and acting on this conviction the picture plays have been continually improved. As the clergy belong to the highest ranks of the educated classes, and being, primarily, teachers, they were very likely among the first to recognize the influence for good or evil that is embodied in moving pictures. In Biblical stories and the books used in Sunday Schools, pictures are a very important element, and the little picture generally to be found on the first page of the Sunday School leaflet always attracts the attention of the children long before they bother about the lesson, and it is around this picture that the teachers build their story. Then by constant reference to it, the lesson for the day is impressed on the minds of the children. Like all other educators, the clergy know full well the influence and value of pictures on the childish mind, and it is for this reason that stereopticons have always been so popular at Sunday School entertainments, but the moving pictures adding the element of life to pictured portrayals will, of course, finally supersede the stereopticon in all church work. The clergy have not been slow to recognize the value of moving pictures, but before publicly endorsing them, have insisted on a better quality of goods being submitted to the public, many of whom are their parishioners and children committed to their charge. It is not the moving picture industry that the clergy have been, and many still are, opposed to, but the individual play that has been presented until quite recently, for as soon as the film manufacturers showed a desire to present plays against which there could be no objection raised, the result was shown by one clergyman after another visiting them, many, of course, in a spirit of criticism, but which is gradually giving way to one of entire approval. The value of this approval lies in the fact that they absolutely refused to give it until they could honestly do so.

That the influence and approval of the clergy was desired by the motion picture industry is very evident from the hostility toward the whole clerical body so long as it was refused, and the self-congratulations and general patting on the back in which the film manufacturers are indulging now that this is every day becoming an increasingly assured fact.

The question as to whether picture plays should be exhibited on Sundays is one on which there are many opinions, but most people will admit that if it is desirable to have a good, clean and wholesome programme on a week day, it is doubly essential that those shown on Sundays should be the very best in every respect that is obtainable. If care was exercised in this particular, and such plays were presented as "Herod and the Newborn King," "The Crusaders," "Elaine," "The Life of Moses," and others of this class, we should not hear so many objections to exhibiting moving pictures on Sundays. They will never lose the favor of the public, so far as being a popular form of amusement is concerned, but this is their least important mission, and if picture plays must be shown on Sundays, there is no need to antagonize the whole of the religious and educational world by exhibiting the worst films on that day. Plays suitable to the day should be presented and the abominable illustrated song could be entirely eliminated.

While these are given, it will be impossible to obtain the unqualified endorsement of the clergy, for some of the songs are very repulsive to the audience, a great many of them leave the building when they are given. The pictures on the screen generally portray a girl of about seventeen years of age, still in short skirts and with her hair hanging down her back. Her companion is a flashily dressed young man wearing a straw hat set well on one side, who makes it his business to serenade her with a love sonnet the like of which could not be found in any classic collection. They are usually depicted strolling through romantic spots, the young man clasping the young girl in the tightest of embraces while they walk, although walking under such circumstances must be rather an awkward exertion. The final picture generally represents this pair of lovers perched, still in a fervent embrace, on the crescent of the moon or some equally unattainable place. (This description represents one of the best types of illustrated song.) The strident tones of a singer? accompany their every action and the song is full of such words as hug, kiss, etc., the singer? punctuating his song by some very audible kisses wafted to an admiring? audience, the chorus generally being shown on the screen and the little children singing it. Would anyone respect the clergy if they gave their sanction to such a spectacle?

There are many good old songs of all nations which are familiar to everyone, and new ones always being published which are far better suited to be sung and illustrated where many of the audience are young people, and frequently only children. There are also plenty of good voices to be found without resorting to the tin-horn variety we hear so frequently, and if some managers succeed in obtaining the services of such persons, why cannot all do the same? There is room for a great deal of improvement in the illustrated song feature, and the sooner this is recognized and the strident tones of these strenuous singers are but memories of a dead past, the happier will be the whole community.

SIDE LIGHTS ON THE CINEMATOGRAPH

By L. W. D.

The Development of Color Cinematography

COLOR photography as applied to cinematography is an unfamiliar subject with the masses of picture theater patrons, and to those readers a brief survey of the origin and development of color photography I feel would not be unwelcome. To fix the colors of a camera picture has always been a problem for the solution of which numbers of inventors have labored unceasingly to accomplish since the early days of photography. Like Mother Shipton's theoretical prophecies, which have all the realities excepting the Millenium, reference should be made to the origin of one of the most remarkable deveopments of photographic science. An extraordinary work was published in 1760 under the title of "Tiphantic," being an anagram of the writer's name, in which he divined not only photography as we know it, but also photography in colors. He relates haw he was transported to the palace of " Elementary Genius," the chief of which addressed him as follows: "Thou knowest that the rays of light reflected upon different bodies are pictures, and that it paints their semblance upon all polished surfaces and upon the retina of the eye. Upon water and glass the elementary winds have sought to fix these passing images. They use a substance very viscous, subtle, durable, which promptly dries and by means of which a picture is made in the twinkling of an eye. They cover this substance with a linen cloth and present it to the objects they wish to take; the first effect is that of a mirror wherein one sees the whole adjacent and distant bodies upon which the light can bring the image, that which a glass cannot do, as the linen—by means of its viscous covering—retains the images. The mirror, although rendering the objects faithfully, does not keep them; but the prepared linen not only takes them faithfully, but keeps them. After taking the images they place it in an obscure place, one hour after the covering has dried, then you have a picture more true and precious than art can imitate, and which time cannot efface. They take from this source the most pure in the body of light; the colors that paint them drawn from different materials that never fails or time alter. The precision of the design, the variety of impression the gradations of blend and

shading, the perspective, they abandon all to nature itself, which, with this method never gets the lie—traced upon linen are images which improve themselves to the eyes and appeal to all our senses at once. The elementary mind enters afterwards in a few physical details, (firstly) upon the nature of the glutinous body which intercepts and holds the rays; secondly, upon the differences in preparing and mode of employing them; thirdly, upon the play of the light and of drying the body; three problems which I propose to the physicists of our day, and which I abandon to their sagacity."

This was the forecast, quaint yet based upon living realities in the year 1760, to be followed later by the researches and experiments of "Becquiral," "Siebeck" and "Poiterin." The basis upon which their researches emanated consisted of sub-chloride of silver, the properties of which gave them their opportunities, inasmuch that this chemical product possesses the marvelous property of reflecting light similar in composition to that which causes its own formation; and the earliest successful experiment recorded was made by "Becquiral," when he demonstrated that color intensified the illusion of a photograph and which subsequently eclipsed the monochrome copy, whilst Siebeck, a professor of the University of Jena, famous for his discoveries in thermo-electrics sought in 1810 to obtain photographs colored naturally by rays of light by means of the prism; the rays being recorded on a screen conveniently disposed, a lively colored image presenting itself in constant order, a series of tints which melted into each other in forming that which in physics is known as "Spectre." Amongst these infinite number of tints are to be distinguished principally the seven following colors, which enumeration forms an Alexandrian violet, indigo, blue, green, yellow, orange and red. Siebeck let fall upon some chloride of silver spread over some paper when the spectre from the rays was created. Later in 1808 Zenker advanced his theory for producing colors by the aid of stationary light waves, afterwards verified by Prof. Lippman in 1891, whose clear demonstration created great enthusiasm throughout the scientific world, the results of which were greatly in advance of all former attempts; but numerous difficulties presented themselves which prevented his methods being adopted for practical use.

Upon the principles and development of "Kinemacolor"—the last word in color photography—I cannot dwell in this article; suffice it to say that with regard to color photography anyhow—"there is nothing new under the sun."

The Picture Theater and Public Morals

"Education is the fairest thing that the best of men can ever have," said Plato. "Pouvouir sans savior est fort dangereux," said an eminent French moralist. "Of all treasures, knowledge is the most precious, for it can neither be stolen, given away nor consumed," said the Hitopadesia. True it is that the ignorant life must be a comparatively dull, uneventful one. Make no apology for quoting these master men who taught fact, namely, that to be successful in life, education was needed. Everywhere we see new schools being built, and the tremendously important side issue of education—the picture theater, and shoulder to shoulder, stand the school and the picture theater as factors in the people's education. At the occasion of an opening of a new cinera on "the other side" recently a reverend gentleman said he was glad to perform the ceremony as he felt that he was supplying the workingman with a good education for the price of a couple of pints of beer! "There was," he continued, "grave need for something to be done to enable the workingman to spend his time properly. The spending of time properly means profitably and profitably means beneficially." Again, the picture theater creates a moral atmosphere. I feel that on this point I shall stimulate the animosity of some of my patient readers who view this question contrary to myself. But nevertheless my convictions lead me to say that many a man who is a frequenter of a different atmosphere to that of a picture theater, or, to be more explicit still, the man who loses his moral power, and becomes an habitue of questionable entertainments—of him, it can be said that his lack of knowledge brings him back to the man-brute of the mediaeval ages.

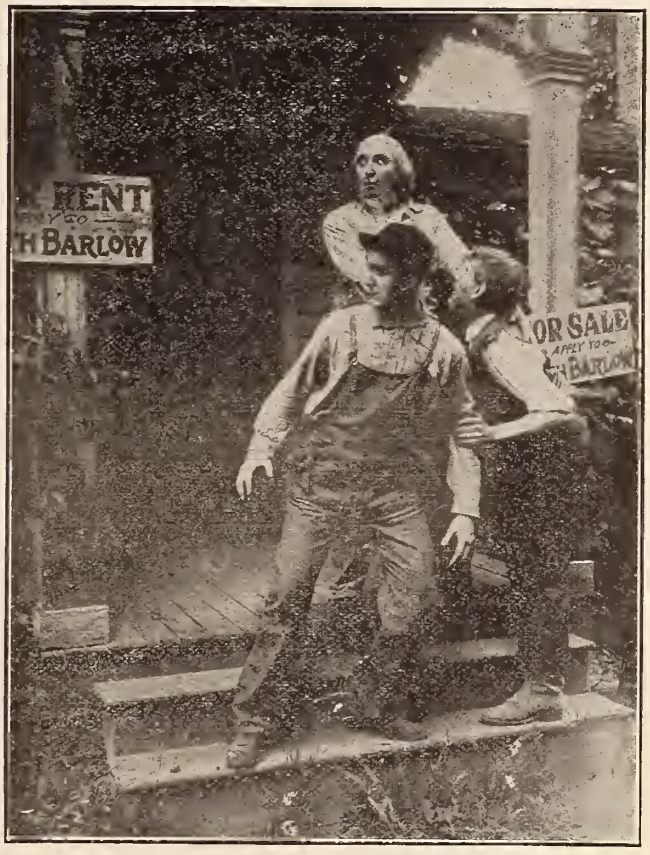
The mind of the child retains many of the little incidents portrayed on the screen, that retentiveness in education, and little by little the small mind begins to broaden, and the outlook upon life is more seriously developed. The exhibitor holds no light responsibility in this connection, and this article would be useless if I did not make a special appeal to all those in authority to produce the best possible films.

It has been said that the picture theater is only for children—we, however, know otherwise. Securing the best possible films to reproduce before your patrons is no reflection upon the manager, as one of those "fanatical moralists," who would do well to bear in mind the motto of the Garter.

THE HAUNTED HOUSE

A Story of Life in a Country Village in Which Superstition Is the Theme

HOW a miserly old villain is unmasked while playing upon the superstition of residents of a country hamlet makes a story of unusual interest that will soon be released by the Imp Company. The types have been admirably selected to portray this drama with fidelity to settings nd acting, and it is a tale that is so different from the ordinary



picture play that it will be welcomed for its freshness. A mechanic, who has slaved for years to lay up a little hoard against approaching old age is in the grasp of a miserly old real estate dealer who has a mortgage on a house belonging to him, which is for rent. The unprincipled old money grabber conceives an idea of making the house valueless as a rental property by spreading the report among the simple minded folk that it is haunted. Strange sights are seen about the place and hideous noises are heard in the still hours of the night. The gossips find food for reflection and the villagers are frightened, giving the house a wide berth. A young man comes to the hamlet in the capacity of telegraph operator and railroad agent. He is from the city and intelligent. He sees the daughter of the persecuted mechanic and loves her. He also hears the weird stories of the haunted house. Doing a little investigating, he is convinced that some evil-minded person is responsible for the strange demonstration at the house. Following the old miser to the deserted house, he enters and it is all made clear. He resolves to clear up the mystery and unmasks the old money-grabber while he is on the roof, garbed in a sheet, terrifying the gaping crowd below. He shows up the miser as the masquerader and eventually marries the girl, being rewarded by the thanks of the mechanic and voted a hero by the residents of the town. It is an interesting story, faithfully told.

MAN (married) seeks position as manager of M. P. House. Good singer, can operate and repair machines. Wife could act as cashier. Address ERNEST H. JUDD, 986 6th Ave., New York.

CASTLES IN THE AIR

HAVE MANY

UPS AND DOWNS

But "CASTLES IN THE AIR" a Rex wonder-film, RELEASED THURSDAY,

August 24th, will bring your box receipts UP and your hand DOWN, down over your heart, swearing allegiance to REX. It's a dream of a picture, showing the blessful dream of Bedelia, a maid, who suddenly becomes transformed to mistress of the house, goes automobiling, yachting, and is courted by a lord—Lord, what a dream! Castles in the air! Who doesn't build them? Who at one time or other isn't the architect of some fairy, airy castle among the clouds? But ah! the awakening!

Bedelia wakes up; your audience wakes up—they'll think they were dreaming themselves; and you wake up to the fact that

REX IS THERE!

"CASTLES IN THE AIR" will drive away all care!
A dream that's sweet and fair: a picture that is rare!

Rex MOTION PICTURE MASTERPIECE CO.

Going itself one better every week at

573 Eleventh Avenue
NEW YORK CITY

Sales Company says Rex dreams are not mere "Castles in the Air!"

A TRIUMPH IN IMP PRODUCTION.

See Our Front Cover Illustration

"Duty" is the title of a picture recently produced by the Imp Company which is a triumph in scenic effects and intensity of acting. It will be one of the notable films of the year, both as a strong story and as a finished production in the way of stage effects and natural scenery. It is a story of a lighthouse keeper and his family, who live in the lighthouse off shore, an isolated little community, whose neighbors are passing ships with the booming of the ocean against the stone work, the only thing to break the monotony. The mother, who has a small child, is ill, and the keeper, as is his usual custom, goes to light the lamps for the night. He finds, to his consternation, that the mechanism that revolves the lights, has been disabled and that the tower must be manipulated by hand. Summoning his boy he bids him keep the lights revolving while he goes to the mainland to bring repairs. The boy takes up the task and the father shoves off in the dory. The boy works faithfully but the task is too great for his strength and he falls exhausted. The mother, having an intuition that all is not right, arises from her bed, looks out and discovers that the lights are not revolving. She starts up in terror as the situation dawns upon her. She fears for the ships which are liable to be dashed to pieces on the treacherous shoals. Summoning her strength she crawls to the dome of the lighthouse and there finds her boy prostrate before the light. With superhuman strength and will she takes up the task and staggers as she turns the light tower. In the meantime, the husband has secured the needed repairs and is rowing to the light. His dory strikes a rock and is wrecked and he is forced to swim for it. He reaches the lighthouse in an exhausted condition, crawls up the stones and swoons from his exertions. Recovering he enters the living room to find his wife absent with the baby sleeping in the cradle. Staggering up the stairway he finds his wife and child, both insensible beside the light, she having fallen from exhaustion. He revives them both and bears the sick woman down stairs in his arms. Later the captain of a vessel that was saved from destruction by the constant burning of the light which was turned by the woman, visits the lighthouse and offers the keeper a medal, having learned of the heroic conduct of the family. The keeper tells the sailor the credit, if any, belongs to the wife and the captain presents her with the token of reward.

The scenes on the sea and those in the lighthouse are clear in photography and the interior views are faithful and realistic. It is one of the strongest stories of the sort ever produced by any company.

THE CHAMPION FILM CO. AND SIDNEY DREW

Several years ago Sidney Drew was the greatest comedian on the American stage, and an actor of great renown. He placed before the public some of the heaviest dramas with beautiful staging and handsome settings. His plays were so massive that they outgrew the vaudeville stage.

Amongst his many productions was one entitled "The Redmen." This play still lingers in the minds of thousands and thousands of theatre-goers both in America and Europe, for it had a most unusual plot and story. The setting, as is gathered from the title, was laid in the West. This is one of the many reasons which made this acceptable to the Champion Film Company.

Mr. Sidney Drew finally thought of his subject as worthy of being filmed. He placed the project before the Champion Film Company and they quickly grasped the opportunity. The play has already been filmed. Needless to say, it is the most unique Western subject. The Champion has purchased the sole rights to the producing of "The Redmen" from Mr. Sidney Drew. The film, however, is entitled "The Red Devils" because of its deeper significance than the original title.

Mark Dintenfass has spent a large amount of money on this production, and has displayed remarkable judgment in securing this remarkable drama. It is a big thing and there are a multitude of Indians, horsemen and Western characters employed. "The Red Devils" will be released on September 13, 1911.

AT LIBERTY—Either as Director or Manager of Production Department. Experienced, has stood full test. Proofs furnished.
Address "H. F. W.," care Moving Picture News.

THE "FLYING A" PLAYERS IN FRONT OF THEIR BUNGALOW IN EL CAJON VALLEY, SOUTHERN CALIFORNIA

The intelligent looking coterie of moving picture artists included in the Western Stock Company of the American Company, and pictured above, we are informed are the happiest and most enthusiastic aggregation of moving picture people in the West. The contented facial expression of the artists in the picture, reproduced above, confirms this assertion.

The American Company is to be congratulated on the worth of their Western Company and it is small wonder that the Flying A brand of Western pictures is attaining such popularity among the exhibitors.

COMEDIES

Managers say they can't get enough good comedies. And this assertion may be true. But perhaps a definition of comedy as these managers understand it would be helpful. There are comedies and comedies. The old slap stick, the chase, the type represented by Foolshead and Max are others, and then there is the comedy drama. If the type represented by Foolshead is what a manager means, he has no better embodiment. Foolshead is popular everywhere, in city or country alike. And yet, when the pictures in which he appears are analyzed they are based upon nothing. Most of his capers are posed. Clearly no one would ever do the fool things Foolshead does in every picture. But he is a favorite and his comedies are applauded almost everywhere.

Max, Pathe's comedian, is another who does things that are not only funny, they are both unreasonable and foolish. No one would do the things he does. For example, who would wear tight shoes to see his girl, or who would undertake to navigate all day on roller skates? Max does, and the pictures are accounted funny.

Then comes the slap stick comedy in which there is a deal of smashing of furniture and the destruction of much other property. But they are accounted funny by most audiences, and are wanted by managers.

The chase was more popular once than it is now. The chase was hurt by making it too long. The audience tired of it. Hence its somewhat questionable position as regards popularity.

The chase is funny, but it is best to make it short. Too long runs are apt to degenerate into pointless runs. A short, sharp and snappy chase is a very good bit of comedy work. It deserves all the applause it usually gets. But the danger lies in stretching one too far.

The comedy dramas are not so numerous, but they are increasing in number and improving. Some of the leading firms, like Edison, Powers, the Vitagraph and others are making these dramas features of their releases. The effect is beneficial and gradually audiences are being educated up to the higher and more enjoyable forms of humor as expressed in the motion picture.

There should be sufficient comedies now to satisfy the manager who wants them to brighten up his program. It wouldn't be quite possible to make a full program of comedies, but two could be included to advantage. Often two short ones are provided on one reel, and generally when this is the case they are both good.

Comedies are wanted. They form essential portions of the programs in all theaters and probably are more popular than the more serious pictures. But even though this is true, care should be exercised in selections. It is better not to undertake to offer too mnay. The danger is that you will have to resort to one or more that are weak, or seem to have no point. Such comedies are released. Managers know it, and audiences know it. But the recent improvement has made such dangers less marked and there is little necessity of accepting comedy in these days which is not up to the required standard.

The comedy is the spice of the pictures on the screen. Hence, the spice should be made as lively and interesting as possible. It should not be permitted to degenerate. Meanwhile, scenario writers should heed the demand, and turn out better ones than are now produced. This is possible, and will be done with the increased demand for good comedies.

THE ECLAIR FILM COMPANY

And Its New American Plant

THE NEW PLANT OF THE ECLAIR FILM CO. AND ITS PROPOSED WORK

By Our "Roving Commissioner"

THE first American plant of the Eclair Film Company is nearing completion at Fort Lee, N. J., and is possibly the most complete plant of its kind in existence in America, the plan being carefully and scientifically worked out.

It was my pleasure to be allowed a glimpse into the still unfinished compartments of the plant, each of which works in direct co-operation with the other. Starting at one side

WILL S. RISING, ECLAIR-AMERICAN COMPANY

of the building, room follows room in regular order of usage, from the developing room into the drying room, from the drying room into the department for clipping and cementing together of scenes, etc.

In connection with the Eclair plant is a repairing room where there will be installed some $3,000 worth of American machinery. There will be machinery for all kinds of repair work, even to the making of different portions of the machinery in use in connection with the plant which may be broken or worn out. Also a stock of raw material will be kept in store for that purpose. A mechanic has been brought over from France for the special purpose of keeping all machinery in repair.

It may sound strange at first hearing that the Eclair Company will employ no one on their perforating, printing, or, in fact, any other of their machines, who has any knowledge whatever of the mechanism of the machine which he is working. However, there is a reason for this—the man who knows nothing of the mechanism of his machine is not as liable to "tinker" with it if anything goes wrong as one who does. It is so arranged that he has absolutely no excuse for so doing, a push button being placed directly at the side of each machine, so that the mechanic can be called at a moment's notice.

Altogether, as I understand it, the work of the Eclair Company will be conducted in a most systematic way. The original Eclair Company of which this is but a branch, has its plant of much larger dimensions in Paris, France, where is also their machine shop, where all their machines, cameras, perforating, projecting, printing machines, etc, are made. This assures a perfection and similarity of register in their machines, and a steadiness of photograph which is not arrived at when machines are constructed in a diversity of places.

A little apart from the main plant is the studio of the company now in course of erection, and which is expected to arive at completion in two to three weeks, according to contract. This studio will be built of stone, as is the plant, and will be equipped with no less than four stages, so that work can be carried on continuously—when one set is finished with the other is ready. The object in view in the planning of the whole concern seems to have been the saving of time, which, in the rapid age in which we live, means a saving of money, and a saving of money with the artistic and dramatic portion of the work well looked after means success for the company.

The stock company of the Eclair has already been secured from among some of the finest artists in the country—actors and actresses of wide and varied experience in both comedy and dramatic work. An excellent choice of dramatic director has been made in Mr. McGill. Mr. McGill is a man of wide experience as an actor and director, having been fifteen years in the latter business. He is not only magnetic and affable in personality, but is artistic to a fault, and has an eye for the smallest defect in detail. With Mr. McGill at the head of the dramatic end of the business some fine productions can be expected.

It is a deplorable fact that so few of our dramatic directors in connection with the moving picture business pay so little attention to detail and artistic effect; many of the pictures which might otherwise be beautiful in effect are too often

HELEN MARTEN, "THE GIBSON GIRL," AN IMPORTANT MEMBER OF THE NEW AMERICAN ECLAIR COMPANY

spoiled in the preparation by neglect of attention to the above-named requisites of a pleasing picture.

On Monday, August 21st. the first work of the Eclair Stock Company in America will be commenced, when exterior scenes will be taken, awaiting the completion of the studio for the taking of interior scenes.

The first release of the Eclair Company will be a film entitled "Home, Sweet Home." The story runs thus: A young man, a son of wealthy parents, leaves home to go to the city; at the same time a young girl whose mother, tho' not in easy financial circumstances, has succeeded in keeping the fact from her daughter, becoming tired of home and discontented with what her mother is able to do for her, also leaves the parental roof to seek her fortune in the city. Through force of circumstances they are drawn downward, but not to the point of dishonor. Accidentally, they meet in the park, both falling asleep on the same bench. On awakening they make friends; through the influence of the girl the young man is uplifted; they rise together, and having arisen and placed themselves in circumstances beyond reproach, they return to their homes. The finale shows the institution of another home—the home of the young couple who have fallen in love and married, the home which is the connecting link between the two families.

In this film will be introduced a number of novelties, including the famous "Breadline," and night scenes in the parks.

A great deal of dramatic work as well as comedy work will be done by the Eclair, and pictures of a very high class order will be released by them in the near future. "Home, Sweet Home," will be released in the early part of September.

The Eclair Co., which has been in existence for the past six years in Paris, France, has for the advisory head of its American branch Mr. Brulatour, who is also the president of the Sales Co., Mr. Harry R. Raver as business manager, and Mr. E. Offeman as general manager, in which capacity he has served in America for the past eighteen months.

The plant of the Eclair Co. is situated in one of the most beautiful and woody spots of New Jersey. The situation must necessarily afford, with the woods, and hills, and rocks, and the beautiful Hudson nearby, ample material which may be utilized in the production of exteriors of different types.

We wish the Eclair Co. of America success in their work, for which such careful and thorough preparation has been made. Each day shows some improvement in the making and in the construction of the moving picture. Proper equipment and artistic stage management are requisites which the Eclair Co. have acquired.

NICKELODIA NOTES

Lineus, Mo.—Joseph Davis is erecting an airdome here.

Toledo, Ohio.—White Eagle Theatrical Co., capital, $10,000, will erect a theater in La Grange Street.

Wilmington, Del.—Plans have been prepared for the new moving picture house to be erected at Seventh and Market Streets.

Paducah, Ky.—W. A. Finney has leased the Kentucky Theater and will open it in September.

La Harpe, Kan.—Chas. Mullen has purchased a motion picture theater in Eureka.

Kenosha, Wis.—The Orpheum Theater was damaged to the amount of $5,000 by fire.

Storm Lake, Ia.—J. M. Russell will erect at once a building, which D. E. Fyock will use as a theater.

New York, N. Y.—A. J. Walter and Archie Bimberg will erect a new theater at Prospect Avenue and 163d Street.

St. Louis, Mo.—The airdome theater at Taylor and Cook Avenues, was damaged by fire to the amount of $1,000.

Louisville, Ky.—A new moving picture theater is to be erected at 23d and Market Streets. Cost will be $35,000.

Chattanooga, Tenn.—Wm. S. Neil, of the Crescent Theater will establish a new show in the building formerly occupied by the Lookout Extract Co., and will remodel it at a cost of $10,000.

Hood River, Ore.—C. A. Bell will establish an opera house at First and Oak Streets.

Coldwater, Mich.—The Princess Theater here was damaged by fire to the amount of $600.

Milwaukee, Wis.—H. G. Fischer and A. W. Stein will erect an $8,000 theater at Muskego avenue and Fifth street.

Milwaukee, Wis.—C. Bruett will erect a picture theater to cost $800 at Green Bay avenue and Fifth street.

Milwaukee, Wis.—Emil Ladwig will erect a new picture theater to cost $9,000 at Chambers and Third streets.

Hayward, Cal.—Daniel Best will erect a new theater on Hayward avenue.

Louisville, Ky.—Plans have been prepared for a new moving picture theater to be erected at Fourth and O streets, to cost $5,000, by E. Greely.

Milwaukee, Wis.—Jones & O'Brien of the Unique Theater will erect a new moving picture theater to cost $25,000.

Scranton, Pa.—A new moving picture theater is to be erected at 527 Prospect avenue, near Alder street, for S. A. Smith.

Kankakee, Ill.—George T. Howard will erect a new theater on Schuyler avenue.

Louisville, Ky.—The Majestic Theater Co. has increased its capital from $15,000 to $30,000.

Philadelphia, Pa.—Penn Building Co., three-story theater at 42-48 W. Chelten avenue, to cost $100,000.

Escanaba, Mich.—D. E. Rice of Houghton will build a new theater here.

Chicago, Ill.—J. Goldberg will erect a three-story theater at 1252 Milwaukee avenue, to cost $12,000.

Madison, Wis.—The Borun & Goldstein Amusement Co., of Milwaukee, capital $12,000, D. J. Borun and Samuel Borun.

Pomona, Cal.—Plans have been prepared for a new $30,000 theater.

Cincinnati, Ohio.—William Brown will erect a new moving picture theater at 2316 Vine street.

Pittsburg, Pa.—Plans have been completed for the new Pittsburg Theater to be built on Diamond street.

Portland, Ore.—Jacob Kober will erect a new $6,000 moving picture theater at 468 Dekum street.

Milwaukee, Wis.—Herman Fischer and August W. Stein will erect an $8,000 moving picture house at Muskego avenue and Burnham street.

Ottawa, Ill.—The Colonial Theater was damaged to the amount of $600 by fire.

Chicago, Ill.—William Kessell will erect a 5-cent theater at 914 S. Halsted street, to cost $2,000.

PASSION PLAY WANTED. I want a good copy of Pathe's three reel hand colored Passion Play and am willing to pay a fair price for same. Would expect the reels shipped C. O. D. subject to examination. Reference, First National Bank, Minneapolis, Minn.
JAMES V. BRYSON, 258 Hennepin Ave., Minneapolis, Minnesota.

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THE OFFICIAL GROU

C. M. CHRISTENSON, SECRETARY

THE MOVING PICTURE LEAG
CHRISTENSON (

ON August 1, 2 and 3, 1911, there met in Cleveland, Ohio, a convention of the moving picture exhibitors of the United States and Canada. There were present at this convention 300 members, representing 2,200 exhibitors, and the association was formed hereafter to be known as "The Moving Picture League of America," to be chartered under the laws of the State of Ohio.

The officers elected by the Association are as follows: President, M. A. Neff, Mercantile Library Building, Cincinnati, Ohio; secretary, C. M. Christenson, 703 Euclid Avenue, Cleveland, Ohio; treasurer, I. J. Rieder, Temple Theater, Jackson, Mich. Any communication, regarding business connected with this Association, may be addressed to the secretary at the above named address.

Memberships are open to every bona fide exhibitor in the United States or Canada, providing said exhibitor is not connected, in any way, with the manufacturing of films or film exchanges. This Association is for exhibitors only. Let there be no misunderstanding as to membership. In any state where there are five or more members comprising a State Association of Moving Picture Exhibitors, the Association may join The Moving Picture League of America. In states where there is no organization, an individual wishing to become a member of The Moving Picture League of America may make application to the State Association in an adjoining state. The initial membership fee of a state organization to The Moving Picture League of America is ten dollars, thereafter a per capita tax of twenty-five cents per year. Let it be understood that The Moving Picture League of America recognizes only one Association in each state. If there are two, or more, so-called state organizations, they must become one before they can be affiliated with the National Association.

T CLEVELAND, OHIO

E OF AMERICA—SECRETARY TLINES POLICY

Every exhibitor interested in the betterment of his business and of the conditions affecting same, should immediately become a member of his State Association, and urge its union with The Moving Picture League of America without delay.

On the second Tuesday of August, 1912, at Chicago, Illinois, will be held the second annual convention of The Moving Picture League of America, and we expect the largest attendance of any convention ever held in that city. We also expect this organization, at that time, to be the most powerful and far-reaching in its scope, and in its particular field of endeavor, of any association hitherto known.

The purposes of this organization are self-protection, to raise the standard of motion picture films, to secure recognition on the National Censor Board, the regulation of prices for film service, to prevent breaches of contract on the part of film exchanges, to regulate insurance rates, to secure protection against adverse legislation, to regulate the rental of films to large playhouses during their idle seasons, to adjust difficulties with labor, and the adjustment of many other minor matters of importance to the exhibitor, individually and collectively.

We demand recognition from every branch of the moving picture industry throughout the world. Every local organization having any grievance must state such grievance in concise terms, furnish proof thereof, and then forward same to the state organization, and the state organization will forward it to The Moving Picture League of America for adjustment. This Association is founded on business principles alone, and the officers have pledged their best endeavors to secure the accomplishment of long-needed reforms in the moving picture business.

C. M. CHRISTENSON, Secretary.

M. A. NEFF, PRESIDENT

FROM THE OBSERVATORY

By G. F. Blaisdell

THE Atlanta City Council some months ago decreed that women attending theaters must, after six o'clock, remove their hats. Because the proprietor of a picture show refused to eject two offenders he was fined $10 and costs. The case was begun and pushed to a final decision by Councilman Johnson, the father of the ordinance, who witnessed the violation. The exhibitor contested the constitutionality of the law. The Court of Appeals says it is all right. Every man in Atlanta doubtless will say the Court of Appeals is all right. But why wait until six o'clock to compel a petticoated hog to be ordinarily considerate?

* * *

There have been many laughs among those acquainted with the ways of the management of Ocean Grove in putting a ban on those things which nearly every human being desires to do. Ocean Grove is a seaside reservation in New Jersey which is controlled by churchmen of the spirit of Plymouth, 1620. One law of the little community is that not a wheel shall turn on Sunday—someone has said this even applies to baby vehicles. Here comes a story which is interesting, if true. The chief ground for doubting its accuracy is that it indicates the existence of a picture show in the place. To the best of this writer's knowledge, there was none two or three summers ago.

However, this is a story of a new kind of censorship, which is said to rest in the person of the machine operator. Read this:

"He goes into executive session when the reels arrive and looks them over in secret. If there is anything in the subject, such as a man kissing a woman who appears to be other than his wedded wife, or the picture of a man draping himself on a public bar and tilting liquor into his system, the operator makes note thereof, and when he comes to the public exhibition he goes on grinding the crank, but reaches forward with his free hand and covers the lens until the objectionable scene is past."

Surely no job for a one-armed man.

* * *

Out in Appleton, Wis., according to the Milwaukee Journal, there is being built a six-ton American cheese. The Federal Government has taken so much interest in the undertaking that it has contracted for photographs depicting the making of the cheese, from cattle to flat car, which will be shown in moving picture houses. Twelve thousand pounds of cheese should be a moving sight. Would it be described as an inanimate or an animate object?

* * *

Announcement has been made that the National Oral Hygienic Association has been organized to institute a campaign for educating the public in the proper care of the teeth. Moving pictures are to be the chief medium.

* * *

"A Mother and Sons in 1776" came to grief in Toronto. One of the newspapers of the town wailed very loudly about the portrayal of the British as cowardly and brutal, and shed tears at the replacing in the final scene of the Union Jack with the Stars and Stripes. The authorities took charge of the film.

The incident uncovers a situation which will have repetition on this side of the border when some of the States have their private censorship. There is a new board of censors in the northern province and the members are now at work. They have discovered that there are at large in their jurisdiction something like 4,000 films. As the inspection will naturally be limited to perhaps twenty a day, and taking into consideration the fact that on this side of the border alone the independent and licensed manufacturers are turning out eleven reels every working day, it is quite easy to see that the board will gain in that 4,000 films just nine each day. It will take the board a year and a half to catch up on the American films alone. This estimate takes no account of the many English and continental manufacturers not included in the two American groups.

Some of the agitators for more censorship boards are going up against a game, the stiffness of which they do not fully realize.

* * *

For admitting a minor to a moving picture show, Benjamin Aschkenasy, of Brooklyn, will spend thirty days in prison unless his fine of $100 is paid before the expiration of his term.

* * *

The Rev. Dr. Luther Edwards, of the Grand Junction (Col.) Presbyterian Church, has been authorized by the trustees to purchase a projector and secure necessary films. Educational and religious pictures will be shown in the church at all times on Sunday when there is no service on. In order to hasten Sunday closing of the regular shows—and thereby facilitate the approach of the millennium—no admission will be charged. As to whether the contribution basket will be hidden the story sayeth not. Nevertheless the experiment ought to make good healthy competition. If the church can show the exhibitor a thing or two the public will be the gainer.

* * *

The Baltimore News has been conducting a prize essay contest on the eternal moving picture question—"What class of pictures do you like best, and why?" The winner was Miss Augusta Hament. In an interview Miss Hament was asked: "In what kind of pictures are you interested?" Her reply expresses the sentiment of many a picture show attendant:

"Mostly in the educational kind. Pictures which show life, industries and customs of people in foreign lands. They are so much more interesting and instructive than books and make a far deeper impression upon the mind. I also enjoy moving pictures of great events."

* * *

New incorporations at Albany include the following from New York City: Crystal Film Company, capital, $150,000; Intercity Amusement Company, capital, $8,000; Motion Picture Publicity Company, capital, $1,000.

* * *

The poultry industry of Petaluma, Cal., is to be photographed. In the vicinity of Petaluma there are a million and a half laying hens. The picture will show 16,000 chicks in one ordinary brooding house. Another scene will be of 12,000 white Leghorn hens chasing a farm wagon carrying feed.

* * *

The Detroit News says that for weeks past there have been no complaints made at police headquarters regarding picture shows, which the News says is a state of affairs unprecedented in the history of the department. In Detroit one policeman is assigned to visit all the shows and to report on conditions. The scheme seems to work well.

* * *

Under the new law in this state exhibitors employing unlicensed operators are jointly liable for evasion of the law and may be fined $100 or imprisoned for three months or suffer both punishments.

* * *

Mrs. Elmer E. Bates, head of the Cleveland Association for the Deaf, favors the use of motion pictures for teaching lip reading. "It would be expensive, that's the only objection," she said. "Schools for the deaf teach by the aid of other pictures, charts, and mirrors. More practical than any of these, I believe, would be the motion picture, with the actors clearly enunciating all words."

* * *

The other evening the writer was in a picture theater during a thunderstorm. Three times did the lights in the theater and in the projector fail entirely, leaving the hall in absolute darkness. The periods ranged from a dozen seconds to half a minute. One hysterical person in the three hundred present might have precipitated a panic. A couple of low-turned gas jets, accessible to ushers, would have relieved the tension and assured sanity and consequently safety to all.

* * *

The New York "Times" on Monday made the following editorial announcement, under the caption "Records for Posterity":

"The destruction of invaluable documents in the fire that devastated the Capitol at Albany and its great library may prove ultimately a gain, not a loss, if it has stimulated an abiding interest in the safeguarding of the records of the past. It is not in the multiplication of repositories of stone and steel in the neighborhood of historic places that this gain may be chiefly effected. We have received from Mr. Alexander Konta a letter announcing the forming of the first municipal Modern Historic Records Association in this city, which is to devote itself not only to the cause of erecting fireproof buildings; it would greatly amplify by modern methods the facilities for giving to posterity an accurate picture of contemporary life.

"Since the goose-quill was discarded as an 'art preservative,' for the linotype and print, snce portraiture in oils, pastels, and black and white was reinforced by the photograph and the films of motion pictures, and the phonograph made it possible for succeeding generations to hear long-silenced voices of the world's artists and leaders, no organized effort has been made to employ these splendid facilities for the transmission to the future of the very form and pressure of the time. It is a worthy enterprise. If successful, its incor-

porators, headed by men like Dr. George F. Kunz, Melville E. Stone, Robert C. Ogden, General Hubbard, Herbert L. Bridgman, John G. Agar and Mr. Konta, will be long remembered."

The formation of this association marks the beginning of a movement, the importance of which the people of to-day cannot fully realize. Coming generations will.

Probably there is no man in the country who will more heartily wish success to this splendid enterprise than our good friend Saunders.

From Our Western Correspondent

Hot Springs, Ark., Aug. 16.—With the thermomenter registering 105 in the shade the past few days, the "Man in the Baths" claims that he has gone "crazy with the heat," so has commissioned me to provide the weekly review for him.

The most important event of the week in the local moving picture field was the changing of the two Independent houses, the Photo Play and the Scenic, from pictures of the Sales company to Trust product. Some weeks ago these houses were running Trust pictures, but when "The Fall of Troy" was released they saw an opportunity to book a real feature, and in spite of warnings from Broadway, they ran that reel. It wasn't long until an investigation was made and the two houses lost their license. They took Independent pictures and exchanged programs. The Photo Play is situated in the heart of the business district and the Scenic is located on upper Central avenue. The Photo Play would run three reels one day and send them to the Scenic the next, and the Scenic would send to the Photo Play the reels that it used the day before. The houses, being widely separated, business was not impaired very much by the repetition of pictures.

It's different, however, when both houses are using Trust pictures, for the reason that every other theater in the city is also booking the same product and the "repeaters" are a common occurrence. In fact, so common is this situation that the public is educated to it. Take, for instance, the number of reels that are shown in this city during the week. There is the Lyric, which uses four, two for each half. The Lyceum changes every day, three reels to a show, or eighteen in the week. The Scenic also uses eighteen, and so does the Photo Play, as well as the Princess. Count 'em and you find that there are seventy-six reels of motion pictures shown here in one week. You don't find the Trust releasing that many a week, do you? The Photo Play and the Scenic, since starting on the Patent Company's output, have, with one or two exceptions, shown reels that either the Lyceum, Lyric or Princess have used before, especially the Lyric, which house, I understand, is making an effort to get the earliest releases possible, and succeeding, too.

There is at present a real live Independent agent in the city and it would not surprise me to see the two houses in question return to the Independent output, for how they can make money by running pictures that the other houses have shown is beyond me. Their business was immense when they were showing the Independent product, the reels of Thanhouser and the Western American and Bison companies being exceptionally fine, but they claim they desired to change.

Frank Head, manager of the Princess and the Airdome, has returned from a very pleasant business trip and vacation to Chicago, New York, Atlantic City and Asbury Park. While away he practically completed arrangements for the booking of the Auditorium, in which he is also interested, and the vaudeville for the Princess. Mr. Head was "knocked a twister," he states, by the great amount of business that the picture houses in Chicago and New York are doing. He says that is especially true in Chicago, where, for hours at a time, one can find the people lined up waiting to get in to see the pictures. Mr. Head is also of the opinion that the pictures have done considerable damage where profit is concerned to the bigger dramatic productions, and that one-night stands will no doubt enjoy a good season. In fact, he expects to see a host of "one-nighters" out this season, for the larger cities, he thinks, will not stand for the long runs.

The Princess will be booked by the Western Vaudeville Association and he has arranged for the appearance here of some exceptionally clever acts. The Auditorium will get several of the season's big successes, and among the number is mentioned "Get-Rich-Quick Wallingford," which, he says, will be seen at the Auditorium. The season at this house will open September 9th, when the "Smart Set," the well-known negro show, will make its bow for annual public patronage. The Airdome, Mr. Heal announces, will remain open until October 9th. This summer theater is enjoying the best season in its history. During the present week the place was packed to the doors every night and when "St. Elmo" was played it was necessary to go outside and borrow chairs and benches in order to accommodate the crowd. Over 300 persons were turned away from the production of Augusta Evans Wilson's masterpiece, which, even though it has been played here many, many times before, is still one of the greatest drawing cards.

If ever a person was surprised, it was "yours truly," when, on entering one of the theaters the past week, I beheld the little Melies girl, Miss Storie, I think her name is, with Vitagraph. Previous to that picture I saw a Melies reel, but she was not playing the usual dashing Western part, and I wondered at the time where she had gone to. But a few minutes later she turned up serenely with Vitagraph. I am glad to see her improving, for she is without doubt one of the cleverest and most winsome leading ladies before the camera. It is now up to Vitagraph to provide her with excellent material, and, we think out here that nothing is too good for this little artiste. Good luck, girlie.

Melies gave us a very good picture in "The Kiss of Mary Jane," and that was the last one in which Miss Storie, I think, came here. I have seen great riding but never anything like that picture. Biograph, however, sent us the most interesting pictures. Their "Country Cupid" was excellent and the "Romany Romance" great. The acting of the children in the former reel, especially that of the little youngster, had the audience in continual laughter. The "Romany" reel was marked by some very clever acting. Edison also scored heavily with "The Younger Brother," and Essanay gave us two good ones in the "Rosary" and the "Two Fugitives." Anderson is doing excellent work in the Western output. Kalem, we enjoyed your reel, "Jaurez After the Battle," which wasn't so very, very far away from here at that, and also "Making Mother Over," which caused much laughter. "The New Officer," by Lubin, was good for all manner of hearty laughter, and "That City Feller," by Selig, contained enough thrills to keep us all interested. "She Came, She Saw, She Conquered" was rather a good picture, true to life, of a country school, and Vitagraph deserves praise for the same.

This is the last week that I had an opportunity of looking at Independent pictures, for the reason, as stated before, that the two houses using same have changed to Trust product, but Bison sent us a very good reel in "Silver Wing's Dream," which, by the way, was a return date. Ambrosio offering, "If One Could See into the Future," was rather Ibsenian in character. It was excellent, but it made us shiver. American also gave us a good reel in "The Cattle Rustler's End," and their pictures are always enjoyed. "The Burglar and the Girl," by Great Northern, was also enjoyed. "The Bi-Centennial Celebration at Mobile, Ala.," was so decidedly Southern that it was received with open arms, for which, ye Imps, accept thanks, and "Mutt and Jeff at the Ball Game" contained its usual good humor. Thanhouser in its reel, "Back to Nature," filled out a week of good pictures and equally good business.

THE LADY IN THE BATHS.

Moving Picture Shows and the Medicos Again

Berkeley, California, Aug. 3, 1911.

Dear Saunders—Read the enclosed clipping, and my answer to it. This is the sort of thing that makes one glad one is not a medico. If you think it will do any good, print it in the "News," or such portion of it as you may have space for

Single-handed, one cannot do much, but wherever professional ignorance flaunts itself before a too-credulous public so openly, I am going after it in the interest of the greatest scientific achievement of the age.

* * *

The periodical outpourings of the spirit of some evangelist or other, anathematizing the moving picture shows, are harmless. But when the doctors backslide also, that is another matter. LINDSAY BANCROFT.

"KINETOSCOPIC EYE," LATEST

Berkeley Child's Too Frequent Trips to Nickelodions Results Strangely

Science Has New Malady to Combat Through Flickering of Picture Films

BERKELEY, Aug. 2.—Medical science has a new malady to combat. The "kinetoscope eye," the most recent affliction to engage the attention of optical experts, has appeared in

Berkeley in the case of a four-year-old girl, who is under treatment by Dr. J. W. Stitt for nervousness, due to excessive visits to moving picture shows.

This latest malady is to the optic nerve what chorea or St. Vitus dance is to the muscular system, causing the involuntary twitchings that give the eye the appearance of a camera lens with a perpetually moving shutter.

Laid to Pictures

"After an ophthalmoscopic examination," said Dr. Stitt, "I found that the retina of each eye was seriously affected. Upon inquiry as to what might have produced this condition I learned that the child had been a constant visitor to various moving picture entertainments.

"There is no doubt in my mind that the flickering of the pictures is responsible for the affliction. The action would cause and has caused a rapid dilation and contraction of the pupil.

"Unquestionably many cases of eye trouble are due to this cause.

"I fear that if the child had persisted in attending moving picture show performances she would have had paralysis of the optic nerve."

Dr. Stitt declared that the affliction is most readily caused through unsteady, flickering pictures, and said that they are a menace to weak eyes. Clear, steady pictures, he said, are not so harmful.

Berkeley, August 3, 1911.

Editor, Oakland Enquirer:

Dear Sir—In yesterday's issue of the Enquirer appears a front page article under the caption, "Kinetoscopic Eye."

I am writing to correct, or at least modify or amplify, the statements attributed to Dr. Stitt.

In the realm of ophthalmic science the doctor is probably an expert, and when an unusual condition of the retina is met with in a patient, it is but natural to look for a cause. I have no interest in any moving picture show, but I am ready to take issue with Dr. Stitt that his opinion on the cause of the condition he found in the patient's eye will be difficult to prove.

It is easy to blame the moving picture shows for any and every new real or fancied weakness of the eye, but when the doctor speaks of the rapid dilation and contraction of the pupil being due to unsteady and flickering pictures, and even goes farther to show how such pictures are caused to be unsteady and flickering, it is difficult to follow him.

If the "dilation and contraction of the pupil" means the opening and closing of the iris, Dr. Stitt is incorrect in his deduction, for the interruptions of the moving picture shutter are never less than thirty-two, and often forty-eight, per second, and at that speed even the retina is too slow to separate the impressions, for there really IS such a thing as persistence of vision.

A flickering picture is seldom seen now-a-days, and an unsteady picture, due to an entirely different cause, almost as rare.

It is useless to take issue with the moving picture evil, because it is just entering upon its second and widest field; within a very short time the cinematograph will be a definite factor in education the world over.

No, Mr. Editor, the doctors must look elsewhere for the cause of this latest disease.

For instance, why not blame the railroads, for what is more weakening to children's eyes than looking out of the window of a rapidly moving train, where there are no "shutters," and yet where unsteadiness prevails.

This letter is but a mild suggestion to the doctors, that the practice of medicine and the production and projection of moving pictures are two very different things. Medication is at best hedged about by uncertainties, but the science of motography is as exact as the mathematics, and has graduates of both the "opathies" enrolled in its ranks.

LINDSAY BANCROFT.

OUR WASHINGTON CORRESPONDENT

Washington, D. C.

THE Capital City has had the opportunity of witnessing the Kinemacolor pictures of the Coronation of King George of England. This is certainly the triumph of photographic and motion art and it has filled the public with wonder. That color plates have been used in photography in a limited way for a short while is well known, but to put this in motion picture form and present such a performance to the public at prices varying from 25 to 50 cents, places this new art on a commercial basis. So pleased and charmed have the people been with these views that black and white picture shows present some disappointment now. It is possible that the patrons of cinematography will in the near future demand colored photoplays and it is quite possible that they will get what they want. The presentation of these views were given the dignity of one of our first-class drama theaters, The Belasco, and held that stage for a week with two performances daily of a couple of hours each. By giving the Coronation in original colors, the gorgeousness of the festivities were for the first time fully realized by those who were not in attendance. Not only was the street parade shown, but naval and land exhibitions, the unveiling of the Victoria monument, foreign diplomats in gorgeous costumes, the King's guards, and many other events of this world-wide celebration. Such reels might well be called an epoch-making period of history.

The Empress presented the second of the series of the Ft. Myer pictures of the Solax Company, that of "An Enlisted Man's Honor," on the day of release. Washington has taken quite an interest in these photoplays at its home fort while the cavalrymen themselves, who figure so conspicuously on the screen, were in large numbers in the audience throughout the entire day. The music played was in keeping with the drama.

The Howe Travelogues have become exceedingly popular here. The announcement of such a photographic lecture means a sold-out house. These have been sheltered in one of our big drama theaters, the Columbia Theater, where was presented on Sunday last a series of travels in Switzerland, Japan, Italy, Austria, and other countries. The most significant pictures were those of the Alps, showing a trip up dizzy heights, a snow storm, dangers of such travel, and the beauties of these snow-covered peaks. By special request, the Coronation film was repeated and enjoyed as much as on previous occasions.

The Feature Film Company is a new manufacturing organization in Washington, with offices on Ninth Street. It is headed by H. M. Crandall as president and Sig. G. Boernstein as general manager. Mr. Crandall is one of our most progressive exhibitors and an all-around business man, who will do much toward the success of the new enterprise. Mr. Boernstein has been associated with the Capital Film Company and stands high as a careful producer of photography in motion. He will be at the camera of this company and has already some new features to give to the public. The catch-line, "Every Film a Feature," is already in the mouths of the moving picture trade here. This is scarcely an official announcement of the company, as that will come later when more definite plans are formed in the fall. Until then The Feature Film Company will keep a little quiet. Since Boernstein has always been an Independent man and Crandall has recently espoused this cause with excellent success at his airdome, the Association will scarcely attract the organization.

The appearance on the screen recently of little Walter Peck in the May Procession of St. Aloysius Church, a reel taken by Sig. G. Boernstein, occasioned sadness to the spectators, as the little boy met with an accidental death not long after the taking of the picture. He was a chorister at St. Aloysius and the bright son of Captain Peck, of the District Police Department. Both friends and relatives of the little boy are pleased to know that he is so naturally living on a picture reel that will always be a comfort to them.

"The Truth About the North Pole," being presented at the Virginia, is being eagerly sought by Washingtonians. With Dr. Cook figuring so conspicuously in this reel, it will always hold an interest, especially by those who believe him as the discoverer of the pole, or at least as one sadly misrepresented by a jealous public.

Chicago, Ill.—P. M. Katz will erect a moving picture theater at 3116 Maple Square Avenue, to cost $12,000.

Wyanett, Ill.—C. A. Rollins, who has a moving picture show in Sheffield, will conduct a show in the Wyanett Opera House.

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LATEST FROM LONDON

Office of "The News," 8 Sherwood St., W.,
August 5, 1911.

Barker's have the rights of filming the "Johnson-Wells" contest in September. Many boxing critics are busily denouncing this match on the ground that Wells cannot have a chance with the negro, but there have been surprises in boxing before now, and if there is one in this case, Barker's should make a pile, for the film will undoubtedly go much better if the white man wins. Mr. Barker is an old boxer himself, who won distinction as an amateur years back, and he is in a good position to judge of the probable pulling value of this fight and the film showing it, and the fact that he is taking the latter seems to indicate that there may not be quite so much walk-over about the matter as some people think.

* * *

About a month ago I heard good things from a gentleman just returned from the States, about the subjects of the Yankee Film Co., and expressed a desire for their introduction to the English market. This has since been accomplished by the Agency of Messrs. John Wrench & Son, of Grays Inn Road, who are one of the oldest makers of projectors in the market and have had not a little to do with introducing to the business men who have since made their mark in it. Messrs. Wrench have been mainly apparatus makers, but they took up the film business in years long ago, and the Yankee goods should do well in their hands if they are as good as I am told.

* * *

A year or so ago the Eclair "serial" subjects were the feature of the trade and "Nick Carter," "Rifle Bill," and "Morgan the Pirate" had hosts of admirers who greeted their succeeding adventures on the screen with the greatest enthusiasm. They have now invented another character, Zigomon, who should be just as popular as the foregoing. He is introduced in a 3,000-foot story, but there's no padding.

* * *

One had not to be in the first class as a prophet to predict the ultimate success of Scala-Kinemacolor, but undoubtedly the success has come rather earlier than many people anticipated, and in a measure that must make the managers of other London houses envious in the extreme. If you reckon up the capacity of the Scala and take into consideration the fact that every seat practically has been filled twice daily ever since the "Unveiling of the Queen Victoria Memorial" was put on, a little figuring will show you that for some six weeks or more the theater must have been drawing very little short of £1,000 weekly. Did I hear anyone say, after figures like these, that Kinemacolor is "not commercial"? Some of the other West End theaters who shut up in the summer because they cannot get paying audiences can hardly think so. Remember also, that besides being achieved in the hottest week of a particularly hot summer, this success has been made in a theater previously almost uniformly unsuccessful and the conclusion is forced upon you that Kinemacolor is "it" in the entertainment world of London at the present moment and looks like continually to be "it" for a long time.

* * *

When it was announced a week or so ago that King George had ordered the Royal Box to be reserved for him, even the last doubters held their breath. True, that the political crisis compelled the arrangement to be cancelled at the last moment, but the Prince of Wales came instead, and the more important visit is probably only postponed, while Mr. Urban has also had the privilege of presenting the pictures to Queen Alexandra privately at Sandringham and received the personal congratulations of Her Majesty, who was not present at the Coronation of her son and saw the procession of it the first time on the screen. The Dowager Empress of Russia, Princess Victoria and other Royalties were present and it was the first entertainment Queen Alexandra had seen for eighteen months.

* * *

We had begun to hope that the "duper" was dead in this country, but it seems we were too optimistic. So great has the evil recently become that a special meeting has had to be summoned to discuss ways and means of putting a stop to it. It is the American subjects which have been most largely duped, in particular those which Messrs. Markt & Co. handle in this country—Biograph, Kalem, and Lubin, and from the fact that Messrs. Markt are known to exercise particular care not to let their subjects get into the hands of doubtful persons, it appears probable that most of them come from America, particularly where, as in cases given, the "dupe" was shown in England before the release date of the film by Messrs. Markt & Co. English firms have, however, suffered as well, particularly Mr. Will G. Barker, who recently offered £100 reward for the discovery of the duper of one of his specials. What appears to be wanted in the first case is an amendment to the Copyright Bill at present before Parliament, which would give the film makers a stronger legal position in prosecuting dupers, than they possess under the present law, which was drawn when the Kinematograph was unknown.

* * *

Barker Motion Photography, Ltd.'s staff are an exceptionally happy family. Mr. Barker knows how to choose his workers and the consequence is that there is not a more loyal or hardworking band than those who produce the "Bull Dog" subjects. Working hard as they do—an "all night shift" is the most common of all experiences with them. Barker's put the same energy into their recreation, and good humored joking is a feature of Soho Square, and on the various festive occasions on which the staff foregather with their families and friends. One of these latter fell last Saturday when a garden party was given at the studio at Ealing. There was a "Guide" to this who was a masterpiece of humor, and the grounds themselves were made beautiful by notices pointing to "The Water Chute" and sundry other attractions which we did not remember to have remarked before and which as a matter of fact were equally conspicuous by their absence on this occasion, while sports of a variegated kind followed.

* * *

More trouble seems to be in store for the London showman, if the suggestion of the Fire Brigade Committee of the London County Council is adopted. This committee places before the Council on Tuesday proposals for increasing the staff which inspects places of amusement, owing to the increase in the number of kinematograph theaters, and they suggested that the cost of making inspections shall be recoverable from the licensee, either through the medium of license fees or otherwise. The Finance Committee backs up this proposal, and it seems not unlikely therefore that the showman will have the satisfaction shortly of paying for the services of the gentlemen who come to find fault with their appointments.

* * *

Walturdaw's are agents here for the Carson films, whose first subject they will release on Sept. 3, and this, one of the oldest established firms in the trade, and the original renting house, is showing many other signs of vitality. Two new departments which they have recently started, being an employment bureau for picture theater employees, and another department for the sale of living picture properties.

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A SATISFIED EXHIBITOR

Alfred H. Saunders, Esq., President,
Cinematograph Publishing Company,
30 West 13th Street, New York.

Dear Sir:—As an exhibitor I was much interested in the article "Exhibitors" in the last issue of the News and much pleased with the action taken recently at Cleveland by the First National Convention of Exhibitors' League in forming an insurance company exclusively for exhibitors. Now, we can get nothing without "hitting the nail continually on the head," I would suggest that the company give us their address and other particulars through the columns of the News.

Yours very respectfully,
A. J. DUNBAR.

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"THE OUTLAW"

In the production of the Western Cowboy pictures, to be true to life it is necessary to introduce that other product of our Western country, "The Outlaw." By whatever name or sobriquet he is called, "bad man," "rustler," "desperado," or "gunfighter," the Western outlaw is unquestionably a product of the cattle range; a land free of restraint; a country where the primal instincts of men engulfed the veneer of society and civilized ways, and their baser instincts leaped forth because of no organized restraint.

The civilized empire of the West has grown in spite of this as the love of law and righteousness anciently planted in the souls of men is strongly developed in "The American Cowboy." It frequently happened that the "good man" who went out after the "bad man" was not much better as to deeds than the desperado, but his motives were better. The Western sheriff was frequently chosen to represent "law and order" chiefly because he was a good fighting man.

We, in these latter days, band together and "elect" political representatives who do not represent us at all. We "elect" executive officers who execute nothing but their own wishes. We pay innumerable policemen to take from our shoulders the burden of self-protection, and are not protected.

Back of all law is the undelegated personal right, that vague thing which none the less is recognized in all the laws and charters of the world. If there is in you no hot blood to break out into flame and set you arbiter for yourself in some sharp crucial moment, you are fit neither as a man or citizen.

There are "bad men" the world over; the white "bad man" is the worst of all, but the king pin of the lot is the Western white "bad man."

Desperate evils require desperate remedies; hence the gun-fighting sheriff, fearing nothing, asking nothing, giving nothing; dealing out justice, according to the primal instincts by which he is environed, "An eye for an eye and a life for a life."

In producing a Western picture it is not necessary to promote absurd and melodramatic impressions regarding the Western outlaw. The truth itself is thrilling enough and in presenting this character the American Film Manufacturing Company excel because of the fidelity with which the life of the early West is followed in American productions.

NICKELODIA NEWS IN BRIEF

Sidney, Neb.—Howard Adams has sold his interest in the Crystal Theater and has purchased a new picture show at Fort Collins, Colo.

Richmond, Va.—A. C. Houston & Son were awarded the contract for the erection of a moving picture theater for M. L. Hoffeimer, to cost $15,000.

Clarion, Ia.—The opera house here was destroyed by fire with a loss of $4,000.

West Allis, Wis.—A new moving picture theater will be erected here.

Niles, Ohio.—Geo. Verbeck has sold the Niles Theater to Chas. M. Bittner and Albert Cunnick.

Milwaukee, Wis.—Plans have been prepared for a new vaudeville and moving picture theater at 20th Street and Fon Du Lac Avenue, to cost $25,000.

Childress, Texas.—A new opera house will be erected here at a cost of $15,000.

Elgin, Ill.—Major Joseph B. Caughey and H. P. Rorig will remodel the Healey Building, on Du Page Street, into a motion picture theater.

Elwood, Ind.—E. W. Roberts, who established the Princess Theater here, has sold the moving picture show to Chas. Mahan of Portland, Ore., and Allen Mason of this city.

Peoria, Ill.—The Lyceum Theater on Fulton Street, has been sold to Chas. Loveridge by H. Webb.

Little Rock, Ark.—Saul S. Harris & Co., who purchased the Royal Theatre, will make extensive improvements.

Braden City, Fla.—Harry Wadham will remodel building into theatre to cost $6,000.

Fairmount, W. Va.—Chas. M. McCray is reported to erect theatre.

AMENDMENT TO ORDINANCE

Moving Picture Men Allowed to Retain Signs

Special to "The News"

Fort Worth, Tex., Aug. 8.—The City Commission this afternoon adopted an amendment to the ordinance creating censors for picture shows. The amendment changes the new ordinance so that it does not provide for interference with the lurid pictures placed at the entrances of the shows. The proprietors claimed that if they were compelled to remove these pictures they would lose 30 per cent of their business and could not stand the loss.

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MANUFACTURERS' SYNOPSES of FILMS

"A TRAITOR TO HIS COUNTRY"

Great Northern Release, August 26th

Lieutenant Dobrinow, a rejected suitor to General Zodanoff's daughter, is in league and conspiracy with the enemies of his country to sell them certain important plans and war documents. To revenge himself for the humiliation of refusal received at the hands of the general's daughter, he causes suspicion for the theft of the plans to fall on his successful rival, Lieutenant Orlof. The general in due course discovers, much to his amazement, the loss of the papers, and, as prearranged by Dobrinow, suspicion falls upon the innocent Orlof, who after a brief trial is court martialed and sentenced to suffer the penalty of death. Friends of Orlof, however, who are confident of his innocence, make every effort to track the real offender, and eventually Lieutenant Dobrinow is suspected. His movements confirm the suspicion. He is followed and arrested in secret conclave with representatives of the enemy. The mistake of Orlof's arrest is soon made clear to General Zodanoff, who instantly sends a messenger post haste to stop the execution. The messenger arrives in the nick of time, and the innocent officer is released at once, whereupon he is soon at the side of his sweetheart.

"HIS ROYAL HIGHNESS"

Reliance Release, August 19th

Margaret and Louise are sisters, the former being the elder and no longer young. She reads a notice in a newspaper that Prince Elbert is due to arrive in the village to spend a few days and bidding Louise stay at home and attend to the work in the kitchen she goes foraging for the Prince.

She meets an escaped lunatic whose form of lunacy is peculiar in that he imagines himself a prince. He goes to a costumer's and hires a crown, cloak and sword and sallies forth. He is met by Margaret, who is delighted. She has beaten all the other women in the village in making the acquaintance of the prince and is smitten by his charms. They walk about the village, Margaret the envy of all the women.

In the meantime the real prince arrives and in strolling about the village unnoticed he happens upon Louise at the well, drawing a bucket of water. He gallantly assists her and is having the lark of his life in helping her about the kitchen, being impressed by her charms. He goes after leaving his card which proves him the prince.

Margaret is led by the bogus prince to the insane asylum where he is taken into custody and his identity revealed. She returns home and is chagrined to learn that the younger sister has been entertaining the prince, but finally congratulates the happy girl.

"VIEWS OF HOT SPRINGS, ARKANSAS"

Imp Release, August 28th

An educational and scenic picture, showing the celebrated ostrich farm, the alligator farm and other views in and about the famous health resort, selected with care and making a reel of much interest to the student and lover of natural history.

"THE TOSS OF A COIN"

Imp Release, August 31st

Dan Gardner, a young man, is down and out. Arrested as a tramp he is thrown into jail and forced to associate with disreputable characters. He is released and, with but a single coin in his pocket, sets out to walk across the country.

Arriving at a bridge over a stream, he gazes into the water and his thoughts turn to suicide. He reaches in his pocket, extracts the coin and flips it up, head he dies and tail he lives. Fate is against him and he is about to carry out the decree when his preserver, Farmer Barton, drives on the scene. Mr. Barton is bound for the village to hire a man to assist him in his farm work. Dan is more than anxious to secure employment and accompanies the kind-hearted farmer home. Dan is fitted out with clothing and takes up his quarters in a detached cabin on the farm.

Alice Barton is the rosy-cheeked daughter of the farmer and has attracted the attention of Ed. White, the sheriff, who released Dan from jail. Dan and the girl are thrown much in each others society and the new farmhand loves her. Assisting her one day in the field where she has sprained her ankle, the truth is forced home to him. He realizes the difference in their stations and resolves to leave the farm and go out into the world again. He flips the coin and once more fate decrees that he should do that which is not satisfactory to him.

The two thieves who were released from prison with him come to steal the money of the farmer and, while Dan is temporarily absent from his cabin, Alice comes to bring him some socks she has darned. Ed White, the jealous sheriff, notices the action and mistrusts the girl of being unduly intimate with Dan and informs her parents. Dan arrests the scoundrels, holding them up at the point of a gun, and they are turned over to the sheriff, but he is indignant at the accusation of White and is about to leave the farm when his deed of heroism is made clear to the farmer, who has implicit faith in his daughter.

Dan and Alice have a pretty little love scene and Dan is welcomed by the honest old farmer as his prospective son-in-law to the discomfiture of the sheriff, who sought to prejudice the old man against him. All ends happily for Dan and he has at last found a home among kind and loving friends.

"GULNARA"

Ambrosio Release, August 23d

Sathas, a Greek traitor, joins the Turkish army, and abducts Gulnara, the beautiful wife of Zacarias, a Greek warrior. The husband disguises himself as a Dervish and succeeds in securing admission to the palace. He is recognized by Sathas, arrested and thrown in jail. In a sensational scene Gulnara slays the Pasha, and takes his ring, which is a badge of authority. The use of the ring permits her to reach her husband's side, and the couple plan to escape by means of a rope. Gulnara descends safely, but as her husband follows Sathas appears at the window and cuts the rope, dashing Zacarias to the rocks. A pathetic finale is shown as Gulnara sorrows over the body of her husband.

"GRANDFATHER"

Reliance Release, August 19th

Alice Horton's favored suitor is George Blake. His rival, favored by her father, is Jim Harris. The clash of the men bring forth some interesting situations. Mr. Horton places some money in his desk, and old grandfather secretes it in the fireplace. As George was the last man seen in the room he is suspected of the theft, and having ridden away on horseback Alice gallops after him. Indignant, he returns to face his accusers, and is placed under arrest by the sheriff, Jim Harris giving false evidence against him. Grandfather awakes from a doze, and when he learns what the commotion is about remembers his action and gets the money. Mr. Horton is mortified at his unjust accusation of George, and willingly consents to his marriage to Alice.

"THE MOTH"

Thanhouser Release, August 29th

A young man of the class described as "a city chap," decided to spend his vacation in the country, and made a profound impression upon the villagers who were honored by having him in their midst. He was so neat, so well dressed, that the rural swains found themselves cast in the background, and his conduct in wearing dress clothes after the magic hour of six p. m. created more excitement than did county politics.

It was natural that he should have made a profound impression upon the belle of the village, and even her mother heartily approved of him. For "Ma" was a housekeeper of the old school, and kept her house so clean that it was really a hardship to go into it. At least that was what the men said privately.

But the "city chap" made an impression from the start. He always wiped his shoes on entering the house, and his attire was a pleasure to the eye. So for a time the visitor was first favorite.

But a moth, one little unhappy moth, was the cause of his undoing. "Ma" found the moth in her home, and her anguish was intensified when she discovered that he had been dining on some of her winter clothes. So she determined to exterminate him and any other members of his family who might be lurking about the place.

At the village drug store she secured some "Moth Candles," guaranteed to light any moth to an unwept grave. The directions were to light these candles after closing all the windows and doors, and then wait for results.

"Ma" did as she was told. Having some spare time on her hands, she and her daughter paid a call on a neighbor and whiled away the weary hours discussing the trials of housekeeping.

While they were away the "city chap" dropped around to pay a call upon the young woman he admired. He saw smoke curling under the door, and realized that the place was on fire. And having his chance to be a hero he seized it promptly.

It was the work of a few minutes to arouse the villagers. The energetic young city chap fairly hummed around, organized a bucket brigade, and under his directions they poured countless gallons of water on the structure, smashed in the doors, and "saved" the furniture by hurling it out of the windows. But he saved the house all right and waited modestly for a few kind words when "Ma" came home.

He imagined she would nearly faint with joy. He was correct except as to the joy part. In a few well-chosen words she told him what she thought of him, and explained that much as she loathed moths they would be far more welcome as guests than he would be.

He never saw the girl again. In fact, he did not remain to bid her good-bye. But he believed that he was unjustly treated, and that some women are extremely unkind.

"ROMEO AND JULIET"

Thanhouser Release, Friday, Sept. 1st

Part One

The play tells of two rival noble families of Verona, who for several generations have been bitter foes. The offspring of these families, Juliet, the daughter of the Capulets, and Romeo, son of the Montagues meet and love, before they know that, on account of the family feud, they can never be united in marriage. Their love is too strong, however, to permit anything to stand in its way, and knowing they can never obtain their parents' consent they are secretly wed.

Shortly after this young Romeo is banished from Padua for dueling, and is compelled to bid his young bride farewell. During his absence Capulet endeavors to force his daughter, Juliet, to marry a nobleman he has chosen for her.

In her distress Juliet turns to the Friar who secretly married them. This kindly old man agrees to help the lovers. He gives Juliet a sleeping potion, which, after she has taken it, will make her seem dead. It is his intention to take the supposedly dead Juliet from her tomb, and reunite her to her banished husband.

He sends a message to Romeo, telling him of the plan, but unfortunately news of Juliet's death reached Romeo before the Friar's message. The distracted youth purchases a vial of poison, and taking it with him to the tomb, where he finds the apparently lifeless body of Juliet, he drains the deadly potion. Juliet revives soon after this, and finding on the steps of the tomb the body of her beloved husband, takes her own life. When the Friar arrives upon the scene, intending to free Juliet and unite the lovers, he finds them already united in death.

The first reel gives the spectator the complete story of Romeo's romantic courting of the fair Juliet, showing the sequence in the daring secret marriage.

"A DAUGHTER OF DIXIE"

Champion Release, August 28th

The story here presented gives a picture of how some of those noble women demonstrated that the stuff of which heroes are made belongs not exclusively to the male gender. We see in this film the charging hosts of the blue and the grey; now victory perches on the banners of the Confederacy, and the next moment the Union boys dash madly into the fray and with joyous shout and wild huzza Old Glory floats in the breeze. And so it goes on in various scenes, but towering above all is the quiet, heroic work of the Southern girl, Nell Collings.

She loved Newton Barry with all the warmth of the sunny southern clime—Barry was a Northern boy, but this happened before hostilities had started. When that dreadful thing happened, Barry bade his sweetheart good-bye and went away to don the Union blue.

Nell's brother fought for the South, and so it came about that these two met in a peculiar way. The fortunes of war had brought a battle right to the doors of Nell, and two of the participants in that battle were Newton Barry, the sweetheart, and Tom Collings, the brother. Newton, slightly wounded and separated from his comrades, took refuge in the home of his sweetheart. The Confederates tracked him there, led on by Tom.

Nell had hidden Newton in a secret closet and he would have escaped the searcher's notice had not Tom been one of them. Newton stepped forth and it looked as if the day was lost to him, but Nell became equal to the emergency. Seizing a musket from one of the troopers, she held it at her brother's breast and there kept it until Newton was far away on his journey.

You may imagine how stirring the atmosphere was, but suffice it to say that all went well and when the war was over Tom was one of the first to join in the glad welcome extended to Newton on his joyous return to wed his beloved sister, Nell.

"HOW TONY BECAME A HERO"

Champion Release, August 30th

A band of marauding Indians ransack a ranch, when suddenly a bunch of cowboys dash upon the scene, and it does one's heart good to see them dispersed. Mounted on a jackass, or a burro, Tony is complacently jogging along, when the Indians fall upon him. He frantically leaps off and climbs a tall tree, while the redskins build a fire below. The dense smoke compells Tony to descend, and he is unceremoniously seized and dragged to their camp.

Then is enacted the old story of Pocahontas again, for no less a person than the chief's daughter falls in love with Tony. Aided by her, they elude the vigilance of his captors and flee the camp. The pair dash away, Tony clinging to the neck of the horse like a monkey in a circus, as the Indian maiden bends forward, urging on her steed, and thus they dash into the midst of the cowboys, whose astonishment is only equalled by their uproarious mirth.

The cowboys now decide to hold the Indian maiden as a hostage until the Indians return the things they have stolen. This seems a bright idea, but Tony shows them he can go them one better.

At a designated point the Indians come to carry out the arrangements, where Tony is guarding the chief's daughter. Tony has gotten hold of some wine, and he sees that it goes around freely, pretending to imbibe himself of the juice which inebriates. The treacherous redskins, if they lay hands on the girl, will make off with her, and they are watching their chance to play false to their agreement.

The old chief pleads with Tony to be allowed to see his daughter. Tony consents and even grants permission to all the other Indians to do likewise. This looks like imbecilic simplicity on Tony's part, but the moment they have all entered where the Indian girl is held in durance bang goes the doors, barred hard and fast, and Tony, the despised and most ridiculed of youths, becomes for all time a personage of more than ordinary importance in the eyes of the cowboys, and well worthy of their respect and confidence. That is how Tony became a hero.

"A COWBOY'S LOYALTY"

Bison Release, Tuesday, August 22d

Jack quarrels with Dolores, a dance hall girl, and then flirts with Inez. Dolores is very jealous, and in retaliation flirts with Dick. This does not affect Jack, who is having an enjoyable time with Inez, and Dolores shows her displeasure in various ways.

Finally Dolores decides to go home, and accompanied by Dick goes to the cloak room. Dolores is in a fearful temper, and Mary, who is putting on her wraps, steps behind the cloaks to eavesdrop. Inez and Jack dance past the door, and Inez sneers at Dolores, who impulsively grabs the gun from Dick's holster and fires into the ballroom.

Jack falls, mortally wounded, and Dick barricades the door of the cloak room. The sheriff and the cowboys attack the door, and Dick forces Dolores to escape through a window. He then surrenders, confessing that he did the shooting, and is locked up in jail.

Dolores tells a friend of Dick's predica-

ment, and he agrees to help him. That night they go to the jail, and under cover of the darkness saw off the bars of the window, and Dick and Dolores escape, and by daylight are far away. The ordeal through which they have passed has had a sobering effect, and they get married and resolve to live down the past.

Mary goes to the sheriff and tells him what she saw while concealed in the dressing room. He hurries to the jail and discovers that Dick has escaped.

Five years later Dick and Dolores are living happily together, the proud parents of a handsome child. Inez, leading a nomadic life, comes in the vicinity and recognizes the couple. For revenge she writes to the sheriff of the old town telling where he can find Dolores.

The sheriff mounts his horse and travels to the home of Dick and Dolores. A pretty domestic scene is presented, and when the sheriff sees the child caressed by its mother his heart fails him, and he slowly tears the warrant up and departs.

"MUTT AND JEFF AND THE COUNTRY JUDGE"

Nestor Release, August 26th

When last we heard of the hard-luck twins, Mutt and Jeff, they closed their banking office and were once more members of the "down-and-out" club.

Patching up their troubles as best they can, the long and the short of it decide to leave the cruel, cold city and go in search of pastures new. They stray into the country to commune with nature and evolve, perhaps, some means whereby to make both ends meet.

They wander down the seemingly endless country road, each with a far-away look, thinking all sorts of despairing thoughts, and unaware of the friendly greetings, the joyous smiles, the ready bows and the sweet whispers of trees, grass and zephyrs. On Jeff's face one may see Dante's Inferno, while Mutt's shrinking visage is too eloquent for mere words. Suddenly his optics twinkle and shoot forth a shaft of hope upon the hopeless Jeff.

Mutt has collided with a truly brilliant idea—an idea that is sure to work well. If the banking business is bad, why not try automobiling? There are plenty of autos whizzing past the country road; all that Jeff has to do is to "get in touch" with one of the horseless things and—well, leave it to Mutt to collect damages.

Like all the ideas propounded by Mutt, this one also gains the disapproval of Jeff. He cannot see why he should be the goat and buck a bucking automobile. Mutt's logic, however, finally overmasters the unhappy little fellow and he's ready for the sacrifice.

The plan is finely executed, for Jeff gets fairly well mussed up and Mutt gets ten dollars for—funeral expenses. What happens after this is so excruciatingly funny that even the solemn-faced country judge cannot keep his judicial composure. A series of serious things befall the crafty Mutt, who finally is made to "cough up" that accursed ten spot.

Jeff, nicely bumped up, and Mutt, defeated but not disgraced, once more qualify for the "down-and-out" club.

"ALIAS YELLOWSTONE JOE"

Nestor Release, August 23d

Joe Murdock, alias Yellowstone Joe, cattle rustler and general desperado, had at last been captured—much to the satisfaction of Sheriff Dillon, who after seeing his prisoner locked in the jail, and placing Deputy Wilson on guard, hurried home to tell his daughter of the exciting capture.

Here, however, he was met by a messenger, who advised him that the gang of which Yellowstone was captain, had already crossed the lines into his county. Hastily mounting his horse, the sheriff, accompanied by his daughter, who pleaded to ride as far as the cross-roads, to hear the rest of the story, started off to organize a posse. In the meanwhile, Yellowstone, by using his knife on the old lock, had not only succeeded in prying it off, but listening until he heard Wilson at the other end of the yard, had slipped out—stolen to the back of the jail, where the deputy's horse was fastened, and galloped away before his escape was discovered.

Entering the woods, where he had commanded his men to assemble, the leader gave their bird-like call, which was instantly answered by his followers; but scarcely had he joined them, when they heard someone approaching;—it proved to be the sheriff's daughter returning home, and had Long Bill not insisted upon kissing her, all might have gone well, for the girl recognized Yellowstone, to whom she had given a glass of water as he passed with her father on his way to the jail, appealed to him for assistance. Instantly a quarrel arose between the men,—ending in Yellowstone being bound to a tree, while his treacherous followers silently drew for the fatal card. Luckily, as Shorty pinned the terrible ace of spades over the leader's heart and stepped back to take aim, the sheriff and his men were heard approaching.

Leaping into their saddles, the rustlers madly dashed away—closely followed by the entire posse—for the girl called to them that she would guard Yellowstone Joe. Instead, however, not only did she release her protector, but likewise gave him her horse and gun that he might make good his escape.

"THE POWER OF DEVOTION"

Yankee Film Co. Release, August 28th

Much has been said of the power of gold, but very little of the power of true love or devotion.

When Jack Mason, the successful Wall Street magnate, becomes insane from overwork, his insanity takes the form of hatred and jealousy toward his loyal wife, whose love he had no reason of doubting. Even after he attempts to kill her and is sent to a sanitarium as a dangerous maniac, she remains the devoted wife and loving sweetheart of his early days.

When information comes of his escape from the sanitarium, and the fact that he cannot be found, she takes up the search single-handed amid the mountainous haunts they used to frequent in their courting days. Instinct tells her that he would make for these haunts and instinct, woman's great reason, is right.

Emaciated and ragged, she finds him in one of their former trysting places and in attempting to escape from her he falls down a deep cliff and is found there unconscious and bleeding. The fall proved a blessing, for when he regains consciousness his reason returns. The first face he gazes upon is that of his devoted wife, and her constant care and devotion brings him back to health and perfect reason.

"A GREAT WRONG RIGHTED"

Yankee Film Co. Release September 1st

After having drank himself into poverty, Zeke Thompson, a young sailor, realizes the error of his ways and turns to seek other means of support for himself and loving wife who stuck to him through all circumstances.

Intent upon obtaining money, he goes to his father's home and comes in time to interrupt a burglar at his work. A struggle ensues in which Zeke is felled by a blunt instrument, and when he recovers consciousness his mind has become a total blank.

His hat is left in the room and is discovered by his father, who suspects his son of having robbed him. Wandering along the docks he is easily persuaded to ship as a deck-hand upon an outgoing steamer.

In the meantime, the burglar who was also a sailor, flushed with the success of his robbery, seeks the "cup that cheers," and is soon in a semi-conscious state. While in this condition he is shanghaied and placed aboard the same vessel that Zeke, his victim has been put on. While on deck, after realizing he had been robbed and shanghaied, he comes face to face with Zeke and after a moment realizes that his blow had deprived Zeke of memory. Remorse sets in and he tries to recall to Zeke the scene of the conflict. Fate is indeed strange in its actions, for the men become fast friends. A wreck occurs and Zeke saves the life of his companion, almost sacrificing his own. A blow on the head during the rescue brings back his memory and he first learns that his sailing companion is the man who had robbed his father.

Zeke becomes ill and his companion nurses him back to health and strength. They are rescued by a passing ship and on their journey home Zeke forgives his companion, knowing that the man has repented, and takes him along to his home.

The sailor confesses to Zeke's father that he was the guilty one and Zeke, vowing never to touch liquor again, is clasped in the arms of his loving wife.

"A GAY BACHELOR"

Solax Release, August 23d

Mr. James, a gay old bachelor, meets a bewitching and flirtatious widow at the beach and becomes so attached to her asks permission to call at her city home. He finally proposes marriage and is accepted, when to his horror he finds that she is the mother of five children. His friend advises him to go to an orphanage where he succeeds in getting the matron to lend him five children whom he presents to the widow, representing them to be his own. But to his consternation she accepts them all with open arms, and poor James has to make the best of the bargain.

"THE STAMPEDE"

Solax Release, August 26th

A troop from a western post is in pursuit of a band of smugglers. Sergeant Cooper is sent with a message telling them to return to post, but on his way he stops to see his sweetheart, where he is captured by the chief of the band. The chief sends his men back to the post for the purpose of stampeding the horses while he takes after the girl. She escapes and tries to stop the stampede, but is forced to flee before the onrush of the terrified animals. Cooper makes his escape and arrives just in time to rescue his sweetheart and capture the brigand.

"THE WHITE CHIEF"

Powers Release, August 29th

Bright Eyes, an Indian maid, marries a white trapper. He leaves her alone with an infant. Bright Eyes, not knowing what to do, returns to her tribe, but before doing so hides her babe in the bushes on the bank of the river. She is received back in the tribe and when the squaws are sent for water the babe is found. She, keeping the secret, asks to be allowed to raise the babe, which is granted. After twenty years, Stalwart Brave, the papoose, contests for the Chieftainship in the Lariat Duel on horseback. He defeats the champion and becomes the White Chief. He falls in love with the old chief's daughter, but is denied her. The brave he defeated for revenge on the old chief lashes him to the back of a large alligator, from which he is rescued by the White Chief, and wins the girl.

"SILVER TAIL AND HIS SQUAW"

Released September 2d

Silver Tail, an Indian brave and Panther, members of the Seminole tribe, are both in love with Falling Water, an Indian squaw. Panther makes ardent love and eventually proposes, but much to his surprise Falling Water spurns him. Panther leaves her in rage, vowing revenge. Falling Water is sent by the chief of the tribe to a raneh to exchange skins for necessities. Panther, who overhears the chief give her instructions, sees his chance for revenge and plots with a Mexican to capture her, which they do, and tearing her from her horse lash her to the back of it and send it galloping through the woods. Silver Tail observes the look of satisfaction which overspreads Panther's face, and feeling mischief is on foot, follows them. He arrives on the scene in time to see the squaw's horse dashing madly through the woods, gives chase and captures it in time to save Falling Water from a horrible death.

A MARRIAGE IN THE STARS

Eclair Release, August 28th

Pretty Jeanne Debray is in love with her cousin Raymond; gentle Mrs. Debray favors the attachment, but Mr. Debray, suddenly becoming aware of the truth, drives Raymond from the house. Encouraged by Mrs. Debray, the young man returns to ask for the hand of his love, but the occasion is inopportune for Mr. Debray is suffering from a violent toothache. The lover departs, heartbroken, and Jeanne gives herself over to despair. Gazing at the laudanum her father is applying to his tooth, she contemplates suicide. The mother anticipates her, and replaces the drug with water. The lovers agree upon a suicide pact—if they cannot be united on earth, they will join each other among the stars. They meet at the last trysting place, and after swallowing the supposed poison, embrace, eagerly awaiting death. There they are discovered by the agitated father and the composed mother, still waiting for death! Papa repents of his cruelty, and the lovers gladly abandon their dreams of the stars!

AN OBLIGING YOUNG MAN

Percy, a well-bred, delightful young fellow, feels it incumbent upon himself to render assistanee to his fellow-being whenever the opportunity presents itself. In his eagerness not to miss an occasion, Percy often finds himself in some rather 'tight" places. We see how he manages to carry an old lady's grip, restore a lost handkerchief, and do numerous other acts of courtesy all at once—and the results! He swings a lady who has a tired husband, helps catch a thief, assists a dentist, all in a jiffy, and the film ends in a most astonishing climax, which proves a new maxim, "Courtesy is its own reward."

CASTLES IN THE AIR

Rex Release, August 24th

Castles in the air,
Dreams so sweet and fair,
Ah, just take me there,
To dream-castles in the air,
Where there is no thought of care.

Who has not sat down at times and trod among the clouds? Who has not built fairy, airy castles in the air? Who has not dreamed that Paradise was his private grounds, or that he held a mortgage on the Garden of Eden?

Bedelia, the maid, is berated by her mistress for tardiness, and ruminating on her hard lot in life, falls asleep. Then a sweet dreamlet gets on the job and works overtime.

Bedelia becomes mistress of the house, and the real master and mistress become man and maid, who obsequiously obey her orders and whom she scolds and reprimands with the haughtiness of a duchess. She falls heir to a paltry million, and acquires social ambitions. She puts a personal in the newspapers, stating that she would be pleased to entertain a lord. Of course, the lord calls. Lord, what a dream!

Automobiling, yachting, entertaining, follow in quick and rapturous succession, until—oh, until; for all happy dreams culminate in a rude awakening. Bedelia opens her eyes with a start—a start of the old ways and the old habits again. Dreamland has vanished, Paradise is lost, and Bedelia goes back to nature—and the kitchen.

San Antonio, Texas.—Plans are being prepared for a new vaudeville theatre to be erected here to cost $150,000.

Columbus, Kans.—Chas. A. Pryor has purehased the Crystal Airdrome from Messrs. Ridgway & Ash.

Greeley, Neb.—D. J. Brewer will build an airdrome moving picture theatre.

Kansas City, Kans.—Geo. Gruebel will erect a new theatre at 544 Minnesota Avenue.

Fort Dodge, Ia.—The Magie Theatre is being remodeled.

Kansas City, Mo.—J. H. Peschmann will ereet a moving picture theatre at 3439 Brooklyn to cost $2,000.

Milwaukee, Wis.—The West Side Aumsement Co. will erect a new motion picture house at 27th and Lisbon streets to eost $10,000.

Beatrice, Neb.—Manager Glenn has purchased the Lyrie Theatre in the Auditorium Building from Mr. Heacock.

Chicago, Ill.—D. S. Klafter will erect a one-story theatre at 2123 W. Division street, to cost $8,000.

Chicago, Ill.—H. Ghrens will erect a one-story theatre at 3114 Lincoln Avenue to cost $10.000.

Louisville, Ky.—The Empire Theatre at 736 East Market street, was damaged by fire to the amount of $800.

Cleveland, O.—The Eclipse Amusement Co. will erect a new theater at East Fifty-ninth Street and Euclid Avenue.

Corsicana, Tex.—The Cozy Theater was damaged by fire. Loss $300.

Broken Bow, Neb.—William Swan, owner of the Star Theater, will establish a new moving picture theater at Glenwood, Ia.

Milwaukee, Wis.—The Alhambra Theater, Grand Avenue and Fourth Street, has been leased by Saxe Bros.

Bellevue, Pa.—Hallet Bros. will ereet a new theater on Lincoln Avenue.

Cherokee, Kan.—William Gaither and Charles Kelso will erect a new building and establish a moving pieture theater.

David City, Neb.—A. M. Beardsley will establish a motion picture show here.

Elgin, Ore.—The new $12,000 city hall to be erected here will contain an opera house.

Savannah, Ga.—The Guckenheimer property at Broughton and Abereorn Streets will be prepared for the erection of a new moving picture theatre.

Birmingham, Ala.—The Amus U Theatre was damaged by fire to the amount of $150.

Dayton, O.—E. L. Gerber and George Hass will erect a two-story theater at Jefferson, between Fifth and Sixth Streets.

Lynchburg, Tenn.—R. D. Apperson can give information in regard to the ereetion of a proposed theater by the stockholders of the Aeademy of Music Company.

Waucoma, Ia.—An opera house will be erected on the lot of the A. Webster residence whieh was burned.

Elkhart, Ind.—The Bucklen Theater will be remodeled at a eost of $30,000; owned by Mr. Sommers.

Niles, O.—Jack Stafford is contemplating the establishment of a new theater here.

Hempstead, Tex.—O. H. Brown, of Navasota, has purchased the Dixie Moving Picture Theater, Thenton, N. J. George Fish is erecting a new theater here. Mr. Fish is from Indianapolis.

New York, N. Y.—Frederick P. Foster will erect a new moving picture theater at 116th Street and Eighth Avenue.

Portland, Ore.—Mrs. McCarthy will erect a new pieture show at Dawson and Stanford Streets, to eost $9,000.

De Queen, Ark.—The Lyric Theater was sold to Proetor & Ford by E. E. Ross.

Chippewa Falls, Wis.—P. T. Hanson and Chas. Taylor sold the Gem Theater to Eli Nelson of Fremont, Neb.

AUSTRALIAN NEWS

FOUR open air shows were compelled to close down in Perth on account of change of weather.

* * *

That wonderful historic subject, "The Fall of Troy," produced by the Itala Film Company, is at present being screened in Australia. Reports come from all parts of the Commonwealth that full houses witnessed this extraordinary production.

* * *

I am informed that Mr. C. Spencer has secured the sole agency in Australia for the Thanhouser Film Company. This is a splendid move for Mr. Spencer as well as for the Thanhouser Company.

* * *

A splendid example of the quality of drama welcomed by the Australian audiences is shown in the Western subject "In the Land of the Cactus," enacted by the "Flying A Company" of Chicago. There have been but few "Flying A" pictures shown in W. A. and in every town where this picture was presented to the public it was cheered to an echo.

Wild Western subjects take excellently here, as well as good comedies, such as Imp's "Her Generous Way," shown a few months back, and a Vitagraph comedy, "The New Stenographer," which is the "screamer" shown this week at West's Perth.

* * *

The general manager of West's Pictures, Ltd., Mr. H. Gee, just recently paid a visit from Sydney to Western Australia to "make things hum," as he termed it. A dinner was given by the management to enable Mr. Gee to meet the W. A. staff. The general manager made a rattling fine speech, which left a deep impression on every employee.

During his short visit he signed several contracts, and arranged for three new theaters to be built, which will be described later. With his many skilful plans and new ideas he intends giving the opposition a severe bump.

* * *

Messrs. S. S. Crick and H. Finlay have severed their connection with Pathe Freres, and are now producing Australian bushranging dramas. Mr. Crick has been manager for Pathe's in Sydney since the opening day of that branch. They have started business at 75 York street, Sydney. Two dramas have already been released, "Ben Hall and His Gang" and "Frank Gardiner, King of the Road." This new company has included some wonderful features in order to make the subjects a phenomenal success.

* * *

Beauty competitions seem to be the novelty at present in the picture shows of Australia. Entries were invited by Hoyt's of Melbourne and as many as 200 girls replied. The number was reduced by the management to 88, who will compete for the twenty guineas and several other prizes that are offered. The public judge by ballot; this method giving each young lady every satisfaction. The girls are cinematographed and the pictures presented to the public every night for three weeks.

West's of Sydney made the public very enthusiastic with their "Sirens of the Surf" competition. The event was splendidly photographed, for which Mr. A. J. Moulton has the credit, and was shown at all West's picture palaces throughout Australasia. A Perth show endeavored to try the novelty, but were not so successful as those in the Eastern States.

THE PRESS AND THE PICTURES

Every now and again we are treated to some newspaper news article, or editorial, denouncing the moving picture shows and characterizing them as nurseries for almost every conceivable vice, particularly pernicious to the young. But we very, very seldom read in the daily press about anything the moving pictures do for the public good. People who do not always think deep enough have attributed this pronounced and unconcealed animosity to an ignorance of the real facts on the part of the editor, or to an over-captiousness on the part of the reporters handing in the stories.

Possibly both views are correct, but one good reason, or at least one good "alleged reason" for the bitterness of the press against photoplays is that they are rarely advertised except by the big music halls, where they are introduced only as "incidentals," and mentioned only casually in the advertisements. Newspapers, it should be remembered, are not very tolerant. They are opposed, as a business principle, to almost everything and everybody that does not, directly or indirectly, give them advertising. They can't see any possible good in any industry which does not yield them some financial benefit. They have no particular interest in "knocking" the picture shows, but, on the other hand, neither have they any interest in NOT knocking them. They are not paid for protection, so every time there is a chance to whack at the motion picture places they are handed the whack, all right.

The chances are that both the editors and reporters would deny this, but the denial would not prove anything. There is no getting away from the fact that the daily newspapers of the country are decidedly unfriendly to moving pictures, and the only really believable reason is the one adduced. But it would be obviously impossible for the average five and ten-cent shows, such as are scattered all over our large cities, to use the daily papers as advertising mediums. In the first place, the rates are prohibitory to the managers of amusement ventures of that calibre, and in the second place, if one advertised in a single paper he would be harassed by the solicitors for the other papers for his "business," and he certainly could not afford to advertise in all.

It is significant, by the way, that a goodly number of the photoplays have "boosted" the newspapers and newspaper men. Quite a number of the films have shown how the modern newspaper is prepared for its readers, and many dramas have been based upon reporters getting a "scoop" or editors charitably withholding injurious news items, or publishing others, gratuitously that would help someone who needed such assistance. But there are few signs of reciprocity along the line. No matter how the moving pictures may boost the newspapers and newspaper men, the latter seem determined not to let up in their invectives against the picture shows.

But, powerful as the press unquestionably is, it cannot inflict any material or permanent injury upon the photo plays and motion pictures. Their present and increasing popularity is assured, because they contain all the elements of attractiveness to make and keep them popular. They have cheapened amusements for the poorer classes, and, in many cases, bettered them, sufficient reasons why they will—and must—survive the occasional bitter onslaughts of the press.

JOHN S. GREY.

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Sure it is not criminal negligence to put your theatre patrons in stalls that they can't get out of in case of fire, but, Mr. Exhibitor, don't you think you would feel better to have your theatre seated with an Automatic Folding, All-Aisle Chair?

LISTEN

Our chair is a friend to the Public.
It advertises your theatre and makes your business grow.
It is a **space-saver, life-saver, money-saver.** Gives 25 per cent more seating.

IT IS THE ONLY SANITARY CHAIR

It will make your theatre all aisles.
It is the world's greatest theater chair, perfected to the highest degree.
Twelve years' experience and scientific study of the theater seating problem is embodied in the construction of this wonderful chair. PATENTED.

WRITE TODAY FOR CIRCULAR N **THE HARDESTY MFG. CO., Canal Dover, Ohio, U. S. A.**

We Guarantee Satisfaction

EVERY DAY WE GET LETTERS SIMILAR TO THE FOLLOWING FROM USERS OF

Power's Cameragraph No. 6

Mona, Arkansas.
Aug. 10th, 1911.

Nicholas Power Co.,
New York.

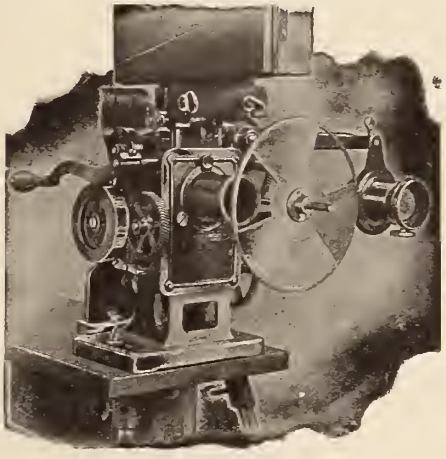
Gentlemen:—

The Power's No. 6 arrived Monday and is now installed and I want to tell you that I am what Eli Perkins called a "damphool" for not installing one sooner; it is marvelous and has already caused lots of talk and increased patronage.

Before installing it I made arrangements with one of the local merchants and had it on exhibition in the show window, where I personally explained the fine points and told them The Lyric always believed in giving the best for the money.

You can rest assured I will always boost your No. 6.

Yours truly,
(Signed) S. A. Arnold.



The Picto Amusement Company,
Chattanooga, Tenn.
July 31, 1911.

Nicholas Power Co.,
New York City.

Dear Sirs:—After running your No. 6 machine six months, I took it apart and reassembled it. This I did to clean the machine and I find that no part of the machine shows the least amount of wear, and this in the face of running the machine thirteen hours a day, six days a week.

I consider this a most remarkable performance.

The reason I write you this letter is because I am so pleased with the work of the machine, which has never caused one moment of trouble.

Yours truly,
(Signed) Edwin Healy,
Chief Operator.

You can't afford to be without a POWER'S NO. 6. Our partial payment plan which is extended through your dealer to established and responsible exhibitors makes it easy for you to buy it.

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NICHOLAS POWER COMPANY, 115 Nassau Street, New York

FOR FOURTEEN YEARS THE LEADING MAKERS OF MOTION PICTURE MACHINES.

Here's the Greatest Western Feature Film Ever Produced

"OLD WYOMING DAYS"

Taken on the REAL WYOMING FRONTIER and showing REAL WILD HORSES, REAL COWBOYS, REAL INDIANS, REAL WESTERN ACTION

FOR QUICK ACTION WE WILL SELL STATE RIGHTS CHEAP

Get busy now and write us. Some States are already sold but we have some fine MONEY-GETTING TERRITORY left

Western Feature Film Company, 3843 Indiana Avenue, CHICAGO

Data from Manufacturers' List of Releases

MEMBERS OF SALES CO.

AMBROSIO

(By N. Y. M. P. Co.)

	Feet
July 12—A Wrong Telephone Call	
July 19—The Schoolmaster's Overcoat	
July 19—Marine Views of Naples	
July 26—Alone in the World (Dr.)	
July 26—Artful Tweedledum (Com.)	
Aug. 2—If One Could See Into the Future	
Aug. 2—Mr. Baumgarten is Elected Deputy (Com.)	
Aug. 9—The Queen of Ninevah (Dr.)	
Aug. 16—The Candle of Light	
Aug. 16—The Dread of Microbes	
Aug. 23—Gulnara	

AMERICAN

July 6—The Ranch Chicken (W. Com.)	
July 10—Cupid in Chaps (W. Com.)	
July 13—The Outlaw's Trail (W. Dr.)	
July 17—The Ranchman's Nerve (W. Dr.)	
July 20—When East Comes West (Dr.)	
July 24—The Cowhoy's Deliverance (W. Dr.)	
July 27—The Cattle Thief's Brand (W. Dr.)	
July 31—The Parting of the Trails (W. Dr.)	
Aug. 3—The Cattle Rustler's End (W. Dr.)	
Aug. 7—Cattle, Gold and Oil (Dr.)	1000
Aug. 10—The Ranch Girl (Dr.)	1000
Aug. 14—The Poisoned Flume (W. Dr.)	1000
Aug. 17—The Brand of Fear (Dr.)	1000
Aug. 21—The Blotted Brand (Dr.)	
Aug. 24—Anna Harris in the Swimming Marathon	
Aug. 24—Aunty and the Cowhoys (Com.)	

CHAMPION

July 5—A Cowhoy and a Lord	950
July 10—From Wallace to Grant	950
July 12—Tony Would Be a Cowhoy (Com.)	950
July 17—A Southern Girl's Heroism	950
July 19—A Daring Deed	950
July 24—The Exchange (Dr.)	950
July 26—At the Trail's End (Dr.)	950
July 31—The Perils of a War Messenger (Dr.)	950
Aug. 2—The Duhuque Regatta (Sc)	950
Aug. 7—Dewey	950
Aug. 9—Chief Fire Eyes Game	950
Aug. 14—The Three Girls (Dr.)	
Aug. 16—How the Girls Got Even (Com.)	
Aug. 21—When North and South Met	950
Aug. 23—The Confessional	950

ECLAIR

June 5—Impudence Punished (Com.)	550
June 5—Tommy at the Dentist's (Com.)	420
June 12—Caesar's Birotteau (Dr.)	950
June 19—Tommy Gets a Trumpet (Com.)	370
June 19—The Ingenious Accident (Com.)	620
June 26—The Death of Don Juan	965
July 3—Can He Save Her (Dr.)	515
July 3—Tommy Wants to Be an Actor (Com.)	435
July 10—A Child's Heroism (Dr.)	995
July 17—Charley Has a Manuscript to Sell (Com.)	
July 17—Teddy's Three Duels	
July 24—The Pretty Lady of Narhonne	
July 31—The Parable of the Prodigal Son	
Aug. 7—The Sorrowful Mother (Dr.)	
Aug. 7—Too Much Swedish Drill (Com.)	
Aug. 14—The Connecting Link (Dr.)	
Aug. 21—The Edelweiss	
Aug. 21—How They Work in Cinema (Com.)	

GREAT NORTHERN

June 3—The Bogus Governess	945
June 10—True Love Never Dies (Dr.)	
June 17—Hotel Thieves	
June 24—The Ghost of the Vaults	
July 1—The King's Favorite	
July 8—As a Man Soweth (Dr.)	
July 15—A Soldier's Life (Com.)	452
July 15—At Sea Under Naval Colors	455
July 22—A Kind-Hearted Brother (Dr.)	
July 29—The Engagement Ring (Dr.)	
July 29—A Happy Home	
Aug. 5—The Burglar and the Girl (Dr.)	
Aug. 12—The Mother's Mark (Dr.)	
Aug. 12—Teddy Trained by His Mother (Com.)	
Aug. 19—The Victory of Love (Dr.)	950

IMP

Independent Moving Picture Co. of America.

June 8—Back to the Soil (Dr.)	1000
June 12—Behind the Stockade (Dr.)	1000
June 15—The Piece of String (Dr.)	1000
June 19—All for a Big Order (Dr.)	1000
June 22—The Fortune of War (Dr.)	1000
June 26—Love Is Best (Dr.)	1000
June 29—The Little Leader (Dr.)	1000
July 3—In the Sultan's Garden (Dr.)	1000
July 6—For the Queen's Honor (Dr.)	1000
July 10—A Gasoline Engagement	1000
July 13—At a Quarter of Two (Dr.)	1000
July 17—The Class Reunion (Dr.)	1000
July 20—Just For Her (Dr.)	1000
July 24—Science (Dr.)	750
July 24—Won by a Foot (Com.)	250
July 27—The Lineman (Dr.)	1000
July 31—The Bi-Centennial Celebration at Mohile, Ala. (Sc.)	500
July 31—The Skating Bug (Com.)	500
Aug. 3—The Call of the Song (Dr.)	1000
Aug. 7—The Old Peddler (Dr.)	1000
Aug. 10—Dorothy's Family (Com.)	1000
Aug. 14—A Boy's Best Friend (Dr.)	
Aug. 17—Behind the Times (Dr.)	
Aug. 18—Bill Tries to Make Bread	
Aug. 21—Battle of the Wills (Dr.)	500
Aug. 21—Love in a Tepee (Dr.)	500
Aug. 24—As a Boy Dreams (Dr.)	1000

ITALA

June 15—The Rights of Age (Dr.)	
June 17—The Physician's Monkey (Com.)	
June 17—Foolshead, Somnamhulist (Com.)	
June 22—An Unhearahle Son (Dr.)	
June 24—On the Snowy Summit of Mount Blanc	
June 24—Foolshead Is Jealous (Com.)	
June 29—The Gentleman Fireman	
July 1—Foolshead, Waiter (Com.)	
July 6—The Little Wayfarer (Dr.)	
July 8—Turin Military Tournament	
July 13—The Inventor's Wife (Dr.)	
July 15—Toto Enthusiast For New Fashion (Com.)	
July 15—A Revolver Returned to Its Owner	
July 20—The Charitahle Young Lady (Dr.)	
July 22—Foolshead's Heels (Com.)	
July 27—The Fatal Sonata (Dr.)	
July 29—Toto's Butterfly (Com.)	
July 29—Toto Without Water (Com.)	
Aug. 3—The Evening Bell	
Aug. 5—Foolshead's Last Roguery	
Aug. 12—Sport Restores Youth	
Aug. 17—Toto's Little Cart	
Aug. 17—In the Valley of Viege	
Aug. 19—Foolshead—Manikin	
Aug. 19—The Blunt Sword	

LUX.

By Prieur.

June 30—Bill Determines to Go (Com.)	455
June 30—Shortsighted Miss Prim (Com.)	426
July 7—Secret Service (Dr.)	888
July 14—Bill Learns to Take Cinematograph Pictures (Com.)	413
July 14—The Accident (Dr.)	540
July 21—Plucky Bill (Com.)	439
July 21—One Good Turn Deserves Another (Dr.)	521
July 28—Bill Buys a Bottle of Champagne (Com.)	400
July 28—Jim Crow: A Tale of the Turf (Dr.)	500
Aug. 4—Bill Does His Own Washing (Com.)	439
Aug. 4—An Elopement hy Aeroplane (Com.)	465
Aug. 11—Bill Wishes to Make Butter (Com.)	458
Aug. 11—The Cripple (Dr.)	462
Aug. 11—Bill Wishes to Make Butter (Com.)	458
Aug. 11—The Cripple (Dr.)	462
Aug. 18—A Child's Courageous Act	
Aug. 25—Bill Follows the Doctor's Orders	
Aug. 25—What a Pennyworth Did	

NESTOR FILM CO.

July 22—Mutt and Jeff—At the Fortune Teller's (Com.)	
July 26—The Settler's Wife (Dr.)	
July 29—Mutt and Jeff Make a Hit (Com.)	
Aug. 2—Roped and Tied (W. Dr.)	
Aug. 5—Mutt and Jeff Get Passes to the Ball Game (Com.)	
Aug. 9—Roped and Tied (W. Dr.)	
Aug. 12—Mutt and Jeff in a Mistaken Identity (Com.)	
July 19—The Plains Across (Dr.)	
July 22—Mutt and Jeff at the Fortune Teller's (Com.)	
Aug. 16—Hands Across the Cradle (Dr.)	
Aug. 19—Mutt and Jeff in the Banking Business	
Aug. 23—Alias Yellowstone Joe (Dr.)	
Aug. 26—Mutt and Jeff and the Country Judge (Com.)	
Aug. 30—The Parson and the Bully (Dr.)	

NEW YORK MOTION PICTURE CO.

("Bison")

June 27—An Indian's Love (Dr.)	
June 30—The Cowboy's Vacation	
July 4—The Unloaded Gun	
July 7—Blacksnake's Treachery	
July 11—A Red Girl's Heart	
July 14—Generous Cowhoys	
July 18—Her Captive	
July 21—A Cheyenne's Courtship	
July 25—Silver Wing's Dream	
July 28—The Tahles Turned	
Aug. 1—A True-hearted Miner	
Aug. 4—Darkfeather, the Squaw	
Aug. 8—Grey Cloud's Devotion	
Aug. 11—The New Cowhoy	
Aug. 15—A Sioux Spy	
Aug. 18—An Indian Love Affair	
Aug. 22—A Cowhoy's Loyalty	
Aug. 25—Pioneer Days	

POWERS' PICTURE PLAYS

	Feet
June 27—Only the Master Shall Judge	
June 27—Summer Madness (Com.)	
July 1—The Question (Dr.)	
July 4—When Pals Quarrel (Dr.)	
July 4—The Love Potion (Com.)	
July 8—The Haunted Island	
July 11—The Love Tyrant (Dr.)	
July 11—How Aunty Was Fooled (Com.)	
July 15—Nat Wills as King of Kazam (Com.)	
July 18—A Moral Coward (Dr.)	
July 22—Little Girl (Dr.)	
July 25—Oh! Bahy! (Com.)	
July 25—The Thrilling Powers Fire	500
July 29—The Picnic (Com.)	
July 29—A Foot Romance	
Aug. 1—Speculation (Dr.)	
Aug. 5—Last of the Mohicans (Dr.)	
Aug. 8—Cheyenne Days (Scenic)	
Aug. 8—A Harmless Flirtation (Com.)	
Aug. 12—Lone Eagle's Trust (Com.)	
Aug. 15—Bahes in the Woods (Dr.)	
Aug. 19—The Squaw's Devotion (Dr.)	
Aug. 22—Measuring a Wife (Com.)	
Aug. 22—Falls of Bohemia (Scenic)	
Aug. 26—The Indian's Love (Dr.)	

RELIANCE

June 28—Trials of an Immigrant (Dr.)	
July 29—Thou Shalt Not Steal (Dr.)	
Aug. 2—The Broken Vows	
Aug. 5—His Son (Dr.)	
Aug. 9—The City	
Aug. 12—The Pitfall (Dr.)	
Aug. 16—Out in the Darkness	
Aug. 19—Grandfather	
Aug. 23—A Little Child	

REX

July 6—Fate (Dr.)	
July 13—The Vagahond (Dr.)	
July 20—Sherlock Holmes, Jr.	
July 27—Her Way	
Aug. 3—The Artist Financier	
Aug. 10—A White Red Man (Dr.)	
Aug. 3—The Artist Financier (Dr.)	
Aug. 10—The White Red Man (Dr.)	
Aug. 17—The Colonel's Daughter (Dr.)	

SOLAX COMPANY

Aug 9—His Wife's Insurance (Com.)	
Aug 9—A Bum and a Bomh (Com.)	
Aug 16—The Phoney Ring (Com.)	
Aug. 14—The Girl and the	
Aug. 19—All Ahoard for Reno (Com.)	
Aug. 18—Let Not Man Put Asunder (Dr.)	
Aug. 28—A Gay Bachelor (Com.)	
Aug. 25—The Stampede (Military)	
Aug. 30—The Patched Shoe (Com.)	
Sept. 1—The Hold-Up (Military)	

THANHOUSER COMPANY

June 9—Motoring	
June 9—The Rescue of Mr. Henpeck	
June 13—Little Old New York (Dr.)	
June 16—Flames and Fortune (Dr.)	
June 20—The Coffin Ship	
June 23—Foxy Grandma	
June 27—Courting Across the Court	
June 30—Lorna Doone	
July 4—The Declaration of Independence	
July 7—The Court's Decree	
July 11—When a Man Fears	
July 14—Won By Wireless	
July 18—That's Happiness	
July 21—Two Little Girls	
July 25—The Smuggler (Dr.)	
July 28—A Doll's House (Dr.)	
Aug. 1—The Pied Piper of Hamelin	
Aug. 4—The Judge's Story	
Aug. 8—Back to Nature (Dr.)	
Aug. 11—Cupid the Conqueror (Dr.)	
Aug. 15—Nohody Loves a Fat Woman	
Aug. 18—The Train Dispatcher (Dr.)	
Aug. 22—The Cross	
Aug. 25—The Romance of Lonely Island	

YANKEE FILM COMPANY

June 19—Sun Bonnet Sue (Dr.)	
June 23—The Two Roads (Dr.)	
June 26—His Romance (Dr.)	
June 30—The Angelus Bell (Dr.)	
July 3—Groucho's Quiet Fourth (Com.)	
July 7—His Great Sacrifice (Dr.)	
July 10—Portuguese Joe (Dr.)	
July 14—The Man Underneath (Dr.)	
July 17—The Way of the World (Dr.)	
July 21—Outwitting Father (Com.)	
July 24—The Stepdaughter (Dr.)	
July 28—Deposited After Banking Hours (Dr.)	
July 31—The Sea Vultures (Dr.)	
Aug. 4—Truth Shall Prevail (Dr.)	
Aug. 7—Kathleen Mavourneen (Dr.)	
Aug. 11—Grey Wolf's Squaw (Dr.)	
Aug. 21—Colleen Bawn (Dr.)	
Aug. 14—A Good Natured Man (Com.)	
Aug. 14—A Children's Paradise (Scenic)	
Aug. 18—Her Father's Secretary (Dr.)	
Aug. 21—Colleen Bawn (Dr.)	
Aug. 25—Retaliation (Dr.)	

LICENSEES OF PATENTS CO.

BIOGRAPHY

		Feet
July	3—Stubb's New Servants (Com.)	
July	3—The Wonderful Eye (Com.)	
July	6—The Thief and the Girl (Dr.)	
July	10—The Jealous Husband (Com.)	
July	13—Bobby, the Coward (Dr.)	
July	17—The Indian Brothers (Dr.)	996
July	20—The Ghost (Com.)	515
July	20—Jinks Joins the Temperance Club (Com.)	481
July	24—A Country Cupid (Dr.)	997
July	27—The Last Drop of Water (Dr.)	1021
July	31—Mr. Peck Goes Calling (Com.)	748
July	31—The Beautiful Voice (Com.)	247
Aug.	3—Out from the Shadow (Dr.)	998
Aug.	7—The Ruling Passion (Dr.)	997
Aug.	10—That Dare Devil (Com.)	606
Aug.	10—An Interrupted Game (Com.)	392
Aug.	14—The Blind Princess and the Poet (Dr.)	
Aug.	17—The Sorrowful Example (Dr.)	
Aug.	21—The Diving Girl (Com.)	502
Aug.	21—$500 Reward (Com.)	496
Aug.	24—The Rose of Kentucky (Dr.)	997

EDISON

July	21—The Capture of Fort Ticonderoga (Dr.)	1000
July	25—The Younger Brother (Dr.)	1000
July	26—Bob Rowdy (Com.)	550
July	26—The Hair Restorer and the Indians (Com.)	500
July	28—The Doomed Ship (Dr.)	1000
Aug.	1—Christian and Moor (Dr.)	1000
Aug.	2—Money to Burn (Com.)	560
Aug.	2—The Unfinished Letter (Dr.)	440
Aug.	4—The Switchman's Tower (Dr.)	1000
Aug.	5—Sir George and the Heiress (Com.)	1000
Aug.	8—The Battle of Bunker Hill (Hist.)	1000
Aug.	9—The Adventures of a Baby (Com.)	660
Aug.	9—The Stolen Dog (Com.)	340
Aug.	11—The Spirit of the Gorge (Dr.)	1000
Aug.	12—Friday, the 13th (Com.)	1000
Aug.	15—The Winds of Fate (Dr.)	1000
Aug.	16—His First Trip (Dr.)	1000
Aug.	18—Two Officers (Dr.)	1000
Aug.	19—The Modern Dianas (Com.)	1000
Aug.	22—The Venom of the Poppy (Dr.)	1000
Aug.	23—The Professor and the New Hat (Com.)	500
Aug.	23—The Question Mark (Com.)	500
Aug.	25—Then You'll Remember Me (Dr.)	500
Aug.	26—Two White Roses (Com.)	980
Aug.	29—The Surgeon's Temptation (Dr.)	995
Aug.	30—Betty's Buttons (Com.)	450
Aug.	30—The Silent Tongue (Com.)	550

ESSANAY FILM CO.

July	21—God's Inn by the Sea (Dr.)	1000
July	22—The Outlaw Samaritan (W. Dr.)	1000
July	25—Mr. Wise, Investigator (Com.)	560
July	25—Five Bold Bad Men (Com.)	420
July	28—The Clown's Baby (Dr.)	1000
July	29—The Two Fugitives (W. Dr.)	1000
Aug.	1—Tommy, the Canvasser (Com.)	545
Aug.	1—The Spender Family (Com.)	455
Aug.	4—The New Manager (Dr.)	1000
Aug.	5—The Two-Gun Man (W. Dr.)	1000
Aug.	8—Love in the Hills (Dr.)	1000
Aug.	11—The Gordian Knot (Com.)	
Aug.	12—The Ranchman's Son (W. Dr.)	
Aug.	15—Judge Simpkin's Summer Court (Com.)	
Aug.	15—Tramp Artist	
Aug.	18—He is a Jolly Good Fellow (Com.)	
Aug.	19—Pals Oath (Dr.)	
Aug.	22—Gossiping Yapville (Com.)	400
Aug.	22—Summer Babies (Edu.)	600
Aug.	25—Fate's Funny Frolic (Com.)	1000
Aug.	26—"Spike" Shannon's Last Fight (Dr.)	1000

GAUMONT

G. Kleine

June	20—Jiggers Buys a Watch Dog	337
June	24—The Ransom	980
June	27—Village Gossip (Dr.)	1000
July	1—Jimmie's Trick (Com.)	300
July	1—An Oasis in the Sahara Desert	700
July	4—The Cuttle Fish	165
July	8—A Village King Lear (Dr.)	1010
July	11—The Picture on the Screen (Dr.)	700
July	11—A Ragged Coast	300
July	15—Frolicsome Flossie (Com.)	520
July	15—Jimmie as a Philanthropist (Dr.)	490
July	18—A Shot From the Brush (Dr.)	640
July	18—Under the Palms of Tunis	360
July	22—Jimmie, the Detective (Dr.)	678
July	22—In the Shadow of Vesuvius	302
July	25—A Society Mother (Dr.)	1030
Aug.	1—Jimmie Wears a Crown (Dr.)	680
Aug.	1—An Aeroplane Disaster	320
July	25—A Favoring Current	680
July	25—St. Malo and the English Channel	310
July	29—A Society Mother	1030
Aug.	1—Jimmie Wears a Crown (Dr.)	680
Aug.	1—An Aeroplane Disaster	320
Aug.	5—A Passing Fancy	800
Aug.	5—Flowers and Plants in Winter	190
Aug.	8—A General Strike	825
Aug.	8—A Raging Sea	175
Aug.	12—The Academy Girl	585
Aug.	12—Jimmie's Luck	405
Aug.	15—The Inventor	1000
Aug.	19—The Son of the Shunammite (Dr.)	1000
Aug.	22—The Soul of a Violin (Dr.)	930
Aug.	26—The Sunday Huntinfi Party (Com.)	665
Aug.	26—The Island of Ischia, Italy	332
Aug.	29—Jimmie to the Rescue (Com.)	1000

KALEM CO.

July	5—The New Cook (Com.)	
July	7—To the Aid of Stonewall Jackson	
July	10—Reckless Reddy Reforms (W. Com.)	
July	12—Hubby's Day at Home (Com.)	
July	14—The Tenderfoot's Claim (Dr.)	
July	17—The Badge of Courage (Dr.)	
July	19—Making Mother Over (Com.)	
July	21—By the Aid of a Lariat (Dr.)	
July	24—A Chance Shot (Dr.)	
July	26—Conquering Carrie (Com.)	
July	28—The Indian Maid's Sacrifice (Dr.)	
July	31—The Mexican Joan of Arc (Dr.)	
Aug.	2—Over the Garden Wall (Com.)	
Aug.	4—The Colonel's Son (Dr.)	
Aug.	7—Peggy, the Moonshiner's Daughter (Dr.)	
Aug.	9—The Round-Up at Dawn (Com.)	
Aug.	11—The Romance of a Dixie Belle (Dr.)	
Aug.	14—The Wasp (Dr.)	
Aug.	16—Special Messenger (Dr.)	
Aug.	18—The Promoter (Dr.)	
Aug.	21—Simple Ike Decides to Marry (Com.)	
Aug.	23—Don Ramon's Daughter (Dr.)	
Aug.	25—The Little Cripple (Dr.)	

LUBIN

July	24—Wifie's New Hat (Com.)	600
July	24—The New Operator (Com.)	400
July	27—During Cherry Time (Dr.)	1000
July	29—An Accidental Outlaw (Dr.)	1000
July	31—The New Officer (Com.)	1000
Aug.	3—The Gypsy (Dr.)	1000
Aug.	5—An Indian's Appreciation (Com.)	1000
Aug.	7—Her Two Sons (Dr.)	1000
Aug.	10—Bob's New Scheme (Com.)	600
Aug.	10—Tent Village (Dr.)	400
Aug.	12—The Arrow Head (Dr.)	1000
Aug.	14—Home is Best After All (Com.)	
Aug.	14—The Auto Bug (Com.)	
Aug.	17—Through Jealous Eyes (Dr.)	1000
Aug.	19—The Working Girl's Success (Dr.)	600
Aug.	19—Proclaiming Archbishop Prendergast	400
Aug.	21—A Rebellious Blossom (Dr.)	1000
Aug.	24—Bess, of the Forest (Dr.)	1000
Aug.	26—Archibald, the Hero (Com.)	1000
Aug.	28—The Secret (Com.)	600
Aug.	28—Fountain of Youth (Com.)	400
Aug.	31—Romance of Pond Cove (Dr.)	1000

G. MELIES.

June	29—The Honor of the Flag	1000
July	6—The Great Heart of the West	1000
July	13—The Strike at the Gringo	1000
July	20—Bessie's Ride (Dr.)	
July	27—At the Gringo Mine (Dr.)	
Aug.	3—Red Cloud's Secret (Dr.)	
Aug.	10—His Lesson (Dr.)	
Aug.	17—The Local Bully (Com.)	
Aug.	17—Two Foolies and Their Follies (Com.)	
Aug.	24—A Spanish Love Song (Dr.)	
Aug.	31—The Call of the Wilderness (Dr.)	1000

PATHE FRERES

July	27—As Fate Decreed (Dr.)	1000
July	28—The Fickle Fiancee	508
July	28—Lionelly, Contortionist	150
July	28—A Trip in the Island of Marken	328
July	29—The Sheriff's Punishment (Dr.)	994
July	31—Max's Divorce Case	476
July	31—Elephant Hunting in Victoria Nyanza	520
Aug.	2—Love and Silence (Dr.)	1000
Aug.	3—American Field Artillery Manœuvres	300
Aug.	3—Blue Wing and the Violinist	672
Aug.	4—The Liar	530
Aug.	4—The Magnet	460
Aug.	5—Legend of Lake Desolation	1000
Aug.	7—An Up-to-Date Elopement (Com.)	525
Aug.	7—In Switzerland (Scenic)	262
Aug.	7—The Zylras	180
Aug.	9—The Flaming Arrows (Dr.)	827
Aug.	9—Lionelly, Contortionist (Com.)	138
Aug.	10—Fidelity (Dr.)	689
Aug.	10—The City of Singapore (Scenic)	308
Aug.	11—The Unexpected Gift (Dr.)	456
Aug.	11—In Cambodia (Scenic)	354
Aug.	11—Tunny Fishing (Ind.)	195
Aug.	12—Billy's Marriage (Com.)	872
Aug.	12—Monuments and Cascades in Rome (Scenic)	128
Aug.	14—In the Paris Slums (Dr.)	
Aug.	14—Extracting Palm Juice in the Forest (Scenic)	
Aug.	14—Vienna, Austria (Scenic)	
Aug.	15—Pathe's Weekly No. 33.	
Aug.	16—The Trapper's Fatal Shot (Dr.)	912
Aug.	17—The Ad, the Maid and the Man (Dr.)	
Aug.	18—Satan's Rival	
Aug.	19—The Message of the Arrow (Dr.)	1000
Aug.	21—The Runaway Leopard (Com.)	
Aug.	21—Chrysanthemums (Scenic)	
Aug.	23—Through the Window (American (Dr.)	
Aug.	24—Cheyenne's Bride (Indian Film) (American Dr.)	
Aug.	25—Nick Winter Turns a Trick (Com.)	
Aug.	25—Eastern Europe (Scenic)	
Aug.	25—Across the Mountain Passes of New Zealand (Scenic Colored Film)	
Aug.	26—A Boy of the Revolution (Amer. Dr.)	

SELIG

July	27—The Tale of a Soldier's Ring (Dr.)	1000
July	31—The Knight Errant (Dr.)	
July	31—Caught in the Act (Com.)	
Aug.	1—Saved by the Pony Express (Dr.)	1000
Aug.	3—The Old Captain (Dr.)	1000
Aug.	7—A Fair Exchange (Dr.)	1000
Aug.	8—Slick's Romance (Dr.)	1000
Aug.	10—Their Only Son (Dr.)	1000
Aug.	14—Jealous George (Com.)	
Aug.	14—A Turkish Cigarette (Com.)	
Aug.	15—The Regeneration of Apache Kid (W. Dr.)	
Aug.	17—The Blacksmith's Love (Dr.)	
Aug.	21—Saved from the Snow	990
Aug.	22—Life on the Border	1000
Aug.	24—The Gray Wolves (Dr.)	1000
Aug.	24—Santa Cruz Beach and Cliff Drive (Edu.)	
Aug.	28—In the Shadow of the Pines	1000
Aug.	28—Among the Japanese	
Aug.	29—A New York Cowboy	1000
Aug.	31—Thro' Fire and Smoke	1000

URBAN ECLIPSE

G. Kleine

Apr.	24—Herodiás	955
May	1—For Their Mother (Dr. Com.)	695
May	1—The Blue Nile	290
Apr.	26—The Last Edict of Francis II	875
Apr.	26—Scenes at Colombo, Ceylon	125
May	3—The Page's Devotion	790
May	3—Wismar, Germany	210
May	10—The Traitor (Dr.)	620
May	10—Rubber-Neck Percy (Com.)	370
May	17—The Juggler's Vengeance (Dr.)	396
May	17—Fishguard Harbor, Wales	600
May	31—The Musketeer	588
May	31—The Sleuth	404
June	7—The Young Interne	750
June	7—Heligoland, an Isle of the North Sea	250
June	14—Sir John Falstaff	1000
June	21—Avenged	1000
June	28—The Taming of the Shrew (Com.)	1000
July	5—Ancient and Modern London	530
July	5—Boys Will Be Boys (Com.)	470
July	12—The Free Lance (Dr.)	640
July	12—Temples of India	365
July	19—The Tie That Binds (Dr.)	760
July	19—A Round-Up In Chili	240
July	26—An Amateur Skater	440
July	26—Satan on a Rampage	660
Aug.	2—The Struggle for Life	650
Aug.	2—On the Coast of Bengal	326
Aug.	9—The Heiress	705
Aug.	9—Lyons, the Second City of France	295
Aug.	16—For the Honor of the Name (Dr.)	790
Aug.	16—Moss-Covered Ruins on the Isle of Wight	245
Aug.	23—Condemned for Treason (Dr.)	845
Aug.	23—Wool Industry of Hungary	135
Aug.	30—A King for an Hour (Com.)	572
Aug.	30—Sights of Berlin	423

VITAGRAPH

June	27—The Quaker Mother (Dr.)	1000
June	28—Courage of Sorts (Dr.)	1000
June	30—The Battle Hymn of the Republic (Dr.)	1000
July	1—Tested by the Flag (Dr.)	1000
July	4—The Latent Spark (Com.)	946
July	5—In Northern Forests (Dr.)	1000
July	7—The Woes of a Wealthy Widow (Dr.)	1000
July	8—Snowbound With a Woman Hater (Dr.)	1000
July	11—The Old Folk's Sacrifice (Dr.)	1000
July	12—In the Arctic Night (Dr.)	1000
July	14—The Subduing of Mrs. Nag (Com.)	1000
July	15—The Geranium (Dr.)	1000
July	18—Lure of Vanity (Dr.)	
July	19—On a Tramp Steamer (Melodr.)	
July	21—Sky Pilot (Dr.)	
July	22—A Widow Pogson's Husband (Com.)	
July	25—Treasure Trove (Dr.)	
July	26—She Came, She Saw, She Conquered (Dr.)	
July	28—Price of Gold	
July	29—Strategy of Anne (Com.)	
July	31—Two Wolves and a Lamb (Dr.)	
Aug.	1—The Clown and His Best Performances (Com.)	
Aug.	2—Price of Gold (Dr.)	
Aug.	4—The $100.00 Bill (Dr.)	
Aug.	5—The Death of King Edward III (Historical)	
Aug.	7—Intrepid Davy (Com.)	
Aug.	8—The Long Skirt (Dr.)	
Aug.	9—Billy the Kid (Dr.)	
Aug.	11—The Bell of Justice (Dr.)	
Aug.	12—Birds of a Feather (Com.)	
July	25—Treasure Trove (Dr.)	
Aug.	15—Captain Barnacle's Baby (Dr.)	
Aug.	16—Man to Man (Dr.)	
Aug.	18—Vitagraph Monthly (Scenic)	
Aug.	19—A Second Honeymoon (Com.)	
Aug.	21—Wages of War (Mil. Dr.)	1000
Aug.	22—How Betty Won the School	1000
Aug.	23—The Sheriff's Friend (Dr.)	1000
Aug.	25—My Old Dutch	1000
Aug.	26—A Handsomer Man (Com.)	1000

IMPS Are Great Life-Savers

Imp films have saved many a theatre from destruction, winning back the favor of the crowds just in the nick of time. The exhibitor with the long head is the one who not only gets two Imps every week but features them good and hard. The sign "Imp To-night" will pack your house. Make the most of it! Don't blame your exchange man for not giving you Imps until you've made it known to him that Imps are what you want!

"HIS ROYAL HIGHNESS"

(Copyright, 1911, by I. M. P. Co.)

A story of two sisters, a fake prince, a real prince and a nut factory. Love and piles of fun. And on the same reel you will get—

"HOT SPRINGS, ARKANSAS"

(Copyright, 1911, by I. M. P. Co.)

Showing famous ostrich farm, alligator farm, and other corking good stuff from this famous resort. Released Monday, Aug. 28th.

"THE TOSS OF A COIN"

(Copyright, 1911, by I. M. P. Co.)

Another corking good Imp love story and melodrama in which a young man who is down-and-out gets up-and-in. Released Thursday, Aug. 31st.

INDEPENDENT MOVING PICTURES CO. IMP AMERICA

Independent Moving Pictures Co. of America. 102 W. 101st St., New York. Carl Laemmle, Pres. Are you getting our free lobby circulars? Have you used the "Imp Book" yet? It's great!

Demand Two Imps Every Week

Sold through Motion Picture Dist. & Sales Co.

You Are To Blame!

If you are not getting all the best makes of Independent films don't shift the blame onto anyone but yourself, Mr. Exhibitor. Connect with the biggest and best film renter in the world. Then and then only can you afford to twiddle your thumbs and take life easy. Write!

CARL LAEMMLE, President

The Laemmle Film Service

Headquarters:
New number 204 W. Lake Street, Chicago, Ill.
Sykes Block, Minneapolis, Minn.
1517 Farnam St., Omaha, Neb.
1110 Wyandotte St., Kansas City, Mo.
515 Mulberry St., Des Moines, Iowa.

The biggest and best film renter in the world.

BARGAINS! BARGAINS!

Lubin Cineograph Complete $65. Edison $50. Motion Picture Machines $35 up. Latest Model B Edison, Powers No. 6 and Standard a specialty. Mirroscopes, Radiopticians $2.50 up. All Opaque Machines. Send for Sup. 33 our great bargain list. Machines, Supplies, Etc. Motion Picture Machines Wanted.

HARBACH & CO.,
809 Filbert St., Philadelphia, Pa.

NEW MACHINES FOR OLD

YOU Know Your Old Machine Projects a Poor Picture.
I Know My Exchange Proposition Will Overcome Your Trouble.
I Am Jobber of Powers and Motiograph Machines, and will **Exchange** for Either, or **Any Other** Make You Desire.
Write At Once, Giving Make, Style, Manufacturer's Number, Age and Condition of Your Machine. **I WILL DO THE REST.**
State Make of Current Saver, and I Will Make Exchange Proposition for **HALLBERG ECONOMIZER.**
Electric Fans For Either A.C. or D.C., $7.50 and Up.
Exhaust Fans for Either A.C. or D.C., $15.00 and Up.
Complete Line of **OPERA CHAIRS** and All Supplies for M. P. Theatre.

I Equip Your Theatre Completely

J. H. HALLBERG, 36 East 23d St. New York City.
Write for Catalogue No. 2.

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Now, gentlemen, we don't wish you to think because we are quoting low prices that the goods we are shipping are of an inferior quality. They are not. They're highly artistic, beautifully colored and of pleasing designs, followed up with the privilege to you of five for $1.10, postage paid. If you want to give yourself the most pleasant surprise you ever had, send us an order. When you do, we've got you. Do it today. Send for catalog.

NIAGARA SLIDE COMPANY
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Makers of MOVING PICTURE NEWS HALF TONE CUTS

401 Lafayette Street, NEW YORK

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GUARANTEED ACCURATE PARTS for all **MOTION PICTURE MACHINES** at very reasonable prices. **SPECIAL** parts and machines as also experimental parts made to order. All repair work on **MOVING PICTURE MACHINES** promptly attended to at remarkably low figures. **CHAS. E. DRESSLER, 388 Second Ave., Betw. 22nd & 23rd Sts.**

Champ VARIETY Films

ASK! AND YOU'LL GET THEM! DON'T PUT OFF—WRITE FOR

"A Daughter of Dixie"

CHAMPION RELEASE FOR MONDAY, AUGUST 28th, 1911

A story of the fortunes of war which brought together brother, sister and lover under hazardous situations.

SIDNEY DREW'S GREAT PLAY

"The Red Devils"

SEPT. 13th, 1911,

THIS FILM MERITS YOUR ATTENTION

NOW HERE IS A REAL COMIC!

"How Tony Became a Hero"

CHAMPION RELEASE FOR WEDNESDAY, AUGUST 30th, 1911

Tony's affairs with the Indians and cowboys will draw oceans of laughter. He is some fun maker.

CHAMPION FILM CO.

SOLD THROUGH MOTION PICTURE DISTRIBUTING AND SALES COMPANY.

MARK M. DINTENFASS, GENERAL MANAGER
12 EAST 15th STREET :: :: NEW YORK CITY

MOTION PICTURE DISTRIBUTING AND SALES COMPANY

W. E. GREENE FILM EXCHANGE, Inc.

The Oldest and Largest Independent Film Exchange in New England

THE HOUSE OF QUALITY AND SATISFACTION.

MR. EXHIBITOR:

If you are desirous of *Finding Out How* to *Improve* your *Present Service* and *Increase* your *Daily Attendance* call and have a confidential chat with us. If you are unable to call, drop us a line.

W. E. Greene Film Exchange, Inc.
228 Tremont Street, Boston, Mass.
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NON-BREAKABLE

Lantern Slides

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ADVERTISING
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MICROSCOPIC
NATURAL HISTORY

We make slides of all kinds

SLIDES

Artistic and beautifully colored

Don't be faked by would-be Original Inventors who claim, and are trying to manufacture non-breakable slides.

SEND FOR CATALOG.

MICA NON-BREAKABLE SLIDE CO.
2737 N. Croskey St. PHILADELPHIA, PA.

THE AMERICAN FILM MFG. CO. CHICAGO

"COWBOY FILMS"
"CHARACTERISTIC and CLASSY"

RELEASE OF MONDAY, AUGUST 24th

"The Blotted Brand"

A Western Drama magnificent in its conception. Thrilling, original and sensational throughout. A feature Flying A Cowboy film.

RELEASE OF THURSDAY, AUGUST 24th

"Anna Harris in the Chicago Swimming Marathon"

AND

"Aunty and the Cowboys"

A topical film together with a short Western comedy film. This Anna Harris film will be talked of for months to come. Extremely interesting from every standpoint, and a crowd getter from the word go. A feature that will pack your house.

IT IS RELEASED THIS WEEK THURSDAY.

RELEASE OF MONDAY, AUGUST 28th

"The Western Doctor's Peril"

RELEASE OF THURSDAY, AUGUST 31st

"The Diamond Smugglers"

American Film Mfg. Co.,

Bank Floor, Ashland Blk.
CHICAGO, ILLS.

Sold through Motion Picture Dist. & Sales Co.

SEP 15 1911

MOVING PICTURE NEWS

Volume IV
No. 34

August 26
1911

PRICE
TEN
CENTS

Scene from
"INSHAVOGUE"
YANKEE Release, September 4th

A Heart-to-Heart Talk with the YANKEE MAN

MR. EXHIBITOR:

I want to tell you in all sincerity that if you are not getting both of my releases every week, you are depriving your audience of much pleasure, and yourself of many dollars.

My series of Irish masterpieces will not only gladden the hearts of every son and daughter of the "ould sod" but will call forth unstinted praise from all lovers of motion pictures.

Nor do I only devote myself to Irish productions; you, my children of Missouri, who want to be shown, make it your business to see the following and I do not hesitate in saying that you will become a staunch supporter of my productions.

INSHAVOGUE	**MAN**
RETALIATION	**WOMAN**
COLLEEN BAWN	**GREY WOLF'S SQUAW**
POWER OF DEVOTION	**GREAT WRONG RIGHTED**
KATHLEEN MAVOURNEEN	**WEARING OF THE GREEN**
TANGLED HEART STRINGS	**HER FATHER'S SECRETARY**

In justice to yourself and to me, see my goods and convince yourself of the truth of my statements.

September 4---"INSHAVOGUE"
September 8---FADED ROSES and MESMERIZING MOE

YANKEE FILM CO.

344 EAST 32d ST. NEW YORK CITY

Cines Company of Rome

STUDIOS AND FACTORIES **Rome and Padova**

CAPITAL

PREFERRED STOCK	LIRE 2,000,000
ORDINARY STOCK	3,750,000
FULLY PAID UP	LIRE 5,750,000

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BRANCH FOR THE UNITED STATES OF AMERICA

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TELEPHONE: SPRING 9232 TELEGRAPH: CINES NEW YORK

Solax

WEDNESDAY
COMEDY

"HECTOR'S INHERITANCE"
COMEDY

RELEASED SEPTEMBER 6th

A Poor Dishwasher is Left $2,000,000. But Does He Get It? Wait and See.

"HER UNCLE'S WILL"
COMEDY

RELEASED SEPTEMBER 13th

Money Doesn't Always Count If You Get the Man You Love.

FRIDAY
MILITARY AND WESTERN

"THE BEST POLICY"
DRAMA

RELEASED SEPTEMBER 8th

Thrilling Dramatic Story, the Entanglements of Which Are Finally Unraveled by a Clever Girl. LOOK FOR IT.

"THE ALTERED MESSAGE"
MILITARY

RELEASED SEPTEMBER 15th

Big Military Production Taken at Ft. Myer, Va., by Special Permission of U. S. Gov't. AN ESPECIALLY GOOD PICTURE.

Here Are Some Excellent Pictures

Get Every One of Them

Solax Company

CONGRESS AVENUE
FLUSHING, L. I.

REMEMBER—ALL OUR FILMS ARE TINTED AND TONED

Sold exclusively through M. P. D. & S. Co.

MURDER, CRIMINAL NEGLIGENCE!

Sure it is not criminal negligence to put your theatre patrons in stalls that they can't get out of in case of fire, but, Mr. Exhibitor, don't you think you would feel better to have your theatre seated with an Automatic Folding, All-Aisle Chair?

LISTEN

Our chair is a friend to the Public.
It advertises your theatre and makes your business grow.
It is a space-saver, life-saver, money-saver. Gives 25 per cent more seating.

IT IS THE ONLY SANITARY CHAIR

It will make your theatre all aisles.
It is the world's greatest theater chair, perfected to the highest degree.
Twelve years' experience and scientific study of the theater seating problem is embodied in the construction of this wonderful chair. PATENTED.

WRITE TODAY FOR CIRCULAR N

THE HARDESTY MFG. CO., Canal Dover, Ohio, U. S. A.

"ROMEO AND JULIET" in 2 Reels

EACH TELLING A COMPLETE STORY
RELEASING ON CONSECUTIVE FRIDAYS
PART ONE, FRIDAY, SEPT. 1
PART TWO, FRIDAY, SEPT. 8
MAY BE BOOKED TOGETHER OR SEPARATELY

THE THANHOUSER WO-A-WEEK

SCENE FROM "ROMEO AND JULIET"

RELEASED TUESDAY, SEPT. 5
Proving that Kindness Pays

Count Ivan and the Waitress

An old musician, discharged from a theatre orchestra by a brutal leader whose enmity he had incurred, enters a cheap restaurant, eats, and pays for his food. But the payment is in "bad" money, which an unscrupulous pawnbroker passed on him. Result: Restaurant man calls a policeman. But a pretty little waitress changed the black complexion of things a bit; and then a stray newspaper item throws full light into the darkness. And in the light the waitress-with-a-heart shone resplendent, thanks to the musician who remembered.

No. 243. **Code Word, Coss.**

RELEASED FRIDAY, SEPT. 8
Part Two

Romeo and Juliet

By WILLIAM SHAKESPEARE

Each part is so constructed that it tells a complete story on its own account. Giving a half-hour's show as the two parts do when used together, they will enable exhibitors to give a "Romeo and Juliet Night" that affords all manner of opportunity for feature advertising. Many managers will use them as they appear for the first showing, and book them together for the return date. As the depiction of "the greatest love story of all" and a classic of the highest type, the subject is one that you can make your theatre remembered by.

No. 244. **Code Word, Juliet.**

THANHOUSER COMPANY
NEW ROCHELLE, N. Y.
Sales Company Agents for U. S. and Canada.

ADVANCE NOTICE.
Released Tuesday, September 12.
THE BUDDHIST PRIESTESS
Released Friday, September 15
IN THE CHORUS.

BUILT RIGHT---RUNS RIGHT---IS RIGHT

The Makers of THE MOTIOGRAPH have been manufacturing Motion Picture Machines for MORE THAN THIRTEEN YEARS and **EVERYBODY** that is **ANYBODY** in the Motion Picture world knows that our motto is QUALITY, NOT QUANTITY.

QUALITY IN PRODUCTION IS OUR WATCHWORD

We are manufacturers in the true sense of the word. We make in our own factory EVERY GEAR—SCREW—SPROCKET—BUSHING and part that goes to make up THE BEST CONSTRUCTED MOTION PICTURE MACHINE IN AMERICA. REMEMBER—We do not depend on other factories.

OUR GUARANTEE covers the FREE REPLACEMENT OF ALL PARTS broken through defective material or workmanship.

BEWARE OF THESE FACTS ADVERTISED BY OTHERS. THEY ARE NOT ALWAYS TO BE DEPENDED UPON.

IT IS A WELL KNOWN FACT THAT THE MOTIOGRAPH IS FAST REPLACING MACHINES OF ALL OTHER MAKES. IT IS ALSO A WELL KNOWN FACT THAT THE MOTIOGRAPH LAMP HOUSE AND ARC LAMP ARE BEING FITTED TO ALL OTHER MAKES OF MECHANISMS—WHY?—Because it is the LARGEST—HEAVIEST AND BEST.

THE ENTERPRISE OPTICAL MANUFACTURING COMPANY, 564 W. Randolph Street, CHICAGO

For Sale by every wide-awake dealer in North America

"The contents of this issue are copyrighted"

The Moving Picture News

PUBLISHED EVERY SATURDAY

The CINEMATOGRAPH PUBLISHING COMPANY, 30 West Thirteenth Street, NEW YORK CITY

Telephone, 4092 Chelsea

Sole Correspondent and Agent for advertisements in Great Britain
B. Allan, 8 Sherwood St., Piccadilly Circus, W.

Chicago Representative: Warner Kennedy.
844 Waveland Ave. 'Phone 3818 Lake View

ALFRED H. SAUNDERS, Editor.

This newspaper is owned and published by the Cinematograph Publishing Company, a New York corporation. Office and principal place of business No. 30 West 13th Street, New York. Alfred H. Saunders, President; John A. Wilkens, Secretary, and W. M. Petingale, Treasurer. The address of the officers is the office of the newspaper.

SUBSCRIPTION: $2.00 per year. Postpaid in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands. Canada and Foreign Countries: $2.50 per year. All communications should be addressed to The Moving Picture News, 30 West Thirteenth Street, New York City.
ADVERTISING RATES: $60 per page, $30 ½-page, $15 ¼-page, single column $20, $2 per inch. Discounts, 20% 12; 10% 6; 5% 3 months.

Volume IV | August 26, 1911 | Number 34

TO EXHIBITORS

WE wonder if the exhibitors at large are fully aware of the power they have in their hands in the form of the Moving Picture League of America? The last three issues of our paper give full information concerning the League, and before dropping the matter for the present, we want to make an appeal to every exhibitor whom the Moving Picture News reaches, to align himself with either a City, State or a National organization, as per Mr. Christensen's statement in our last issue. The statement is very concise, and very much to the point, and we feel sure that if the platform as outlined is carried out the industry will advance by leaps and bounds.

One point we want to forcibly bring before our readers is the statement that the membership is open to bona fide exhibitors, providing such exhibitor is not in any way connected with the manufacturing of films or film exchanges. This is as it should be. We have long contended that it is not right for either a manufacturer or a film exchange to own houses to the detriment of their customers—the exhibitors. It is quite open to question that the exchange is sure to look after its own houses first, and their customers second, instead of the other way about—the exhibitors first and the exchange taking the remainder.

The objects of the Association to raise the standard of the film stories and secure recognition on the National Censor Board have our full approval, and if by any means a word from us will bring every exhibitor into line, we feel that "A word to the wise is sufficient."

A THIRD PARTY

WE received a letter from a prominent exhibitor asking us why we do not "knock the wind" out of the sails of the Patents Company. We replied to this correspondent that the Patents Company was like the "Rock of Gibraltar," and if we run our bark against it, we would come very much to grief. We are only fighting against them on the question of principle and right for the whole industry, and have no quarrel with them except on this point. We respect them, and honor them, also, for the manner in which they are producing pictures; pictures which well might be emulated by the Sales Company's members. It is only because of the methods they adopted to tie up the trade that we oppose them.

In the course of this letter we are asked to support a Third Party in contradistinction to the Sales Company. This is a pretty hard task for any one to undertake, because, while we do not hold any brief for the Sales Company, if it had not been for them we question if any exhibitor would have been able to have remained in business till to-day. The Sales Company has fought a fight, and won a victory, which would have been impossible without their aid and any third party desiring now to come into the business without proper pro rata payment we think is bad policy. But supposing the Third Party is formed, on what grounds will they work? The following letter will give one: Just a system to gain money from the exchanges by wild-goose, or should we say wild-cat schemes. The letter speaks for itself, and shows that all the Third Party is trying to get is "easy money." After digesting the letter thoroughly, if any exchange man is foolish enough to withdraw his allegiance from the Sales Company on his own head must lie the results.

Dear Sir:

Replying to your letter requesting details of our proposition, we beg to say that a matter of this nature is not a proper subject for detailed correspondence. However, we feel that you are entitled to know substantially the proposition, and we give you below sufficient in our opinion to enable you to determine whether it would be wise and profitable for you to make a trip to our city as suggested in a former communication. We have to apologize for being forced to request your presence here; but we have been inundated by letters of inquiry regarding our proposition and concluded that no other course was left, believing in this manner the live ones would naturally be the ones to respond.

Firstly, our proposition for Exchanges covers exclusive territory. We have subdivided the United States into 25 territorial subdivisions, corresponding to 25 exchanges. Each territory chosen with reference to population and includes sufficient to make possible a live exchange for the territory, buying a minimum of twelve reels in any case and more in others according to the territory. We, therefore, require in every case a guarantee to purchase weekly twelve reels or more minimum, according to territory. Price per foot for film is ten cents. All films are leased for a period of one year. We require a bond for the faithful performance of contract. Every exchange operating with the National franchise is to be known as the National Film Exchange. We require evidence of your financial ability to undertake this contract.

Generally the above covers our requirements regarding exchange. You must recognize on deliberation

that all these requirements are in keeping with sound business practice and constitute a protection or guarantee to each and every National Exchange. We will not promote weak exchanges; as the theory of our proposition merits the support of business men with capital sufficient to handle a proposition of this nature. We, therefore, insist from the outset, that our Exchanges buy a representative line of films so that they can in fact deliver a National programme. We require that the exhibitor be protected in what he contracts for—exclusive service, and therefore again it is necessary that we know that each and every exchange operating under the National banner is manned by men of responsibility and will appreciate the value of faithfully carrying the National programme into the field, for we know the quality will make good.

It is of the utmost importance to all concerned that the general elements of this proposition be thoroughly understood and it is not possible to detail it in letter. An exclusive franchise is a valuable asset. We are not asking you to do anything but satisfy us that you are financially able and morally suitable to represent the National service in territory. We believe that if you are in a position to satisfy these conditions that you cannot do better than visit us promptly and conclude negotiations.

Trusting that we may have your prompt decision as to what course you propose following, we are,

Yours for exclusive service,
NATIONAL FILM DISTRIBUTING CO.,

CONDITIONS IN CHICAGO

WE wonder if the manufacturers of film stories are fully aware of and if they realize the conditions existing in Chicago.

We were present the other day when the results of two independent manufacturers were rejected by the police board of Chicago and debarred from being exhibited in that city. The subjects were the "Travesty of a Religion," which naturally (taking the constitution of the board into consideration) would be rejected at once. The other was tending very largely toward the indecent film.

The Independents have such a vast field from which to select their scenarios, that we are surprised to find at this date a condition prevailing which will do much to hamper and clog the advancement of the trade at large. We have protested over and over again against any religious subjects being placed upon a film picture. There are sufficient subjects without bringing such an element of discord in. Again suggestion is being made, by, we believe, manufacturers not connected with either of the parties at present marketing films, who are anxiously desirous of bringing out a re-issue of the "James Boys" of Missouri, train wrecking, and the desecration of the home life. We sincerely trust that every exchange man will raise a voice of protest against such subjects being inflicted upon them, and if they do not, let the exhibitors lead, and issue a strong protest against such subjects being thrust upon them, and we will give all of the publicity they desire.

Surely out of some two thousand writers of film stories, the business can obtain good records and stories, meeting with the full approval of any censor board. Let us have the highest, the best, and the cleanest and not take a retrograde step, giving parsons and such like ilk another handle with which to rap the motion picture industry.

We would also like an answer to the query put to us by an exchange. What shall we do with these rejected reels?

Will the Sales Co. give an authoritative statement?

Not only is the police board a huge joke (although an unfortunate one), but the latest addenda is the limit, we extract from the Chicago Daily Journal of August 23rd:

Sergt. O'Connor, in Charge of Bureau, Decides Man Is Not Competent

The Chicago moving picture inspection bureau is to judge all the films presented to Chicago audiences "from a woman's point of view." This was decided to-day by Sergt. Jeremiah O'Connor, chief of the police bureau, whose supervision of moving pictures has won national fame, and he has selected Miss Emma Anderson, 3500 North Clark Street, to assist him.

So harmoniously does the bureau and the moving picture producers get along that a hint or suggestion from the Chicago police is looked upon as an order. This attitude of the producers is the result of the experience which has proved that outside cities will accept only such films as have passed Chicago inspection.

When Sergt. O'Connor took charge of the theater censorship a few months ago he said he would look at the pictures from the standpoint of childhood, and that any picture which would in the slightest degree injure the innocent fancies of the little ones would be barred.

Frequently perplexing problems arise and while the department passes upon most of the pictures quickly it has been found necessary to withhold judgment on some.

Experience has taught Sergt. O'Connor that few pictures are produced which may harm in any way the boy or girl of tender years.

"It is the youth and lass of 15 years up that worries me the most," said he. "Scenes and situations which in themselves are harmless sometimes have some little objectionable feature which might escape the vigilant eye of a man of the years of those in this bureau. Quicker observation and keener reception of the moods and fancies of persons of that age are necessary. For that reason I have asked Miss Anderson's assistance."

Miss Anderson's selection is due to the fact that she is one of the youngest stenographers in the city hall. She is employed in the election commissioner's office, and is still in her teens. She is of jovial and fun-loving disposition, and at the same time keenly appreciative of the indefinable line of demarcation between what is interesting and harmless fun, as distinguished from mere drivel and nonsense.

Films which should be judged, as Sergt. O'Connor puts it, "from the standpoint of a charming, vivacious Chicago girl," will be submitted for her approval.

OPERATORS—REJOICE?

AFTER long waiting, we have now got the full particulars regarding Alien Operators. It has been a pretty hard fight for the operators to obtain the position they are now in, but assisted by the News they have gained the victory. We left no stone unturned, appealing to the heads of all departments, even the President himself, whom we interested on behalf of the operators, whom it is now possible to advise, can obtain licenses to operate machines in New York State without serving the six months' apprenticeship, or without being banned as aliens.

UNIQUE POSTERS

On another page is an advertisement from the Goes Lithographing Company, of Chicago, who produced the eight-sheet poster used in the "Crusaders, or Jerusalem Delivered;" a remarkably fine specimen of lithographic work. We can heartily recommend the company to the people they appeal to.

EDUCATIONAL FILMS

WE learn from an advertisement on another page that E. Mandelbaum, of Cleveland, has secured the Ohio State rights for the celebrated pictures of "The Crusaders, or Jerusalem Delivered." In addition to this, he is getting out a catalogue, listing all the educational films—up to date—we look forward to securing a copy when issued.

We also understand the company of which he is president is prepared to purchase negatives of an educational character.

A Word to the Wise

The following correspondence from the Sunlight Metallic Cloth Curtain Company will speak for itself, and if impostors in their neighborhood are using the same methods we trust our readers will be cautioned in time and avoid the gentlemen whose names are mentioned therein.—Editor, M. P. N.

(Copy.)

Chicago, August 23, 1911.

Mr. Alfred H. Saunders, Editor,
Moving Picture News,
30 W. Thirteenth St.,
New York.

Dear Sir:

Under date of June 19th we received a telegram from Mr. Geo. H. Cox of Hays, Kansas, as follows:

Hays, Kans., June 19th.

"Sunlight" Metallic Cloth Curtain Co.,
1100 Fisher Bldg., Chicago, Ills.

Do Warwick and Kane represent you in this territory. Bought Radium Screen from them. Answer by wire my expense.

GEO. H. COX.

and responded with the following telegram: "NO. IMPOSTORS IF CLAIMING TO REPRESENT US. WOULD LIKE FULL INFORMATION."

We then followed the matter up with correspondence explaining that if these people were representing themselves as agents of the "Sunlight" screen or were using the word "Sunlight" in connection with any screen that they were offering that they were impostors, as we had no representation in that part of the country.

We received the following letter in answer:

(Copy.)

Hays, Kans., June 21st, 1911.

"Sunlight" Metallic Cloth Curtain Co.,
Chicago, Ills.

Gentlemen:

Replying to your telegram and letter of the 19th, Messrs. Kane and Warwick were in Ellis, Hays and Russell that I know of and sold curtains for you to Kuhn & Overstreet of Ellis and to myself, but under the name of The Radium Screen Co.

They had a long strip on which they demonstrated and the curtain was truly wonderful. They pointed out your advertisement in the ———— as the company they represented, and they carried papers of various kinds which appeared O. K.

Mr. Warwick did the demonstrating and most of the talking. He is about forty-five years old, of a sandy complexion, reddish-brown curly hair, wears glasses and is about five foot eleven tall. Weight about 175 pounds.

Mr. Robert T. Kane is of a slighter build, light complexioned, blue eyes, hair a light black and straight. Age about thirty-five.

Each is a good talker and good entertainer.

For further information I would refer you to Kuhn & Overstreet of Ellis, Kansas.

If I can be of any assistance in catching these men I'll do what I can.

Yours very truly,

GEO. H. COX.

We subsequently heard from various exhibitors in Kansas and from other sources learning that these people were offering the so-called Radium Screen and claiming that it was a "Sunlight" curtain.

The enclosed copy of letter from Mr. Cox will explain the situation with regard to his particular case.

We have advice from exhibitors that in some instances they had purchased curtains which were not delivered and that letters to these parties at their Denver address met with no response.

Other exhibitors claimed that these parties had solicited business and had called attention to our "Sunlight" ad in the ———— claiming that their curtain was the one advertised.

In another instance we had a gentleman call upon us at our Chicago office claiming that a man by the name of Robert T. Kane, which name had been used in previous information that had reached us, had made an appointment with him at this office claiming that it was the office of the Radium Screen Company and asked him to meet him here to discuss the question of hiring him as a salesman.

This concern, The Radium Screen Company, claim a Chicago office but investigation shows that as far as can be learned they never had one and they are not known to the moving picture interests here in Chicago.

We have information from the General Film Company of Denver, Colorado, that they have no knowledge of the Company's office at Denver and did not know their address there.

We are receiving communications in every mail from Kansas, Nebraska and elsewhere from exhibitors that have evidently been imposed upon as they have been led to believe that they were buying our screens.

One customer claims to have bought a second hand screen which was not satisfactory because he could not get the wrinkles out of it and attempted to order one of our patented frames to correct it. As he could not possibly have purchased a "Sunlight" screen we assume he had been imposed upon. Our screens are never sold except in connection with our patented frame.

We think it to the interest of the trade and for the protection of exhibitors to expose the methods of these people. We have made persistent inquiry of the people that have written us in connection with this matter to ascertain where they claimed that their factory was located and to locate them as a business concern, but we have failed absolutely to get that information.

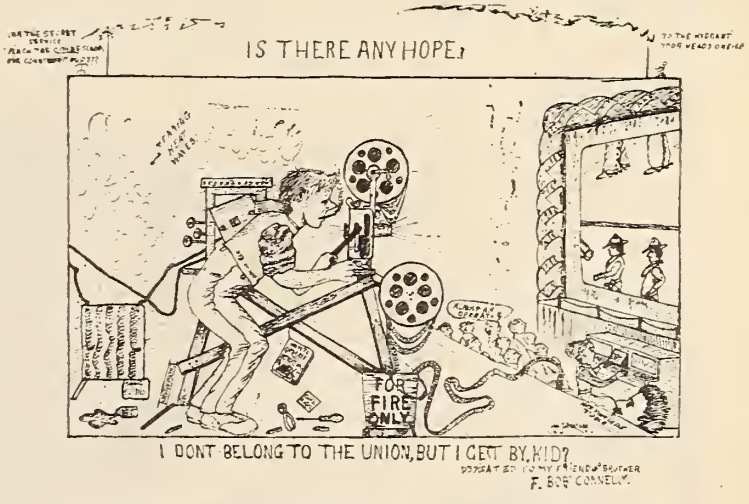
If you give this matter publicity in your Journal, we will appreciate it if any exhibitor who can give us any further information or who has any evidence to show that anyone has used our copyrighted word "Sunlight" in connection with curtains would notify us immediately.

The letterhead that this concern uses in correspondence bears no permanent address.

Yours very truly,

"SUNLIGHT" METALLIC CLOTH CURTAIN CO.,
A. W. Wylie, Pres't.

Encl.



"3-Sheets" and Booklets with "Romeo and Juliet"

In addition to the extra lobby display matter on "Romeo and Juliet" Thanhouser Company have been offering exhibitors gratis, they announce that both three-sheet posters and special booklets for theater distribution are now available to exhibitors who wish to spend a little money in featuring the picture. This makes "Romeo and Juliet" the first film issued as a regular release on a manufacturer's regular release day, to be honored with a three-sheet poster, or indeed anything over the size of a one-sheet. The departure, since it is made in behalf of a Shakespearian production, a "classic" would seem to prove that the best classes of people are being drawn to the moving pictures.

MOVING PICTURES

By Flo Field

In New Orleans Times-Democrat

The anniversary is at hand, a few days this way or that, of the first moving picture exhibit in New Orleans. Fifteen years ago out at West End a curious, wondering, half incredulous crowd gathered to see the incredible display of living, moving pictures, produced by the fifth machine in the United States that was the product of Edison's genius.

It is an anniversary that will cause no stir; in fact, it will be scarcely remembered by even the few who worked like Trojans with the difficulty of an inadequate outfit and inefficient apparatus such as would stagger the operator of to-day, who has nothing to do but turn a crank. By the great gaping public who looked and looked and could scarcely believe their own eyes, it has dropped into oblivion with other anniversaries of the same kind, continuing to prove what a big child that public is, forgetting constantly when its benefits began, only asking for more and newer playthings. And yet but a touch is needed to make the child remember, and remember vividly, as children do, that evening of grown-up fairy tale, when the impossible—the thing that couldn't—happened! The slow slipping bayou, the great, soft-shadowy lake, the snakey mystery of swamp with its ragged, dim outline of moss-hung trees against the sapphire night sky, the old puzzle gardens and "maze" and "lover's lane," fragrant with roses and sweet olive, fall faintly on the mind's screen as a mystic frame for that sharp, dazzling square out on the great platform in which pictures came true.

Fifteen years ago! And one has seen and forgotten enough moving pictures to wrap around the equator, but the marvels of those first forty-foot films lingers yet. There was the Cissy Fitzgerald picture, that wink that was so famous, and the May Irwin kiss picture, and one can still see the more astounding view of the New York Elevated Railroad and the rushing trains of a station scene. One felt, one recollects, that one was in imminent danger of being run over. The morning paper next day commented upon the "realistic manner" in which the "steam, smoke, etc., was presented!"

We do not, primarily, take our pleasures sadly in the South. We get all the magic that is in them. You will recall it was so when we finally were invaded by electric cars. We came in droves from the side streets to watch them go by; our friends, fortunate enough to live on "the avenue," held front gallery levees, sort of all-day box parties, to witness the performance of street cars flying by without apparently head nor tail to 'em! We welcomed them with a fearful enthusiasm, and not a few of us also opposed them with the sneaking belief that they were "demon-haunted." The first four-horse coach in the city was a stock circus to us, and the coaching parties which the wealthy, progressive owner gave once in a while, caused about as much thrill as the passing of the band wagon, nor did we miss the band when the footman blew his fabulous trumpet. The first automobiles, the first phonographs, the first piano players, they all found us unprepared, pristine in our appreciation, unspoiled in our delight by the sophistication that robs.

The moving picture descended upon us as the spangled parachute jumper did upon old Uncle Ebeon in the cornfield. As the one seemed heaven-sent, so the picture appeared to us nothing if not actual. Why, some of us thought they were sure enough people! and when a stunt was finished we often caught ourselves applauding the performer.

One remembers, in particular, one picture of a beautiful lady acrobat, who was shown in a trapeze act, and as she suspended herself by one hand and straightened her body out at right angles Jim, who was one's best beau at the time and keen on sports and appreciative to the last degree, burst into tumultuous clapping and was so revealed to the breathless audience as the lights went up. As the crowd realized Jim's naivette and its own narrow escape, it gave vent to a great-crowd laugh and bent its good-natured banter upon Jim's chagrin and one's flaming mortification. It all seemed reason enough then for a stormy parting.

It was, as has been said, a primitive equipment as compared with the outfits of to-day. The machine itself weighed between 250 and 300 pounds, whereas now the weight is scarcely over 75 pounds. It was of the spool bank type, run by a one-eighth horse power motor, and, considering the skill and general experience required, it is not surprising that the operators commanded salaries of $50 and $75 a week. In the little white room which was the operator's box at West End was "Bill Reid," one of the oldest, ablest operators in the picture business, and to whom we promptly gave the picturesque title of "Sir William Vitagraph." That hat box in which he worked possessed fascinations. We regarded it as something between a jewel casket and a jack-in-the-box. We applied, five hundred a night, to get inside and see what happened. Sometimes he let a celebrity up. Lesser applicants never knew what was seen; all that the celebrity ever explained was that it was the hottest place he'd ever been in or hoped to be in! And in a temperature that so beggared description the operator looked after electricity, motor and film. Off in an outbuilding, on his knees, another enthusiast in the business pumped away at the gasoline engine that supplied power to the operator. The pictures lasted twenty minutes. Crowds of 12,000 and more flocked out on the old dummy trains, trooped over the slow, slipping bayou to sit spellbound for those twenty magic minutes, and wotted nothing that it was so prosaically accomplished, one man on his knees pumping a motor, the other in a dripping shirt manipulating the awkward possibilities of light and film of a machine that had no shutter betwen the film and the lens.

But now the wonder is worn away, and with the wonder the happy curiosity over the cause. We accept anything on the moving picture screen and not only never give even an idle thought to the operator's box and its mysteries, but look upon the most thrilling play, the most dangerous situation and wonderful scenery, and never ask how it is all done. Fifteen years ago, when we were in such excitement over forty-foot films, the newspapers prophesied that they would reach a length of 2,000 feet. The reproduction of the Passion Play requires a 5,000-foot film, and the improvements that have taken place in this span of time are on the same scale of comparisons. New Orleans was the first city in the world to have a ten-cent moving picture show, the "Vitascope," as it was called, at 623 Canal street. Now every small town in the Union that has electric lights has a picture house. There are about 600 moving picture houses in New York; Los Angeles has more; Chicago has over a thousand, and the manufacturers in the business are too numerous to mention. The business as a whole has reached almost immeasurable proportions. The large picture companies have the most magnificent studios and their own stock companies constantly in rehearsal and acting before the camera. In the production of a picture no expense is spared. Recently to perform a picture play, "The Trapper's Daughter," the Vitagraph Company sent their stock company of actors to Alaska to get the proper setting. Another company, the Kalem Company, has just sent a troupe to Ireland for the real scenic background.

The charm and value of such artistic performances is great and far-reaching, and the influence lies within the power of these big amusement corporations beyond words. The moving picture show is now our chief public habit. It is the nightly entertainment of millions who choose it for their recreation; it is the daily influence of countless children whose mothers send them, frequently alone. Into the young, the idle, the impressionable minds daily is poured the tremendous impression of the pictured thing, an influence that has come to take the place of spoken word, if spoken word were ever more impressive than the picture. It is not too much to say that at present there seems far too little appreciation of this influence, far too little thought of the moral result. To the child mind the moving picture is all real. He looks at it as Alice looked into the mirror, and thinks he is looking into another room of life. Those are real deaths, real horrors, real murders, real thefts and battles that take place before his eyes, and while the heroic note always pervades, as it does in melodrama, the moving picture story usually depends upon a lingering and very accented villainy. It is questionable whether the sensational picture is the proper food for the young American public mind, so saturated with the sense of it already; whether it is the right food for the young American mind that has turned from the brothers Grimm and Hans Andersen to this.

I, for one, would make my plea for the higher uses of this vast possibility that may be the vehicle of industry, advertising beauty or terror, heroic ambition or flagrant degeneracy.

Pictures that portray profligacy, unfaithfulness and suggestive pleasures are assuredly not the mental food for the future men and women who are to be the people of a strong nation into which is constantly pouring the unmanageable tides of alien nationalities.

In the old countries things that are not fit for children to see, children do not see, because it is not customary to take them.

In this country the child is free to see anything and if mothers and fathers do not provide a home censorship, it behooves the State to offer a strict one.

For it is not as if the hackneyed horrors of Wild West

stories and slum melodramas were the only fields open to the moving picture plot—there is all of history, the broad, richly jeweled romances; there is all of poetry and folklore and mythology and fairyland to draw from, such wide, starry fields as will fill the public mind with precious stores than can be given in no other way, that will educate while it amuses and pleases.

A slight story and any amount of instructive knowledge can be pictured into the open mind!

A little care and all of the influences of the "movey," as the kiddies call it, will be helpful and uplifting and advancing!

If we thought, fifteen years ago, that the picture which ran a few moments, with such a trying lot of blink to it, too, was marvelous, what would we have thought of the lengthy stories now thrown on the canvas in natural colors! The coming of the Kinemacolor machine in a way gives a fresh impetus to the moving picture, going beyond the dreams of those who have longed for great volume of color in pictures. Colored pictures have been done heretofore by hand, the work of Miss Martine of New York and the stencil coloring of Pathe Freres of Paris being particularly noteworthy. The Kinemacolor machine does the work instantaneously; so heavy that it needs a motor power to run it, it moves films at twice the ordinary speed, as it requires the exposure of two pictures to make one complete exposure, one of these being shown through the red color screen and the other through the green, the two blending together and forming the complete reproduction of natural colors. The result is a delicacy and loveliness of coloring exceedingly delightful.

With this bursting of the picture, this flowering of it into fair, lifelike color, the last bond, be it remembered, that holds it as an unreal thing will part in the child mind. To the child whatever has color—lives! Let us see to it that the picture story possesses that element of beauty which deserves life.

Clio and Phyletes

A two-reel production by the Itala Company which will soon be released upon the same scale of magnificence as the famous Fall of Troy, will be awaited with genuine interest. The New York Motion Picture Company, through whom this will be distributed in this country, announce that Clio and Phyletes will have one thousand people in the cast. Magnificent, colossal staging, thrilling battle scenes and spectacular conflagration will be special features. We advise exchanges and exhibitors to watch for the date of release, which will be announced later.

New York. N. Y.—Mr. A. H. Woods will erect a new theater on 42d street between Seventh and Eighth avenues to be called the Julian Eltinge Theater.

Gulfport, Miss.—The Gulfport Theater was destroyed by fire a a loss of $20,000.

Racine, Wis.—The Orpheum Amusement Co., capital $32,000; the Racine Theater Co., capital $10,000; M. J. Gillen, Milton Knoblock and Frank H. Miller.

Belford, Ia.—Lincoln Bent, of Maryville, has been awarded the contract for the erection of the new opera house here.

Racine, Wis.—Plans and specifications have been prepared for the erection of a new theater at State and Main Streets.

Aurora, Neb.—Emil Schwarz and Paul Hoppen have purchased the Lyric Theater and will manage same.

Albia, Ia—The Comet Moving Picture Theater has been sold by the Comet Amusement Co. of Red Oak to Alex. Long.

Savanna, Ia.—Al Dockstader will establish a new moving picture show here.

Aiken, S. C.—Dr. T. C. Stone is interested in the movement for a new opera house, to cost $10,000.

See page 35

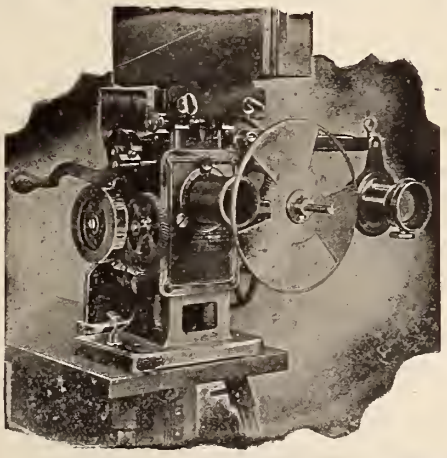
POWER'S CAMERAGRAPH NO. 6

The Perfect Motion Picture Machine

"We have used the No. 6 machine for over a year and it has given us the best of satisfaction. Our patrons tell us that they have never seen a clearer or more steady picture."

Houze Bros.
Lyric Theater.

Pomona, Cal., June 10, 1911.



"After operating for five years from coast to coast, both on the road and in permanent houses, using almost every kind of machine made and under every kind of condition, have found the Power's No. 6 head is the only one really built to stand the strain."

P. Kane.
Crystal Theater.
Victoria, B. C., Can., June 2, 1911.

You can't afford to be without a POWER'S NO. 6. Our partial payment plan, which is extended to established and responsible exhibitors, makes it easy for you to buy it.

WRITE TODAY FOR PROPOSITION D.

NICHOLAS POWER COMPANY, 115 Nassau Street, New York

FOR FOURTEEN YEARS THE LEADING MAKERS OF MOTION PICTURE MACHINES.

POSTERS! POSTERS! POSTERS!

Notice to MR. MANUFACTURER and MR. EXHIBITOR

A TIP TO INCREASE YOUR BUSINESS!

Did You Ever Stop to Think What a Good Poster Means?

CROWDED HOUSES and BIG RECEIPTS!

Why not pay a fraction of a cent more and order your posters from the GOES LITHOGRAPHING COMPANY, 226 LA SALLE ST., Dept. K, CHICAGO, the Originator of the Moving Picture ONE-SHEET POSTER. Now making several thousand Eight-Sheets for "THE CRUSADERS or JERUSALEM DELIVERED." GOES POSTERS speak for themselves. Address all mail to

GOES LITHOGRAPHING CO., Dept. K, 226 La Salle St., CHICAGO

ONE WAY TO POPULARIZE MOTION PICTURE SHOWS

A very successful, if not entirely original way of attracting audiences and bringing steady business to his moving picture place in Melbourne, Australia, is being tried by T. J. West, of that city, a very liberal advertiser in the daily newspapers of the Australian metropolis. Mr. West offers each week a cash prize of five guineas (about $26) to the boy or girl who writes and sends in to him the best essay upon any particular show of the week that he selects—usually the most important and most popular of the films displayed in the theater during that particular week. It is stipulated in the ad that each and every contestant must be a school attender and a certificate to that effect must accompany each compotition. In this way Mr. West has hit upon a sure way of interesting the young folks in his weekly offerings, as it is obvious that all contestants must first visit the theater and witness the play that he, or she, has to write the essay upon.

It is reasonably certain, too, that the parents or guardians of each competing child will be sufficiently interested in the efforts of the children, and the presentations upon which these efforts are to be founded—to pay the admission fee and witness the show—so Mr. West virtually kills two birds with one stone and greatly increases the normal attendance at the theater. But he has still another magnet for the grown-ups.

Once a month Mr. West offers a prize of twenty-five guineas ($131) for the best scenario or drama of Australian life, in which the qualities demanded are:

1—Sensational Situations.
2—Photographic Possibilities.
3—Dramatic Intensity.
4—Attractive Title.

The scenarios are judged by three dramatic experts who are paid by Mr. West as adjudicators. The plan is honestly conducted and has awakened considerable interest, besides drawing out considerable latent talent among amateur writers and dramatists in the Antipodes.

As this scheme of Mr. West's has for some time been continuous, it is reasonably sure that it is paying him. It is easy to imagine, too, that successive prize-winners become lifelong friends of that particular show and all the time boost it among their friends and acquaintances. Something on a similar line ought to pay here in this country, where, as a rule, better prices are charged for admission than rule in Australia. Over there a child is charged at matinees 12 cents to all parts of the house, except the orchestra, which is just double. Fifty cents of our money is the admission price for an adult to the better seats. There are, however, but two shows a day—at 2:30 and 8 p.m. The continuous "stay-as-long-as-you-please" brand of show is not yet popular in Australia.

However, judging from the advertising pages of the "Melbourne Argus," there is plenty of competition in the motion picture business in Australia, though the subjects shown are not so varied as in America, nor so brief in plot and presentation.

JOHN S. GREY.

See page 35

Newark, N. J.—The Crescent Theater Co. will erect a new theater in the rear of the present building. Old theater will be remodeled as a lobby.

Philadelphia, Pa.—Extensive improvements will be made to the Chestnut Street Opera House.

Jellico, Tenn.—The opera house here was destroyed.

Hood River, Ore.—A new opera house will be erected here.

Birmingham, Ala.—R. D. Burnett has plans to remodel building at 19th Street and Second Avenue, for theater to cost $10,000.

Tampa, Fla.—J. G. West, of Kewanee, Ill., will erect a moving picture theater.

San Antonio, Texas.—J. M. Nix, of the Royal Theater, has purchased the Majestic Theater in Waco from Adolphus Busch.

Duluth, Minn.—Extensive improvements will be made to the Sunbeam Theater.

NORDISK FILM TIDNING

The first trade paper in Scandinavia.
Best advertising medium in North Europe.
Subscription 6 shillings.
Sample copy free upon request.

Editor, A. SEABURY, Post Box 163, Stockholm, Sweden.

DER KINEMATOGRAPH, DUSSELDORF

The leading Organ for the Motion Picture Trade in Germany.
Special Supplement for Talking Machines, &c.
Published every Wednesday. Annual Subscription 11/- Post Free.
Advertisements (4 columns to page); 2s. 6d. per inch. Situations Wanted, 1½d. per line.
Reduced Price for a Series of Insertions.
Publisher—Ed. LINTZ. Chief Editor—EMIL PERLMANN.

AN AUTOBIOGRAPHY

(Contributed by Benny, Office Boy of The National Waterproof Film Company)

Conceived was I in scenario,
But my birth occurred in studio,
Thus giving me both artistic bent
And literary temperament.

I'd a thousand feet with which to run,
But of arms, or hands, I hadn't one.
My beauty was of such great extent,
All marveled at my development.

Fated for exchange subjection,
And worse, their very poor inspection,
My face soon scratched and marred with dirt,
And beauty fled, as in a spurt.

Unwaterproofed, unwashed, unclean,
I grew unfitted to be seen.
Exhibitors all were sore at me,
The public, they all swore at me.

Oily and marred, with joints all parted,
I wondered why I was ever started.
To end this tale, this exegesis,
An operator shot me to pieces.

A. Film.

New York, N. Y.—F. F. Proctor has plans for a new opera house, to be erected in Bijou Park, Market Street, Newark, N. J.

Chicago, Ill.—Burmeister & Eseau will erect a new $5,500 theater at 4835 Irving Park Boulevard.

Chicago, Ill.—Albert Amis will erect a new moving picture theater at 2805-07 W. Division Street, to cost $2,000.

New York, N. Y.—Cramp & Co., of Philadelphia have been awarded the contract for the erection of a new theater at 155-159 W. 48th Street, to cost $150,000.

Michigan City, N. Dak.—A new opera house is to be erected here.

W. E. GREENE FILM EXCHANGE, Inc.

The Oldest and Largest Independent Film Exchange in New England

THE HOUSE OF QUALITY AND SATISFACTION.

MR. EXHIBITOR:

If you are desirous of *Finding Out How* to *Improve* your *Present Service* and *Increase* your *Daily Attendance* call and have a confidential chat with us. If you are unable to call, drop us a line.

W. E. Greene Film Exchange, Inc.
228 Tremont Street, Boston, Mass.
Telephone: 3790 Oxford

INQUIRE!
"The Red Devils"
Free Sheet Music
Sept. 13, 1911
SIDNEY DREW
Author

SOLD THROUGH MOTION PICTURE DISTRIBUTING AND SALES COMPANY.

Champ VARIETY Films

"GRANT and LINCOLN"

CHAMPION RELEASE for MONDAY, SEPTEMBER 4th, 1911

These two great leaders figure prominently in an episode of the period of 1865. The film has a stirring act in every scene.

"WHEN THE LAW CAME"

CHAMPION RELEASE for WEDNESDAY, SEPT. 6th, 1911

A little baby girl is the indirect means of saving a brave cowboy from the penalty of a crime of which he is innocent; the western atmosphere is endless.

"CHARLEY'S BUTTE"

CHAMPION RELEASE for MONDAY, SEPTEMBER 11th, 1911

A negro servant dauntlessly withstands an attack by Indians in order to save his master's little girl. His life is the sacrifice.

CHAMPION FILM CO.

MARK M. DINTENFASS, GENERAL MANAGER
12 EAST 15th STREET :: :: NEW YORK CITY

THE YANKEE FILM COMPANY

With The Yankee Film Company. What "Big Bill" and "Little Bernie" Are Doing

By Our "Roving Commissioner"

PRIVATE OFFICE OF MR. STEINER AND MR. BERNSTEIN

POSTER ROOM OF YANKEE FILM COMPANY

I took a trip to the den of these two invulnerable Yankees not so very long ago. I found "Little Bernie" busy in the clipping and cementing room, filling the place of one of the men who was absent. I perched myself complacently on one of the big high stools at his side, my heels finding a resting place on one of the round rungs midway between the seat and the floor, awaiting his pleasure and convenience to show me what was doing in and around the plant.

"BILL" STEINER, PRESIDENT OF YANKEE FILM CO.

As I still sat in my elevated position, enveloped in my newspaper dignity (?), along came "Big Bill Steiner," towering above ordinary humans like me, in his blonde seriousness. He shook hands with me, said he was glad to see me, and therewith made good his escape. "Bill" doesn't like to be interviewed, so when he can he steers clear of us newspaper folk, while "Bernie," small but mighty, stands up and does the honors for the firm in right manly style. However, some day I shall "beard the lion in his den"—when the sentinel is sleeping I shall come upon the lair of his majesty, and he shall give to me the interview which I shall request.

Jokes aside, I want to tell you something of my impressions of the "Yankee" and its work. The Yankee Film Co. is an all-alive firm, a firm which is making an ascent very rapidly. Through the dove-tailing of the ideas of the two principal members of the company, Mr. William Steiner, president, and Mr. Isadore Bernstein, his assistant, some very excellent work is being done.

At the present time the "Yankee" employs three distinct stock companies, and three directors, each making a specialty of a certain line of work, and all being thoroughly competent. I was very much impressed with the careful attention paid to the dressing rooms at their studio, 344 East 32d street. They are clean, nicely equipped and roomy. Quantities of costumes, elaborate and otherwise are kept in connection with the studio. In the property room can be found anything from a child's toy drum upward. In the studio are stacks and stacks of scenes of different kinds, painted by their own scenic artist. The plant is very complete and is equipped for the best work, having a capacity for turning out 150,000 feet of film per week.

It is not, however, so much of the "Yankee" plant that I wish to speak, for as in all other moving picture plants there are the usual individual quarters allotted to each portion of the work of preparing the film for the market. After the organizing and capitalizing of a moving picture film company there must be a place found for the development of the idea after its conception, and for the reproduction of the developed idea, which place centralizes in the so-called moving picture plant. Then there must be attendants to aid in the development of the said idea, which we will individualize as stock company and director. But before any work can be done by any of the aforesaid institutions there must be conceived not one idea only, but hundreds and thousands of ideas following in the wake of each other. And again before there is any attempt made at the conception of an idea, the quality and kind that that idea is going to be must be decided upon.

It is to the quality and kind of ideas conceived and developed by the Yankee Film Co. that I want to draw my readers' attention. Without a beginning there can be no end. Without an ideal that is constantly shifting itself in advance of the pursuer, there can be no high altitude attained in the atmosphere of progression. It has been my impression through what I have gathered in conversation

"WOMAN"

"INSHAVOGUE"

"FOR THE WEARING OF THE GREEN"

with the firm, and observation of work done, that the Yankee Film Co. has its ideal set in the stars, and that there will be ere long some startling developments along moving picture lines come from their studio.

The Yankee Film Co. is as yet in its infancy, having had but two years' travel on the stoney road to success, but in that time the gigantic baby has made marvelous strides along the way of progression. It is a very creditable fact that Mr. Steiner and Mr. Bernstein have been for some time endeavoring to institute a reform in the way of partially eliminating the irksome quality of melodrama from the moving picture, by intensifying and dignifying the human interest of the story, and by accentuating its moral. The public has long since grown tired of melodrama, and the Yankee film people have gotten "wise" to the fact. To eliminate melodrama entirely with one fell swoop would be as unwise as to plunge an overheated body into an ice cold bath—dire disaster might ensue. "Slow but sure" is the best motto to adopt—all great movements progress slowly.

A unique innovation is being followed out by them in the way of weaving stories around familiar quotations from great authors. Prominent magazine writers who have specialized on a certain class of stories have been employed by the

I. BERNSTEIN, "BERNIE," THE SMALL ASSISTANT OF "BIG BILL"

Yankee Film Co. to weave stories around such quotations as the following: "What disaster could she bring upon thy house, who is a woman," from Longfellow, around which the story entitled "Woman" is written, and "Know then thy self, presume not God to scan; the proper study of mankind is man," from Pope, the picture to be a companion one to "Woman" and entitled "Man." The former is a story of the inconsistencies of woman, and the latter a story founded on the reincarnation theory, and is a plea for the proper men-

tal and physical development of man. The opening scene of the latter picture is in the stone age, showing man in an undeveloped state of intelligence, seeking to satisfy all his wants, and gratify all his desires by the use of physical force—the animal instinct uppermost, and wantonly killing his kind in his struggle to hold his possessions, or to gain his desires. The reincarnation scene of the second part of the picture is illustrative of the change from the animal instinct of our savage ancestors for the purpose of regeneration, to the more intelligent passion of the present age, and which we call love. Also it is illustrative of man's changed attitude toward woman since the days of our savage progenitors; the picture will also be deeply suggestive of the evolution of woman since the prehistoric ages, as well as accentuating the need for the proper physical and mental development of man.

The Yankee Film Co. has worked out a number of Irish stories, some of which have already been given to the public, and some of which are still in embryo form. "Kathleen Mavourneen" and "Colleen Bawn" are now before the public, and "Inshavogue" and "For the Wearing of the Green" are still to follow. These films are of remarkable excellence, the exterior scenes of which were taken across the waters on the "Emerald Isle." I will not give a detailed account of any of these pictures at this writing. In later issues of the News detailed accounts will appear from time to time, so as to keep our readers in touch with the work of our "Yankee" friends.

The heads of the firm of the "Yankee" are blessed with a limitless supply of that most requisite quality of success, enthusiasm. Careful and systematic work backed by this enthusiasm cannot fail to lead speedily to the attaining of an ideal. The Yankee Film Co. has commenced a precedent which all well-meaning exhibitors must of a certainty support, that of producing at regular intervals of probably a month apart educational films. It takes a great deal of courage to attempt to buck other large companies with such a precedent—the risk of loss is ever a menace. But the "Yankee" are equal to the occasion—they are "taking the bull by the horns." A failure to arrive at the appointed goal could only ensue through the tardiness of the exhibitors to fall in line with the progressive step which the "Yankees" have taken.

THE ST. LOUIS MOTION PICTURE COMPANY

Another Independent Recruit

The St. Louis Motion Picture Company, manufacturing Shamrock film, is the latest addition to the Independent ranks.

This company is incorporated under the laws of the state of Missouri, and is being financed by persons of wealth and influence in the business community of St. Louis. Its policy will be dramatic and industrial work.

The plant is completed and equipped with every modern device for the manufacture of motion pictures.

An efficient stock company of experienced motion picture players has been engaged, and the first dramatic release will shortly be announced.

Mr. G. P. Hamilton, late of the Essanay and American companies, who has been identified with the motion picture industry of this country since its inception, has been engaged as manager of production.

Mr. Hamilton's ability as an organizer is too well known to require comment.

ORTHO FILM CO.

Re-developing and Cleaning Process

Exhibitors and exchange men should investigate this process as demonstrated by the Ortho Film Co., of 40 East Twelfth street, New York City.

Exhibitors should protect their patrons and see that films displayed on the screen are perfect in every respect and free from flicker and rain; defects from this source tend to mar the enjoyment of the entertainment as well as having a bad effect on the eyes. The Ortho Company claim to remedy this defect, which is the Hochstetter process, and the latest invention. They will demonstrate this before the Board of Health and will be pleased to give all interested a proof of all they claim for the process. Exhibitors and exchange men are invited to call at their office.

La Crosse, Wis.—McWilliams & Sherwood have purchased the Fuller Theater in Madison.

Milwaukee, Wis.—Wm. Schoenleber will erect a $9,000 moving picture theater at W. 24th and Vliet streets.

CHARLEY'S BUTTE—CHAMPION FILM CO. RELEASE OF SEPTEMBER 11

AN OPINION FROM A PROMINENT LIBRETTIST, MR. GEO. D. BAKER, WHO DRAMATIZED THE NEW AND SUCCESSFUL PLAY, "THE GOOSE GIRL"

By Margaret I. MacDonald

IT was at one of the most successful first nights ever witnessed in the state that I met and conversed with the actor-author, Mr. Geo. D. Baker. "The Goose Girl" was having its initial performance at the Lyceum, Paterson, N. J.

Behind the scenes at about 7.20 P. M. everything was in a mad rush and whirl of excited anticipation; and although everything was in its proper place, ready to slide into position at the appointed time, yet there was that ever-present anxiety, attendant on first nights, to have things just right. Mr. Baker was directing the setting of the opening scene with coatless enthusiasm. That he was able to greet us in this supreme moment of anxiety, as he did, with outstretched hands, and words of hearty welcome, was a marvel—a suggestion of the enthusiasm that has backed up so many of the productions of the firm of Baker & Castle.

There was an atmosphere of confidence about the place, such as is begotten of a consciousness of being well prepared. With the eager spontaneity of a boy of fourteen, Mr. Baker displayed the charms and versatility of the huge throne chair, upon which he himself had done the upholstering of rich cardinal plush. In the dressing rooms actors and actresses bedecked themselves in the light of a faith that believed in their competency to exploit with vivid realism the roles entrusted to their individual efforts—a faith whose wisdom and accuracy of judgment acclaimed itself in the thunder of applause with which each feat of acting and masterly interpretation was met.

The clever book of Harold McGrath has lost nothing in its dramatization by Mr. Baker. It may even be said that it has gained somewhat, for the spontaneous humor and ready wit of the librettist has added a sparkle and color which make the stage production most pleasing in effect. Comedy intermingled with drama, gorgeousness with simplicity, and an excellent moral tone maintained throughout characterize the play. The cast had been wisely chosen and evenly balanced—there was a finished art and an intelligent conception displayed in each individual effort.

Before coming to the real point of my story, I feel I must dwell for a moment on a few of the unusual virtues of the firm of Baker & Castle. These two men have risen and pushed their way to the front through deserving talent and honest effort to do well the tasks with which life has obligated them, and in dealing kindly, squarely, and honestly by all who happened under their jurisdiction. Mr. Castle is a small man who undertakes tremendous tasks. The stage management, the choice of advance men, advance press notices, the booking of dates ahead, the arrangement of the music to suit the light and shade of individual plays, all of these and more fall to his lot to manipulate. And it has been told to me on good authority that the fear of young women actresses with regard to moral obligations is entirely obliterated when under the supervision of the firm of Baker & Castle. It is a deplorable fact that to enter the profession successfully and still keep her virgin purity is almost an absolute impossibility for the girl on the stage. And it is a great pleasure for me to be able to say that I am personally acquainted with a firm whose record shows a clean sheet, and whose object is art and not immorality. The proudest compliment that I can pay to the firm of Baker & Castle is to say that to work for them is to be protected. In their office here is always the assurance of a pleasant reception and a patient hearing. If your case deserves attention, and it is within the power of the firm to help you, you can rest assured that you will not be turned away without something that is helpful, be it only a word of encouragement.

As I stood talking to Mr. Baker, and while he still kept an eye on the arranging of the exquisite scenery which is carried by the company, the conversation turned most opportunely to the subject of moving pictures. The librettist at once became enthusiastic, and his sonorous voice rang out in most convincing tones, as he elaborated on the values of the moving picture as an entertainer and educator.

"Oh, the moving picture is a wonderful thing!—Wonderful! Why, have you seen those pictures in natural colors at the Herald Square? The most marvelous thing I have ever seen!"

"Why, I tell you the moving picture is going to put us actors out of business—at least, the time will come when there will be practically no use for us in the capacity in which we now work. There'll be plenty of work for the actor, but it will be with the moving picture producer. Why, when they get this phonographic business going—when they take the great dramas with costumes, stage settings, everything brought out in natural colors, I tell you there's going to be something doing, believe me."

I felt that Mr. Baker voiced the opinion of many other prominent men of the profession—in fact, the opinion of the most intelligent people throughout the world. The day is most assuredly coming when the moving picture will displace almost every other kind of theatrical entertainment. The best actors and actresses will be engaged by the producers to enact the finest works of dramatized literature. In the West already there are a number of schools that have installed the moving picture in their class rooms for the purpose of using them in connection with the lessons.

MR. W. A. DANIELS, OF THE NATIONAL WATERPROOF FILM CO.

During the past week Mr. Daniels was making a business trip to New York, and we thought it very opportune to get in touch with him and ask his views regarding the industry of which he is the indefatigable head. We want to get our readers well versed in the methods and principles adopted by Mr. Daniels' firm for the preservation of new film as well as the renovating and improvement of old. We have on our desk a sample of scratched film and the results after treatment by the N. W. F. Co. Leaving the floor to Mr. Daniels to give his views, he now states:

Nothing can be kept clean unless it is occasionally washed. The moving picture film perhaps needs washing more than anything else, that is, it is easily injured by dirt, which should be removed. Water is the best solvent for dirt, and our process puts a film in a condition by which it may be systematically washed with soap and water. We claim that all films should be washable, and further than that, should be washed, and when this is universally done, spots and rainy lines on second and third reels or any others will be matters of the past. The waterproof compound is practically celluloid, so that a film waterproofed by us is protected on both sides by celluloid. The gelatine emulsion in which the photographs are developed are therefore like a meat sandwich.

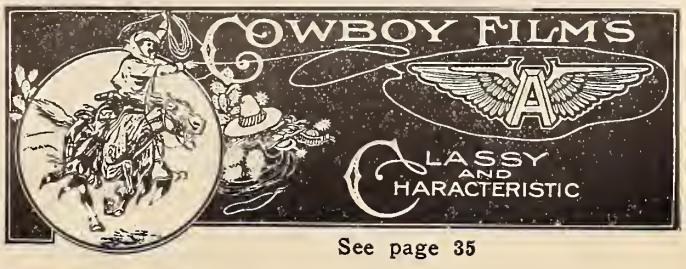
During the course of conversation Mr. Daniels showed us an innovation which we think ought to be in the possession of every film exchange throughout the country and which we can more than recommend from our knowledge of chemistry, and the properties inside are the best. It does what the trade has been trying to discover for a long while, that is, a brittle film which breaks immediately it is put on the machine is made supple and pliant so that its sprocket holes may be kept intact, and lengthens the life of a film very considerably.

We understand a patent has been applied for and Mr. Daniels will be pleased to supply the trade with further particulars. We think for every film in an exchange there should be a box, and immediately on the return from the exhibitor it should be placed in this box. We believe the action is complete in about twelve hours.

Mr. Clark, of the Enterprise Optical Manufacturing Co., Chicago, Ill., is visiting New York and the Eastern cities in the interests of the Motiograph. Mr. Clark is making his headquarters while in New York with the H. A. Mackie Co., of 853 Broadway. At the present writing Mr. Clark is in Boston.

Mr. W. E. Smith, the general sales manager of the H. A. Mackie, Inc., 853 Broadway, has just returned from a business trip through Western New York and the New England States, having visited Boston and other large cities. He reports a large increase in sales for his company.

The offices of the company have been enlarged and they are carrying all of the leading makes of projecting machines and supplies. Mr. Smith is leaving for a trip through the Southern States, and he looks for big results, for when Mr. Smith makes his appearance his baneful influence is surely felt and the exhibitor just—buys.



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REFLECTIONS OF A GALLERY GOD

By A. L. Barrett

It's well enough for those with cash to talk of the theater play,
But when you haven't much of that and are tired at the end of the day,
And don't know what to do with yourself and don't know where to go,
Why, then's the time for rest, I think.—and to see a fine picture show.

It doesn't cost but a nickel or dime, and it's just the grandest fun,
For you see everything that can happen, from dawn to the setting sun;
In love, war or comedy,—industries, too, from England to far Cathay,
Or life in your own home city, it's all one to the picture play.

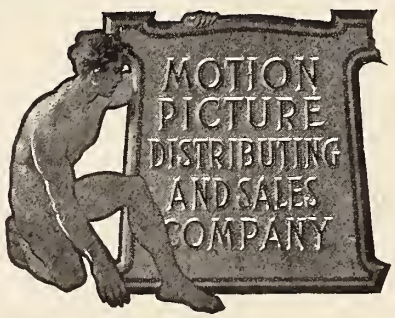
When I was a kid it was different, and before the clock struck seven
We'd all be lined up on the sidewalk for the first chance in nigger heaven,
Where some wooden forms awaited us, with surroundings coarse and uncouth,
And the odor of beer and of garlic was enough to blow off the roof.

But when we got there, we couldn't see plain, though it cost us a quarter straight,
And we'd miss just so much of the play, of course, if we worked overtime or were late;
And sometimes they all got excited and would yell and then stamp on the floor,
And we couldn't hear what the actors said with such a racket and roar.

But now when I go to the picture play, why any old time will do,
And I simply lean back in my easy chair till all of the plays get through;
And the ushers all show me the very best seats, just the same as they do the rest,
For I am no longer a gallery god, but as good as the handsomest dressed.

* * *

Yes, since I was a kid, we've got all sorts of wonders,
Eighty-mile an hour trains and four-day ocean liners,
Airships, telegraphs, telephones, phonographs, wireless,
And last, but not least, the picture play tireless.



PROGRAM

MONDAY.....	Imp, Eclair, Yankee, American, Champion.
TUESDAY.....	Thanhouser, Bison, Powers.
WEDNESDAY.	Champion, Solax, Reliance, Ambrosio, Nestor.
THURSDAY...	Imp, American, Itala, Rex.
FRIDAY.....	Yankee, Solax, Lux, Thanhouser, Bison.
SATURDAY...	Powers, Itala, Gt. Northern, Nestor, Reliance.

THE MOTHER GOOSE NURSERY RHYMES

The Imp Company has a rare treat in store for the children in a film that will be released Monday, September 11th, under the title of "By the House That Jack Built." It is a fairy story based on the mythical stories of the melodies of Mother Goose, little tales that have interested children for years. The characters will be recognized immediately they appear on the screen and it goes without saying that the juveniles will be delighted. Their elders will also be interested, for the scenes will recall pleasant memories of hours beguiled in reading the little tales There is a pretty love story incorporated in the film, that of a bond girl who is

taken by the kind old lady of Banbury Cross on her white horse to the fairy realm and eventually marries the prince, the son of Old King Cole. The play is elegantly and correctly costumed and the ensembles are large and dazzling. Nearly all the familiar characters are introduced, including the house that Jack built, the cow with the crumpled horn, and other familiar types and settings to make the story conform to the tales as told in the well-remembered nursery rhymes. Several of the scenes are elaborate, including Little Bo Peep and her sheep, the marriage of the prince and the poor girl, the four and twenty blackbirds baked into a pie and the banishing of Taffy and the wicked queen.

I AM THE THEATER CHAIR

I am the Theater Chair, born of the mother earth.

Ore from Superior mountains transported in ships that throb in telling greatness of the mechanical skill of man. Twice refined and moulded is my frame-work, strong and true.

Wood cut to human flesh thickness, cross-glued to give it strength; formed, then polished and rubbed and colored, coated with transparent luster is the beauty of my form and flesh.

I exist to serve a purpose. Humanity is dear to me. I hold in my lap the loved ones of all ages, sex, and kind. I make them comfortable while they enjoy that production of science, the moving picture, marvelous in inventive genius, beauty, art and education.

This is not all I do for my loved ones, for, in the sphere in which I live, I am the Apostle of Goodness and Greatness.

I believe in sanitary conditions, so I have not bedecked my body with ornaments to catch dust and dirt and germs. Neither do I sprawl on the floor like a kitten, but stand erect on a plain pedestal base, under which can not collect vile vermin, the sight of which disgusts; ask women.

I am the personification of politeness, for when not serving a purpose I am always up and out of the way. I will turn round to let you pass by me and return to my proper place without a word or murmur.

I have saved the lives of thousands by my prompt and skillful actions. My beloved ones, who are the Public, know how dependable I am, for they realize how, when excited, they become fools, or like beasts of prey, and to know that I will not obstruct their passage to safety makes them love me, oh, yes! dearly!

Believe me, and try me.

I Am the Theater Chair.

The Hardesty Manufacturing Company of Canal Dover, Ohio, is offering a prize of $25 to any exhibitor who can submit to them a better idea than the above prose poem on the Theater Chair. Now is the chance for you to show your ingenuity in framing up some good suggestion to put forth the merits of their celebrated automatic folding and revolving opera chairs.

SALES COMPANY.

The following films have been released during the week of August 28th by the Motion Picture Distributing & Sales Company:

Monday, August 28th

His Royal Highness.....Imp
Views of Hot Springs, Arkansas.....Imp
The Western Doctor's Peril.....American
Powers of Devotion.....Yankee
A Daughter of Dixie.....Champion
A Marriage in the Stars.....Eclair
An Obliging Young Man.....Eclair

Tuesday, August 29th

An Indian Legend.....Bison
The Moth.....Thanhouser
The White Chief.....Powers

Wednesday, August 30th

The Patched Shoe.....Solax
The Straight Road.....Reliance
How Tony Became a Hero.....Champion
The Parson and the Bully.....Nestor
Door Keeper.....Ambrosio
Tweedledum's White Suit.....Ambrosio

Thursday, August 31st

The Loss of a Coin.....Imp
The Diamond Smugglers.....America
The Torn Scarf.....Rex

Friday, September 1st

Great Wrong Righted.....Yankee
The Sheriff's Love.....Bison
Part 1—Romeo and Juliet.....Thanhouser
The Hold-up.....Solax
The Invisible Wrestler.....Lux
Bill as a Game-keeper.....Lux

Saturday, September 2d

Silver Tail and His Squaw.....Powers
Clouds and Sunshine.....Reliance
Clio.....Itala
Mutt and Jeff and The German Band.....Nestor
The Foundling.....Great Northern

MUTT AND JEFF AND THE GERMAN BAND (NESTOR)

When we first heard of Mutt and Jeff's venture in motion pictures, we were rather inclined to pooh-pooh the idea. The slapstick humor does not appeal to us, and we figured that the public was already groaning under the crushing weight of so-called comedies. We journeyed forth to witness one of the earliest Nestor productions featuring the jolly cartoon comedians, Mutt and Jeff, and were agreeably disappointed. Where we expected to find horse-play, rough and tumble, far-fetched fun, we found clean, natural and responsive humor. There was no straining after effect, no crude buffoonery; if anything, we thought the comedy too dignified for such grotesque characters as Mutt and Jeff. We returned to our editorial sanctum in a delighted and doubtful state of mind. Delighted because our worst fears had not materialized, and doubtful because we could not conjecture how the great army of motion picture lovers would take the Mutt and Jeff stunt.

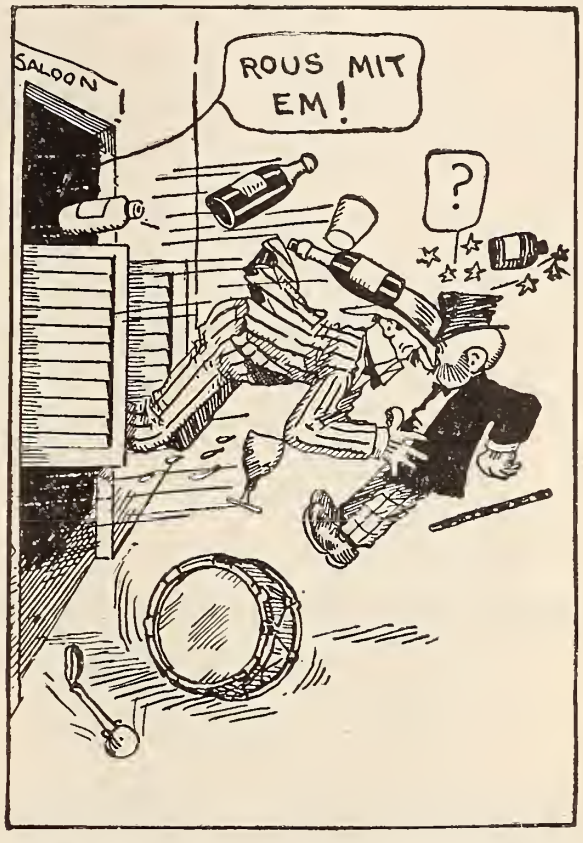
Since then there has been no question to the continuous success of this brand of Nestor comedies. The public has been quick to appreciate this company's efforts, and to-day Mutt and Jeff pictures are sought for everywhere.

At first there existed a little misunderstanding as to the talking innovation in this film, and for the benefit of some readers who have not yet had the pleasure of seeing the Mutt and Jeff comedies, we will clarify the matter by stating that the characters' conversation is not heard; it is seen, however, as the spoken words appear on the screen simultaneously with the action. This invention is due to Mr. David Horsley, by whom it has been patented.

As was to be expected, the Mutt and Jeff farces have shown a steady and marked improvement, and the latest releases are well-nigh flawless. Where once the work seemed ragged and crude, now it is even and finished. The scenarios are full of meaty humor; the actors begin to look and to act the parts; the director knows how to make every point tell and is evidently master of the situation.

We have just seen "Mutt and Jeff and the German Band," which will be released Saturday, Sept. 2, and, though the theater atmosphere was lacking, we actually laughed all throughout the running of this film. (By the way, we do not laugh very readily). A number of other competent judges of motion pictures were present. Laugh? No; theirs was a volcanic eruption of Ha-Ha-Has! When we were able to talk, we exchanged notes, and "Mutt and Jeff and the German Band" was unanimously voted the funniest of the series.

The story deals—no, there is no story attached to this or any other Mutt and Jeff picture—it's just an incident, but one of those incidents worth a dozen stories. It depicts a phase in the topsy-turvy life of these luckless devils created by that king of cartoonists, "Bud" Fisher. Mutt and Jeff are not looking for adventures; they are content with the



more prosaic occupation of hunting for the almighty dollar. A German band of the usual ill-assorted variety appears to make money with the aid of a little "blow." A suspicious looking blind fellow grinds out agony after agony on an antique box-organ and "gets the dough." A golden vista suddenly opens before the hungry gaze of Mutt and Jeff. They become troubadors, or rather, Jeff shoulders the big brass horn, while Mutt slides to first base with a sliding trombone. Instead of a shower of small coin, they are made a target for broken bric-a-brac and breaking brick-bats. The end comes amid a pandemonium of laughter.

P. S.—We hear that David Horsley is personally putting on the Mutt and Jeff farces. If the rumor is true, we take off our hats to him as being one of the best comedy directors in the business.

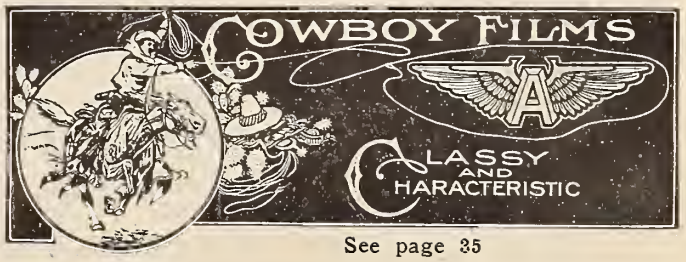
Spokane, Wash.—The Interstate Amusement Co. will establish theaters here.

Kennywood, Pa.—The Penny Arcade Building was destroyed by fire. Loss, $3,500.

Oneida, N. Y.—The Oneida Theater Co. have approved plans for a new $45,000 opera house in Madison street.

Memphis, Tenn.—Boyle Bros. are interested in the erection of a new theater on Main street to cost $50,000.

Warwood, Ohio.—The Warwood Amusement Co., capital, $5,000, H. L. Streebel, Geo. E. Ebberts and others, will establish theaters.



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KINEMACOLOR—HERALD SQUARE THEATER

During the coming week, the Kinemacolor Company will exhibit two Kinemacolors of special interest to New Yorkers.

The first will be a flower study, entitled "Floral Friends," in which the products of nature, in the "Floral Kingdom" will be exhausted—sixteen studies are shown, including Nasturtiums, Heath, Scarlet Windflowers, Fuchsias, Dahlias, Cornflowers, Pansies, Mimosa, Chrysanthemums, Poppies, Tiger Lilies, Tulips, Carnations, Lilies of the Valley and Roses, showing the accurate reproduction of all the gradation of colors with wonderful effects.

This picture is shown at this time to silence all criticism regarding Kinemacolor—in this picture every color of the spectrum is shown and in addition sable black and snowy white are seen for the first time in photography.

The second picture is of particular interest to the Horse Show set, though presenting a view that every one can enjoy. It shows man's best friend in all the glory of Horse Show pageantry, and is entitled the "Royal Horse Show at Richmond"—this was taken at Richmond, England, during the forty days' coronation ceremonies at beautiful "Deer Park," which afforded a particularly happy background for the reproduction of this striking society event.

Particular interest attaches to these two pictures from the fact that a number of Americans showed in the various classes and won many prizes. Particular notice is given to Judge Moore, of Chicago, and Alfred Vanderbilt, of New York, who have been so successful at our own Horse Shows in former years, Judge Moore capturing three first prizes and one second and Mr. Vanderbilt one first and two second. The prizes were very beautiful, and those which will be shown in the picture were awarded by King Emanuel, the dethroned King of Portugal.

"The White Red Man," Rex Release, Is Popular in Chester, Pennsylvania

We have been advised by the "Rex" Motion Picture Company that their release, "The White Red Man," has met with very flattering success wherever shown and numerous letters have been received by them complimenting this picture, which is an unusually strong one. In Chester, Pa., it was shown several times with great success, and some enthusiastic patrons were commenting on the fine photography and acting, when some dispute arose as to the exact feet covered by the Indian hero in jumping from precipice to the water and swimming to shore.

In this film we might state, for the benefit of the interested parties, that the Indian jumps off a precipice eighty feet high into the water and following this unusual dive swims a quarter of a mile to the opposite shore. This is an unusual feature in motion pictures, and we take pleasure in putting the many friends of "Rex" straight and the brethren of Chester can now settle their dispute and wait for some more of the unusual "Rex" releases, which they are continually putting out.

Aurora, Neb.—A Mr. Hopkins, of Kearney, has purchased the Lyric Theater here.

Minneapolis, Minn.—Emma C. Hagstrom, 1704 E. Lake Street, will establish moving picture theater to cost $1,500.

Norfolk, Va.—The Ford Brothers, who have conducted the show in Pythian Castle have sold their interest to Joseph C. Boss.

Coryville, Ohio.—Wm. E. Brown will erect a new theater at 2316 Vine Street.

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EDUCATIONAL FILMS

Education in the films is much discussed, but little developed. So far from being educational, a larger proportion of the films put out are merely entertaining. No criticism is intended against such films, but the assertion is ventured that they might find increasing popularity by developing the educational opportunities which are presented.

A large number of subjects will present themselves to almost anyone, many of which can be obtained without great difficulty or expense, which ought to be an item with producers. The film which educates can entertain. There is nothing to hinder a development along this line which would make the motion picture more interesting and valuable than it is now. It would, in effect, be following the lines of the modern educational movements, making the education a matter of play rather than actual work. In other words, the educational film can be made so entertaining that the audience will like it and want more of the same sort.

A good drama is not to be despised, but there are educational subjects which would have all the elements of the drama, but in addition would instruct.

The travelogs which are issued now are helpful, but they do not give detail enough, as a rule. They are merely a series of pictures without sufficient explanation to make their meaning clear. This is a fault which could be easily overcome, and then the long list of excellent travelogs could be included in the educational series. Biblical pictures might also be included. They are educational and afford a clearer impression of the real life of ancient times than any amount of description could do. All pictures which show how some business operation is conducted, or anything which illustrates life in little known countries belong in the list of educational subjects, but frequently they are scarcely clear because the sub-titles do not sufficiently explain them. Perhaps they are quite enough for the ordinary purpose, amusement, but when instruction is added they will have to be made clearer, else the audience will fail in understanding and the principal purpose will be lost.

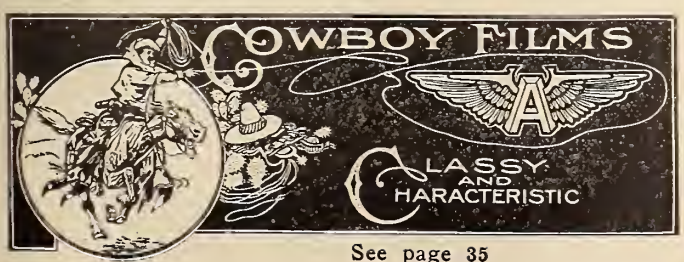
There is sufficient demand for such pictures to warrant their production, and there would be more demand if the pictures were made with that purpose in view. The life of the motion picture depends upon the interest it creates in mixed audiences. And here is one feature which has never been utilized as much as it might have been. The first producer who develops this as much as he might will reap a corresponding liberal reward.

THE SONG

To be or not to be. That is the question. Whether the song should be developed or banished is a question which is difficult to decide. Probably in most locations the song is still a favorite, provided it is properly presented. But with the presentation of illustrated songs for the past few years the public has become critical and has now developed a demand for the latest. The illustrations, too, must be of the best. Because of this it has become something of a problem to present these songs in the most attractive way. The manager that does it will add that as a drawing attraction to his show.

Good illustrations will compensate for much, but they cannot make up for the lack of a good voice. Either man or woman should have a good voice, otherwise the song is a failure. Almost everyone who visits a motion picture theater has heard these popular songs somewhere or is singing them at home. Therefore, they are known and understood. The result is a critical taste which is worth cultivating and satisfying.

Make the song the best you can obtain in subject, slides and rendering, and you will make it an important part of your entertainment. Neglect and it will help to empty your playhouse.



See page 35

Woman's Eternal Vanity

Woman — collectively — is good, sweet, tender, true — and vain! Women have often transgressed to obtain the things they craved. They have sinned for men's admiration and man's love, they have erred to obtain the means of winning men's worship and other women's envy.

"The Torn Scarf"

RELEASED THURSDAY, AUGUST 31st

is a picture of woman's vanity, the weakness which permitted her to indulge it, and the evil it led to. A strong, well constructed plot, perfect technique and detail, strong, tense, forceful acting, a powerful climax and a happy ending. Can you picture it? REX can — and did! All you need do is — Get it!

"The Torn Scarf"

is another corroboration, more evidence of exhibitors' accuracy when they term us

THE REX MOTION PICTURE MASTERPIECE CO.

Making one every Rexday at

573 Eleventh Avenue
NEW YORK CITY

Sales Co. says Rex should be vain, but its work is not in vain!

FROM THE OBSERVATORY

By G. F. Blaisdell

PRESIDENT NEFF, of the National Exhibitors, hit a big nail squarely on the head when he said to the convention: "We are going to fight to keep vaudeville out of the moving picture show houses and moving pictures out of vaudeville. We think moving pictures should stand out as a separate form of entertainment and do not think that the mixing in of vaudeville is necessary to make moving pictures a profitable investment." As for Mr. Neff's statement that "We want moving pictures perfected to a point where pictures can be shown in daylight" there is a possibility the president has not seen the glass screen in daylight use. Having on several occasions had the pleasure of seeing pictures in daylight at Connor's New Empire at Coney Island the writer is in position to say that the point so much desired by Mr. Neff has been reached.

Mr. Neff's plea for an adjustment of the differences between the two factions in the motion picture industry is timely. It is probably true that the opposition to such a conciliation would not come from the Independents. Yet if the licensed manufacturers persist in their attitude of assumed overlordship it is a confession of the weakness of their position. Why should not the so-called Trust (which it absolutely is not—for trust spells monopoly) come out frankly and say:

"We have money, plants and experience, and we believe we can compete in an open market with any manufacturer or group of manufacturers in this country. We will give to the American exhibitor the privilege of selecting such films as he may in his judgment deem best adapted to his clientele."

That would be an American standpoint. The licensed manufacturers may increase their output, their sales may increase, but will their expansion as regards the industry as a whole be in an increasing ratio? The experience of the past two years would indicate that it will not. On the contrary, the indications are that the ratio will decrease. For this statement there are obvious reasons. The Independent is a live wire. His customers pay not one cent for tribute; and he has "millions for defense." Independent product as it increases in quantity improves in quality. Some of it may contain a little too much of the sensational to suit the more conservative, but in pictures as in newspapers it is the sensational that appeals to a great many people.

In the manufacture of motion pictures the basic factor of success is Applied Brains. Of these there is and can be no monopoly.

Cinematography moves on. Why should its momentum be hampered or impeded by internecine strife? Why should the house be divided against itself?

* * *

Mrs. W. V. Gailbraith, Mrs. W. F. Stewart and the secretary to the mayor, who is a man, will compose the censorship board of Fort Worth, Texas. We shall see what we shall see—also what the adult male population of Fort Worth won't see.

* * *

James Forbes, director of the National Association for the Prevention of Mendicancy, described as "the tramp's most sympathetic friend and his bitterest enemy," proposes by means of moving pictures and publications to hold up to the boys of the country the forbidding picture of tramp life. Mr. Forbes estimates there are a quarter of a million tramps and professional beggars in the United States, and says the number is growing. Especial attention will be paid to railroad towns, as it is from these, he declares, that the ranks of hoboes are largely recruited.

* * *

It looks as if the provision in the New York State law requiring that applicants for operators' licenses shall have served as apprentice for six months will have to be ignored. A bill repealing this requirement was vetoed by Governor Dix. As New York City is practically the only municipality that has heretofore required operators to be licensed, the legal authorities throughout the rest of the state are in a predicament. This will be a case where common sense will overturn a veto.

* * *

A stage coach containing four members of the Essanay Company went down a twenty-foot embankment near Fairfax, Cal., early this month. A rehearsal of a stage-robbing scene was on, and the horses swerved. Gladys Field, who was on the top of the vehicle, sustained cuts on the face and hands and a wrenched knee. Louis Morisette, Augustus Carney and Charles Guerro were bruised. The quartet were able to walk back to San Rafael.

* * *

The Intermountain Industrial Association of Utah plans through the medium of lantern slides to teach the finer points of agriculture to the farmers of that state.

* * *

The health commissioner and the president of the United Charities of Chicago have approved pictures showing how Chicago's babies are cared for during the hot weather. The pictures are intended primarily for display in Windy City theaters, but later will be shown throughout the country.

* * *

The wrestling match between Gotch and Hackenschmidt at Chicago, September 4th, will be filmed.

* * *

A letter from London tells how the picture shows have diverted the pennies of the children from the bank accounts of the cheaper juvenile publications. One paper with a former circulation of 400,000 and annual profits of $200,000 has suffered a reduction in sales to 100,000.

* * *

Campers in Big Bear Valley, near San Bernardino, Cal., "saw things" and heard 'em, too, a week or more ago. Their siesta was rudely disturbed by the appearance of whooping Indians and pursuing soldiers, with appropriate firearm accompaniment. The campers' escape and several hours' concealment in the brush would have been unnecessary had they seen the cameras.

* * *

The Rev. Dr. C. C. Oliver, a Baptist minister of Pittsburg, has ideas on the moving picture question. They are well worth consideration. Dr. Oliver brings to his discussion of the subject a knowledge founded on years of sympathetic study of sociological conditions—as they are, if the writer's apparently paradoxical qualification will be permitted.

"Reformers err when they shout that moving picture films should not be reproduced," said Dr. Oliver. "Their vitriolic criticism—the letters to the editor kind—is handled in the news columns alongside articles concerning robberies and murder.

"The thing which justifies the reviewing of homicides and other brutalities is that some virtue must come of them. The editors' excuse, rightfully perhaps, is that the triumph of uprightness will teach its own lesson to whitewash the whole world.

"What trash the modern novel would be without a villain; what if the eyes were closed to the fact that evil exists, if every book was like 'Little Women'?

"Pictures which do portray crime and in which the denouement of the story is punishment for the bad and reward for the good I shall always recommend. They teach how to avoid the swindler, how to take proper precautions against the malefactor, and if a few weak-minded persons are led to imitate the villain the principle is in no way proved false. The person who would be evilly influenced, especially when the adventuress or adventurer is foiled, is bad at heart, anyway."

* * *

Here's a new and heretofore unthought of menace to the moving picture industry: During a storm on the 15th inst. at New Rochelle, N. Y., water flooded the aisles of a moving picture house. Women and children had to stand on the seats, and, worse still, the pianist had to seek refuge on the top of her instrument. The women and children were carried out by men, who waded through the aisles. A municipal ordinance requiring that life preservers be strapped under every chair would seem to be in order. Also the pianist should be trained to manipulate the reversed keys. The poor marooned women must have experienced one consoling, relieving thought—they were at least secure from the ravages of great prowling mice.

* * *

In discussing the request of the National Exhibitors' Association for representation on the Board of Censorship the Rochester (N. Y.) Union says editorially:

"The request of the showmen is perfectly proper and reasonable. They are interested quite as much as are the manufacturers in the kind of story that is told in the moving picture. They have received practically all the blame for the exhibition of objectionable pictures. The blame should now be placed where it belongs. The independent manufacturers of films, we are glad to note, told the convention that they would be glad to receive suggestions from a committee appointed by the convention. The so-called trust was not heard from at the convention, but there is hope that it will accede to the request of the exhibitors. If it does, the sentiment against moving picture shows, as places where young minds may be corrupted, will grow less, for the exhibitors are surely good enough business men to condemn pictures which they feel will displease their public."

According to the Sterling (Ill.) Standard, "Alderman Robinson, of Beloit, exploded a bombshell in the council the other night when he offered a resolution that the city attorney be instructed to prepare a bill providing for the censorship of moving pictures, vaudeville shows, theatrical productions and dances in the city." That Beloit town must be a bad place. Not that there should be any excitement over the fact that a fatherly city father would clap his eagle eye on the evil motion picture, but to attempt to restrict the "legit"—to interfere with the interpretation of real dramatists by real artists—not to mention the bracketing of it with moving pictures and dance halls—surely is too much. Of course, it is to be assumed that the moving picture is responsible for the decadence of the drama in Beloit.

* * *

Mayor J. E. Nissley, of Guthrie, Okla., who also is superintendent of the State Sunday School Association, and N. M. Carter, county commissioner of public safety, received complaints that a film portraying a bull fight was to be displayed at one of the local theaters on a Sunday evening. They immediately "took in" the show and then decreed that the bull fight was not a proper subject for Sunday evening exhibition. There should be no serious difference of opinion on that decision.

* * *

Through the contact of a film with an electric wire in the operator's booth in the Gem Theater, in Toronto, on August 11th, a thousand dollars' damage was done. A fireproofed booth would have prevented that.

* * *

A dog frothing at the mouth ran into a picture house at Franklin and DeKalb avenues, Brooklyn, and, according to one story, "seemed inclined to attack the children." Fortunately there was a strap attached to his collar, and the animal kindly permitted a man in the audience to wind it about his neck and strangle him—dog's neck, of course.

* * *

The West Market Street Amusement Company, of Louisville, has filed plans for the erection of two picture theaters, to cost $35,000 and $20,000 respectively.

* * *

The Champaign (Ill.) News tells this story of what evidently in fact is a "moving" picture show:

"The moving picture show here this week is known as the Palace of Electricity. They show fine pictures to good audiences each night and on Saturday night $5 in gold will be given the most popular lady."

* * *

Abraham Weinburg, of Kansas City, Mo., for two years has fought the civil authorities in their attempt to close his airdome. He was finally arrested and fined $600 for operating in defiance of the city ordinances. He had previously been fined $50. He closed up shop.

* * *

Spokane, Wash is having itself and its surrounding country "took" by the motion camera. If this sort of enterprise keeps up the people of the East will have a far more definite knowledge of the cities of the West than they have of those of their own section.

* * *

Sometime between 11 o'clock on the night of August 14 and the same hour the following day the projecting machine of the Royal Theater, Haekensack, N. J., was stolen. D. C. Hayden, the proprietor, could find no clue to indicate the thief. It required some hustling on the part of Mr. Hayden to get another machine installed for his regular show. This is the second experience of this sort for Hackensack exhibitors, several years ago a complete equipment being made away with.

* * *

From August 17 to October 1 a free outdoor moving picture show will be given on Monday and Thursday nights at Chelsea Park, in this city. William Lee, supervisor of recreation, aims to make this park a model center for the people's enjoyment, and the Hudson Guild is co-operating with him to bring about this end.

* * *

A statement is going the rounds of the press that President Taft is to stroll through the White House grounds for the benefit of the camera man. If the report be true, the new Historical Records Association would do well to get possession of one of the films.

* * *

An Edison company was in Colorado Springs recently making pictures, one of which was of an elopement from a second-story window of the Broadmoor Hotel.

* * *

Miss Kathlyn Williams, who figured in the title role of Selig's "Captain Kate," is a Butte (Mont.) girl. Her work in amateur plays brought her to the attention of Senator Clark, and through his aid she went abroad to study for the stage. Before joining the Selig forces she had some experience before the footlights.

* * *

The Crystal Film Company of the Bronx, this city, has been incorporated at Albany with a capital of $150,000.

* * *

Here's a new and perhaps altogether good way to put in a Sunday: Miss Ida Mayer of Jamaica, L. I., on the morning of August 13, in the absence of the regular pastor, preached from the pulpit of the Jamaica Baptist Church. In the evening she kept a watchful eye on her Fulton Street picture theater, while her brother, a Methodist minister from Troy, N. Y., conducted services in the church at which she had spoken in the morning. Miss Mayer, who is an elocutionist and a lecturer, says that the incongruity in this particular Sunday programme is more seeming than real, "for," she says, "the work is good and helpful." Miss Mayer's manager, Robinson Germond, confesses that he is a man of many ideals. "I believe," he says, "that we can teach lessons by the pictures which will be productive of good. I want every child to go away from the house stronger and better." As reported by one of the local journalistic sob sisters Mr. Germond, in speaking of his programme for this particular Sunday evening, is made to say:

"Yes, it was beautiful. Before I showed any films at all I read the audience the story of the Prodigal Son. I wasn't interrupted once, and then I showed the life of the prodigal in a series of pictures. Can you tell me that didn't have in it the elements of moral stature?

"In order to make it more personal in character, I had the audience sing 'Where Is My Wandering Boy To-Night?' It was completely touching and most worthy of the day. I shall hereafter prepare and give the audiences other lessons depicting the wages of sin, the glory of repentance and the triumph over temptation, with suitable songs to enforce the idea of the text."

Beautiful, undoubtedly. It is a question, though, if a theater audience more cosmopolitan than could be found in Jamaica would be exactly charmed with the story of the Prodigal Son or go into ecstacy over singing "Where Is My Wandering Boy To-Night?" As a rule, if a man or woman wants that line of entertainment the church is the place to seek it. Anyone who imposes any such programme on the public without giving advance notice at the box office comes perilously near taking money under false pretenses.

A manager of production is far more competent to point a moral in his pictures than is the manager of a show. Furthermore, an attendant at a picture show will prefer to pass his own judgment on a film and not to be bored by the interpretation of a man who should know that people go to look at pictures to see and not to hear.

From Our Western Correspondent

Hot Springs, Ark., Aug. 23.—In looking over the last issue of the Moving Picture News I was much interested in the notes prepared by Brother G. F. Blaisdell, in which he stated that we would have to hand it to the residents of Colorado because they had caused to be taken several thousand feet of moving pictures of their state, which are to be shown throughout the United States. Yes, that is enterprise, sure enough, but, Brother Blaisdell, whilst you are handing out bouquets, slip one over the Ozarks and let it fall "In the Valley of Vapors," for we are some strong in that line ourselves.

After several months of negotiations the Business Men's League, of which no finer or more progressive or gamer bunch ever lived, closed negotiations with a moving picture firm in Chicago, whereby Hot Springs, its scenic wonders—and there is "some scenery" here, believe me—together with the great beneficial effects of the baths, including, too, all the important things of the city that go to make it the greatest health resort in the world, will be released on a reel of pictures and also be shown in the leading moving picture houses of the country; so, you, realizing this, Brother Blaisdell, can readily see that the people of the great state of Colorado "ain't such a much" after all, compared to the "live wires" constituting the membership in the Hot Springs Business Men's League.

And they are not stopping at that—bless your heart, no. Far be it from such. Pictures of that nature, while interesting, would lack the charm of a plot, so the moving photos depicting the wonders of the resort to which the tourists of

the world come are to be backed by a plot. I am told it is something of this nature:

Rich old man marries beautiful young girl. Age makes their natures at odds. Husband takes sick and wifey is figuring out the premium of his life insurance policy. Her better half comes to Hot Springs to take the baths. He is met at the station, taken to one of the swell hotels, later gets his bathing paraphernalia and hikes to one of the city's palatial bathhouses. In the meantime the wife is gaily entertaining herself with one whose years suggest more consistency in the matrimonial line. Does "hubby" get well? Oh, "rawther." He goes for a drive throughout the city. (Get that point? Later, he is taken over the mountain driveways. (There's another one). His course of baths, how to take 'em, as well as the various stages of bathing, are all shown. Not bad, eh? and finally, rejuvenated and thrilled with the bubbling spirit of eternal youth, without warning his wife of the fact, he cuts for the old fireside. Society plays tell us husbands have a distressing habit of turning up at the most inconvenient and unexpected moment. That's the case here, but don't you know, when the young "goil" sees the old gentleman, and when she realizes that he has "come back" in more ways than one—why, she gives the hanger-on, who has amused her during the absence of the Lord of the Manor the high sign to "beat it" and rushes into the arms of her newly discovered "hope." That's some plot, think we of the West.

I am informed that the firm that took the pictures has made arrangements to have these pictures released under the auspices of the Motion Picture Patents Company, and that is what surprised me, for it is the first time that I learned that the Trust was entering the commercial fields. I am also informed that this is not the first commercial reel, either, that they have stood sponsor for. Whether the Trust or the Sales Company distributes the pictures is not the question that is the issue at present, for, as I stated, the contracts have been closed, and what we are waiting for out in these parts is the chance to take a "squint" at the reel when it is released. It is said the pictures will be kept on the market for a year; that as fast as one reel wears out another will be ready to take its place and that the minimum number of patrons to moving picture shows who will look at the Hot Springs pictures will aggregate seven million, and, we think, that is getting results.

* * *

The most important event since writing my last letter was the arrival in this city of no less a personage than the noted negro educator, Brooker T. Washington, and I want to go on record that the negro population of the city "Sho was it." Amusements and moving pictures, of course, had to be included in the big doings, and for a time it looked as if there would be no show, for the reason that one of the committee kicked on the price charged by the management of Whittington Park for the day's festivities. You see, that place of amusement has never catered to the negro patronage. In fact, there is a sign over the main entrance to that effect; also in their advertisements, but this was a special occasion and witnessed, too, the exception to the rule. The ones, however, who had charge of Booker T.'s entertainment, with that one exception, were mighty glad to get the park, and fearing that the negroes might lose by the venture Doc Owens, manager of the park, very graciously gave them a percentage of the receipts on four of the amusements in the park. The local negroes got fifty per cent of the receipts of the dance hall, palace of mystery, theater, where two vaudeville acts and three reels of moving pictures are shown, and seventy-five per cent of the baseball game. Besides this, the white people generously contributed some $300 to help entertain the well-known educator of the black race, and the day was, to them, one that will long be remembered.

* * *

The house that is doing a remarkable business in this city without the aid of vaudeville is the Lyceum, where Eddie Gavrel, the new proprietor, has made wonderful improvements. I stepped inside that theater the past week and was delighted with the change that has taken place there. It is ideal in every respect. The floor slopes to a pleasing angle; one can see the pictures from any seat in the house and in stepping into the aisle the floor meets it without any inconvenient stepping up or down. Pictures change every day at the Lyceum, and they are good pictures, too.

* * *

Harry Hale, the only theater manager running vaudeville and who is doing an excellent business, continues to give his patrons a great run for their money, and when you see the Lyric show you can gamble that you've got your money's worth. Two good vaudeville acts are given in this theater, together with two reels of moving pictures, and the able manner in which the latter are illustrated by the orchestra is a delight in every way. The orchestra at the Lyric is one of its big features.

* * *

"Jupiter Pluvius" put the Airdome out of commission several nights this week, but the attraction there, the Whitticar Stock Company, played to good business the nights it didn't rain. It poured so often, though, that some "wag" sent Frank Head the following:

"Of all sad words of tongue or pen—
The show is off; it's rained again."

* * *

The Princess will be closed for a couple of weeks in order to get the house ready for the annual vaudeville season, which will open the latter part of the month or the first week in September.

* * *

There is a most active little being playing havoc, I hear, with the hearts of two of the city's moving picture operators. The little elf is none other than "Dan Cupid," and two of the boys are "all shot to pieces." The wedding bells, I am told, are due to ring pretty soon. But just the exact date when "Pat" Gilliam and Leo King intend to forego single blessedness, deponent sayeth not. The former gives the patrons of the Lyric an excellent picture and Leo does the same honors at the Lyceum. I asked "Pat" when he was going to get married, and he told me to go to—well, he told me to go to my desk and read my answer in the stars.

* * *

As stated by my better half in last week's letter, it is truly a shame that none of the houses are showing Independent pictures. One reads of what Independent manufacturers are doing, yet can only wish that their products might get a hearing in this city. Some day the real wise "geek" will come along who will run nothing but first run Independent pictures, then watch some of the managers "flop" after him. The Trust pictures the past six days were rather good, and among those deserving of mention were Biograph's reel, "Jinks Joins the Temperance Club," Edison's "Willie Raises Tobacco," and Essanay sent us two good pictures in "Five Bold, Bad Men," which caused roars of laughter, and the "Clown's Baby," which was filled with heart interest. A little more circus feature would have added interest to the latter reel. Kalem, one of the best of the week was your reel, "Reckless Reddy Reforms." It was a dandy, and would have done Kalem and all the little Kalems a world of good to have noted the appreciation. "The Mexican Joan of Arc" was a timely picture and was featured heavily by the Lyceum Theater. There is one picture that "Dad" Lubin's willing workers sent the past week, the name of which I cannot recall, but it pertained to a mountain feud, which, however, was settled by the sons and daughters of the opposing factions. What I started out to say regarding this reel was that it was of unusual interest and made a decided hit. The reel was unique in many ways, and any manager that missed it overlooked a good beat and sure winner. Miss Lawrence was quite her old self in that picture. Pathe presented an interesting if not edifying picture of the "Paris Slums," but Selig's "Knight Errant," which was billed heavily, fell short of expectations. It was too much like cheap melodrama and did not impress one as was expected. "Caught With the Goods," on the same reel, was a real laugh-getter.

THE MAN IN THE BATHS.

OUR WASHINGTON CORRESPONDENT

The Howe Travel Festival continues to hold attention, and a full house at the Columbia Theater. The public will ever be interested in the views and customs of other lands, and Mr. Howe knows how to present these in the most interesting manner. To the stay-at-home these have furnished no end of pleasure and consolation. In the present hour, when air travel is occupying so much of our thoughts, the exhibition of the hydroplane, for navigating both water and air, was particularly interesting. Perhaps Mr. Howe thought the Paris fashions would interest mostly the women of the Capital City, but the masculine contingent was just as much pleased at this part of the show. I have no doubt that some of the stay-at-home husbands will be telling their wives what will be the styles next winter, and they will be wondering how they knew so much.

* * *

The Stampede, the third of the Ft. Myer pictures, by the Solax Company, which appeared at the Empress on the day of release, was even more enjoyed than the previous photoplays of this series. Some good dramatic effects were gathered and some fine horsemanship displayed.

Word has been received from Tom Moore and his wife in the mountains of Virginia, where both have been enjoying rest and quiet. Before returning to the city next month, they will most likely visit the beautiful scenery of Delaware Water Gap and nearby points. Before leaving Washington Mr. Moore secured the services of Mr. Mack, who was formerly with Mr. Moore, and installed him in his Washington office to assist in looking after affairs. When this was done the veteran exchange man and recent exhibitor felt more at ease to leave the city. The Moore Amusement Company is steadily gaining in influence and profits.

* * *

Mr. Manvel is now at the head of the orchestra at the Cosmos as successor to John B. Bovello. He is an excellent musician and has done some composing and has gained a reputation as a quick and accurate orchestrator. Work in this last capacity has come to him from many out-of-town demands.

* * *

So pleased, and so wonderstruck were the people of Washington with the presentation of Kinemacolor, and so financially successful was this venture, that these marvelous views were retained in the city for another week, offering matinee and evening exhibitions at the Belasco Theater. The interest manifested in the naval review at the Coronation in England, as well as the unveiling of the Victoria monument and the investiture of the Prince of Wales as a Knight of the Garter, was so great that these scenes were repeated the second week and in addition Dante's Inferno was unfolded in all its sombreness, its allegorical lesson, its artistic setting, and the philosophy of the great poet. The presentation of the royal jewels gave a more adequate idea of the uninitiated of the magnificence and costliness of these insignias, which must indeed be somewhat weighty with all their beauty.

* * *

Perhaps the best test of the nature work of Kinemacolor was that presented in the landscape scenes, especially those of life on the farm. It is a pity that those chickens will never know how much applause they received, and yet, it was not so much the chickens as Kinemacolor. That this shows the work and experiments of a decade of years of an Englishman, Mr. Smith, and an American, Mr. Urban, is soon forgotten in the wonder and pleasure experienced by the spectator, and it is quite possible that even the inventors have ceased to recall many of their trials and discouragements in the successful accomplishment of their efforts and the "new art" they have given to the world. When a process so entirely novel can be given to the public at a cost of from 25 to 50 cents, I believe it will not be long before Kinemacolor will become a 10-cent show. Yet I would like to predict that Kinemacolor will always maintain a certain dignity that will exclude from its use inartistic and "trashy" subjects. It will become the painter, who always seeks to attract by something natural or artistic.

A few words of praise must be given to the man who contributed much toward the understanding and pleasure of Kinemacolor, and this is Arthur Lotto, who with a clear delivery prefaced each reel with entertaining remarks. Too much speech detracts from the moving picture, which tells its own story; but historical events are made much more valuable by some terse words of explanation. This is the part Mr. Lotto plays in Kinemacolor, and he plays it well. He is so familiar with his subject that he picks out the heart of the event presented and shows it to the spectators in the most interesting manner. There is a personality about the remarks of this speaker that makes you feel that he is addressing them to you alone in a parlor conversation, though his voice is carrying and his diction distinct.

PACIFIC COAST NEWS

From Our San Francisco Correspondent

There is much speculation among picture men out here as to the real personality of an emissary of the Patents Company, who is running up a pretty stiff expense bill under a number of aliases going to and fro seeking who(se) camera he may devour. The activities of this gentleman are worthy of a better cause, and are not producing much result.

The Patents Company may have sent out this gentleman to strike terror into the hearts of the Independents or would-be Independents who dare to make a few feet of film; or it may be that his special work is to get possession in an alleged legal manner of certain infringing cameras, trying to repeat the history of the injunction against the Great Western of a year ago.

In both matters he is proving a worse bluff than any the Patents Company has ever tried, and that is saying something.

If the "General" permits its hirelings to read the "News," it will be interesting to Mr. McCoy to know that at the present time there are at least six Warwick cameras in and around San Francisco, and all of them are in almost constant use. I know of one gentleman at least who would give more than the price of a camera to have his apparatus "pinched" by the trust. This personage is probably a millionaire, and is at least backed in whatever photographic work he undertakes by more millions than even the Patents Company has got. Now WHY don't the process servers get busy?

By the time this is in the press, the Industrial Exhibition will have been opened in the Auditorium. This is expressly a Californian trade boosting organization, and the exhibition is one of unusual merit. At this ten days' show the Southern Pacific will give a free continuous performance consisting of moving pictures of Californian scenery with descriptive lectures.

And they will use an Edison machine with a Loop!

* * *

Said a Native Daughter to me the other day: "Of course, it is NOT the THINKING class that attends the moving picture shows."

I said that statement would need some weighty evidence before I could agree with it.

"Oh," said she, "I have noticed it in every moving picture show I have been to."

"But how many times have you been to a show?"

"I go about three times a week."

"Then, my dear young lady, perhaps your statement may be more nearly correct than I thought."

And she, a Californian, didn't see the point.

* * *

A new picture show and penny arcade has opened up in the Mission district of San Francisco. You will remember the Chutes burning a few weeks back. Well, the funny thing is, the arcade fittings are the same as were "destroyed" in the fire; at least, that is the general opinion.

About that Chutes fire, too, there was a funny tragedy. On one corner of the building was a high flag pole which did not burn. The day after the fire, a poor solitary monkey was seen on the very top of the pole, and all efforts to bring him down, or even move him one inch from his perch, failed. At last someone thought to rap the bottom of the pole with a hammer. At the first stroke, Jacko slid down the pole, stone dead.

* * *

Ground was broken this week for a new theater in Oakland, to be run under the Sullivan-Considine circuit. That makes two new Class A theaters in Oakland, and one in Berkeley, now under construction. Things are beginning to hum in these cities around the Bay.

* * *

Hardly a week passes without a non-infringing camera being "invented" out here. This seems to me a waste of ingenuity. The Gaumont is good enough for us, if they won't let us use the Warwick.

* * *

One thing is gradually filtering into the brain of the public out here, thanks, in great measure, to the aggressiveness of the Sales Company. That is, that if the Independents say they are going to make films willy-nilly, they will come pretty near doing it.

Swaab Film Service Co.

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LATEST FROM LONDON

Office of "The News," 8 Sherwood Street, W.,
August 12, 1911.

Eighty-eight degrees in the shade and business still comparatively good, if all we hear is true. Manufacturers at all events, are unanimous that sales show practically no diminution, so that the old belief that the living picture business could never be other than a seasonable one seemed to be knocked finally on the head. Some producers still make a practice of holding over the big things to the winter, however—result, plethora of headiners in November and December and consequently drop in sales, while one or two wise firms announce specials for the summer months and do big business. Selig, and Cricks & Martin, in particular are to be congratulated on the results of the policy which after all is the only one fair to the showman, who otherwise finds himself with a mediocre programme when he most needs special attractions to pull the public; in face of the competition of out-door amusements.

I am authorized to state that Barker Motion Photography, Ltd., who hold the living picture rights of the Johnson-Wells Co., are open to receive tenders for the American privileges. Here's a chance for a living picture man to have a gamble—nothing in it if Johnson wins, possibly, unless he has a particularly tough job of it, but if Wells should bring off the trick (and stranger things have happened in pugilistic history) what a feature film it would be and what a price could be obtained for it. It would beat Johnson-Burns or Johnson-Jeffries out of sight—the latter, as a matter of fact, was the flattest of flat things in this market. Its price kept exhibitors off at the beginning and the resolution of the London County Council deprecating its exhibition did it no good as far as the London area was concerned.

If you were to ask any of the regular film buyers of this country whose quality they considered to reach the highest level, you would find few but would give the palm to "Eclair." "Eclair quality," in fact, is about the highest form of praise you could use toward the product of any maker. In the opinion of some, however, Eclair plots are not up to the standard of the photography. I don't agree with this; personally, I regard the A. C. A. D. comedies as the perfection of living picture humor; it must be granted, however, that much of their work is too delicate and slight to be popular. It is not always the great artistic success that brings most into the coffers; the showman is out to supply "what the public wants" and the public unfortunately does not always want the best Eclair, therefore, while of course they sell many copies of their subjects, have not always been rewarded according to the, in my opinion, really remarkable standard of their subjects.

I did not set out to record a lament, however, but to announce that many signs point to a realization by this company of the necessity for stories of a more popular nature. That they can produce "thrilling drama" and "screaming comedy" with the best can not be doubted in view of the success of such series as "Nick Carter," "Rifle Bill," and "Morgan the Pirate," the sales of which used to leave such a pleased expression on the face of Mr. Collier, when he handled these goods for the Tyler Film Co., in their original offices in Waterloo Road now. It seems we are to have more subjects, not quite so dashing as these, but still containing a good deal of that direct action which appeals so strongly to the public.

First there is, under the title, "The Legend of the Eagle," a series of subjects, founded on the famous series of novels of the same title, and detailing incidents in Napoleon's campaign. Number one of these is splendid and if the others are as good, there should be good sales. In addition to this, Tylers are this week showing a special three reel subject, "Zigomar," which is a splendid example of fine staging and vivid action. It needs a good subject to make a three-thousand-footer go in this country, but this Eclair will not probably be found lacking in the essentials of success. With such subjects as these and with the amusing "Charlie" and "Tommy" adventures which they issue periodically, Eclair seems destined to boom larger than ever in the public eye.

Mr. Hayman, of the New Agency Film Co., who already possesses a remarkably strong agency in Ambrosio, is to be congratulated on the advances which another of the firms he represents, Pasquali, are making. Chiefly noted heretofore for their travel subjects, Pasquali are coming out strong on drama of the "Raffles" kind—plenty of incident and action—while their two first comics were among the best I have seen. Keep an eye on this firm, which will be well to the fore shortly unless I am much mistaken.

There has been quite a shuffling of agencies here recently. Mr. J. F. Brockliss has, I understand, acquired the rights of sale for the "Milano" goods for all European countries, barring Italy. The Cosmopolitan Co., which previously handled "Milano," now has "Latimer" and "Helios," the former one of the makes which Walturdaw handled and the latter, to the best of my belief, one of Mr. Brockliss'. In addition, "Rex" have appeared on this market, represented by the American & Continental Film Agency, a concern with which Mr. Bowden, once of "Flying A," is associated as manager and which also handles some other agencies, including the "Film D'Art." Rex should do well, if their films are as good as we have been given to understand.

* * *

The Globe Service will enter upon its new premises in a few days, while other firms which have experienced the need for more elbow room are the Magnet Film Co., Ltd., and the Kinema Film Hiring Co. The latter will occupy Magnet's old place in St. Martin's Court and Magnet goes to 85 Shaftesbury avenue. Williamson's are also moving to premises in Charing Cross Road.

* * *

Most important of all these changes, however, is the announcement that the "Flying A" films will shortly be no longer handled by the Western Import & Film Co., but by a specially formed company, "The American Film Manufacturing Co. (London), Ltd.," which will probably open branches in England and the Colonies. Mr. Hutchinson, president of the present American Company, completed all arrangements before he sailed back to America on Wednesday. I understand no change in the personnel of the London staff is contemplated.

* * *

"Kinemacolor" has brought Mr. Chas. Urban right to the front as one of the leading personalities of London amusement circles. Latest evidence to that fact is a full-page cartoon in the new paper, "Men of the Day," accompanied by appreciative biography. Moreover, the cartoon is by "Shy" of "Vanity Fair" fame, who, with the great Max Beerbohm and many other men famous with pen and pencil, are the bright particular stars of the new venture.

* * *

Note a rather misleading misprint in News of the 22d of July in first paragraph of which I am made to refer to the opening of Selig's office "last week." There should have been a full stop before these words. I wrote "Last week's bioscope." Selig's office here has, of course, been open for several months.

B. A.

"La Cinematografia Italiana ed Estera"
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28 Large Pages. Eight Shillings per annum.
Editor-Proprietor: Prof. GUALTIERO I. FABBRI,
la, Via Cumiana, 31 (Barriera di S Paolo) (Italy)
"La Cinematografia Italiana" is the official organ of the Universal Exhibition of 1911 at Turin.

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Allison, Ia.—J. W. Thompson has leased the opera house here.

Niles, Ohio.—Mgr. Jack Stafford of the Niles Opera House is having plans prepared for a new theater.

New York, N. Y.—Eberle & Demmer have prepared plans for installing an open-air theater at 115th Street and Eighth Avenue.

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SIDE LIGHTS ON THE CINEMATOGRAPH

By L. W. D.

The Potentialities of the "Topical" Film

The recent busy "topical" season in England gives rise to the question—Will the picture theater ever oust the newspaper as a recorder of topical events? The public of the not far distant future will, in the opinion of the writer, go to the picture theater for the pictures of current events they desire to see, and purchase newspapers for printed **news**, and not for the indistinct "snapshots" of recent happenings. Of course, before this is accomplished there will have to be considerable improvement and development in cinematography. The telegraphing of motion pictures, a matter I referred to briefly in a previous article, is certain to be utilized when perfect, for supplying the picture theater with the very latest pictorial news. Thus, the picture theater will form a mirror of the world's events, presenting them in the exact manner in which they occurred.

The possibilities of the topical film has been the subject of discussion on the other side of the "pond" for a considerable time. The following are the views of a leading newspaper man. "No mechanical device," he says, "however contrived, however popularly eulogized, can be presumed to supplant the empire of flesh and blood, of voice, character, and vital emotional presentation. The kinematograph must remain spectacular. Its limitations must obviate any acute development. Its instructive potentialities appear to be more in the direction of science than of drama. The mobility of its sequacious photography has been proved to be of considerable utility in observing and reproducing various processes and phenomena. The kinematograph has besides to combat an internal peril. Its market is so colossal, and the public demand so voracious, that the quality of the production tends to become stereotyped and depreciated. Some of its drama is positively incoherent. It has neither head nor tail, it is all amorphous body. The comedy lends itself to a parade of athletic rough and tumble, and has not evoked a "high consciousness." The "Woolly West" figures ad infinitum, but it is quite pleasant and exciting. Curiously enough, some of the acting, in spite of its hastiness and lack of finish, is very presentable and has occasional poignancy. But, speaking generally, there is pressing need all over the United Kingdom for diversity of theme and interest. Without that, that which has sprung up like a mushroom in the morning must inevitably be withered at even. When the primal attractiveness has flagged, what has the kinematograph in reserve for the lean years? At present (here reference is made to the topical film) public demand goes in the direction of representation of contemporaneous events. The funeral of King Edward VII gave the kinematograph industry a great chance, and the Coronation procession has given them a greater one. A Derby struggle, or a Cup final, or a 'Varsity boat race—these are the things which the people like to see, and it seems to us that the success of the kinematograph will depend on catering for the public, by a constant supply of films presenting those things which people talk must of from day to day." What do you say, reader?

MANUFACTURERS' SYNOPSES of FILMS

"THE PATCHED SHOE"

Solax Release August 30

Andy Noodles, an adventure-craving rustic, reads the advertisement of a bogus detective agency where for the sum of $10 they will make him a "member of their force." After receiving his "Commission" and "Star," he sallies forth in search of adventure. He sees John Martin climbing out of his own window, having been locked in by his little daughter, Mabel. Andy takes him for a thief, examines his footsteps and discovers one of his shoes has a patched sole and follows the trail. Then follows a series of funny incidents in which several people wear the patched shoe and Andy follows them all. He ends up in the Martin home and is finally thrown out, much to the amusement of all but Andy, who leaves swearing never again.

"THE HOLD-UP"

Solax Release Sept. 1

Lieutenant Harris and Mr. Drake, a wealthy but unscrupulous mine owner, are both in love with Colonel Barnes' daughter Ethel, but the Lieutenant is the favored one, much to Drake's chagrin. He swears vengeance. Later on he hears Lieutenant Harris and some of his brother officers laughingly conspiring to hold up the ambulance which is returning from the station with some of their comrades. They think if they disguise themselves effectively and do the job in the "bandit' 'style will be a great joke.

Drake utilizes his knowledge to wreck the Lieutenant's hopes and possibly lose his life.

He immediately informs the Colonel that the ambulance is to be held up, but fails to inform him that it is a joke or who the "bandits" really are.

The Colonel immediately sends a troop of cavalry to stop the "hold-up" with orders to "shoot to kill." They are just about to fire on the supposed brigands when Kitty, a friend of Ethel's, who is cognizant of Drake's intentions, arrives on the scene just in time to prevent a tragedy. However, the "bandits" are marched to the Colonel for explanations, but he likes the Lieutenant and his comrades and, realizing that they meant no real harm, lets them go with a reprimand

Every one is delighted but Drake, who is rightly ostracized for his malevolent intentions.

"THE TORN SCARF"

Rex Release, August 31

Women have often transgressed to obtain the things they craved. They have sinned for men's admiration and man's love, they have transgressed to obtain the means of winning men's worship or other women's envy.

Antone and Jose, two brothers, work hard to pay off the mortgage on their vineyard. Jose lives with his brother and Rose, his wife. Antone goes to town with a consignment of wine, and in his absence a scarf dealer calls at the shack, and tempts her to purchase his wares. The gaudy scarfs appeal to her. Woman's most vincible weakness, her vanity, longs for the cloth. The lure of the colors is on her, and unable to deny herself the sweet pleasure of owning it, she goes to a niche in the wall where the brothers hoard their meagre savings and, with the hard-earned bagatelle, buys the scarf.

Her brother-in-law, upon his return to the shack in the evening, asks her how and where she obtained the scarf, and the woman lies to avoid incriminating herself. But Jose divines the truth, and seeking the money, discovers it to be missing. He denounces her as a thief, and the woman, to save herself from having her offense disclosed to her husband, plunges her stiletto into her brother-in-law. In the short struggle which follows the guilty scarf is torn. Leaving him apparently dead, she rushes from the house. Then the realization of the full enormity of her double sin dawns upon her, and, stricken with repentance and remorse, she re-enters the house. She works hard to bring the man back to consciousness, and at last her efforts are rewarded. Pitifully she pleads for her brother-in-law's silence, asking him to spare her from her husband's execration. Her tears, as of old, at last accomplish what her rage and stubborn struggle failed to achieve; she wins Jose's forgiveness and friendship, and upon the return of her husband he claims the ownership of the torn scarf, thus shielding his erring sister-in-law,—a generous hero and a lenient judge.

BILL AS A GAME-KEEPER

"Lux" Release September 1

Bill as a game-keeper is really almost the limit in eccentricity. Having applied successfully for the post of game-keeper, Bill is set upon his duties, which he pursues with his usual whole-heartedness and entire irresponsibility. Laden with enormous guns and game-bags of prodigious size, he makes his way through the woods until he surprises two poachers "in the very act." Without more ado he takes shelter behind a tree and fires. The miscreants fly, with Bill's grotesque figure in full chase behind them. They take refuge in a tree, but the new game-keeper is fully equal to the occasion and prepares to follow. He is not as nimble as his prey, however, and gets rather badly left behind until he catches the poachers in the river. Boldly he follows, but his bags are too much for him and he sinks beneath the surface. We are in imminent danger of losing our well-beloved Bill forever, when he is fished out at the eleventh hour by a couple of anglers, who promptly stand him upon his head and administer artificial respiration. Thus we leave him, a very damp and half-dead Bill, but "always merry and bright."

"THE INVISIBLE WRESTLER"

"Lux" Release September 1

This is a skillfully devised and amusing trick film. It is certain to set audiences agog to find out "How it is done," whilst the humor of the various situations will keep the house rolling with merriment. A certain famous wrestler challenges all comers, and in response there steps forward a dapper young man, who certainly seems no match for the burly professional. But there is more in him than meets the eye, for no sooner have the combatants closed than the newcomer renders himself invisible, to the amazement of the spectators and the dismay of his opponent. Thus they have it up and down, the amateur constantly appearing and disappearing meanwhile, much to the professional's discomfiture. As may be imagined, the invisible wrestler gains the victory and is decorated with a gold chain, which is placed around his neck by the referee with some difficulty, owing to the elusiveness of the person. Besides being exceedingly ingenious, the film is admirably acted, and it is sure to please everybody.

"BLACK CLOUD'S DEBT"

Powers Release August 22

Black Cloud, while drowning, is rescued by Little Crow, an Indian of another tribe. Black Cloud takes him as a brother. Both fall in love with the same squaw. Little Crow is chosen by

the tribe to carry the totem bag to a friendly tribe. Little Crow is afraid, so Black Cloud takes his place. He is wounded in a battle with a tribal enemy, but returns with a message in the totem bag which he gives to Little Crow, who carries them to the chief of his tribe. Running Fawn, thinking Little Crow is the hero, agrees to be his squaw. The deception is found out and Little Crow is sentenced to the wolf pit for twenty-four hours. Again Black Cloud takes his place, comes out unscratched, and Running Fawn, realizing he is the hero, and that she loves him, throws herself in his arms. Little Crow, in frenzy, tries to kill him, but Black Cloud disarms him and, satisfied that he had paid his debt, lets him go.

"AN INDIAN'S LOVE"

Powers Release August 26

Young Oak, a Shawnee Indian, deeply loves Blue Bird, a Choctaw maiden. She is also loved by a half breed gambler. Her father loses all at the cards and the half breed suggests playing the money against the girl. The old Indian consents. The half breed wins as usual and takes the young squaw with him. Young Oak, when he hears of this, takes the trail and overtakes the half breed on a fallen log stretched across a deep chasm, where we see one of the most realistic knife fights that have ever taken place. Young Oak defeats the half breed and as he plunges the knife into his chest the gambler falls to his death below. Young Blue Bird gladly allows Young Oak to lead her to the tents of his people.

"COUNT IVAN AND THE WAITRESS"

Thanhouser Release Sept. 5

Count Ivan, a wealthy Russian nobleman, is a dreamer, but not of revolutions. A bachelor, he has drifted into a placid old age, happy with his music and his books, and never contemplating any changes in the social conditions that surround him. But, just the same, he is accused of conspiracy, and to escape a sentence to Siberia that means death, he flees to America, landing practically penniless.

Music, that was once his sole relaxation, now becomes his sole means of support. He secures a position in a theater orchestra, and manages to earn a meagre living, until he incurs the enmity of the leader, and finds himself out in the street again.

There is a little shabby restaurant where the Count is accustomed to dine, when he can afford it. The waitress, a self-reliant young woman, likes him for his courtly manners and his unfailing politeness, and pities him for his loneliness and his failure to make his way in the world.

To obtain some money, the Count pawns his violin. The dealer sees a chance to get rid of a bad bill, and passes it on his unsophisticated customer. When the latter offers it at the restaurant he gets in serious trouble, and would have been arrested had it not been for the interference of the waitress, and the fact that the policeman summoned happened to be the man to whom she was engaged.

Later, when the Count falls exhausted in the street, it is the girl and her sweetheart who aid him, give him shelter and restore him to strength. As he tells her in a letter when he steals away, "Perhaps some day you will be rewarded for your kindness to a friendless old man." But at the time the day seems far distant. In fact, there is little chance that it will ever come to pass.

The Count's friends in Russia, although they have lost sight of him, have not been idle. They manage to prove to the Czar that the aged musician is not and never has been a conspirator. A royal pardon is issued and search for him is started. This hunt ends successfully, just when the unfortunate Count is at the lowest depths.

His first thought, when he regains his wealth, is to reward the humble friends who stood by him when he was "a friendless old man." He buys the restaurant where she is employed, leaves a fortune in the cash register, and departs for Russia, realizing that he has safeguarded the future of the girl whose unselfishness deserved the reward she received.

"ROMEO AND JULIET"

Part Two

Thanhouser Release Sept. 8

The first reel gave the complete story of Romeo's romantic courting of the fair Juliet, showing the sequence in the daring secret marriage. The second part starts with the banishment of Romeo from Padua. The play told of two rival noble families of Verona, who for several generations have been bitter foes. The offspring of these families, Juliet, daughter of the Capulets, and Romeo, son of the Montagues, meet and love, before they know that, on account of the family feud, they can never be united in marriage. Their love is too strong, however, to permit anything to stand in its way, and, knowing they can never obtain their parents' consent, they are secretly wed.

Shortly after this, young Romeo is banished from Padua for dueling, and is compelled to bid his young bride farewell. During his absence Capulet endeavors to force his daughter, Juliet, to marry a nobleman he has chosen for her.

In her distress Juliet turns to the friar who secretly married them. This kindly old man agrees to help the lovers. He gives Juliet a sleeping potion, which, after she has taken it, will make her seem dead. It is his intention to take the supposedly dead Juliet from her tomb and reunite her to her banished husband.

He sends a message to Romeo, telling him of the plan, but unfortunately news of Juliet's death reaches Romeo before the friar's message. The distracted youth purchases a vial of poison, and, taking it with him to the tomb where he finds the apparently lifeless body of Juliet, he drains the deadly potion. Juliet revives soon after this, and, finding on the steps of her tomb the body of her beloved husband, takes her own life. When the friar arrives upon the scene, intending to free Juliet, and unite the lovers, he finds them already tragically united in death.

"THE PARSON & THE BULLY"

Nestor Release August 30

"We want no sky-pilots here," Jim Hadler had sneeringly informed Parson Lewis, who, with his wife and two daughters, had selected that little Western town for their headquarters. The gun-fanner, with the support of White Hanson, ex-prize-fighter and boon companion, had long been the boys' acknowledged ruler, and now had no intention of another usurping that rule. He'd soon teach the old crank who was boss there, so the bully declared, and straightway not only broke up their meeting and shot the keys from their melodeon, but promptly knocked Parson Lewis down when he remonstrated with Hadler for attempting to kiss his daughters.

Nevertheless, the Parson was not discouraged. That night he dispatched a letter to his son, Webster, who had just been ordained, telling him to come at once, as he had found a community which particularly needed their assistance. However, so annoyed was Jim Hadler at the old gentleman's persistence that when Webster arrived the bully declared that nothing short of the young parson conquering his friend, the ex-prize-fighter, could persuade him into allowing the Lewis family to remain.

As an amateur boxer, Webster had won the decision in a number of good fast bouts, so as there seemed to be no alternative the young parson consented to meet the fighter in the ring. The boys stoutly insisted that they would stand by the champion, and in case of its being the parson, the proceeds were to be used in erecting a chapel.

At last the day for the fight arrived, and the combatants, in regular fighting attire, entered the ring. In the first two rounds Hanson's blows seemed to the spectators to land with great force, but those close to the ring could see that they had but little effect. The young parson leaped away out of danger, jumping in and out, landing almost wherever he pleased, tricking his opponent time after time. In the third round Hanson missed a chance for a blow that would have turned the tide of battle, for Webster overbalanced, and as he fell forward the bully shot his right to the jaw, but the blow missed the vital spot, and the parson was saved. The force of the blow was so great, however, that the young man was forced to take the

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count of eight. In the fourth round, Webster landed a solar plexus and followed it up with a right back-hand smash on the jaw that sent Hanson down for the count of nine. He rose, but was very groggy, and a few seconds later the bell sounded. In the fifth round the parson was still cool and collected, while the other was now trying desperately to stave off defeat. He rushed Webster, who landed on the stomach, eye and mouth in quick succession; Hanson clinched, the young man then upper-cut the fighter on the jaw with a hard left, and, like a flash of lightning, shot over his right in a hard hook to the other side of the jaw. Hanson went down with his body all drawn up—he rolled over on his back and lay there insensible, long after the finish.

With a shout the boys surged into the ring and bore the triumphant Webster away on their shoulders. Nor did his victory end there, for Sunday morning found one and all, even the gun-fanner and the prize-fighter, attentively listening to the parson's first sermon.

"MUTT AND JEFF AND THE GERMAN BAND"

Nestor Release September 2

After the terrible experience with the death-dealing auto, the grafting country judge, the forlorn county jail, etc., etc., Mutt and Jeff were glad to again face the eternal problem of keeping body and soul together.

Being down and out may be a pleasant occupation for some, but somehow or other Mutt and Jeff fail to find it so, One might think they'd rather enjoy the recurring "predicament" and be light-hearted as well as light-pocketed, and yet the lanky fellow and the runty one cannot reconcile themselves to the "mazumaless" state.

They might work for a living, but that would not be in accord with their dignity, nor with their mental equipment. Besides, why work when schemes may work for you? Aye, there's the rub. And no one has a better monopoly on schemes than Mutt, the "wise guy." As for Jeff,—well, the poor little fellow has to be content with being second on the program.

As usual with this twain when on the eve of some great plan, they take a stroll, and this time stroll in the path of a strolling German band. The clarinet, piccolo, the cornet, the sliding trombone, the big bass horn and miscellaneous other brass noise-makers are seen in action—they are also heard by the butcher, the baker, the candlestick maker, the housewives, the street Arabs, etc., who fire a volley of pennies and nickels at the German players. It must be remembered that "music hath charms to soothe the savage breast."

Eureka! Mutt soon tackles the sliding mysteries of an old sliding trombone and Jeff struggles in the mighty grasp of a dilapidated bass horn. Professor Schmitz, evidently another schemer, claims to teach music in all its ramifications in one lesson. Mutt and Jeff "fall" for this one lesson, and, being matriculated musicians, they make a bid for the people's small change.

Alas! their music is of the highbrowed variety and the ignorant rabble fails to appreciate it. Jeff spies a blind man mechanically turning the crank of what perhaps once was an organ, and sees the "coin" go in the direction of the man who cannot see. If he does not see the money coming, certainly he cannot see it "going." Mutt takes the bull by the horns and expedites matters. The loose change "goes" and the way Mutt and Jeff also go makes a climax that even the blind will see.

"DUTY"

Imp Release Sept. 7

A story of a lighthouse-keeper and his family who did more than their duty to warn vessels of the danger of the shoals.

Homer Gardner, the light keeper, ascends the tower to light his lamps and soon after the mechanism that rotates the tower becomes useless owing to a broken part. Gardner is appalled at the consequences. His wife is ill and he has no one to depend upon except his small son, Willie. Hastily summoning the boy, he assigns him the task of turning the tower while he rows to the mainland in a skiff to obtain repairs to the light. Bidding the child good-bye, and promising to return as soon as possible, he sets forth.

The sea is rough but he makes the first part of his journey without mishap and sets out on the return trip. The ocean is lashed into fury and he runs his boat on a rock, and a plank is splintered. The boat rapidly fills and sinks and he takes to the water and swims in the direction of the light.

The boy becomes exhausted from his long exertion. The mother starts up and, looking out, notices that the light is not reflected seaward. She staggers up the steps, weak and ill, and reaches the summit only to find Willie unconscious in the tower. She looks out upon the water and observes a ship headed for the rocks. Summoning all her strength, she revolves the light and the ship is providentially saved.

Gardner, after a long swim, manages to drag himself up the slippery steps of the lighthouse and with strength that is almost superhuman enters the living-room to find his wife gone. Staggering up the long and tedious stairway, he finds her exhausted but still at her post, turning the light. He hastily repairs the machinery and carries his unconscious wife down the stairs.

Later, the captain of the vessel that was saved by Mrs. Gardner visits the light and presents the husband with a medal. The big-hearted keeper of the light in turn presents it to his companion, the brave woman who kept the light revolving while in an exhausted condition. The captain is surprised but praises the woman, who is happy in the thought that she was of assistance.

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"THE HAUNTED HOUSE"

Imp Release September 4

Cabel Davis, a miserly old skinflint, holds a mortgage on a house belonging to Samuel Perkins, and is scheming to buy it cheap. Perkins is poor and has a handsome daughter, Mary. Davis calls and insists on the payment of money due and Perkins tell him he cannot meet the obligation. Davis leaves threatening him.

The old miser conceives a cunning plan to prevent the mortgaged house from being rented and thus depreciate its value, and he makes nocturnal visits to the old house, using a sheet and emitting hideous noises to convince the villagers that the house is haunted. The place is visited by several who go away terror-stricken as the old miser takes a black cat up through the cellarway and shows it through the window. He has the people of the village frightened.

In the meantime, Milton Dawson, a young man, relieves the station agent at the railroad as ticket agent and telegrapher. He meets Mary Perkins and falls in love with her. They have several meetings and he becomes interested in all that concerns her. He learns from the people in the village that the Perkins' house is haunted and scouts the idea. He is more intelligent, and the uncanny tales told him cause smiles. He decides to do a little quiet investigating and trails Davis to the isolated house and sees him enter through the cellar.

Young Dawson has an inkling of the matter, and he follows and sees the old villain drape himself with a sheet and step out on the roof. He follows and finds Davis on the roof with a gaping crowd below, scared out of their wits. The old man appears with the sheet draped about him, the personification of an evil visitor. Dawson steps out and, grabbing him, snatches off the sheet and exposes the fraud to the gaze of those horrified spectators below. Davis is brought down on the sward and confesses his nefarious scheme and is despised of all his neighbors. So penitent is he that he writes a release of the mortgage in the presence of the crowd when in danger of bodily injury. Dawson takes the paper to Perkins and astonishes him by his revelations. He is very grateful and summons Mary and it is all explained to her.

The story can have but one finale. Mary is loud in her praises of the part played by the handsome young telegrapher and is frank to display her gratitude. Dawson is not satisfied with thanks, and takes the shy young girl in his arms and she is not offended.

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"THE SHERIFF'S LOVE"

Bison Release Sept. 1

The Sheriff's sweetheart transfers her affections to another man, who turns out to be unworthy of the girl. While appropriating the day's receipts at the tavern he shoots the proprietor, and the sheriff and posse, riding hot on his trail, trace him to his home. The sheriff enters to arrest his man, but the pitiful pleading of the woman and her child prompt him to give the man another chance and he permits him to escape. The posse is indignant and menacing, but finally forgives the sheriff for his fault of a too large heart.

Telephone: 1664 Spring
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Makers of MOVING PICTURE NEWS HALF TONE CUTS
401 Lafayette Street, NEW YORK

"INSHAVOGUE"

Yankee Film Co. Release Sept. 4.

Ireland's early battles for freedom never knew a braver nor more picturesque character than Brian Maguire, known as the "Inshavogue." Inshavogue struck terror to the hearts of the enemies of Ireland and was worshipped by Ireland's peasants. In a mountain fortress he defied the entire British Army time and again, and at last, when the struggle for freedom seemed hopeless, the British offered to the Inshavogue the following terms if he would leave Ireland: A pardon for him and his patriots, a large sum of money and land, and a free passage to his newly acquired property in one of the British possessions, but when Inshavogue came among them he was immediately handcuffed, shackled and cast into prison, the British saying that "a word to a traitor need not be kept."

Inshavogue, before his escape into the mountains, left his wife in a peasant's hut, and that same night she gave birth to a baby girl and lost her own life.

On the very same night, Lady Roderick, the owner of the estate gave birth to a baby girl who died almost immediately and the physician in attendance, who had also attended the wife of the Inshavogue, takes the motherless babe of the Inshavogue and changes it for the dead body of Lady Roderick's child. The child grows to beautiful girlhood as the daughter of Lord and Lady Roderick. At her eighteenth birthday she is told her true history, and through the knavery of Sir Francis, a disappointed suitor, she meets her father. Inshavogue, when he realizes that the girl is truly his daughter, proclaims himself to the peasants and patriots of Ireland.

He is cast into prison and is eventually pardoned through the influence of Lord and Lady Roderick.

He is pardoned in time to witness the wedding of his daughter to the man of her choice.

"FADED ROSES"

Yankee Film Co. Release Sept. 8

Two country boys answer their country's call and go to the front in the great battle between the North and South. Jack West, the younger of the two, dearly loves the village belle, Bessie Brooks, but being of a bashful nature he is unable to declare his love even at such a critical time; still he is eager to let her know of his love and he sends her a bouquet of flowers within which he encloses a note declaring his love and begs her to send back by messenger one of the flowers, which will signify that she returns his love. Bessie receives the bouquet, but does not see the note and tells the messenger there is no answer. Jack eagerly awaits the return of the messenger with the token and when the boy returns empty-handed he leaves for the front, a broken-hearted man.

Thirty years later they meet again, she a spinster, and he a bachelor. Jack, now a Colonel in the Union Army, asks her why she refused his love thirty years ago. Bessie professes ignorance of any love declaration, and the Colonel recalls the incident of the note in the bouquet. Bessie leaves the room and returns with a box which she tells him has never been opened and contains the bouquet sent to her at that time. Together they open the box and amidst the faded leaves there lies the note proclaiming Jack's love. Although thirty years later, Bessie gives her lover a satisfactory answer.

"MESMERIZING MOE"

Yankee Film Co. Release Sept. 8

Two jovial sportsmen, after a successful day of fishing, come upon old Uncle Moe, tight asleep with a fishing pole in hand, and hook and line in the water. They decided upon having some fun with the old negro, and working silently they remove his line from the water and, attaching a large fifteen-pound fish to his hook, they throw it into the pond, in the meantime hiding, to see the result of their little joke. Uncle Moe is awakened by the jerk and imagine his surprise when he pulls out a whooping large fish. Chuckling with delight at his apparent success, he goes to another part of the stream. As he leaves the spot the two jokers appear and, detaching the big fish from the line, replace it with a very small one. When Uncle Moe returns with a very small fish he had caught at the other part of the stream and goes to put it on his line, imagine his surprise when he draws forth a small fish in place of the large one he had left there. Uncle Moe begins to imagine he is seeing things, and decides to change his location again. Taking the two small fish, he ties them together, examines them critically and drops them into the water, after having secured the end of the string to a rock.

When he returns the jokers had already been at work and when he draws up the string he finds two fifteen-pounders in place of the two little ones he had left there. Uncle Moe decides not to take any further chances and, shouldering the fish, he hobbles towards his hut in the hills. This is more than the jokers bargained for and in order to obtain their own fish they are compelled to buy them from Uncle Moe for an exorbitant price.

"GRANT AND LINCOLN"

Champion Release, Sept. 4

George Wharton leaves his Southern home to fight for the North. While in camp he chastises a fellow officer for insulting a lady, and thereby gains his enmity. George's sister has a sweetheart, who is a Confederate officer, Robert E. Lee. He was now a prisoner in the Union camp, and therefore when Martha wrote a letter to her brother, George, she enclosed a note to Robert E. Lee, a namesake of the famous General Lee.

George gets his mail, but unfortunately drops the letter to Lee, which falls into the hands of his enemy. The latter, suspecting treason, opens it in his own tent, only to find a harmless missive. Notwithstanding, he forges an incriminating letter, supposedly for Gen. Robert E. Lee, and places it in the original envelope, laying it where George will find it. With this accomplished, George is arrested through his enemy's connivance, and tried and condemned.

The lad now sends a note to his sweetheart, the girl he had saved from insult, and she informs his sister. His sweetheart attempts an audience with Grant, but with no avail. Before this took place, the Confederate officer had escaped and Union soldiers were after him hot foot.

Meanwhile, George's sister also arrives, and is also refused the pardon by General Grant. She desperately snatches a revolver from the belt of his servant and forces the General, at its point, to gant her request. Imagine both the tragic and ridiculous situation! The girl now dashes off to headquarters at City Point, Va., and tells her story to Lincoln. Just then the Confederate officer, who had been recaptured, is brought in and he verifies her story. The pardon is granted.

While George's sweetheart is strenuously holding up the villainous officer at the point where the condemned youth is to die, his sister rides up furiously with Lincoln's pardon and matters are put to rights. In the latter connection a double union takes place, and four young people reap their reward.

"WHEN THE LAW CAME"

Champion Release, Sept. 6

The opening scene deals with a wild and woolly town in which the "Vigilante Committee" is largely in evidence and "Judge Lynch" is all paramount. But civilization was reaching out with a tamer's arm in the persons of judge and lawyer. When the serene-looking Judge pinned the badge of sheriff on big Dave Hopkins the crowd enjoyed the occasion as a huge joke, and piled into Gorman's saloon to "liquor up" on the head of it.

Now, it wasn't long before the new arm of justice was put to a test, and a severe test it was. Jasper Jones was a brute in his liquor cups, and at such times he would beat his child, a sweet baby girl of four. Handsome Dave Marron was big and strong, and one day, being attracted by the cries of the little one, he arrived just in time to prevent the father's brutality himself laying over the father's shoulders the black snake whip with right good will.

The fellow squirmed and writhed in agony as the castigation was given, and when Dave had departed Jones swore a terrible vengeance against him; but as he held and fingered the trigger of his gun it suddenly went off and he fell in the throes of death.

Now, upon the arrival of Dave, the little one had crept under the cot, and when the parent fell dead she came forth and wildly fled in terror from the house, finding refuge with the Governor's daughter, Bertha Pierson.

News of Jones' death soon circulated, and the Judge was soon on the spot, together with the Sheriff and Dave Marron. Dave, of course, was innocent, but as he had fought with the man, the Judge suspected him. Then the Sheriff had to arrest him, both thinking it was a huge joke. But the joke simmered down. A jury was sworn in. They were instructed to act on the evidence. Dave was adjudged guilty, and sentenced to death.

Dave had a sweetheart, the Governor's daughter, Bertha. Fate ordained that she should learn from the little baby girl how her father died. Bertha had

cared for the child. She hastily sought her father and obtained a pardon. A trusty cowpuncher undertook to deliver it. Thus it came about that as the drop was about to be sprung by Dave's friend, the Sheriff, the messenger dashed up with the paper of freedom, and Dave's life was saved.

"ALL ON ACCOUNT OF A COAT"

Eclair Release September 4

Mr. Maurice goes away on a journey. His wife takes advantage of his absence to invite his friend, Henry Baitup, to spend the evening. The maid employs the services of Charles (a species of panhandler) in delivering the note, and Charles profits by his visit to such an extent that he returns to Mr. Baitup's apartments in the evening and succeeds in donning a suit of clothes which fits him perfectly. Dressed in borrowed plumage, Charles struts among his friends in favorite haunts, and incidentally passed unmolested into the ballroom of a neighbor of Mrs. Maurice, whose apartment joins that of her friend who is giving the dance. Charles makes a tour of exploration, and crossing a balcony enters the apartment of Mrs. Maurice. Unaware of the presence of Henry and Lucy (Mrs. Maurice), Charles plies his trade. The noise disturbs the couple, who think it is the husband. In a short time the husband does return, and Charles, disturbed at his work, throws off Henry's coat—the coat is left behind. The police are called and find in the pocket of the coat the card of Mr. Henry Baitup. Henry is arrested, brought back, and accused. Then the butler and valet bring in the real culprit, Charles, having prevented the panhandler's escape. The real burglar is apprehended, and the anxious lover freed from his embarrassing predicament.

"THE FOUNDLING"

Great Northern Release Sept. 2

The poor mother cannot support her babe, and leaves it on the wayside, where it is found by a young couple, who take it home and nurture it in luxury. Their fondness for the foundling causes jealousy, and two members of the family plan to have the infant kidnapped. Meanwhile the mother has been engaged as nurse to her own child. She is loved by John, who delivers the mail to the house, and he proposes marriage to her, but she declines to wed and once more leave her child. The jealous members of the family enlist the services of a gipsy, who carries off the child. The mother is distracted. A chase ensues, and the woman's lover tracks down the gipsy and the child is recovered. The complicity of the other members of the family is discovered, and denouement speedily follows. In the end, the young mother is happily married to John.

"THE DOORKEEPER"

Ambrosio Release August 30

The old doorkeeper has a weakness for cards, and while engrossed in his game forgets his duties. The tenants of the building, unable to secure admittance to their apartments, finally locate him and succeed in instilling in him a sense of his obligations. On the same reel is

"Tweedledum's White Suit."

Tweedledum wears a white suit and is caught in the rain. He stubbornly proceeds on his way and encounters so many accidents that he is forced to return home in a pitiful state.

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Data from Manufacturers' List of Releases

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AMBROSIO

(By N. Y. M. P. Co.) Feet

July 19—Marine Views of Naples.....
July 26—Alone in the World (Dr.).....
July 26—Artful Tweedledum (Com.).....
Aug. 2—If One Could See Into the Future
Aug. 2—Mr. Baumgarten is Elected Deputy (Com.) .....
Aug. 9—The Queen of Ninevah (Dr.).....
Aug. 16—The Candle of Light.....
Aug. 16—The Dread of Microbes.....
Aug. 23—Gulnara .....
Aug. 30—The Door-Keeper.....
Aug. 30—Tweedledum's White Suit.....

AMERICAN

July 13—The Outlaw's Trail (W. Dr.).....
July 17—The Ranchman's Nerve (W. Dr.)..
July 20—When East Comes West (Dr.)....
July 24—The Cowboy's Deliverance (W. Dr.)
July 27—The Cattle Thief's Brand (W. Dr.)
July 31—The Parting of the Trails (W. Dr.)
Aug. 3—The Cattle Rustler's End (W. Dr.)
Aug. 7—Cattle, Gold and Oil (Dr.).....1000
Aug. 10—The Ranch Girl (Dr.).....1000
Aug. 14—The Poisoned Flume (W. Dr.)....1000
Aug. 17—The Brand of Fear (Dr.).....1000
Aug. 21—The Blotted Brand (Dr.).....
Aug. 24—Anna Harris in the Swimming Marathon .....
Aug. 24—Aunty and the Cowboys (Com.)....
Aug. 28—The Western Doctor's Peril (Dr.)..
Aug. 31—The Diamond Smugglers (Dr.).....

CHAMPION

July 12—Tony Would Be a Cowboy (Com.).. 950
July 17—A Southern Girl's Heroism..... 950
July 19—A Daring Deed..... 950
July 24—The Exchange (Dr.)..... 950
July 26—At the Trail's End (Dr.)..... 950
July 31—The Perils of a War Messenger (Dr.) 950
Aug. 2—The Dubuque Regatta (Sc)..... 950
Aug. 7—Dewey 950
Aug. 9—Chief Fire Eyes Game..... 950
Aug. 14—The Three Girls (Dr.).....
Aug. 16—How the Girls Got Even (Com.)..
Aug. 21—When North and South Met..... 950
Aug. 23—The Confessional 950
Aug. 28—A Daughter of Dixie..... 950
Aug. 30—How Tony Became a Hero..... 950

ECLAIR

July 17—Teddy's Three Duels.....
July 24—The Pretty Lady of Narbonne.....
July 31—The Parable of the Prodigal Son...
Aug. 7—The Sorrowful Mother (Dr.).....
Aug. 7—Too Much Swedish Drill (Com.)...
Aug. 14—The Connecting Link (Dr.).....
Aug. 21—The Edelweiss .....
Aug. 21—How They Work in Cinema (Com.)
Aug. 28—A Marriage in the Stars (Com.)... 755
Sept. 4—All On Account of a Coat (Com.).. 886
Sept. 11—How Poor Babies Are Reared in Paris 630
Sept. 11—How Teddy Lost His Bet (Com.).. 335
Sept. 18—Magic Music 330
Sept. 18—When the Leaves Fall..... 665
Sept. 25—A Just General (Dr.).....1000
Oct. 2—Hearts and Eyes 630
Oct. 2—For Your Hats, Ladies..... 370

GREAT NORTHERN

June 3—The Bogus Governess 945
June 10—True Love Never Dies (Dr.).....
June 17—Hotel Thieves .....
June 24—The Ghost of the Vaults.....
July 1—The King's Favorite.....
July 8—As a Man Soweth (Dr.).....
July 15—A Soldier's Life (Com.)..... 452
July 15—At Sea Under Naval Colors..... 455
July 22—A Kind-Hearted Brother (Dr.)....
July 29—The Engagement Ring (Dr.).....
July 29—A Happy Home.....
Aug. 5—The Burglar and the Girl (Dr.)..
Aug. 12—The Mother's Mark (Dr.).....
Aug. 12—Teddy Trained by His Mother (Com.) .....
Aug. 19—The Victory of Love (Dr.)..... 950
Aug. 26—A Traitor to His Country (Dr.)....

IMP

Independent Moving Picture Co. of America.

June 19—All for a Big Order (Dr.).....1000
June 22—The Fortune of War (Dr.).....1000
June 26—Love Is Best (Dr.).....1000
June 29—The Little Leader (Dr.).....1000
July 3—In the Sultan's Garden (Dr.).....1000
July 6—For the Queen's Honor (Dr.)....1000
July 10—A Gasoline Engagement.....1000
July 13—At a Quarter of Two (Dr.).....1000
July 17—The Class Reunion (Dr.).....1000
July 20—Just For Her (Dr.).....1000
July 24—Science (Dr.) 750
July 24—Won by a Foot (Com.)..... 250
July 27—The Lineman (Dr.).....1000
July 31—The Bi-Centennial Celebration at Mobile, Ala. (Sc.)..... 500

Feet

July 31—The Skating Bug (Com.)..... 500
Aug. 3—The Call of the Song (Dr.).....1000
Aug. 7—The Old Peddler (Dr.).....1000
Aug. 10—Dorothy's Family (Com.).....1000
Aug. 14—A Boy's Best Friend (Dr.).....
Aug. 17—Behind the Times (Dr.).....
Aug. 18—Bill Tries to Make Bread.....
Aug. 21—Battle of the Wills (Dr.)..... 500
Aug. 21—Love in a Tepee (Dr.)..... 500
Aug. 24—As a Boy Dreams (Dr.).....1000
Aug. 28—His Royal Highness (Com.).....
Aug. 28—Hot Springs, Arkansas (Sc.).....
Aug. 31—The Toss of a Coin (Com.).....

ITALA

June 22—An Unbearable Son (Dr.).....
June 24—On the Snowy Summit of Mount Blanc .....
June 24—Foolshead Is Jealous (Com.).....
June 29—The Gentleman Fireman.....
July 1—Foolshead, Waiter (Com.).....
July 6—The Little Wayfarer (Dr.).....
July 8—Turin Military Tournament.....
July 13—The Inventor's Wife (Dr.).....
July 15—Toto Enthusiast For New Fashion (Com.) .....
July 15—A Revolver Returned to Its Owner
July 20—The Charitable Young Lady (Dr.).
July 22—Foolshead's Heels (Com.).....
July 27—The Fatal Sonata (Dr.).....
July 29—Toto's Butterfly (Com.).....
July 29—Toto Without Water (Com.).....
Aug. 3—The Evening Bell.....
Aug. 5—Foolshead's Last Roguery.....
Aug. 12—Sport Restores Youth.....
Aug. 17—Toto's Little Cart.....
Aug. 17—In the Valley of Viege.....
Aug. 19—Foolshead—Manikin .....
Aug. 19—The Blunt Sword.....
Aug. 24—Modern School of Italian Cavalry..
Aug. 26—Foolshead—Chauffeur .....
Aug. 26—For a Straw.....

LUX.

By Prieur.

June 30—Bill Determines to Go (Com.)..... 455
June 30—Shortsighted Miss Prim (Com.).... 426
July 7—Secret Service (Dr.)..... 888
July 14—Bill Learns to Take Cinematograph Pictures (Com.) 413
July 14—The Accident (Dr.)..... 540
July 21—Plucky Bill (Com.)..... 439
July 21—One Good Turn Deserves Another (Dr.) 521
July 28—Bill Buys a Bottle of Champagne (Com.) 400
July 28—Jim Crow: A Tale of the Turf (Dr.) 500
Aug. 4—Bill Does His Own Washing (Com.) 439
Aug. 4—An Elopement by Aeroplane (Com.) 465
Aug. 11—Bill Wishes to Make Butter (Com.) 458
Aug. 11—The Cripple (Dr.)..... 462
Aug. 11—Bill Wishes to Make Butter (Com.) 458
Aug. 11—The Cripple (Dr.)..... 462
Aug. 18—A Child's Courageous Act.....
Aug. 25—Bill Follows the Doctor's Orders..
Aug. 25—What a Pennyworth Did.....

NESTOR FILM CO.

July 22—Mutt and Jeff—At the Fortune Teller's (Com.) .....
July 26—The Settler's Wife (Dr.).....
July 29—Mutt and Jeff Make a Hit (Com.)..
Aug. 2—Roped and Tied (W. Dr.).....
Aug. 5—Mutt and Jeff Get Passes to the Ball Game (Com.).....
Aug. 9—Roped and Tied (W. Dr.).....
Aug. 12—Mutt and Jeff in a Mistaken Identity (Com.).....
July 19—The Plains Across (Dr.).....
July 22—Mutt and Jeff at the Fortune Teller's (Com.) .....
Aug. 16—Hands Across the Cradle (Dr.)....
Aug. 19—Mutt and Jeff in the Banking Business .....
Aug. 23—Alias Yellowstone Joe (Dr.).....
Aug. 26—Mutt and Jeff and the Country Judge (Com.) .....
Aug. 30—The Parson and the Bully (Dr.)....

NEW YORK MOTION PICTURE CO.

("Bison")

July 4—The Unloaded Gun.....
July 7—Blacksnake's Treachery .....
July 11—A Red Girl's Heart.....
July 14—Generous Cowboys .....
July 18—Her Captive .....
July 21—A Cheyenne's Courtship.....
July 25—Silver Wing's Dream.....
July 28—The Tables Turned.....
Aug. 1—A True-hearted Miner.....
Aug. 4—Darkfeather, the Squaw.....
Aug. 8—Grey Cloud's Devotion.....
Aug. 11—The New Cowboy.....
Aug. 15—A Sioux Spy .....
Aug. 18—An Indian Love Affair.....
Aug. 22—A Cowboy's Loyalty.....
Aug. 25—Pioneer Days .....
Aug. 29—An Indian Legend.....
Sept. 1—The Sheriff's Love.....

POWERS' PICTURE PLAYS

Feet

June 27—Only the Master Shall Judge.....
June 27—Summer Madness (Com.).....
July 1—The Question (Dr.).....
July 4—When Pals Quarrel (Dr.).....
July 4—The Love Potion (Com.).....
July 8—The Haunted Island .....
July 11—The Love Tyrant (Dr.).....
July 11—How Aunty Was Fooled (Com.)...
July 15—Nat Wills as King of Kazam (Com.) .....
July 18—A Moral Coward (Dr.).....
July 22—Little Girl (Dr.).....
July 25—Oh! Baby! (Com.).....
July 25—The Thrilling Powers Fire..... 500
July 29—The Picnic (Com.).....
July 29—A Foot Romance.....
Aug. 1—Speculation (Dr.) .....
Aug. 5—Last of the Mohicans (Dr.).....
Aug. 8—Cheyenne Days (Scenic).....
Aug. 8—A Harmless Flirtation (Com.).....
Aug. 12—Lone Eagle's Trust (Com.).....
Aug. 15—Babes in the Woods (Dr.).....
Aug. 19—The Squaw's Devotion (Dr.).....
Aug. 22—Measuring a Wife (Com.).....
Aug. 22—Falls of Bohemia (Scenic).....
Aug. 26—The Indian's Love (Dr.).....

RELIANCE

Aug. 2—The Broken Vows.....
Aug. 5—His Son (Dr.).....
Aug. 9—The City .....
Aug. 12—The Pitfall (Dr.).....
Aug. 16—Out in the Darkness.....
Aug. 19—Grandfather .....
Aug. 23—A Little Child.....
Aug. 26—The Godfather .....
Aug. 30—A Straight Path.....

REX

July 13—The Vagabond (Dr.).....
July 20—Sherlock Holmes, Jr.....
July 27—Her Way .....
Aug. 3—The Artist Financier .....
Aug. 10—A White Red Man (Dr.).....
Aug. 3—The Artist Financier (Dr.).....
Aug. 10—The White Red Man (Dr.).....
Aug. 17—The Colonel's Daughter (Dr.).....
Aug. 24—Castles in the Air (Com.).....1000

SOLAX COMPANY

Aug 9—His Wife's Insurance (Com.).....
Aug 9—A Bum and a Bomb (Com.).....
Aug. 16—The Phoney Ring (Com.).....
Aug. 14—The Girl and the..... .. ..
Aug. 19—All Aboard for Reno (Com.).....
Aug. 18—Let Not Man Put Asunder (Dr.)..
Aug. 28—A Gay Bachelor (Com.).....
Aug. 25—The Stampede (Military).....
Aug. 30—The Patched Shoe (Com.).....
Sept. 1—The Hold-Up (Military) .....

THANHOUSER COMPANY.

June 13—Little Old New York (Dr.).....
June 16—Flames and Fortune (Dr.).....
June 20—The Coffin Ship.....
June 23—Foxy Grandma .....
June 27—Courting Across the Court.....
June 30—Lorna Doone .....
July 4—The Declaration of Independence..
July 7—The Court's Decree.....
July 11—When a Man Fears.....
July 14—Won By Wireless.....
July 18—That's Happiness.....
July 21—Two Little Girls.....
July 25—The Smuggler (Dr.).....
July 28—A Doll's House (Dr.).....
Aug. 1—The Pied Piper of Hamelin.....
Aug. 4—The Judge's Story .....
Aug. 8—Back to Nature (Dr.).....
Aug. 11—Cupid the Conqueror (Dr.).....
Aug. 15—Nobody Loves a Fat Woman.....
Aug. 18—The Train Dispatcher (Dr.).....
Aug. 22—The Cross .....
Aug. 25—The Romance of Lonely Island....
Aug. 29—The Moth.....
Sept. 1—Romeo and Juliet, Part I.....

YANKEE FILM COMPANY

June 26—His Romance (Dr.).....
June 30—The Angelus Bell (Dr.).....
July 3—Groucho's Quiet Fourth (Com.)....
July 7—His Great Sacrifice (Dr.).....
July 10—Portuguese Joe (Dr.).....
July 14—The Man Underneath (Dr.).....
July 17—The Way of the World (Dr.).....
July 21—Outwitting Father (Com.).....
July 24—The Stepdaughter (Dr.).....
July 28—Deposited After Banking Hours (Dr.) .....
July 31—The Sea Vultures (Dr.).....
Aug. 4—Truth Shall Prevail (Dr.).....
Aug. 7—Kathleen Mavourneen (Dr.).....
Aug. 11—Grey Wolf's Squaw (Dr.).....
Aug. 21—Colleen Bawn (Dr.).....
Aug. 14—A Good Natured Man (Com.).....
Aug. 14—A Children's Paradise (Scenic)....
Aug. 18—Her Father's Secretary (Dr.).....
Aug. 21—Colleen Bawn (Dr.).....
Aug. 25—Retaliation (Dr.) .....
Aug. 28—The Power of Devotion (Dr.)....
Sept. 1—A Great Wrong Righted (Dr.)....

LICENSEES OF PATENTS CO.

BIOGRAPH

	Feet
July 10—The Jealous Husband (Com.)	
July 13—Bobby, the Coward (Dr.)	
July 17—The Indian Brothers (Dr.)	996
July 20—The Ghost (Com.)	515
July 20—Jinks Joins the Temperance Club (Com.)	481
July 24—A Country Cupid (Dr.)	997
July 27—The Last Drop of Water (Dr.)	1021
July 31—Mr. Peck Goes Calling (Com.)	748
July 31—The Beautiful Voice (Com.)	247
Aug. 3—Out from the Shadow (Dr.)	998
Aug. 7—The Ruling Passion (Dr.)	997
Aug. 10—That Dare Devil (Com.)	606
Aug. 10—An Interrupted Game (Com.)	392
Aug. 14—The Blind Princess and the Poet (Dr.)	
Aug. 17—The Sorrowful Example (Dr.)	
Aug. 21—The Diving Girl (Com.)	502
Aug. 21—$500 Reward (Com.)	496
Aug. 24—The Rose of Kentucky (Dr.)	997
Aug. 28—Swords and Hearts (Dr.)	1000
Aug. 31—The Baron (Com.)	587
Aug. 31—The Villain Foiled (Com)	411

EDISON

Aug. 12—Friday, the 13th (Com.)	1000
Aug. 15—The Winds of Fate (Dr.)	1000
Aug. 16—His First Trip (Dr.)	1000
Aug. 18—Two Officers (Dr.)	1000
Aug. 19—The Modern Dianas (Com.)	1000
Aug. 22—The Venom of the Poppy (Dr.)	1000
Aug. 23—The Professor and the New Hat (Com.)	500
Aug. 23—The Question Mark (Com.)	500
Aug. 25—Then You'll Remember Me (Dr.)	500
Aug. 26—Two White Roses (Com.)	980
Aug. 29—The Surgeon's Temptation (Dr.)	995
Aug. 30—Betty's Buttons (Com.)	450
Aug. 30—The Silent Tongue (Com.)	550
Sept. 1—The Declaration of Independence (Dr.)	1000
Sept. 2—New York State Barge Canals (Sc.)	1000
Sept. 5—The Three Musketeers (Dr.) Part I	1000
Sept. 6—The Three Musketeers (Dr.) Part II	1000
Sept. 8—At Jones' Ferry (Dr.)	1000
Sept. 9—That Winsome Winnie Smile (Com.)	500
Sept. 9—No Cooking Allowed (Com.)	500
Sept. 12—Under the Tropical Sun (Dr.)	735
Sept. 13—The Escaped Lunatic (Com.)	500
Sept. 12—Off the Coast of Maine	265
Sept. 13—For the Queen (Com.)	500
Sept. 15—The Lighthouse by the Sea (Dr.)	1000

ESSANAY FILM CO.

July 28—The Clown's Baby (Dr.)	1000
July 29—The Two Fugitives (W. Dr.)	1000
Aug. 1—Tommy, the Canvasser (Com.)	545
Aug. 1—The Spender Family (Com.)	455
Aug. 4—The New Manager (Dr.)	1000
Aug. 5—The Two-Gun Man (W. Dr.)	1000
Aug. 8—Love in the Hills (Dr.)	1000
Aug. 11—The Gordian Knot (Com.)	
Aug. 12—The Ranchman's Son (W. Dr.)	
Aug. 15—Judge Simpkin's Summer Court (Com.)	
Aug. 15—Tramp Artist	
Aug. 18—He is a Jolly Good Fellow (Com.)	
Aug. 19—Pals Oath (Dr.)	
Aug. 22—Gossiping Yapville (Com.)	400
Aug. 22—Summer Babies (Edu.)	600
Aug. 25—Fate's Funny Frolic (Com.)	1000
Aug. 26—"Spike" Shannon's Last Fight (Dr.)	1000
Aug. 29—The Playwright (Dr.)	1000
Sept. 1—Putting It Over (Com.)	980
Sept. 1—Miss Chatterer's Experience (Com.)	980
Sept. 2—A Western Girl's Sacrifice (Dr.)	1000

GAUMONT
G. Kleine

July 1—Jimmie's Trick (Com.)	300
July 1—An Oasis in the Sahara Desert	700
July 4—The Cuttle Fish	165
July 8—A Village King Lear (Dr.)	1010
July 11—The Picture on the Screen (Dr.)	700
July 11—A Ragged Coast	300
July 15—Froliesome Flossie (Com.)	520
July 15—Jimmie as a Philanthropist (Dr.)	490
July 18—A Shot From the Brush (Dr.)	640
July 18—Under the Palms of Tunis	360
July 22—Jimmie, the Detective (Dr.)	678
July 22—In the Shadow of Vesuvius	302
July 25—A Society Mother (Dr.)	1030
Aug. 1—Jimmie Wears a Crown (Dr.)	680
Aug. 1—An Aeroplane Disaster	320
July 25—A Favoring Current	680
July 25—St. Malo and the English Channel.	310
July 29—A Society Mother	1030
Aug. 1—Jimmie Wears a Crown (Dr.)	680
Aug. 1—An Aeroplane Disaster	320
Aug. 5—A Passing Fancy	800
Aug. 5—Flowers and Plants in Winter	190
Aug. 8—A General Strike	825
Aug. 8—A Raging Sea	175
Aug. 12—The Academy Girl	585
Aug. 12—Jimmie's Luck	405
Aug. 15—The Inventor	1000
Aug. 19—The Son of the Shunammite (Dr.)	1000
Aug. 22—The Soul of a Violin (Dr.)	930
Aug. 26—The Sunday Huntinfi Party (Com.)	665
Aug. 26—The Island of Ischia, Italy	332
Aug. 29—Jimmie to the Rescue (Com.)	1000
Sept. 2—Giving the High Sign to Woman Haters (Com.)	
Sept. 2—African Sharp Shooters (Sc.)	210

KALEM CO.

July 14—The Tenderfoot's Claim (Dr.)	
July 17—The Badge of Courage (Dr.)	
July 19—Making Mother Over (Com.)	
July 21—By the Aid of a Lariat (Dr.)	
July 24—A Chance Shot (Dr.)	
July 26—Conquering Carrie (Com.)	
July 28—The Indian Maid's Sacrifice (Dr.)	
July 31—The Mexican Joan of Arc (Dr.)	
Aug. 2—Over the Garden Wall (Com.)	
Aug. 4—The Colonel's Son (Dr.)	
Aug. 7—Peggy, the Moonshiner's Daughter (Dr.)	
Aug. 9—The Round-Up at Dawn (Com.)	
Aug. 11—The Romance of a Dixie Belle (Dr.)	
Aug. 14—The Wasp (Dr.)	
Aug. 16—Special Messenger (Dr.)	
Aug. 18—The Promoter (Dr.)	
Aug. 21—Simple Ike Decides to Marry (Com.)	
Aug. 23—Don Ramon's Daughter (Dr.)	
Aug. 25—The Little Cripple (Dr.)	
Aug. 28—The Branded Shoulder (Dr.)	1000
Aug. 30—Building the New Line (Dr.)	1000
Sept. 1—On the War Path (Dr.)	955
Sept. 4—Rory O'More (Dr.)	

LUBIN

July 29—An Accidental Outlaw (Dr.)	1000
July 31—The New Officer (Com.)	1000
Aug. 3—The Gypsy (Dr.)	1000
Aug. 5—An Indian's Appreciation (Com.)	1000
Aug. 7—Her Two Sons (Dr.)	1000
Aug. 10—Bob's New Scheme (Com.)	600
Aug. 10—Tent Village (Dr.)	400
Aug. 12—The Arrow Head (Dr.)	1000
Aug. 14—Home is Best After All (Com.)	
Aug. 14—The Auto Bug (Com.)	
Aug. 17—Through Jealous Eyes (Dr.)	1000
Aug. 19—The Working Girl's Success (Dr.)	600
Aug. 19—Proclaiming Archbishop Prendergast	400
Aug. 21—A Rebellious Blossom (Dr.)	1000
Aug. 24—Bess, of the Forest (Dr.)	1000
Aug. 26—Archibald, the Hero (Com.)	1000
Aug. 28—The Secret (Com.)	600
Aug. 28—Fountain of Youth (Com.)	400
Aug. 31—Romance of Pond Cove (Dr.)	1000
Sept. 2—The Easterner's Sacrifice (Dr.)	
Sept. 4—A Gay Time in Washington (Com.)	
Sept. 7—The Story of Rosie's Rose (Dr.)	

G. MELIES.

July 27—At the Gringo Mine (Dr.)	
Aug. 3—Red Cloud's Secret (Dr.)	
Aug. 10—His Lesson (Dr.)	
Aug. 17—The Local Bully (Com.)	
Aug. 17—Two Foolies and Their Follies (Com.)	
Aug. 24—A Spanish Love Song (Dr.)	
Aug. 31—The Call of the Wilderness (Dr.)	1000
Sept. 7—The Hobo Cowboy (Dr.)	1000
Sept. 14—A Shattered Dream (Dr.)	1000
Sept. 21—$200.00 (Dr.)	1000
Sept. 28—The Mission Waif (Dr.)	1000

PATHE FRERES

Aug. 11—Tunny Fishing (Ind.)	195
Aug. 12—Billy's Marriage (Com.)	872
Aug. 12—Monuments and Cascades in Rome (Scenic)	128
Aug. 14—In the Paris Slums (Dr.)	
Aug. 14—Extracting Palm Juice in the Forest (Scenic)	
Aug. 14—Vienna, Austria (Scenic)	
Aug. 15—Pathe's Weekly No. 33.	
Aug. 16—The Trapper's Fatal Shot (Dr.)	912
Aug. 17—The Ad, the Maid and the Man (Dr.)	
Aug. 18—Satan's Rival	
Aug. 19—The Message of the Arrow (Dr.)	1000
Aug. 21—The Runaway Leopard (Com.)	
Aug. 21—Chrysanthemums (Scenic)	
Aug. 23—Through the Window (American (Dr.)	
Aug. 24—Cheyenne's Bride (Indian Film) (American Dr.)	
Aug. 25—Nick Winter Turns a Trick (Com.)	
Aug. 25—Eastern Europe (Scenic)	
Aug. 25—Across the Mountain Passes of New Zealand (Scenic Colored Film)	
Aug. 26—A Boy of the Revolution (Amer. Dr.)	
Aug. 28—The Ranch in Flames	900
Aug. 30—For the Sake of the Tribe	950
Aug. 31—The Medicine Woman	1000
Sept. 1—The Carrot Caterpillar	625
Sept. 1—A Wedding Procession in Bavaria	375
Sept. 2—A Daughter of the South (Dr.)	1000
Sept. 4—The Hermit (Dr.)	
Sept. 5—Pathe's Weekly No. 36	
Sept. 6—Honoring a Hero (Dr.)	
Sept. 7—The Redman's Dog (Dr.)	
Sept. 8—Culture of the Dahlia (Edu.)	
Sept. 8—Arabian Types and Customs (Sc.)	
Sept. 9—A Tragedy at Sea (Dr.)	
Sept. 11—Eva Is Tired of Life (Com.)	
Sept. 11—Little Moritz and the Butterfly (Com.)	
Sept. 11—From Lourdes to Gavarnie (Sc.)	
Sept. 12—Pathe's Weekly No. 37	
Sept. 13—Prisoner of the Mohicans (Dr.)	
Sept. 14—College Sweethearts (Com.)	
Sept. 14—Art Industries in Kabylie (Sc.)	
Sept. 15—Madame Tallien (Dr.)	
Sept. 15—Everyday Life in Malacca (Sc.)	
Sept. 16—A Western Memory (Dr.)	

SELIG

July 27—The Tale of a Soldier's Ring (Dr.)	1000
July 31—The Knight Errant (Dr.)	
July 31—Caught in the Act (Com.)	
Aug. 1—Saved by the Pony Express (Dr.)	1000
Aug. 3—The Old Captain (Dr.)	1000
Aug. 7—A Fair Exchange (Dr.)	1000
Aug. 8—Slick's Romance (Dr.)	1000
Aug. 10—Their Only Son (Dr.)	1000
Aug. 14—Jealous George (Com.)	
Aug. 14—A Turkish Cigarette (Com.)	
Aug. 15—The Regeneration of Apache Kid (W. Dr.)	
Aug. 17—The Blacksmith's Love (Dr.)	
Aug. 21—Saved from the Snow	990
Aug. 22—Life on the Border	1000
Aug. 24—The Gray Wolves (Dr.)	1000
Aug. 24—Santa Cruz Beach and Cliff Drive (Edu.)	
Aug. 28—In the Shadow of the Pines	1000
Aug. 28—Among the Japanese	
Aug. 29—A New York Cowboy	1000
Aug. 31—Thro' Fire and Smoke	1000

URBAN ECLIPSE
G. Kleine

Apr. 24—Herodias	955
May 1—For Their Mother (Dr. Com.)	695
May 1—The Blue Nile	290
Apr. 26—The Last Edict of Francis II	875
Apr. 26—Scenes at Colombo, Ceylon	125
May 3—The Page's Devotion	790
May 3—Wismar, Germany	210
May 10—The Traitor (Dr.)	620
May 10—Rubber-Neck Percy (Com.)	370
May 17—The Juggler's Vengeance (Dr.)	396
May 17—Fishguard Harbor, Wales	600
May 31—The Musketeer	588
May 31—The Sleuth	404
June 7—The Young Interne	750
June 7—Heligoland, an Isle of the North Sea	250
June 14—Sir John Falstaff	1000
June 21—Avenged	1000
June 28—The Taming of the Shrew (Com.)	1000
July 5—Ancient and Modern London	530
July 5—Boys Will Be Boys (Com.)	470
July 12—The Free Lance (Dr.)	640
July 12—Temples of India	365
July 19—The Tie That Binds (Dr.)	760
July 19—A Round-Up In Chili	240
July 26—An Amateur Skater	440
July 26—Satan on a Rampage	660
Aug. 2—The Struggle for Life	650
Aug. 2—On the Coast of Bengal	326
Aug. 9—The Heiress	705
Aug. 9—Lyons, the Second City of France.	295
Aug. 16—For the Honor of the Name (Dr.)	790
Aug. 16—Moss-Covered Ruins on the Isle of Wight	245
Aug. 23—Condemned for Treason (Dr.)	845
Aug. 23—Wool Industry of Hungary	135
Aug. 30—A King for an Hour (Com.)	572
Aug. 30—Sights of Berlin	423

VITAGRAPH

July 12—In the Arctic Night (Dr.)	1000
July 14—The Subduing of Mrs. Nag (Com.)	1000
July 15—The Geranium (Dr.)	1000
July 18—Lure of Vanity (Dr.)	
July 19—On a Tramp Steamer (Melodr.)	
July 21—Sky Pilot (Dr.)	
July 22—A Widow Pogson's Husband (Com.)	
July 25—Treasure Trove (Dr.)	
July 26—She Came, She Saw, She Conquered (Dr.)	
July 28—Price of Gold	
July 29—Strategy of Anne (Com.)	
July 31—Two Wolves and a Lamb (Dr.)	
Aug. 1—The Clown and His Best Performances (Com.)	
Aug. 2—Price of Gold (Dr.)	
Aug. 4—The $100.00 Bill (Dr.)	
Aug. 5—The Death of King Edward III (Historical)	
Aug. 7—Intrepid Davy (Com.)	
Aug. 8—The Long Skirt (Dr.)	
Aug. 9—Billy the Kid (Dr.)	
Aug. 11—The Bell of Justice (Dr.)	
Aug. 12—Birds of a Feather (Com.)	
July 25—Treasure Trove (Dr.)	
Aug. 15—Captain Barnacle's Baby (Dr.)	
Aug. 16—Man to Man (Dr.)	
Aug. 18—Vitagraph Monthly (Scenic)	
Aug. 19—A Second Honeymoon (Com.)	
Aug. 21—Wages of War (Mil. Dr.)	1000
Aug. 22—How Betty Won the School	1000
Aug. 23—The Sheriff's Friend (Dr.)	1000
Aug. 25—My Old Dutch	1000
Aug. 26—A Handsomer Man (Com.)	1000
Aug. 28—The General's Daughter (Dr.)	1000
Aug 29—The Wrong Patient (Com.)	551
Aug. 29—Queer Folks (Com.)	448
Aug. 30—The Three Brothers (Dr.)	1000
Sept. 1—The Thumb Print (Dr.)	1000
Sept. 2—The Prince and the Pumps (Com.)	1000
Sept. 4—Jealousy (Dr.)	1000
Sept. 4—A Friendly Marriage (Dr.)	1000
Sept. 6—The Willow Tree (Dr.)	1000
Sept. 8—Cherry Blossoms (Dr.)	1000
Sept. 9—Jimmie's Job (Com.)	1000
Sept. 12—Her Crowning Glory (Com.)	1000

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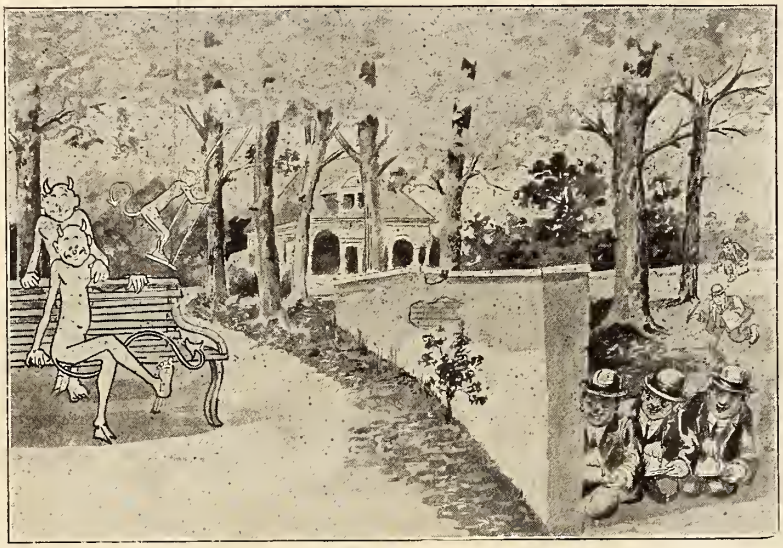

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"THE COWBOY AND THE ARTIST"

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RELEASE OF THURSDAY, SEPT 7th

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A Western comedy of exceptional worth in point of laughter—of exceptional worth in point of photography—of exceptional worth in point of everything that goes to make a laugh-provoking comical film.

RELEASE OF MONDAY, AUGUST 28th

"The Western Doctor's Peril"

RELEASE OF THURSDAY, AUGUST 31st

"The Diamond Smuggler"

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WEEKLY PROGRAM

MONDAY	IMP	ECLAIR	YANKEE	AMERICAN ...	CHAMPION
TUESDAY	THANHOUSER		BISON		... POWERS
WEDNESDAY ..	CHAMPION ..	SOLAX	RELIANCE	AMBROSIO ...	... NESTOR
THURSDAY	REX.....	AMERICAN	ITALA		.....IMP
FRIDAY	YANKEE	SOLAX	LUX	THANHOUSER	BISON
SATURDAY ...	POWERS	ITALA	GT. NORTHERN	NESTOR.....	RELIANCE

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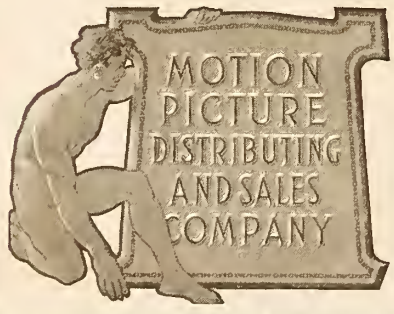

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MOVING PICTURE NEWS

Volume IV
No. 35

September 2
1911

PRICE
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Scene from
"THE RED DEVILS"
CHAMPION Release, September 13th

A VIBRANT, THRILLING, WESTERN, DRAMATIC FEATURE.

"The Mother of the Ranch"

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Released by the AMERICAN FILM MFG. COMPANY, of Chicago, THURSDAY, SEPTEMBER 14TH

This film is an astoundingly effective Western Drama, Chuck full of action—thrills—talented acting—good production; containing a strikingly original episode that will wring tears from the hardest heart; and ending in a climax that is an actual vizualization of joy supreme. An epic of the West. The quintessence of crowd-getting Western feature production. Photography is so perfect it is stereoscopic. Factory work without a flaw.

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The Moving Picture News

PUBLISHED EVERY SATURDAY

The CINEMATOGRAPH PUBLISHING COMPANY, 30 West Thirteenth Street, NEW YORK CITY

Telephone, 4092 Chelsea

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This newspaper is owned and published by the Cinematograph Publishing Company, a New York corporation. Office and principal place of business No. 30 West 13th Street, New York. Alfred H. Saunders, President; John A. Wilkens, Secretary, and W. M. Petingale, Treasurer. The address of the officers is the office of the newspaper.

SUBSCRIPTION: $2.00 per year. Postpaid in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands. Canada and Foreign Countries: $2.50 per year. All communications should be addressed to The Moving Picture News, 30 West Thirteenth Street, New York City.
ADVERTISING RATES: $60 per page, $30 ½-page, $15 ¼-page, single column $20, $2 per inch. Discounts, 20% 12; 10% 6; 5% 3 months.

Volume IV **September 2, 1911** **Number 35**

THOSE 10,000 SUBSCRIPTIONS

ARE you one? If not, why not? The offer was very plain, reasonable, and concise, and we want every man in the moving picture industry to become a subscriber to the News, of which it has been said by a writer sending in his subscription: "Your paper is the only paper in the industry from which I can learn the true facts concerning anything I want to know. I read every other paper, but I get more news, more real information, from the Moving Picture News, which is worth to me in dollars and cents a pretty large sum. I have therefore the greatest of pleasure in handing you this subscription."

The Moving Picture News is quoted in every paper the world over, and if you want to be in touch with a real live wire you must get the News.

Principals of schools, both public and high, are asking news agents all over the country for the News. At state conventions of teachers, summer schools and Chautauquas, the News has been quoted for its educational advance in moving pictures. The News has the endorsement of Senators and Representatives at Washington, Senators and Assemblymen at the State Capitols. Our policy has been one of advancement and progress along educational paths. We have refused hundreds of dollars in advertisements, because we would not mislead our readers by allowing fake and dubious announcements to be made in our columns. We have reached such a standard of fame that all shyster concerns do not bother us any more. We look after our readers' interests and we give them the facts; we give as far as it is possible on this mundane sphere, the truth, and the whole truth, so that our readers may be guided and guarded. That is why we want your subscription so that we can be in the position where we ought to be in your interests, viz., circulating through the whole 14 000 names identified in the industry that we have in our possession. Ten thousand subscribers will help us get this position and the offer is still open for the remainder of the year. Twenty-five cents for four months.

We are preparing interesting articles and are in touch with some of the best and the highest educational institutions in the country. Information will appear in the News and nowhere else, so send in your twenty-five cents, and if at the end of the year we have not given you that value, ask us and we will return your money.

OUR ARTIST'S IDEA OF UNCLE SAM AND THE NEWS

MOVING PICTURES AND NARROW-MINDED PREJUDICES

By A. L. Barrett

The principal charge against the moving pictures is that they teach boys how to become experts in robbery, burglary and other crimes, how to elude the police, and by regular attendance at this famous school, how they can finally become eligible for the penitentiary, although not necessarily occupants. Girls, say these accusers, can learn how to deceive their parents, and, later on, their husbands, or they can see the rapid progress between an ordinary flirtation and the world of Bohemia or worse, which, of course, is only pictured as a world of unthinking pleasure and a round of continuous gayety, sure to appeal to any young person. The picture plays have, in fact, been accused of being one of the best schools for criminals that has ever been established, and the rate of admission being so exceedingly nominal places it within the reach of all. This reputation has been gained simply by reason of some of the plays that were originally presented, and it will take years to live it down completely. It was a reputation, however, that was never fully deserved, for there have always been many good plays on the screens, and in most cases the very persons who make the above charges are those who have never seen a moving picture play, during the past ten years, and it is during this time that the improvement has been instituted.

As a general rule, however, it will be found that these persons have never been to even one moving picture theater, their defence being that they would not be seen inside such places under any circumstances, as they are resorts for the ignorant and vicious only, and this statement, despite the fact that thousands of eminently respectable, refined and educated persons from any community are continually attending these performances. They also charge the motion pictures with being entirely opposed to all religious influences, although a very casual glance at the programs advertised in front of the theaters would prove that religious plays are daily increasing in number and popularity and frequented by a proportionately augmented audience, drawn from the ranks of the church-going public. They also declare that the reason the plays have vicious tendencies and suggestions and are entirely unfit for presentation at least to the younger portion of the community, is because all the managers are simply in for as much money as they can make out of it and are men of depraved characters and the worst reputations, notwithstanding that the majority of these managers are men of good moral character and in many instances have lived in the same neighborhood for years, being looked upon with favor by their present denunciators until they opened a moving picture show, and who are of a decidedly superior clay to the ordinary saloon-keeper, for instance. The people making these wholesale charges usually terminate their tirades with the time-worn exclamation, "Why, I would not be seen in such a place for anything."

And this is one of the strangest contradictions of human nature—the very persons who have the least personal or practical knowledge of a subject are listened to with the most confidence. The prejudice against the moving pictures, like any other, is difficult to eradicate simply on account of this narrowness of conception common to so many persons who do not trouble themselves to make a little personal investigation. The ordinary person usually obtains a little hearsay information, with very, very little, but as a rule, absolutely *no* practical experience, and from this little second-hand knowledge, proceeds to argue the pros and cons of a most important question and, without further investigation, reduce it to a theory which he publishes on every occasion possible as gospel truth and a prejudice is established which frequently does untold harm. Such people are somewhat similar to Mayne Reid's much reviled closet naturalists who, he declared, studied zoology in their own homes by means of purchased specimens and never went to jungle or forest to study animal life in its natural environs, but nevertheless, gave the knowledge so obtained to a confiding world with as much assurance as if they had actually lived in close vicinity to the animals whose habits they were supposed to be studying.

The persons with a prejudice do exactly the same thing. For instance, many persons who are agnostic or atheistic in their views will hold forth very learnedly on the uselessness of church, Sunday-school, parish house, or religion in any form, will describe the Bible as a collection of silly stories written chiefly by a set of fanatics and religious enthusiasts, à la Dowie et al, of modern days, and the remainder by a number of ignorant fishermen, publicans, and those engaged in similar homely occupations. If, however, they are asked to relate a certain incident narrated in the Bible, or even to state when or where it occurred, the almost invariable answer will be that they really cannot say exactly, as they have not opened a Bible for years. If asked to state specifically the church in their own locality which is harmful or even useless, and why, they will usually answer: "Oh, I don't know much about individual churches, you know, why, I haven't been inside one for years."

Then there are others who can see nothing but unmitigated evil in a theater, who cannot see the art, beauty and uplifting tendencies of the drama, notwithstanding some expression of it has been demanded since the first evidences of culture or the refined pleasures of life were apparent. Even little children like to "pretend" and have mimic plays of their own, continually living over again, and embellishing little scenes that are enacted in their everyday life, yet in spite of this natural instinct evident wherever children and young people are found, many narrow-minded, prejudiced persons would have the drama abolished because some persons connected with the profession choose to lower its standards or because of the unfortunate ending of some stage-struck country youth or maiden, which has come before their notice. After indulging in a wholesale denunciation of the entire theatrical profession, they will usually close their interesting remarks by declaring that they would not enter a theater under any circumstances, evidently considering this assertion as an undoubted proof of their thorough knowledge of the subject.

(*To be continued next week*)

EDUCATIONAL FILMS

On another page appears a clipping from Buffalo Commercial, and when we tell our readers that the proprietor of the Chicago firm is William M. Selig, we are sure nothing but congratulations will go to him for the great advance and the big scoop he has obtained. Now that all details are out, we may say that for the past ten or twelve weeks we have had full knowledge of this enterprising firm's negotiations with "the powers" at Washington. We wanted to publish it then, but our friend William Selig asked us to keep out of print all matters relating to it, and acting upon his request, we have done so. We hope to give a full interview with William M. Selig in an early issue of the News.

Frankford, Pa.—Plans have been prepared for a new moving picture theater at 3139-3149 Frankford avenue for the Alleghany Amusement Co.

ORIGIN AND WORK OF THE NATIONAL BOARD OF CENSORSHIP

By Margaret I. MacDonald

A CONDITION creates a necessity; and in the lap of necessity germinate and develop the seeds of the curative. Likewise did the arrival of a certain unhealthy condition of affairs in connection with the production and exhibition of moving pictures create a necessity from which originated the National Board of Censorship.

Prior to the decisive step taken by Mayor MacClellan on Christmas Day, 1909, of closing the motion picture theaters of New York City, matters had been going from bad to worse, many of the films shown being of such an objectionable character that the influence of the motion picture hung like a black, menacing cloud over the moral interests of the American family.

The effect of this procedure caused more or less of a panic among the exhibitors, and in March, 1909, a committee of the Association of Exhibitors of New York City called on the People's Institute, which is an institution organized for the protection of family interests, asking for advice regarding the situation, and the best method of procedure to allay the disturbance. The advice given pointed to the creation of an unofficial board of censorship, on the initiative of the People's Institute, as the best means of meeting the situation. Recognizing what would be the value of such an organization as a protection not only to the exhibitor but to the public at large, the suggestion was acted upon, and an agreement entered into by which the Exhibitors' Association was to meet the executive expenses of the proposed board of censorship for an experimental period. In sequence to the above proceedings, it being impossible for the censoring committee to inspect pictures in the four hundred moving picture shows of the city, the Board of Censorship called upon the manufacturers, offering to inspect their product before it was placed on the New York market, and to notify them of any objection, thus placing them in a position to rectify or withdraw the objectionable product before an embarrassing situation, or loss of reputation was reached by attempting to place in the theaters films which had been condemned by the Board of Censorship, and which would therefore be refused by the exhibitors. Most of the manufacturers entered very heartily into this arrangement, and but a short time had elapsed before more than two-thirds of all the manufacturers requested the Board of Censorship to extend its jurisdiction and pass upon the motion picture product of the entire country.

The result and beneficial influence of this National Board of Censorship on the entire country is beyond estimate, since, in the brief period of its existence, up to date, it has been instrumental in keeping off the market at the very least 2 000 000 feet of objectionable film, representing a loss of $200,000 to the manufacturers.

The motion picture manufacturer has learned to look upon the National Board of Censorship as an important unit in a successful outcome of the motion picture business. The co-operation of both manufacturer and exhibitor with the Board of Censorship is a most significant sign of the times—an obvious omen of a millennial future, when "man's inhumanity to man," as regards the perpetrating on the public of morally destructive influences, will be a thing of the past.

Although the National Board of Censorship has had its origin in New York City, and still pursues its good offices in this Eastern metropolis, there are also some local censorship boards at work throughout the country. San Francisco has an official body of voluntary members, headed by the mayor, who inspect the pictures which are shown in that city; Portland, Oregon, has an advisory committee for the same purpose, and Chicago has a representation from the police force of the city for the purpose of controlling the moral atmosphere of the picture houses there.

Nevertheless, there is bound to be a certain contradictory element prevailing, and I cannot but think that by leaving the matter entirely in the hands of the National Board more efficient work could be done. It is estimated that 99 per cent. of all the pictures publicly exhibited in America are passed upon by the National Board of Censorship before being placed upon the market. The National Board of Censorship also employs detectives who are sent about through the country to ascertain whether or not the advice of the board has been satisfactorily carried out. As the board is not an official one, it is merely a matter of honor between the board and the manufacturers as to whether the judgment of the Censorship Board be final. Any picture which has been condemned by the National Board of Censorship is supposed to have had final judgment, and cannot, therefore, be passed upon by any of the local boards. If it is found that a manufacturer has disobeyed the orders of the Board in placing on the market a condemned film, the exhibitors throughout the country are immediately notified to the effect that the National Board of Censorship is no longer responsible for his man's product. From this time on their judgment of his work is withdrawn, and his reputation as a producer practically ruined; the exhibitor in nine cases out of ten will not purchase his product for fear of the contamination of his own business interests.

The censuring committee of the National Board of Censorship is composed of voluntary members from among intelligent people of various professions: Doctors, lawyers, teachers, writers and other entirely disinterested individuals constituting same.

Sometimes a picture is objected to because of one particular scene, whereupon it is passed with the provisory that the manufacturer either cut the scene entirely or substitute another of a different character. When the moral character of a picture is very bad, a circumstance which rarely happens now, the manufacturer is then requested to destroy it altogether. In case of a disagreement on the part of the censuring committee with regard to the moral qualifications of the picture, the question is passed upward to the Governing Board, where it is finally settled.

Pictures are criticized from a purely moral standpoint, the artistic part being left to take care of itself. And it must be admitted that the artistic portion of the moving picture is rapidly improving through the employment of more efficient and artistic directors. It has been said that should the pictures be criticised from a purely artistic standpoint the immorality of the picture would disappear. However true this might be with regard to adults, I fear the method would not pass muster in the case of children. In this country there are about 10,000 motion picture theaters, which are attended daily by from 500 000 to 600,000 children, therefore the problem laid before the Board of Censorship is a deep one. The thousand and one different viewpoints from which a picture can be criticized make it an exceedingly difficult matter for a number of people of diversified opinions to come to a definite and satisfactory conclusion with regard to pictures in which occurs any questionable element at all.

The funds for operation of the National Board of Censorship have been provided largely by the trade interests. "It (the Board of Censorship) is administered through the People's Institute of New York, and financed by the People's Institute through contributions from the general

public, but mainly from the motion picture interests themselves." So said the educational secretary of the Board of Censorship before the Child Welfare Conference at Worcester, Mass., June, 1910. And again from "The Gospel of the Kingdom," February, 1911, article by the educational secretary of the National Board of Censorship: "It is interesting to note that contributions of money from the moving picture trade itself into the general funds of the People's Institute have been sufficient to meet the actual expenses of the work during most of the time since it has been founded." From the statement of receipts and disbursements made to the Board of Censorship by the People's Institute: "Since June 8th, 1909, the People's Institute has received in contributions for motion picture work a total of $9,900.

"The People's Institute administered direct the finances of the Censorship from June 8, 1909, to December 31, 1909. Since January 1, 1910, the Board of Censorship has administered its own finances."

It is estimated that from the general fund of the People's Institute there has been paid out $4,000 for administrative services. This has not been charged up to the Board of Censorship, but on the contrary represents a minimum estimate of the contribution of the People's Institute to the Board of Censorship.

It is a most commendable fact that so much voluntary service has been rendered unremunerated in connection with the censorship work. To be sure here is plenty of interesting work for the philanthropist, but it must also be remembered that many of those who have so willingly given their time and services free, are people to whom time undoubtedly means money, therefore they are doubly commendable. "The censorship is simply by agreement," says The Outlook of June 24, 1911, "but its work is rigorous and effective. About four thousand distinct film subjects are passed upon annually. This means daily work for someone, and hours each day. It is undertaken by the censoring committee appointed by the Board of Censorship, which has thirty members, ladies and gentlemen who give time and labor without compensation in money or praise, and the three secretaries being the only representatives of the board in receipt of salary."

The names of the secretaries of the National Board of Censorship are as follows: Mr. John Collier, educational secretary; Mr. Walter Storey, general secretary; and Mr. Lewis A. Hopkins, assistant secretary.

The total expenditure of the Board of Censorship from January 1, 1910, to January 1, 1911, for salaries and incidentals amounted to $4630.50, leaving a balance in the bank of $1,108.97. The expenditures for January, February and March, 1911, were $1,516.02, leaving a balance on hand, including checks not deposited, of $942.95.

There is room for a good work here, and room for contributions and helpful suggestions by those interested in philanthropic work. The artistic quality of the motion picture is a matter of evolution. Just as development has followed development in other lines of art, so will the artistic element in the motion picture grow and develop. So far as the artistic is concerned, the public are bound to be the critics: their verdict is final. Therefore, upon the evolution of the appreciation of art in the public mind rests the possibility of the evolution of the motion picture in an artistic sense. And the motion picture can be made the largest factor in the artistic education of the people extant to-day.

That the trade itself has been practically the source of the foundation of one of the most useful institutions of which the country can boast, seems to me to be one of the most remarkable steps taken in the annals of trade. It marks an important era in the moral history of man.

"THE JAMES BOYS IN MISSOURI"

In last week's issue in commenting upon films of the above character we wrote: "Again suggestion is being made by, we believe, manufacturers not connected with either of the parties at present marketing films, who are anxiously desirous of bringing out a re-issue of the 'James Boys' of Missouri, train wrecking, and the desecration of the home life. We sincerely trust that every exchange man will raise a voice of protest against such subjects being inflicted upon them, and if they do not, let the exhibitors lead, and issue a strong protest against such subjects being thrust upon them, and we will give all of the publicity they desire.

"Surely out of some two thousand writers of film stories, the business can obtain good records and stories, meeting with the full approval of any censor board. Let us have the highest, the best, and the cleanest and not take a retrograde step, giving parsons and such like ilk another handle with which to rap the motion picture industry."

What was our astonishment on returning from Chicago, to find an advertisement in a certain house organ that this film was being advertised and released. We again cry "Shame!" and sincerely hope that every Censorship Board throughout the country will bar and ban this disgusting subject. If the authorities in every city will do as they are going to do in New York, we feel sure that very little more will be heard or seen of films of this nature.

A prominent woman worker for the amelioration and uplifting of humanity called our attention to the matter and we asked her to put her ideas to us in the form of a letter, and in it will be found her views, with which we are in full and hearty accord, and we hope every mother in the land will do her utmost to prevent the exhibition of this film. Let the suffragists, the Women's League of Clubs, the W. C. T. U., mother's meetings of every denomination rise up in one vigorous, powerful protest against polluting their children's minds with these films, which ought to be relegated only to stag parties and not promiscuously to exhibitors.

N.B.—Exchanges. Do not mistake the name of the company for the one in New York. We understand there is no connection.

Our Chicago Correspondent

Writes:—Had an interview with Mr. Gilmore, of the Ideal Theater, last evening. He stated that there was nothing of particular interest except that the different exhibitors in Illinois had a special invitation from Mr. Selig to inspect his plant. There were 222 in all. They left the Masonic Temple in thirty-nine automobiles, all decorated with signs of their profession. While inspecting the plant they took part in a mob scene in "The Run on the Bank." Outlining it briefly, a circus had come to town with its lemonade and peanut stands, etc., and the farmers wishing to obtain some money to spend at the circus all made a grand rush for the bank, but turned to flee at the appearance of a large lion in the bank. After inspecting the plant they were all entertained by Mr. Selig at a genuine "Dutch luncheon," which after their tour of the plant was certainly relished and welcomed by all. The good feeling and joviality demonstrated by every one showed that they had all spent a most pleasant and delightful afternoon. This is the first time in the history of the Moving Picture News that exhibitors have been invited to inspect a plant. Over ninety per cent had never before been in a plant, and consequently were both surprised and enlightened when interesting facts that were unknown to them before were revealed. It would be a fine thing for the operators to learn of the great care and pains that are taken to make a film, for then perhaps they would appreciate the fact that it is very necessary to handle these films carefully.

"THE JAMES BOYS IN MISSOURI"

From a Woman's Standpoint

Needless to make any explanatory remarks regarding the moral character of the above film which, as every American citizen, and, in fact, many who are not American citizens, will recognize by title as portraying the disgraceful lawlessness of a family of robbers, train wreckers, and altogether undesirable individuals.

Why is it that, in addition to the already great amount of harmful influence which has been for years contaminating the minds of American youths, through the medium of manifold dime novels with this subject as their principal theme, we should have forced upon us in this age of intelligence and advanced theories of education, such a film as the above?

Some twenty or thirty years ago we might have tolerated it, but not to-day. We propose a forward movement, not a backward one, and we are not willing to endanger the moral development of our children, let alone the development of the Nation's children by placing them in contact with a living moving picture of the transactions of the most lawless band of robbers that America has ever known. As this is a feature film, and not, therefore, under the jurisdiction of the National Board of Censorship, it appears to me to be a condition which will cause to be felt the necessity of organizing local boards of censorship to deal with matters such as the above.

This film of a disgraceful theme, a menace to order, and an incentive to lawlessness should be allowed to exist only long enough for the completion of its destruction. I am sure that this would be the sentiment of all American mothers were they asked to express themselves on the subject.

CLIO AND PHYLETES

This new Itala masterpiece, which will be released on Saturday, September 2d, through the New York Motion Picture Co., will be awaited with much interest and will no doubt equal if not surpass their famous "Fall of Troy."

It is produced on the same scale of magnificence and splendor with splendid acting and fine stage settings.

In order that our readers may become better acquainted with the story we present the full synopsis:

The Story

The warrior Phyletes falls in love with the fair Clio, and after strenuous wooing secures her promise to marry him. Her father, King Dyomedes, forbids the marriage, but is finally won over by the lovers.

The barbarian ruler, King Haxar, who is an ally of Dyomedes, comes on a visit, accompanied by his retinue. Clio, as mistress of her father's palace, proves a charming hostess, and her dazzling beauty wins the heart of the barbarian, and he asks her father for her hand. Dyomedes informs him that Clio is already betrothed, and King Haxar, flushed with wine from the sumptuous banquet, tries to persuade Phyletes to free the girl from her promise. A bitter quarrel takes place, and King Dyomedes invites his rude guest to leave the palace. He retires with bad grace, in an ugly mood, determined to wipe out what he considers an insult.

The Attack

He marshals his warriors, and is next seen moving swiftly toward the town. A shepherd watching his herd is the first to sight the approaching forces, and runs swiftly to the palace. Quick preparations are made to repel the invaders, the gates of the town being securely fastened. For a large amount of gold, however, one of the guardians of the gates proves a traitor, and Haxar's warriors are soon within the walls.

A desperate conflict ensues, the barbarians fighting with savage fury. King Dyomedes falls, crushed to the earth by force of numbers. At length the palace is stormed, where Clio is anxiously watching the scene of carnage. Haxar makes her a prisoner, and compels her to attend a feast of the victorious barbarians.

In the meantime Phyletes has heroically borne the body of the wounded Dyomedes to safety, and stealthily approaching the palace he mounts the wall, looking into the window. The sight that greets him wrings his heart with pain, for the barbarian is forcing Clio to submit to his caresses. Frenzied by his inability to rescue her he determines that death shall free her from Haxar, and making his way to the palace vaults he arranges a huge pile of straw and wood, over which he pours some oil and applies a light.

Great Fire Scene

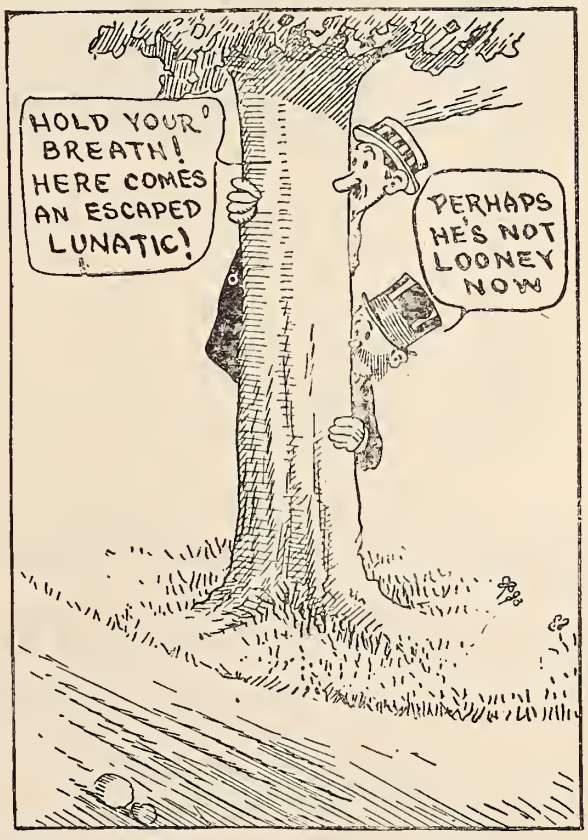
In a few moments the roaring flames are sweeping through the palace, and the merry-makers flee indiscriminately. The dazed Haxar tarries behind with Clio, and Phyletes rushing into the room snatches a heavy vase with which he lays low the savage king.

Through the crackling fire and rolling smoke Phyletes leads Clio through the halls. Haxar, recovering his senses, pursues the lovers and brings them to bay. In terrible fear of again falling into the hands of Haxar, Clio begs Phyletes to plunge a dagger in her heart. While Phyletes is nerving himself for the deed the palace comes crashing down upon the barbarians, and while they are buried under the debris Clio and Phyletes reach the hiding place of Dyomedes, where they are safe from harm.

Bromberg and Peck in Town

A. C. Bromberg, Atlanta manager of the Consolidated Film and Supply Co., and W. H. Peck, manager of the supply department of said concern, were in town last week. Two cleaner, brighter and handsomer young men will be hard to find and we were exceedingly glad to renew the old and delightful acquaintance. Messrs. Bromberg and Peck went everywhere and visited everybody and enjoyed themselves immensely. They were particularly anxious to see Mutt and Jeff at work in the Nestor laugh factory, and, escorted by David Horsley, they journeyed to the Nestor studio at Mariner Harbor, Staten Island, where they spent the most eventful and enjoyable day of their New York trip.

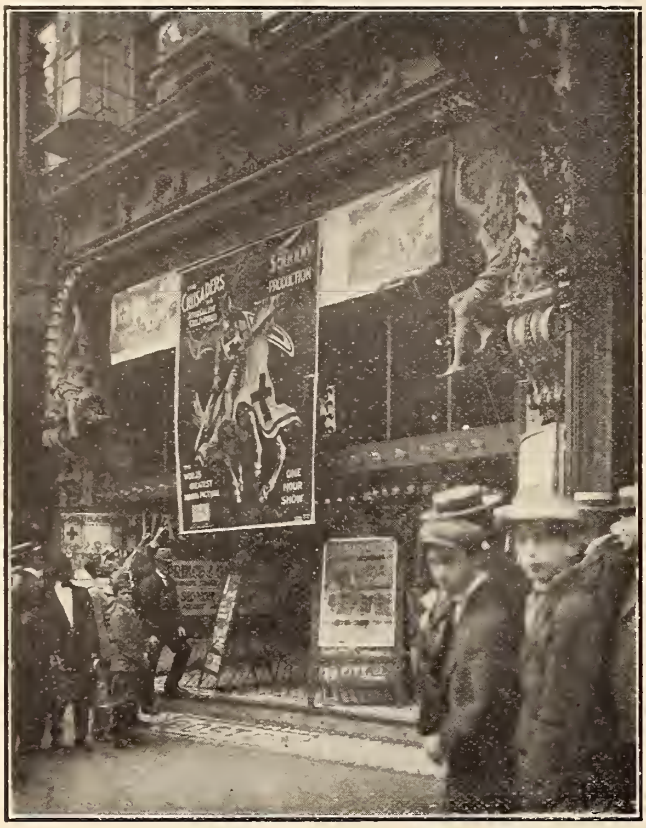
Apropos, the Mutt and Jeff release of Saturday, September 9th, is "Mutt and Jeff and the Escaped Lunatic," a cartoon of which is herewith shown.



After what we said in our last issue about "Mutt and Jeff and the German Band," we can only add that, if anything, this coming Mutt and Jeff photo-farce is even snappier, better and more finished than any of its predecessors. If Mutt and Jeff spin laughs with tick-a-tick regularity, how much will an escaped lunatic? No, dear children, this is not a joke, but simply an index to the fun and laughter created by Mutt and Jeff and the escaped lunatic.

Tom Quill Scores a Great Hit with State Rights for "Crusaders or Jerusalem Delivered"

Tom Quill, manager of the World's Best Film Company, received a wire from Julius Stern, who is handling "The Crusaders or Jerusalem Delivered" for the Missouri State Rights Company of Kansas City. Singer's report shows 18,000 paid admission in six days for "Crusaders or Jerusalem Delivered" in one of the large theaters in Kansas City.



A TYPICAL "CRUSADERS" DISPLAY

Mr. Quill's office in Chicago is drawing great crowds. The exhibitors and state right buyers all over the country are trying to book the "Crusaders or Jerusalem Delivered." He is busy shaking hands with all of them and getting their money, as his states are selling very fast. He claims that by the first of October every state in the United States, every province in Canada, and all the American possessions will be sold, as the state rights buyers up to this time say they are making big profits.

It looked like a regular riot to see the people on Dearborn street, Chicago, Monday, hurrying into the Boyce Building and cramming into the elevators to see Tom Quill.

He has sold Illinois, Indiana, Colorado, Washington, Oregon, Missouri, Wisconsin, Arkansas, Ohio and the Philippine Islands, and has several deposits on other states that may be sold at any hour. He states that anybody who was in the market for the state right for "Crusaders or Jerusalem Delivered" should not lose any time, and also that throughout the country he has persuaded the different exchanges to organize state feature companies to handle the "Crusaders or Jerusalem Delivered" and for his coming feature film which will be the talk of the world. Every one now buying "Crusaders or Jerusalem Delivered" will have first option on all of his coming feature films.

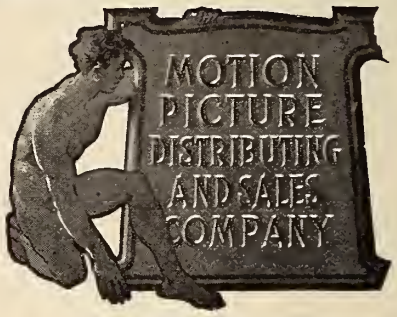
Keep it up, Tom; good luck, old boy! You've got the World's Best Film Company known all over the world in record breaking time.

Mr. Arthur A. Schmidt

That perpetually energetic manager of the Victor Film Service, Buffalo, Mr. Arthur A. Schmidt, has been in town again, and, as usual, so busy as to just about have had time for a hearty handshake and a cheery how-de-do.

Joseph Hopp

Joseph Hopp, president Standard Film Exchange, who owns the exclusive rights for the special feature films in three reels entitled "Temptations of a Great City" to the states of Illinois, Minnesota, Wisconsin and Michigan, reports big demand for the films. Mr. Hopp has sub-let his rights to Michigan to Salling & Riggs, of Grayling, Michigan.



PROGRAM

MONDAY.....	Imp, Eclair, Yankee, American, Champion.
TUESDAY.....	Thanhouser, Bison, Powers.
WEDNESDAY.	Champion, Solax, Reliance, Ambrosio, Nestor.
THURSDAY...	Imp, American, Itala, Rex.
FRIDAY.....	Yankee, Solax, Lux, Thanhouser, Bison.
SATURDAY...	Powers, Itala, Gt. Northern, Nestor, Reliance.

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"HER UNCLE'S WILL"
COMEDY

RELEASED SEPTEMBER 13th

Money Doesn't Always Count If You Get the Man You Love.

OH! YOU STENOGRAPHER!
COMEDY

RELEASED SEPTEMBER 20th

Two Sons Fell in Love With Their Father's Stenographer. The Father Won Out.

FRIDAY
MILITARY AND WESTERN

"THE ALTERED MESSAGE"
MILITARY

RELEASED SEPTEMBER 15th

Big Military Production Taken at Ft. Myer, Va., by Special Permission of U. S. Gov't.
AN ESPECIALLY GOOD PICTURE.

"NELLIE'S SOLDIER"
MILITARY

RELEASED SEPTEMBER 22nd

Great Big Military Picture With a Charming Girl as Heroine.

4 MORE GOOD ONES GET THEM ALL 4

Solax Company

CONGRESS AVENUE
FLUSHING, L. I.

REMEMBER—ALL OUR FILMS ARE TINTED AND TONED

Sold exclusively through M. P. D. & S. Co.

THE WESTERN FILM EXCHANGE
OF NEW YORK

Our Service is not the BEST Service; but it is a GOOD Service.

When you are tired of other exchange's BEST service, try our GOOD Service.

Telephone—2892 Bryant 2893

Forty-Fifth St. Ex. Bldg.
145 WEST 45th STREET

Bert Adler and Charlie Simone on the Sick List

What's the matter with film advertising, anyhow? Evidently the grinding out of film ads week after week is not conducive to good health. It seems to get on one's nerves as the recent malady of Bert Adler shows. Young Adler has been confined to his bed for the past week with an aggravated case of "nerves" and fever. He is reported improving and we expect to see him soon as lively as of yore.

Charlie Simone, who positively dislikes to play second fiddle, and who wants to be more than George Washington ever was, to wit, first in war, first in peace, first in publicity, first in health, first in illness—first in everything,—has just retired from the field of activities to quietly nurse a complication of ills, which we know cannot keep down active little fellows of the lively Charlie Simone brand.

Again we ask: What's the matter with film advertising?

Milwaukee, Wis.—An addition will be built to the Elite Theater at Green Bay and Auer Avenues, to cost $5,000.

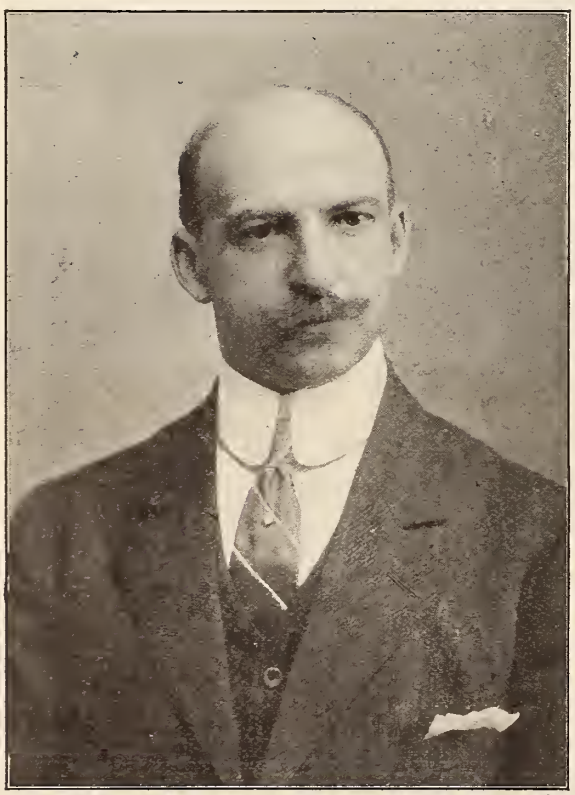
Minneapolis, Minn.—H. L. Ware, 1530-32 Lake Street, will alter building into moving picture show, to cost $1 800.

THE CHAMPION FILM CO.

And Their Manufacturing Plant

By Our "Roving Commissioner"

AS I stood outside the Fort Lee Ferry depot, waiting for the machine containing my escort to arrive, my attention was, for the moment, diverted by the appearance on the scene of a group of real live bronchos. The Mexican cowboy in charge of them swung himself agilely out of the saddle and strode across to the fruit stand, leaving the animals in charge of the always evident small boy. During the time my attention had been claimed by the unusual sight, the automobile containing Mr. Mark M. Dintenfass, general manager of the Champion Film Co., and his party had driven up; and as my eye roamed lazily over the scene I became suddenly aware of its presence, and of a hand beckoning me toward it. We boarded the ferry and in a few moments were safely landed on the far side of the river.



MARK M. DINTENFASS, GEN'L MANAGER

It was an enjoyable ride to which I was treated on my way to the plant of the Champion Film Co., at Coytesville, N. J., winding in and out among the hills along the banks of the beautiful Hudson. Had I been asleep and suddenly awakened I should have believed myself transported to the wilds of the Western plains, so typically Western was the scene that awaited me as we at last turned in at the roadway to the plant. Red Indian braves, gorgeous with paint and feathers slouched about the doors or stood intermingled with the squaws in the neighborhood of the wigwams back of which rose wooded hills skirted with a wealth of underbrush. Genuine Western cowpunchers pistol in belt, lassoo in hand or swung around shoulders, among whom I recognized our friend of the ferry with his herd of bronchos, lounged about among the horses, awaiting the call of the director for the rehearsal of another scene of the Western play, the preparation for which was the true explanation of this panorama of Western grandeur.

The camera man stood ready to turn the crank and do the trick the moment that things were pronounced to be in shape for the taking of the picture. Old Sol persistently withheld his illuminating presence from the scene, and even a few drops of rain fell in aggravating opposition to the wishes of those engaged in the work, and to my extreme disappointment.

However, I made good my opportunity to overlook the plant of the 'Champion" and its splendid equipment. As regards the exterior of the "Champion" plant, it is unpretentious, having been built in a time of turmoil and trouble

ULYSSES DAVIS, DIRECTOR

FRANK B. COIGNE

—a time when the owner was all but in the clutches of the big, greedy, grafting monster, whose multifold talons have sunk deep into the very vitals of our country, seeking to crush out the enthusiasm and energy of the individual, and to destroy the liberty of our people.

Within the plant are the evidences of the expenditure of many thousands of dollars in the way of equipment in properties, costumes, machinery and all the necessities of the modern moving picture plant. After visiting the property room, the dressing rooms, which, by the way, are light, airy, roomy and clean, I was thrust into the weird recesses of the printing and developing room. Passing through a door that sprung quickly to behind us, leaving us in the total darkness of a little ante-room of about 2 x 4 we pushed onward through another door, whose earthly task seemed to be like unto that of the other door—the task of protecting from the slightest ray of light the hundreds of feet of film that reposed in the developing fluid of the numerous tanks with which the room was provided. Not a thing was visible to my unpracticed eye save the half-dozen weird red lights turning to ghostly shadows the figures of the men who worked beneath their sombre rays.

Mr. Dintenfass pointed out and carefully explained the different inanimate occupants of the room in the way of printing machines, tanks, etc. An exhibition was very kindly given me by the men in charge of one of the printing machines whose capacity per hour is about 2,500 feet of film, of the printing of the positive from the negative—the mode of the reproduction of films.

The work of the man in the developing room is very trying—much more trying than the casual observer might suppose.

From the developing room we passed on through the room where the washing of the film is done, and into which it is passed through a carefully guarded aperture in the side of the developing room. A double slide door is arranged on either side of the partition, which is also double, leaving several inches leeway between the two doors, the inner door being opened and closed and the film deposited betwixt doors before the outer one is opened. In this way the film can be passed out and at the same the light be excluded from the dark room. From here we peeped into the assembling room, where the clipping and cementing of the scenes is done, and which was occupied at the time by the secretary and cashier of the plant, a young girl at work on some film, and a huge, soft-eyed Maltese cat, which gazed at us in unconcerned complacency as we walked through. Wandering down the corridor leading to the outside, we turned aside for a moment to the lair of Mr. L. Farini, the good-natured laboratory man, whose happy countenance beamed at us from the half light in which he worked.

Meantime the busy whirl of rehearsing and taking of pictures had re-commenced without. However, it was nearing my time of return to the big city, and I had but time for a few moments' conversation with Mr. Ulysses Davis, director, and his assistant, Mr. Frank B. Coigne, of thirty-three years' stage experience, having traveled with Creston Clarke in Shakespearean roles, and also doing several years' work with the American Theater Co. Mr. Coigne has also acted in the capacity of instructor at Ludman's School of Dramatic Art in Philadelphia. These two men are most enthusiastic in their work, and it is a pleasure indeed to witness the energy and spirit with which work at the "Champion" plant is characterized.

The aged father and mother of Mr. Davis have come to Coytesville to live, in order to be near their son. Said Mr. Davis, "The presence of my mother and father here add an interest and incentive to my work," and his honest brown eyes glistened with the sincerity that backed up his words. The presence of the aged couple added a quaint touch to the surroundings of the "Champion" plant. "It's some forty-eight years since she and I was hitched together," said the old man proudly, as he pointed with an outward curve of his thumb at Mrs. Davis, as she sat beside him in the scene room. It was a beautiful touch of devotion from a past that knew not the present need of a divorce court. Father, mother and son make a quaint trio in this age of instability. The patient, artistic direction of Mr. Davis, Jr., is pleasant to see. "Don't you sometimes grow very tired of this work?" I asked him. "Oh, no, indeed—I never grow tired of it. Sometimes I say to my mother, when I get up in the morning, "Mother, I know I'm going to be awfully tired tonight," and then I go out and work harder perhaps than I have ever done before—I get so interested in my work."

In addition to the open air studio, the only one about the country, so far as I know, and which has a north light, enabling them to use it at any time of the day, there will be commenced within ten days the erection of an additional

SYDNEY DREW

THE "RED DEVILS"
Champion Release of September 13th

studio 40 x 48, which will be built entirely of steel and glass, with cement flooring, at a cost of $15,000. The new studio will be 40 feet in height, with the roof slope of 45 degrees. This studio will be principally for winter use, and will have immense doors through which a team and wagon can be driven if necessary.

The capacity of the "Champion" plant is about 200,000 feet of film weekly. The weekly salaries of actors, actresses, etc., employed at the plant amount to a total of about $3,500. Mr. Dintenfass has, at his own expense, put in a water system with a 2½-inch main, which supplies the plant—wash tanks, lavatories, etc.

The Champion Film Co. have been working recently on themes from American history. They propose to give out a number of films on dramatic subjects, in the words of Mr. Dintenfass, "heavier reels of three or four thousand feet."

On September 13th will be released "The Red Devils," from Sydney Drew's great play, made famous throughout the country. This is considered by Mr. Dintenfass to be their masterpiece production up to date. The new studio of the "Champion" is expected to be completed four weeks after its commencement, and on my next trip there, which will be after its completion, I hope to be able to show our readers some photographs of this up-to-date plant which will bring them in closer touch with realities which I have so lamely attempted to describe.

The future success of the Champion Film Co. can be guessed at from the words of Mr. Dintenfass. "I don't care anything about the money part of the thing; I only want to make pictures. I don't care what it costs me; I want the detail and everything in connection with them to be perfect."

Wheeling, W. Va—Mike Avis, of the Victoria Moving Picture Theater, will enlarge the seating capacity of his house.

Columbus, Ohio.—Architect J. S. Goldsmith is preparing plans for remodeling the Krause Butler and Benham Building, on North High Street, for a moving picture show. John Pekras, owner.

SALES COMPANY

The following films have been released during the week of September 4th by the Motion Picture Distributing & Sales Company:

Monday, September 4th

The Haunted House	Imp
The Cowboy and the Artist	American
Inshavogue	Yankee
Grant and Lincoln	Champion
All on Account of a Coat	Eclair

Tuesday, September 5th

Little Dove's Romance	Bison
Count Ivan and Waitress	Thanhouser
Redfeather's Friendship	Powers

Wednesday, September 6th

The Inheritance	Solax
Temptation	Reliance
When the Law Came	Champion
The Flower of His Tribe	Nestor
Italian Artillery	Ambrosio
T. and Adventuress	Ambrosio

Thursday, September 7th

Duty	Imp
Three Million Dollars	American
Infinitive Ways of Providence	Itala
Picturesque Colorado	Rex

Friday, September 8th

Faded Roses—Mesmerizing Moe	Yankee
Western Tramp	Bison
Part 2, Romeo and Juliet	Thanhouser
The Best Policy	Solax
Bill Buys Lobster	Lux
Romance of a Wage	Lux

Saturday, August 9th

Twin Squaws	Powers
His Dream	Reliance
Foolshead Hypnotizer	Itala
Mutt and Jeff and the Escaped Lunatic	Nestor
A Dream with a Lesson	Great Northern

"WHEN THE LAW COMES"
Champion Western Release of September 6th

"GRANT & LINCOLN"
Champion Military Release September 4th

Sydney Mines, Cape Breton,
Nova Scotia, August 25, 1911.

The Champion Film Co.

Gentlemen:—The laudable efforts of peace congresses and the provisions of arbitration treaties to the contrary notwithstanding, the masses of humanity still dearly love a fight, and from the days of the shepherd stripling, slung-stone in hand on the plains of Palestine in the early ages, right away down to the burly colored "heavy champ" within the ropes at Reno, the world has vociferously acclaimed its champions. A like reception invariably awaits the exhibitors of Champion films with their realistic and blood stirring battle scenes and border romances.

This tribute I am tendering gratis as a token of my growing admiration for the excellent drawing qualities of your reels.

Yours for crowds,
W. H. CUZNER, Crown Theater.

Aiken, S. C.—The Aiken Theater Co., capital $15,000, T. C. Stone, P. F. Henderson and C. D. Hall.

Childress, Texas.—Ed. Hartzell and associates of this city will erect a new $15,000 theater.

Big Stone Gap, Tenn.—James Taylor will erect an opera house to cost $12,000.

Richmond, W. Va.—M. L. Hofheimer will erect a new picture theater.

Colorado Was Called That

BECAUSE OF THE WONDERFUL COLOR OF ITS CLIFFS AND CANYONS—IT IS

Nature's Masterpiece

masterful, matchless, mystic picture that no human artists can paint. When nature had finished the rest of the world, she threw all the colors left on her palette on what is now known as COLORADO.

The famous Garden of the Gods, Cheyenne Canyon, The Rainbow, Italian Sunset, and a blending of all the sacred beauty and awe-compelling colors are wonderfully portrayed in this picture.

A moving picture camera has accomplished what no artist ever did or could. The Rex has translated the soul-stirring, worship-wooing beauty of the Colorado mountains into a moving picture!

NOW GET ON A MOVE AND GET

"PICTURESQUE COLORADO"

RELEASED THURSDAY, SEPT. 7th

It will simply make you gasp with its realism, detail, beauty and perfection.

OPPORTUNITY KNOCKS AT EVERY MAN'S DOOR

but it won't skin its knuckles if you don't respond promptly. Opportunity (REX) is knocking! But no one is knocking Rex.

REX MOTION PICTURE MASTERPIECE CO.

573-579 Eleventh Avenue
NEW YORK CITY

SALES CO. SAY REX MAKE PICTURES NO ARTIST CAN PAINT.

FILMORE'S INSIDE FILM TALK

New Light on the "Silent Stars"

A PICTURE fan remarked to me with regret on the changes that are constantly occurring in the ranks of the picture actresses—how they seem to flit from one company to another and then drop from sight altogether. He said—with justice—that it annoyed him to see a clever woman growing popular at the head of a company and then, without warning, see her vanish like a flash, while some unknown steps into the gap and after the latter's been there long enough to become familiar and likeable, disappears to make room for a new unknown, who endures until the appearance of the newest unknown. This queer process so upsets Mr. Fan that he now declines totally to root for particularly clever actresses—so fast do they come for him!—and I think he is slowly and surely losing his interest in the pictures. Of course, he lays the blame for the silly "quick changing" at the door of the film producer, who after all is the only man who can right a wrong that exists right in the producing plants. So the poor—or rather the rich—producer is "rapped" right and left as a blind money-gorger who is after the gelt first, last and all the time, too busy filling his coffers to recognize merit in his players, and too heartless anyway to appreciate it.

O, for a Week with a Harassed Producer!

IF the holders of this view, and they are legion, could spend just one week in the office of a large, well-harassed film producer, they'd understand quickly why the doctor has ordered him "off" all tea and coffee. And they'd wonder that even medical care could save him from becoming a nervous wreck. For the Czarina of the Studio, as the successful leading lady is known on the "inside," is a terribly artistic proposition for a plain business man to handle.

Where Woman Rules

YOU see, the majority of the picture producers were not bred to theatricals and "artistic propositions" as were their brothers, the big theatrical managers. They've been called from all lines of straight business endeavor, from banking to tailoring. They've always had to go lightly and diplomatically with the women they met in a business way, but never did they have to fear that a woman's whim—and that woman a mere employee—might tie up their whole enterprise. They knew of the "stage temperament" only in a vague sort of way, but they got intimately acquainted with it so quickly as picture producers it made their heads swim—and their hair turn gray.

Filmore Will Recite

THEREFORE let me recite some little "inside" stories that may make you see the turn-your-hair-gray actress as the producer sees her.

"She Loves Me, She Loves Me Not!"

THERE is the case of the actress that was secured from an opposition firm by an astute director, proceeded to "run the shop," defied and interfered with everyone from the watchman up to the president of the company and finally had the "astute director" who hired her discharged. This settled the question of her authority there, and for months she ran up and down the studio floor feazing all who came her way and making life miserable for everyone that was not a "favorite" of hers. Just think on this! You had to be a "favorite" of this temperamental woman if you expected to get your work done and hold your job!

Where Good Looks Hurt

THEN there was the other who made observant picture fans say, "What homely women ——— use in their films," simply because the leading woman had so pronounced a case of stage jealousy she wouldn't stand to see other pretty women in the picture with her! It took away from her own good looks, she figured, and because she was under iron-clad contract the management had to cater to this suicidal whim—suicidal to the management, I mean. It is well known that it is often difficult for a woman to obtain work in the theatrical business if she hasn't comely features, but here is an instance where applicants for engagement were rejected because they WERE pretty!

The Producer as a Mere Convenience

ANOTHER popular "silent actress" made a regular practice of having apparel for her everyday use bought by the costume department. She was highly outraged when an officer of the concern remonstrated with her, and made her "cut it out." Then it was brought to light that she invited friends "out on the picture" with her, just as you'd invite friends to an afternoon tea, and that she forced the bewildered director to tack their restaurant checks onto his expense account, and provide seats for them in the automobiles. Only when the lady brought along an unusually heavy load of friends, and an extra taxi had to be engaged—at the firm's expense—to cart 'em, did the matter came up for official attention. This "picture favorite" only came to the end of her rope when the general manager, waiting for hours in vain for his personal auto that was to take him to a business engagement in town, was told by his chauffeur next morning that he'd carried the leading lady down to one of the theaters because she said it was his employer's order. The chauffeur got the hook quick—but so did the leading lady.

She'd Be "Lead" and Playwright Both

ANOTHER brought a parting of the ways because she wouldn't "go on" in plays she hadn't written. As most of her scenarios were simply "impossible," and she besides expected a lot of real money for them, the trade journals said, "We regret to learn Miss ——— is no longer playing in ——— films."

"Cutting Down" Cut Her Down

STILL another, through her own high popularity in the film of her employers and the influential position her husband held with them, among other impudent demands made one to the end that she be permitted to "cut down" the pictures in which she appeared. To explain: the "cutting down" process is one employed at the studios on first prints on pictures, to bring them within the thousand feet that constitute a full reel. Almost always the director will turn in hundreds of feet above the thousand that can be used. The right to "cut down" the important first print is one that is often vested in a head official of the company and never in any less important personage than a head director. The lady in the case thought the company official who did the "cutting" here didn't treat the scenes containing her as gently as she might, and for the sake of peace a compromise was reached—the official and the lady would do the "cutting" together. But the lady didn't live up to her side of the bargain for while she actually didn't object to the official's presence in the "cutting room" she expected him to heed all of her "cuts" and forgot there were any of his own and she got her notice—upon which she made her husband leave with her!

She Merely Whispers Nowadays

ANOTHER married "lead" with a husband on the premises used to hold confidential conversation on forbidden topics with him in tones that could be heard all over the studio. When a mere director meekly asked her to leave her private affairs at home, or really discuss them privately, she retorted that she'd sue him for libelling her! But she met her Waterloo in a woman, the wife of the owner, and a good Methodist, who dropped in to look the studio over and—heard. She did what any good Methodist wife would do, and hubby did the rest.

Why Producers Don't Always Believe Their Actresses

IT is totally untrue that the film producers fail to appreciate ability, as is proved by the length of time most of them will bear in silence the annoyances inflicted on them by their "stars." It is true, however, that many producers are not as prone to believe in her veracity as they are in that of females in other fields. A charitable view of some is that she is a thoroughly veracious, dependable human who has been "contaminated" by an atmosphere that won't allow veracity or dependableness within its limits. Take the case of:

The Girl Who Could Learn

A CLEVER miss of good family who had spent some time with a legitimate traveling show came in from the road, hied herself to the office of a picture producer and applied for a position at leading business that then happened to be vacant. The producer is one that cares not whether his players have done picture work before, but in the course of the conversation he casually asked, "This your first try at pictures?"

"Yes," said the fair young thing, raising her innocent baby eyes appealingly, "but—but I'm sure I—I—I c-c-can learn."

"Tut, tut!" said the producer reassuringly, "that doesn't matter a bit—if you've got the goods my director will bring it out of you, whether you're experienced or not." Then he summoned the director to give her a try-out.

He Even Doubts Youth and Innocence

AS she tripped out of his office and across the studio floor, the producer noticed the girl bump into a property man, whose hand was outstretched in welcome and whose face bore a pleasant smile. But Miss Would-Learn affected not to know him, and unceremoniously brushed by him. The incident interested the observant producer. Calling the "props" to him, he asked him what the matter was. "Blessed if I know," said props, "she appeared not to know me and yet when I worked at Jowers she jobbed there in several pictures and came to know me enough to call me by my first name!" The producer thought of the pure blue eyes that turned appealingly to heaven as their owner said in halting baby tones, "I c-c-can learn!" Small wonder he feels the word of none of his actresses is to be depended on, even that of the young and innocent!

Don't Sacrifice Your "Prestige" for the Truth

AND the refined little lady?

She felt it meant a loss of prestige to admit she had done "jobbing," and her artistic temperament could not and would not brook that.

Youth and Innocence Appealed to Him, Too

THE foregoing reminds me of that other young miss whose pleasing, modest ways at the interview inclined the producer toward giving her the job that would soon be open—because of his present leading woman's ungovernable temper. Young girls as picture "leads" were coming into vogue just then, and this man thought it worth while to chance one in the place long filled by the mature woman who was as expert at creating dissension in a theatrical establishment as she was at camera posing. The particular young girl was more than passing fair, seemed bright, and he was sure that plenty of careful rehearsing would bring results. Anyway, she was so mild and unassuming that the producer was willing to risk a little less perfection in his pictures for a little more harmony in his studio. The young one was to come back next day for some rehearsing. She showed up with eyes all red and wrinkled from weeping. "Lordy, child!" said the producer, "what can be the matter?" "Oh, nothing," was the simple reply, "I lost my library book and it upset me a little." All that day she went about her rehearsals in a fret that frightened the director and gave the producer evil forebodings. That evening the producer mentioned to a friend who lived in the young thing's house that he was giving her a trial.

"Whatever you do," counselled the friend, "impress on her that she can't have her own way—make that clear to her immediately if you would avoid more trouble than you know even now."

The Temperament and the "Kid"

WHAT, she—SHE?" protested the producer, "SHE doesn't look like a trouble maker. Why, she's a mere KID!"

"Maybe," said the friend, "maybe. But a kid in the show business is different from a kid in anything else. She's been a 'professional' for over a year now and it's developed her into a regular Virago!"

Then he went on to relate that living as he did in the apartment adjoining the young thing's, he had heard her browbeat her parents in great shape that morning because they had actually objected to her wearing slippers outside while the streets were still dripping from an early morning downpour. She went out of the house that morning in tears—and in slippers. And the producer recalled the glib statement about the library book!

Where Obstinacy Reaches Its Highest Development

CHARGE this to the show business. It's the only place you can. Of course, an obstinate person is a source of trouble anywhere, but an obstinate FEMALE in a theatrical atmosphere can nurse the spirit into a menace that e'en the phrase "bull-in-a-china-shop" can't describe. And the little girl before she entered into the stage work and the stage associations that developed her thin streak of obstinacy into a full-blown "artistic trait," had been a sure-enough mamma's girl who only bought an ice cream soda when mamma said she could!

After Miss Young Thing—a Manikin!

AND the truth of his friend's opinions were proved to the producer in mighty short order. In one short week, the young thing automatically discharged herself. She insisted on the director having a copy of each of his scripts made for her, and he came hot-foot into the producer's office with the declaration that Miss Young Thing must leave—or he would. Mr. Producer concluded that Miss Young Thing had had chance enough, and, as the director was too good a man to lose, Miss Young Thing went—quick. They're thinking of putting in a manikin to play "female leads" at that studio now!

The Harmless Male Player

NOW don't say "Funny that Filmore only pans the ladies; a man never WILL knock a man!" because you may make a mistake—Filmore MAY be a female, at that. No one knows; certainly YOU don't! The fact of the matter is that the male picture players are "no bother at all, thank you" to the producers. When they change from one producer's employ to another's, which isn't as often as their sisters do, it is for business and not "artistic" reasons. At no time in the history of the business have the producers been forced to regard the male player, big or little, as a problem of the day; and as I am presenting problems alone this week I cannot include the picture actor.

High and Low, They Know Her for Her Temperament

OF course, it is no more true that ONLY the leading women have the temperamental drawbacks described at the start of my story than it is true that ALL leading women have them. The ordinary "jobber" (or five-dollar-a-day extra woman) displays disquieting eccentricities, too, let it be said. Also, it isn't the studio heads alone who catalogue picture women with Wellman, Congress, the Giants, aeroplanes and the other undependables. No, even the minor studio workers know her for her temperament. Take Jaggers, whose experience was an average one, but whose human interest way of telling it was so extra interesting that I felt if I could set it down on paper just as he told it to me; it couldn't help but make my department interesting reading this week.

The Story of Jaggers

JAGGERS is the costume chief of one of the largest studios. By costume chief, I mean that Jaggers, which, of course, isn't his name at all, looks after the costumes for the producer that employs him. Now, while Jaggers' job is a lowly one, it is also an influential one. That is, he is not one of the bosses of the shop, but his work makes him "stand in" with the bosses—in this case the directors—and so he is fairly a person of influence at his plant. As costume man, and a good one, he can do much to help the directors in a pinch, and they cultivate his good will as he cultivates theirs. Being in their confidence, he will very often make suggestions that they listen to and even carry out.

Women a "Bunch o' Kickers" to Jaggers

JAGGERS is an old theatrical man, a bachelor, with little or no eye to the charms of the fair sex, likely because his costume job has meant one constant squabble with pretty ladies who were always dissatisfied with the outfits he forked over to them. I am not revealing Jaggers' identity when I mention this. I'd hate to give a dollar for every costume man who bore a business grudge against womankind because they seemed to bear a grudge against him—always a "kick" and never a bouquet. Small wonder Mr. Costume Man sees woman precisely the way the department store floorwalker does—a mere bunch of irresponsible "kickers." Not that Jaggers is a woman hater. Far from it. After business hours, he goes to a home where women relatives make

it very pleasant for him and are a real comfort and solace. Here they are not "kickers" and he thinks them saints—his professional viewpoint is all in the day's work. Even in his working hours he meets women who DO seem considerate, and, of course, his "bunch o' kickers" sentiment doesn't apply to THEM.

He Meets One Who Isn't a "Kicker"

ONE such considerate female impressed him mightily—no, this won't be a love yarn, for Jaggers is too blasé to figure in that—and he watched her work in the picture they were putting on that day. Oh, to explain about that impression—the girl was of a sensible, business-like, courteous type that Jaggers rarely met at the costume window, and they struck up a friendship which later, since they lived in the same neighborhood, meant visits to each other's homes and to theaters and places of amusement. In these trips the girl poured out her soul to Jaggers—while she liked the legitimate stage, her ambition was to become a moving picture leading lady. Jaggers instantly swore to help her attain her ambition by every device he could employ, and the little lady seemed happy. But to grab a leading lady job was some stunt for the girl—up to now she was a mere "jobber," that is, playing such "bits" as she could pick up at the different studios at $5 a day. Generally, she managed to get in one lone day a week. But while no job in the legitimate offered, she was forced to continue making the dreary rounds of the studios. She had realized that she'd never get a chance at the leading lady job and thought only of "copping out" the five-spot.

The One Who Never "Kicked" Is Clever

THE sad part was that she was really clever. Jaggers knew it. From the first time he saw her "filling in" in a scene at his studio, his experienced eye told him she was meant for better things. Of course, the directors had experienced eyes, too; but their eyes were mainly for the people playing the principal roles. This was only natural—the success of the picture depends on the "leads" up front and not the "fillers-in" in the background; and Mr. Director had all he could do watching the "leads" go through their paces. But Jaggers, from the wings, could concentrate on the minor people—on her. It didn't take much sizing-up on his part to bring him to a realization that the girl lacked not the ability but the chance.

Jaggers Helps the Unusual Lady

HE determined to give it to her, or rather get it for her, and went to see the director. Here is where the "influence" I mentioned above came in. The director kindly cast the girl for a real part in the morrow's picture.

The Girl Is All Gratitude

THE girl was all gratitude to Jaggers when she learned the good news. Never, never would she forget such kindness. She even sent Jaggers' women relatives a basket of their favorite fruit, paid for out of the much-needed five dollars for the "fill-in" work, and with it a note reading something like this:

> "I trust remembrance of your own and your brother's kindness to me shall be with me long, long after this fruit shall have perished."

Which was crude and horrible, but the girl was flustered as she handed the grocer the five spot, and anyway it shows the spirit that was there. Besides, you can't do EVERYTHING well. This feminine couldn't compose a message, but she COULD act in pictures.

This Isn't a Fairy Tale—Why

NEXT day at the studio she acted so well in the real part that even the director remarked on it. And directors aren't given much to remarking. I wish I could say here that the director immediately made her his leading lady, as per her great ambition, but this isn't a fairy story and I've got to give you the facts as Jaggers gave them to me.

The Girl Bids Tearful Good-bye

NO, new leading ladies are created only when the old ones leave or get fired; and this director's leading lady was doing neither. The girl stayed around playing parts for three weeks, averaging now five days per week, and then a theatrical agent offered her a steady engagement in an out-of-town stock company and after bidding a tearful good-bye to kindly Jaggers and his folks she ran over and took it.

The Jaggers Family to the Rescue!

HERE'S where the unexpected happened. The leading lady both left and got fired. She had counted on getting away one afternoon to "take in" a certain matinee, but the director was forced to renig on his promise to let her off as it had rained all that morning and he hadn't been able to take a foot of film. So he was forced to ask Mme. Leading Lady to forget the matinee and work with him instead, for it was high noon, the sun was coming out in a way that promised much, and the management wouldn't stand to see a whole day lost. Whereupon Mme. Leading Lady went into a French huff, waved her theater tickets in the director's face and announced that she had quit—just as the director announced that she'd been fired. Jaggers told all about the fracas at the dinner table that night. In a flash, one of the relatives recommended that Jaggers mention the girl acquaintance for the job. True, she had a steady job and at good money, but hadn't she also that picture-leading-lady ambition? They hadn't forgotten this, though some little time had elapsed since the girl had been around to say good-bye. Anyway, if the director was willing, they'd wire her first thing in the morning.

Jaggers Sends the Wire that "Means All" to the Girl

WELL, the director gave thoughtful Jaggers his ear, agreed that the girl was clever at picture work and "pretty good material," and while he had other people in mind for the position who were right at hand, agreed to wait until Jaggers heard from the telegram, which ran: "Miss Jones leaves two weeks. Do you want position? Sixty dollars."

And the Director Smiled

BUT had he waited, he'd be waiting yet. For the girl never answered thoughtful Jaggers' wire. To make certain it got to her, Jaggers had the message repeated. Also he rushed off a registered letter by special delivery mail. Back came the registry receipt, but still no answer to the message. And yet no answer to the message. And, continuing, no answer to the message. AND THERE NEVER GOT TO BE AN ANSWER TO THAT MESSAGE. Of course, for the sake of his self-respect, Jaggers claimed there was one—when the director inquired. He said the girl had replied that she was under ironclad contract to her present managers and couldn't leave their employment. Jaggers gulped as he said this, and the knowing director pretended not to understand and asked to see the girl's wire. Jaggers, with a little catch in his voice, said he had mislaid it and the comprehending director, who himself had tried to do women in the business favors similar to this, flashed at him an all-wise smile.

The Reply that Never Came

AND neither Jaggers nor a single member of his "so kind" household ever got a line from the girl they had tried to help, not even the post-card she promised to send them "the minute I get off the train" at the city to which the agency had sent her.

So Jaggers Fell in with the General Spirit!

JAGGERS has only business words, gruff ones, for the "actorines" these days. And if he lives to the age of one hundred he'll never do, say or wish a kind thing for a "moving picture actress!"

"The Temperament—THAT Temperament"

IN this feeling, of course, I don't sympathize with Jaggers. I say that for Jaggers' years in the show business he might have expected, though not directly looked for, what he got. With his experience he should have discerned the first time he met her that the girl had "the temperament." There you have the root of all the evil—"the temperament"—THAT "temperament." The temperament that will allow you to permit another to do you a courtesy and excuse you when you haven't the courtesy to acknowledge it! The temperament that, as in this instance, will pass off easily an inattention on the part of a stage woman that would be counted a horrible breach of etiquette on the part of a woman in any other line of endeavor! The woman WITH "the temperament" merely charges such an infraction TO "the temperament," and lets it go at that. The girl in this case saw no crime in what she did. She had simply cultivated the Jaggerses' friendship while she was in their city, and now that she was in another city she had new and other interests that quite took up all her time. And as for the picture-leading-lady ambition, well, she'd forgotten that along with the Jaggers family and was slowly but surely

developing into a first-rate stock character actress. She hadn t answered the wire either "yes" or "no" because there were two holidays that week and her company gave matinees on both of 'em, and she was so fatigued that she hadn't the energy to send off a simple wire reading "Very sorry. Impossible for me to accept. Your kindness appreciated!" And as to the post-card she failed to send "the minute I get off the train"—the post-card stand wasn't open for business when she alighted, and later on, when she had made new friends, she figured that since she was a roving person and the Jaggers quite stationary they couldn't have much in common and—oh, THAT "temperament!"

Just a Line More on "THAT Temperament"

YES, Oh, THAT "temperament!" Even as I write there comes to me the news that one of the nearby producers may have to throw out an entire reel because the photography in some of the scenes is pretty punk, and the lady who chiefly figured in the scenes to be re-taken is now out of their employ and in California. California! Rats! She's down at one of the nearby beaches having the time of her life. But she is "in California" so far as the re-take that will save the certain producer dollars on dollars is concerned. Why, you ask? Well, the producer wouldn't let her select her successor when she left, but instead had the nerve to appoint a woman with whom our friend had a quarrel of four years' standing and who had "never ought been let inside the studio, the mean old cat!"

How to Get Rich Quick

AND so "the temperament" is losing money for the producers all the time. The man who can invent a means to eradicate it will draw a bigger cash prize from the producers than the man who can invent the steadiest camera ever known! FILMORE.

Lincoln, Neb.—Plans have been prepared for the remodeling of the moving picture theater at 1327 O Street, to cost $10,000.

Philadelphia, Pa.—Henry P. Schneider is taking estimates on a new theater to be erected here at 5517 N. Fifth Street, for Hampson & Wierman.

Memphis, Tenn.—The Majestic Amusement Co. will establish a new motion picture show at 49 S. Main Street, to cost $10,000.

Louisville, Ky.—The West Market Street Amusement Co. will erect a new theater to cost $35,000 at 23rd and Market Streets.

Minneapolis, Minn—A new vaudeville theater will be erected here at Chicago avenue and Lake street at a cost of $25,000.

New York, N. Y.—Plans have been prepared for a new theater to be erected at Fifth avenue and Cathedral Parkway to cost $75,000.

"La Cinematografia Italiana ed Estera"
IS ITALY'S LEADING PAPER FOR THE
AIMATED PICTURE BUSINESS,
PUBLISHED FORTNIGHTLY.
28 Large Pages. Eight Shillings per annum.
Editor-Proprietor: Prof. GUALTIERO I. FABBRI,
la, Via Cumiana, 31 (Barriera di S Paolo) (Italy)
"La Cinematografia Italiana" is the official organ of the Universal Exhibition of 1911 at Turin.

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THROUGH THE AIR

A Notable Aviation Picture Recently Filmed by the Imp Company

One of the recent innovations in the realm of moving pictures has been "put over" in a successful way by the Imp Company in a film entitled "Through the Air," in which a genuine airship is introduced in a novel and sensational manner. As there is more or less interest taken in all things pertaining to air navigation the story will prove a winner. It has many features of appeal, chief among them a thrilling race in which the airship and a fast automobile are pitted against each other, and the air navigator wins, to the satisfaction of the audience. There is a pretty little love story interwoven, a strong plot, and an exciting finale, which carries the interest unabated from curtain to curtain. A party of

gold seekers go prospecting, the daughter of the old man in charge of the party accompanying them. A young man, one of the prospectors, falls in love with the girl, and his attentions are not welcomed. The old man makes a rich find, and his partners conceive the idea of putting him out of the way and enjoying the rich find. The father is attacked and left for dead, and the papers he has prepared to file on the claim are stolen by the young man who would marry the daughter. The girl sets about it to checkmate the villains. She goes to the young aviator and solicits his aid. Duplicate deeds to the claim are hastily made, and the bird man starts in his air ship on the perilous flight to beat the villain to the office of the recorder. He wins the race and also the hand of the girl, as well as the gratitude of the wounded father. The sensational race in which the motor and the airship are shown in competition is thrilling in the extreme.

Hastings, Pa.—Plans are being prepared for a new opera house to be erected on Main street by John Siebert and J. A. Commons.

Hamilton, Ohio—Sims and Benzing will make improvements to the Jewel Theater to cost $7,000.

Baltimore, Md—The Madison Amusement Co. will erect a new moving picture theater at Madison avenue and Bloom street to cost $4,000.

Storm Lake, Ia—D. E. Fyock will establish a moving picture theater here.

FROM THE OBSERVATORY

By G. F. Blaisdell

FROM all over the country comes news of new moving picture houses. So many are opening these late summer days that it would seem to be in order for persons inclined to look pessimistically on the general situation to revise their views. In North Adams, Mass., it is said that the Rev. Father Lattanzi, of St. Anthony of Padua Church, will, if he can procure the necessary license, convert the Columbus Opera House into a picture theater. In Springwood, Conn., parties are awaiting a license to open a show in the former Hungarian Reformed Church edifice. In Butte, Mont., the new Orpheum, seating 700, opened on August 9. Alterations to the building in which it is situated involved an expense of $20,000. The Orpheum has a twenty-four-foot stage and orchestra space for ten musicians.

* * *

In Memphis plans are being prepared for a $10,000 theater to be erected at 49 South Main Street by the Majestic Amusement Company. William E. Brown will build a picture theater at 2316 Vine Street, Cincinnati. Waggoner & Rickett have leased and will reopen the Majestic Theater at Redlands, Cal., which has been closed for several months. Vernon J. Price & Co. are to extensively remodel, extend and decorate the Sunbeam Theater, of Duluth, Minn. J. S. Kaylor has opened the new Gem Theater in Hannibal, Mo. The new Orpheum Theater, of Calumet, Mich., seating 700, opened on August 14th, under the management of D. E. Rice. Walter E. Barber, of Johnstown, N. Y., will open the new Lyric on September 4th. In Philadelphia the Allegheny Amusement Company will erect a theater at 3139-49 Frankford Avenue. George S. Jarvis has leased Masonic Hall, Chester, Pa., for a picture house, and will make necessary alterations.

* * *

The Victoria Theater, Milwaukee's newest picture house, opened on August 12th. Morris Spiers, of Philadelphia, on August 22d, threw open the doors of a $15,000 house on Girard Avenue. The Interstate Amusement Company, a Pacific Coast concern, will build one, and possibly two theaters in Spokane. The Kosciusko Theater Company, of Milwaukee, will spend $10,000 on the construction of a theater on the north side of Lincoln Avenue. In Shelbyville, Ind., Frank J. Rembusch has awarded contracts for a $20,000 house. Dr. Galeski, owner of several Richmond (Va.) theaters, is to build a house in Roanoke. Ned Kornblite, of Binghamton, N. Y., will spend $3,000 on an extension to his Star Theater. In Flatbush, a suburb of Brooklyn, the Linden, a $50,000 structure, was opened on August 28th.

* * *

Throughout New York State the municipal authorities are still wondering how they are going to comply with the new law regarding the licensing of operators. This law was to become operative in June, but as no license can be issued unless the applicant has served a six months' apprenticeship under a licensed operator—and outside of New York City there are no licensed operators—the authorities are more than puzzled. Perhaps Governor Dix may by this time see that he did not play the part of a statesman when he vetoed a bill eliminating the apprenticeship clause. It is another form of the old query: Whence came the first egg?

* * *

Vitagraph has ten directors. They must have got together on "For Love and Glory." Americans abroad may look upon this picture and feel just pride in their home product. They need have no fear that any foreign company can better it; it is a question if the stock company of any of the foreign manufacturers can equal it. The story is of a British army lieutenant, Osmond, who, a year or two after marrying against his father's wishes, is ordered to South Africa. The scene in which he awakens his wife and infant to say goodbye gives to Miss Helen Gardner an opportunity to display her ability as an actress. Her work throughout is the work of an artist. Alec Francis, to whom fell the duty of informing Mrs. Ormond of the death of her husband, dominated one of the strongest scenes in a strong play. His return of the sword of the dead lieutenant carried its own story. He displayed full realization of the pathos of the tragedy in which he was taking part. Many actors might with much profit study his work in this short scene. They would learn that there are far greater impressiveness and dramatic force in dignified naturalness than in hysterical gymnastics. The work of Maurice Costello, as the lieutenant, and of Van Dyke Brooke, as the father of Mrs. Osmond, was good, as their work always is. Will D. Corbett well carried out the unpopular role of the irate father of the bride.

* * *

Speaking about the Vitagraph, right here the writer desires to register his humble opinion: That there is not in the employ of any other manufacturer, at home or abroad, so well balanced a company of players. Some of the American companies are strong on young—it might be said very young—men. Which is very well in its way. But age gives experience; and it is only through experience and years of patient study that men and women attain the higher levels of dramatic art. By no means does the writer decry the work of the young men in the motion picture drama. He is trying to point out that the best company is the one composed of actors of all ages, and so balanced that it is not necessary to attempt to disguise a face devoid of the wear of age to represent that of a man of fifty or sixty or seventy. The director who puts a youth into the role of a man of middle age knows, or should know, that the screen reveals and uncovers a disguise or a makeup that behind the footlights would pass undetected. A makeup discerned is an illusion broken. Vitagraph carries few men under thirty; there are many of the company near that age; but think of Vitagraph without John Bunny, William Shea, Van Dyke Brooke, E. R. Phillips and Charles Kent!

* * *

Superintendent of Schools Albert Armstrong, of Vallejo, Cal., in addressing the City Council recently, urged the appointment of a censor for all picture theaters.

Councilmen Alex Bernstein, of Cleveland, is "contemplating" offering a resolution in council calling for a local board of censors.

* * *

Petitions are being circulated in Lewiston, Idaho, asking the council to permit the three picture shows of the town to open on Sundays. Few of the voters are withholding their signatures, many church members, even, going on record as favoring Sunday opening, provided the performances are so scheduled as not to interfere with Sunday evening church services.

George Law, a Lancaster (Ohio) proprietor, was arrested on August 13th for keeping his place open on Sunday. All the picture houses were closed several months ago on affidavits filed by the Ministerial Association, and Law was the first to attempt a reopening.

* * *

Red Wing, Minn., so esteems the charms of its locality that it is going to permit the rest of the country to have a look at them through the medium of pictures. It is possible some of the smaller communities may soon find a rather inactive market for such films.

* * *

The local bakers' unions of Newark, N. J., intend to show at their Labor Day celebration by means of moving pictures the contrast between the conditions of trust bake shops and those conducted under union auspices.

* * *

Two professional baseball players, James Scott, a former Chicago player, and Bert Keeley, one time with Omaha, have organized the Western Feature Film Company. They will endeavor to secure the rights for the post-season series for the world's baseball championship.

* * *

E. Mandelbaum, president of the Lake Shore Film Company, is backing the projected Feature and Educational Film Company. It is designed to furnish theaters with educational films, and also to produce historical plays.

* * *

The H. Lieber Company, of Indianapolis, has sold its film business to the General Film Company.

* * *

C. Francis Jenkins, of Philadelphia, who participated in the recent ocean-to-ocean automobile run, rigged a camera on his machine and took a string of pictures that will be used in the good roads and "See America First" movements.

* * *

The historical pageant of "The Landing of Columbus," which will be reproduced by the motion picture camera. In the ceremony the three caravels, the replicas of Columbus' Pinta, Nina, and Santa Maria, which were brought to this country for the Columbian Exposition in 1893, will have a prominent place. The ships, which were a present from the Spanish Government, have a permanent resting place at Jackson Park. The Knights of Columbus, under whose auspices the pageant will be conducted, have given a bond to the Park Commissioners in the sum of $100,000 for the safe return of the fleet.

* * *

On Sunday morning last all the newspapers published accounts of "another moving picture horror," telling of the explosion of a film, of resulting flame, and of smoke issuing

from the projection booth. The Associated Press sent out a story that the operator closed the door to his cage as the film burst into flame and then went to work to put out the fire; that a few momens later, nearly smothered and his hands badly burned, he opened the door and the smoke that poured through started the panic that resulted in the deaths of twenty-six human beings and the injury of sixty others.

In order that the readers of the News who may live a distance from the scene of the Canonsburg (Penn.) disaster might have accurate knowledge of just what did cause the panic the writer secured copies of Monday's issue of the three Pittsburg morning papers. A careful reading and comparison of the different accounts indicates that what happened is this:

In a hall situated in the second story of a building, the seating capacity of which is reported to be from 1,000 to 1,500, but which is probably nearer 700, the operator was turning out "A Little Child Shall Lead Them." At the point where the housewife was proudly displaying the huge frosted cake she had made for the church fair the reel broke. The light from the lamp flashed white upon the screen and as quickly was blanketed. The operator, John McCullough, repaired the break and calmly went on with the remainder of the reel. The woman at the piano continued to play. Many people—some reports say 100—remained in the front of the house watching the whole reel, so interested in the picture they had not observed or noted the fatal panic below stairs.

Manager Ferguson says that a hundred people waiting in the hallway below the theater, and to that extent blocking the exit, were the ones who furnished many of the victims. He says 714 tickets had been sold for the performance. The projection booth is made of metal and lined with asbestos.

Theaters may be made fireproof, booths may be made fireproof, but no house can be made panic-proof. Here is a theater with five emergency exits, yet until the arrival of the police and firemen they were practically ignored. In Hartford, Conn., two weeks ago an audience, startled by several severe thunderclaps, made a rush for the door. The quick wit of the operator turned a panic into a laugh. He threw on the screen this hastily scribbled note: "Don't hurry out. Only the wicked are afraid of thunder!"

* * *

Several film fires have occurred throughout the country during the past month, however. In Sacramento, Cal., fire started in the booth of the Oak Park Theater, resulting in damage estimated at $30,000, which included the loss on adjacent buildings. A number of people were slightly injured in the panic, but none seriously. "Sky" Burman, the operator, had a close call, but escaped with severe burns.

Martin Chimeme, operator at the Ruby Vaudeville, Galveston, Texas, threw a burning film through the window to the street. Patrons stampeded, but no injury resulted. The destroyed film represented the only loss. Here was another operator who may have had his hands burned, but the heat never reached his head.

In Skaneateles, N. Y., on August 16, fire started in the booth of a picture show house and partially destroyed the building. The audience escaped without a panic. Prompt action by the firemen prevented the blaze extending to other property.

* * *

Without the pretense of having technical knowledge of the nature of the defect in the film which was what might be described as the innocent cause of the Canonsburg horror, it seems to the writer that a great deal of the delays resulting from broken films might be prevented by more careful supervision in the exchanges. On Tuesday forenoon of this week the writer dropped in at a picture house on Broadway—one which in many respects is perhaps the best in the country—and was amazed at the sort of stuff that was being thrown on the screen. After having seen four reels, in each of which there were at least two breaks, the writer lost patience and went to the manager and inquired if the house usually put on such junk as the stuff on the screen.

The manager smiled, and suavely replied that he had been held up by the exchange and was obliged to put on stock stuff until the arrival of his daily supply. The time was 12.15. It may be true that the old reels did not come from any exchange, and were private property. The fact remains, however, that there was a lack of care somewhere.

This all leads to the question which might be phrased thus: When is a picture not a picture? The answer is simple; When it is junk. The time will come when municipal authorities—it might well be the department of health or of public safety—will take cognizance of rainy, spotted films and in the interest of the community hold to a strict accountability an exhibitor displaying them. They are an abomination. When the public is better acquainted with the technique of picturedom it also will take a hand in the matter and "talk turkey" to the exhibitor who permits an exchange to thrust such stuff upon him. There are many who think that the constant watching of moving pictures will injure the eyes. What is probably the fact is that good, clear films, thrown from a projector in proper condition—carbons burning properly and all bearings properly adjusted, giving a steady register on the screen—are absolutely innocuous. It would, however, be a hardy individual who would attempt to maintain that streaks and spots are not injurious to eyesight.

* * *

Honor to whom honor is due! Well may the "alien operator," thrown on the street at the beginning of the year through the perpetration of perhaps the most unusual piece of legislation ever consummated in this country, thank our good friend Saunders for his persistent, bulldog work in aiding the undoing of what was nothing short of outrage! Having had the privilege of looking over his correspondence with Mayor Gaynor, Governor Dix and Secretary of State Knox, the writer is in a position to speak advisedly on the subject. Congratulations to the editor of the News; also to those operators who now are restored to their rights as residents of the country which frowns upon all attempts to deny every man a square deal.

* * *

The compliments of the Observer to The Man in the Baths! With one request: Will The Man in the Baths kindly permit the compliments also to extend to The Lady in the Baths? Also a confession: The Observer never overlooks the comment from Hot Springs. Certainly the high temperature out there never has the slightest influence over "their" breezy and entertaining talk. Also another confession: Colorado cannot be in it for a minute with "The Valley of Vapors" when it comes to real, downright enterprise, if we are to have forced upon us the pictures of the health-giving and youth-renewing Hot Springs so alluringly promised by the Western Correspondent. Just a minute. It is not a promise. Distinctly it is a threat. Why, Man, if that bunch of yours out there in Arkansaw should make good on the prospectus you have outlined you'll depopulate the Atlantic seaboard. Then again, once the Easterners had imbibed of the Fountain of Perpetual Youth they might decide to remain and not come back—that is, of course, return.

Enterprise, you know, is all right in its way; there is, however, such a thing as carrying it too far.

* * *

The moving picture craze at last has penetrated Gibbon, Neb. The following important announcement appeared in the Kearney (Neb.) Hub on August 12th.

> "An air dome moving picture show is being maintained in Gibbon now. Parties from Wood River having opened such a place of amusement in the vacant space on the lot at the rear of the millinery store."

* * *

Among recent incorporations are, in New York, the Wyte-Whitman Company, New York City, to manufacture moving picture supplies, capital, $10,000; Marjorie Rambeau, Motion Picture Manufacturing Company, capital, $100,000; United Releasing Company, New York City, to traffic in motion picture films, capital, $100,000; in Ohio, the Warwood Amusement Company, to operate moving picture houses and other kinds of amusement, capital, $5,000; in Louisiana, the National Film Exchange, to engage in a film and moving picture supply business, capital, $25,000.

* * *

The authorities of Montclair, N. J., have steadily refused to permit a moving picture show in that town. However, someone has given to Grace Presbyterian Church, of which the Rev. George J. Baker is pastor, a complete moving picture outfit. It will be largely employed during the coming fall and winter. This may be said to be an up-to-date way of whipping the devil around the stump!

* * *

It was announced recently in Washington that a local manufacturer proposed to bring to that gay city one Beulah Binford what time the criminal authorities of Richmond, Va., saw fit to release a detaining hand upon her, and pose her in moving pictures. Washington clergymen from their pulpits vigorously denounced the proposed action, and later in a body called upon District Commissioner Cuno Rudolph. It is not probable that such pictures, even if any pandering manufacturer should have the indecency to make them, would be permitted in any self-respecting community; and about all communities are self-respecting.

It is gratifying to be able to add that the manufacturer in question is not affiliated either with the licensed or independent factions.

* * *

The suffragettes in Berkeley, Cal., plan to use moving pictures in the last two weeks of their campaign. It is said

that the pictures will "touch on moral and other matters connected with the movement." This may be a way of interesting many in what to many is rather an uninteresting subject.

* * *

According to the figures of the National Bureau of Statistics, the exports of photographic goods, composed largely of motion picture films, for 1911, were $7,000,000, against $4,750,000 for 1910.

* * *

Mrs. Lizzie Haybeck, of Philadelphia, while witnessing in a New York City picture show the portrayal of a Western stage coach hold-up, suffered an attack of heart failure and died in a few minutes.

* * *

Uncle Sam himself is going into the moving picture show business, says the Philadelphia Inquirer.

With the authority of President Taft, a contract has been entered into by the government officials and a Chicago firm for the purpose of reproducing in moving pictures all of the various activities of the nation. The picture will be shown in hundreds of moving picture houses.

Marines at work on battleships, gunners firing at the hulk of an old battleship, cavalry drills, mine and rescue work, plant and animal industry, road building, and every single activity of the government will be shown on the films.

The problem of educating the public to the work being done by its own government was carefully considered by the President and members of his cabinet before the contract was entered into. Each cabinet officer was then authorized to make his own arrangement with the film concern, having the right to arrange for such pictures as he wished to have taken and reject those he does not care for.

In the United States office of public roads, for instance, the director, Logan Waller Page, arranged to have pictures taken showing the effects of good and bad roads. In the case of the latter, the films will show the farmer trying to carry loads of produce over a bad road; how he became sick; how the doctor is unable to reach him, and how, because of the mud-ruts, the undertaker finds it exceedingly difficult to get him to his grave. Another film will show another farmer carrying his produce—twice as much—over a model road constructed under the supervision of the government and the general improvement of the surrounding country.

The Department of Agriculture will be able to show, in entertaining as well as instructive style, the effects of pure food and impure food; the Secretary of War will be able to show the advantages of army life, and the Secretary of the Navy the advantages of life on the bounding waves, while the Interior Department will be showing how forest fires are fought and entombed miners are rescued.

The government will be killing two birds with one stone, improving the tone of the moving pictures and eliminating those that have a bad effect, while educating the public to the work done by its government.

The time is not far distant, apparently, when the first nighter at the "movies," instead of jubilating over the way the tramp captured the Indians, will be remarking, learnedly:

"I never knew why the sailors wore their trousers wide at the bottom, but I saw by the films last night that it is to enable them to roll up the ends when they want to swab the deck."

And his girl will remark: "Oh, and they are showing how the government teaches cooking. I learned how to bake stuffed tomatoes at the 'movies' last night."

When the moving picture educational campaign is announced, it will sound interesting and intellectual. It would be far more interesting, however, to have seen the high official who sat at a moving picture show one night and suddenly exclaimed to himself: "By George, the government ought to use this craze for educational purposes."

OUR WESTERN CORRESPONDENT

Hot Springs, Ark., Aug. 31.—So far as events startling are concerned the past week was featureless in this respect. Out here we are on the last lap of the hot summer, although there are still many heated sessions in store for us so far as "Old Sol" is concerned, but the vaudeville houses are making arrangements for the fall campaign, while the picture men are scanning with eager interest the trade papers for any special feature the manufacturers are contemplating to "buck" the heavier theatrical attractions.

Manager Frank Head has sent out very "nifty" and striking invitations, calling attention to the second grand opening of the Princess Theater, which the eclat of the city are receiving in their daily mail and which, as usual, will bring a capacity audience. This popular house, one of the prettiest and most complete in the South, will begin its regular vaudeville season next Monday. Arrangements have been made to book through the Western Vaudeville Association, and the Princess will play a "split week" with the Kempner Theater in Little Rock, while other cities in the South to get the same acts will be Ft. Worth, San Antonio, Galveston, Shrevesport, Birmingham and a host of others of the first class. Many improvements in the way of interior decorations have been added to the Princess and assurance is given that the acts will be the very best in the vaudeville world. Another thing that Manager Head was most particular about and that was his pictures. This time he is going to run the Independent output, as he has tried about everything the trust has to offer. He has received assurance from his film company that they will provide at least one Imp and one Bison reel with every shipment, which, combined with excellent vaudeville, assures his patrons of a show that cannot be excelled for the price of admission charged.

Announcement for some of the shows that will play the Auditorium this season is also made by Manager Head and these include the much-married Nat Goodwin, all the big minstrel companies, Tim Murphy, several grand opera attractions, Billy Clifford, Forbes and Robertson, Polly of the Circus, together with the recent New York successes, so that the coming season here promises to be a most interesting one. Patrons to the Auditorium will be agreeably surprised at the many improvements that have been made at this house, which has been completely redecorated and improved, all of which, it can be stated, was needed.

Hot Springs is not the only resort to resort to moving pictures to gain the necessary advertising, for, Eureka Springs, not so very far from here, has decided to come out of its shell and call on the film manufacturers to provide them with a series of pictures setting forth the excellent medicinal waters of the resort, as well as the beauties of the town, together with its business prospects. These pictures, however, are for a special entertainment, if you please, and no one but "Uncle Sam's" officials in the Interior Department, together with a certain Congressional committee, will view them. Eureka Springs wants to make the government take notice that it is a resort of importance enough to receive some of the advertising that the United States Department of the Interior is sending forth, and the

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THE FOUNDLING

A Pathetic Story of a Devoted Mother's Love and Sacrifice for her Child

RELEASE FOR SATURDAY, SEPTEMBER 9TH

An Exceptional Dramatic Subject

A DREAM WITH A LESSON

A Strong Moral Story—More Powerful Than a Sermon. Don't Miss It

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GREAT NORTHERN FILM COMPANY

7 EAST 14TH STREET, NEW YORK

ALL FILMS SOLD THROUGH THE SALES COMPANY

government before it "falls" for the play wants "to be shown." Hence the pictures. The officials are too busy to come to Eureka Springs, and photographs are too stale a medium, but motion pictures—ah, that's different. The government men have signified their great willingness to gaze at motion pictures of Eureka Springs and the edict has gone forth from the town officials to "clean up"; the ladies will look their sweetest; the men will look their neatest, and the camera man will behold a "bunch" that will give him intense delight to film. When the pictures are developed a committee from Eureka Springs will carry the film to Washington, where it will be shown for the special edification of those who have the power to give Eureka Springs a place on the government mailing list. It's a progressive little resort and deserves the assistance of the government, but don't lose sight of the fact that moving pictures were necessary to virtually put it "on the map."

Although I have been in Hot Springs going on two years I never accepted the invitation extended me by Carl Hansen to look over his effects in the orchestra pit of the Lyric until the other day. I was both startled and immensely pleased at this young man's progressiveness and ingenuity. In no other theater in the South, I doubt, is a more complete line installed for this purpose. He has over 125 different effects, so arranged that he can reach them in an instant they are needed. There is no bird or beast shown in moving pictures that makes a sound but what the trap drummer at the Lyric hasn't the correct imitation. There's no storm effect but what he can imitate. In fact, there hasn't been anything that plays its part in the pictures but what he can give the correct sound from the orchestra pit. He has two doors and locks there with numerous kind of bolts. One door is for the effect when the door of an auto is closed. The others for the different kinds of doors and locks. Bells and whistles of all size and description, giving all manner of sounds are also at his command. The entire display he values at over $1,000, and most of them he made himself. I would like to have Montgomery, the well-known picture magnate of Memphis, Tenn., see this lad's display, for I can imagine what he would say. Mr Montgomery is numbered among the country's leading and greatest and most successful picture theater managers, and if there's one thing, I hear, he takes a delight in it is having the requisite effects to a picture. In this respect Carl Hansen, of the Lyric, leads 'em all.

Biograph sent us two good reels this week, "The Last Drop of Water," which was a masterpiece and elicited round after round of applause and a world of favorable comment, and "The Ruling Passion," which thrilled all who saw it. Edison's "Bunker Hill" picture was also much enjoyed, as was the "Doomed Ship," even if a little overdrawn. The character work in that picture was excellent. "The Outlaw Samaritan" played its second engagement here and was received with the same enthusiasm as marked Anderson's initial appearance in this feature, but Essanay's other reel, "The Gordian Knot," was rather foolish—more silly than impressive.

"Jimmy" pleased with his "Tricks" in Gaumont's picture, but the real feature of that reel was the "Oasis in the Desert," which was a delight. "Mother" was "Made Over" about the third or fourth time in this city, and the Kalem product certainly has impressed Hot Springs people as to how it is done. This illustrates the beautiful (?) and businesslike (?) advantage of all the houses using Trust pictures. The "repeaters," like death and creditors, are now sure things to bank on. Lubin sent in a merry comedy in "Wifey's New Hat" and the "New Operator" was a scream. Got sort o' lonesome when I saw old Market street, Philadelphia, in that reel. Pathe's "Switzerland" picture was intensely interesting, and its "Burning Arrow" reel was just as bad. Rather they had omitted this altogether. Pathe, go to Bison, American or Biograph if you want straight "dope" on how to fight Indians in moving pictures. Vitagraph's "Quaker Mother" pleased, and the "Latent Spark" aroused the audience to cheers. I do not know who the gentleman is who portrayed the tramp in that reel, but I have watched him with a great deal of interest in other pictures. His work is clean cut and artistic in everything he does. "The Widow Pohson's Husband" was also a big laugh, Vitagraph, and so was the pictorial story of the rich widow's troubles.

Those who enjoy the Independent output are awaiting with much interest the opening of the Princess, where the best of Imp and Bison reels will be shown.

THE MAN IN THE BATHS.

A NEW FILM MANUFACTURING COMPANY

The St. Louis Motion Picture Company is now an assured fact, and indications are that Shamrock film will shortly take its place among the feature releases of the Independents.

Mr. O. E. Goebel, the president and executive head, representing the stockholders, has spared no expense in preparing the studio and factory for the work, which they hope will place them in the front rank, and with ample facilities and tried and experienced heads in their several departments, gives promise that Shamrock film will thrive and shed its brilliant color in the field of motion pictures for some time to come.

Representative players, recruited from the best-known studios, all of whom have a following among cinematograph patrons, are in daily rehearsal under alert direction.

Mr. G. P. Hamilton, manager of production, has things under thorough control, and able, competent assistants, skilled in the duties to which they are assigned, are immersed in preparations for their first release which will shortly be announced.

Milwaukee, Wis.—A $25,000 vaudeville and moving picture theater is being planned for 20th street and Fond Du Lac avenue.

Niles, Ohio.—Jack Stafford will erect a new theater on Furnace street.

Belfast, Me.—Walter J. Clifford will erect a new theater here to cost $8 000.

OUR WASHINGTON CORRESPONDENT

Washington, D. C.

On September 3d Tom Moore expects to inaugurate Sunday concerts of motion pictures at the Gaiety and Academy theaters. This will show the best output of the Independent companies, to be supplemented by excellent musical selections of vocal and instrumental order.

The Casino, one of our small vaudeville houses, is using first run reels, with changes twice a week.

A talk with Manager Lucas, of the Washington Film Exchange, revealed the fact that this office is using almost the entire output of Independent films. With September several new houses will be added to the list of this exchange.

During the recent run of Kinemacolor here a large force from Fort Meyer viewed these films and expressed wonder at the production. Manager Taylor extended an invitation to one hundred vacation inmates of Camp Good Will to witness the exhibition of Kinemacolor, and it is needless to say these mothers and children thoroughly enjoyed themselves, and profusely thanked Mr. Taylor for his kindness.

Manager Boernstein, of the Feature Film Company, and Stanley James, stage director of this firm, and at present with the local Columbia Players, have become frequent visitors to the Government Aviation Station at College Park, Md., where they have been doing some low flying stunts in the Rex Smith machine. They are not satisfied with this, and anticipate doing "something great" in the near future. "It is fine sport," declared Mr. Boernstein, "and I believe I will be able to make a cross-country flight soon." Surely, this is ambitious.

Dante's Inferno is having a week's run at the Belasco Theater, with two exhibitions daily. It is meeting with success, while the lecture and appropriate music adds much to the appreciation of the great literary masterpiece, and gives it an excellent setting.

The Howe Travel Festival again visited the Columbia Theater on Sunday last, with a full attendance. An auto trip through the Alps and Sidelights on Italy, India, The Grand Canyon of the Colorado, and views of our own city were among the interesting views shown.

To be up to date and to be at the lead of the line of the "March of Progress," advertising and publicity matters must be presented in attractive and advanced style. This is what the Publicity Committee of the Chamber of Commerce of Washington remembered in its recent meeting when it proposed to send on tour a series of motion picture reels and a competent lecturer to exploit the Capital City of our Republic. Exactly what company will take the pictures will not be determined until the middle of September, but there is much material that will interest people away from this city to be screened in Washington. The street life of the Capital, scenes in the Halls of Congress, how the money is made, and many other themes will be reproduced in the motion camera.

While advertising the National Capital, such a series of films will also be of immense educational value, and should be sought for presentation by colleges and institutions of education. Exactly how this project will be disseminated has not as yet been determined; whether the reels will go through the present channels of exchanges now established, or whether it will be an independent scheme operated directly from Washington.

Commenting on this plan, an editorial in the Washington Herald states: "Washington lends itself to the moving picture idea most admirably. It has beauty and picturesqueness and artistic quality. The panorama of its streets includes men distinguished in political and official life, whose names are household words. Washington news occupies a prominent place in every newspaper in the United States and stories of Washington events are eagerly read. Illustrations of Washington life would appeal to audiences everywhere.

"When the mountain would not come to Mahomet, he went to the mountain. As it is impossible for every American to see his capital, the city can be taken, in a pictorial sense, to every part of the country. Washington would be the gainer thereby, but none the less would a distinct advantage be afforded the men and women whose patriotic interest in the capital is intense, but whose opportunity to see the city never comes."

Exactly how the matter became public gossip has not been determined; but, anyway, it was rumored that a local firm would take motion pictures of Beulah Binford, who has figured so conspicuously as the "affinity" in the Beattie murder trial in Richmond. A visit to the only company of this character in Washington, that of the Feature Film Company, found Manager Boernstein in righteous indignation over the matter. Suffice it to say he emphatically said he would have nothing to do with such an unwholesome subject or character. The managers of the licensed and independent exchanges seemed to know little of any such negotiations with Miss Binford and gave assurance that no such films would be displayed in Washington.

For a while the better side of womanly instinct in the national capital was somewhat incensed over the matter; while it is scarcely possible the exhibitors would have desired such a reel for their screens.

Some have declared that it was newspaper invention or a desire for notoriety for the young lady in question; but there is a strong rumor that two film companies were contemplating negotiations for having Miss Binford before the motion camera. It is the desire of the few non-discriminating parties connected with the motion picture industry to accentuate or perpetuate unwholesome, notorious characters that causes outcries against the film theaters.

Omaha, Neb.—A moving picture theater to cost $4,500 is to be built at 24th and Lake Streets by J. Gregg and O. C. Fich.

Brooklyn, N. Y.—Plans are being prepared by Shampan & Shampan for a new theater to be erected at Broadway and Varet Street.

Salem, Ore.—John F. Cordray has sold the Grand Opera House to F. L. Watters.

Racine, Wis.—A new vaudeville theater that will cost $70,000 will be erected at Main and State Streets.

Sunlap, Ia.—L. D. Cogswell has purchased the opera house here.

THAT WORD—
"SERVICE"
IMPLIES THE ABILITY TO SUPPLY THE EXHIBITORS WITH THEIR NEEDS

The method of **"SERVING"** is just as important as the **"QUALITY"** of the goods served. That's where **"WE SHINE"**—in our methods. **EVERY DETAIL** of our service is carefully watched by experts who are trained to their particular task, and the whole scheme works into a **FILM SERVICE** we are proud to boast about. **A trial will convince you.**

STANDARD FILM EXCHANGE
JOSEPH HOPP, PRESIDENT
168-172 West Washington St. CHICAGO, ILL.

"Lochinvar" is Coming!

MR. INSISTER

MR. INSISTER says: If you want a lively Love-and-War story, INSIST on "The Buddhist Priestess"; if you want a strong Mother-Love story, INSIST on "In the Chorus"—you'll always find your pick in

THE THANHOUSER TWO-A-WEEK

RELEASED TUESDAY, SEPTEMBER 12
See the Battle in the Temple

The Buddhist Priestess

was a mere pretty pink-and-white thing whose only care in the world was her pet doves, and yet whose simple nod meant death to the unfortunate who incurred her wrath. The monitor of the morals of thousands of human beings, hers was a high place and a pleasant one, and had she chosen to remain in it she would be there in pomp and state still. But all this high station and all this ease and plenty she gave over—for love of a stranger. He was a very dashing Yankee naval officer, and she fell head-over-heels in love with him and head-over-heels from her throne for him. But the picture leads you to suspect she was happier for the change. No. 245.

Code Word, Buds.

"THE BUDDHIST PRIESTESS"

"IN THE CHORUS"

RELEASED FRIDAY, SEPTEMBER 15
"And the Best Friend of All Is Mother"

In the Chorus

was where a mother found her long-lost daughter, in time to lead her from temptation and back to protecting hands. Also the finding led the mother herself back to the path that was narrow, and from which grief at her great loss had caused her to stay. The story is one of the most touching AND PLEASING we have ever filmed. It is difficult to make a heart-throb reel of this variety without a SURPLUS of sad things, but you really find such a reel here. It will cause some tears, but not enough to generate real gloom, and you needn't play any ragtime music to make your patrons forget its lesson. No. 246.

Code Word, Incho.

The New Thanhouser Photoframe

consisting of five original photos (11x14 inches) of the leading Thanhouser players, framed in solid oak, mission finished, complete with glass, **GOES TO YOU FOR** $2.50 with order. This is the prize outfit that tickled-to-death exhibitors the country over are calling **THE GREATEST LOBBY DISPLAY BARGAIN EVER KNOWN.** Address Manager's Dept.

The Thanhouser Lobby Photos

consisting of five splendid individual photographs (11x14) of Thanhouser principals, sent postage prepaid for $1.00 with order. Address Manager's Dept.

The Thanhouser News

"The Exhibitor's Guide," containing the Thanhouser Lobby-Decorator, sent **FREE OF CHARGE** to all who can show connection with the Moving Picture Business. Address Manager's Dept.

THANHOUSER COMPANY
NEW ROCHELLE — *Sales Company Agents for U. S. and Canada* — **NEW YORK**

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Wishes representative for the sale of its novelties.

Only firms with capital and known with the branches are requested to send ticket to Moving Picture News, 30 West 13th St., New York City.

MANUFACTURERS' SYNOPSES of FILMS

"THE BUDDHIST PRIESTESS"

Thanhouser Release, Sept. 12

A young missionary filled with religious fervor joyfully accepts the post to carry the gospel to a section of Japan where white men are not known. His wife and little daughter go with him, and he starts for his station with native guides and bearers.

When they have penetrated some distance into the interior, the missionary and his wife are stricken with the plague. Their native escorts, in fear, basely flee, leaving them helpless and alone in a strange deserted region.

The fleeing bearers pass a Buddhist temple, which they find for the moment unguarded. The scoundrels loot the temple, carrying off with them a jeweled idol.

The missionary and his wife die shortly, leaving the little child alone in a strange wilderness. She wanders off in the same direction as that taken by the bearers when they fled. She arrives at the temple shortly after the loss of the idol has been discovered by a Buddhist priest, who has rushed out to summon the natives. Finding a house, and hoping it contains people who can aid her, the little child enters the temple. She finds it deserted, but, worn out with her long walk, she sinks on the pillaged altar and falls asleep. When the priest and the natives return, they find a tiny kimono-clad creature on the altar, with a strangely beautiful white face. They at once decide that this must be their God, come to life, and bow down to her and offer her homage.

For ten years the little foreigner holds undisputed sway as priestess of the temple. At first she was too young to realize her position, and gradually her old life fades away, and seems but a dream. She could scarcely remember any life save the secluded one she led in the temple.

A young American naval officer, whose ship is temporarily anchored in the waters of Japan, gets shore leave for a day's hunting. He penetrates into the interior, shooting many strange wild birds. He aims at a bird on the wing, wounding it slightly, and is surprised to see it fly into a secluded dell. On following the bird, he finds himself outside the walled garden of the temple, and learns he has shot one of its sacred pigeons, which he finds being carefully tended by the beautiful young priestess. With this introduction, a friendship, which soon ripens into love, develops between the officer and the priestess. The pigeon which he wounded is trained to carry their love messages from the temple to the ship. The officer finally prevails upon his loved one to leave her temple and sail with him back to the land of her people. They are attacked by an indignant band of natives, who refuse to allow their priestess to be taken from them. The fugitives take refuge from the angry mob in the temple, from which place of safety they despatch the carrier pigeon to the ship with a message imploring help. The blue jackets get the message, and reach the temple in time to rescue their officer and his future bride from the hands of the natives.

"IN THE CHORUS"

Thanhouser Release, Sept. 15

A young widow is compelled because of her poverty to leave her only child, a little daughter, at a charitable institution, while she hunts for work. The child, punished because of some minor infraction of the rules, runs away, and takes refuge with a kindly old couple, who, being childless, welcome and finally adopt her. In the meantime the mother receives word from the asylum authorities that the little one has been lost and that everything indicates that she was drowned. The mother, alone in the world, has just secured a position in the chorus of a musical show, and tries to drown her sorrows in a life of gaiety.

Ten years later a theatrical manager, who stops by chance at a farm house, is charmed by the voice and beauty of a young girl he sees there. He offers her an engagement in one of his attractions, and the girl, dazzled by the thought of a life on the stage, gladly consents, and later appears in the city.

The mother is a member of the same chorus, and at first laughs at the new member of the cast and her shy country ways. She and the other girls induce the newcomer to attend a dinner which some men about town are giving, and laughs at her prim, high necked dress. On a sudden inspiration the mother offers to rearrange the girl's attire so that she will not look so "old-fashioned." Deftly she removes the yoke of the dress, and for the first time sees a scar on the girl's shoulder. A recollection of the fact that her own child was scalded on that same shoulder years before flashes through her brain. A few questions establish that her belief is correct. The mother recognizes the daughter, but the girl does not know her.

The mother's first thought is to save her daughter from treading the path she has followed. She induces her not to attend the dinner, and after the others have gone on jeeringly she paints to the frightened, innocent, country-bred child the pitfalls and dangers of a life in the chorus. She proves to her that she will be far happier with the people who have been so kind to her, and leads the girl back to her foster parents.

But the mother does not reveal her identity. She considers that she is not worthy to associate with the innocent young woman, and decides that it is her duty to disappear as soon as she has placed her in safety. She creeps into the girl's room at night, places a farewell message on her pillow, kisses her softly and steals out into the night alone, determined to lead a new life, and in time become worthy to reveal herself to the daughter she has lost, but found again.

"HOW POOR BABIES ARE REARED IN PARIS"

Eclair Release, Sept. 11

There are many institutions in Paris which reflect credit upon that renowned city. Foremost among these is the "Baby Home," which is noted for the care and attention afforded the little tots, and of which this film treats. We are invited to witness the bath and toilet of the little ones, and the daily weighing; we are shown how the babies learn to walk (an original course), and enjoy the pretty sight of the "Five O'Clock Recreation Dance." The film concludes with three charming scenes—"The Awakening of the Little Tots," "The Sandman," and "Dreamland!"

"HOW TEDDY LOST HIS BET"

Teddy, the champion cyclist, after a splendid victory, is celebrating with his friends. They come across a cripple upon whom the champion looks with disdain; the latter, however, causes surprise by challenging the famous cyclist. The idea is vociferously ridiculed by all except a stranger who offers to back the cripple with his bank roll. The professional finally accepts, and agrees to give the cripple a handicap of 500 yards. The start is made, and away goes the wonderful cripple, while the confident champion leisurely mounts his wheel and follows. The cyclist meets with unthought-of obstacles en route, over and through which his rival has adroitly

wended his way. Bruised and panting, Teddy at last reaches the goal, just in time to witness the triumph of his competitor, for the crippled sport knew the road best—and Teddy had lost his bet!

"BY THE HOUSE THAT JACK BUILT"

Imp Release, Sept. 11

A story in which the mythical characters in the Mother Goose Melodies appear in a drama.

Purity, a bond girl, is discovered intently poring over a volume of the Nursery Rhymes while seated in the garden of her mistress, caring for a child. She is discontented with her lot and longs for an adventure such as she has read about.

Suddenly an old hag appears to her out of space, and asks for food. Purity, in the goodness of her heart, brings her the viands and the woman is instantly transformed to the richly attired old lady of Banbury Cross, kind and indulgent. She announces she has been commissioned by Old King Cole, of nursery rhyme fame, to find a bride for his son among the mortals and she has selected Purity, as she is beautiful and meets all the requirements. She administers a sleeping potion to the girl that causes her soul to leave her body and, clapping her hands, her white horse appears accoutred for a trip to fairyland.

Seated behind the Old Lady of Banbury Cross, Purity is transported to the unknown realm. Here Purity meets all the characters mentioned in the nursery rhymes. The prince, the son of Old King Cole, immediately falls in love with Purity, as the old woman of Banbury Cross has conspired with Cupid to pierce the heart of the prince with an arrow. The wicked queen of the gnomes, however, is in love with the Prince, and she induces Taffy, the Welchman, who is a thief, to steal the heart of the prince.

The prince is transformed from a lovable young man to an individual without a heart and declines to marry the little maid from the earth. This angers Old King Cole and he sends his retainers to bring the Queen and Taffy. They are led by Little Boy Blue and, after a short struggle, the capture is made. The heart is of no use to the Queen, as it has been rent in twain by the arrow of Cupid.

Taffy and the Queen are condemned to be hanged, but Purity intercedes for them and the King grants them mercy and they are commanded to leave the domain. Purity and the Prince are married amid pomp and splendor and are supposed to live happily ever afterward.

"THE BROTHERS"

Imp Release, Sept. 14

The story is laid in Ireland and the characters are all typical of the "old sod."

Patrick Curran and Dennis O'Day both love the handsome and vivacious Rose Grady, who is something of a flirt, and keeps her lovers in suspense. Father Curran, the priest, a brother of Patrick, looks earnestly after his flock, which has in it several men who are bent on whiling away their time at the public house in drinking and games. Shamus McCarty is the village drunkard and causes the priest much concern to keep him sober.

There is a love scene between Patrick and Rose and Dennis appears on the scene. The rivalry is bitter and hasty words are spoken. An encounter is imminent when Father Curran comes on the scene and acts as peacemaker. At his request the lovers shake hands and are once more friends.

Proceeding on his way Father Curran finds Shamus under the influence of tipple and he takes his bottle away and lectures him on the evils of the drink habit. The father returns home and seated by the fire lights his pipe and dozes. His sleep is disturbed by a horrid dream.

Patrick and Dennis fight over the favors of Rose and Dennis is thrown over a cliff. Patrick takes refuge in the house of his brother and when the excited villagers come for him the priest tells them he is not there and they go away. Shamus, the drunkard, believes Father Curran is telling a falsehood and he returns and sees Patrick through the window. He conceives a plan to get even with the priest. He rushes to the crowd, tells them of his discovery and then sneaks to the house and sets it on fire.

Father Curran awakes with a start to find it all a dream.

Patrick and Rose come in for his blessing and there is a comedy scene with Shamus. The priest is relieved, but discovers that his pipe has set fire to a newspaper, the smoke having filled the room, probably suggesting the firing of the house by the tippler in his dream.

"RED FEATHER'S FRIENDSHIP"

Powers Release, Sept. 5

Red Feather, an Indian brave, is attacked by a half breed enemy, but is saved by the owner of a nearby ranch, who takes Red Feather to his home and puts him to work on the ranch, for which Red Feather swears eternal friendship. Tom Hogan, foreman of the ranch, endeavors to make love, first to the ranchman's wife and then to Red Feather's squaw. Red Feather finds it out, tells the ranchman, who thrashes Hogan and drives him from the ranch, making Red Feather the foreman. Hogan for revenge entices the ranchman's wife away by sending a letter purporting to come from Red Feather's squaw, asking her to come to a mountainous retreat where she has met with an accident. On her arrival Hogan captures her. In the meantime the ranchman and Red Feather find the letter, take the trail and arrive on the scene as Hogan tries to force his unwelcome attentions on his former employer's wife. A shot from Red Feather's weapon gives Hogan his just deserts and the Indian repays his debt.

"THE TWIN SQUAWS"

Powers Release, Sept. 9

Prairie Wolf and Golden Rod, "twin squaws," are in love with two Indian braves. Sam Jones, a cowboy, is discharged from the ranch for drunkenness. He joins an Indian tribe and becomes a renegade. He is discovered trying to make love with both the squaws and is severely chastised by one of the braves, who would have killed him but for the other Indian's interference, who informs him that he is a member of the tribe. The Indian brave lets him go with the warning that if he ever attempts to insult Prairie Wolf again he will kill him. The renegade for revenge sends a letter to the ranchman's daughter enticing her away. He also entices the twin squaws and one of the braves to the same place. He captures and drives them all at the point of a gun to the mouth of the bear pit, where he is about to plunge them all to their death, when Blue Eagle, the other Indian brave, who has taken the trail, arrives. He kills the renegade, rescues the twin squaws and saves the ranchman's daughter.

"LITTLE DOVE'S ROMANCE"

Bison Release, Sept. 5

Burns is hunting in the woods and fires as Little Dove comes riding up. The report startles her horse and it wheels suddenly, throwing the girl to the ground. Burns carries her to his camp, nearby, and he and his friend bandage her sprained ankle. Her tribe misses her and trails her to the camp, where an attack is prevented by Little Dove, who explains that the white men are her friends. She falls in love with Burns, who does not encourage her. The white men depart and Little Dove's sadness is pathetic, but she finally accepts the love of an Indian brave.

"A WESTERN TRAMP"

Bison Release, Sept. 8

The tramp is made the butt of the cowboys' rough jokes. He discovers a plot by which Smith is trying to make Mrs. Jones believe that her husband is in love with a dance-hall girl, and persuades the girl to confess to Mrs. Jones the part she played in trying to inveigle Jones into a compromising situation. Smith is run out of town by Jones, and the tramp is given a good home as a reward.

"TEMPTATION"

Reliance Release, Sept. 6

Jasper, a clerk, is the husband of a beautiful woman who is dissatisfied with her husband's income, as she longs for pretty clothes. She receives an invitation to a wedding and poutingly deplores her shabby gown.

The husband grieves over his inability to satisfy his wife's cravings for finery. That day, a Saturday, he is sent to the bank to make a deposit of a large sum of money and arrives as the doors have closed. Returning to the works he finds that closed. He is therefore compelled to guard the money until Monday. As he walks down the street some beautiful gowns in a modiste's shop attract his attention, and he pauses to look at them, sadly deploring his inability to purchase them for his wife.

Suddenly an idea strikes him. If he can make away with the money without suspicion to himself he can make his wife happy. He enters a telegraph office and sends himself a telegram purporting to come from a friend leaving for San Francisco and requesting him to meet the sender in the lobby of the Astor Hotel at ten o'clock.

At home he shows his wife the money and places it in the sideboard. The telegram is delivered and he hands it to

her. She objects to his going away and leaving her alone with so much money in the house, but he insists that he must meet the man.

An automobile is coming rapidly down the street. A wandering peddler is wearily walking along the sidewalk. At a street crossing the automobile turns, striking the peddler and hurling him to the roadside. The automobile disappears from view, and the injured man painfully gets up and drags himself up the steps of the Jasper home, in front of which the accident has occurred.

Mrs. Jasper hears the noise on her porch, and when the peddler knocks she opens the door with a revolver in her hand. The man staggers into the room and his battered appearance wins her sympathy. She permits him to go upstairs to bathe and bandage his wounds and to lie down in the spare room. As a precaution until her husband returns she locks the hall door leading from above.

Nervously anxious about the money, Mrs. Jasper does not retire. Jasper, waiting until a late hour, thinking his wife asleep, stealthily approaches the house and effects an entrance through a window. The man upstairs, unable to sleep from pain, hears the light footsteps on the porch and listening intently hears the faint sound of Jasper's entrance. In the meantime Mrs. Jasper hears the man at the window, and securing her revolver turns the light out.

The peddler taps on the locked door, and excitedly tells Mrs. Jasper what he has heard. She fears to let him into the room, but in the face of the danger from the man working at the window, she decides to trust the peddler, and opening the door slips the revolver into his hand.

Jasper enters and goes direct to the hiding place of the money. The peddler fires and Jasper drops. When the lights are turned on Mrs. Jasper is horrified to find it is her husband, and the bullet wound in his arm is tenderly bandaged and a doctor sent for.

When the doctor arrives he is suspicious, and asks questions which are embarrassing, and the peddler steps forward and concocts a story to the effect that Jasper mistook him for a burglar and attacked him, and that he was compelled to shoot Jasper to save his life. The doctor wants to call the police, but the Jaspers persuade him that it was all an accident.

Mrs. Jasper has learned a great lesson, for all the money in the world would not make her happy if her husband was a thief. She tells him so, and Monday morning he goes to work, turns in the money, and as he sits at his desk and realizes what a narrow escape he has had he thanks Providence that he is still honest, and no temptation can thereafter lead him astray.

"TWEEDLEDUM AND THE ADVENTURESS"

Ambrosio Release, Sept. 6

Tweedledum learns of a wealthy man who is held for ransom by an adventuress and when she attempts to beguile another victim he warns him and, playing detective, impersonates him. The women overhears the plot, and when Tweedledum calls she dresses in male attire and engages him in conversation. Suddenly a trap door opens and Tweedledum is dropped to the cellar, placed in a sack and cast in the river. He manages to free himself and, disguised as the maid-servant, effects an entrance, arrests the woman and releases the imprisoned man.

On the same reel is "Italian Artillery," showing interesting evolutions of the Italian artillery on the snow-covered peaks of the Alps.

"THE FLOWER OF THE TRIBE"

Nestor Release, Sept. 6

Having failed to buy Silver Star, the chief's daughter, Jesse Emmett, assisted by his friend, Decker, has succeeded, after a desperate fight with the redskins, in which the old chief was mortally wounded, in carrying her away by force. However, the young braves, who had given chase to the white renegades, so severely wounded Emmett that he was forced to seek shelter in Dan Spencer's shack. Here he explained that Silver Star was his wife. But while grandmother Spencer was binding up his wounds the Indian maiden whispered the true state of affairs to little Vera, and, as a result, the renegade, taken wholly by surprise, was quickly driven out at the point of a gun.

Luckily, 'ere he could attack them through the window, Roy Spencer appeared. An exciting encounter took place, in which Roy proved victor, greatly to the relief of Silver Star, who at once hastened back to the Indian encampment, to apprise them of her welfare.

To her sorrow, the maiden found her father dead, while the new chief had already ordered a war dance, and stubbornly refused to believe her story that the settlers had proven themselves her staunch friends. The old chief's death must be avenged, he declared, and accordingly ordered Silver Star placed in her tepee under guard.

Realizing that unless she warned her new friends they would all be massacred, the maiden quickly feigned illness; then, while her guard ran for help, slipped stealthily out, mounted a horse, and had not only notified the Spencers, but Roy had already galloped away for assistance ere the Indians crept into sight. Dan Spencer had but his old mother and little daughter to assist him in defending their shack, yet so true was his aim that he succeeded in keeping the Indians at bay until Roy with the other settlers dashed up to his rescue and drove the redskins away.

Silver Star had paid her debt of gratitude,—she had saved her friends' lives, even at the cost of her own people.

"MUTT AND JEFF AND THE ESCAPED LUNATIC"

Nestor Release, Sept. 9

Mutt and Jeff are seen in their room, confronted with the serious problem of procuring breakfast. After some very deep thought, Mutt hits on a plan, and Jeff is dispatched to a neighboring grocery store, full of instructions as to how to bring home the eggs, to say nothing of "the bacon."

No distance is too short, it seems, to provide adventures for this adventurous little cuss, and the usual comical situations and obstacles appear, and are also, as usual, met and overcome in the usual comical manner.

Returning to the expectant and hungry Mutt, picture Jeff's dismay and Mutt's disgust upon the discovery that the purloined hen fruit is "of a vintage," and has acquired everything in the way of odor to offend the sensitive nostrils of Mutt. Jeff "gets his."

They must eat, however, and it's up to Mutt. A newspaper "ad" for waiters catches his eye and looks good to him; waiters surely have a chance to eat. So sallying forth, hopeful and determined, the café in question is reached and jobs secured, and then trouble and fun begin and things move fast and furiously, climaxed by the arrival of an escaped lunatic—with an appetite. Jeff, in the meantime, has been made chef, the former incumbent having been removed through the machinations of Mr. Mutt.

The lunatic engages the funny fellows as his personal body guard, with promise of large sums of money in return for faithful service, which is eagerly pledged by the enthusiastic Mutt. The arrival of the keepers from the asylum is the signal for a general mix-up. The head-waiter decides that everybody is crazy, and even fears for his own mental equilibrium, if the new help is not immediately disposed of.

On his complaint, Mutt and Jeff are also seized as lunatics, and in a frenzy of funny fits are dragged off to the foolish factory. This is one of the best of the "Mutt and Jeff" pictures, which, by the way, are showing marked improvement with each succeeding release. Their popularity is still growing, and deservedly so.

"A DREAM WITH A LESSON"

Great Northern Release, Sept. 9

A poor student is preparing himself for the medical profession. He cannot join in the pleasures of his fellow students on account of his poverty. A cousin who loves him brings fruit and flowers, and as he is bidding her adieu at the door his attention is attracted by a crowd of street urchins annoying a fashionably dressed and beautiful young woman. He goes to her aid, and is rewarded by a smile of gratitude and a flower from her corsage. Going back to his room, he listens at the partition to his neighbor, a rich old miser, counting his wealth. Getting out of his window, he creeps along to the window of the adjoining room and sees the old man with his money. Instantly the desire to possess it and thus satisfy his ambitions comes over him, but he thrusts the idea aside and goes back to his room. Here he falls asleep, and we see his dream vividly portrayed. He fancies that he has gone back to the neighbor's room, strangled his victim and stolen his wealth. Then he goes to a fashionable restaurant, and meets his fair charmer once more. After a time he returns home, and again creeps to the old man's room, where he sees the police investigating the case. They discover him at the window and go to arrest him, and in his haste to escape he falls to the ground. The shock awakens him, and he discovers to his great joy that 'twas all a dream.

"CHARLIE'S BUTTE"

Champion Release, Sept. 11

George Hamilton, a southerner, his wife and family and colored servant have emigrated and settled in the great West. It is the period before the Civil War, but Charley, the servant, has long since been a free man, the boon of freedom being granted by his kind master for his loyalty.

One day a note comes to Hamilton; the contents were startling: "The Indians are on the warpath. Make for the fort." No time was to be lost, for the fort was many miles distant. The horses were harnessed, everyone was mounted, all ready to start, but stop! Where was Dorothy Hamilton? The joy and pride of the region had been momentarily forgotten. The anxious parents were soon quieted when Charley appeared with the "little missy" in hand. He placed the child before him on his horse and the cavalcade started.

Only a few miles had been covered when the clattering of hoofs was faintly heard. The spurs were applied to their frightened beasts and the race for life was begun. All seemed well until it was seen that Charley's animal was beginning to lag. He spurred the horse onward, but to no purpose. The mother looked back with agonizing expression, crying, "Oh my baby!" "Oh my baby!"

Charley heard the wild whoop of the Indians not a hundred yards off. He knew it was impossible for the horse to gain the fort with its double burden. Each second heightened the danger. His mind was now made up. He dismounted, and, striking the beast, sent it forward with his "little missy."

Then, flinging himself behind a rock, he halted the onrush of the now thoroughly infuriated savages, who saw their beautiful prey slipping from their grasp. Crack! Crack! his weapons flashed, and each bullet found its mark in redman's breast. Meanwhile Dorothy and her parents had eluded harm and reached the fort. They told their tale, and a company of troopers rode out to the succor of heroic Charley. But when they reached him, his bruised and disfigured body met their gaze. He had given his life for little Dorothy, the prairie flower.

"THE RED DEVILS"

Champion Release, Sept. 13

The great Western drama by Sidney Drew, American actor and playwright. The story is a beautiful one, dealing with a soldier's love for a charming queen of the sawdust ring.

Vast crowds of soldiers and civilians are seen entering the circus grounds, fronting the spread of canvas. We enter and see that which has a charm for us all, the circus sawdust ring. We behold with delight the antics of the clown, while the ringmaster, handsomely arrayed, struts about in lordly style.

Then the Red Devils rush on; they are four acrobats who perform in quick succession, head stands, neck throws, ground and lofty tumbling, and other daring acrobatic feats. Then dashes on the loveliest of women, in face and figure, bestriding a noble horse of creamy hue, and all loudly applaud. Later we peep into the dressing rooms of the performers, which puts us in touch with the heart of the play. We then see the picturesque caravan on its way, with the old familiar stage coach, carrying on top and inside the circus troupe.

Suddenly we are startled by a sudden onslaught by Indians upon the coach. Death seems imminent. At this juncture, "The Red Devils" leap from the coach and by the performance of their circus stunts, amaze the painted savages, thus arresting their attack for the time being. In the meantime, a body of U. S. Cavalry arrive, in response to a message sent to her sweetheart by the fair circus rider, and the Indians are put to flight.

At the head of the gallant troops rides the handsome soldier whose heart had been lost in the sawdust arena. By this time he has won his prize and placed the circlet of gold upon her finger. The troops, trained cavalrymen every one of them, dashing from their barracks, the Indian attacks and counter charges, the cowpunchers, the circus performers and the Western breath of atmosphere all go to make up a most remarkable photoplay.

The exchanges will furnish the corresponding sheet music to be rendered with the film, "The Red Devils," free of charge.

"TANGLED HEARTSTRINGS"

Yankee Release, Sept. 11

Mrs. Dane, a wealthy and beautiful widow, becomes interested in the son of her gardener who is of a studious nature and is ambitious to become a lawyer. He is discovered by Mrs. Dane diligently studying law books of ancient origin, as he is unable to obtain more up-to-date books, which are quite expensive. He is also encouraged in his work by his sweetheart, a little country girl, whom he had loved since childhood days.

Mrs. Dane finally decides upon sending the young man to a New York law school and after all arrangements have been made he leaves the country, bidding a fond farewell to his benefactress, sweetheart and father.

A year later he has become one of the brightest students of the term and visits his benefactress and tells her of the success of his recent examination. Mrs. Dane's admiration for the stalwart young student soon turns to love, which the young student reciprocates. A former suitor of Mrs. Dane, jealous of this fact, notifies the student's father, who comes to the city and pleads with Mrs. Dane to give up his son and permit him to return to his former sweetheart, who is heartbroken at Tom's silence.

Mrs. Dane complies with the father's request and although she loves Tom dearly she notifies him that she no longer loves him. When Tom receives this message he obtains a large sum of money and entering the home of Mrs. Dane while a reception is in progress he denounces her and throws the money at her, exclaiming "I want you all to see that I repay this woman; she made me love her and then threw me away like a wasted plaything."

Two years later Tom's sweetheart dies and he learns the truth from Mrs. Dane, who, while his sweetheart lived, kept silent. Tom then realizes how cruel he had been to a noble and unselfish woman. Loving him as she does, Mrs. Dane finds it quite easy to forgive him and cheerfully consents to become the wife of her former ward, now a successful lawyer.

"WOMAN"

Woman's inconsistency plays an important part in this story. Living a frivolous butterfly life, Eleanor Summerville cannot sacrifice her pleasure loving habits for the sake of love and refuses the offer of marriage of Frederick Robinson, but becomes the wife of Count von Bulow.

When she hears of Robinson's success in the financial world, where he is known as one of America's multi-millionaires, she regrets her decision of having married the nobleman and notwithstanding the fact that Robinson is married she decides upon winning him away from his wife. Although Robinson shows her time and again that he does not care for her, she, with the devilish cunning, traps him into a compromising position, and is discovered by her husband, who immediately issues a challenge to the man he thinks has ruined his home.

Finding that the lives of two good men are at stake, she regrets her conduct and does everything in her power to stop the duel. The duel is fought and Robinson is wounded. In her efforts to stop the duel she meets with a serious accident from which she cannot recover.

She confesses to her husband and exonerates Robinson of all blame. She does not survive from the shock and accident and after receiving forgiveness from those she had wronged she dies, praying for forgiveness from the Higher Power.

"PICTURESQUE COLORADO"

Rex Release, Sept. 7

When nature finished the rest of the world, she took all the colors left on her palette and generously and recklessly threw them into that spot of the earth that is now Colorado (given that name for that very reason). Eventable riot of awe-compelling color, a blending of almost sacred beauty, Colorado is nature's masterpiece. The rainbow and an Italian sunset all frozen into the everlasting hills—the matchless granite hues soothe yet stir one to the unknown depth as their sublime spell falls upon us. We unconsciously acknowledge the majesty of nature and her supremacy over merely human artists. They are psalms and a sermon in stone.

As we stand in the Garden of the Gods, looking at the weirdly wondrous figures carved by the great sculptor, we forget our petty cares and paltry woes, our yearnings and our hopes or despairs, our conquests or defeats, for we are in divine presence, selfishness and avarice are forgotten for we are with beauty and our own heart and soul and mind become beautified. Colorado's charm is at once a respiration and an inspiration.

Poets of song and nature's genius have been inspired to dream, dare an achievement through the mighty sight of the wonders of nature. Artists have vainly attempted to translate on canvas a picture of picturesque Colorado. Rex has accomplished with the aid of science what artists have failed to produce.

"BILL BUYS A LOBSTER"

Lux Release, Sept. 8

Despite the severity of his weekly adventures recently, little Bill is here to

cheer us once more with his frolicsome escapades. We see him seated tete-a-tete with a very pretty girl, indulging in the luxury of a particularly magnificent lobster for dinner. It is, of course, quite inconceivable that Bill should do anything without its having some astonishing consequence, and the effect of the succulent crustacean is in no wise disappointing. Immediately he finishes his repast, Bill is seized with most alarming spasms, and then, apparently taking on the habits of the shellfish he devoured, commences to walk backwards out of the room. Tripping up at the top of the stairs, he falls down head foremost and then leaps backward into the street, where he seeks refuge in a waiting carriage. But no sooner has he done so than the horse begins jibbing, and is not stopped until the angry driver expels poor Bill from the vehicle. Bill's experiences on horseback are equally thrilling, and result eventually in his being cast off backwards after a marvelous backward ride. Still in a state of invertion, he collided with the tables of a café and brings down the wrath of the proprietor upon his head. At last, however, he manages to steer himself home, where he is met on the dorstep by Mrs. Bill, who affectionately gathers him up in her arms and departs indoors.

"THE ROMANCE OF A WAGER"

The Hon. Percival Malpas remarks to his friends upon human charity. No argument will convince him that the public are really generous, until at last his friend, Lord Ponteport, wages five thousand dollars that he will solicit alms as a beggar and live for one month upon the proceeds of same. Lord Ponteport then disguises himself as a vagrant and repairs to a church. At first he is successful, but later comes to grief and is thrown into a prison cell as a robber, but, the stipulated time of the disguise being up, he is able to throw off his disguise, and the error is soon righted. We later see him going to the lady of his choice, but not for alms this time, but for something dearer.

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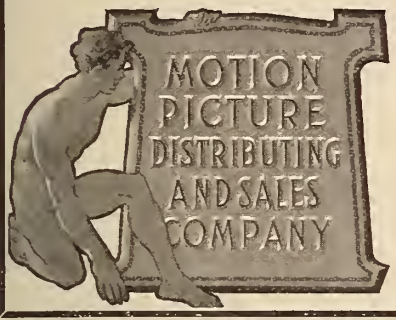
MONDAY	IMP	ECLAIR	YANKEE	AMERICAN	CHAMPION
TUESDAY	THANHOUSER	BISON			POWERS
WEDNESDAY	CHAMPION	SOLAX	RELIANCE	AMBROSIO	NESTOR
THURSDAY	REX	AMERICAN	ITALA		IMP
FRIDAY	YANKEE	SOLAX	LUX	THANHOUSER	BISON
SATURDAY	POWERS	ITALA	GT. NORTHERN	NESTOR	RELIANCE



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SEPTEMBER 11

TANGLED HEARTSTRINGS

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Code Word "Tangled"

FRIDAY

SEPTEMBER 15

WOMAN

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Code Word—"Woman"

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Data from Manufacturers' List of Releases

MEMBERS OF SALES CO.

AMBROSIO

(By N. Y. M. P. Co.)

Aug. 2—If One Could See Into the Future (Feet)
Aug. 2—Mr. Baumgarten is Elected Deputy (Com.)
Aug. 9—The Queen of Ninevah (Dr.)
Aug. 16—The Candle of Light
Aug. 16—The Dread of Microbes
Aug. 23—Gulnara
Aug. 30—The Door-Keeper
Aug. 30—Tweedledum's White Suit
Sept. 6—Tweedledum and the Adventuress (Com.-Dr.)
Sept. 6—Italian Artillery

AMERICAN

Aug. 10—The Ranch Girl (Dr.) 1000
Aug. 14—The Poisoned Flume (W. Dr.) 1000
Aug. 17—The Brand of Fear (Dr.) 1000
Aug. 21—The Blotted Brand (Dr.)
Aug. 24—Anna Harris in the Swimming Marathon
Aug. 24—Aunty and the Cowboys (Com.)
Aug. 28—The Western Doctor's Peril (Dr.)
Aug. 31—The Diamond Smugglers (Dr.)
Sept. 4—The Cowboy and the Artist (W. Dr.) 1000
Sept. 7—Three Million Dollars (W. Dr.) 1000
Sept. 11—The Stage Robbers of San Juan (W. Com.-Dr.)
Sept. 14—The Mother of the Ranch (W. Dr.) 1000
Sept. 18—The Gun Man
Sept. 21—The Claim Jumper

CHAMPION

July 19—A Daring Deed 950
July 24—The Exchange (Dr.) 950
July 26—At the Trail's End (Dr.) 950
July 31—The Perils of a War Messenger (Dr.) 950
Aug. 2—The Dubuque Regatta (Sc) 950
Aug. 7—Dewey 950
Aug. 9—Chief Fire Eyes Game 950
Aug. 14—The Three Girls (Dr.)
Aug. 16—How the Girls Got Even (Com.)
Aug. 21—When North and South Met 950
Aug. 23—The Confessional 950
Aug. 28—A Daughter of Dixie 950
Aug. 30—How Tony Became a Hero 950
Sept. 4—Grant and Lincoln 950
Sept. 6—When the Law Came 950

ECLAIR

July 17—Teddy's Three Duels
July 24—The Pretty Lady of Narbonne
July 31—The Parable of the Prodigal Son
Aug. 7—The Sorrowful Mother (Dr.)
Aug. 7—Too Much Swedish Drill (Com.)
Aug. 14—The Connecting Link (Dr.)
Aug. 21—The Edelweiss
Aug. 21—How They Work in Cinema (Com.)
Aug. 28—A Marriage in the Stars (Com.) 755
Sept. 4—All On Account of a Coat (Com.) 886
Sept. 11—How Poor Babies Are Reared in Paris 630
Sept. 11—How Teddy Lost His Bet (Com.) 335
Sept. 18—Magic Music 330
Sept. 18—When the Leaves Fall 665
Sept. 25—A Just General (Dr.) 1000
Oct. 2—Hearts and Eyes 630
Oct. 2—For Your Hats, Ladies 370

GREAT NORTHERN

June 17—Hotel Thieves
June 24—The Ghost of the Vaults
July 1—The King's Favorite
July 8—As a Man Soweth (Dr.)
July 15—A Soldier's Life (Com.) 452
July 15—At Sea Under Naval Colors 455
July 22—A Kind-Hearted Brother (Dr.)
July 29—The Engagement Ring (Dr.)
July 29—A Happy Home
Aug. 5—The Burglar and the Girl (Dr.)
Aug. 12—The Mother's Mark (Dr.)
Aug. 12—Teddy Trained by His Mother (Com.)
Aug. 19—The Victory of Love (Dr.) 950
Aug. 26—A Traitor to His Country (Dr.)
Sept. 2—The Foundling (Dr.)
Sept. 9—A Dream with a Lesson

IMP

Independent Moving Picture Co. of America.

June 26—Love Is Best (Dr.) 1000
June 29—The Little Leader (Dr.) 1000
July 3—In the Sultan's Garden (Dr.) 1000
July 6—For the Queen's Honor (Dr.) 1000
July 10—A Gasoline Engagement 1000
July 13—At a Quarter of Two (Dr.) 1000
July 17—The Class Reunion (Dr.) 1000
July 20—Just For Her (Dr.) 1000
July 24—Science (Dr.) 750
July 24—Won by a Foot (Com.) 250
July 27—The Lineman (Dr.) 1000
July 31—The Bi-Centennial Celebration at Mobile, Ala. (Sc.) 500
July 31—The Skating Bug (Com.) 500
Aug. 3—The Call of the Song (Dr.) 1000
Aug. 7—The Old Peddler (Dr.) 1000
Aug. 10—Dorothy's Family (Com.) 1000
Aug. 14—A Boy's Best Friend (Dr.)
Aug. 17—Behind the Times (Dr.)
Aug. 18—Bill Tries to Make Bread
Aug. 21—Battle of the Wills (Dr.) 500
Aug. 21—Love in a Tepee (Dr.) 500
Aug. 24—As a Boy Dreams (Dr.) 1000
Aug. 28—His Royal Highness (Com.)
Aug. 28—Hot Springs, Arkansas (Sc.)
Aug. 31—The Toss of a Coin (Com.)
Sept. 4—The Haunted House (Dr.) 1000
Sept. 7—Duty (Dr.) 1000

ITALA

June 24—On the Snowy Summit of Mount Blanc
June 24—Foolshead Is Jealous (Com.)
June 29—The Gentleman Fireman
July 1—Foolshead, Waiter (Com.)
July 6—The Little Wayfarer (Dr.)
July 8—Turin Military Tournament
July 13—The Inventor's Wife (Dr.)
July 15—Toto Enthusiast For New Fashion (Com.)
July 15—A Revolver Returned to Its Owner
July 20—The Charitable Young Lady (Dr.)
July 22—Foolshead's Heels (Com.)
July 27—The Fatal Sonata (Dr.)
July 29—Toto's Butterfly (Com.)
July 29—Toto Without Water (Com.)
Aug. 3—The Evening Bell
Aug. 5—Foolshead's Last Roguery
Aug. 12—Sport Restores Youth
Aug. 17—Toto's Little Cart
Aug. 17—In the Valley of Viege
Aug. 19—Foolshead—Manikin
Aug. 19—The Blunt Sword
Aug. 24—Modern School of Italian Cavalry
Aug. 26—Foolshead—Chauffeur
Aug. 26—For a Straw
Sept. 2—Clio and Phyletes

LUX.

By Prieur.

July 7—Secret Service (Dr.) 888
July 14—Bill Learns to Take Cinematograph Pictures (Com.) 413
July 14—The Accident (Dr.) 540
July 21—Plucky Bill (Com.) 439
July 21—One Good Turn Deserves Another (Dr.) 521
July 28—Bill Buys a Bottle of Champagne (Com.) 400
July 28—Jim Crow: A Tale of the Turf (Dr.) 500
Aug. 4—Bill Does His Own Washing (Com.) 439
Aug. 4—An Elopement by Aeroplane (Com.) 465
Aug. 11—Bill Wishes to Make Butter (Com.) 458
Aug. 11—The Cripple (Dr.) 462
Aug. 11—Bill Wishes to Make Butter (Com.) 458
Aug. 11—The Cripple (Dr.) 462
Aug. 18—A Child's Courageous Act
Aug. 25—Bill Follows the Doctor's Orders
Aug. 25—What a Pennyworth Did
Sept. 1—Bill as a Game-Keeper (Com.) 504
Sept. 1—The Invisible Wrestler (Com.) 340

NESTOR FILM CO.

Aug. 5—Mutt and Jeff Get Passes to the Ball Game (Com.)
Aug. 9—Roped and Tied (W. Dr.)
Aug. 12—Mutt and Jeff in a Mistaken Identity (Com.)
July 19—The Plains Across (Dr.)
July 22—Mutt and Jeff at the Fortune Teller's (Com.)
Aug. 16—Hands Across the Cradle (Dr.)
Aug. 19—Mutt and Jeff in the Banking Business
Aug. 23—Alias Yellowstone Joe (Dr.)
Aug. 26—Mutt and Jeff and the Country Judge (Com.)
Aug. 30—The Parson and the Bully (Dr.)
Sept. 2—Mutt and Jeff and the German Band (Com.)
Sept. 6—The Flower of the Tribe (W. Dr.)
Sept. 9—Mutt and Jeff and the Escaped Lunatic (Com.)

NEW YORK MOTION PICTURE CO.

("Bison")

July 11—A Red Girl's Heart
July 14—Generous Cowboys
July 18—Her Captive
July 21—A Cheyenne's Courtship
July 25—Silver Wing's Dream
July 28—The Tables Turned
Aug. 1—A True-hearted Miner
Aug. 4—Darkfeather, the Squaw
Aug. 8—Grey Cloud's Devotion
Aug. 11—The New Cowboy
Aug. 15—A Sioux Spy
Aug. 18—An Indian Love Affair
Aug. 22—A Cowboy's Loyalty
Aug. 25—Pioneer Days
Aug. 29—An Indian Legend
Sept. 1—The Sheriff's Love
Sept. 5—Little Dove's Romance
Sept. 8—A Western Tramp

POWERS' PICTURE PLAYS

July 1—The Question (Dr.) (Feet)
July 4—When Pals Quarrel (Dr.)
July 4—The Love Potion (Com.)
July 8—The Haunted Island
July 11—The Love Tyrant (Dr.)
July 11—How Aunty Was Fooled (Com.)
July 15—Nat Wills as King of Kazam (Com.)
July 18—A Moral Coward (Dr.)
July 22—Little Girl (Dr.)
July 25—Oh! Baby! (Com.)
July 25—The Thrilling Powers Fire 500
July 29—The Picnic (Com.)
July 29—A Foot Romance
Aug. 1—Speculation (Dr.)
Aug. 5—Last of the Mohicans (Dr.)
Aug. 8—Cheyenne Days (Scenic)
Aug. 8—A Harmless Flirtation (Com.)
Aug. 12—Lone Eagle's Trust (Com.)
Aug. 15—Babes in the Woods (Dr.)
Aug. 19—The Squaw's Devotion (Dr.)
Aug. 22—Measuring a Wife (Com.)
Aug. 22—Falls of Bohemia (Scenic)
Aug. 26—The Indian's Love (Dr.)
Aug. 29—The White Chief
Sept. 2—Silver Tail and His Squaw

RELIANCE

Aug. 9—The City
Aug. 12—The Pitfall (Dr.)
Aug. 16—Out in the Darkness
Aug. 19—Grandfather
Aug. 23—A Little Child
Aug. 26—The Godfather
Aug. 30—A Straight Path
Sept. 2—Clouds and Sunshine
Sept. 6—Temptation

REX

Aug. 3—The Artist Financier
Aug. 10—A White Red Man (Dr.)
Aug. 3—The Artist Financier (Dr.)
Aug. 10—The White Red Man (Dr.)
Aug. 17—The Colonel's Daughter (Dr.)
Aug. 24—Castles in the Air (Com.) 1000
Aug. 31—The Torn Scarf
Sept. 7—Picturesque Colorado (Scenic)
Sept. 14—Faith (Dr.)

SOLAX COMPANY

Aug. 16—The Phoney Ring (Com.)
Aug. 14—The Girl and the
Aug. 19—All Aboard for Reno (Com.)
Aug. 18—Let Not Man Put Asunder (Dr.)
Aug. 28—A Gay Bachelor (Com.)
Aug. 25—The Stampede (Military)
Aug. 30—The Patched Shoe (Com.)
Sept. 1—The Hold-Up (Military)
Sept. 6—The Inheritance (Com.)
Sept. 8—The Best Policy (Mil. Dr.)

THANHOUSER COMPANY.

June 20—The Coffin Ship
June 23—Foxy Grandma
June 27—Courting Across the Court
June 30—Lorna Doone
July 4—The Declaration of Independence
July 7—The Court's Decree
July 11—When a Man Fears
July 14—Won By Wireless
July 18—That's Happiness
July 21—Two Little Girls
July 25—The Smuggler (Dr.)
July 28—A Doll's House (Dr.)
Aug. 1—The Pied Piper of Hamelin
Aug. 4—The Judge's Story
Aug. 8—Back to Nature (Dr.)
Aug. 11—Cupid the Conqueror (Dr.)
Aug. 15—Nobody Loves a Fat Woman
Aug. 18—The Train Dispatcher (Dr.)
Aug. 22—The Cross
Aug. 25—The Romance of Lonely Island
Aug. 29—The Moth
Sept. 1—Romeo and Juliet, Part I
Sept. 5—Count Ivan and the Waitress
Sept. 8—Romeo and Juliet, Part 2

YANKEE FILM COMPANY

July 14—The Man Underneath (Dr.)
July 17—The Way of the World (Dr.)
July 21—Outwitting Father (Com.)
July 24—The Stepdaughter (Dr.)
July 28—Deposited After Banking Hours (Dr.)
July 31—The Sea Vultures (Dr.)
Aug. 4—Truth Shall Prevail (Dr.)
Aug. 7—Kathleen Mavourneen (Dr.)
Aug. 11—Grey Wolf's Squaw (Dr.)
Aug. 21—Colleen Bawn (Dr.)
Aug. 14—A Good Natured Man (Com.)
Aug. 14—A Children's Paradise (Scenic)
Aug. 18—Her Father's Secretary (Dr.)
Aug. 21—Colleen Bawn (Dr.)
Aug. 25—Retaliation (Dr.)
Aug. 28—The Power of Devotion (Dr.)
Sept. 1—A Great Wrong Righted (Dr.)
Sept. 4—Inshavogue (Dr.)
Sept. 8—Mesmerizing Moe (Com.)
Sept. 8—Faded Roses (Dr.)
Sept. 11—Tangled Heartstrings
Sept. 15—Woman

LICENSEES OF PATENTS CO.

BIOGRAPH

	Feet
July 20—Jinks Joins the Temperance Club (Com.)	481
July 24—A Country Cupid (Dr.)	997
July 27—The Last Drop of Water (Dr.)	1021
July 31—Mr. Peck Goes Calling (Com.)	748
July 31—The Beautiful Voice (Com.)	247
Aug. 3—Out from the Shadow (Dr.)	998
Aug. 7—The Ruling Passion (Dr.)	997
Aug. 10—That Dare Devil (Com.)	606
Aug. 10—An Interrupted Game (Com.)	392
Aug. 14—The Blind Princess and the Poet (Dr.)	
Aug. 17—The Sorrowful Example (Dr.)	
Aug. 21—The Diving Girl (Com.)	502
Aug. 21—$500 Reward (Com.)	496
Aug. 24—The Rose of Kentucky (Dr.)	997
Aug. 28—Swords and Hearts (Dr.)	1000
Aug. 31—The Baron (Com.)	587
Aug. 31—The Villain Foiled (Com)	411
Sept. 4—The Stuff Heroes Are Made Of (Dr.)	998
Sept. 7—The Old Confectioner's Mistake (Dr.)	998

EDISON

Aug. 12—Friday, the 13th (Com.)	1000
Aug. 15—The Winds of Fate (Dr.)	1000
Aug. 16—His First Trip (Dr.)	1000
Aug. 18—Two Officers (Dr.)	1000
Aug. 19—The Modern Dianas (Com.)	1000
Aug. 22—The Venom of the Poppy (Dr.)	1000
Aug. 23—The Professor and the New Hat (Com.)	500
Ang. 23—The Question Mark (Com.)	500
Aug. 25—Then You'll Remember Me (Dr.)	500
Aug. 26—Two White Roses (Com.)	980
Aug. 29—The Surgeon's Temptation (Dr.)	995
Aug. 30—Betty's Buttons (Com.)	450
Aug. 30—The Silent Tongue (Com.)	550
Sept. 1—The Declaration of Independence (Dr.)	1000
Sept. 2—New York State Barge Canals (Sc.)	1000
Sept. 5—The Three Musketeers (Dr.) Part I	1000
Sept. 6—The Three Musketeers (Dr.) Part II	1000
Sept. 8—At Jones' Ferry (Dr.)	1000
Sept. 9—That Winsome Winnie Smile (Com.)	500
Sept. 9—No Cooking Allowed (Com.)	500
Sept. 12—Under the Tropical Sun (Dr.)	735
Sept. 13—The Escaped Lunatic (Com.)	500
Sept. 12—Off the Coast of Maine	265
Sept. 13—For the Queen (Com.)	500
Sept. 15—The Lighthouse by the Sea (Dr.)	1000

ESSANAY FILM CO.

Aug. 11—The Gordian Knot (Com.)	
Aug. 12—The Ranchman's Son (W. Dr.)	
Aug. 15—Judge Simpkin's Summer Court (Com.)	
Aug. 15—Tramp Artist	
Aug. 18—He is a Jolly Good Fellow (Com.)	
Aug. 19—Pals Oath (Dr.)	
Aug. 22—Gossiping Yapville (Com.)	400
Aug. 22—Summer Babies (Edu.)	600
Aug. 25—Fate's Funny Frolic (Com.)	1000
Aug. 26—"Spike" Shannon's Last Fight (Dr.)	1000
Aug. 29—The Playwright (Dr.)	1000
Sept. 1—Putting It Over (Com.)	980
Sept. 1—Miss Chatterer's Experience (Com.)	980
Sept. 2—A Western Girl's Sacrifice (Dr.)	1000
Sept. 5—The Diamond Gang (Dr.)	980
Sept. 7—The Dark Romance of a Tobacco Can (Com.)	700
Sept. 7—Never Believe in Signs (Com.)	300
Sept. 8—The Wrong Glove (Com.)	990
Sept. 9—Broncho Bill's Last Spree (W. Com.)	980

GAUMONT
G. Kleine

July 18—A Shot From the Brush (Dr.)	640
July 18—Under the Palms of Tunis	360
July 22—Jimmie, the Detective (Dr.)	678
July 22—In the Shadow of Vesuvius	302
July 25—A Society Mother (Dr.)	1030
Aug. 1—Jimmie Wears a Crown (Dr.)	680
Aug. 1—An Aeroplane Disaster	320
July 25—A Favoring Current	680
July 25—St. Malo and the English Channel	310
July 29—A Society Mother	1030
Aug. 1—Jimmie Wears a Crown (Dr.)	680
Aug. 1—An Aeroplane Disaster	320
Aug. 5—A Passing Fancy	800
Aug. 5—Flowers and Plants in Winter	190
Aug. 8—A General Strike	825
Aug. 8—A Raging Sea	175
Aug. 12—The Academy Girl	585
Aug. 12—Jimmie's Luck	405
Aug. 15—The Inventor	1000
Aug. 19—The Son of the Shunammite (Dr.)	1000
Aug. 22—The Soul of a Violin (Dr.)	930
Aug. 26—The Sunday Huntinfi Party (Com.)	665
Aug. 26—The Island of Ischia, Italy	332
Aug. 29—Jimmie to the Rescue (Com.)	1000
Sept. 2—Giving the High Sign to Woman Haters (Com.)	
Sept. 2—African Sharp Shooters (Sc.)	210
Sept. 5—A Society Mother (Dr.)	1030
Sept. 9—Mated by Chess (Dr.)	660
Sept. 9—Farming—Old and New Methods	378
Sept. 12—How to Catch a Bachelor (Com.)	836
Sept. 12—From Bordeaux to Paulliac, France	164
Sept. 16—The Cinematograph Fiend (Com.)	574
Sept. 16—A Mountain Torrent in Austria (Scenic)	415
Sept. 19—Jimmie on Guard (Dr.)	710
Sept. 19—Crossing the Alps in a Motor	285

KALEM CO.

July 21—By the Aid of a Lariat (Dr.)	
July 24—A Chance Shot (Dr.)	
July 26—Conquering Carrie (Com.)	
July 28—The Indian Maid's Sacrifice (Dr.)	
July 31—The Mexican Joan of Arc (Dr.)	
Aug. 2—Over the Garden Wall (Com.)	
Aug. 4—The Colonel's Son (Dr.)	
Aug. 7—Peggy, the Moonshiner's Daughter (Dr.)	
Aug. 9—The Round-Up at Dawn (Com.)	
Aug. 11—The Romance of a Dixie Belle (Dr.)	
Aug. 14—The Wasp (Dr.)	
Aug. 16—Special Messenger (Dr.)	
Aug. 18—The Promoter (Dr.)	
Aug. 21—Simple Ike Decides to Marry (Com.)	
Aug. 23—Don Ramon's Daughter (Dr.)	
Aug. 25—The Little Cripple (Dr.)	
Aug. 28—The Branded Shoulder (Dr.)	1000
Aug. 30—Building the New Line (Dr.)	1000
Sept. 1—On the War Path (Dr.)	955
Sept. 4—Rory O'More (Dr.)	
Sept. 4—Rory O'More (Dr.)	1000
Sept. 6—When Two Hearts Are Won (Com.)	1000
Sept. 8—When the Sun Went Out (Dr.)	1000

LUBIN

Aug. 5—An Indian's Appreciation (Com.)	1000
Aug. 7—Her Two Sons (Dr.)	1000
Aug. 10—Boh's New Scheme (Com.)	600
Aug. 10—Tent Village (Dr.)	400
Aug. 12—The Arrow Head (Dr.)	1000
Aug. 14—Home is Best After All (Com.)	
Aug. 14—The Auto Bug (Com.)	
Aug. 17—Through Jealous Eyes (Dr.)	1000
Aug. 19—The Working Girl's Success (Dr.)	600
Aug. 19—Proclaiming Archhishop Prendergast	400
Aug. 21—A Rebellious Blossom (Dr.)	1000
Aug. 24—Bess, of the Forest (Dr.)	1000
Aug. 26—Archibald, the Hero (Com.)	1000
Aug. 28—The Secret (Com.)	600
Aug. 28—Fountain of Youth (Com.)	400
Aug. 31—Romance of Pond Cove (Dr.)	1000
Sept. 2—The Easterner's Sacrifice (Dr.)	
Sept. 4—A Gay Time in Washington (Com.)	
Sept. 7—The Story of Rosie's Rose (Dr.)	
Sept. 7—A Question of Modesty (Dr.)	600
Sept. 7—Pardon Me (Com.)	400
Sept. 9—The Ranch's New Barber (Com.)	

G. MELIES.

July 27—At the Gringo Mine (Dr.)	
Aug. 3—Red Cloud's Secret (Dr.)	
Aug. 10—His Lesson (Dr.)	
Aug. 17—The Local Bully (Com.)	
Aug. 17—Two Foolies and Their Follies (Com.)	
Aug. 24—A Spanish Love Song (Dr.)	
Aug. 31—The Call of the Wilderness (Dr.)	1000
Sept. 7—The Hoho Cowhoy (Dr.)	1000
Sept. 14—A Shattered Dream (Dr.)	1000
Sept. 21—$200.00 (Dr.)	1000
Sept. 28—The Mission Waif (Dr.)	1000

PATHE FRERES

Aug. 11—Tunny Fishing (Ind.)	195
Aug. 12—Billy's Marriage (Com.)	872
Aug. 12—Monuments and Cascades in Rome (Scenic)	128
Aug. 14—In the Paris Slums (Dr.)	
Aug. 14—Extracting Palm Juice in the Forest (Scenic)	
Aug. 14—Vienna, Austria (Scenic)	
Aug. 15—Pathe's Weekly No. 33.	
Aug. 16—The Trapper's Fatal Shot (Dr.)	912
Aug. 17—The Ad, the Maid and the Man (Dr.)	
Aug. 18—Satan's Rival	
Aug. 19—The Message of the Arrow (Dr.)	1000
Aug. 21—The Runaway Leopard (Com.)	
Aug. 21—Chrysanthemums (Scenic)	
Aug. 23—Through the Window (American (Dr.)	
Aug. 24—Cheyenne's Bride (Indian Film) (American Dr.)	
Aug. 25—Nick Winter Turns a Trick (Com.)	
Aug. 25—Eastern Europe (Scenic)	
Aug. 25—Across the Mountain Passes of New Zealand (Scenic Colored Film)	
Aug. 26—A Boy of the Revolution (Amer. Dr.)	
Aug. 28—The Ranch in Flames	900
Aug. 30—For the Sake of the Tribe	950
Aug. 31—The Medicine Woman	1000
Sept. 1—The Carrot Caterpillar	625
Sept. 1—A Wedding Procession in Bavaria	375
Sept. 2—A Daughter of the South (Dr.)	1000
Sept. 4—The Hermit (Dr.)	
Sept. 5—Pathe's Weekly No. 36	
Sept. 6—Honoring a Hero (Dr.)	
Sept. 7—The Redman's Dog (Dr.)	
Sept. 8—Culture of the Dahlia (Edu.)	
Sept. 8—Arabian Types and Customs (Sc.)	
Sept. 9—A Tragedy at Sea (Dr.)	
Sept. 11—Eva Is Tired of Life (Com.)	
Sept. 11—Little Moritz and the Butterfly (Com.)	
Sept. 11—From Lourdes to Gavarnie (Sc.)	
Sept. 12—Pathe's Weekly No. 37	
Sept. 13—Prisoner of the Mohicans (Dr.)	
Sept. 14—College Sweethearts (Com.)	
Sept. 14—Art Industries in Kahylie (Sc.)	
Sept. 15—Madame Tallien (Dr.)	
Sept. 15—Everyday Life in Malacca (Sc.)	
Sept. 16—A Western Memory (Dr.)	

SELIG

Aug. 3—The Old Captain (Dr.)	1000
Aug. 7—A Fair Exchange (Dr.)	1000
Aug. 8—Slick's Romance (Dr.)	1000
Aug. 10—Their Only Son (Dr.)	1000
Aug. 14—Jealous George (Com.)	
Aug. 14—A Turkish Cigarette (Com.)	
Aug. 15—The Regeneration of Apache Kid (W. Dr.)	
Aug. 17—The Blacksmith's Love (Dr.)	
Aug. 21—Saved from the Snow	990
Aug. 22—Life on the Border	1000
Aug. 24—The Gray Wolves (Dr.)	1000
Aug. 24—Santa Cruz Beach and Cliff Drive (Edu.)	
Aug. 28—In the Shadow of the Pines	1000
Aug. 28—Among the Japanese	
Aug. 29—A New York Cowhoy	1000
Aug. 31—Thro' Fire and Smoke	1000
Sept. 4—How Algy Captured a Wild Man (Com.)	1000
Sept. 5—The Totem Mark (Hist. Dr.)	1000
Sept. 7—A Tennessee Love Story (Dr.)	1000

URBAN ECLIPSE
G. Kleine

May 3—The Page's Devotion	790
May 3—Wismar, Germany	210
May 10—The Traitor (Dr.)	620
May 10—Ruhher-Neck Percy (Com.)	370
May 17—The Juggler's Vengeance (Dr.)	396
May 17—Fishguard Harhor, Wales	600
May 31—The Musketeer	588
May 31—The Sleuth	404
June 7—The Young Interne	750
June 7—Heligoland, an Isle of the North Sea	250
June 14—Sir John Falstaff	1000
June 21—Avenged	1000
June 28—The Taming of the Shrew (Com.)	1000
July 5—Ancient and Modern London	530
July 5—Boys Will Be Boys (Com.)	470
July 12—The Free Lance (Dr.)	640
July 12—Temples of India	365
July 19—The Tie That Binds (Dr.)	760
July 19—A Round-Up In Chili	240
July 26—An Amateur Skater	440
July 26—Satan on a Rampage	660
Aug. 2—The Struggle for Life	650
Aug. 2—On the Coast of Bengal	326
Aug. 9—The Heiress	705
Aug. 9—Lyons, the Second City of France	295
Aug. 16—For the Honor of the Name (Dr.)	790
Aug. 16—Moss-Covered Ruins on the Isle of Wight	245
Aug. 23—Condemned for Treason (Dr.)	845
Aug. 23—Wool Industry of Hungary	135
Aug. 30—A King for an Hour (Com.)	572
Aug. 30—Sights of Berlin	423
Sept. 6—Clever Beyond Her Years (Dr.)	675
Sept. 6—Lake Thun in Switzerland (Scenic)	325
Sept. 13—The Hand of the Law (Dr.)	665
Sept. 13—Norwich and Vicinity, England (Travel)	330

VITAGRAPH

July 14—The Subduing of Mrs. Nag (Com.)	1000
July 15—The Geranium (Dr.)	1000
July 18—Lure of Vanity (Dr.)	
July 19—On a Tramp Steamer (Melodr.)	
July 21—Sky Pilot (Dr.)	
July 22—A Widow Pogson's Husband (Com.)	
July 25—Treasure Trove (Dr.)	
July 26—She Came, She Saw, She Conquered (Dr.)	
July 28—Price of Gold	
July 29—Strategy of Anne (Com.)	
July 31—Two Wolves and a Lamh (Dr.)	
Aug. 1—The Clown and His Best Performances (Com.)	
Aug. 2—Price of Gold (Dr.)	
Aug. 4—The $100.00 Bill (Dr.)	
Aug. 5—The Death of King Edward III (Historical)	
Aug. 7—Intrepid Davy (Com.)	
Aug. 8—The Long Skirt (Dr.)	
Aug. 9—Billy the Kid (Dr.)	
Aug. 11—The Bell of Justice (Dr.)	
Aug. 12—Birds of a Feather (Com.)	
July 25—Treasure Trove (Dr.)	
Aug. 15—Captain Barnacle's Bahy (Dr.)	
Aug. 16—Man to Man (Dr.)	
Aug. 18—Vitagraph Monthly (Scenic)	
Aug. 19—A Second Honeymoon (Com.)	
Aug. 21—Wages of War (Mil. Dr.)	1000
Aug. 22—How Betty Won the School	1000
Aug. 23—The Sheriff's Friend (Dr.)	1000
Aug. 25—My Old Dutch	1000
Aug. 26—A Handsomer Man (Com.)	1000
Aug. 28—The General's Daughter (Dr.)	1000
Aug 29—The Wrong Patient (Com.)	551
Aug. 29—Queer Folks (Com.)	448
Aug. 30—The Three Brothers (Dr.)	1000
Sept. 1—The Thumh Print (Dr.)	1000
Sept. 2—The Prince and the Pumps (Com.)	1000
Sept. 4—Jealousy (Dr.)	1000
Sept. 4—A Friendly Marriage (Dr.)	1000
Sept. 6—The Willow Tree (Dr.)	1000
Sept. 8—Cherry Blossoms (Dr.)	1000
Sept. 9—Jimmie's Joh (Com.)	1000
Sept. 12—Her Crowning Glory (Com.)	1000
Sept. 13—Beyond the Law	1000

OUR LONDON CORRESPONDENT

London Office of the News,
8 Sherwood St., London, W.,

I am glad to report that close on £70 was raised by the fund for the benefit of the widow and children of the late Mr. T. Clegg.

The British & Colonial Kinematograph Co., now well established in a new studio and factory, are already beginning to justify my prediction that their new subjects would mark a great advance. "A Soldier's Honour" is capital, as is "The King's Peril," both of these subjects being acted and staged with thoroughness which the producers of neither America nor the Continent could better. "B. & C." employ some big casts, too, in their recent issue, the drumming out scene, in 'Soldier's Honour," is a very ambitious piece of work.

I am sorry to learn that Mr. E. J. Muddle, Editor of "The Bioscope," has been compelled to relinguish his position by the orders of his doctor, who, I understand, recommends an outdoor occupation. Mr. Muddle had more to do than any one with putting the "Bioscope" on its feet and will be greatly missed, though I understand he will still contribute to his old paper. I hope to hear of his early and complete restoration to health.

Itala had a bad stroke of luck at the end of last week, when their studio and factory was the scene of a conflagration. First reports said the place was gutted and Tyler's contemplated postponing all Itala releases, but, happily, things turned out not to be so bad as reported. This week's subjects were printed in England and Itala re-organized their works with such rapidity that the announcement is made that production will now continue with usual regularity.

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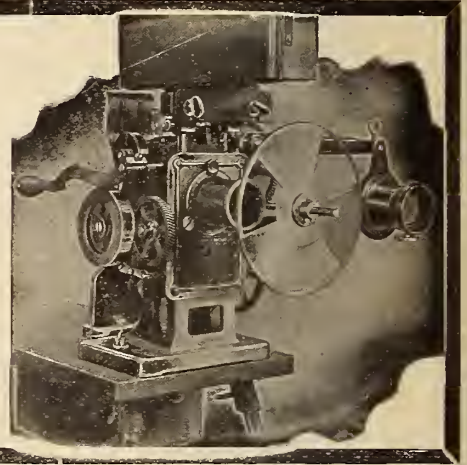

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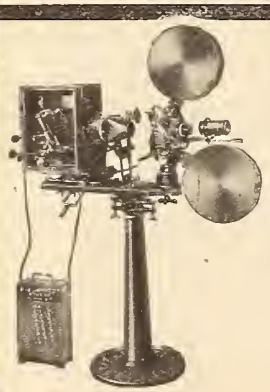

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The Makers of THE MOTIOGRAPH have been manufacturing Motion Picture Machines for MORE THAN THIRTEEN YEARS and **EVERYBODY** that is **ANYBODY** in the Motion Picture world knows that our motto is QUALITY, NOT QUANTITY.

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We are manufacturers in the true sense of the word. We make in our own factory EVERY GEAR—SCREW—SPROCKET—BUSHING and part that goes to make up THE BEST CONSTRUCTED MOTION PICTURE MACHINE IN AMERICA. REMEMBER—We do not depend on other factories.

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THE ENTERPRISE OPTICAL MANUFACTURING COMPANY, 564 W. Randolph Street, CHICAGO

For Sale by every wide-awake dealer in North America

MURDER, CRIMINAL NEGLIGENCE!

Sure it is not criminal negligence to put your theatre patrons in stalls that they can't get out of in case of fire, but, Mr. Exhibitor, don't you think you would feel better to have your theatre seated with an Automatic Folding, All-Aisle Chair?

LISTEN

Our chair is a friend to the Public.
It advertises your theatre and makes your business grow.
It is a **space-saver, life-saver, money-saver.** Gives 25 per cent more seating.

IT IS THE ONLY SANITARY CHAIR

It will make your theatre all aisles.
It is the world's greatest theater chair, perfected to the highest degree.
Twelve years' experience and scientific study of the theater seating problem is embodied in the construction of this wonderful chair. PATENTED.

WRITE TODAY FOR CIRCULAR N **THE HARDESTY MFG. CO., Canal Dover, Ohio, U. S. A.**

If you can't get TWO IMPS EVERY WEEK at the price you are paying Pay A Little More!

Let the Imps pull you out of the hole!

They will do it quicker and better than any other brand of film. Imp films cost more to produce than any others. They show more thought, more care, more expert handling, more careful editing. Advertise the fact that you show two Imps every week and you will give your competitor a body blow, no matter what brand he may be using. Keep everlastingly at your exchange till you get two Imps every week. If you can't accomplish that point by any other method, then **pay a little more**. Get together with your exchange **right now!** Plan for the biggest Fall and Winter business of your career!

"By the House That Jack Built"

(Copyright 1911 by I. M. P. Co.)

A story in which all the important mythical characters of Mother Goose appear. A film that will pack your house not only in the evenings, but at matinees. Go after it. Released Monday, September 11th.

"The Brothers"

(Copyright 1911 by I. M. P. Co.)

One of the prettiest love stories the Imp has ever produced. Scenes laid in ould Ireland. You'll see your favorite Imp performers in a new light and you'll like them better than ever. Released Thursday, September 14th.

Demand Two Imps Every Week

Independent Moving Pictures Co. of America.
102 W. 101st St., New York. Carl Laemmle, Pres.
Are you getting our free lobby circulars?

EXTRA!—If you have not received word from us during the past week regarding our new proposition on the "Imp Book," ask about it at once. Don't overlook this splendid opportunity.

Demand Two Imps Every Week

SIDNEY DREW

CHAMPION

PRESENTS THE MOST UNIQUE AND ORIGINAL WESTERN PRODUCTION THAT HAS BEEN TURNED OUT IN MONTHS

The Red Devils

RELEASED WEDNESDAY, SEPTEMBER 13th, 1911,

is an important financial proposition to every exhibitor and every exchange who are on the lookout for films with

THE MARK OF QUALITY

The Author of this Champ is SIDNEY DREW, who played his great drama, "THE RED DEVILS," with wonderful success on the legitimate stage in America, Europe and Australia.

When you obtain THE RED DEVILS from the exchangeman, he will furnish you with Sheet Music Free of Charge. Now, then, arrange to get this wonderful subject as soon as you see this Ad!

Cowboys--- Acrobats--- Indians--- Soldiers

THE CAST IS IMMENSE AND IS LAID IN A WESTERN SETTING

Charlie's Butte

RELEASED SEPT. 11th, 1911

Read the synopsis elsewhere in this issue and we know that you will be convinced of its merit as a feature.

CHAMPS

Shenandoah

RELEASED SEPT. 18th, 1911

Here is a phase of war during the period of 1864 which portrays the invasion of Shenandoah Valley.

ONE WORD MORE! GET THE RED DEVILS!

CHAMPION FILM CO.

Sold thro' Motion Picture Distributing And Sales Company

MARK M. DINTENFASS, GEN. MGR.,
12 EAST 15TH STREET, NEW YORK CITY.

MOTION PICTURE DISTRIBUTING AND SALES COMPANY

SE 13 1911

MOVING PICTURE NEWS

Volume IV
No. 36

September 9
1911

PRICE
TEN
CENTS

Scene from
"THE BROTHERS"
IMP Release, September 14th

St. Louis Motion Picture Co.

Shamrock Film

WE ARE HAVING BEAUTIFUL WEATHER!
CLOUDLESS SKIES WITH IDEAL SUNSHINE!

Shamrock Film

IS THRIVING FINELY. WATCH THE **SHAMROCK** GROW!

VARIETY IN	PERFECTION IN	ARTISTIC IN
THEME	**PHOTOGRAPHY**	**PORTRAYAL**

Write for Descriptive Literature

Factory and Studio **25th and Montgomery Streets, ST. LOUIS, MO.**

WE INVITE YOUR ATTENTION

ON SEPTEMBER 13TH CHAMPS RELEASE SIDNEY DREW'S NOVEL WESTERN DRAMA

"THE RED DEVILS"

Have you booked it for your theatre? We have the advertising display Sheets, therefore it is essential that you write us.

SAY! FREE SHEET MUSIC GOES WITH THE RED DEVILS

SHENANDOAH

RELEASED SEPT. 18th

A film with all the stir of martial strife with an interesting Climax. Period of Civil War.

The STOLEN HORSE

RELEASED SEPT. 20th

Our hero is about to be strung up for horse stealing but for his sweetheart's ready wit.

A CHAMPION MASTER STROKE

The BLACK HORSE OF CULVER

Put Down the Date

MONDAY, SEPT. 25th

Always Something New in Champs! BARBARA FRIETCHIE is coming!

CHAMPION FILM COMPANY

Sold thro' Motion Picture Distributing And Sales Company

MARK M. DINTENFASS, GEN. MGR.,

12 EAST 15TH STREET, NEW YORK CITY.

THERE ARE **SEVERAL** "STANDARD" MAKES OF PROJECTING MACHINES

THERE ARE **NUMEROUS** "STANDARD" MAKES OF FILMS

BUT

THERE IS BUT **ONE** "STANDARD" MAKE OF MOTION PICTURE SCREENS

"SUNLIGHT"

Metallic Cloth Screens and Curtains

Our special frame with patent tightening device insures an absolutely perfect picture field, permanently free from all wrinkles and similar defects. This frame is used for either a fixed screen or as a drop curtain.

We also manufacture a special barrel or roll when a roll curtain is needed.

"SUNLIGHT" SCREENS SECURE THREE IMPORTANT FEATURES FOR EVERY EXHIBITOR:

1. THE BEST KNOWN PICTURE RESULT—VIZ.: A SOFT, WELL-LIGHTED PICTURE WITH ALL THE PERSPECTIVE AND DETAIL THAT IS ON THE FILM.
2. THIS WONDERFUL IMPROVEMENT AT A SAVING OF FROM ONE-THIRD TO ONE-HALF IN COST OF PROJECTION.
3. A PLEASINGLY LIGHTED THEATRE WITHOUT PREJUDICE TO THE QUALITY OF YOUR PICTURE.

"Sunlight" Metallic Cloth Curtain Co.

Suite 1101 Fisher Building CHICAGO, ILLINOIS

TRADE MARK

WATERPROOF

Waterproof Films

Washed with soapy water, can be kept

FREE FROM OIL SPOTS, RAIN and DIRT.

Besides this, periodical washing keeps them

SOFT AND PLIABLE

as long as the sprocket holes will last.

Either old or new films can be treated by this process.

National Waterproof Film Co.

Sole Owners of Patented Waterproof Process and Machinery.

4200 W. ADAMS STREET, CHICAGO, ILL.

What Next?
The Dickens, you say!

WHY—DAVID COPPERFIELD!
YES, BY CHARLES DICKENS!

A Gain of 50% in Popularity--and More To Go--is the One-Month Record of

THE THANHOUSER WO-A-WEEK

RELEASED TUESDAY, SEPTEMBER 19

The Lie

You know the harmless, foolish liar, who hasn't got brains enough to tell one that you can't immediately spot as an unprincipled whopper. We never mind him. But the crafty, malicious liar—the brainy, sneaky proposition that plots with the cleverness worthy of a nobler cause—that is the menace with which our story deals. But in addition to his character, he plays his hand in the guise of friendship. Now put two and two together, and add to it the splendid acting of the Thanhouser Stock, with our never-failing photography. That's no "haker's half-dozen!" No. 247. **Code Word, Thel.**

RELEASED FRIDAY, SEPTEMBER 22

The Honeymooners

Mayhe you have already heen there yourself—and perhaps not. At any rate, your most throbbing reminiscences of honeymoon excitement can never present to you such a picture as that of this couple. Their friends are not what might be termed cruel—just delightfully wicked; and what they forgot to perpetrate on the newly-weds was not worth while. Oh—one thing we almost forgot—the couple used brains, too, and made things more lively hut none the less interesting by their clever scheme to avoid the maelstrom of joyful nuisance. So it's wits against wits, and the sum total is a hunch of fun. Ask Mr. Insister. No. 248. **Code Word, Heho.**

THANHOUSER COMPANY

NEW ROCHELLE *Sales Company Agents for U. S. and Canada* **NEW YORK**

BUILT RIGHT---RUNS RIGHT---IS RIGHT

The Makers of THE MOTIOGRAPH have been manufacturing Motion Picture Machines for MORE THAN THIRTEEN YEARS and **EVERYBODY** that is **ANYBODY** in the Motion Picture world knows that our motto is QUALITY, NOT QUANTITY.

QUALITY IN PRODUCTION IS OUR WATCHWORD

We are manufacturers in the true sense of the word. We make in our own factory EVERY GEAR—SCREW—SPROCKET—BUSHING and part that goes to make up THE BEST CONSTRUCTED MOTION PICTURE MACHINE IN AMERICA. REMEMBER—We do not depend on other factories.

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The Moving Picture News

PUBLISHED EVERY SATURDAY

The CINEMATOGRAPH PUBLISHING COMPANY, 30 West Thirteenth Street, NEW YORK CITY

Telephone, 4092 Chelsea

Sole Correspondent and Agent for advertisements in Great Britain
B. Allan, 8 Sherwood St., Piccadilly Circus, W.

Chicago Representative: Warner Kennedy.
844 Waveland Ave. 'Phone 3818 Lake View

ALFRED H. SAUNDERS, Editor.

This newspaper is owned and published by the Cinematograph Publishing Company, a New York corporation. Office and principal place of business No. 30 West 13th Street, New York. Alfred H. Saunders, President; John A. Wilkens, Secretary, and W. M. Petingale, Treasurer. The address of the officers is the office of the newspaper.

SUBSCRIPTION: $2.00 per year. Postpaid in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands. Canada and Foreign Countries: $2.50 per year. All communications should be addressed to The Moving Picture News, 30 West Thirteenth Street, New York City. ADVERTISING RATES: $60 per page, $30 ½-page, $15 ¼-page, single column $20, $2 per inch. Discounts, 20% 12; 10% 6; 5% 3 months.

Volume IV **September 9, 1911** **Number 36**

A WORD TO DIRECTORS

WE have often wondered how the moving picture directors stand a word of criticism, and many times we have been inclined to point out some of the incongruities they allow to creep into their pictures. We are not now speaking of any one firm because all are tarred with the idiosyncracies of their directors. We therefore leave each director to find the flaws in his own pictures, and if this friendly critcism will help him, we are sure each and all are welcome.

First let us take Indian pictures. We find some Indians with clubs, some with bows and arrows, and some with Lee-Metford rifles. Now, how on earth can these three articles be used by one tribe of Indians? And such clubs—an Indian would never see the like. They are only used as a blackthorn shillelah in Donnybrook Fair. The bows and arrows never saw an Indian encampment, and must have been purchased in some of the toy shops round the cities—and very cheap at that. Then Messrs. Directors, please tell us how it is possible for Indians of fifty or sixty years ago to ever catch hold of a Martini-Henry, or a Lee-Metford, or one of the new regulation repeating rifles used by the United States Government. We are a thorough believer in spooks, and in race tribes, and we know spooks are to a large extent very forward, but not to the extent of getting these articles for their tribes fifty years before they are manufactured.

Another point. Why, in the make-up of all your Indians, do you use white men—and such bow-legged beggars some of them are! Their faces are typical of raw Irish and German descent, and some of them look as if they had been closely allied to the rum barrel. An Indian is clean cut, upright as a dart, sinewy and lithe; he would scorn to wince, or run away like some of your Indians are depicted as doing. They are fighting, so that their flight to the "Happy Hunting Ground" may be sure; no coward gets there.

Again, why are some of your pictures so unfinished in the details of the story; why do you put heroines of the plains in high-heeled boots of 1911 when they represent back fifty years ago? The ladies' dresses are the same, showing the same inconsistency, and some of the men's make-up *showing the patches* are very laughable to one who can see, and let me tell you that the audiences are not half so green as you think they are.

Again, why do you break off the scenes in the middle of an exciting spisode? Is it because you are short of money, or film, to finish? Of course, human nature is human nature, but business before pleasure is the rule, and where artistic quality is desired. Love, the tricky god, must take a back seat and not be pushed forward to fill roles that are utterly impossible, that are more capable of being filled by the girl in the background.

There are two or three more grumbles we have in mind but this is enough for the present.

DAME RUMOR

IT has been whispered about that the Edison talking pictures are not a success, and that Mr. Edison is as far from the dream of his ideals in that respect as he ever was. Also it has become known that Mr. Edison took a journey to France this past summer in order to buy up a process for colored moving pictures which also was found to fall short of expectations—so much so that the large headline articles for use in the newspaper offices here are still lying in their nooks in peaceful repose, blissfully ignorant of the fact that their mission on this planet is practically at an end. So says Dame Gossip.

Upon the failures of the greater is based the courage of the lesser—the lesser that some day may be destined to change places with the greater. We glory not in the failures of anyone to accomplish anything worth while. In fact, we are conscious that a failure placed in the right hands is but a stepping stone to greater achievements.

STEALING A NAME

SHAKESPEARE once said "Who steals my purse steals trash, but he who filches me of my good name——." Our readers can fill in the quotation themselves. We are very much puzzled to know why a name should be pirated, or stolen, to boost a certain make of film instead of the makers adopting a new name. Not only do they steal the name, but they steal the trade mark, and our English contemporary carried the advertisement of a stolen trade mark and a company working under false pretenses. Not that the name in itself was of any value, because it was only synonymous with punk film, and they were glad not only to drop the name but also the make of the film attached to it, and if the present stealers of the name turn out film no better than the original makers, the name will be synonymous with its predecessors (punk and junk). But there may be another phase to this question, and that is, queries

are sent to us asking: If the Atlas Film Company now advertising in some of the papers belongs to the Sales Company? We want to most emphatically assert it does not belong to the Sales Company, nor will the Sales Company have anything whatever to do with the company using the name at present; we want to caution our readers not to be misled by such a specious illegitimate form of advertising.

THE BROTHERS

THE BROTHERS, illustrated on front cover, is the title of a very pleasing story filmed by the Imp Company and for release Thursday, September 14. It is a story of Ireland and fairly bristles with the atmosphere of the "Ould sod." Two men, brothers, figure prominently in the story, one being a priest and the other the accepted sweetheart of a pretty colleen. There is a rival for the affections of the girl, and thereby hangs the tale. The priest is aware of the rivalry and is fearful his hotheaded brother will commit some overt act. He broods over this, and dropping asleep, has a dream in which he sees his brother attack the rival and hurl him over a cliff. He dreams he is forced to tell a falsehood in order to shield the brother and that his parishioners, aroused to fury and resentment, attempt to burn his house for revenge. He awakens and is happy to discover it is all a dream. He finds the brother and the rival have adjusted their quarrel and are friends. There is an excellent comedy vein in the introduction of a queer character who takes a drop too much at times notwithstanding the vigilance of the priest, who is fond of games and athletics but will not tolerate tippling in his flock. The story is entertaining and the plot cleverly interpreted.

CHAS. K. HARRIS

By Margaret A. Macdonald

MY message was conveyed by some mysterious means to the inner room. Charles K. Harris had pressed the button of the automatic door opener which hangs limply at the side of his desk; click, click! The door opened and I was ushered by the pleasant-mannered stenographer into the presence of the world-famous writer of popular songs. "Mr. Harris?" I ventured timidly, for it was my very first glimpse of the writer of "After the Ball," "One Night in June," "Will the Roses Bloom in Heaven," etc. I walked into a room and a presence which was neutral to me, save for the products that had come from the heart and brain of the man. My recollection, as I think of them now, is as the fragrance of roses and fresh blown violets, of a sympathy grown warm through contact with human life—rich, red, throbbing human life—its joys and its grievances. "Everything that I write must throb with life," said Mr. Harris. "It must have a moral—it must be a real living thing that touches the hearts of the people."

Mr. Harris, strange to say, knows not one note of music. He writes his lyrics and music at one and the same time. The muse of music and the muse of poetry go hand in hand. Humming snatches of different songs, he showed me how the theme of the song had called forth the melody—how, in other words they were part and parcel of the same thing.

Charles K. Harris gets near the hearts of the people. He writes pure, simple melodies, which for their very simplicity, and sympathy with the lines which they accompany, steal in and around us like a warm, soft current of life, entering into our present conditions as something fitted there, or calling up reminiscences of the past with its varied emotions.

"I've heard my songs sung in German, Italian, French and English—they sound just the same to me. I don't care whether they are sung in a moving picture house, a cafe or any other place—I am perfectly indifferent—they can do what they like with them," said Mr. Harris, during our conversation.

"Moving pictures?" he answered, to a query with regard to the use of his songs for moving picture theaters. "There is not one of my songs that could not be used for the theme of a moving picture. I have had them come to me already for ideas. They need new ideas, and if they are anxious to exclude the immoral element, as they say they are, and introduce only the good and the pure, let them take some of the simple little song subjects and work them out. For instance, take "After the Ball," have the picture of the old man, and the little child at his knee asking him to tell it a story, then follow up with all the different scenes of the song, the grand ballroom, etc., and they will get a very beautiful picture. The same can be done with many other songs."

There is a very beautiful story connected with "Will the Roses Bloom in Heaven?" By glancing at the title page you will find that it has been dedicated to a clergyman, Rev. Leslie Clare Manchester. The following is how the inspiration to write the song came to the writer, as told by Mr. Harris himself. "One day I received a letter from this man from the South where he had gone for his health. It ran something like this: A young girl from my congregation was afflicted with consumption. At last as she became worse, I felt it my duty to take her South. Each morning I used to bring her a little bunch of roses fresh from the garden. One day I took them for the last time—so it was destined. She said to me after I had given them to her, "Will the roses bloom in Heaven?" Since her death I have been obliged to come here for my health, having been so overcome by the incident. Will you perpetuate this idea in song?' and that is where I got my inspiration for the song, 'Will the Roses Bloom in Heaven.'"

Continuing, he spoke of the Geidel trial, and the mother's words, "If boys could but read their mother's hearts they would never go wrong." Said he: "You see on my desk here the words written down." He therewith picked up the paper upon which they were written, or words to that effect; my memory may not serve me exactly eorrect. which had been lying directly in front of him. "this will be the theme for perhaps my next song. I served on the jury at the Wolter trial, and these things touch me very deeply."

During my conversation with him, Mr. Harris laughingly told many interesting things in connection with the interviews which he had granted abroad. At last, after being tormented almost to exasperation, he said to the "end fellow," "I don't see why the mischief you don't have one man write it up for the whole bunch of you instead of prodding me on the installment plan."

Mr. Harris spoke with delight of his recent trip abroad, and of the "New York microbe" which takes possession of New Yorkers who hibernate for long in the great city. He said: "They actually can't think anything but New York. I was getting the same way."

I scareely felt myself the stereotyped newspaper interviewer as I chatted away with Mr. Harris. My task of "brain picking" was a pleasant one. I slid in by accident—I don't just know how. As the elevator lowered me to the street entrance I had the sensation of having had a friendly chat with an old-time friend.

Omaha, Neb.—A new moving picture theater will be established at 2416-18 Lake Street, to cost $5.000.

Sacramento, Cal.—The Mikle Moving Pieture Theater was destroyed by fire.

SCANDINAVIAN FILM MANUFACTORY

Wishes representative for the sale of its novelties.

Only firms with capital and known with the branches are requested to send ticket to Moving Picture News, 30 West 13th St., New York City.

IMP ENTERPRISE

The Great Charleston Hurricane and Flood Photographed—One of the Most Thrilling Pictures Ever Released

With commendable enterprise the Independent Moving Pictures Company of America rushed a photographer to the scene of devastation in Charleston, S. C., and obtained views of the havoc wrought by the storm during the closing days of August. Work has been rushed in the way of developing and the film is for release Monday, September 18. While the pictures were taken for the most part in the rain, the photography is perfect and the feat is pronounced by experienced picture men as nothing short of marvelous.

The film is about 700 feet in length and every inch is a graphic picture of woe, suffering and loss of life and property. Newspaper readers will call to mind descriptions of this, the most disastrous storm that ever occurred on the east shore of the Atlantic ocean. Charleston appeared to be in the very center of the storm zone and suffered to a greater extent than any other of the coast cities, receiving the full force of the two destructive elements—wind and water. The destruction brought about by these two powerful forces almost surpasses belief, but the camera is unerring and the proof is in the film.

The destruction by land and by sea is shown. The huge waves, dashing over the breakwater, sending the spray fifty feet high, make a gruesome foreground for the buildings adjacent warped and torn out of shape by the fury of the wind. Huge warehouses are razed to the ground and the debris scattered over acres. Dwellings are denuded of windows, with roofs lifted off as though by the hands of a mighty giant. Trains of heavily loaded cars are shown blown over, the cars split in twain and the contents strewn on the ground. Railroad tracks are shown that have been lifted and moved many feet, a tangled mass of track and ties. Vehicles are traversing the streets, hub deep in water, while pedestrians are moving about, wading in water to their waists, vainly trying to locate their property, with woe and desolation everywhere. On the water front the scene is appalling. Boats are washed ashore and landed high, but not dry on the docks, with masts by the board and seams gaping. Owners and crews of the craft are seen in the pelting rain, which fell incessantly for many hours, trying to bring order out of chaos and rescuing property from the mass of wreckage. Vessels foundered and went ashore during this storm, and the loss of life was great. The scene of destruction was not confined to the water front, where the wind and waves combined, for the devastation all over the city is apparent. Some idea of the severity of the hurricane can be gotten by the views of trees uprooted, those with huge trunks being blown down, lodged against buildings, and twisted with large limbs torn off and blown many feet. Traffic was suspended on many of the principal streets while a large force of workmen labored in the pelting rain to remove the wreckage. In many cases board sidewalks were lifted and swirled into the street, being piled up against other wreckage.

The most pathetic scenes are the rescue of sailors

from the doomed craft. Many of the navigators clung for hours in the rigging of the ships while the waves beat upon the craft under them threatening every moment to swamp the vessels. Liners attempted to anchor but the fury of the hurricane was so fierce that chains were snapped and the boats drifted about helplessly at the will of the storm until succor arrived. Mariners say it was the worst storm they ever encountered. Acting on the warning from the weather bureau, hundreds of boats stayed at their docks, not caring to venture forth with the barometer falling.

On the whole the film is one of the most remarkable ever made, and the energy of the camera man acting under the explicit instructions from the Imp management in New York to secure a negative of the storm

regardless of expense, is an illustration of the enterprise of the company to serve its patrons with views of events as they occur.

Mt. Clemens, Mich.—Plans are being prepared for the erection of a new $20,000 theater for R. G. Peltier and W. N. Trombly, of the Bijou.

New York, N. Y.—A new theater will be erected at 236-40 West Forty-second street, for H. H. Wood, to cost $150,000.

Dublin, Ga.—A new opera house to cost $25,000 is to be established here.

Philadelphia, Pa.—John D. Dorney will erect a new $15,000 theater at 519 East Girard street.

Krebs, Okla.—The opera house here was destroyed by fire.

MOVING PICTURES AND NARROW-MINDED PREJUDICES

(Concluded)

By A. L. Barrett

There are thousands of people also who are utterly opposed to dancing, citing dance halls and places of questionable amusement as the certain and fitting end of all dancers. The most ancient records of any nations prove dancing to have been indulged in by all ranks, and it would seem to be one of our inherent instincts. There cannot be much vice in the thousands of little five-year-old children who throng the city streets, yet as soon as even a street organ or a band is heard, a group of youngsters can be seen exhibiting their infantile conception of the terpsichorean art. It is in the nature of young and growing people to dance, and this is emphasized very strongly in the Latin and Slavonic races, yet there are many persons who try in vain to totally repress this human instinct and declare it to be the invention of the devil. Does it seem reasonable that on account of their love of dancing the whole of the Latin races should be doomed to perpetual punishment? Surely entire races of people cannot be wrong. Besides these races, however, there are millions of other people who dance, yet the majority of them become respectable members of society, most of them having exceedingly strong religious convictions. If the non-dancers are asked to state their personal experiences in society where dancing is permitted and of the evil forces they have found there, in 99 cases out of 100, those persons will be very shocked at the mere suggestion of being seen in such company and declare vigorously that they cannot dance a step and have never been where it was tolerated in all their lives.

The moving picture industry has exactly the same ignorant prejudice to combat. As in other cases, the strongest denunciations against them are, and will be, by persons who are least qualified to judge and have never entered a moving picture theater. This was particularly emphasized at a recent meeting at which the question of picture plays was discussed. Nearly everyone present contributed their quota of vilifications and attributed to the pictures every possible variety of evil imaginable. Finally, one gentleman (a clergyman of the Episcopal Church, by the way), rose and said that he had listened carefully to what the others had said, and he was convinced that they were, to say the least, exaggerating the matter. He had been to many picture plays but had never seen such scenes portrayed as had been described, in almost every instance having seen pure, good stories, with a wholesome moral; and then, growing enthusiastic, he declared them to be the religious educator of the future, the best methods by which converts could be won, the best medium to encourage Bible study, the best aid possible to a Sunday school superintendent, and finally, the one medium which the clergy needed to impress religious truths on skeptical congregations found so often in the modern church, and would those gentlemen who had been to a moving picture theater within the last ten years, kindly rise. Everyone present, however, was deficient in kindness.

On further discussion it was found that they had never been to a picture play because they had heard such awful things about them, and the reports of their evil influence on young people and of how many they had led astray, was the foundation on which the assembled company had built their theories and fed their prejudices, but not one of those present had the slightest practical or personal information on the subject for the all-sufficing reason that they would not be seen in a place of such questionable amusement.

It is always difficult to remove a prejudice, but if, instead of arguing with such a person, the question was asked, "When were you last at a church, a theater, or moving picture show, when did you last read your Bible, can you dance," etc., it would be found that he had not done so for years at least, in many cases, never, but had formed his prejudices solely on account of some unfortunate or disgraceful episode connected with some particular church, or had had the misfortune to become acquainted with an unfrocked clergyman, had listened to the reports concerning the characters of some members of the theatrical profession who were a public and moral disgrace to it, could cite out of a very wide acquaintance extending through a lifetime, about a dozen cases where some weak-willed young people had been lured to destruction by means, primarily, of dancing, and in the case of the moving pictures, had probably never entered a theater, but had listened to reports circulated by persons who visited the worst types of ten years ago, or he had looked at the posters sometimes displayed. A good theorist can frequently convince people, but pinned by a merciless question that probes at once to the root of the contention, the sight of his confusion will usually furnish material for a very moving picture, if witnessed by a sympathetic audience.

Apropos of the present moment, ask any one of these wholesale, unthinking denunciators of the industry if there is anything specially detrimental to morals or religion in the most beautiful presentation of kinemacolor, the inventor of which has used as a fitting introduction of his wonderful discovery, the Coronation of George V of England.

It is very unfortunate that the very persons who possess no practical information on a subject, who, for instance, have never or rarely been inside a church or theater, would scarcely recognize a Bible if they saw one, cannot dance, and have only seen the outsides of a motion picture theater—are the very ones who are taken most seriously and believed in most implicitly by thousands who swallow their words of unwisdom with touching confidence and childlike simplicity which might have been allowable even so recently as 500 years ago, but which in this enlightened age seems little short of imbecility, for the simple reason that people do not think and investigate for themselves.

In the case of the moving pictures, if some of the non-frequenting, yet know-it-all public were to see some of the beautiful pictures from France, England, Italy, and other countries showing various industries, some of the dramatized literature now being presented, some of the religious plays, or could see the beautiful production of kinemacolor Coronation films, they would forget the picture plays they have seen only by means of a very lively imagination, and would be a little wiser—possibly in time attaining to the wisdom of those who frequent the much maligned moving pictures.

Princeton, Ind.—Robert Sherman, of Rockford, Ill., is planning to build a $20,000 theater on the site of his airdome here.

South Bend, Ind.—Harry G. Sommers has purchased the Auditorium Theater here from the Studebaker Bros. Mfg. Co.

IN DEFENSE OF THE MOVING PICTURE SHOW

By Charles Delman

THE moving picture drama has seized upon the imagination and heart of the people from the United States to the antipodes; and has brought in its wake the upbraidings of the moralists and the scorn of the intellectual.

The moralist decries many of the pictures presented because he insists that they will deprave the young; the high-browed intellect bewails the barrenness of the intellectual element; fresh-air faddists have objections, on the score of the Nickelodian theaters being unventilated; and the hue and cry has been raised for a thousand other reasonable and unreasonable reasons. The public, it may be added, continues to go to the moving picture show anyway.

The publicity given to a number of cases of young lads who were caught in some petty criminal act, which they admitted was in imitation of what they had seen at a moving picture show gives those who are pointing out the demoralizing influencing of this class of amusements a leg to stand on. But because this is true in a tiny thimbleful of cases (not even a handful) does not prove it true generally. It would be difficult in this instance to prove a general truth from a particular one. And even in some of the instances, I believe it would develop, on investigation, that the conduct of the boy was in no wise prompted by criminal tendency, but was of the nature of the boyish prank; that love of adventure and excitement which the country lad gives vent to by raiding the farmer's orchard, and those other (to adults) stupid and destructive acts that are expressive of the boy. They are part of him, he is unconscious and not desirous of wrong-doing—he ceases to indulge in such pranks when a maturer conception of life make them unworthy of the dignity of his new manhood. It is not often that any one gives way to verbiage as to the corruption to the boys' morals which must result from mischievous pranks; we recognize them as being natural to his youthful, vigorously bounding blood—we phrase it that "boys will be boys." This is not in any sense an argument for the encouraging or permitting of conduct that endangers or disturbs others, but does recognize the fact that it is not criminality always, but rather mischievousness and adventuresomeness that prompt a youth to imitate what he saw at the moving picture show. Courts do not bring such facts to light; they only inquire as to the guilt or innocence of the parties concerned.

The fact, too, of more serious crimes among adults (suicide, and even murder), influenced, apparently, by something portrayed at one of these shows, seems further to strengthen the position of the party of opposition. But how, if a book, "The Sorrows of Werther," by Goethe, recently described by the New York Times Saturday Review as a melancholy romance, exercised an equally obnoxious influence? A young man, reports the Review, was found dead, with a copy of this novel beside him. When the novel first appeared, in 1774, we are also informed, "world weariness" was at its height and cases of suicide occurred throughout Germany as the result of reading it. Note, the writer states, that world weariness was at its height, and then attributes the suicide of the young man mentioned to the influence of the story. I think it can be ascribed only superficially to its influence. It was world weariness, from whatever deep-rooted and unknown cause, that really incited self-destruction; the novel was only a reflection of the young man's state of mind, and if that had not precipitated his act, something else most surely would. Healthy-minded and healthy-bodied persons are not readily prompted—in fact, not prompted at all—to crime by books or by moving picture shows, either; if they were, we would have more of it.

The American Review of Reviews, calling attention to this apparently vicious effect of the moving picture drama, mentions: "Only a few weeks ago the newspapers told of a tragedy in Philadelphia. A clerk, unreasonably jealous of his wife, went with her to a moving picture melodrama. It showed a home disrupted by a friend's attentions to the wife. The suggestion of the fancied wrong fanned the clerk to murderous rage. The next morning this clerk shot his wife dead in the presence of their seven-year-old son." That clerk might have witnessed "Othello," and the same direful result followed.

And so, now and again, other cases of crime are reported by the newspapers that seem directly traceable to the influence of a moving picture scene. But in any of them, nothing but shallow thinking could ascribe the crime or suicide to other than the victim's state of mind—or health. If this had not precipitated the act, something else surely would.

Here we have, side by side, as a motive force of crime (agreeing for the sake of argument that they were the inciting cause), a book by one of the world's geniuses and a moving picture melodrama. What are we going to do about it? Shall books and dramas and moving picture shows be suppressed because there are a few susceptible people in the country? But isn't it stupid to consider only a few isolated cases? What is the effect of these forces of our modern age upon the people in the aggregate? It is only by considering thus that we can arrive at any trustworthy conclusions. According to the magazine from which the abstract quoted was taken, in this country, two and a quarter million persons attend the moving picture show daily, in round numbers, a total of eight hundred and twenty-one millions yearly; that is a large proportion of our eighty million population attend the moving picture show often enough during the year to be thoroughly corrupted, if the alarmists are to be believed. But do we find this to be the case? Has crime increased since the advent of the moving picture show? Perhaps our political crooks and corrupt legislators learned their crooked business at the moving picture show? Crime flourished prior to its advent, prisons were as full, the citizenship was as poor, as bad influences surrounded the children and youths of this country. If it wasn't the moving picture show it was the dime novel, if it wasn't the dime novel, it was the boarding school, where the boys learned vicious habits. I wonder what it was that corrupted boys before these evil (?) influences appeared on the scene? We know that young people have always been corruptible—it has ever been necessary for parents to keep their eyes upon the children to save them from evil ways. It must be that the young folks are intrinsically bad(?). The writer has known many boys who read all the cheap, blood-and-thunder novels going, but they turned out ordinary, respectable, peaceable adults. Boys read dime novels, girls "Bertha Clay" love stories, adults attend moving picture shows, for the same reason that most people read the very best literature—the world's masterpieces—to be amused; to be taken out of themselves, away from the sordid facts of their everyday life. We all believe that to read literature for amusement is perfectly legitimate, nothing harmful or undesirable about it. And, in fact, much of our literature, including, by the way, the dramas of Shakespeare, were written to satisfy this craving of people to be amused, to be told stories. It is this very faculty of an editor in combining matter in a magazine that interests and amuses people, that secures for it a large circulation. We do not hear of magazines hiding the fact that they are interesting and amusing, do we? Perhaps some would like literature read for its elevating influences, etc., but, no; we may be ashamed of the fact, but we must frankly confess that we read it solely because it interests us, it amuses us—we enjoy it. We like a man if he can tell a good story, why not if he can picture it?

Moreover, there is no truth in the assertion that it is the younger element who are attracted by these shows. Certainly, any one, who has visited the moving picture show often enough to be more than an "arm chair critic," knows full well, that by far the greater number of the spectators were adults. Despite this fact, the opponents of this form of amusement continue to harp upon the evil effect that it has upon the young. Those who attend these shows do so not for the purpose of being uplifted, of being educated, but solely to be amused. The convenient proximity of the theaters, their extreme cheapness, put it within the means and time of all to attend. These are, of course, the chief reasons for their popularity.

What sort of picture drama is it that has excited the prejudices of the critics? What do most of the moving picture theaters offer their attendants? Chiefly, pictures that are based on love stories, on "wild and woolly West" adventures, Shakespeare's plays and well-known stories serve as themes, farce and comedy fill a good part of the daily or nightly "program"; drama of the tragedy, comedy, pastoral, historical, tragical-comical, historical-pastoral order, as Polonius phrased it, is portrayed. Stories, a thousand fold more horrifying than the worst that may be produced at the moving picture theater, are daily told in the newspapers, and life itself teaches nearly all lessons more vicious than can be taken from the moving picture drama, if it is supposed that the attendants of them ever do draw a moral from what they see. Amusement, relaxation are what they seek. Are not these perfectly natural and needful of fulfilment?

As an example of the attitude of many on this subject I quote the following. This writer, in a popular health magazine, after scornfully inveighing against the picture and cheap vaudeville show, applying such epithets as "empty-headedness" and "vaudevillemania" to the habit of frequenting them, and classing them among the noxious pastimes, such as smoking and drinking, in a concluding sentence,

goes on to say: 'I indict these shows as mental drugs; they dope the mind, clog the intellect, pander to a false taste, opiumize the brain—besides injuring the eyes and the lungs, and depleting the contents of the purses of their victims." A serious indictment truly. If it effects all the evils claimed, then it is a greater menace to the mind, morals and health of the people than, for instance, either tobacco or alcohol, for the former habit is far more universal; men take their wives, youths their sweethearts, mothers their babes and children—both sexes and all ages come in contact with this monster, the moving picture show; whereas smoking and drinking is confined, on the whole, to men (and not all of them are subject to it).

But are these assertions true? Such strictures are generalizations which, made in the abstract, can be applied by any one to many other things on this earth besides moving picture shows. And if the good-sounding words impress you duly, and if you are not overparticular in requiring all the facts, you will believe them. Most of the antagonists of the moving picture show slash deeply, and to my mind blindly, at "empty-headed" amusements. O, anybody knows who has attended the vaudeville shows (the very best of them) that the jokes are often dull and stupid, that the wit and humor is not wit and humor, that the impersonations are disappointing. But they amuse and please the thousands who attend them. For a few hours each night they relieve of care and worry hundreds of men and women—lightening if not enlightening their hearts and minds. Are not such amusements, accelerating as they do the pleasureable emotions, of value in refreshing the mind and improving the health? And we all know of the health destroying effects of evil emotions, and the good effects of good emotions.

Well, the moving picture show offers the relief, the amusement, the relaxation which tired men and women seek after their day of toil. The moving picture show injures the eyes and lungs of the spectators? Well, what in this world doesn't? Is the ordinary man's work of a nature to improve his eyesight and strengthen his lungs, or to injure them? We know that too often it injures them. Are the newspapers and books he reads printed on proper paper and in type of a size and style that will safeguard his eyesight? Again, we know that too often they are not. But, because of all these factors that undermine his health, it may be said, he should spend every available moment recruiting it. But is not amusement and relaxation valuable for this purpose?

Another pleasant and easy manner of putting the seal of final condemnation over what we have made up our minds, without any real grounds for so doing, is an evil, is to declare that the particular object of our dislike dopes the mind and is a panderer to a false taste, and then dismiss the subject as entirely settled. And the moving picture show comes in for its share of attack in this fashion. But these things are still a matter of opinion. Such shows might dope the mind of one who expected to be edified by them, but not that of one who simply wanted to rest his mind, or be entertained. What is "one man's food is to another poison" applies as forcibly in matters of recreation. As for false taste, what is false and what is true? Men's tastes are so diverse and complex that it would be difficult to designate the one or the other. For instance: A hundred literary critics will express a hundred opinions of a work, as different from one another's as can be, some complimentary, some uncomplimentary, some wisely non-committal. If one attempted to guide himself by the tastes of the critics, where would he be?

Taking it all in all, the enemies of the moving picture show are prejudiced against it on the three grounds, that it is morally, mentally and physically a detrimental amusement—an amusement that is productive of diseased morals, intellects and eyes and lungs.

To those critics, who, disregarding the ethical standpoint, nevertheless seize upon the hygienic aspect, who mercilessly condemn the moving picture shows because the eyes may be taxed or the air be not so pure as it might or should be (though this latter is really the fault of the theater, and not the drama), it may be said that the identical objections advanced against the moving picture show could be made against the best drama, performed by the best actors in the best theater in the country. The watching of any play entails taxing the eyes; in no theater is the air pure. But surely the ordinary person is not so fragile as to fear that an evening at the theater, or even fairly frequent visits to one, will injure his health as pie would upset the stomach of a dyspeptic.

From these several standpoints, the critics set up straw dummies—call them evils inherent in the amusement they are condemning—and straightway proceed to knock them down at their pleasure.

To the people who are busy with the drudgery of factory, office and home, rather than with "living and learning," the moving picture show fills a read need in their lives. It takes them outside of themselves, gives them new experiences, quickens their emotions; for does it matter so much whether the depiction of human passions is effected by means of the book, the theater or by pictures focussed on a screen? They stir us just as greatly. The heart strings may be tugged quite as effectually by the silently moving screen people as by the words the printed page impresses on the mind. The moving picture show would, perhaps, have disgusted the cultured ancient Athenian who heard the greatest orators, who was delighted by the finest dramas, who viewed the most beautiful sculpture, and had nothing to do but attend to the business of the state; but it does please those of this country who are not so fortunate in the possession of such advantages.

On this question of moving picture shows, the little poem, "The Nickel Theater," by James Oppenheim, strikes the right chord. It sets before us vividly the reasons for the screen drama's enthrallment. The histrionic instinct is one that we all possess in more or less degree, and certainly the dramatic has ever been one of the highest and keenest forms of intellectual enjoyment and stimulation. As a matter of fact, in Europe especially, great actors and actresses have posed for the picture drama, and the production of many of these so-called "canned" dramas are really great artistic triumphs. There has really been no occasion for the riot of rhetoric in denunciation of the moving picture drama that was heard from all sides after it had become popular and common.

Here is our poem:

"O, Shakespeare, come and sit with us! Here are such theater-glories
As you, O, million-peopled Soul, had loved! For you told stories
The crowd could see—yea, though the poems swept over their brains blind,
So much were women and men your words you spoke to all mankind.

"It's a thick, black room and a rough rude crowd—the real strong human stuff—
A screen's before, a beam of light rules through the air—enough!
Lo, on that beam of light there darts vast hills and men and women,
The screen becomes a stage; here's life, blood-red with the living human!

. . . . . .

"Yea, in ten minutes we drink Life, quintessenced and compact,
Earth is our cup, we drain it dry; yea, in ten minutes act
The lives of alien people strange; the Earth grows small; we see
The humanness of all souls; all these are such as we!

"O, at day's end, and after toil that dragged the heart in the street,
What utter glory to forget, to feel again the beat
Of the warming heart with light and life and love's unearthly gleam,
Till Dreams become our Living World, and all the World's a Dream!

"Now we have lived the pain of others, now we have drunk their joy!
It gives us new heroic grip upon our day's employ!
O, Shakespeare, here Earth's dimmest brain can draw strength from great stories!
The millions grasp their heritage of Art, the theater-glories!"

After reading this, when we have been stirred to feel that the "nickel theater" is a most desirable institution on earth, it is only just to note that the critics who view it with aversion regard the o'erfrequent patronage of the moving picture show as degenerating. But, pray, is not too much book-reading bad? Perhaps there is a difference of opinion on these matters? Can one read Shakespeare too much? Some very eminent educators apparently think not. Is not too much exercise, too much bathing (to return to a prior consideration of hygiene), too much of a thousand and one things one might think of, harmful? One can surely weaken the body, therefore the mind, by an excess of bathing or an excess of exercise (both, otherwise, excellent and impera

tively necessary habits. Just so, one can dope the mind by too much reading or by too frequent attendance at moving picture shows. Herbert Spencer once observed that if he had read as much as many people, he would know as little as they. That, of course, is questionable. Such arguments are rather against excess, and applicable to everything, than against the moving picture show specifically.

And now a few words to those who think one should be ashamed of attending moving picture shows because they are not "high class" amusements. The sting in the little excerpt from the speech of the statue in "Man and Superman" is particularly applicable: "At every one of these concerts . . you will find rows of weary people who are there not because they really like classical music, but because they think they ought to like it." Are there any critics of the moving picture show, who sneer at it because it appeals to the common people (there's the rub), among the weary sitters at the classics? And may we not in answer to such critics say, though the thought was debased in the mouth of Polonius:

"This, above all,
To thine own self be true,
And it follows as the night the day,
That thou canst not then be false to any man."

It has been frequently pointed out that the moving picture show can be made an effective educational force. Educators are recognizing this more and more. Perhaps in time, the cinematograph will be to the school what stereopticon views now are to the lecture room.

But to what good ends the moving picture can be turned has not been the concern of this article. The purpose of it has been to defend the much-maligned moving picture show as it now is—on its lighter side, a means of enjoyment to millions of people.

THE RED DEVILS

Champion Release, September 13th

It was our pleasure and privilege this week to be shown an advance proof of the above film, a dramatization of Sidney Drew's drama, "The Red Men." We congratulate Champion on their procuring the sole rights for filming this beautiful concept, and if we may say so, an admirable conceit. As we saw the pictures evolve before our vision we could express nothing but praise for the manner in which it has been handled. It is a story out of the ordinary and briefly told. As we have seen, it is as follows:

A circus visits a military center and the heroine in the form of the principal equestrienne of the circus falls in love with one of the officers of the regiment which is immediately reciprocated, in fact, a case of love at first sight. The officer is ordered with his regiment to the West and before going asks the girl in marriage. The father gives his consent. After the departure of the regiment the circus falls on hard times and the receipt of a telegram from the West offering to take care of the show brings joy to the heart of the proprietor. He immediately hastens West. On the way they come to a dangerous point of their journey, a place infested by Indians, who, in spite of the sheriff being on the stage coach, attack it. The girl sends a hasty letter to her lover, whose post is not far away from this point of attack, and a portion of the regiment hasten to the rescue. In the meantime the Red Devils, who are expert acrobats, hold the attention of the Indians pending the arrival of the rescuers. The stunts they do certainly keep the Indians guessing, and they are held in this hypnotic spell until the chief, scenting something wrong, gives the order to attack the Red Devils. At this instant Uncle Sam's boys come galloping along, put the Indians to flight, and the lovers are reunited, nevermore to be parted.

Is not this, as we said above, a pretty conceit, and we feel sure there is a great sale ahead of the Champion Company for this beautiful film. We may say, in addition to the above, that there is special sheet music written to accompany this film, and every exchange, we understand, will have the music furnished to them free. This is another step in the right direction, because the music played when a film is on the screen is, in our opinion, one of the most attractive aids to the proper exhibition of each scene.

Bowling Green, Ky.—The Crescent Amusement Company, of Nashville, has leased the building at Main and State streets, and will remodel same for theater.

Darlington, Ind.—A $7,000 opera house will be erected here to be called the Litle Gem.

A TRIBUTE TO OURSELVES

New York, August 28, 1911.

TO Mr. Alfred H. Saunders, editor of the Moving Picture News, all moving picture men in general and alien operators of moving picture machines in particular owe a special vote of thanks for his swift and brilliant services in securing the new amendment to the recent Higgins law in New York State.

With the adoption of the amendment alien operators may resume their interrupted duties in this state, thus reinstating many experienced men who were invaluable to many exhibitors.

Ordinary gratitude demands adequate recognition of the good done in this situation by Mr. Saunders and his paper. For this reason the author of this humble screed makes in advance a vigorous protest against blue pencilling any part of this text which relates to Mr. Saunders personally. Promptness and energy in meeting the big and little problems of any profession are not so abundant that they may be ignored. Mr. Saunders was prompt where others chose to delay; and he was energetic where even those more concerned than he were discouragingly slothful. It was due solely to the superior merit and quality of Mr. Saunders that the benefits described in this screed were secured for a suffering class of moving picture men.

The character of those benefits justifies a cursory review in these lines.

The consternation which was caused among the alien operators last October by the Higgins bill resulted in the actual calamity of it becoming law on January 1st of this year. Some provisions of the bill were beneficent enough, namely, the stipulation requiring a rigid technical examination in electrical and mechanical knowledge, also the ban upon operators under age. So there were features of the Higgins law which candor may not condemn. But the downright ruin of its one malignant clause aimed at the alien operator practically nullified the wiser passages. This clause of the law stipulated that a foreign born resident of the United States could not operate a moving picture machine without possessing official papers of naturalized citizenship.

The distress which followed the adoption of the law is still fresh in the minds of all. The alien clause was rigidly enforced and the license of all foreign born operators were revoked. Expert mechanics robbed by civilized law of their useful trades, turned to driving trucks, shoveling snow, etc., anything they could find. Some unable to obtain work of any sort were soon starving with their stricken families—added to this it is a known fact that many incompetent men were employed to operate machines after the bill became law, causing worry and expense to many exhibitors. The injury wrought by the alien clause awakened much protest, but for the greater part this protest consisted of words. They issued from operators' unions, boards of various kinds, secretaries of this and that, foreign consuls, associations, legislators, judges and the like—words all words. Nobody did anything, but all talked about doing everything. The distress of the poor alien remained unchanged and the business in general continued to miss the service of many tested men.

In this crisis Mr. Saunders took hold of matters. He was vigorous and effective. He did something. He did it with intelligence. He did not pass a few formal resolutions, make glib speeches and quit. He began to act. The upshot of his various moves was a proposed amendment to the Higgins bill. This amendment, it is said, emanated from no less a dignitary than the President of the United States. At least he corresponded with Governor Dix, who exerted his influence on the side of the foreign born operator, and the amendment, so framed as to restore alien operators to their due share of prosperity and progress, went before the proper legislative bodies. In fact, the terms of the amendment entirely abrogated the alien clause of the now celebrated Higgins law.

All this happened within a few days of Mr. Saunders' first moves and at this writing the adoption of the amendment is among the certain forecasts of excellent judges.

For all this alien operators owe a debt of gratitude to Mr. Saunders, who has proved himself to be a man of first-grade judgment and capacity.

Signed by Four Union and Three Non-union Aliens.

Binghamton, N. Y.—Charles Savery will erect a new theater at 38-49 Clinton Street, to cost $10,000.

Roseville, Cal.—The Bell Moving Picture Theater was destroyed by fire.

Albany, N. Y.—P. J. Shea, of Troy, will establish a moving picture theater at 22 Third street.

HISTORICAL RECORDS BY CINEMATOGRAPHY

The Cinematograph is reeling off pictures by the thousand —pictures for our instruction and pictures for our entertainment. But what eventually becomes of them? To what ultimate purposes will they be put? Is there even, indeed, any systematic attempt being made to take those pictures which shall prove of the greatest value to the future historian and the future citizen—the historian and the citizen of five hundred years hence, who will endeavor to reconstruct human life of the nineteenth century from such documents as time and fire have not destroyed.

It is our pleasure to record the inception of such an attempt. There has been vague talk of it before. Some persons doubtless have even believed that something of the kind was being done. Yet the first endeavor towards such an undertaking was actually begun only a few weeks ago when Alexander Konta, of New York City, wrote a letter to the New York Evening Post in which he set forth his plan for a Modern Historic Records Association. The Moving Picture News was quick to recognize the importance of his suggestions, and a member of our staff called upon him and prepared a brief article on the subject which appeared in the issue of July 29th.

Big things move slowly, and nowadays enterprises divested of commercialism and free from all sensationalism must be especially slow in elaboration and development. Yet the idea underlying the Modern Historic Records Association has taken root at once. The great newspapers of New York, which are always hospitable to public projects of worth, immediately opened their columns to the enterprise. The Times in an editorial said:

"By means of the kinetoscope and the phonograph, had they been invented in his time, we might now see Bismarck, that intellectual and physical giant of abounding energy, and hear his thin, piping voice as he uttered the words that shaped the destinies of European governments. Lincoln's speech at Gettysburg would be delivered by himself before countless thousands of the children of to-day, and those yet unborn. Thus the majestic figures of prophets and poets may in future rise from the oblivion of printed documents into the visual and auditory world.

"But Mr. Konta's plan is more comprehensive than this. There has never been an association formed to systematize the gathering and preservation of contemporary records for posterity. The Times has shown how the most precious historical documents of this nation are housed in buildings at Washington subjected to the mercies of the casual cigarette and the flung-away sulphur match. Our newspapers are not capable of preservation through the centuries like the rolls of Egyptian papyrus; of them special and less perishable imprints should be preserved. The best photographs of the past generation may not be found in the original plates; Mr. Konta would gather the photographic plates, which should be preserved as records.

"We have methods of fireproofing such as have never been equalled. We have inventions that catch, retain and reproduce vividly the very lineaments and voices of our times. We can transfer our written records to imperishable fabrics. It is in the ripeness of time, as Mr. Konta says, that we may now provide 'a systematic extension of the historic records which the present may bequeath to posterity.'"

The other day a New York Tribune reporter obtained an interview from Mr. Konta on the subject, asking him how he came to conceive his idea. "Well," said Mr. Konta, "it was in the air. The ready response I received from all sides the moment I proposed it proves that. It was bound to come. As a matter of fact, however, I first thought of it several years ago. Brugsch Pacha was taking me over the museum of Egyptian antiquities at Boolak, and regretting the scantiness of our knowledge of the remote past of the country and its people, owing to the lack of records.

"The thought came to me then: 'What is this advanced civilization of ours doing for the enlightenment of the historians of the far distant future? Do we think of them? Do we prepare records for them much more than did these Egyptians at the dawn of civilization?' And I came to the conclusion that we do not. They at least wrote on stone to a far greater degree than we do, who trust the accounts of our current history to the most perishable of mediums of preservation—paper. At the end of a historic period our scientific historians rewrite its current accounts, and place its definitive history—on paper. Paper, paper everywhere. How long do you think that the hundreds of thousands of valuable books—books of the utmost importance to the distant future—will last?"

Here the interviewer suggested that what was worth while in these books would be preserved by being incorporated in later works.

"You assume," answered Mr. Konta readily, "that our civilization will continue to develop without a break, but there is a theory borne out by the past, that civilizations reach a certain point, then decline, and even disappear, leaving the human race to start anew at the bottom. Egypt was the beginning of our present civilization.

"What do we know of her early history? Greece was a later step in its evolution, and what do we really know of Greece? We have her art—a little of it—and her philosophers, some of her literature and a little of her drama. How much we do not know you can learn from Schliemann. Are you familiar with the perplexities of scholars concerning the pronunciation of classical Greek? What would they not give to know the way in which the choruses were spoken or chanted in Greek theaters? What do we know of ancient Greek music? Nothing at all.

"I could go on giving you examples of what is lost to our historical knowledge through the lack of enduring records in the past. Look at the Middle Ages. Pen and parchment, confusion, chronicles that are conflicting and incomplete, documents that have disappeared or perished or are undecipherable. And since the invention of printing we have just trusted to that—to paper. We have done so to this day. To-morrow it will be dust."

"But, after all, the written word will always be the chief source of information for historians," suggested the interviewer.

"Undoubtedly," said Mr. Konta, "but why not make it imperishable by photographing the written word after it has been printed in books and newspapers and preserve the plate in a fireproof vault? Why not do the same thing with documents of state? It is the same with the portraits of the great men of the past. Look at the contradictions, the uncertainties. How little we know of how they looked!"

"But is that not rather a trifling matter?"

"There are no trifles in the past for the modern historian. Turn to Frédéric Mason's books on Napoleon I. Ask the psychologists of the school of Lombroso, with their incessant probing of the possible relation between genius and insanity. Moreover, history is no longer past politics, or past wars, or past leaders. It is a matter of all that the old-time historians neglected, of the daily life of the common people, of their economic arrangements and social ways, of the pioneer, the settler, the trader on the frontier. These

MURDER, CRIMINAL NEGLIGENCE!

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are records that we purpose to preserve for posterity as well as the documentary evidence of so-called 'great' events. And, mind you, these records will be most needed, and be most serviceable, if our present civilization continues to develop without breaks or interruptions. We cannot make too many records of the present to leave to posterity, and we cannot make them too durable.

"Why not enlist the services of the phonograph and the moving picture machine, of all the reproductive mechanical inventions of the present era? I do not know whether there is in existence a moving picture of the very first human flight. There ought to be. I spoke in my original letter of the historic value of a moving picture of Lincoln at Gettysburg, and of a phonographic record of his delivery of his immortal speech. Would you not like to see him and listen to him on the Fourth of July? Would you not like to be able to bequeath these records to your children's children? Would that not be far more impressive than the printed speech alone? And would not the speech be doubly guarded against being lost?

"Take a more modern instance. You can see to-day moving pictures of the coronation of King George, but one of the most momentous speeches of the hour, that of Mr. Lloyd-George on the Moroccan question, will be recorded on paper alone. How momentous it will prove to history in the making we do not yet know. The present generation even, not to speak of posterity, may yet regret that no phonographic record was taken of it and no cinematograph record of the speaker while delivering it.

"That sounds strange? Well, it will not sound so very long. This is a most serious undertaking, and its seriousness will soon be generally understood. The time is coming when the phonographic reporter and perhaps the cinematograph reporter as well will take their places beside the stenographers in the parliaments of men."

All this, of course, is very encouraging, yet newspaper support and publicity are not enough. It was essential to find men of distinction in professional and other walks of life who would co-operate with the founder in lending authority to his plan. Responses to such invitations to co-operate with him came readily. When the association is incorporated, as it will be within the next few weeks, its list of incorporators will include: Melville E. Stone, general manager of the Associated Press; Justice Victor J. Dowling, of the New York Supreme Court; Oswald Garrison Villard, editor of the New York Evening Post; A. B. Hepburn, president of the New York Chamber of Commerce; Dr. Talcott Williams, editor of the Philadelphia Press; John G. Agar, president of the National Arts Club; Dr. Melvil Dewey, librarian; General Thomas H. Hubbard, Robert C. Ogden, Dr. George F. Kunz and Edward Hagaman Hall, respectively president and secretary of the American Scenic and Historic Preservation Society; George A. Plimpton, of Ginn & Co., publishers; Dr. Smith Ely Jelliffe, neurologist; George S. Johns, editor of the St. Louis Post-Dispatch; Paul Cravath, Joseph Rowan, Hamilton Holt, managing editor of "The Independent"; John De Witt Warner, Herbert L. Bridgman, William T. Evans, E. M. Cravath, J. N. Larned, Dr. Arpad G. Gerster, A. S. Van Westrum, W. T. Larned, Alfred H. Saunders.

The meetings of the association are to be held at the National Arts Club. The project, it is believed, is one that will not be limited in its appeal to scientific and public men. It should interest every one who is interested in the camera, the moving picture and the phonograph and who would like to see these miracles of modern invention put to their most valuable purpose. Future generations will profit most by the plan, yet it will also be practicable to reproduce some of these records a few years hence for the education and entertainment of everybody.

SIDE LIGHTS ON THE CINEMATOGRAPH

Moralists, Hypocrites and the Picture Theater

By L. W. D.

A certain popular weekly journal "with a large circulation" on "the other side" recently published a lengthy article upon the potentialities of the picture theater, and the films exhibited therein. This, however, is not all. The "morals" of the "questionable" picture theater, and the people who attend them, come in for no small amount of criticism. The journal in question has attempted to portray in a lurid light the dreadful things that happen in these places. Its statements, suggestions, innuendoes are baseless, a wicked libel on the management of picture theaters. It referred also to the alleged brutality and immorality of many films. As a champion for our cause, the writer scarcely knows how to reply to the naive and futile statements. However, when the article was published I determined the industry should not take these insults "lying down," and although it involved me in considerable trouble, I replied through the daily press as follows: "Directly any new invention comes along, some more or less well-meaning persons suddenly discover that the novelty is fraught with perils of various kinds, against which it is necessary to be on one's guard. Sometimes these perils are moral, at other times they are physical or connected with hygiene. The man or woman who desires to get the best out of life, and knows that troubles will come without seeking them, usually pays little or no attention to these notes of warning; but it is an unquestionable fact that they render the lives of quite a large number of persons extremely miserable. Whether we eat, drink, or whatever we do, certain perils are concealed in our diet or taint our amusements, unsuspected, perhaps, but nevertheless menacing. Persons who pay over much attention to these perennial warnings come to regard everything as suspect, and have in consequence their lives rendered extremely miserable. The picture theater has not escaped the attention of the "faddists" and the fussy individuals who discover or imagine evils, whether moral or physical, in everything. As my readers are well aware (and as The News has pointed out countless times), the picture theater has ever since its inception been denounced by those ultra nice persons who dub themselves "moralists," and cannot divest themselves of the idea that, given the opportunities, people will, with one accord, take advantage of them, and behave in an extremely nasty manner. As for the damage supposed to be done to the brains of children owing to their imaginations being unduly excited by the pictures they may see in the picture theater, I regard this assertion as the merest fudge. The more young people—especially young people of the poorer classes—are taught to exercise their imaginative faculties, the better. The realities a large proportion of these children have daily to face and see are deplorable, and if they can be taken out of these realities for an hour or so, and wafted into the realm of fancy, all I can say is that the change is a most excellent one. We are not told in what manner the brains of these young people, who, for the nonce get out of their dull, sordid lives, are injuriously affected by the transformation. This is one of the imaginary "perils of the picture theater," a subject for ridicule in my opinion, and not one for serious consideration."

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BY REGISTERED MAIL

As incidents pertaining to the fortunes of children are always pleasing, the Imp Company has filmed several stories of the sort which will prove to be entertaining. "By Registered Mail" will be for release September 21, and the story will appeal especially to parents. There is pathos, parental love and devotion for the theme with a clever little girl in the principal role. She is the child of a poor mechanic and the father and mother love her dearly. There is an aunt who is possessed with a generous amount of riches but is childless. She offers to adopt the little girl and give her all the advantages that money will bring. The parents consider the offer seriously and prayerfully. They weigh the matter and finally decide that it will be for the best. They take leave of the girl and she goes to enjoy the comforts of a luxurious home. The parents are saddened. The father sees the children of his fellow workmen come to meet them on their way home from the shops. His grief is almost unbearable. The mother, too, is grief stricken, but they do not talk about their sorrow. It is too sacred. In the meantime the girl pines for home—for the love of her parents. The

elegant surroundings do not satisfy, the toys fail to attract her mind from the longing that is in her heart. She resolves to return home, but how? She finally hits upon a scheme in revolving the matter in her mind. She remembers the kind mail carrier who delivered mail at her home and she resolves to trust herself to the mails. Securing a stamp, she places it on her breast and goes to the post-office. The novel scheme interests the men in the mail department and she is eventually delivered to her parents by the man in the uniform, to the great joy of her parents.

SELECTING THE PROGRAMME

Managers would do well to study the attitude of their audiences as a guide to assist them in selecting programmes. It would be a good thing if they would sit among their audiences occasionally just to see what they do and hear what they say. This would give them a line upon what pleases and what does not.

Just at present there seems to be a desire for pictures with Indians and cowboys, most of which are largely figments of the imagination. Few real Indians and few real cowboys acted as some of them do in the pictures, but they are about what the average person thinks they should be, hence are satisfactory.

This holds good in small towns and cities particularly. There the cowboy and Indian is quite as popular as when they first appeared. Indeed, some idea of the vogue of these types may be gained by realizing that practically every one of the most important companies are producing Western pictures. Evidently there is a call for them or they would not make thme. And unquestionably this call comes from outside New York.

One good drama is sufficient. A cowbow picture in the smaller paces, good comedy and one educational film would compose an ideal programme. If you have an illustrated song it ought to be one of those which everybody is whistling or singing. The audience will listen to it then.

Such a programme as this will please indefinitely. Good comedies are not plentiful, but a slapstick comedy will do in the absence of any other, though most audiences have rather tired of too many of them. Occasionally, however, the slapstick, with its smashed household furniture or its overturned workmen outdoors will bring applause when nothing else would. Apparently there is still a lingering desire to see people overset and things smashed, else there would be no applause.

A drama is mentioned here, but perhaps any other heavy film would do quite as well. The object is to regulate the programme so that it will appeal with special force to all classes. That is what brings them back again. The appeal to this or that particular class will make you permanent patrons. It is easy enough to accomplish this and with a little care it can be done.

Too much study cannot be given the programme, and it can be best studied from among the audience. There is where the comments are made that testify to the attractiveness of the pictures on the screen. There is where they all get together in a criticism that may be beneficial or otherwise. It is for managers to learn what is wanted and then act accordingly.

A LESSON IN ECONOMY

He was at the Coronation
With a lot of ostentation—
He saw the Royal pageant from a most expensive seat.
He was fulsome in his praises
Of the military mazes,
Asserting that such splendors we at home could never beat.

He described the grand processions,
And the many ornate sessions,
The lavishness of riches and the marvelous expense.
And he rather proudly boasted
Of the fact that he was "roasted"
At the British celebration among royalty intense.

And he filled us with his stories
About coronation glories—
The grandeur of the trappings, of the fireworks and the fun,
And accentuated mostly
On the point that it was costly,
And bragged about the pile he spent to see the crowning done.

Tho' it cost a thousand dollars
He is not the kind that "hollers"
At handing out the "dust" to figure in such big events,
But it got him moralizing
When he found them advertising
The whole thing in the picture shows for only fifty cents!

—JOHN S. GREY.

MR. A. M. KENNEDY

Mr. A. M. Kennedy, the general manager of the American Film Manufacturing Company, left Chicago, Saturday, September 2, for California.

His trip is one of general supervision and inspection of the Western Stock Company of the American Film Manufacturing Company, now situated in La Mesa, El Cajon Valley, Southern California.

The completion of a $10,000 studio and negative developing plant in La Mesa by the American Company is another reason for Mr. Kennedy's trip. it being considered advisable that the plant be thoroughly inspected prior to actual pictures being taken therein. It is asserted that this plant and studio is one of the best equipped structures of its kind in the world.

It is Mr. Kennedy's intention to visit the trade on the Coast prior to his return.

ABOUT SHAMROCK FILMS

The factory and studio of the St. Louis Motion Picture Company, manufacturers of Shamrock film, is a scene of great activity just now, the entire staff are putting forth every effort and straining every faculty, with a view to equaling, if not surpassing, the excellent impression created by their confreres in the Independent ranks.

Outdoor work is occupying the attention of their carefully selected stock company, and several stories, tense in theme and consistent in construction, are, it is said, in course of preparation under able producers.

Everything is moving along with the precision and accuracy of a high-grade watch.

The recently installed machines and various improved methods introduced into the mechanical department, are working admirably, and the consequent results are most gratifying.

All concerned are working like beavers, conscious of the degree of artistic excellence already attained by their business competitors of the Independents. Everything indicates that they fully realize the importance of being ultra earnest in their efforts to make the first release of the Shamrock Company a notable one.

Familiar names will be recognized among those engaged in every department.

Mr. G. P. Hamilton, the manager of the production, is at the helm, and his name should be a guarantee that Shamrock film will give all that is promised and more, for his efforts in the past with the Essanay, American, and various other companies now to the front, have proven beyond question that he possesses a knowledge of the film industry worthy of all honor and respect.

Mr. Hamilton's ability as an organizer is known far and wide. He is always keen and alert, skilled in the estimate of men and seldom makes an error.

Mr. Horace Vinton, an actor of long and varied experience, and a writer not unknown in the world of scribes, has been selected for the production department, in which he holds the unique position of scenario editor and dramatic producer.

Mr. Vinton is not a stranger in the world of motion pictures, having been a contributor of scenarios to the various companies for the past five years. His first work as a producer being with Mr. Hamilton for three years, during which period he wrote and produced many of their most successful films.

Mr. Herman Schlicker is in charge of the technical and mechanical department. Mr. Schlicker was nurtured in the severe technical schools of Germany and Continental Europe, pursuing his scientific and mechanical studies in "Die Technical Gewerbe Schule" in Berlin, and "Die Technicum," Ilmenau, graduating with high honors. He afterwards served with distinction with the "Deutche Bioscope" and "Vitascope" in Berlin.

The stock company is composed of representative players recruited from the best known studios, all of whom have a following among the patrons of cinematograph theaters.

Miss Dot Farley, the leading woman of the Shamrock Company, has been identified with the theater since infancy. She began her career in the pictures with the Essanay Company. Recently she joined the ranks of the Shamrock Company. Miss Farley is considered the most versatile woman in the cinematograph world of to-day, and will be ably assisted by Mr. Randolph Gray, Mr. E. B. Bonner, Mr. Jackson D. Carlisle, Mr. Rodney Campbell, Miss Benita Villarreal, Miss Lucelia Potter, Miss Dorothea Gray, and others.

In the camera department, Mr. Alois Heimerl is prominent. Mr. Heimerl recently came from California, where his skill was largely responsible for most artistic and important effects photographically.

Mr. Uramus Hord, late head of the photographic department of the Pettibone Company, of Cincinnati, O., has charge of the developing, and is qualified in every way for the duties assigned him.

Mr. O. E. Goebel, the president and executive head, representing the stockholders, has spared no expense in preparing the studio and factory for the work which it is hoped will place them in the front rank, and promises, at no distant day, Shamrock film will shed its brilliant color in the field of motion pictures for some time to come.

Chillicothe, Ohio.—The Apollo moving picture theater has been sold by Mrs. Henry Hamm to C. A. Smith, of Marietta.

Ensley, Ala.—Franklin Theater Company, capital $3,000. John M. Martin, president.

Key West, Fla.—John Carbonell is having plans prepared for a new theater to cost $12,000.

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"PRESERVE" Your Business!

"JAM" Your House

Faithful to our policy of injecting a sound, wholesome moral into each release; **faithful** to your interests and our duty, we are releasing a picture which you will agree is a masterwork of creative genius. We're not careless with our vocabulary, and when we make a statement like that—you must have faith!

"FAITH"

Released on—jot it down—Thursday, September 14th, is, well, here's the briefest possible synopsis, but you'll grasp it—as you will the picture! A minister loses faith in the gospel, leaves the church and goes out into the world. He sees the world's sordid masquerade of miserable happiness, the mockery of material possessions, and at last "a small, still voice" brings him back to the path that is narrow, the road that has few roses but fewer thorns.

THE BIBLE SAYS:

"Without faith there is fear"

Without "FAITH," Mr. Exhibitor, there is fear of the other fellow getting ahead of you.

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Sales Co. says Rex has kept "Faith" with its promises.

CINEMATOGRAPHIC INDUSTRY ABROAD

American Consulate Reports

This issue we give considerable space to the industry abroad, and publish herewith reports from the American consuls. We have been at considerable trouble to get this information, but believe it will be of considerable interest to our readers, especially the manufacturing element, who may be desirous of opening up the foreign market.

American Diplomatic Agency and Consulate-General.
Cairo, Egypt, June 17, 1911.

Editor, Moving Picture News,
30 W. 13th Street, New York City,
New York, U. S. A.

Gentlemen:

I beg to acknowledge the receipt of your letter of March 8, 1911, asking for the imports of films into Egypt, and the country of their origin, for the past year or some definite period, giving the comparative figures for the like period in some previous year.

I regret the delay in replying which has been unavoidable. The customs authorities have been unable to give me any information on the subject, as cinematograph films do not figure as a separate article in the customs reports; being included under the general heading of "Photographic apparatus and accessories."

There are three or four halls and theaters in Cairo where cinematograph exhibitions are given daily with great success. They are extremely popular with both Europeans and natives.

The films most in use are those of Pathe Freres (French), but Italian films are frequently seen and, at the Salle Printania, films of the American Kinematograph Company (A. K.) are often shown.

I am, gentlemen,

Your obedient servant,
Edward Bell,
Vice Consul-General.

American Consulate-General
Calcutta, India, April 13, 1911.

M. O. No. 1176.
Subject: Import of Photographic Films Into India.

Editor, Moving Picture News,
The Cinematograph Publishing Co.,
30 W. 13th Street, New York City, U. S. A.

Dear Sir:

In reply to your letter of the 8th ultimo in regard to the import of photographic films into India, I have to say that I applied to the Director General of Commercial Intelligence for information on this subject, and the answer returned to me was as follows:

"In reply to your letter of April 4, 1911, I beg to say that the imports of photographic films are not recorded separately, the statistics being merged in the comprehensive head, 'Photographic instruments, appliances, etc.' I regret the information is therefor enot available."

The value of photographic instruments, including photographic supplies, such as films, last year was $274,000. This is very indefinite so far as films are concerned, yet, it is the very best I can do in the way of an answer to your question. I enclose you a list of dealers in photographic material, including cameras, with whom you might correspond direct.

Respectfully yours, W. H. Michal,
Consul-General.

American Consular Service, Consulate General at Rio De Janeiro.
April 10th, 1911.

Cinematograph Publishing Company,
30 W. 13th Street,
New York City.

Gentlemen:

I regret that I am unable to furnish the information called for in your letter of the 7th ult, the commercial statistics compiled here not specifying separately the amount of imports of films.

It is possible to say, however, that the imports have been constantly increasing from year to year. It is particularly notable that the use of American-made films is becoming much more common than before. Almost all of the moving picture places now exhibit some American films, while only a year ago there were but a few places which made regular use of them.

The business is run here on a much higher plane than in most countries. The charges are equivalent to about 16 cents and 32 cents, per admission, there being first and second class. Consequently the places are commonly quite luxurious and only good, new films are used. The very best families go in mass to spend evenings at these shows and as a rule the profits are large. An American, Mr. E. E. Claytor (Caixa Postal 718) is engaged in the business here, and you may be interested in communicating with him.

I am, gentlemen, Your obedient servant,
Julius G. Lay,
Consul-General.

Misc. No. 741.

American Consular Service
Nagasaki, Japan, April 5, 1911.
Subject: Cinematograph Films.

Editor, Moving Picture News,
Cinematograph Publishing Co.,
30 W. 13th Street, New York City.

Dear Sir:

I beg to acknowledge the receipt of your letter of March 8, 1911, and in reply thereto have to state that the import of phonographs and supplies into this city for 1910 were valued at only $65.50, nothing being said about films, and so I fear that you will be again disappointed. It is possible that the imports at Yokohama or Kobe may show the import of films under that designation.

Respectfully yours, Carl F. Deichman,
American Consul.

American Consulate-General.
Orient House, 42-45 New Broad Street.
London, E. C., March 29th, 1911.

The Cinematograph Publishing Company,
30 West 13th Street, New York City, U. S. A.

Gentlemen:

Replying to your letter of the 4th inst., I regret to say that no official returns are available, showing the imports of cinematograph films into the United Kingdom. I am reliably informed, however, that from January 1st, 1911, separate statistics will be preserved, giving the values, and the countries of origin, of the imports of films.

Those conversant with the business of picture shows state that the large majority of cinematograph films is imported from the United States, the amount varying from 60 to 75 per cent. The other countries, in order of importance, are: Italy, France and Sweden.

Cinematograph theaters have proved so popular in Great Britain, and so remunerative, especially to the pioneers, that it is scarcely an exaggeration to say that every town, of any size, has now one or more of these "picture palaces." Indeed, in the suburbs of London, where the population is congested, there are often from three to five of these theaters in the same street. The customary programme consists of from six to eight pictures, nad the charges for admission range from six cents to fifty cents.

Again expressing my regret because of my inability to give you segregated figure, and assuring you of my further service, as it may be required, I am,

Yours faithfully, John L. Griffiths,
Consul-General.

Consulate of the United States of America
Berne, Switzerland, Munzgraben 4,
April 25th, 1911.

The Cinematograph Publishing Company,
30 West 13th Street, New York City.

Gentlemen:

In reply to your inquiry relative to cinematograph films in Switzerland, I beg to refer you to the report from this office published in the Consular Reports for October, 1908, and in addition thereto to give you the following information:

There are no separate statistics of the importation of films for "moving pictures" into Switzerland. These goods are included in the general imports of photographic films, plates, positives and negatives.

Without doubt, the greater number of films used at the present time come from France; some from Italy, Denmark, and England. The "Pathe" films appear to be largely used, and among others noted are the "Pharos," "Roberts," and a few others, seldom shown.

Police regulations differ with the different Cantons, which are supreme in such matters. A cantonal law is projected for Berne, where, at present, the city police administration exercises supervision. Building regulations are very strict. Immoral and vicious pictures must not be shown. Some theaters, however, show pictures of doubtful value, such as "The White Slave," and other similar views, but children are not admitted to such performances. Of late industrial views, scientific and "microscope" pictures have found favor. Long, elaborate subjects of historical interest are frequently used, such as "The Fall of Troy," "Joan of Arc," etc., etc.

The customs duty on films is Frs. 30 per 100 kilograms ($5.79 per 220.46 pounds, gross weight, including packing).

Yours very truly,
Gen. Heimrod,
Consul.

American Consular Service,
Athens, Greece, April 24, 1911.

Cinematograph Publishing Company,
30 W. 13th Street,
New York City, U. S. A.

Gentlemen:

In reply to the questions contained in your letter of the 8th ultimo, I have to inform you that films to the value of 15.000 (drachma—$0.193) were imported into Greece during the year 1910 and also during the year 1909. The films are mostly American films. Formerly they were imported via France, but now they are imported via England and Austria.

The cinematograph business in Greece is controlled entirely by the Pathé Company, of France.

Respectfully, Wm. H. Gale,
American Consul-General.

No. 301

American Consular Service,
Cape Town, South Africa, April 19, 1911.

Cinematograph Publishing Company,
30 W. 13th Street,
New York City.

Dear Sirs:

I have received your letter of March 8 last requesting statistics of imports into this country of moving picture films. In reply, a representative of this Consulate-General made inquiries from the Customs Statistical Bureau and learned that there are no records of the number or value of moving picture films imported into the Union of South Africa. It was stated that films are principally imported through the post and all goods imported in that manner are lumped together without distinction as to their nature.

It is a well-known fact that American films are becoming more and more used in South Africa and their popularity is assisting the proprietors of moving picture shows to command very large crowds. The Indian scenes and pioneer life in America are especially popular here.

The shows which are being given in Cape Town have placed the entrance fee at 6d. (12 cents). Some are giving two shows in the evening and one in the afternoon; others only give one show in the evening lasting two hours. All are extremely well patronized and it is thought that Cape Town, although not a very large city, with already six moving picture shows, could support even more.

Faithfully yours, Richard Guenther.
American Consul-General.

No. 1048

American Consular Service,
Hongkong, April 18, 1911.

Cinematograph Publishing Company,
30 W. 13th Street,
New York City.

Gentlemen:

With reference to your letter of March 8, 1911, concerning figures for imports of films and similar goods into China, I have to report that no account of such imports is kept by the Chinese Customs and there is no way of measuring such imports. I am inclosing you a brief memorandum on the cinematograph situation here which may be of some use to you.

Trust that I can serve you further, I am, gentlemen,
Your obedient servant, George E. Anderson,
Consul-General.

For the Cinematograph Publishing Company, New York.

Film Pictures in the East

The Imperial Maritime Customs returns for China do not specify the imports of films for moving pictures into China and Hongkong has no customs returns whatever, the result being that it is impossible to give any figures whatever as to the use of films in moving picture establishments either in Hongkong or in China. However, it may be said that there is a good and a growing business in all such lines of goods both in this district and in Chinese ports as well. In Hongkong there are half a dozen large cinematograph establishments and there is a large and growing business in private entertainment outfits. These entertainments generally are commencing to appeal to the Chinese, and owing to their comparatively low price of admission they are within the reach of a great population. There are indications that the immediate future may offer a great opportunity in the interior ports of China in this line, but to establish such means of entertainment in Chinese cities generally would require a campaign of education and considerable capital.

The cinematograph business in Hongkong and the lower China coast is largely in the hands of Portuguese—former residents of Macao—who also have practically complete control of the skating rink business and nearly all similar enterprises. They lean to French films as a matter of preference, though English films are common because of the fact that this is a British community and must have some British scenes. Some American films are used, but they are obtained mostly through European exchanges. The sale of the European goods rather than American seems to have been altogether a matter of convenience and due largely to the fact that few American film houses have reached after the business in this portion of the world.

George E. Anderson,
Hongkong, April 17, 1911. Counsel-General.

2243-M (C. I.)

American Consulate General,
Mexico, Mexico, June 26, 1911.

(Through the Department of State.)

Cinematograph Publishing Company,
30 W. 13th Street,
New York City, U. S. A.

Gentlemen:

I beg to acknowledge the receipt of your letter of recent date and regret to inform you that, after some time, I have just received a reply from the statistical bureau of the Mexican Government to my request for information, in which it is stated that it has been found impossible to furnish figures showing the importation of moving picture films into this country for the reason that such importations are not kept separate, but are included in the importations of other similar articles. I regret the impossibility of giving you the information you desire.

Roughly approximating, however, I should say that only about 10 per cent. of the films imported into this country come from the United States, the balance being sent from France and Italy. Very truly yours,

Arnold Shanklin,
Consul-General.

American Consular Service, Constantinople, Turkey.

Messrs. The Cinematograph Publishing Company,
30 West 13th Street, New York City.

Gentlemen:

Regarding your recent request for information concerning the film business in Turkey, I take pleasure in giving you the following particulars.

Within the last two years quite a number of theaters giving exclusive moving picture performances have sprung up in Constantinople as well as in the seaport cities of the Empire. There are now about ten such places in Constantinople. The price of entrance varies from three piasters (13 cents) in the gallery to ten piasters (44 cents) in the orchestra. I enclose programme of current attractions. The films are generally changed every three days.

There being such a scarcity of theaters in Turkey, the inability and expense of procuring available and half-decent plays and actors, and the varied linguistic classes of people that have to be catered to, assure the moving picture business an era of great prosperity.

The majority of films are imported from France. The next largest number come from Italy. America and England come next in importance and a few films are imported from Germany.

There is one company, Union des Editeurs Cinematographiques, E. Schoenfeld, Adalet Han, Constantinople, that imports most of the films and loans them to the various theaters in the empire. The Pathe Freres of France have also a local representative here. The approximate total amount of films imported by the former company for the current year is $60,000 and by the Pathe Company $10,000. To this must be added the various films that are imported direct from the makers by the large theaters, the definite amount being impossible to ascertain. Generally speaking, $75,000 would cover the total imports of films in Turkey. Very few of the films are sold outright, in some cases when the film becomes shopworn it is sold to local dealers for ten centimes per meter.

Owing to the cholera scare and various other causes, the theater business suffered considerably during the past year; for that reason there has been no perceptible increase in the amount of imports for the year previous.

Placing my future services at your disposal,
I am, Gentlemen,

Your obedient servant,
G. Bie Raundal,
Consul General.

Michigan N. Dak—An opera house to cost $5,000 will be erected here.

THE CHARLESTON EVENING POST

SEVENTEENTH YEAR — CHARLESTON, S. C., MONDAY, AUGUST 28, 1911. — PRICE FIVE CENTS

CHARLESTON SWEPT BY STORM

HEAVY DAMAGE WROUGHT HERE BY HURRICANE

Seashore Residents Undergo Some Terrible Experiences But No Lives are Lost

THE UPPER END SUFFERS WORSE THAN THE LOWER

Many Have to Trudge Through the Water in Going to Places of Greater Safety

That no lives were lost on Sullivan's Island during the hurricane and deluge of Sunday night, appear more and more of a miracle as fuller reports of the darkness and suffering of the Atlantic-fille residents, particularly are brought to the city. With hundreds of people, among them many women and children, obliged to leave their wrecked and falling houses and venture out into the ninety-mile an hour gale, plunging through waist-deep water in many places, seeking refuge in the more substantial houses that none lost their footing and were drowned in the racing flood that covered the island seems miraculous.

When day broke over the island Monday morning, a scene of destruction certain was disclosed such as those who viewed it, never wish to see again. Parties of men who had looked after the safety of their own families, were out as soon as there was light enough, searching among the ruined houses, and their fearful that persons might have been caught under their overturned cottages and killed or injured, and when a thorough search showed that everyone had either reached a refugee in safety or weathered the storm in their own homes, great relief was felt.

As soon as it was fully daylight, a pitiful procession of homeless families started for the army post, where the refugees were made as comfortable as possible under the circumstances, by the officers and hospital corps. Scantily clad men carrying children and huge bundles of household belongings, followed by weary and exhausted women, trooped down the roads, through inches of water and struggling with the still violent wind.

SEVEREST ON THE UPPER END.

Most of the people who were obliged to leave their houses, either during the night

THE THIRD WORST HURRICANE HERE

Damage Estimated at $1,000,000, Wind Reaching Velocity of Ninety-four Miles.

Charleston experienced probably the third worst storm in her history in the hurricane which struck here yesterday

OTHER SEVERE STORMS HERE

Weather Bureau Records on the the Most Severe Hurricanes at Charleston

HEAVY LOSSES HAVE BEEN CAUSED BY DISTURBANCES

to the piling up of the water in the harbor.

April 19, 1901, a maximum velocity of fifty miles from the southeast occurred. No damage resulted from wind or tide although the latter exceeded the normal high tide by 2.1 feet, the southeast wind being especially favorable for it.

March 29, 1903, a wind velocity of fifty-five miles from the northeast, occurred, causing dameg of a minor character. High tide was 1.8 feet above normal. May 9 of the some year a wind velocity of fifty-three miles per hour occurred, blowing from the northeast. This storm was productive of a tide 3.9 feet in excess of the normal high tide, but no damage resulted from the wind or tide.

July 2, 1904, a forty-eight mile gale blew from the south; September 14, 1904, a fifty-mile gale from the north occurred.

December 8, 1905, a forty-eight mile wind from the northeast, September 17, a for-

HAVOC IS PLAYED ON WATER FRONT

Much Damage Has Been Wrought by the Hurricane—Boats are Badly Hurt

The storm played great havoc on the water front, especially the lower part. The storm was marked by a high tide

2 WOMEN DROWN MAN BEING SAVED

Ernest Hodge Spends Night on Roof Top and Will Survive the Experience

After a perilous night, clinging to a roof top, Ernest Hodge, a middle aged man, was rescued this morning at day-

TWO ARE KILLED AND THREE HURT

Tragedy at Ticket Office at Mount Pleasant During the Hurricane.

After lying all night at the Mt. Pleasant dock, the ferry boat Lawrence made her way across the harbor this afternoon at 1:30 o'clock, bringing about 400 people from Mt Pleasant. Most of the passengers spent the night on board the Lawrence. Reports from the little city across the bay indicate that the hurricane was just as severe there as in Charleston. The trestle adjoining the wharf was blown down and about 11 last evening when the elements raged at their worst the ticket office blew over, instantly killing Mr. Smith, of Columbia, and Mr. Truman Cutter, of Charleston, severely injuring Mr. L. D. Flintworthy, of St. Stephens, and Mr. E. T. Hill. The injured were rushed to the hospital upon the arrival of the Lawrence.

Passengers aboard the Lawrence were unanimous in their praise of young Alfred Von Kolnitz, who, with a rope around his waist, carried a line out to the boat. The details of the heroic act were conflicting, but everyone gave Mr. Von Kolnitz the title of "hero."

An account of the tragedy at the Mount Pleasant wharf comes from an eye witness, Mr. William L. Perry, of Columbia, a friend of Mr. Smith. The two gentlemen, accompanied by Mrs. Smith and her niece, Miss Annie McDougal, arrived in Charleston yesterday morning at 9:30 and proceeded to the Isle of Palms. After enjoying the surf, the party heeded the warnings of the consolidated officials and took the cars for Mount Pleasant. On arriving at the Mount Pleasant wharf at about 7:30, where it was found that the heavy sea and gale would not permit the trip and a large crowd of passengers left the steamer and took the waiting cars for the most promising place of safety, the car barn on Mount Pleasant. One train returned to the wharf to take the passengers back to the barn, but before it had proceeded any distance the current was off and the passengers walked to the shelter in safety.

About one hundred persons on the Lawrence neared the bridge to the wharf from the mainland give way with a crash, and then it was realized that the boat was the only shelter that could be had in the raging tempest. Accompanied by his wife, her niece, Miss McDougal, Mr. Perry, a Mr. Clear, and another Columbian, whose name is not known, Mr. Smith had succeeded in making the mainland before the bridge gave way. After reaching

THE "IMP" WAS THERE!

IMP CAMERA MAN RIGHT ON THE SPOT DURING THE TERRIBLE

HURRICANE AND FLOOD AT CHARLESTON

Secured Wonderful Moving Pictures of the Frightful Event. Will Be Thrown on the Market as a Regular Release Sept. 18th. Make Arrangements with your Exchange for Earliest Possible Booking. Get it even if you have to pay a Premium! Handle it like a Feature, for that's what it is!

ABOUT 600 FEET AND EVERY FOOT A BIG SCOOP FOR YOU INDEPENDENT EXHIBITORS!

THE MOVING PICTURE NEWS

ing picture company in the world which had one of its camera men right on the spot in the midst of the most terrific hurricane and flood that has occurred in years. True, we must admit it was through pure luck that he was there, but he made the most of his opportunity, risked his life and

MADE HIS PICTURES RIGHT WHILE THE STORM WAS AT ITS VERY WORST!

He snapped exciting street scenes, thrilling harbor scenes, all sorts of wild pandemonium raging about him as he ground away on the crank of his camera. Pictures taken AFTER the storm can't be compared with what the "Imp" man got right in the very heart of it! Instead of making this a special release or selling state rights, we are going to make you a present of it as a regular release! Your part, Mr. Exhibitor, begins this minute and consists of this:—

WIRE YOUR EXCHANGE AT ONCE FOR EARLIEST DATE

RELEASED SEPT. 18th. LENGTH 600 FEET. FEATURE IT!

COPYRIGHT 1911 BY THE I. M. P. COMPANY!

OTHER IMP RELEASES:—"By Registered Mail." One of the most perfect bits of work we ever produced. A gem of a story produced and staged and acted in a masterly manner. Ready THURSDAY, SEPTEMBER 21st. Copyright 1911 by I. M. P. Co. Also "THE BICYCLE BUG'S DREAM." A comedy trick film that is a scream. Sequel to our great roller skating fool film. On the same reel with the "CHARLESTON HURRICANE AND FLOOD" picture, MONDAY, SEPTEMBER 18th. Copyright 1911 by I. M. P. Co.

Independent Moving Pictures Co. of America,
102 W. 101st St., New York, Carl Laemmle, Pres.

and scarcely a home was not damaged, either by the wind or water.

All the smaller buildings, servants' quarters and fences were uprooted by the wind, and in some cases carried a couple of stations down the island by the sweeping tide. Roofs of wrecked houses, telegraph poles, fences, detached piazzas, and all manner of wreckage was scattered all over the island, and in the roads.

On Monday morning, the beach was swept as clean as a floor. No vestige of the sand dunes remained, and the surface was level from the edge of the still high water to the first row of houses. The telephone and light poles on the beach were all snapped off even with the sand, and had been carried up to the houses.

HOUSES BLOWN FROM BEACH

The front row of houses, at station 23, which are built nearer to the water than any others on the island had fortunately been abandoned when the water first began to rise on Sunday night, and several of them were swept clear of their foundations and blown against the houses behind them. Nearly all of the front row from that point to the end of the island were left by their owners, who sought refuge in the cottages further from the water, and the more substantial houses were filled with people who had made their way to them from their own threatened dwellings.

In one of these havens, which was turned over to the sheltering of refugees, over twenty people were gathered, and spent the night in momentary expectation of the tide rising high enough to carry away the house. Many such parties were gathered at different places, and none of the people who spent the night in such conditions will ever forget the experience.

It was in getting the people from endangered houses to the stronger and farther removed ones, that the greatest danger was encountered, and many of those engaged in the work proved themselves worthy of the name of hero.

While many deeds of daring and brave endurance were accomplished during the wild night, one case in particular has come to light. At station 25, the water came up with a rush, rising in a few minutes from the beach to a depth of from two to four feet under the houses in the front row. It was then that many of the people decided to leave their homes and go to the cottages further from the beating surf. But to make one's way against a gale which was breaking off telegraph poles was obviously impossible to say nothing of the knee-deep water swirling down the paths like a mountain torrent. For the men of any family to help the women to a safe place through the wind and water and drifting wreckage would have been a terrible task, and without the help of two young men of Charleston, Mr. A. O. Halsey and Mr. M. S. Hertz, the death record of Atlantic-ville might not have been clear, as it so providentially is, and many of the residents of that portion of the island would have spent a much more dangerous and trying night.

RESCUE WOMEN AND CHILDREN

Mr. Halsey and Mr. Hertz, first got their own families safely to the cottage of Mr. A. Barton Miller, a substantial bungalow, rather higher than the majority, and then started to help other distressed cottagers to this refuge. The wind was blowing harder each minute, and it was an exhausting and perilous task to venture out into the storm at all. But these two men, both of them blessed with extraordinarily strong physique, made trip after trip to the neighboring cottages, and returned with drenched and exhausted women and children, in some cases having carried the women for a hundred yards against the full force of the hurricane. On one trip, they had been blown off of the road and into the deep ditch, and it was only with the greatest difficulty that they had been able to get back to the house. Yet after a short rest they were off again bringing in more people from threatened houses and carrying assistance to neighboring cottages.

storm increased in fury and the island was completely inundated in many places. The houses rocked like cradles, some left their foundations; people had to stand on tables and with the furniture dashing all about the inside of the houses and logs battering the outside, the smashing up of the houses seemed to be imminent and the stress of mind and body can not be described. Splendid work of rescuing individuals and families was done by the soldiers, the rescued people being taken to safe places

over its splendid plant to its afternoon neighbor.

The management of The Evening Post is grateful for this assistance and sincerely appreciates the succor given in a time of distress.

The newly constructed People's office building also suffered in the storm. The big steel and stone building probably did not sway and shake as most buildings did last night, but it was damaged to the extent of having a good deal of the bronze cornice work wrenched off.

The metal was curled in several instances for a considerable distance, showing how the breezes flew at that elevation above the street.

The police deserve commendation in their activity toward saving the public from dangers due to the hurricane. The officers have roped off a number of places which are hazardous and which should not be approached. By so doing the department is doing a meritorious work.

Several of the policemen during the storm performed brave deeds in assisting those who were in distress. The officers did not balk at the danger to themselves, but acted promptly and effectively.

office shortly before the bridge was washing their danger the party started for the boat, but it was impossible to make it, and only Mr. Perry reached the Lawrence, the others taking refuge in the office of the ticket office. About five minutes after Mr. Perry reached the Lawrence, he was joined by Mr. Clean and the other Columbian and was told that the ticket office had blown down and Mr. Smith had been killed instantly, and also one of the motormen of the Consolidated company, Mr. Carter. It was impossible to reach the wharf until early this morning.

Mr. Perry left yesterday afternoon for Mount Pleasant, where he will take charge of Mr. Smith's remains after the coroner's inquest has been held. Mr. Smith was thirty-five years of age, and lived in Columbia for about two years and a half. He had only been married about two years. The deceased had no children surviving him.

STORM AT NAVY YARD

Baltimore Broke Loose From Her Moorings—125 Miles Per Hour

Although the hurricane seemed to develop force in the suburbs, the Charleston Navy Yard suffered no serious damages, as far as could be learned.

The training ship Baltimore got loose from her moorings during the storm, but, fortunately, the officers and men were looking out for just such an emergency, and hardly had she broken away from the piers before she was again fastened with steel hawsers and made fast. The strong pier never moved and the big ship remained afterwards fast. If the Baltimore had not so promptly been tied again she would have broken up and a great damage would have been done to the wharf.

It is said that the wind reached a force of one hundred and twenty-five miles an hour at the Navy. It was harder than anything of the kind that the officers and men generally had encountered, and they do not want to see another.

CONSOLIDATED SUFFERS.

Company Intends to Restore Service as Soon as Possible.

Mr. P. H. Gadsden, president of the Consolidated Company, stated this morning that the property of the railway and lighting departments suffered great damage in the city. It is thought that the Seashore Division loss will greatly augment the damage. Lines in every direction were blown down, poles uprooted and generally the entire system severely battered up. Wrecking crews were sent out at once to clear up the debris. Mr Gadsden said the trolley circuit of the company would be the first turned on, as he feared live wires if the electric current were attempted until a thorough examination of every house and store were made. No definite time was fixed for the resumption of the electric cars Announcement will be made later

FIRST TRIP ACROSS BAY

Gasoline Launch Eagle Bird Brings Tidings From Mount Pleasant

The stanch little gasoline launch Eagle Bird, belonging to Mr Patten braved the rough sea of the harbor early today and successfully made the trip from Charleston to Mount Pleasant.

The captain of the Eagle Bird brought the first news to the city and anxious ones crowded the dock in heaps of conditions. Later in the day the Eagle Bird with its brave crew, started for the Isle of Palms.

FROM THE OBSERVATORY

By G. F. Blaisdell

LUBIN'S amateurish "Archibald, the Hero," presents two director's blunders that are so glaring they are worth noting. Archibald's father, in Philadelphia, receives an invitation from a friend in Texas to send on his ladylike son for a little physical culture. The delighted father calls in his son and immediately afterward writes a message, which, as the parent still sits at his table, is flashed on the screen. It reads: "Received at——Cow Boy, Texas." Must be some new form of sending blanks. After the dear child has been through a mild adventure at the "ranch," he receives a note from the sheriff announcing the escape of the "outlaw" in whose capture he had played such a ridiculous part, and appealing for assistance in the recapture. Archibald puts the note on a post and writes a reply underneath the message sent to him. As the copy is reflashed on the screen, lo, and behold! Archibald's handwriting is identical with that of the sheriff. Child's work!

* * *

Police Sergeant Jeremiah O'Connor, the bureau of censorship of Chicago denies that a woman is to censor the films for the Windy City. As the story was printed here it was understood that "Serge" had put a girl on the job. Nothing was said about a woman.

* * *

The Olympic Theater, in Portsmouth, Va., has been showing a film depicting persons and scenes connected with the Beattie murder. One of the local papers announces that the house will probably be crowded all afternoon and evening. Among the pictures shown is that of "the" bloodstained automobile. The name of the manufacturer of this new kind of educational film is not given.

Announcement is made in the District of Columbia that there is nothing in the laws of the District to prevent Beulah, as she is familiarly described in the newspapers, from appearing on the screen or on the stage so long as the show is not obscene. It may be that it is the intention in Washington to give Beulah the role of the angel in "Uncle Tom's Cabin." Certainly if one may judge the young woman by the evidence in court or by the stories printed in this part of the country, it is difficult to understand what object other than greed could induce any manufacturer to "star" this person. There are different ways of capitalizing human frailty, some ways as old as the old earth. This latest way seems to be different in form only.

It is with pleasure that one reads the statement of Mr. Brylawski, of the Washington Exhibitors' Association. Mr. Brylawski points out that it is the intention of the leaders in the association to show at all times in their theaters only pictures which any woman or child would enjoy seeing or which would profit them. Pictures depicting the Binford girl, he said, are not desired in the theaters controlled by the association.

* * *

The lecture delivered at the Majestic Theater, in Brooklyn, in description of Kinemacolor's coronation pictures must have been written by an Englishman who had never been in America. It may be true that even here there are some natives, who, like Tommy, "dearly love a lord." At the same time, there must be many who find such expressions as the "commoner people," used, for instance, in describing the throngs journeying to the Derby as distinguished from those who sat in the royal inclosure, in extremely bad taste, to say the least. To many others—and not necessarily stern old Democrats, either—it was offensive. So far as the beholders could perceive, the people in carriages and afoot appeared to be eminently respectable; and that is a quality that has been denied to some occupants of the hyperexclusive precincts.

* * *

It was interesting to note the applause that greeted the announcement of the different detachments. The Scotch, the Irish, the South Africans, all received a warm "welcome." It was to the Canadians, however, that on this particular evening went the bulk of the handclapping, an incident significant of the growing importance of the British dominions to the north of us.

* * *

The final reel of the evening, "A Coaching Trip Through Wales," was splendid. If there is one feature of kinemacolor that stands out over all its others, it is the reproduction of old ocean. In this it is in a class by itself.

* * *

Fire Commissioner Johnson, of New York City, says that in the more congested sections of the city there are many potential Canonsburg tragedies. All the department can do, he says, is to order the installation of sand, fire buckets, hooks and axes. He states further that there are many places where inside galleries run around the entire room, and where the stairways leading from these galleries open down upon the main floor and not to any outside exit. He says if the law vested in the Fire Department instead of the Building Department authority over these houses he would arrange matters differently, although he admits the Building Department is restricted in its action by existing laws.

It is to be hoped that some day New York City will have a Bureau of Picture Theaters, so that the control of houses may be centralized. As it is now, a man fitting up a place of business has to interview numberless municipal functionaries.

* * *

Here's a specimen of newspaper inaccuracy worth reprinting. It is from the Toledo Blade:

"Nat Wills earned $800 in a half-hour before the Thanhouser film camera this summer."

Aside from the fact that Nat Wills did not pose for the Thanhouser camera, but for the Powers, this spring, the story may be all right.

* * *

The foregoing appeared in an article describing how Shubert and Frohman have joined hands in terminating the employment of any actor who may during the period of his contract appear before moving picture cameras.

This is another indication of the "decline" of the moving picture.

* * *

A theatrical manager, on his return from Europe recently, said that the price of orchestra chairs in the best New York playhouses will soon be advanced from $2 to $3. Don't believe it. Before the picture men get into the stretch the theaters may be quite contented if they are able to fill their orchestra seats at the $2 rate. Just paste this in your hat.

* * *

Moving pictures will play an important part in New York City's second annual budget exhibit, which will be held under municipal auspices from October 2d to 31st. Three floors at 330 Broadway will be used for displays of charts, models, diagrams and literature relating to various city problems.

* * *

Proximity to open-air moving picture shows is a new form of "unearned increment." One New York City apartment house superintendent has been describing how his fears over the establishment of an airdome turned to rejoicing.

"I do not know when I was more provoked," the superintendent is quoted as saying, "than when I first learned that a moving picture contraption was going in on the corner lot next door. I was sure it was going to add unending woes and troubles to my then none too pleasant life as a superintendent. At first I thought I would resign my position, and only deferred that action to give the matter further consideration. For a while my fears seemed to be well founded, for some of my best tenants came to me and made complaints. I told them I was powerless, as were the owners of the building, to prevent the nuisance from being established. One family moved away.

"Well, the first few nights of the entertainment worked a wonderful transformation in the sentiment around our way. You could see entire families who occupied apartments facing the big, white screen in the lot below filling the windows and apparently enjoying the novelty of sitting in the quiet and comfort of their home and being able to look out upon the moving pictures free of cost.

"Now the windows are filled every night. Mothers are able to keep their children at home. Some of our tenants are giving moving picture parties, and many other new orders of things have resulted. One of our apartments was vacated last week and we had several persons bidding against one another for a lease. The result was we got $4 a month more for the apartment than we ever did before. A father with five small children got the lease, and he was tickled to death when he moved in.

"It is a great innovation, when you think it over, to be able to view moving pictures until you tire and then lie down on a couch or window seat and hear popular songs sung until you drop off to sleep."

* * *

Structural iron workers expect to add $100,000 to the McNamara defense fund by the exhibition throughout the country of moving pictures depicting the arrest and removal from Indiana of John J. McNamara.

* * *

A film manufacturing company capitalized at $250,000 is to be organized in Kansas City, Mo. It is said the capital is

nearly all subscribed. The company will build its own plant, and will employ about fifty actors and actresses. Most of the capital is said to have been contributed by some big manufacturers who believe there's an excellent opening for a film company in Kansas City, owing to its accessibility to the ranch and Indian life of Oklahoma and the great farm lands of Kansas. The activities of the company will be devoted principally to the production of two, three and four reel Biblical plays. Charles D. Hammond, editor of the Thespian, a Kansas City theatrical magazine, predicts that Kansas City is destined to become the theatrical center of the Southwest.

* * *

Bobby Leach, a Niagara Falls adventurer, or, rather, a venturesome Niagaran, who is recovering from injuries sustained in a parachute drop from the steel-arch bridge, declined the offer of a picture company to repeat the exploit. Just to be accommodating, however, he got into his spangles, walked to the edge of the bridge, and permitted a dummy to sub for him. Two men in a boat picked up the fake Bobby.

* * *

Brazil, Ind., municipal authorities have suppressed some Jesse James pictures. The action was based on an old statute condemning pictures which might have a demoralizing influence on children.

* * *

Out in Hood River, Ore., a petition containing 200 names was presented to the council praying that the three picture houses be closed on Sunday evenings. It seems that some one recently made a canvass of the churches on a Sunday evening and then took in the shows. He found a hundred people in the churches, but in the shows he counted five hundred. Surely something wrong here. But there's still more to this story. The Rev. Mr. Hargraves, of the Baptist Church, has divided the churchmen of the town into hostile camps. Mr. Hargraves refused to sign the petition. He took the amazing ground that there was no sanity in attempting to pass laws designed to compel a person to correct a moral habit.

So long as the Rev. Mr. Hargraves remains on his job, Hood River should continue to be an enlightened community.

* * *

Edward B. McLean, the son of John R. McLean, of the Washington Post, and who married in 1908 the daughter of Thomas F. Walsh, of Colorado, treated the men and women guests at a big dinner recently held at his home in Bar Harbor to a private exhibition of the pictures of the Jeffries-Johnson fight. In order that the summer colonists also might have a look at the "scrap," McLean loaned the films to the local theatrical man. Under a new law in Maine prohibiting such exhibitions, the authorities arrested the proprietor and two of his assistants.

Mr. McLean was not arrested.

OUR WESTERN CORRESPONDENT

Hot Springs, Ark., September 6.—It can be said of motion pictures that they caused more excitement and speculation in this city the past week than if Andrew Carnegie had suddenly decided to give up the comforts of his Scotland estate and bring his belongings, libraries and all, to this booming and bustling resort. Furthermore, we understand the full meaning of the word Imp now, for the half reel of that product, entitled "Views of Hot Springs, Ark.," raised a little Hades all its own and had the whole town in general and the Business Men's League in particular guessing.

In one of my letters two weeks ago I mentioned the fact that negotiations had about been concluded with an Independent company, one that was not connected with either the general film or the sales corporations, to loose a reel of pictures, backed up by a plot, depicting the wonders of this city, when what does Imp do but crimp the entire scheme. Simply busted up the whole works and the deal is off. "Ain't it awful, Mabel?"

In looking over the Moving Picture News I noted in the release of the Sales Company the aforementioned pictures, which were first exhibited August 28. I couldn't understand it, for the latest information I received about these pictures, so far as the officials of the Business Men's League were concerned, was to the effect that the deal was closed but that no date had been set for their release. And here came Imp and scored a "scoop." I carried the news to the Business Men's League, and my genial friend, the cultured assistant secretary of that progressive organization, Mr. Barnette, could not understand it, either. He called up Mr. Belding, the secretary, the man who is given credit for having more "ginger" and a better and more persuasive flow of the English language than is found, respectively, in a bottle of tabasco sauce or Webster's unabridged, and, like Moses when the "glim" went on a strike, he, too, was in the dark. It was a trying situation, and much speculation ensued. No one knew whether or not the man who took the pictures of the city, as per agreement with the Business Men's League, had "double crossed" that organization, or whether some other party all unknown, minus the advantage of a press agent and other advertising features, had quietly slipped into the city, 'copped" the views he wanted and as quietly left before any of us could grasp his hand and murmur: "That was awfully good of you, old sport."

The local papers gave the pictures much publicity and opinion was divided as to who took them. It was stated in one paper that Mr. Stacy, the jolly Vitagraph man who was here when Bill Dahlen and his tribe of Trolley Dodgers were training for the present baseball season, was the gentleman who was responsible, but as for myself I could not see how Stacy was guilty, considering that he was allied with a Trust company and there had been no mention made, so far as I knew, that he was working the camera for Imp, and even if he had gone over to Carl Laemmle, it was a safe bet that the pictures he may have taken for the Vitagraph people did not go with him.

On August 29 one of the Postal Telegraph operators in Dallas, Tex., called up Mr. Edwards, who has charge of the Postal interest in this city, and the Dallas man sent this query humming over the wires:

"One of the theaters here is showing pictures of Hot Springs. They have an ostrich and alligator farm in them. Have you people got anything like that there?"

Edwards replied that we sure had some fine birds and alligators that had voted the Democratic ticket when Bryan first ran for president, and been regular ever since, too, and that is "some loyalty," and all of the Dallas-Hot Springs wire repartee set us guessing again.

To complicate matters, there wasn't a house in the city that could show the pictures, that the people, owing to the newspaper publicity, were most anxious to see, for the reason that every one of them were using Trust material. And thus we "stewed" for three long and exciting days, getting weary over the argument. The New Era, in commenting editorially on the fact that none of the houses dared show the pictures for fear of getting "canned" from the Trust fold, scored that corporation bitterly and ridiculed the local managers for not having the nerve to give their patrons pictures that every man, woman and child residing here were anxious to see. You note we were quite peeved.

Friday, Manager Morrison, of the Scenic, met me and told me that he had made arrangements to show the Hot Springs pictures and that they would be on view at his theater Saturday. Morrison, together with the management of the Photo Play, recently lost the Trust license when, running pictures from the General Film Company, they featured "The Fall of Troy," and they have only recently been reinstated.

The people of the city rose up and called him blessed, and Mr. Morrison was "some hero." The trust—rats! He intended to run those pictures in spite of all the Trusts that Senator Elihu Root ever dreamed of defending or Judge Landis ever hoped he might fine.

Did not the people of the city want to see whether or not they had been "filmed?" Was there not a situation that reflected on the gameness of ye manager? Also, well, of course the pictures would draw the crowd, and all the local scribes, including yours truly, pitched in and most willingly heralded the glad tidings that "Hot Springs would have the one chance to see itself in moving pictures."

Saturday came, the weather was fine as any prayed for by Prohibitionists in a "wet" and "dry" campaign, but when it came time to open the Scenic for business the pictures had not arrived. Was Mr. Morrison angry? No, gentle reader, he just bit a few tenpenny nails in two. Was the crowd disappointed? Well, some of them looked about as cheerful as a murderer who is informed by the foreman of the jury that he will headline a little hemp specialty under the personal supervision of the sheriff.

But, Lord bless us, the pictures finally got here in great shape. That, however, did not ease Mr. Morrison's troubles. Some unknown party, after entering the theater and witnessing "Captain Kate," a Selig reel, which, by the way, was a "pippin," thought that the little manager of the Scenic was bluffing, and it wasn't long before the 'phone rang in the office of Chief of Police Leonard and a voice informed that genial official that Morrison was getting money under false pretense; that he was passing off a reel of pictures and telling the people they were views of Hot Springs. Remember, please, that the person who sent in that lying report hadn't

even waited to see if Morrison had the real pictures. In less time than it takes me to write it Secretary Belding, accompanied by Mr. Simon Cooper, another prominent member of the Business Men's League, was on the scene, and no sooner had they made their appearance than Detective Laughlin also arrived. Laughlin ordered the sign taken down and Morrison told him—well, never mind what he told him. Suffice to state that he was invited to go into the theater and "take a look," after which the situation was explained. And that's the history of the Hot Springs pictures.

Just a word to Imp. What you did, Imp, you did very well, but why in "Sam Hill" didn't you give us more of them? There were several other points of interest that the gentleman you got the pictures from—and Secretary Belding states that they are the same pictures that were taken under the auspices of the Business Men's League by a gentleman from Chicago—included, but as a Hot Springs picture, the kind that would be a great "boost" for the town, they fell short, due solely to the fact that there wasn't enough of it. How about the Army and Navy Hospital? Also a bigger view of Central Avenue, to say nothing of the entire "Bath House Row," and points of interest on the Government reservation? There were many, many things we hoped to see that were missing, but what you did get, Imp, you got O.K.

The Princess Theater opened its regular vaudeville season Labor Day with an exceptionally good show, five acts and a reel of Independent pictures. Get that? No trust in that house. Every one of the acts was a winner, and the second grand opening was all that its announcement promised.

The Great Western Stock company played one of the best political dramas, when it staged "The Game," that I have seen since "The Man of the Hour" gained fame. This attraction is on its second week at the Airdome.

There were a number of Trust reels here this week that met with much praise. Biograph's "Sorrowful Example" was in keeping with the usual excellence of that company, and Edison made us laugh at his "Friday, the 13th," while Essanay gave us two good subjects in "The Two Gun Man" and "The Ranchman's Son." The actor who interpreted the part of the "Ranchman" has been doing some excellent work for this company of late. Gaumont, we had five reels from you this week, and all of them were worth looking at. "Frolicsome Flossie" created more laughter than she did disturbance when the picture was taken; "Jimmie" proved to be a delightful "philanthropist"; "A General Strike" demanded and held our attention, and "A Raging Sea" gave us a whiff of the briny, so realistic did it appear. "The Soul of a Violin," while just a little "mushy," was marked by clever work and the appearance of a very pretty leading woman.

When I gazed on "Pop" Lubin's "Atlantic City" reel I wanted to leave my seat and go down on the sands. Many and many a time have I wandered along the old boardwalk and also, too, have passed a few pleasant hours with "Pop" himself, seated on Captain Young's old Ocean Pier, when I'd interview him, but I'll bet "two bits" that "Pop" don't remember now who I am. The seaside picture was a dandy, only it made me homesick for ye olden times "The Arrow Head" was also much enjoyed, "Pop." Vitagraph gave us a delightful comedy in "Birds of a Feather," and their "Second Honeymoon" made a most favorable impression.

The Princess, as stated before, will use Independent pictures, and I suppose if the Trust learns that Manager Morrison, of the Scenic, ran the Hot Springs views they will land on him with both feet. Morrison, however, is ready for them, and in the words of the immortal "Willie": "Let 'er fly, Mac, and damned be he who cries 'let up'!"

THE MAN IN THE BATHS.

"WHEN THE LAW CAME"

The above is a thrilling Western drama, a Champion release of September 6th, in which the bright little "Champion Dot" figures in some remarkably clever work. The stage setting of this picture is typically Western, which lends to it a vivid reality only to be arrived at by means of necessary equipment of native paraphernalia. The story of child beating by the liquor-crazed man should bring home to many such, right here in our city, the necessity for temperate and moral living, by impressing them with the horror of the thing. There are many tense moments in this drama. The finale where Dave, who has been accused of the murder of the father of the little girl, is pardoned just as he is about to be hung, through the extraction of the true story of how the father killed himself, from the child by Bertha, the sweetheart of Dave, is a most intense climax.

"BABY PARADE"—FIRST WORK OF ECLAIR CO. OF AMERICA WON FIRST PRIZE AT ASBURY PARK

The first work of the Eclair Company of America was done last week when a picture founded on the Baby Parade at Asbury Park was taken. The picture won the first prize, a beautiful silver cup. The story of the picture runs thus: Three little boys have begged their old grandfather, a war veteran, to tell them some stories of the war. While the old man tells the stories and the children listen in rapt attention, visions of the battle scenes pass over the screen. After the old man has finished his tales the children wander out into the street, and there they find fastened on a post a dodger lying beside them. This is his clue, and straightway under fifteen are admitted. The next scene shows the boys in their room opening their little savings banks. Finding that they have enough money to take them there, they decide to start immediately for Asbury Park to enter the parade. Upon finding that the boys have disappeared, there is general excitement in the household. The father upon going to their room finds the overturned banks with the dodger lying beside them. This is his clue, and straightway he follows them to Asbury, where he views the parade, and in so doing finds the prize winners, they having reproduced the famous picture, "The Spirit of '76" on a float, the flag woven entirely of flowers, so impressed were they by the grandfather's tales. The reel is not yet completed; the final scenes have still to be taken, and it is expected that the picture will be released early in October.

On Wednesday of this week the Eclair Company are making a practical beginning of their work at their plant at Fort Lee, although the studio is still incomplete. However, Mr. McGill and his company are going to be game and install themselves in temporary makeshifts until the studio proper is ready to receive them.

Newport, Wash.—C. A. Fiedler will erect an opera house here.

Columbus, Ind.—John S. Crump will erect an addition to Crump's Theater.

WHITE WALL ALUMINUM CURTAIN
40 AMPERES

MIRROR SCREEN
20 AMPERES

We can improve your pictures this much, and save one-half your light. Mail us a postal and we will send one of our salesmen to demonstrate, with your light and equipment, that We Speak the Truth. Write to-day.

MOTION PICTURE SCREEN CO.
SHELBYVILLE, IND.

Great Northern

THE "KING PIN" OF QUALITY FILMS

RELEASE FOR SATURDAY, SEPTEMBER 9th

An exceptional Dramatic Subject

A DREAM WITH A LESSON

A strong moral story, more powerful than a sermon. Don't miss it.

RELEASE FOR SATURDAY, SEPTEMBER 16th

THE CONSPIRATORS

A sensational drama of the Sherlock Holmes type.

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GREAT NORTHERN FILM COMPANY

7 EAST 14TH STREET, NEW YORK

ALL FILMS SOLD THROUGH THE SALES COMPANY

CHICAGO NOTES

Reports in Chicago are as follows: The Laemmle Film Company state that they are handling twenty-five per cent more business than they did a year ago and that if business keeps up reports will show a wonderful increase over the last year. The Globe Company also state that business is great—in fact, all Chicago films, both independent and licensed, are showing to crowded houses.

* * * * *

The Selig Polyscope Company took the Gotch-Hackenschmitt pictures Monday at the South Side Ball Park, and the same evening showed the pictures at the Majestic Theater. Mr. G. P. Hamilton, formerly of the Essanay and American companies, has been engaged as manager of production by the New St. Louis Motion Picture Co. The Anti-Trust Film Company reports a big business for the future, as they have already made arrangements to buy the entire output of Independent films this season.

* * * * *

The manager of the Boston Theater stated in regard to a recent article in the World about the operator rushing through the pictures of the Crusaders that he considered it a compliment to his business, and that the people were crowding up the lobby so fast to see this great picture, thus making it necessary to rush the film.

* * * * *

With the release of "The Heart of John Barlow," Friday, September 8th, 1911, Selig Polyscope Company will increase their weekly program to four reels a week and the new Friday release will not be restricted to any one class of productions but will have a variety of unique subjects. Manager Sullivan, of the Monopol Film Company, has been causing much comment by the appearance of two devils dressed in vivid mephistophelian garbs, accompanied by a chauffeur dressed in a monk's uniform and cowl, riding in a large touring car which makes its appearance in the loop district around noon time every day.

* * * * *

The Old Album Theater, 2342-44 West Madison street, near Western avenue, has recently been purchased from Lederer & Levee Amusement Company, by Thomas P. Keyes and associates, the present owners of the People's Theater at Van Buren and Leavitt streets, which has a seating capacity of 1,400. Mr. Keyes is manager of both theaters and also of the Theater Sales Company.

* * * * *

Recent article in the News, on page 6, part of which was taken from the Chicago Daily Journal of August 23d, is nothing but the result of a joke originated by several young men who work in the city hall.

Mr. J. H. Hallberg, "The Economizer Man," states that a great deal of interest is being evinced in the forthcoming 1912 Hallberg Motion Picture Catalogue and Reference Book. This will be ready for distribution October 1st, and no expense has been spared to make it complete in every detail. To managers and operators now engaged in the theater business, as well as to those intending to open theaters, this book is recommended as a complete guide for everything necessary for equipping an up-to-date theater.

IMP EMPLOYEES CHECK BIG BLAZE

The fire which started in the underwear factory of Helfand & Abel, manufacturers of ladies' underwear, in the Colonial Building at Columbus avenue and 101st street, was checked by the employees of the Imp Company, which has its offices and factory on the floor above. The building would have been gutted by fire were it not for the prompt action of the employees of the Imp Company.

Captain Clark, of the Fire Department, said that had it not been for the prompt and daring work of the boys who valiantly fought the fire with our pails and fire extinguishers until the firemen arrived, the building might now be a total loss. One of the Imp employees, Jack Cohn, in passing through the hall, smelled his favorite odor and immediately gave the alarm to Mr. Roskam, the superintendent of the plant.

Rushing into the factory, Mr. Roskam and Mr. Cohn grabbed the fire extinguishers and rushed downstairs and tried to extinguish the blaze, and seeing that it was going to be a stubborn fight, Mr. Roskam ran back to the factory and rang the fire drill, and soon had the fifty-five employees marching down fire-escapes and stairs. At one time there were twelve Imp boys playing on the fire with the extinguishers which are always kept handy in the Imp factory. Seeing that the blaze was under control, but not willing to take any chances, the superintendent of the plant called his men back and loaded their arms full of negatives which they carried down the fire-escapes. The rest of the film was put into safes and vaults.

The firemen soon had the blaze under control and there was no damage done to the Imp factory and about $500 damage to the underwear factory.

A word of praise should be given to Jack Cohn, Julius Stern and S. P. Robins, the bookkeeper, who packed up his books and carried them down the fire-escape to safety; Mr. Grandon, the new director, who rescued one of the boys who had fallen over a hose, and to Antonio Gaudio, Eugene Gaudio, Isador Stolzer, Bert Seibel, Abe Heller, Ed Williams, Sam Jacobus, George Rowell, Harry Zeller, and all the other boys who responded so bravely to the call of duty.

Louisville, Ky.—Mrs. T. Hayes will erect a moving picture theater at 326 Market street, to cost $3,000.

Norfolk, Va.—The new Lyric Theater will be erected at Ninth and Broad streets.

OUR MUSIC PAGE

Edited by C. W. Long

MY, but this has been a lonesome month—couldn't write a line for the music department—but please don't blame the "music editor," for while the spirit was willing, the flesh was weak—to state the plain facts, "yours truly' has been ailing somewhat inasmuch as my appendix has been on a rampage—but thanks be to the good, careful care of the kind doctor, I am able to sit up and take notice, so will do my best to make up for lost time.

* * * *

B. D. De Bord writes: I am a subscriber to the Moving Picture News, and to say that the music department has been a help to me is putting it very mild. You have not only been of great help to me with your suggestions as to what to play, how to play it, and when to play it, but you have enabled me to see some of my own faults. The department is indeed of great help to me, and I am sure that anyone who will follow the advice as you give it will improve in the playing for pictures. Let the good work go on.

Answer: We are indeed glad to note that you are pleased with the work of the music department, also glad it has been of help to you. Letters such as yours makes us feel that our work has been beneficial to the musicians.

* * * *

"Drummer" from Nebraska writes: "In your issue of June 24, you say: 'Do not at any time try to burlesque a picture or produce comedy yourself where none is intended, as it only cheapens the value of your music to those who know how it should be played—the others will like any kind.' I have just been playing for a picture in which a baby cries in a great many of the scenes—now if a drummer is supposed to imitate as nearly as possible the real sounds such as would be heard, why should not a baby cry be used?"

Answer: It is very true, I did say not to insert any comedy yourself or try to produce a laugh where none is intended. The average audience usually has three or four people in it who will laugh at anything at any time, but it is a safe bet that nine times out of ten you would spoil a serious scene by using the baby cry. Use your gray matter a little—your head was not made to be used as an ornament.

I have just received a copy of the Moving Picture Pianists' Album" from the F. B. Haviland Music Publishing Company, 125 West Thirty-seventh street, New York City. The volume contains sixty-four pages of all classes of melodies, adapted to all classes of pictures, and it is a volume that should appeal to the pianists of moving picture theaters. At the price asked (50 cents) none should be without it.

* * * *

For the benefit of musicians who are out of employment or who are seeking a change of location, as well as managers who are desirous of obtaining musicians, we are going to start a "want column" for each, and for this we are going to practically print them for nothing, that is, we are going to insert them for one cent a word. But this rate only covers the two branches mentioned. If you are desirous of securing employment, or are in need of musicians, this is the greatest offer that could be made, so in the words of the "fire sale merchant"—"come early to avoid the rush." While we will not guarantee that the musicians we may place are the best, yet at the same time we will endeavor to secure the best talent available at all times.

Having been asked how fast a "hurry" should be played—and the difference between a "hurry" and "agitato"—will do my best to enlighten some on the subject.

The term "hurry" is only a slang phrase applied to the term "agitato." While in the proper sense they are one and the same, yet some make a distinction and use the "hurry" for the rougher form, and the "agitato" for the lighter and more emotional form.

There is a great scope to this one part of dramatic music. Agitation can be physical or mental, violent or subdued, just as you see depicted on the stage and will run from subdued quiet to intense action. In playing for such scenes your music will run from pianissimo to fortissimo and vice versa according to the action of the picture, and you will usually find, if you are using dramatic music, that such will be marked 'p' and 'f' according to action.

As the term "hurry" indicates, it is to be played fast. It is to be used in scenes of excitement, etc., and must be played to convey that idea.

I have been asked by a correspondent who has just lately started to play for pictures what kind of music to procure and how to use it.

I am more than pleased to receive letters of this kind, as it proves the writers are sincere in what they write and are not writing merely out of curiosity.

Any set rule or regulation of playing for pictures cannot be laid down, or followed, as the pictures are too varied; it rests entirely with the musicians, on their own application, experience and individuality. I have given a general idea of the principle in former articles. Every picture presents its own theme and problem peculiar to that one picture alone.

Having been asked a number of times for a list of national airs and songs common of other countries, I submit the following list; while not complete, it will help in a number of cases.

America: "America," "Red, White and Blue," "Star-Spangled Banner," "Yankee Doodle."

Songs of the South: "Dixie," "Old Black Joe," "My Old Kentucky Home," "Suanee River," "Massa's in the Cold, Cold Ground."

England: "God Save the King" (the same as America)," "Rule Britannica," "Tommy Atkins."

France: "The Marseillaise."

Germany: "Die Wacht Am Rhein."

Ireland: "The Wearing of the Green," "Kathleen Mavourneen," "Garry Owen," "Believe Me If All Those Endearing Young Charms," "Come Back to Erin."

Norway: "Astri Mi Astri," "Ja Vi Elsker Detta Londet."

Russia: "God Save the Czar."

Spain: Selections from "Carmen," "La Sorella," "Senora Waltzes," "Caramba."

Sweden: "A Jenta O Ja," "Ur Svenska Hjertans," "Om Dagen Did Mitt Arbete," "Domare Dansen." "Neckens Polska," "Du Gamla Du Fria," "Nulla Dansen," "Och Flickan Hon Gar I Dansen."

Cuban Battle Hymn: "Hymno Bayamés."

DAVID COPPERFIELD

The Thanhouser Company is now preparing to release that most popular of Charles Dickens' tales "David Copperfield." While this will be a three-reel production (regular release), it will not be what one might strictly term a serial, because special care has been taken to make each reel a complete story in itself, dependent on none of the others. The result is that the play has been divided into three periods, so that the first reel will bear on its opening title "The Early Life of David Copperfield, First of the Series from the Novel by Charles Dickens." The second reel will be called "Little Em'ly and David Copperfield, Second of the Series from the Novel by Charles Dickens," and the third "The Loves of David Copperfield, Third of the Series from the Novel by Charles Dickens."

Extraordinary success has been attained in an endeavor to make each reel complete in itself. The first will be released early in September on a Tuesday, the other two following on successive Tuesdays. Special literature and advertising matter will be provided in due time.

BERTRAM ADLER

We regret to announce that Bertram Adler, advertising manager of the Thanhouser Company, is seriously ill with typhoid fever, being confined in the Lebanon Hospital, where he was taken about a week ago. The News tenders its most sincere sympathy and with Mr. Adler's many friends will await reports from his bedside with the hope for a speedy recovery and a return to complete health. Mr. Leon J. Rubenstein is temporarily filling Mr. Adler's place with the Thanhouser Company.

CHARLES SIMONE

Mr. Charles Simone is again back at his desk with the Nestor Company after his recent indisposition and again prepared to handle the publicity campaign for this company. ""Charlie" is a big success in this capacity and has not only the ability to put his ideas in telling style but the goods to back his arguments, for their famous Western and Mutt and Jeff pictures have won for him and the company a most enviable reputation.

"SHENANDOAH"—CHAMPION RELEASE, SEPT. 18

Swaab Film Service Co.

PIONEER FILM RENTERS OF PHILADELPHIA

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145 WEST 45th STREET

Monday, September 11th

By the House Jack Built.....Imp
Stage Robbers of San Juan.....American
Tangled Heartstrings.....Yankee
Charley's Butte.....Champion
How Poor Babies Are Reared in Paris.....Eclair
How Teddy Lost His Bet.....Eclair

Tuesday, September 12th

The Lost Letter.....Bison
The Buddhist Priestess.....Thanhouser
Grey Wolf's Grief.....Powers

Wednesday, September 13th

Her Uncle's Will.....Solax
The Cobbler.....Reliance
The Red Devils.....Champion
At Perry's Ranch.....Nestor
Cain's Lottery.....Ambrosio
Tiny Tom Wins a Lottery Prize.....Ambrosio

Thursday, September 14th

The Brothers .....Imp
Mother of the Ranch.....American
Faith .....Rex

Friday, September 15th

Woman .....Yankee
Lone Star's Return.....Bison
In the Chorus.....Thanhouser
The Altered Message.....Solax
Bill as Bill Poster.....Lux
His Mania for Collecting Antiques.....Lux

Saturday, September 16th

The Horse Thief.....Powers
Pals .....Reliance
The Horse of the Regiment.....Itala
Mutt and Jeff and the Newsboys.....Nestor
The Conspirators.....Great Northern

MANUFACTURERS' SYNOPSES of FILMS

"THE STAGE ROBBERS OF SAN JUAN"

American Release, Sept. 11

"When thieves fall out, honest men get their due," is an apt quotation, but in this American picture, the thief also comes in for his share. Stage robbers are busy in San Juan County and the robbers seem to have advance information, whenever anything of value is carried.

One day after a successful holdup, Slippery Jim is dividing the haul between Tom Haley, his partner, his wife, and himself, when Tom objects to Slippery's wife sharing in the plunder. Slippery thinks otherwise as the risk is as great for his wife as it is to them. Tom becomes abusive and Slippery resents it with a blow. Tom departs in anger, and riding toward town he comes upon a sign recently posted by the sheriff, offering $1,000 reward for information leading to the arrest of the San Juan stage robbers. A plan forms itself in his mind to be revenged on Slippery, and also obtain the reward money. Riding to the sheriff's house he tells him that he will take him to the stage robbers. The sheriff calls a posse and led by Tom they ride to the old adobe ruin that has been the robbers' rendezvous.

Slippery's wife is tired of the life of crime and she pleads with him to go to Mexico and live straight. They have just decided to do so, when looking up they see the posse approaching. Taking up their spoils they ride away, hotly pursued by the posse. Slippery is shot in the arm, but they manage to elude their pursuers in the dense thicket, and the posse search for them vainly, and then return to town. Tom Haley knows that his partner must be in one of the hiding places frequently used by them when hard pressed, and continues his search alone. He comes upon Slippery in a secluded dell, his wife having gone for water to cleanse his wound. He forces the wounded man to mount, and takes him to the sheriff. Slippery is placed in jail, and Tom becomes the town hero. Aside from the reward offered the boys take up a collection for the treacherous partner.

When Slippery's wife returns to the hiding place, she finds her husband gone and knowing that he must be captured turns her horse toward town to attempt his rescue. En route she passes a hut and sees Tom Haley come out with a shovel and start furtively down the road. She follows him and sees him bury the reward money, and then she goes to the jail to find Slippery busy filing at the bars of his cell. He forces them out and climbing through the window, he writes a note for the sheriff. They go to the adobe ruin and securing the mail bag ride to where Tom cached the reward money and substitute the mail bag for the gold. Then they start on their journey to Mexico to begin life anew.

The sheriff visits the jail to find his bird has flown, and seeing the note he opens it and reads:

"Sorry I could not stay for breakfast. Keep your eye on the stage robber that brought me in. Slippery."

Taking the note to the stage driver, he shows it to him and asks him if he can identify the other robber that was with Slippery when they held him up. They find Tom at the hut, follow him, and watch him dig up the mail bag that Slippery placed there in place of the gold. His angry cursing is interrupted by the sheriff and the stage driver, who make him prisoner and lead him away.

Safe across the border, Slippery and his wife pause and look back, then set their faces resolutely forward to a new home and an honest life.

Here are dexterity of plot, glancing play at wit, and interesting characters that point a moral while amusing you.

"THE MOTHER OF THE RANCH"

American Release, Sept. 14

James Collins leaves his dear old mother and goes West where he becomes connected with the Bar Diamond outfit. He finds the life of a cowboy arduous and the pay meager. The possibilities of owning a herd of his own by blotting brands or branding calves, occurs to him, as it has to many others, who desire quick results from very little effort, and six months later he is a full-fledged cattle thief, branding cattle, under his own registered brand, while ostentatiously an honest cowboy in the employ of the Bar Diamond ranch.

He writes his mother of his success and she, never dreaming of the hazardous occupation her son is following, plans to join him in the West.

Jim grows reckless in his branding and starts blotting his employer's brand. It is soon noticed by the cowboys and they keep a sharp watch for the cattle thief.

At last the ranchman himself discovers the rustler branding cattle, and riding over alone he is surprised to find one of his own men engaged in the nefarious work. He bitterly rebukes him and Jim, drawing his gun, shoots his employer, and then attempts escape. The shot is heard by the cowboys and they come riding over to find their employer dead.

They start after the rustler, and after a long chase they run him down and he is shot. Ed Neville, the foreman, finds a locket hanging around the rustler's neck and removes it, and the boys carry the body away. Soon a heap of dirt on the prairie marks a murderer's grave, and the cowboys put the last spade of dirt on the mound and hurry back to the bunkhouse.

They are discussing the rustler's crime when a livery rig drives up to the bunkhouse, and a dear old white-haired lady alights and asks for James Collins, explaining that she is his mother.

All the chivalry in their nature is aroused, and the boys determine that this innocent mother shall never know that her son died a criminal and a murderer.

They take her into the bunkhouse, and then hurry away to the rustler's grave, and cover it with flowers.

On their return Ed. Neville gently informs her that her son had died an heroic death, and had begged that the locket he wore he returned to his dear mother. They escort her to the rustler's grave and there leave her, that she may be alone with her grief. As she has no ties in the East, the boys ask her to remain with them and be the mother of the ranch.

The picture closes with the boys all gathered around her.

A beautiful and appropriate finish to a film that will entertain and hold your interest from the flash of the title to the end.

"CAIN'S RETRIBUTION"

Ambrosio Release, September 13

Two peasants love the same girl. The rejected suitor drugs the horse of his rival and the animal plunges over a steep cliff. As time goes on the culprit wins the favor of the girl, but his conscience conjures up accusing visions of the dead man until, mad from fear, he leaps off the very cliff from which his rival met his death. On the same reel is

"Tiny Tom Wins a Lottery Prize"

A delightful story, acted by the tiniest actor in Europe. The winning of a rich prize transforms him into a rich man, and he starts out to enjoy life. He has some gallant adventures, including a fierce duel with a jealous husband.

"FAITH"

Rex Release, Thursday, September 14th

When we lose the goods of the world, we lose but that which was acquired with travail and tempest and tears; and when after striving and securing, these material possessions are forfeited by folly or confiscated by fate, we are still no less rich and just as poor. But when we lose trust and truth and faith, faith in the Judge and His justice, faith in ourselves and our fellows, we are indeed the most forlorn of failures and the poorest of God's mendicants. For the things of the earth are hollow, and the pomp and power they bestow are but shallow, and they bring to our healed hearts sweet satiety, and soothe us with the poetry of the infinite.

The Rev. Barton loses faith in the gospel he preaches, and determines to continue his hypocrisy no longer. He resigns from the church, and leaving a note to his wife and child, he goes out into the world, choosing its wide path of thorns and throes, of sneers and tears. He drifts West and once again resumes man's old battle with the earth, not for its life-sustaining fruits and foods, but for the yellow gold which through the ages has made hearts yellow, hands red, souls black.

Days—and human hearts—break; days—and human hopes—wane; five years elapse. The barren battle is won. He finds gold, but it does not bring him the happiness he bartered for it, and he determines to return to civilization and find contentment in the cities. In making the trip across country, he falls from his horse and injures himself, and he is compelled to seek shelter in a miner's hut. The country round about is famous—or infamous—for the daring desperadoes that infest it, and Barton, suspicious of his host, is on the alert to discover any treachery or deceit. He does not partake of the food offered him, and when the miner and his family retire, he prepares to stay awake and watch his gold. Sitting moodily before the fireplace, he hears the miner's little daughter reciting her prayers. At once his fears vanish, his suspicions disappear. "They are people of God!" he cries. "They are pure!" Then—he asks himself the question that has harassed man since the first of him saw the dim light, the answer to which we can find nowhere but within ourselves. Why, because they read the Bible, did he lose fear? And the answer comes to his heart; he hears "the small still voice," the wandering music of the world, the echo of infinity, and the realization comes to him—when faith comes, fear goes.

The next morning he departs, and returns to the scene of his former life. His wife and child had strayed away; he seeks them and some Power causes him to find.

Fate itself is conquered by faith.

"THE COBBLER"

Reliance Release, September 13

George Hines (Henry Walthall) is a struggling cobbler, living with his wife and his daughter, Ethel (Gertrude Robinson). A young man coming in to have his shoes repaired shows him a lottery ticket and explains to him the possibility of winning large fortunes for a small investment.

The cupidity of the cobbler is aroused and he goes out and buys a ticket. Some days later he receives a list of the winning numbers and finds he has won the capital prize of $10,000.

As he is planning to enjoy the money his wife dies. He rents a nice apartment and send his daughter to a boarding school. The money seems to him a colossal fortune and he stops working, becoming entangled with a card-playing, drinking coterie.

He receives a telegram from Ethel stating that the school has been destroyed by fire and that she is coming home. She has become attached to another girl, and visits at her home, meeting her brother, Jim Bentley (James Cooley), and the two fall in love.

Jim proposes to the girl and is accepted. His parents visit the home of their prospective daughter-in-law to meet her father, and that worthy enters the room in a state of intoxication. Mr. Bentley is disgusted; his wife is shocked; his son is hurt, and Ethel is so mortified it is with difficulty that she keeps the tears from running down her cheeks.

Hines manages to stumble through an introduction, and departs for a nearby saloon.

Mr. Bentley, wishing to know more about Hines, engages an information bureau to secure a report, and they advise him that Hines is addicted to gambling and drinking, and is entirely unreliable. Bentley then commands his son to break the engagement, but the youth remains loyal to the girl.

Bentley thereupon writes a note to Hines, informing him that he cannot permit his son to marry Hines' daughter. The letter reaches Hines as he has squandered the last of his money, and is moodily telling himself what a fool he has been. Ethel is broken-hearted, and Hines is remorseful for having shattered the life of his daughter.

Ethel lovingly embraces him, and they resolve to begin all over again. The furniture is sold at auction to satisfy the outstanding debts, and he again secures the little cobbler's shop.

Jim goes to call upon the girl and finds the house vacant, and an agent tacking a "To Let" sign up. He traces her back to the cobbler's shop, and knocks at the door. Ethel comes to open it, and for a few moments her pride threatens to prevent a reconciliation, but she yields to his protestations of loyalty and love.

"AT PERRY'S RANCH"

Nestor Release September 3

Weary and disheartened, Jack Roberts sank down upon the steps of their little cottage—the sole support of his widowed mother, and for weeks he had been out of work. Suddenly, as he glanced over the "want column," his eyes brightened—"Wanted men for Western Railroad; good wages; free transportation." Jumping up, the young man hurried to the address given, and there, although the agent demurred at his size, he was finally commanded to report within the hour.

Upon his arrival in the West, however, the timekeeper, after looking Jack over, sarcastically informed him that they wanted men, not kids. Thereupon an argument arose, for what Jack lacked in inches, he made up for in pluck. Ranchman Perry's timely interference, however, put an end to what might have ended uncomfortably for the young man, after which, Jack very gladly accepted Perry's kind offer to try his luck on the ranch.

As the months flew past, the new cowboy grew to like his work more and more, and ere the year was over, he had sent for his mother. But before she arrived, on account of his attentions to the ranchman's daughter, Jack had been challenged by the foreman to fight a duel. Knowing himself to be put a poor shot, the young man retired to some distance from the bunk-house, put up a target, and started to blaze away, and although each shot went wide of the mark, Jack had become thoroughly interested. Suddenly he heard a cry of pain from the bunk-house. It proved to be Bert Rankin, the foreman, whom the young cowboy had accidentally shot, and notwithstanding the fact that Bert knew the shot was accidental, he angrily accused Jack of shooting him down like a dog, as soon as the boys appeared, and insisted that they send at once for the sheriff.

So it was upon her arrival that Mrs. Roberts found her son in the hands of the sheriff. Hurrying to Bert, she implored him to vindicate her boy; this he at first stubbornly refused to do, but as he drank in her sweet, gentle voice, he suddenly beheld, as in a dream, his own mother, listening to his evening prayer. With a mighty effort the foreman dragged himself to where the boys were assembled—there, in the presence of all, he brokenly confessed the truth.

"BY REGISTERED MAIL"

Imp Release, September 21

Amos Grantly is a poor mechanic with a wife and child to support. Fortune does not favor him in the way of steady work and the family purse is depleted. About this time he receives a letter from a wealthy aunt offering to adopt his only child, little Ethel. Grantly and his wife seriously consider the offer. They love the child but the prospect of having her reared in comfortable circumstances with advantages they find it impossible to give her, is taken into consideration. They weigh the matter carefully and finally, after many misgivings, they consent to the plans of the aunt. There is a tearful parting with the child. Parental love is strong but by a heroic effort they decide to bear up under the sorrow.

After the child is gone the home is desolate; the parents are truly bereaved and their grief is intense. Grantly goes to work and he sees the children of other workmen bring them dinner, happy and contented. He returns home from work to find tots waiting for their parents and he is grief-stricken. The mother misses the child and the parents weep in sorrow with arms clasped about each other.

At first Ethel is delighted with life at the home of her wealthy aunt, who is kind to her. She is surrounded with every luxury, her slightest wish is gratified—but it is not home. She misses her parents and grieves for them. At last she can bear it no longer and determines to return home. She has no money and cannot let her relatives into the secret. She considers the matter and then remembers the kindness of the mailman who delivers letters at her old home.

In her childish ingenuity she conceives the idea of mailing herself home. Securing a stamp, she writes her home address on a paper and pins it on her breast. How she is eventually returned home by the men in the mail service is a pretty story. She is finally carried into the presence of her father and mother by the postman, and their surprise and joy repays her for the return.

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"THE GREAT CHARLESTON HURRICANE FLOOD"

Imp Release, September 18th

This is a timely film showing the havoc wrought on the east coast of the Atlantic Ocean the latter part of August, when the waves rolled mountain high and the loss of life and the damage to shipping was great.

The views were taken in Charleston, S. C., and show the fury of the storm vividly. The damage to docks, streets and buildings was almost beyond belief, trees being uprooted by the force of the wind and wharves being dashed to pieces by the fury of the waves, with freight cars overturned and buildings wrecked.

It was the severest storm experienced on the coast for years, and many vessels were lost at sea. The views were taken in the rain and wind by an Imp photographer, who was hastily dispatched to the storm center and succeeded in getting some fine views of the wrecked city.

"THE BICYCLE BUG'S DREAM"

A convict is visited by a minister who offers him consolation. The prisoner conceives the idea of escaping in the garments of the dominie, pounces upon him and exchanges clothing.

Making good his escape from prison, he appropriates a bicycle and a funny chase ensues. There is an exhibition of trick riding that is marvelous, the prisoner being chased. He performs all sorts of seemingly impossible antics to return to prison and again take up a position on his rude bunk. He awakes to discover it has all been a dream and his astonishment is genuine.

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"SHENANDOAH"

Champion Release, September 18

In this story of the Shenandoah Valley, a truthful incident of that beautiful region is narrated. It occurred at a time when General Milroy was in the valley. This officer was hated by the people of that section for the reason that his soldiers committed more depredations than any other command in the army.

One day the home of a respectable family was invaded by three drunken soldiers, who among other vile things they did, attempted to desecrate a Confederate flag, which adorned a picture of the lady's deceased husband. She attempted to defend it against the miscreants with her late husband's sword, when at the moment, a Union officer rushed in, kicked out the brutal soldiers and restored the insulted flag. By doing this, he won the admiration of the lady and her beautiful daughter.

In revengeful spirit, the soldiers traitorously gave information to the Southern camp which brought a host of Confederates on the scene. Their leader was not liked by either of the ladies of the household. In the presence of the Union officer, the young daughter was given the alternative of marrying the Confederate leader or seeing the Union officer shot in an hour.

Before the hour arrived, however, the bird had flown, and the volley fired into the room where he had been "trussed up" found lodgment in his old clothes —which had been stuffed to deceive the wily guards. A negro and his "lady love" play important parts in the unfolding of the plot and their grotesque actions are laughable. The scenes of battle and field action are beautiful settings to this martial theme.

"THE STOLEN HORSE"

Champion Release, September 20

In a characteristic Western town, a cowboy dashes up at breakneck speed, heralding the arrival of the new school ma'am. A large crowd gathers. Her coming with the buckboard loaded with grips and trunks is hailed with delight. Every male of age in the village falls head over heels in love with her; but in a few months only two remain at her heels. Of the two, one was a mean fellow who could brook no interference.

It happened when Rose, the teacher, slipped on the rocks and was slightly injured, that Hank Peters, one of the rivals, chanced along. He immediately dispatched his man, who was riding with him, for a doctor. Then came along Ned Lester, the girl's favorite. "Quick," he cried to Hank, "ride for a doctor; my horse went lame." But Hank sneered at him and would not even tell him that a doctor had been sent for. Then Ned rushed for Hank's horse, but Hank pulled his gun and prevented him. Ned dashed away for a nearby barn, which chanced to be Hank's, seized a horse and rode off.

Rose recovered sufficiently to go her way without replying to Hank. The latter soon discovered the loss of the horse, and that Ned had stolen it. Of course he knew for what purpose Ned used it, but it didn't matter to him. Hank wanted to get "even." And so Ned was rounded up in short order by the cowboys, charged with horse-stealing; and the offense meant a rope and a telegraph pole. It looked real bad for the moment.

Rose was clever. She simply placed Ned's horse in Hank's barn, then going to Ned's place of confinement, slipped him a note, informing him of what she did, and for him to say that he had merely swapped horses with Hank. Hank of course denied this, and stated that Ned's horse had never seen the inside of his barn. Several cowpunchers went to investigate, and sure enough there was Ned's horse.

Hank saw he had been outwitted and at last took his medicine like a man. And when Ned and Rose became "one" he gallantly presented her with the horse that had been "traded on him."

"HER UNCLE'S WILL"

Solax Release, September 13th

Ethel Newcomb, a pretty Southern girl, is engaged to Frank Marlow, and they are about to be married. A few days before the wedding she receives news that her uncle, John Waring, has died and left her a large fortune, under the condition, however, that she marry the overseer of her uncle's plantation, Duncan Hale. Should she refuse to marry Hale, she is to lose the money, but should Hale refuse to marry her, she is to get the money.

She talks the matter over with her sweetheart, and they are very much perplexed as to what is best to be done. Ethel's young brother Bob, however, comes to the rescue by suggesting that he dress himself as a girl with an unattractive wig, etc, and make love to the overseer, Duncan Hale. This plan is successfully carried out, and Bob makes himself such an unattractive female that the overseer abandons the money and escapes in disgust. They ultimately get him to sign a paper refusing to marry Ethel Newcomb under the conditions of the will, after which they are happily married, and all ends merrily.

These conditions bring about many laughable scenes, especially where Bob, dressed as a girl, makes love to the overseer.

THE ALTERED MESSAGE

Solax Release, September 15,

Nellie Grant, the popular daughter of the commanding officer at Fort Reno, has singled out Captain West as the successful suitor. She happens in the telegraph room just as the sergeant has received a message commanding her father to put his entire regiment in the field to capture a band of smugglers. The message directs the Colonel to leave Captain Dean in command of the post. Nellie realizes this will take her lover away, and in a spirit of mischief, she alters the message to leave Captain West at the post, instead of Captain Dean.

Later the Colonel receives a telegram asking the name of the officer he left in charge of the post. He realizes a serious mistake has been made, and sends an officer back to the post to place Captain West under arrest and return with him at once. Nellie, horrified at what has occurred, insists upon accompanying the officer and her lover back to the field headquarters. On the way the trio is attacked by Mexican smugglers and Nellie departs posthaste for aid. She makes a thrilling dash for the field camp, and on the way meets her father and Captain Standing. The Colonel directs the Captain to return to his troop and immediately proceed to the rescue of the two imperilled officers.

"THE LOST LETTER"

Bison Release September 12

In a jealous rage, Borden picks a fight with his rival, Moran, and shoots him. Jumping on his horse he gallops away, thinking he has killed Moran. The latter, however, has been grazed by the bullet and gets up, angrily declaring he will get revenge, following Borden. The sheriff to prevent trouble, goes after them. Borden hears the galloping horses, and being hemmed in, decides to destroy himself rather than be strung up. He scribbles a satirical note and shoots himself. The wind blows the letter aside, and Moran's anger vanishes as he sees the lifeless body. The sheriff and posse coming up find Moran bending over Borden, and arrest him. He protests his innocence, but is tried and convicted. His sweetheart finds the let-

ter in the roadway and by a sensational ride saves him from hanging.

"LONE STAR'S RETURN"
Bison Release September 15

Lone Star, in search of adventure, comes upon another tribe of Indians. He makes presents to the Chief and falls in love with the latter's daughter, Laughing Eyes. Young Deer, in love with the girl, seeing himself supplanted, abducts her, and Lone Star pursues him. In his flight Young Deer meets Lone Star's tribe, and, with the girl, is captured and bound. Lone Star, following the trail, comes to his village and orders the girl released. A conference is held and it is decided to forfeit Young Deer's life, and he is taken away by the executioners.

"THE LIE"
Thanhouser Release, Sept. 19

A young artist, and a business man he thought his best friend, were both suitors for the same girl, and the artist won. The broker concealed his rage under the mask of friendship, and the happy couple never dreamed that he was secretly planning revenge.

The broker had a stenographer, an orphan girl, who was the sole support of her little sister. The stenographer was in financial difficulties, and the broker by accident discovered it.

So he proposed to the girl that she aid him in a "little joke," promising that if she did so he would give her, what to her was a large sum of money. Her share in the plot was that she be in the artist's room at a certain hour when the artist would be there, he not knowing of her presence. To strengthen his scheme, the broker introduced the stenographer to write a fervid love note, presumably meant for the artist.

The broker's plot worked to a charm. He managed to secure a wax impression of his rival's doorkey, made a duplicate of it, and gave it to the stenographer. Then he waited his time.

While calling at the girl's house, ostensibly to play chess with her father, he heard the artist tell his sweetheart that he would have to go home early, as he had important work to do. A telephone message enabled the broker to instruct the stenographer to reach the house ahead of the artist, and she concealed herself in an inside room. The note, dropped on the reception room floor was found by the engaged girl, as the broker had planned it, and she hurried off to confront her supposedly recreant lover.

The stenographer was found in the room, and the explanations of the mystified artist were disbelieved. The girl haughtily broke her engagement and the man who had wrecked two lives was happy over the success of his infamous scheme.

But there is generally some little thing that a criminal overlooks that spells defeat in the hour of his apparent triumph. The stenographer and her sister were passengers on a boat, and the artist, broken-hearted and dispirited, was there too. The little sister fell overboard, and the plucky artist, risking his own life, dived over and saved her.

The stenographer realized that the man she had wronged had dared death to help a child, and one that was very dear to her. She did not dare to tell him what she had done, but visited the other woman. To her she confessed everything, blaming the broker, who was present, as the author of the plot.

The artist sat in his studio, too unhappy to work. Life held but little for him, he thought. But in the hour of his darkest dejection, the woman he loved best in the world entered, confessed that she had misjudged him, and promised that if he forgave her, they would go through life together, hand in hand, loving, loyal partners. And the efforts that had been made to part them, in the end, only brought them more firmly together.

"THE HONEYMOONERS"
Thanhouser Release, September 22

A celebrated man who was married five times said on one occasion, "the most trying thing about getting married is the fool tricks one's fool friends play." And he knew what he was talking about.

A young couple found to their horror that their kind acquaintances, not content with the usual rice and old shoes, had captured their wedding coach, and decorated it so that everyone would be "wise" to the newlyweds. So the young couple decided to foil them.

While the groom chatted with the guests the bride cautiously made her escape by the back door, and rolled off to the station in an auto, her husband having agreed to meet her there. And the wedding guests were surprised when the groom rushed out all alone, and they saw that the laugh was on them and not on the young couple.

But fate sometimes plays unexpected tricks. The bride was on the platform when the train pulled in, but the bridegroom tarried. His taxi broke down and he had to sprint all the way to the station. He arrived in time to motion his bride to get on the train. She did so, but he turned a graceful somersault, and when he regained his feet the train had pulled out.

The bride, carried away, finds her woes increasing. She has no money, no tickets, nothing but sorrow. The conductor listens to her gravely, and then puts her off at the next station. Knowing that her husband will undoubtedly take the next train, the bride tramps over the ties, hoping somehow and in some way to reach the city and join him.

In the meantime the unhappy bridegroom finds that the next train will not come along for hours. There is nothing to do except to wait, and he does so. Then when the train is a few miles out it is held up by a freight wreck, and the young man decides that a honeymoon is sometimes worse than a nightmare.

The wreck was cleared away in time, and the train continued along. The husband in the car was telling a sympathetic acquaintance of his unhappy lot. Suddenly he looked out of the window, and saw a little woman crouched by the side of the track, tear-stained and miserable. He recognized her as the bride he had vowed to love and cherish.

Under the circumstances there was only one thing that he could do, and he did it. He pulled the bellrope and stopped the train, regardless of the indignation and horror of the crew. Then rushing madly down the track, he picked up his bride, and they vowed they would go through life hand in hand, because when they were not together, something awful was more than likely to happen.

"THE STAR REPORTER"
Yankee Release, September 18

The wonderful methods pursued by the New York newspapers in issuing a special extra is clearly shown in this magnificent production. The entire equipment of a modern up-to-date newspaper plant has been utilized to produce the proper realism.

When the police, coroner and the public in general had decided that the nephew of Captain Sanford was guilty of his death, it took the sharp eyes of Bess Reynolds, the star reporter of one of the daily newspapers, to detect a flaw in the chain of circumstantial evidence which would probably send an innocent man to the death chair.

Receiving permission from the editor to sift the death of the captain to the very bottom, she follows a plan common among the reporters, and more often acknowledged as superior to the tactics of the detective force, and clears the young man from the charge of murder. But the editor not only wanted to clear up the mystery, but was also looking for a beat. He holds a press in readiness, and when Miss Reynolds brings in her copy it is immediately set up by the waiting compositors, then locked up in a form, rushed to the pressroom, and two minutes later the cry of EXTRA is heard on the street, in the shrill voices of the Metropolitan newsboy.

"THE GIRL AND THE CHAUFFEUR"
Yankee Release September 22d

"Love, like death, levels all ranks,
And lays the shepherd's crook beside
the sceptre."

—Lytton.

The summer residents of a famous seaside resort were shocked out of their aristocratic skins one morning by the news of an elopement of one of their pampered daughters with her handsome chauffeur, not to mention the fact that the girl had taken her prize-winning bulldog with her. Gossip immediately began to wag its long tongue and not until then did they realize that the young lady appeared entirely too friendly with the chauffeur.

In spite of every effort made by the parents and relatives of the young woman, the marriage took place in a sleepy little church nestling among the hills of a sleepy little village.

The parents of the eloping bride had been arranging for a marriage of their daughter with a nobleman who possessed an empty title and did not for a moment doubt that their daughter would be flattered by such a union. But the blood of her liberty-loving and democratic ancestors flowed in the veins of the young lady, and when she found that the handsome chauffeur was a thoroughbred, well educated, and a well-bred American, she upset her parents' well-laid plans and promptly fell in love with him.

With the encouragement of the little woman who braved all to be his wife, the young husband soon became a wealthy man and when his father-in-law is on the verge of ruin, he, in a frank and manly way offers him all his money to tide him over his difficulties.

The father then realizes the worth of his son-in-law and freely forgives the eloners and takes them to his heart.

THE CONSPIRATORS

Great Northern Release September 16th

Mr. Wilson, a solicitor, receives a wire from a client who is a confirmed invalid, asking him to call upon him and arrange for the disposal of his stocks and shares. When the wire arrives, Mrs. Wilson is at the office. Bidding adieu to her, her husband accompanies her to the street. His clerk, who is a member of a noted gang of scoundrels, during his absence reads the telegram and hastily prepares a message to the gang, apprising them that there is a good haul to be made. His first epistle does not suit him, and he crumples this up and throws it on the floor. This ultimately brings about his undoing. The clerk leaves the office and joins his confederates, and soon their plans are matured. As Mr. Wilson is hailing a cab preparatory to calling on his client, the gang overpower him and confine him in a dungeon at old Mother S's. Armed with his employer's bag, the clerk then proceeds to call on the client. At the solicitor's office, however, a trusted servant has picked up the incriminating note which says that Wilson must be robbed. He informs Mrs. Wilson, and then Sherlock Holmes is called in. He speedily determines on a course of action, and going to the client, takes that gentleman's place, and is disguised to represent the infirm old man. When the clerk calls, Sherlock Holmes overpowers him and makes him a prisoner. He then disguises himself as the clerk, and goes to the place where Wilson is detained and liberates him. The other members of the gang rush in, but are covered by the detective's pistols. Suddenly one of them pulls a cord by the window and Sherlock Holmes disappears into space below. But the police arrive and overpower the ruffians. They are forced to disclose Holmes' whereabouts and eventually the robbers are consigned to durance vile, and Wilson is restored to his family.

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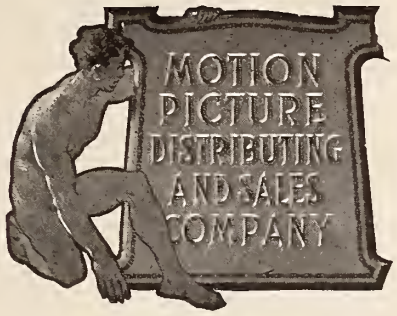
THE NEW HEALY PLAYHOUSE

We present above a picture of the new Healy playhouse in Fort Worth, Texas, which is running Independent releases. Mr. Healy has decorated the lobby with displays advertising the "Parting of the Trails," one of the famous "Flying A" productions.

The above cut was taken from a postal card on the reverse side of which was the following communication:

American Film Mfg. Co., Chicago, Ill.

Gentlemen:—This is what I do with your great Western features, two of which I receive weekly—Mondays and Thursdays first run. They certainly get the money for me. On "American" days we average 2,000 people daily. The picture, as depicted above, is our lobby display of your film entitled "The Parting of the Trails." The reception accorded it was simply wonderful. R. A. HEALY.



PROGRAM

MONDAY.....	Imp, Eclair, Yankee, American, Champion.
TUESDAY.....	Thanhouser, Bison, Powers.
WEDNESDAY.	Champion, Solax, Reliance, Ambrosio, Nestor.
THURSDAY...	Imp, American, Itala, Rex.
FRIDAY.....	Yankee, Solax, Lux, Thanhouser, Bison.
SATURDAY...	Powers, Itala, Gt. Northern, Nestor, Reliance.

GRAND BALL TO BE GIVEN BY THE SALES COMPANY EMPLOYEES BALL COMMITTEE

We desire to draw the attention of our readers to the ball which is to be given in the near future by the Sales Company Employees Ball Committee. We understand that Saturday, October 14th, is the date set and that the jollification is to take place at the Alhambra Hall, Seventh avenue and 126th street.

A special souvenir program is being prepared, upon which a great deal of thought and artistic work is being expended; so that for the price of $1.00 not only admission and a jolly time is secured, but also a beautiful souvenir such as one would value as a fitting remembrance of a pleasant occasion.

This program will be circulated through the medium of the exchanges throughout the country, and the News has been asked to announce that advertising space in this program is for sale.

We sincerely hope that the manufacturers and others will take advantage of this opportunity for a good advertisement, and also that the Sales Company Employees Ball Committee will have the staunch support of manufacturers, exhibitors, etc., in their effort to prepare a good time for everybody.

The last event of the kind given by the Sales Company Employees Ball Committee was a most enjoyable affair, and it is expected that this time, owing to the elaborate preparations which we understand are in view, they will surpass all previous efforts in hospitality and entertainment.

Cines Company of Rome

STUDIOS AND FACTORIES **Rome and Padova**

CAPITAL

PREFERRED STOCK - - - - - - - - -	LIRE 2,000,000
ORDINARY STOCK - - - - - - - - -	3,750,000
FULLY PAID UP - - - - - - - - -	LIRE 5,750,000

EXCHANGE MEN WRITE TO US FOR PARTICULARS OF OUR FIRST RELEASE

BRANCH FOR THE UNITED STATES OF AMERICA

445 Broome St., Cor. Broadway, New York City

TELEPHONE SPRING 9232 TELEGRAPH: CINES NEW YORK

Data from Manufacturers' List of Releases

MEMBERS OF SALES CO.

AMBROSIO

(By N. Y. M. P. Co.) Feet

Aug. 9—The Queen of Ninevah (Dr.).....
Aug. 16—The Candle of Light.....
Aug. 16—The Dread of Microbes.....
Aug. 23—Gulnara .....
Aug. 30—The Door-Keeper.....
Aug. 30—Tweedledum's White Suit.....
Sept. 6—Tweedledum and the Adventuress (Com.-Dr.) .....
Sept. 6—Italian Artillery .....
Sept. 13—Cain's Retribution (Dr.).....
Sept. 13—Tiny Tom Wins a Lottery Prize (Com.) .....

AMERICAN

Aug. 10—The Ranch Girl (Dr.).....1000
Aug. 14—The Poisoned Flume (W. Dr.)....1000
Aug. 17—The Brand of Fear (Dr.).....1000
Aug. 21—The Blotted Brand (Dr.).....
Aug. 24—Anna Harris in the Swimming Marathon .....
Aug. 24—Aunty and the Cowboys (Com.)....
Aug. 28—The Western Doctor's Peril (Dr.)..
Aug. 31—The Diamond Smugglers (Dr.).....
Sept. 4—The Cowboy and the Artist (W. Dr.) 1000
Sept. 7—Three Million Dollars (W. Dr.)...1000
Sept. 11—The Stage Robbers of San Juan (W. Com.-Dr.) .....
Sept. 14—The Mother of the Ranch (W. Dr.) 1000
Sept. 18—The Gun Man .....
Sept. 21—The Claim Jumper .....

CHAMPION

July 26—At the Trail's End (Dr.)..... 950
July 31—The Perils of a War Messenger (Dr.) 950
Aug. 2—The Duhuque Regatta (Sc.)..... 950
Aug. 7—Dewey 950
Aug. 9—Chief Fire Eyes Game..... 950
Aug. 14—The Three Girls (Dr.).....
Aug. 16—How the Girls Got Even (Com.)..
Aug. 21—When North and South Met..... 950
Aug. 23—The Confessional 950
Aug. 28—A Daughter of Dixie..... 950
Aug. 30—How Tony Became a Hero..... 950
Sept. 4—Grant and Lincoln..... 950
Sept. 6—When the Law Came..... 950
Sept. 11—Charley's Butte (Dr.).....
Sept. 13—The Red Devils (Dr.)..... 950

ECLAIR

July 17—Teddy's Three Duels.....
July 24—The Pretty Lady of Narhonne.....
July 31—The Parable of the Prodigal Son...
Aug. 7—The Sorrowful Mother (Dr.).....
Aug. 7—Too Much Swedish Drill (Com.)...
Aug. 14—The Connecting Link (Dr.).....
Aug. 21—The Edelweiss .....
Aug. 21—How They Work in Cinema (Com.)
Aug. 28—A Marriage in the Stars (Com.)... 755
Sept. 4—All On Account of a Coat (Com.).. 886
Sept. 11—How Poor Babies Are Reared in Paris 630
Sept. 11—How Teddy Lost His Bet (Com.).. 335
Sept. 18—Magic Music 330
Sept. 18—When the Leaves Fall..... 665
Sept. 25—A Just General (Dr.).....1000
Oct. 2—Hearts and Eyes 630
Oct. 2—For Your Hats, Ladies..... 370

GREAT NORTHERN

June 17—Hotel Thieves .....
June 24—The Ghost of the Vaults.....
July 1—The King's Favorite.....
July 8—As a Man Soweth (Dr.).....
July 15—A Soldier's Life (Com.)..... 452
July 15—At Sea Under Naval Colors..... 455
July 22—A Kind-Hearted Brother (Dr.)....
July 29—The Engagement Ring (Dr.).....
July 29—A Happy Home.....
Aug. 5—The Burglar and the Girl (Dr.)..
Aug. 12—The Mother's Mark (Dr.).....
Aug. 12—Teddy Trained by His Mother (Com.) .....
Aug. 19—The Victory of Love (Dr.)..... 950
Aug. 26—A Traitor to His Country (Dr.)....
Sept. 2—The Foundling (Dr.).....
Sept. 9—A Dream with a Lesson.....

IMP

Independent Moving Picture Co. of America.

July 20—Just For Her (Dr.).....1000
July 24—Science (Dr.) 750
July 24—Won hy a Foot (Com.)..... 250
July 27—The Lineman (Dr.).....1000
July 31—The Bi-Centennial Celebration at Mobile, Ala. (Sc.)..... 500
July 31—The Skating Bug (Com.)..... 500
Aug. 3—The Call of the Song (Dr.).....1000
Aug. 7—The Old Peddler (Dr.).....1000
Aug. 10—Dorothy's Family (Com.).....1000
Aug. 14—A Boy's Best Friend (Dr.).....
Aug. 17—Behind the Times (Dr.).....
Aug. 18—Bill Tries to Make Bread.....
Aug. 21—Battle of the Wills (Dr.)..... 500
Aug. 21—Love in a Tepee (Dr.)..... 500

Feet

Aug. 24—As a Boy Dreams (Dr.).....1000
Aug. 28—His Royal Highness (Com.).....
Aug. 28—Hot Springs, Arkansas (Sc.).....
Aug. 31—The Toss of a Coin (Com.).....
Sept. 4—The Haunted House (Dr.).....1000
Sept. 7—Duty (Dr.) 1000
Sept. 11—By the House that Jack Built (Dr.) 1000
Sept. 14—The Brothers (Dr.).....1000
Sept. 18—The Great Charleston Hurricane Flood .....
Sept. 18—The Bicycle Bug's Dream.....
Sept. 21—By Registered Mail.....

ITALA

July 1—Foolshead, Waiter (Com.).....
July 6—The Little Wayfarer (Dr.).....
July 8—Turin Military Tournament.....
July 13—The Inventor's Wife (Dr.).....
July 15—Toto Enthusiast For New Fashion (Com.) .....
July 15—A Revolver Returned to Its Owner
July 20—The Charitable Young Lady (Dr.).
July 22—Foolshead's Heels (Com.).....
July 27—The Fatal Sonata (Dr.).....
July 29—Toto's Butterfly (Com.).....
July 29—Toto Without Water (Com.).....
Aug. 3—The Evening Bell.....
Aug. 5—Foolshead's Last Roguery.....
Aug. 12—Sport Restores Youth.....
Aug. 17—Toto's Little Cart.....
Aug. 17—In the Valley of Viege.....
Aug. 19—Foolshead—Manikin .....
Aug. 19—The Blunt Sword.....
Aug. 24—Modern School of Italian Cavalry..
Aug. 26—Foolshead—Chauffeur .....
Aug. 26—For a Straw.....
Sept. 2—Clio and Phyletes.....
Sept. 7—The Infinitive Ways of Providence (Dr.) .....
Sept. 9—Foolshead Hypnotizer (Com.).....
Sept. 9—Toto Has a Purse.....

LUX.

By Prieur.

July 14—The Accident (Dr.)..... 540
July 21—Plucky Bill (Com.)..... 439
July 21—One Good Turn Deserves Another (Dr.) 521
July 28—Bill Buys a Bottle of Champagne (Com.) 400
July 28—Jim Crow: A Tale of the Turf (Dr.) 500
Aug. 4—Bill Does His Own Washing (Com.) 439
Aug. 4—An Elopement by Aeroplane (Com.) 465
Aug. 11—Bill Wishes to Make Butter (Com.) 458
Aug. 11—The Cripple (Dr.)..... 462
Aug. 11—Bill Wishes to Make Butter (Com.) 458
Aug. 11—The Cripple (Dr.)..... 462
Aug. 18—A Child's Courageous Act.....
Aug. 25—Bill Follows the Doctor's Orders..
Aug. 25—What a Pennyworth Did.....
Sept. 1—Bill as a Game-Keeper (Com.).... 504
Sept. 1—The Invisible Wrestler (Com.).... 340
Sept. 8—Bill Buys a Lobster (Com.)..... 350
Sept. 8—A Romance of a Wager (Dr.).... 642

NESTOR FILM CO.

Aug. 5—Mutt and Jeff Get Passes to the Ball Game (Com.).....
Aug. 9—Roped and Tied (W. Dr.).....
Aug. 12—Mutt and Jeff in a Mistaken Identity (Com.).....
July 19—The Plains Across (Dr.).....
July 22—Mutt and Jeff at the Fortune Teller's (Com.) .....
Aug. 16—Hands Across the Cradle (Dr.)....
Aug. 19—Mutt and Jeff in the Banking Business .....
Aug. 23—Alias Yellowstone Joe (Dr.).....
Aug. 26—Mutt and Jeff and the Country Judge (Com.) .....
Aug. 30—The Parson and the Bully (Dr.)....
Sept. 2—Mutt and Jeff and the German Band (Com.) .....
Sept. 6—The Flower of the Tribe (W. Dr.).
Sept. 9—Mutt and Jeff and the Escaped Lunatic (Com.) .....
Sept. 13—At Perry's Ranch (Dr.).....

NEW YORK MOTION PICTURE CO.

("Bison")

July 18—Her Captive .....
July 21—A Cheyenne's Courtship.....
July 25—Silver Wing's Dream.....
July 28—The Tables Turned.....
Aug. 1—A True-hearted Miner.....
Aug. 4—Darkfeather, the Squaw.....
Aug. 8—Grey Cloud's Devotion.....
Aug. 11—The New Cowhoy.....
Aug. 15—A Sioux Spy .....
Aug. 18—An Indian Love Affair.....
Aug. 22—A Cowhoy's Loyalty.....
Aug. 25—Pioneer Days .....
Aug. 29—An Indian Legend.....
Sept. 1—The Sheriff's Love.....
Sept. 5—Little Dove's Romance .....
Sept. 8—A Western Tramp.....
Sept. 12—The Lost Letter.....
Sept. 15—Lone Star's Return.....

POWERS' PICTURE PLAYS

Feet

July 11—The Love Tyrant (Dr.).....
July 11—How Aunty Was Fooled (Com.)....
July 15—Nat Wills as King of Kazam (Com.) .....
July 18—A Moral Coward (Dr.).....
July 22—Little Girl (Dr.).....
July 25—Oh! Bahy! (Com.).....
July 25—The Thrilling Powers Fire..... 500
July 29—The Picnic (Com.).....
July 29—A Foot Romance.....
Aug. 1—Speculation (Dr.) .....
Aug. 5—Last of the Mohicans (Dr.).....
Aug. 8—Cheyenne Days (Scenic).....
Aug. 8—A Harmless Flirtation (Com.).....
Aug. 12—Lone Eagle's Trust (Com.).....
Aug. 15—Babes in the Woods (Dr.).....
Aug. 19—The Squaw's Devotion (Dr.).....
Aug. 22—Measuring a Wife (Com.).....
Aug. 22—Falls of Bohemia (Scenic).....
Aug. 26—The Indian's Love (Dr.).....
Aug. 29—The White Chief.....
Sept. 2—Silver Tail and His Squaw.....
Sept. 5—Red Feather's Friendship (Dr.)... 960
Sept. 9—The Twin Squaws (Dr.)..... 975
Sept. 12—Gray Wolf's Grief (Dr.)..... 950
Sept. 16—The Horse Thief (Dr.)..... 950

RELIANCE

Aug. 16—Out in the Darkness.....
Aug. 19—Grandfather .....
Aug. 23—A Little Child.....
Aug. 26—The Godfather .....
Aug. 30—A Straight Path.....
Sept. 2—Clouds and Sunshine.....
Sept. 6—Temptation .....
Sept. 9—His Dream .....
Sept. 13—The Cobbler .....

REX

Aug. 3—The Artist Financier .....
Aug. 10—A White Red Man (Dr.).....
Aug. 3—The Artist Financier (Dr.).....
Aug. 10—The White Red Man (Dr.).....
Aug. 17—The Colonel's Daughter (Dr.).....
Aug. 24—Castles in the Air (Com.).....1000
Aug. 31—The Torn Scarf.....
Sept. 7—Picturesque Colorado (Scenic)....
Sept. 14—Faith (Dr.) .....

SOLAX COMPANY

Aug. 16—The Phoney Ring (Com.).....
Aug. 14—The Girl and the.....
Aug. 19—All Aboard for Reno (Com.).....
Aug. 18—Let Not Man Put Asunder (Dr.)..
Aug. 28—A Gay Bachelor (Com.).....
Aug. 25—The Stampede (Military).....
Aug. 30—The Patched Shoe (Com.).....
Sept. 1—The Hold-Up (Military) .....
Sept. 6—The Inheritance (Com.).....
Sept. 8—The Best Policy (Mil. Dr.).....

THANHOUSER COMPANY.

June 27—Courting Across the Court.....
June 30—Lorna Doone .....
July 4—The Declaration of Independence..
July 7—The Court's Decree.....
July 11—When a Man Fears.....
July 14—Won By Wireless.....
July 18—That's Happiness.....
July 21—Two Little Girls.....
July 25—The Smuggler (Dr.).....
July 28—A Doll's House (Dr.).....
Aug. 1—The Pied Piper of Hamelin.....
Aug. 4—The Judge's Story .....
Aug. 8—Back to Nature (Dr.).....
Aug. 11—Cupid the Conqueror (Dr.).....
Aug. 15—Nohody Loves a Fat Woman.....
Aug. 18—The Train Dispatcher (Dr.).....
Aug. 22—The Cross .....
Aug. 25—The Romance of Lonely Island....
Aug. 29—The Moth.....
Sept. 1—Romeo and Juliet, Part I.....
Sept. 5—Count Ivan and the Waitress.....
Sept. 8—Romeo and Juliet, Part 2.....
Sept. 12—The Buddhist Priestess (Dr.).....
Sept. 15—In the Chorus (Dr.) .....

YANKEE FILM COMPANY

July 17—The Way of the World (Dr.).....
July 21—Outwitting Father (Com.).....
July 24—The Stepdaughter (Dr.).....
July 28—Deposited After Banking Hours (Dr.) .....
July 31—The Sea Vultures (Dr.).....
Aug. 4—Truth Shall Prevail (Dr.).....
Aug. 7—Kathleen Mavourneen (Dr.).....
Aug. 11—Grey Wolf's Squaw (Dr.).....
Aug. 21—Colleen Bawn (Dr.).....
Aug. 14—A Good Natured Man (Com.).....
Aug. 14—A Children's Paradise (Scenic)....
Aug. 18—Her Father's Secretary (Dr.).....
Aug. 21—Colleen Bawn (Dr.).....
Aug. 25—Retaliation (Dr.) .....
Aug. 28—The Power of Devotion (Dr.)....
Sept. 1—A Great Wrong Righted (Dr.)....
Sept. 4—Inshavogue (Dr.) .....
Sept. 8—Mesmerizing Moe (Com.).....
Sept. 8—Faded Roses (Dr.).....
Sept. 11—Tangled Heartstrings .....
Sept. 15—Woman .....
Sept. 18—The Star Reporter.....

LICENSEES OF PATENTS CO.

BIOGRAPH

		Feet
July	27—The Last Drop of Water (Dr.)	1021
July	31—Mr. Peck Goes Calling (Com.)	748
July	31—The Beautiful Voice (Com.)	247
Aug.	3—Out from the Shadow (Dr.)	998
Aug.	7—The Ruling Passion (Dr.)	997
Aug.	10—That Dare Devil (Com.)	606
Aug.	10—An Interrupted Game (Com.)	392
Aug.	14—The Blind Princess and the Poet (Dr.)	
Aug.	17—The Sorrowful Example (Dr.)	
Aug.	21—The Diving Girl (Com.)	502
Aug.	21—$500 Reward (Com.)	496
Aug.	24—The Rose of Kentucky (Dr.)	997
Aug.	28—Swords and Hearts (Dr.)	1000
Aug.	31—The Baron (Com.)	587
Aug.	31—The Villain Foiled (Com)	411
Sept.	4—The Stuff Heroes Are Made Of (Dr.)	998
Sept.	7—The Old Confectioner's Mistake (Dr.)	998
Sept.	11—The Village Hero (Com.)	675
Sept.	11—The Lucky Horseshoe (Com.)	321
Sept.	14—The Squaw's Love (Dr.)	998

EDISON

Aug.	29—The Surgeon's Temptation (Dr.)	995
Aug.	30—Betty's Buttons (Com.)	450
Aug.	30—The Silent Tongue (Com.)	550
Sept.	1—The Declaration of Independence (Dr.)	1000
Sept.	2—New York State Barge Canals (Sc.)	1000
Sept.	5—The Three Musketeers (Dr.) Part I	1000
Sept.	6—The Three Musketeers (Dr.) Part II	1000
Sept.	8—At Jones' Ferry (Dr.)	1000
Sept.	9—That Winsome Winnie Smile (Com.)	500
Sept.	9—No Cooking Allowed (Com.)	500
Sept.	12—Under the Tropical Sun (Dr.)	735
Sept.	13—The Escaped Lunatic (Com.)	500
Sept.	12—Off the Coast of Maine	265
Sept.	13—For the Queen (Com.)	500
Sept.	15—The Lighthouse by the Sea (Dr.)	1000
Sept.	7—The Sheriff (Dr.)	1000
Sept.	19—The Sailor's Love Letter (Dr.)	1000
Sept.	20—An Unknown Language (Com.)	985
Sept.	22—The Battle of Trafalgar (Dr.)	1000
Sept.	23—The Big Dam (Dr.)	1000
Sept.	26—Mary's Masquerade (Com.)	1000
Sept.	27—A Cure for Crime (Com.)	1000
Sept.	29—The Death of Nathan Hale (Edu.)	1000
Sept.	30—The Maiden of the Pie-Faced Indians (Com.)	500
Sept.	30—Turning the Tables (Com.)	500

ESSANAY FILM CO.

Aug.	15—Tramp Artist	
Aug.	18—He is a Jolly Good Fellow (Com.)	
Aug.	19—Pals Oath (Dr.)	
Aug.	22—Gossiping Yapville (Com.)	400
Aug.	22—Summer Babies (Edu.)	600
Aug.	25—Fate's Funny Frolic (Com.)	1000
Aug.	26—"Spike" Shannon's Last Fight (Dr.)	1000
Aug.	29—The Playwright (Dr.)	1000
Sept.	1—Putting It Over (Com.)	980
Sept.	1—Miss Chatterer's Experience (Com.)	980
Sept.	2—A Western Girl's Sacrifice (Dr.)	1000
Sept.	5—The Diamond Gang (Dr.)	980
Sept.	7—The Dark Romance of a Tobacco Can (Com.)	700
Sept.	7—Never Believe in Signs (Com.)	300
Sept.	8—The Wrong Glove (Com.)	990
Sept.	9—Broncho Bill's Last Spree (W. Com.)	980
Sept.	12—Two Men and a Girl (Dr.)	980
Sept.	14—The Puncher's Law (W. Dr.)	980
Sept.	16—The Millionaire and the Squatter (W. Dr.)	980

GAUMONT
G. Kleine

July	18—A Shot From the Brush (Dr.)	640
July	18—Under the Palms of Tunis	360
July	22—Jimmie, the Detective (Dr.)	678
July	22—In the Shadow of Vesuvius	302
July	25—A Society Mother (Dr.)	1030
Aug.	1—Jimmie Wears a Crown (Dr.)	680
Aug.	1—An Aeroplane Disaster	320
July	25—A Favoring Current	680
July	25—St. Malo and the English Channel	310
July	29—A Society Mother	1030
Aug.	1—Jimmie Wears a Crown (Dr.)	680
Aug.	1—An Aeroplane Disaster	320
Aug.	5—A Passing Fancy	800
Aug.	5—Flowers and Plants in Winter	190
Aug.	8—A General Strike	825
Aug.	8—A Raging Sea	175
Aug.	12—The Academy Girl	585
Aug.	12—Jimmie's Luck	405
Aug.	15—The Inventor	1000
Aug.	19—The Son of the Shunammite (Dr.)	1000
Aug.	22—The Soul of a Violin (Dr.)	930
Aug.	26—The Sunday Huntinfi Party (Com.)	665
Aug.	26—The Island of Ischia, Italy	332
Aug.	29—Jimmie to the Rescue (Com.)	1000
Sept.	2—Giving the High Sign to Woman Haters (Com.)	
Sept.	2—African Sharp Shooters (Sc.)	210
Sept.	5—A Society Mother (Dr.)	1030
Sept.	9—Mated by Chess (Dr.)	660
Sept.	9—Farming—Old and New Methods	378
Sept.	12—How to Catch a Bachelor (Com.)	836
Sept.	12—From Bordeaux to Paulliac, France	164
Sept.	16—The Cinematograph Fiend (Com.)	574
Sept.	16—A Mountain Torrent in Austria (Scenic)	415
Sept.	19—Jimmie on Guard (Dr.)	710
Sept.	19—Crossing the Alps in a Motor	285

KALEM CO.

Aug.	9—The Round-Up at Dawn (Com.)	
Aug.	11—The Romance of a Dixie Belle (Dr.)	
Aug.	14—The Wasp (Dr.)	
Aug.	16—Special Messenger (Dr.)	
Aug.	18—The Promoter (Dr.)	
Aug.	21—Simple Ike Decides to Marry (Com.)	
Aug.	23—Don Ramon's Daughter (Dr.)	
Aug.	25—The Little Cripple (Dr.)	
Aug.	28—The Branded Shoulder (Dr.)	1000
Aug.	30—Building the New Line (Dr.)	1000
Sept.	1—On the War Path (Dr.)	955
Sept.	4—Rory O'More (Dr.)	
Sept.	4—Rory O'More (Dr.)	1000
Sept.	6—When Two Hearts Are Won (Com.)	1000
Sept.	8—When the Sun Went Out (Dr.)	1000
Sept.	11—A Sheepman's Triumph (Dr.)	1000
Sept.	13—The Express Envelope (Dr.)	1000
Sept.	15—The Alpine Lease (Dr.)	1000
Sept.	18—The Ranger's Strategem (Dr.)	1000
Sept.	20—Losing to Win (Dr.)	1000
Sept.	22—The Cowboy's Bride (Dr.)	1000
Sept.	25—Arizona Bill (Dr.)	1000
Sept.	27—Hal Chase's Home Run (Dr.)	1000

LUBIN

Aug.	14—The Auto Bug (Com.)	
Aug.	17—Through Jealous Eyes (Dr.)	1000
Aug.	19—The Working Girl's Success (Dr.)	600
Aug.	19—Proclaiming Archhishop Prendergast	400
Aug.	21—A Rebellious Blossom (Dr.)	1000
Aug.	24—Bess, of the Forest (Dr.)	1000
Aug.	26—Archibald, the Hero (Com.)	1000
Aug.	28—The Secret (Com.)	600
Aug.	28—Fountain of Youth (Com.)	400
Aug.	31—Romance of Pond Cove (Dr.)	1000
Sept.	2—The Easterner's Sacrifice (Dr.)	
Sept.	4—A Gay Time in Washington (Com.)	
Sept.	7—The Story of Rosie's Rose (Dr.)	
Sept.	7—A Question of Modesty (Dr.)	600
Sept.	7—Pardon Me (Com.)	400
Sept.	9—The Ranch's New Barber (Com.)	
Sept.	9—Bill's Ward (Dr.)	400
Sept.	11—Divided Interests (Dr.)	1000
Sept.	13—His Girlie (Dr.)	1000
Sept.	14—Al. Martin's Game (Dr.)	1000
Sept.	16—Cement Rock Blasting (Ind.)	
Sept.	16—His Scheme That Failed (Com.)	
Sept.	18—The Senorita's Conquest (Dr.)	

G. MELIES.

July	27—At the Gringo Mine (Dr.)	
Aug.	3—Red Cloud's Secret (Dr.)	
Aug.	10—His Lesson (Dr.)	
Aug.	17—The Local Bully (Com.)	
Aug.	17—Two Foolies and Their Follies (Com.)	
Aug.	24—A Spanish Love Song (Dr.)	
Aug.	31—The Call of the Wilderness (Dr.)	1000
Sept.	7—The Hoho Cowhoy (Dr.)	1000
Sept.	14—A Shattered Dream (Dr.)	1000
Sept.	21—$200.00 (Dr.)	1000
Sept.	28—The Mission Waif (Dr.)	1000

PATHE FRERES

Aug.	11—Tunny Fishing (Ind.)	195
Aug.	12—Billy's Marriage (Com.)	872
Aug.	12—Monuments and Cascades in Rome (Scenic)	128
Aug.	14—In the Paris Slums (Dr.)	
Aug.	14—Extracting Palm Juice in the Forest (Scenic)	
Aug.	14—Vienna, Austria (Scenic)	
Aug.	15—Pathe's Weekly No. 33.	
Aug.	16—The Trapper's Fatal Shot (Dr.)	912
Aug.	17—The Ad, the Maid and the Man (Dr.)	
Aug.	18—Satan's Rival	
Aug.	19—The Message of the Arrow (Dr.)	1000
Aug.	21—The Runaway Leopard (Com.)	
Aug.	21—Chrysanthemums (Scenic)	
Aug.	23—Through the Window (American (Dr.)	
Aug.	24—Cheyenne's Bride (Indian Film) (American Dr.)	
Aug.	25—Nick Winter Turns a Trick (Com.)	
Aug.	25—Eastern Europe (Scenic)	
Aug.	25—Across the Mountain Passes of New Zealand (Scenic Colored Film)	
Aug.	26—A Boy of the Revolution (Amer. Dr.)	
Aug.	28—The Ranch in Flames	900
Aug.	30—For the Sake of the Tribe	950
Aug.	31—The Medicine Woman	1000
Sept.	1—The Carrot Caterpillar	625
Sept.	1—A Wedding Procession in Bavaria	375
Sept.	2—A Daughter of the South (Dr.)	1000
Sept.	4—The Hermit (Dr.)	
Sept.	5—Pathe's Weekly No. 36	
Sept.	6—Honoring a Hero (Dr.)	
Sept.	7—The Redman's Dog (Dr.)	
Sept.	8—Culture of the Dahlia (Edu.)	
Sept.	8—Arahian Types and Customs (Sc.)	
Sept.	9—A Tragedy at Sea (Dr.)	
Sept.	11—Eva Is Tired of Life (Com.)	
Sept.	11—Little Moritz and the Butterfly (Com.)	
Sept.	11—From Lourdes to Gavarnie (Sc.)	
Sept.	12—Pathe's Weekly No. 37	
Sept.	13—Prisoner of the Mohicans (Dr.)	
Sept.	14—College Sweethearts (Com.)	
Sept.	14—Art Industries in Kabylie (Sc.)	
Sept.	15—Madame Tallien (Dr.)	
Sept.	15—Everyday Life in Malacca (Sc.)	
Sept.	16—A Western Memory (Dr.)	

SELIG

Aug.	14—Jealous George (Com.)	
Aug.	14—A Turkish Cigarette (Com.)	
Aug.	15—The Regeneration of Apache Kid (W. Dr.)	
Aug.	17—The Blacksmith's Love (Dr.)	
Aug.	21—Saved from the Snow	990
Aug.	22—Life on the Border	1000
Aug.	24—The Gray Wolves (Dr.)	1000
Aug.	24—Santa Cruz Beach and Cliff Drive (Edu.)	
Aug.	28—In the Shadow of the Pines	1000
Aug.	28—Among the Japanese	
Aug.	29—A New York Cowboy	1000
Aug.	31—Thro' Fire and Smoke	1000
Sept.	4—How Algy Captured a Wild Man (Com.)	1000
Sept.	5—The Totem Mark (Hist. Dr.)	1000
Sept.	7—A Tennessee Love Story (Dr.)	1000
Sept.	8—The Heart of John Barlow	1000
Sept.	11—Kit Carson's Wooing	1000
Sept.	12—Dad's Girls	1000
Sept.	14—The Wheels of Justice	1000

URBAN ECLIPSE
G. Kleine

May	3—The Page's Devotion	790
May	3—Wismar, Germany	210
May	10—The Traitor (Dr.)	620
May	10—Rubber-Neck Percy (Com.)	370
May	17—The Juggler's Vengeance (Dr.)	396
May	17—Fishguard Harbor, Wales	600
May	31—The Musketeer	588
May	31—The Sleuth	404
June	7—The Young Interne	750
June	7—Heligoland, an Isle of the North Sea	250
June	14—Sir John Falstaff	1000
June	21—Avenged	1000
June	28—The Taming of the Shrew (Com.)	1000
July	5—Ancient and Modern London	530
July	5—Boys Will Be Boys (Com.)	470
July	12—The Free Lance (Dr.)	640
July	12—Temples of India	365
July	19—The Tie That Binds (Dr.)	760
July	19—A Round-Up In Chili	240
July	26—An Amateur Skater	440
July	26—Satan on a Rampage	660
Aug.	2—The Struggle for Life	650
Aug.	2—On the Coast of Bengal	326
Aug.	9—The Heiress	705
Aug.	9—Lyons, the Second City of France	295
Aug.	16—For the Honor of the Name (Dr.)	790
Aug.	16—Moss-Covered Ruins on the Isle of Wight	245
Aug.	23—Condemned for Treason (Dr.)	845
Aug.	23—Wool Industry of Hungary	135
Aug.	30—A King for an Hour (Com.)	572
Aug.	30—Sights of Berlin	423
Sept.	6—Clever Beyond Her Years (Dr.)	675
Sept.	6—Lake Thun in Switzerland (Scenic)	325
Sept.	13—The Hand of the Law (Dr.)	665
Sept.	13—Norwich and Vicinity, England (Travel)	330

VITAGRAPH

July	18—Lure of Vanity (Dr.)	
July	19—On a Tramp Steamer (Melodr.)	
July	21—Sky Pilot (Dr.)	
July	22—A Widow Pogson's Husband (Com.)	
July	25—Treasure Trove (Dr.)	
July	26—She Came, She Saw, She Conquered (Dr.)	
July	28—Price of Gold	
July	29—Strategy of Anne (Com.)	
July	31—Two Wolves and a Lamb (Dr.)	
Aug.	1—The Clown and His Best Performances (Com.)	
Aug.	2—Price of Gold (Dr.)	
Aug.	4—The $100.00 Bill (Dr.)	
Aug.	5—The Death of King Edward III (Historical)	
Aug.	7—Intrepid Davy (Com.)	
Aug.	8—The Long Skirt (Dr.)	
Aug.	9—Billy the Kid (Dr.)	
Aug.	11—The Bell of Justice (Dr.)	
Aug.	12—Birds of a Feather (Com.)	
July	25—Treasure Trove (Dr.)	
Aug.	15—Captain Barnacle's Baby (Dr.)	
Aug.	16—Man to Man (Dr.)	
Aug.	18—Vitagraph Monthly (Scenic)	
Aug.	19—A Second Honeymoon (Com.)	
Aug.	21—Wages of War (Mil. Dr.)	1000
Aug.	22—How Betty Won the School	1000
Aug.	23—The Sheriff's Friend (Dr.)	1000
Aug.	25—My Old Dutch	1000
Aug.	26—A Handsomer Man (Com.)	1000
Aug.	28—The General's Daughter (Dr.)	1000
Aug	29—The Wrong Patient (Com.)	551
Aug.	29—Queer Folks (Com.)	448
Aug.	30—The Three Brothers (Dr.)	1000
Sept.	1—The Thumb Print (Dr.)	1000
Sept.	2—The Prince and the Pumps (Com.)	1000
Sept.	4—Jealousy (Dr.)	1000
Sept.	4—A Friendly Marriage (Dr.)	1000
Sept.	6—The Willow Tree (Dr.)	1000
Sept.	8—Cherry Blossoms (Dr.)	1000
Sept.	9—Jimmie's Joh (Com.)	1000
Sept.	12—Her Crowning Glory (Com.)	1000
Sept.	13—Beyond the Law	1000
Sept.	15—Vitagraph Monthly (Sc.)	1000
Sept.	16—By Woman's Wit (Com.)	1000

Solax

WEDNESDAY

COMEDY

OH! YOU STENOGRAPHER!

COMEDY

RELEASED SEPTEMBER 20th

Two Sons Fell in Love With Their Father's Stenographer. The Father Won Out.

COMEDY

"How Hopkins Raised the Rent"

RELEASED SEPTEMBER 27th

One of Those Side-Splitting Comedies Full of Fun From Start to Finish.

FRIDAY

MILITARY AND WESTERN

"NELLIE'S SOLDIER"

MILITARY

RELEASED SEPTEMBER 22nd

Great Big Military Picture With a Charming Girl as Heroine.

DRAMA

"AN ITALIAN'S GRATITUDE"

RELEASED SEPTEMBER 29th

Splendid Life-Like Drama of Love and Gratitude.

4 MORE GOOD ONES GET THEM ALL 4

Solax Company

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FLUSHING, L. I.

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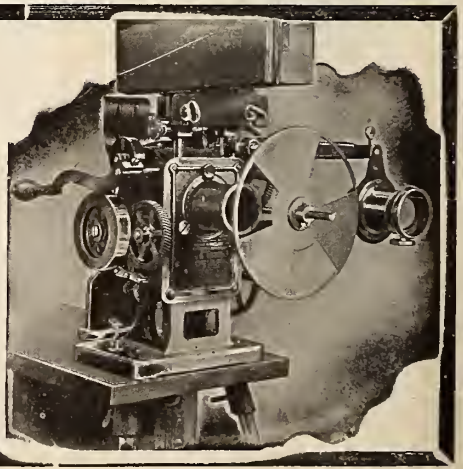
THE PERFECT MOTION PICTURE MACHINE

Some of its important features are:—

Absolutely flickerless pictures
Substantial construction
Ease of operation
No pinwheel
No starwheel
Noiseless

Every Power's Cameragraph mechanism No. 6 is guaranteed against natural wear and tear, as well as defects in material and workmanship, for one year.

Write for catalogue D, which tells all about it



NICHOLAS POWER COMPANY, 115 Nassau Street, New York

For fourteen years the leading makers of motion picture machines.

REMEMBER THE PAST IN SHAPING THE FUTURE

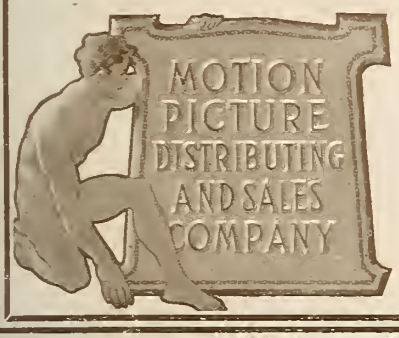
A year ago the SALES COMPANY was shipping three hundred reels and Patents Company fifteen hundred reels weekly. To-day SALES COMPANY over eight hundred and Patents Company twelve hundred and fifty.

In one short year the Independent cause has been firmly established on a good substantial and legal basis. The Independent manufacturers have not only brought their plants up to a high mark of perfection, doubled the quality and quantity, but have put aside many thousands of dollars to wage a legal war to surround your interests and theirs with the security and protection which was so much required. **Eighteen months ago** no Independent Manufacturer, Exchange or Exhibitor knew whether his investment was going to be wiped out over-night. To-day all are protected; your business is your own. You are getting a regular supply of film at uniform prices and favorable conditions.

All this has been brought about by Manufacturers, Exchanges and Exhibitors **WORKING TOGETHER** and the further success we all so earnestly look forward to can **BE ACCOMPLISHED** only by all of us standing shoulder to shoulder and assisting one another in every possible way.

Quality may not have advanced as rapidly as all desire, but consider the tremendous expense manufacturers have been under and the many other things they have done. Quality, however, is now having first attention. The same grit and determination shown in the past will soon bring our quality up to the required standard.

ONLY HOWEVER IF WE ALL STICK TOGETHER



WEEKLY PROGRAM

MONDAY	IMP, ECLAIR, YANKEE, AMERICAN, CHAMPION.
TUESDAY	THANHOUSER, BISON, POWERS.
WEDNESDAY	CHAMPION, SOLAX, RELIANCE, AMBROSIO, NESTOR.
THURSDAY	REX, AMERICAN, ITALA, IMP.
FRIDAY	YANKEE, SOLAX, LUX, THANHOUSER, BISON.
SATURDAY	POWERS, ITALA, GT. NORTHERN, NESTOR, RELIANCE.

MOTION PICTURE DISTRIBUTING & SALES CO.

111 EAST 14th STREET, NEW YORK CITY

As the Government stamp on a coin gives it a value in the commercial world, so the YANKEE trade mark on a film gives a refined atmosphere to the house wherein it is to be seen.

MONDAY

SEPTEMBER 18

THE STAR REPORTER

An exciting story of a newspaper "scoop" showing a complete newspaper plant and one of its gigantic presses in full operation.

YANKEE

344 EAST 32d ST.

FRIDAY

SEPTEMBER 22

THE GIRL AND THE CHAUFFEUR

"Love, like death,
Levels all ranks, and
lays the shepherd's crook
Beside the sceptre."
—Lytton.

FILM CO.

N. Y. CITY

SPECIAL NOTICE

NON-BREAKABLE

Lantern Slides

ANNOUNCEMENT
ADVERTISING
LECTURE
MICROSCOPIC
NATURAL HISTORY

We make slides of all kinds

SLIDES

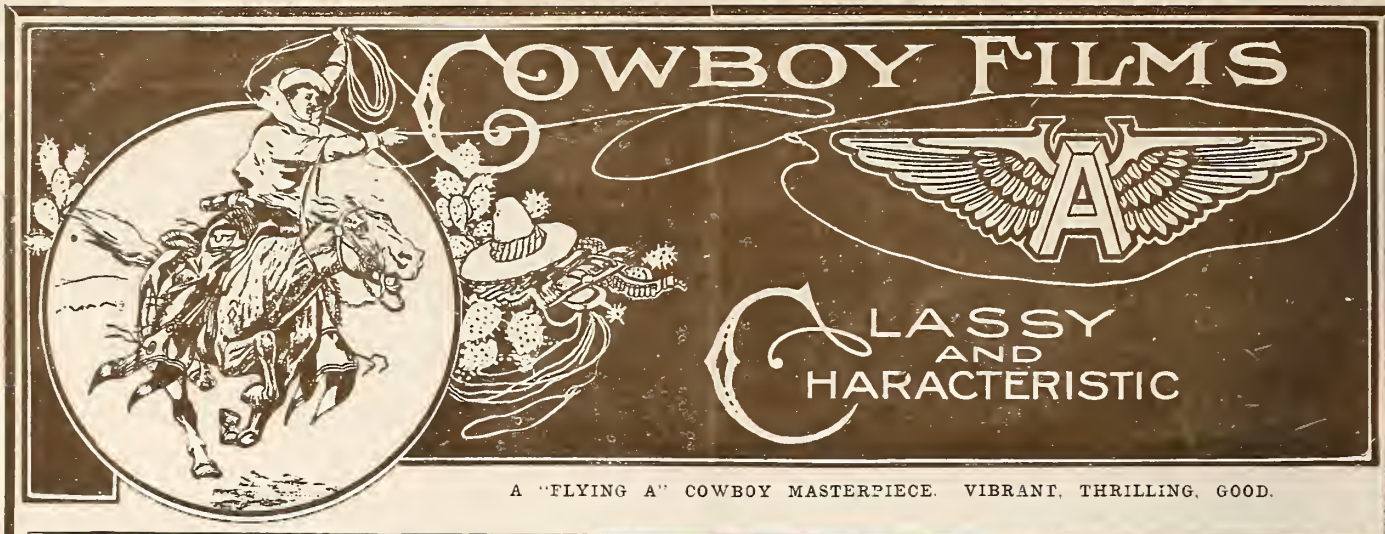
Artistic and beautifully colored

Don't be faked by would-be Original Inventors who claim, and are trying to manufacture non-breakable slides.

SEND FOR CATALOG.

MICA NON-BREAKABLE SLIDE CO.

2737 N. Croskey St. PHILADELPHIA, PA.



A "FLYING A" COWBOY MASTERPIECE. VIBRANT, THRILLING, GOOD.

"The Mother of the Ranch"

RELEASED THIS WEEK, THURSDAY, SEPT. 14th.

A film far removed from "the usual thing" in Western stories.
A production unique on account of its comprehensive worth.
The story a pictured symposium of Thrills, Tears and Talent.
A Western Dramatic Triumph.

GET IT—THIS WEEK—THURSDAY—GET IT

Note:—There are two reels of the best Cowboy Pictures ever manufactured released with the "Flying A" brand on them each week. The release days are Mondays and Thursdays. Some are better than others, but they're all good. They are described in the "Film Synopsis" Department of this publication.

AMERICAN FILM MANUFACTURING COMPANY

PRODUCERS OF FLYING A COWBOY PICTURES,
BANK FLOOR—ASHLAND BLOCK,
CHICAGO, ILLINOIS.

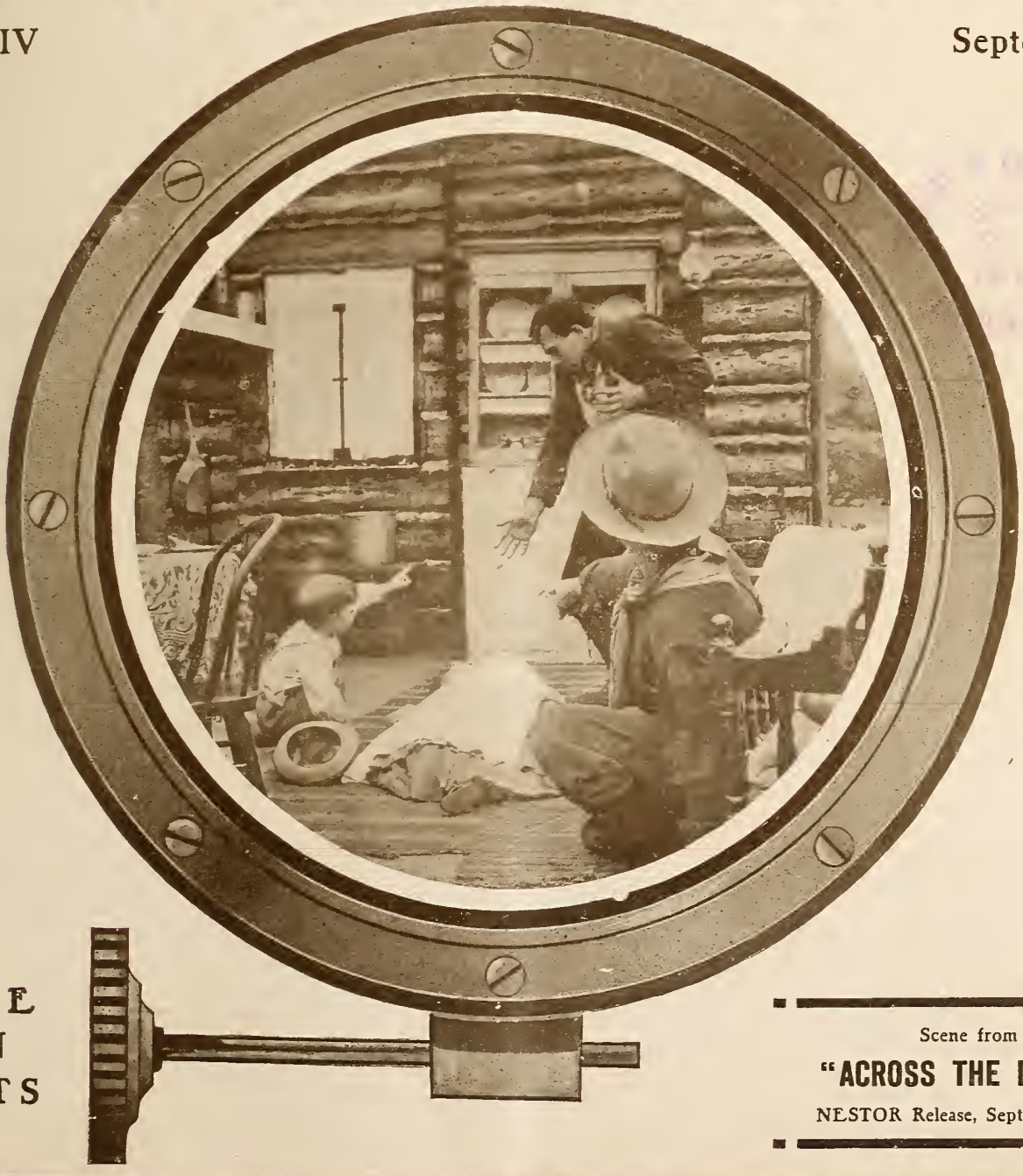
Sold through Motion Picture Dist. & Sales Co.

SEP 23 1911

MOVING PICTURE NEWS

Volume IV
No. 37

September 16
1911



PRICE
TEN
CENTS

Scene from
"ACROSS THE DIVIDE"
NESTOR Release, September 20th

AN EFFECTIVE, IMPRESSIVE, REALISTIC WESTERN FEATURE.

"The Rustler Sheriff"

Produced in El Cajon Valley, Southern California. A Flying A Cowboy feature. Containing the most effective climax ever pictured in a Western film. A realistic drama of the West as it used to be. True to life—teaching a strong moral lesson—and ending in one of the most unexpected, thrilling, and impressive climaxes ever presented to the gaze of the general public, through the medium of the moving picture camera. A feature from all angles, and in every respect. Different from the "Usual Thing." **ALL INDEPENDENT EXCHANGES BUY TWO REELS OF FLYING A FILMS EACH WEEK—RELEASE DAYS MONDAYS AND THURSDAYS.** IF YOU ASK THEM FOR THIS FEATURE AND MAKE YOUR REQUEST EXPLICIT YOU WILL GET IT. **REMEMBER THE RELEASE DATE—THURSDAY, SEPT 28th.** NOTE:—There are two Flying A Cowboy features released each week. Some of these features are better than others, but they are all good. The release days are **MONDAYS AND THURSDAYS.** Your Exchange will give you both, each week, if you ask for them. Our regular releases are described in the Film Synopsis Department of this publication.

AMERICAN FILM MANUFACTURING COMPANY PRODUCERS OF FLYING A COWBOY PICTURES, BANK FLOOR—ASHLAND BLOCK, CHICAGO, ILLINOIS.

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"A BREEZY MORNING"
RELEASED OCTOBER 4th

Here is an Especial Good Comedy Full of Bright, Laughable Humor.

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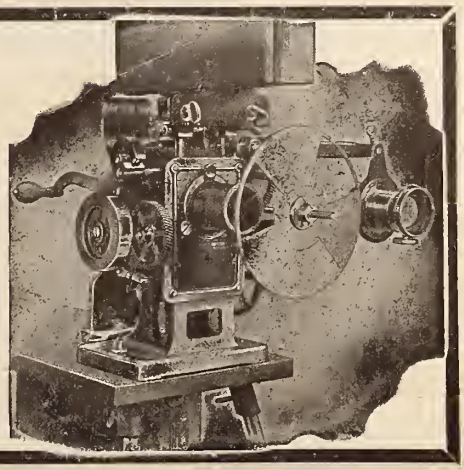
POWER'S CAMERAGRAPH No. 6
AN INTERNATIONAL SUCCESS

We invite comparison with other makes of machines.

POWER'S No. 6 is in use in the foremost moving picture theatres throughout the world. Don't take our word for its excellence. Ask any one who has used it.

Write for our special proposition D and "Proof of the Pudding," containing unsolicited testimonials from every State in the Union.



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For fourteen years the leading makers of motion picture machines.

DAVID COPPERFIELD, Dickens' Masterpiece—In Three Releases—Each Release a Complete Story. Watch for all advance notices!

THE THANHOUSER TWO-A-WEEK

Lochinvar

RELEASED TUESDAY, SEPTEMBER 26

This is a delightful romance of the age when knights rode about clad in armor and lords and ladies lived in

fortified castles. Lochinvar is a knight who elopes or carries off his bride when she is about to marry a lover forced upon her. Lochinvar steals her from under the very noses of her rival and relatives. Because of that element of love and romance, this story will not fail to get a firm grip on any human being with red blood.

Love's Sacrifice

RELEASED FRIDAY, SEPTEMBER 29

The oblivious and absent-minded college professor is unintentionally neglectful of his young and charming wife, who loves him dearly. Although their domestic waters become temporarily ruffled and they are separated because of the untrustworthiness of a friend, they later begin to understand each other and are happily reunited. This is one of those tense, heart-throbbing domestic dramas, enacted daily in American homes. The characters portrayed surround us everywhere, for they are human and real.

NEXT RELEASES

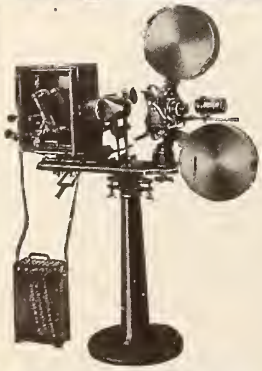
The Five Rose Sisters

and

The East and the West

THANHOUSER COMPANY

NEW ROCHELLE — *Sales Company Agents for U. S. and Canada* — **NEW YORK**



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The Makers of THE MOTIOGRAPH have been manufacturing Motion Picture Machines for MORE THAN THIRTEEN YEARS and **EVERYBODY** that is **ANYBODY** in the Motion Picture world knows that our motto is QUALITY, NOT QUANTITY.

QUALITY IN PRODUCTION IS OUR WATCHWORD

We are manufacturers in the true sense of the word. We make in our own factory EVERY GEAR—SCREW—SPROCKET—BUSHING and part that goes to make up THE BEST CONSTRUCTED MOTION PICTURE MACHINE IN AMERICA. REMEMBER—We do not depend on other factories.

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THE ENTERPRISE OPTICAL MANUFACTURING COMPANY, 564 W. Randolph Street, CHICAGO

For Sale by every wide-awake dealer in North America

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The Moving Picture News

PUBLISHED EVERY SATURDAY

The CINEMATOGRAPH PUBLISHING COMPANY, 30 West Thirteenth Street, NEW YORK CITY

Telephone, 4092 Chelsea

Sole Correspondent and Agent for advertisements in Great Britain
B. Allan, 8 Sherwood St., Piccadilly Circus, W.

Chicago Representative: Warner Kennedy.
844 Waveland Ave. 'Phone 3818 Lake View

ALFRED H. SAUNDERS, Editor.

This newspaper is owned and published by the Cinematograph Publishing Company, a New York corporation. Office and principal place of business No. 30 West 13th Street, New York. Alfred H. Saunders, President; John A. Wilkens, Secretary, and W. M. Petingale, Treasurer. The address of the officers is the office of the newspaper.

SUBSCRIPTION: $2.00 per year. Postpaid in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands. Canada and Foreign Countries: $2.50 per year. All communications should be addressed to The Moving Picture News, 30 West Thirteenth Street, New York City.
ADVERTISING RATES: $60 per page, $30 ½-page, $15 ¼-page, single column $20, $2 per inch. Discounts, 20% 12; 10% 6; 5% 3 months.

Volume IV **September 16, 1911** **Number 37**

ELECTRICITY COMMISSIONERS

WE think New York City deserves a whole editorial to itself this week, or to be more correct, one special part of a department of the city does. We principally refer to the Department of Water Supply, Gas and Electricity, which has issued an admirable book of some 212 pages under the able editorship of Commissioner Thompson. It is called "The Electrical Code of the City of New York," and has the rules and regulations for the construction, care, maintenance, and operation of all electrical work, apparatus, and appliances in the city.

The Commissioner informed us this is the first time anything of the kind has been attempted by the Department. It was undertaken for the particular benefit of the electrical trade and constructors, but it should be of general use to everyone who uses electricity. The book evinces great care, and took many months in its preparation. It is a "vade mecum" explaining the methods for obtaining various kinds of permits from the Department; the rule under which the Department inspectors work and the general regulations for the construction and maintenance of all kinds of electrical work. We want to emphasize the next point. Very particular attention is devoted to moving picture establishments, and a very valuable series of suggestions for all kind of interior working is included. A copy should be in the possession of every moving picture house in the city as well as the operators of moving picture machines. For the benefit of the majority of our readers we want to emphasize a few of the points. First of all comes moving picture equipment on page 87, and reads as follows:

MOVING PICTURE EQUIPMENT

Arc Lamp Used as a Part of a Moving Picture Machine

Must be constructed, so far as practicable, similar to arc lamps of theaters,* and wiring to same must not be of less capacity than No. 6B. & S. gauge. **The leads to the lamp and its rheostat or equivalent device must be protected by a plug cutout or open link fuses, the latter enclosed in an approved cabinet with self-closing door. Cartridge fuses will not be permitted.**

Arc Lamps

a. Must be provided with reliable stops to prevent carbons from falling out in case the clamps become loose.

b. All exposed parts must be carefully insulated from the circuit.

c. Must, for constant-current systems, be provided with an **approved** hand switch, and an automatic switch that will shunt the current around the carbons, should they fail to feed properly.

[The hand switch to be approved, if placed anywhere except on the lamp itself, must comply with requirements for switches on hanger-boards as laid down in No. 73.]

d. Terminals must be designed to secure a thoroughly good and permanent contact with the supply wires, which contact must not become loosened by motion of the lamp during trimming.

Rheostats

Must conform to rheostat requirements for theater arcs. **Reactance coils, motor-generators and similar substitutes for resistance coils must be considered as parts of the moving picture machines, and their location must receive the approval of the [Inspection Department having jurisdiction] Commissioner** before installation.

Top and Bottom Reels

Must be enclosed in steel boxes or magazines, each with an opening of approved construction at bottom or top, so arranged as not to permit entrance of flame to magazine. No solder is to be used in the construction of these magazines. The front side of each magazine must consist of a door spring-hinged and swinging horizontally and be provided with a substantial latch.

Automatic Shutter

Must be provided and must be so constructed as to shield the film from the beam of light whenever the film is not running at operating speed. Shutter must be permanently attached to the gate frame.

Extra Films

Must be kept in individual metal boxes equipped with tight-fitting covers.

Machine Operation

Must be operated by hand (motor driven will not be permitted.) Departure from this rule will be authorized only under special permission in writing, given in advance.

Machine Enclosure

Machine must be placed in an enclosure or house made of suitable fireproof material; must be properly ventilated, properly lighted and large enough for operator to walk freely on either side of or back of machine. All openings into this booth must be arranged so as to be entirely closed by doors or shutters constructed of the same or equally good fire-resisting material as the booth itself. Doors or covers must be arranged so as to be held normally closed by spring hinges or equivalent devices.

*(For installation rules, see Nos. 21 and 33.)

Theater and Moving Picture Establishment Wiring

All wiring, apparatus, etc., not specifically covered by special rules herein given, must conform to the [standard rules and] general requirements of [the National Electrical] this Code, and the term "theater" shall mean a building, or that part of a building regularly or frequently used for dramatic, operatic, moving picture or other performances or shows or which has a stage for such performances used with scenery or other stage appliances.

Reels Containing Films Under Examination or in Process of Rewinding

Must be enclosed in magazines similar to those required for moving picture machines, or in other approved metal boxes.

We feel sure that our readers will agree with us that the above excerpts are of value to the trade at large, and will thank us for copying them for their perusal. To get the full value of the book they should have one in their possession, and this they can obtain free of cost by application to the Department.

THE Moving Picture News, which holds the front rank as the only absolutely Independent motion picture trade publication, is recognized as the exponent of all that is just and right, and now that the Independents have won all that could be desired and can work with free hands and without molestation by any faction seeking to control and monopolize the entire trade, it would advocate that the entire industry get together for the betterment of cinematography in general.

The convention of exhibitors recently held at Cleveland and the enthusiasm shown at that meeting strengthens our belief that for the best interests of the trade all differences should be forgotten and the bitter strife caused by patent litigation should cease. The public demand the best films and subjects that can be produced, and with a free mind to work with and their entire time concentrated on their labors—the Independent manufacturer should aim to produce subjects of a calibre that must command the approval and respect of the best minds. Cinematography is going forward with leaps and bounds and as an educational factor it is felt. Historical subjects, travel and scientific topics are desired. Good, clean comedy is essential, as our patrons must be amused and dull care driven away after the strenuous toil of the busy day. Get together—make yourself felt and you can rest assured that in the near future you will not be only in the Independent ranks, but the entire motion picture trade will be independent. There will be no Trust, as its members will be in the Independent ranks and as independent concerns, and not a monopoly.

TO WHOM ARE WE RESPONSIBLE FOR THE INFERIORITY OF LANTERN SLIDES USED TO ILLUSTRATE SONGS?

WE have heard recently a great many comments on the inferiority of the lantern slides used in the moving picture houses to illustrate songs. We ourselves have been present and commented inwardly, and have been at a loss to know the actual source of the trouble.

Not long ago a member of our staff obtained an interview with one of the largest lantern slide firms in the city. After a number of illustrations of most beautifully artistic work had been displayed before the eyes of the interviewer, in startlingly unpleasant contrast to the foregoing, appeared in hard, glaring colors, the slide which has been the bane of the patron of the moving picture house.

"Why is it that you use such vivid shades in these slides?" questioned the interviewer. "Why don't you use the artistic blending here that you have used in some of those you have just shown me?"

"Well, you see sometimes the operators employed are careless—some of them eighteen or twenty years old. They get the slides finger-marked, then don't take the trouble to clean them off, and throw the pictures on the screen from those bedaubed slides; the result would be that the delicate shading would be lost and we would be criticized for turning out inferior slides. And, besides, the public like these highly colored slides—that's what they want."

"How do you know that the public like them?" continued our friend. "How do you get your knowledge of what the public like?"

"Oh, we just gather it from the comments we hear among the audience."

"I know a great many people who do not care for these vividly colored slides; in fact, I have heard some very detrimental remarks concerning them, and I am satisfied the public do not like them," was the persistent rejoinder.

"Yes, but what class of people have you heard speak in this way?" was the confident question.

"Intelligent people, of course," was the reply.

"Ah, yes; but how many intelligent people do you find in a moving picture house? The intelligent class, as a rule, do not frequent them."

"Ah," replied our friend in rather a triumphant tone, "that may have been so some few years ago, but not so to-day. Why? Because the moving picture has been progressing; it has shed its immoralities and its indecencies, and has taken on more of the educational garb; it has become not only a clean entertainer, but an educator as well, therefore the most intelligent people in the land are to-day attracted to the moving picture theater."

A forced acquiescence was the result. The lantern slide people have evidently forgotten that the world is moving—to-day has been to them as yesterday. Wake up! lantern slide manufacturers. To-day the people are clamoring for the best that your art has to give them. Already the moving picture manufacturers have gained on you by more than half a length; to run a close second, as you should do, you will have to hustle. You must give us the class of illustrations we want, not what you think we want. The class of slides that have been illustrating songs are such as might delight the untamed savage in war paint and feathers, but not the intelligent audiences that frequent the moving picture theater of to-day.

THE MAN IN THE QUESTION

By Margaret I. MacDonald

NOW and again incidents occur which are peculiarly significant of the trend of present human development, incidents which stand out strong and promising against the recent crime wave which has been apparently enveloping our country; incidents which cause Hope to gaze more steadfastly toward her star. Just such an incident occurred when the moving picture exhibitors of New York City, this big, wicked metropolis, refused to utilize for commercial gain the notoriety of the unfortunate girl, Beulah Binford.

Beulah Binford is only one of the thousands of young girls who have been dragged down by the human animals roaming this earth. She is now but eighteen years old, just on the brink of womanhood. At fifteen the bud was seared by the worm—the freshness of the petals stolen away. The God-given passion of

the girl was sapped away into a vacuum from whence its echo came back to her in empty, mocking tones. Her outlook upon life is naturally dismal and uncertain. She is confronted with a confusion of things—her horizon is distorted. This girl has arrived at one of the turning points in her life, shall she take the path to her right, or the path to her left?—the one leading upward or the one leading downward? Just such a point is arrived at in the lives of most of us at one time or another. I have a great deal of respect for the men who refused as a matter of principle to use the shattered life of this young girl for gain—as a bait for the vulgar mob. And I have the most profound respect and admiration for those men who interfered to the extent of bringing compulsion to bear upon the case, threatening a withdrawal of license consequent to a disregard of the wishes of the city authorities.

There are plenty of excellent themes on hand without resorting to repulsive murder cases such as the Beattie case, or of making more public the misfortune of a mere girl, let alone the impression placed not only on the mind of the girl herself by using her connection with a crime as a pedestal of prominence, but also the impression made on the minds of other young girls by giving them a perverted idea of the result of a disgrace and a notoriety brought about by association with crime.

Beulah Binford may be a "fool," as I have recently heard her spoken of by men, but I cannot think it is either kind or just to speak of a girl who is little more than a child in this way. We must not forget that there are wicked men waiting on every corner for every young girl that steps out of her home to the street. I am sorry indeed to have to make this statement, but it is nevertheless true. These men have often fascinating ways, and always a plausible reason why. The young girl is necessarily inexperienced, and it may be she has had inferior home-training, and either a betrayal is forced upon her, or she is lured away from the straight and narrow path by illusive promises. The disillusionment comes ere long and the young girl becomes either a hardened criminal without respect for her self or anyone else, or her nature becomes softened and broadened by the sad experience. But remember this, the softening and broadening effect comes about only through kindly, gentle, considerate treatment; by giving a helping hand and a word of hope and encouragement at the right time. This girl, as I understand, has come to New York to try to earn an honest living. It may be, I cannot truthfully say, that the motive which prompted the proposition to have Beulah Binford pose for moving pictures was a good one. That person may have had a perverted idea of giving a helping hand—it may have been done with the intention of uplifting, but whichever way it happened, I think we are all of one mind, that it was a much mistaken idea of kindness. No nobler mission could be given anyone than the privilege of being of use in a case of this kind. Get the girl something to do by all means, but let it be a modest, quiet, unobtrusive way of making a living. Provide her a healthy environment if you can—give her a chance to live a straight life. Make it possible for her to learn by actual experience that there is something more in life than lust and crime.

Putting aside the case of which we have been speaking, I want to say something about the position of the woman in New York. The position of a young woman in New York City is such that it is almost impossible for her to even ride on the elevated or subway trains without being annoyed by some depraved specimen of humanity in the shape of a man—mere animals in human form. If the authorities would but recognize it, there is a crying need for detectives to be distributed about the city to handle the situation as it should be handled. I have myself come in contact with situations on the trains, at the depots and on the streets which it would be impossible to put in print. That such a condition should exist in this enlightened age without some move being made to remedy it is a blot on civilization.

Not long ago a case was brought to my notice where the wolf in sheep's clothing happened to be a theatrical agent. A young lady of my acquaintance was seeking a position with an agent named "———," in the employ of a Mr. "———," a large theatrical manager. The young lady happened in the entry of the building where his office was, one day, not intending to call on him just then, when he came along. He had promised her a part in a certain play, and he wanted to talk to her about it. He asked her to come alone to his office—to shake the girl with whom she happened to be. When she refused he then asked her to come and have something to eat with him—and a drink. When she had refused this, saying that she did not drink, he said, "Don't you smoke then?" she answered "No." "Then what the devil do you do?" he sneered. Then after some more coaxing, with repeated refusals on her part to go to his office with him alone, he angrily told her that she might go where she wanted to, but she needn't come back to him again. This is how many, many young women go astray. This is why it is so hard to live a respectable, normal life in the theatrical business. It seems a pity that where art is concerned so many indecencies are committed, so much honor and virtue bought and sold. There is one thing with which I have been impressed in visiting the different studios where moving pictures are being posed for; there is no idling, no time for idle thought or dissipation, everyone is busy and there is so much of the time of the people spent out in God's good fresh air and sunshine, in the woods and in the fresh green meadows, and in Nature there is no incentive for lust; you are impressed only with the beauty of Nature and the greatness of the infinite. With Nature is the home of art.

Truly has it been said that "the greatest study of mankind is man." As I heard a friend say not long ago. "For every human individual that goes astray, some other individual has failed to accede to the requirements of Duty."

BEULAH BINFORD IN MOVING PICTURES

NEW YORK CITY, in addition to other cities in the country, has been the midst of a newspaper campaign against the exploiting of this lady in moving pictures, and on another page appears an article from the New York Evening World in which they claim full credit for the suppression of the girl from pictures. We feel it is only right and just to Nickelodia that this girl was debarred from appearing in any film, and take our readers into a little past history and also explain our position in the matter.

Four and a half years ago we strenuously opposed several of Pathe Freres' pictures being exhibited in the city, and got the then Mayor to use his influence to suppress them. We also, through the Associated Press, voiced our sentiments against these pictures. "The James Boys of Missouri" was another film which

we got suppressed here, and used all influence that we had at our command in getting other cities to do the same. When our good friend. S. Lubin, of Philadelphia, got out the Thaw-White film, we immediately put the machinery under Mayor McClellan in operation and got that suppressed, using the machinery of the Associated Press to stir up the country to suppress such films which we believed to be absolutely detrimental to the advancement of cinematography.

Thursday, September 7th, we received a telegram from Chesterfield to the effect that a gentleman had taken Beulah Binford to New York to pose in moving pictures. We immediately tried to find out who he was. We could not associate him for the moment. Not waiting to know whether it was friend or foe, we incidentally learned that it was some Independent firm that was using the girl, and called the attention of the Mayor and Press to the fact that she was being exploited. The action of the Mayor through the Chief of the License Bureau, Mr. Wallace, is now well known.

We understand the company has produced a wonderfully clever picture—a magnificently staged production—and no less a person than the Rev. Madison C. Peters has expressed full and complete approval, stating there is nothing objectionable but only the very highest truths are told in the story. His remarks are found in another column. It is rather unfortunate that someone other than the girl herself could not be used for this picture because of the notoriety and the character of the Beattie case. It will not elevate the industry, and other means might have been obtained to spread the truth. Further than this, the National Board of Censorship of Motion Pictures, Tuesday, September 12th, condemned the motion pictures in which Beulah Binford posed, and the board has informed its correspondents throughout the country films showing this woman have been ordered suppressed by the board. The board holds the pictures appeal only to morbid curiosity and teach nothing. We fully agree with the board, and in the interests of every exhibitor we ask them to tell us if our action on their behalf and the good of cinematography has their approval.

MOVING PICTURES AND THEIR AUDIENCES

By A. L. Barrett

THE five million people who comprise the daily moving picture audience of the United States are drawn from every age, rank and condition, notwithstanding the favorite and very common sneer made by those unacquainted with very evident facts, that they can only satisfy the ignorant and poorer classes because of their extreme simplicity and cheapness of admission. If these sneerers would take the trouble to observe for ten minutes the persons entering a moving picture house in any neighborhood, they would find sufficient evidence to refute such a statement, for although, fortunately, thousands of the very poorest and ignorant people can and do attend them, yet they possess an almost equal attraction for those more fortunately circumstanced, and near the large theaters where picture plays are presented will be found lines of carriages and automobiles, the occupants being women and men well known in the religious, educational and social world, who represent both the wealth and brains of the nation, and to whom neither cheapness nor mediocrity could possibly appeal. Such audiences do not find this once despised "poor man's amusement" beneath them; in fact, they can better appreciate the scientific research that originated the amusement as well as the picture plays themselves, particularly the educational films or travelogues representing scenes with which many of them are already familiar. With the advent of kinemacolor, this pleasure will be greatly enhanced and those who have traveled abroad will again be able to see the favorite spots in England, France Italy, Switzerland, Germany and other countries which they remember so well, not merely in a book of colored views only, or on a black and white moving picture, but in actual vivid colors or the neutral tints that have been wrought by time.

Picture plays as at present conducted are attracting favorable comment on all sides and in the audiences are found clergymen, members of college faculties, students, philosophers, lawyers—men and women—the brains of the nation. In the minds of the wealthy, there is always an unthinking prejudice against that which is patronized largely by the poorer classes, and if the leaders of the moving picture industry had been satisfied with mediocrity in their production, they would have had a corresponding quality in their audience, but the strenuous insistence for the best has been rewarded by a steady improvement in the audience, until now people are willing to pay as much as seventy-five cents for a good seat at the best moving picture plays, and the patrons are drawn from the highest ranks. In England, for instance, we hear that the Prince of Wales, with other members of the Royal family, have greatly enjoyed the picture plays representing themselves as they appeared in various Coronation functions, and in ordering that Messrs. Urban and Smith be given every possible facility for securing a first-class reproduction, King George has given a great impetus to the moving picture trade and brought it before the favorable notice of thousands of people who would never, possibly, have entered a picture play theater had it not been for these particular films and who leave the theaters both wiser and happier than when they entered, for they no longer have the foolish and unreasonable prejudices with which they entered the building. Royalty does not consider this despised "poor man's amusement" beneath its notice for the simple season that it appeals to all classes, from the highest to the lowest, to the educated as well as to the ignorant.

To drop from royal favor and seventy-five-cent seats to the five-cent open air shows in a vacant lot where the films are but second-rate, we see even here whatever refinement and culture a neighborhood posssses as well as the poorer people. There will be seen the local physicians and trades people taking an hour's amusement when the opportunity offers, the tired mother who at last has an hour she can call her own, and although still attended by a couple of her numerous brood, can enter heartily into the troubles of a cruelly persecuted pair of lovers, and when no one is looking, can enjoy a comfortable weep over the "Schoolmaster's Overcoat," can laugh the next minute at the adventures of Mutt and Jeff, and then, as she came in during the middle of a set of pictures, can enjoy a chat while one of the touchingly beautiful illustrated songs is being rendered by some local Scotti or Bispham endowed with lungs warranted to last under the strongest pressure, and when this performance is over, is ready for one of the beautiful travelogues, or a pictorial description of railroad building in the West. The moving picture show is also a favorite rendezvous for groups of young people where they can remain in the open air, and thousands of boys seem to find more pleasure and profit in investing five cents for one of the performances than the same amount in a drink at the saloon with the privilege of kicking their heels on the sidewalk when their nickel is gone. It is a favorite place for the workingmen also, who like the open air performances, where they can usually enjoy a quiet smoke, and there is no necessity, moreover—so distasteful to a tired man—of specially dressing for an hour or so's entertainment.

At the majority of performances, the rate of admission is the same for all seats, and every occupation, class and condition will be found represented, yet we rarely hear of friction. The physician may frequently find himself next to a laborer, the refined and educated woman next to her own washlady, the college student in close proximity to what would elsewhere be termed a "gallery god," but all, the last mentioned included, conduct themselves quietly. In the picture play performance there is the same excitement, the same crucial moments, the same recognition of some favorate actor to be found in the ordinary theater, but—there is not the same noise or disturbance that the gallery always evidences, to the annoyance of the rest of the audience. The picture play audiences are, generally speaking, a quiet, orderly crowd in which women and children can mingle without fear of annoyance, except on very rare occasions, now becoming rarer every day. This was not always the case, it must be admitted; there have been many instances where some well-known objectionable characters in a neighborhood have deliberately set out to annoy or insult persons frequenting moving pictures, and have succeeded admirably until caught.

This could, however, be entirely prevented if "spotters" were employed, and if, when there was apparently no reason for it, the lights were suddenly turned on. With the exceptions that prove the rule, a moving picture audience

will be found to be orderly, quiet and composed of both the brain and brawn of the nation. It is a perfectly respectable, innocent form of amusement where mothers and daughters can go unattended, parents can take their children, and working persons can go to spend a pleasant couple of hours without the necessity of an entire change of apparel, or expending at least thirty-five cents for a very poor seat, with the knowledge that they are looked on as the poor part of an audience; and besides this, they return home at a reasonable hour and are fit for their work the next morning. Since the managers have manifested greater interest in the care of their audiences as well as the films presented, parents have placed more confidence in them and we now frequently see groups of carefully brought up young girls going unescorted to the picture plays, and comparatively few people have the slightest fear in allowing their older children to go there unattended. This managerial watchfulness should continue unabated as the plays often appeal to young people particularly and convey such wholesome morals that they make the best teachers, besides infusing, as they do so frequently, some bit of information, suggesting some historical epoch, showing some industry or exemplifying some religious truth.

What has happened to the gallery god? Thousands of his kind have deserted the theater (except where a picture show is to be given between the acts) and has transferred his allegiance to the picture play, yet we never hear that rough, uncouth young man evidencing his enjoyment in noisy mirth, yelling, stamping and making himself generally objectionable in the manner invariably heard at the theater galleries, yet his interest is as keen, the same pathetic scenes are enacted, the dramatic situations are as intense, the comic element just as pronounced, and he attends the picture play in just as large numbers. What occult influence has wrought this change? At the theaters, he is a rowdy; at the picture play performances, he is a gentleman. Do the moving pictures, in addition to their other virtues, give lessons in etiquette in combination with a pleasant evening's entertainment? The leaders of the industry have never mentioned such intention, but does not true modesty "love to do good by stealth, and blush to find it fame?"

MR. H. BLACHE

We were very agreeably surprised on Tuesday, the 12th, to receive a visit from Mr. Blache, who had just arrived in New York on the steamer Kronprinzessin Cecilia instead of the slower route which would have brought him here on the 16th. He informed us that business abroad is extremely good and that in a little while some good developments will mature relating to the Gaumont chronophone.

Mr. Blache looks hearty and robust, and the vacation combining both business with pleasure certainly agreed with Mr. and Mrs. Blache, who have come back with renewed vigor to take charge of the Gaumont and the Solax interests respectively.

We tried to draw Mr. Blache out to give a more detailed statement, but he said that having only just come off board, he felt it would require a little longer time to prepare an interview, but that we may say the Solax Company will be all the better for the fresh ideas that Mrs. Blache, the proprietress, brings back with her from Paris and that these ideas will show in immediate releases.

THE YANKEE FILM COMPANY

For the first time in the history of moving pictures, an entire newspaper plant from the editorial department to the press room has been utilized to add realism to a picture. The composing room, press room, as well as the editorial and reportorial room, play an important part in "The Star Reporter," issued by the Yankee Film Company on September 18th.

For this story the entire front page of a newspaper called "The Star" was published.

"DAVID COPPERFIELD" SCHEDULED

It is now definitely announced by the Thanhouser Company that the first of their big Dickens' productions is to be released on October 17th. This is entitled "The Early Life of David Copperfield." It is a complete reel of the early but eventful career of Charles Dickens' famous character, the story finishing as if the reel has no connection with any other. But two other reels, each as complete in itself as the first, will be released on consecutive Tuesdays. Thus, while each reel is a magnificent release in itself, when shown together, they form the entire history of David Copperfield.

A THERMOS BOTTLE PICTURE!

IT WILL KEEP ENTHUSIASM WARM!

ADVENTURE, LOVE, PASSION, CONQUEST, HOPE, JOY, SORROW, FAILURE, SUCCESS

All woven together in the greatest silent drama since Two Ate One Apple. And there is room left for a healthy gasp and a well-built gape—you'll contribute the last two items. This particular picture-achievement is called

"THE ROSE AND THE DAGGER"

RELEASED THURSDAY, SEPTEMBER 21

A plain title, like the truth we are telling about it. A woman who finds herself in the power of a bandit flirts and dances to divert his mind and obtain possession of his dagger. If your reason isn't rocky, you'll speak up! This is frank fact, not mere blabber.

"The Rose and the Dagger" is a three-bagger for speed and strength. We sincerely advise you to get it!

REX MOTION PICTURE MASTERPIECE CO.

REX

Makes one each week at 573 ELEVENTH AVENUE, NEW YORK CITY. (Although a million and eighty people are begging for two.)

The Planet Earth is talking about Rex!

The above cut represents Mr. Clark, the enterprising Eastern representative of the Motiograph, who is making his headquarters with H. A. Mackie, corner Broadway and Fourteenth street. He is just now making an extended tour between the cities of New York and Boston, and reports wonderful progress for the Motiograph. Mr. Clark has a wonderful repertory of experiences, and has promised to use his pen in the very near future by writing a few articles for the News.

MOVING PICTURE FILMS TO REPLACE ALBUMS

Spokane Man Declares Future Families Will Have Galleries —Make Historic Record—Animated Photographs Will Be Used in Public Events, He Predicts

(Special Dispatch to The North American)

Spokane, Wash., Sept. 2.—Moving picture films will replace the family album and old-fashioned portraits in the homes of the well-to-do in the near future, according to Edward McConahey, of Spokane, pioneer of the animated photograph art in the Pacific northwest.

"These domesticated moving pictures," he added, "will be made with all the care now devoted to gallery photographs and will include every member of the family, from the grandfather to the newest comer into the home.

"There is no way of estimating the pleasure it would give children to see their parents as they looked when boys and girls, and later as young men and women, before the responsibilities of life had checked their exuberant and youthful spirits."

Mr. McConahey, who has devoted much time to the subject since 1896, said when asked how the idea came to him:

"One day while showing views of the late King Edward and Queen Alexandra, picturing them walking together in the garden at Sandringham, I thought why not have such reproductions of people less highly placed? Why not have them for the people? The idea has been with me constantly since then.

"I feel confident that within a few years the moving picture portrait gallery will be installed in every family that can afford it. I think, too, that in the near future when a cornerstone is laid for a public building a film of the entire proceedings will be placed in the hollow, so that when the building is removed succeeding generations may know what the men and women looked like who took part in the ceremonial. This would be of direct historic interest to every community."

EXHIBITORS! LOOK OUT FOR A SURPRISE FROM THE YANKEE

There will shortly be a surprise packet from the Yankee Film Company for exhibitors who handle Yankee films. Flags are flying, guns are booming—look out for the salute!

BERT ADLER RECOVERING

The many friends and acquaintances of Mr. Bert Adler, of the Thanhouser Company, will be glad to know of his rapid strides toward recovery from the slight attack of typhoid with which he was recently stricken. His physicians have stated that there will be no crisis, but that before the three-week limit is arrived at he will doubtless be out and about.

H. A. SPANUTH OUT OF TOWN

Mr. H. A. Spanuth, of the Sales Company, has been out of town on vacation for the past week. He is expected to return about the first or middle of the coming week.

Tarentum, Pa.—The Consolidated Picture Company is making an effort to establish a new picture theater here.

Milwaukee, Wis.—The Bell Theater will erect a new house at Fourteenth street and North avenue.

Milwaukee, Wis.—The Atlas Amusement Company has awarded the contract for the erection of a new picture showhouse at Twentieth and Fond Du Lac avenue to the Phoenix-Ferro Company.

UNCLE PETE'S RUSE

A tale of the South during the Civil War entitled "Uncle Pete's Ruse," will be released by the Imp Company, Monday, October 16th. In this story the ready thought and tact of an old negro servant is made the theme and the plot is original with the author. The director has grasped the situation and made the most of the manuscript. The negro characters are true to life and there is a vein of humor running through the story that is refreshing in the way of being unique. An officer in the Confederate army steals his way through the picket lines of the Union forces to visit his young wife. While there the house is surrounded by a hostile force and he is in imminent danger of being captured. Uncle Pete, a faithful servitor, is the only cool one in the house and he sets about to circumvent the Yankees. By a clever ruse he induces the Union squad to officiate at the mock funeral of

his master, who subsequently makes his escape unharmed. The Federals have an inkling that they have been the victims of a hoax, return and unearth the casket filled with junk, and their worst fears are realized. It is needless to say that the old colored man is delighted at the result of his efforts to have his master and mistress appreciates his cunning. The story is carefully staged and acted in an admirable manner.

BINFORD GIRL SHOW IN MOVING PICTURES BARRED BY GAYNOR

The sordid and shameful life of seventeen-year-old Beulah Binford, whose association with Henry C. Beattie, Jr., was made known to the public in the course of his trial at Chesterfield, Va., for the murder of his wife, will not be exhibited for profit to New York audiences, whether in pictures or by the appearance of the girl on the stage in any part of the greater city.

After a consultation with Mayor Gaynor, just before his departure for the State Fair at Syracuse this afternoon, James G. Wallace, Commissioner of Licenses, sent the following letter to Isaac Levi, president of the company under whose management the Binford girl has been posing before moving picture cameras on Staten Island since her arrival in this city:

New York, Sept. 11, 1911.

Levi Company, Incorporated, 1560 Broadway.

Sir: I beg to inform you that any moving picture films or stereopticon views relating to the Beattie murder case, depicting any scene in connection therewith, or featuring any persons implicated therein, or who are depending for advertising on their connection with this gruesome tragedy, are condemned for the reason that they are unfit to be shown in places of public amusement.

I hereby notify you that these films or pictures must under no circumstances be exhibited in your moving picture show or shows, under penalty of suspension or revocation of your license or licenses.

Respectfully,
JAMES G. WALLACE.
Chief, Bureau of Licenses.

This action of Mr. Wallace lines New York up with the score or more of other cities which responded to The Evening World's appeal to public sentiment to prevent the exploitation in moving picture theaters or before the footlights of the miserable example of the girl, who after she was repudiated by Beattie on the witness stand, had no hesitation in telling of her association with him, which began when she was thirteen years old.

In his application Levi said that the pictures of the woman whose notoriety came out of her friendship with Henry Clay Beattie, Jr., convicted of wife murder at Chesterfield Court House, Virginia, last week, were intended to carry a "moral lesson" and a warning to other young girls to shun the temptation such as that to which she succumbed.

After the Mayor had gone Mr. Wallace gave out word that he would inform Levi, presumably at the Mayor's direction, that no license would be given for the display of the pictures anywhere in Greater New York and they must not be exhibited, no matter whether the intent was to convey a moral lesson or not.

The Mayor had a hurried conference with Police Commissioner Rhinelander Waldo after Mr. Wallace left him and it is understood that he instructed Mr. Waldo not to permit Beulah Binford to appear on any stage in this city in person or as a figure in pictures.

Detroit Bars Beulah Binford

Detroit, Mich., Sept. 11.—Beulah Binford, the "other woman" in the Beattie murder case, will not be allowed to appear on the vaudeville stage here, according to the managers of the chief vaudeville theaters. "To book such an act would be an insult to our patrons," is the explanation given to-day in each case.—New York World, Sept. 11, 1911.

New York, Sept. 11, 1911.

A. H. Saunders, Esq.
Editor, Moving Picture News,
New York City.

Dear Sir:

At some early opportunity will you kindly let me know if you approve, or if the educational or religious public approve, of the picture play performance of "Dante's Inferno?" I really cannot say that I do, but believe it will undo all the good that has been wrought to the trade by the Kinemacolor Coronation films. Personally, I think it is the most abominable production. There has always been some trouble made concerning theatrical productions which brought in pictures of hell and do not you think that this feeling will be intensified when the moving pictures take it up? As it is, they are blamed for about all the wickedness that goes on at the present moment.

Yours truly,

B. L. A.

A CLEVER PIECE OF WORK FROM THE "YANKEE"

One of the cleverest and smoothest pieces of work among next week's releases will be a film done by the "Yankee." Its title is "The Star Reporter." It is a remarkably clever newspaper story, gotten up for the occasion, well constructed and full of interest. The piece is well cast, and the abandon with which the players have thrown themselves into their work is very evident in the magnetism which the picture possesses. There is nothing more disastrous to the success of a moving picture than a lack of abandonment on the part of the actors and actresses who have participated in the production of the picture. The work of the company in this production seems to be perfect as regards the dovetailing—they have worked in splendid unison, and have, therefore, produced the desired effect of holding the interest of the onlooker.

The story runs htsi: A sergeant of the Army, stationed in the Philippines, is entrusted with a stolen casket of jewels, with a promise of sharing in the profit. After they have been in his keeping for a short time he decides to betray the man who has stolen the jewels, but at the same time keep them

himself. He sends his men out to hunt the thief. The thief escapes them, only to turn up at a most inopportune moment, after the officer has had his discharge and is living quietly in New York, nerves shattered from a guilty conscience, together with the ravages of a deadly Filipino drug with which he constantly doped himself. He receives a message from the man from whom he has stolen the jewels to come to a certain saloon to meet him, with a threat that he will get him whether he comes or not. The officer disregards the threat and the man appears in his room just as he is about to take a potion of his favorite drug. He dies of heart failure on the spot. His nephew, who comes in shortly afterward, and who also gives the alarm, is accused of murder. It is at this point that the clever work of the "Star Reporter" comes in, where she finds finger prints on the window, and a piece of a man's check shirt on the shrubbery beneath the window; where she finds the note, and goes dressed in male garments to the saloon where the man is to be, and discovers him with the identical piece torn out of his shirt. It is a clever piece of detective work, and the evidence which she gathers and at once reports to the newpaper results in freeing the nephew of the dead man.

A unique part of the picture is the scene in the newspaper plant where the "extra" is being printed. This portion of the picture is educative, as it is a genuine illustration of the working of the printing press—in fact, of the news column in its different stages of development.

This film will be released Monday, September 18.

WRESTLING PICTURES

The Gotch-Hackenschmidt match will be fought all over again in the moving picture theaters. This match caused widespread interest and left Gotch the undisputed heavyweight champion of the world.

The match was full of action and Hackenschmidt proved one of the few men that was able to get behind Gotch, and only for the wonderful speed of the latter a different decision might have resulted.

Thirty-five thousand persons witnessed the match at White Sox Comiskey baseball park. A great feature of the picture is the spectators themselves, Thousands of women, some of them leading society ladies of Chicago, are occupants of the boxes. Not one objectionable feature can be detected among

GOTCH-HACKENSCHMIDT

MATCH FILMS

Perfect motion pictures of the greatest event ever chronicled in the history of wrestling, showing each and every move of each contestant from the moment he left his dressing room until the match was over and the multitude of fans had dispersed.—**PRESS, CRITICS AND PUBLIC PRONOUNCE THESE ABSOLUTELY THE MOST WONDERFUL, PHENOMENAL, EXCITING, AND PERFECT FILMS EVER SECURED**—these pictures will absolutely settle beyond any doubt every dispute which has arisen concerning this marvelous event—they show intimate, unobstructed, close up, complete views of every movement and incident, including both falls.

STATE RIGHTS FOR SALE

Th entire country went wild over this match—the entire world will go wild over the pictures. It is the one big, safe, sure, fortune-winning opportunity of the century for those who secure state rights—select your territory and wire today for prices and information—don't delay one second—it may prove fatal—don't let your rival beat you to it—already requests are pouring in from every corner of the globe—get in line—buy your state now.

BE SURE TO WIRE TODAY

A word to the wise is sufficient—

ADDRESS

GOTCH-HACKENSCHMIDT PICTURE CO.
20 E. RANDOLPH STREET
CHICAGO, ILLINOIS

the vast throng. Nearly every face of all the prominent box and seat holders can easily be distinguished—so plain and faithful was the work of the moving picture camera. Mr. William Selig, of the Selig Polyscope Company, who took the pictures for the Gotch-Hackenschmidt Picture Company, feels particularly proud of the result and success of this film, but admits that it took him many years, and now for the first time he feels satisfied that an absolutely clear and perfect picture can be boasted of.

Hackenschmidt and Gotch are seen entering the ring from opposite directions surrounded by their seconds and friends; both are smiling and brimful of confidence as they enter the ring. Several introductions of notables follow; among them "Battling" Nelson, "Packey" McFarland, several high-class mat artists, and a distinguished English sportsman, the Marquis of Queensberry. Hack and Gotch are then seen to pose for the cameras of newspaper men, and so realistic is the film that one can almost hear the click of the kodaks. The timekeepers, Otto Floto for Hackenschmidt, Senator P. J. Carroll, the sponsor of the Illinois Boxing Bill, for Gotch, and Walter Eckersall, the famous football star, the Empire Club's official timekeeper, are then introduced.

Referee Ed W. Smith calls the men to the center for one final instruction and an interpretation of his rules, and then the great match is on.

For several minutes the struggle is that of the lion and the tiger. Soon the men are locked in deadly holds and by sheer strength they part. The crowd rises to cheer the foreign invader as Hackenschmidt jumps behind Gotch. This in itself is a tribute to American sportsmanship and fair play. The crowd knows no sectional favorite and they go wild for the few seconds that Hackenschmidt has the advantage. By some clever maneuver, Gotch breaks loose and Hackenschmidt is thrown heavily to the ground, but in a few seconds tears away and is up once more. Again they lock grips and the contest is once more fierce. So it continues until at the end of fourteen minutes and some odd seconds Gotch secures a crotch and half-Nelson hold which results in Referee Ed Smith tapping him on the back and announcing him winner of the first fall.

One can hardly believe that so much skill and wrestling ability could be shown by any contestant in such a short time. One thing is sure; all those who witnessed the match will want to view the pictures.

Swaab Film Service Co.

PIONEER FILM RENTERS OF PHILADELPHIA

Agents for

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CARY COATED CARBONS and
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Machine Parts Always in Stock, Current Savers. Tickets and General Supplies

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THE WESTERN FILM EXCHANGE

OF NEW YORK

Our Service is not the BEST Service; but it is a GOOD Service.

When you are tired of other exchange's BEST service, try our GOOD Service.

Telephone 2892 Bryant 2893

Forty-Fifth St. Ex. Bldg.
145 WEST 45th STREET

Scenes from the Yankee Film Co. Release of September 29th, Entitled "Man"

SALES COMPANY

The following films have been released during the week of September 18th by the Motion Picture Distributing & Sales Company:

Monday, September 18th

Charleston Flood ..... Imp
Bicycle Bug's Dream ..... Imp
The Gun Man ..... American
The Star Reporter ..... Yankee
Shenandoah ..... Champion
Robber Catching Machine ..... Eclair
When the Leaves Fall ..... Eclair

Tuesday, September 19th

The Sheriff's Brother ..... Bison
The Lie ..... Thanhouser
Lost in a Hotel ..... Powers
Old Time Nightmare ..... Powers

Wednesday, September 20th

Oh! You Stenographer ..... Solax
The Stolen Play ..... Reliance
The Stolen Horse ..... Champion
Across the Divide ..... Nestor
Tweedledum's Riding ..... Ambrosio
Tiny Tom as Detective ..... Ambrosio

Thursday, September 21st

By Registered Mail ..... Imp
The Claim Jumper ..... American
Rose and the Dagger ..... Rex

Friday, September 22d

The Girl and the Chauffeur ..... Yankee
The Missionary's Gratitude ..... Bison
The Honeymooners ..... Thanhouser
Nellie's Soldier ..... Solax
Bill as Express Messenger ..... Lux
The Stolen Diamond ..... Lux

Saturday, September 23d

Red Star's Honor ..... Powers
The Way of a Maid ..... Reliance
Mutt and Jeff and Dog Catchers ..... Nestor
The Mask of the Red Death ..... Ambrosio
The Hornet ..... Ambrosio
Caught in His Own Net ..... Great Northern

EXHIBITORS' LEAGUE OF MILWAUKEE

Milwaukee, Wis., Sept. 2, 1911.

Editor, Moving Picture News.

Dear Friend: At a meeting held by the Exhibitors' League of Milwaukee on August 9th, it was decided to form a state organization of exhibitors as suggested by the National Exhibitors Association, at the National Convention held in Cleveland, Ohio, August 1, 2, 3. The purpose of this meeting will be to get the exhibitors in closer touch with each other for the mutual benefit of every exhibitor in the state and union. It is our intention to have a convention on September 19-20, at Milwaukee, at which time matters will be discussed as might be brought up by the different exhibitors and form a permanent organization.

The first day, ten o'clock in the morning, there will be a business meeting which will be continued in the afternoon at two o'clock. The second day the exhibitors will be entertained by the members of the Exhibitors' League of Milwaukee.

In order that we may make reservation for you, please answer by return mail whether or not you intend to be present.

The National Exhibitors' Association allows only one state organization, and it is our desire to form a state organization which we can be proud of.

Thanking you in advance for any efforts you may take in carrying out our wishes we wish to remain,

Very truly yours,
EXHIBITORS' LEAGUE OF MILWAUKEE,
Per Benj. N. Judell, Secretary.

Back of the YANKEE trade mark are the combined efforts of a splendid organization of Moving Picture experts second to none.

MONDAY

SEPTEMBER 25

FOR THE WEARING OF THE GREEN

An Irish Patriotic Masterpiece Full of Stirring Incidents and Beautiful Scenic Settings.

Code Word "Green"

FRIDAY

SEPTEMBER 29

MAN

An Original Story Magnificently Portrayed on Pope's Famous Lines:

"Know then thyself, presume not God to scan,
The proper study of mankind is man."

Code Word "Man"

YANKEE FILM CO.
344 EAST 32d ST. N. Y. CITY

CENSORS FORBID MOTION PICTURES OF BINFORD GIRL

After viewing the motion pictures of Beulah Binford yesterday and meeting the young woman, the members of the National Board of Censors who had gone to the studio voted against endorsing the exhibition. L. J. Rubinstein, who is managing the Binford pictures, declares he will fight the decision as unjust and formed before the censors saw the films.

Mr. Rubinstein says that he will appeal to Mayor Gaynor to see that justice is done the young woman. He asserts she is being robbed of the only chance she has to lead an honest life and that it is false to say the pictures are based upon vicious incidents or bring out the details of the Beattie tragedy.

Rubinstein brought about a meeting between his charge —for he has assumed the guardianship of Beulah Binford, whom he has taken into his own home—and several ministers yesterday. To them she told her story, and afterward they saw the films. One of them, the Rev. Dr. Madison C. Peters, said.

"I see nothing in the pictures that should cause their suppression. They are like 'The Old Homestead' or 'Way Down East' in certain things. And as for Beulah Binford, instead of the case-hardened woman of the world, I found a slip of a girl who never has had a chance.

"The girl should have a helping hand extended to her. It is a blot upon Christian ministry and Christian brotherhood that for forty-five days, since her story first became public, she has received no offers of aid or sympathy.

"She has never had a mother's care and surely she should not be held responsible for the missteps taken when she was thirteen years old. As a matter of fact, her story, instead of being one to damn her, is a rebuke and an indictment against a society that enables such things to be."

The pictures are based upon the story of Beulah Binford's life. They show her as a baby left to the care of her grandmother while her mother devotes her time to playing the races. Then comes a series of films showing a tomboy stage and then the time when she is induced to take automobile rides with, presumably, Henry Clay Beattie. Another picture, following, shows her, tear-stained and weary. It is labelled "Realization." Then follows several that show how she left Richmond and sought work in department stores and restaurants, only to be persecuted with attentions.

The last pictures portray her with Beattie on the night before the murder of the latter's wife and then the "third degree" that she is given by the detectives to discover if she has knowledge of the shooting. She is shown in the prison where she was held. By way of teaching the "moral lesson" that the promoters talk about, this is called the "Wages of Sin."

The censors made the following statement.

"The Board of Censorship has carefully viewed and discussed the Beulah Binford motion picture. The picture is condemned because of the feeling that the sole and only appeal is directed to morbid curiosity, this being true regardless of the merits and demerits of the actual picture. The picture intrinsically fails to teach any lesson except one of sentimental toleration for the girl who takes easy opportunities to 'go wrong.'

"We consider that the picture, although containing no positively indecent scene, would have a demoralizing tendency even if it were not known as the Binford picture. When to this fact is added the present notoriety of Miss Binford and the way in which the picture would be advertised, it seems to this board that the interests of the public and the interests of the motion picture business demand the suppression of the film."—N. Y. World, Sept. 13.

A COMEDY FILM SUBJECT

Monkey Wanders from Home and Gets Into Wrong Pew

If anyone in Dallas doesn't know the meaning of the old expression, "more fun than a barrel of monkeys," he would have been enlightened had he been down to Little Jake's cleaning and dyeing establishment on North Akard street near Pacific avenue, the other afternoon.

A wild monkey from Copley's jungleland came in the alleyway, mounted to the transom window and took a flying swing for one of the wires that holds up the pole on which Jake hangs his customers' clothes.

The pole broke. The clothes fell to the floor as the monkey took a flying leap to a similar pole on the other side of the room.

Someone started the cry that there was a $5 reward for the capture of the monkey. Hundreds gathered. A policeman says, "That monkey knows me, I saw him at Fair Park."

The monkey came for him with wide opened mouth. When the cop saw his teeth he retreated, saying "I was mistaken—the monkey doesn't know me."

One man more daring than the others seized the monkey by the tail—he thought monkeys didn't have teeth at that end. He was mistaken for the monkey put his teeth clear through his thumb.

As the crowd stood upon the pressing tables crying everything from "murder" to "fire" a farmer walked in with a laprobe. He threw it over the monkey's head; the monkey by his antics wrapped himself in the covering and the fun was over.

In the meantime someone stole two pairs of trousers from Little Jake and now he has a bill of damages against Copley.

Pasadena, Cal.—Dr. Rudolph Schiffman will erect a new theater on Colorado street.

Pocatello, Idaho.—C. G. Reynolds has purchased the Grand Theater and will take possession.

Weiser, Idaho.—Tschumy & Alexander have purchased the Unique Theater and will take possession.

Kewanee, Wis.—A new opera house will be erected here to be known as the Herschfieldt Opera House.

Mr. Manager

Get acquainted with our AERIAL PUBLICITY NOVELTIES, catering to the advertising of 5c theaters.
The illustration shows our CIRCULAR DISTRIBUTING AIRSHIP IN ACTION.
Tell us to-day, you are interested, and learn, to-morrow, of our many inexpensive, but effective, Aerial Stunts, that will arouse public interest, draw large crowds, and gather the shekels.

THE B. N. MFG. CO.
NORTHSIDE, CINCINNATI, O.

THE SCREEN IS THE WHOLE SHOW

That is the spot that your patrons always look at, and where the pictures talk to them, and welcome them back. How can your customers be welcomed when the pictures are shown on a dull or painted rag? Unless your pictures are shown on a "MIRROR SCREEN" they are flat, dull and without perspective or depth. You won't believe it until you see the difference, but we can prove to you that we can IMPROVE YOUR PICTURES 1000% in illumination, depth and beauty, **no matter what kind of curtain you are using.** Just received a letter from an exhibitor in Ohio, saying that $1000.00 would not buy his "Mirror Screen" if he could not get another. That's what they all say. You would say the same after you had one installed, and would not think of running a show without it. Let us send a representative to give you a demonstration and prove what we say. Don't delay. Write TO-DAY.

MOTION PICTURE SCREEN CO., Shelbyville, Indiana.
F. J. Rembusch, President and Patentee.

The Black Horse Troop of Culver

CHAMPION RELEASE FOR MONDAY, SEPT. 25th, 1911

An academy at Culver, Ind., having a wonderful body of (boy) horsemen—mere lads—who execute marvelous feats of horseback and Roman riding, in accurate imitation of Uncle Sam's Regular Army Cavalry.

NOTE
CHAMPION
RELEASE

BARBARA
FRIETCHIE

Oct. 2nd, 1911
Exhibitors write
for magnificent
lithograph
SHEETS.

The Cook of the Ranch

CHAMPION RELEASE FOR WEDNESDAY, SEPT. 27th, 1911

A real, live, Champion Western Comedy. The cook's stout cowboy lover had victimized her in a huge joke. Everybody laughed, but their smiles froze when no dinner appeared.

ASK TO SEE EVERY CHAMP

CHAMPION FILM COMPANY

Sold thro' Motion
Picture Distributing
And Sales Company

MARK M. DINTENFASS, GEN. MGR.,
12 EAST 15TH STREET, NEW YORK CITY.

DALY'S THEATER

Opening Monday matinee, the Kinemacolor Company will move from the Herald Square, where they have been enjoying a phenomenal run, to this theater. To commemorate the change of quarters, they will put in an entire change of program, opening with "From Bud to Blossom," a floral picture and the most scientific botanical picture ever produced. They will show an entire new series of Coronation views, taking in the best known quarters in London, including the King and Queen leaving Buckingham Palace on Coronation Day; the Royal progress over London Bridge; the greatest naval review ever taken entitled "Watch Dogs of the World," and will continue to show the Richmond Horse Show in which Judge Harmon Moore, of Chicago, and Mr. A. G. Vanderbilt, of New York, held up the honors of America so nobly.

MAJESTIC THEATER, NEW YORK

The Majestic Theater has been taken over by the Kinemacolor Company, who will exhibit their famous Kinemacolor series of Coronation pictures of scientific and other subjects for the four weeks following the opening Monday matinee, which was held on Labor Day.

This show will be distinctly different from the Kinemacolor show now at Daly's Theater. While a number of Coronation views will be shown, they will be of a different nature to those now being shown at the lower Broadway theater.

In addition to the Coronation views, a remarkable picture of the London Zoo will be shown and a picture of North Wales near Carnarvon Castle, the scene of the investiture of the Prince of Wales.

Another startling picture will be the Coronation Derby, run at the famous Epsom Downs, showing Danny Maher, America and England's premier jockey, rounding the famous Tattenham Corner, made famous in so many of England's Blue Ribbon events.

Mexia, Tex.—The Citizens Opera House Company has been organized here with W. L. Murphy as president and will erect a $25,000 opera house.

F. B. HAVILAND'S MOVING PICTURE PIANISTS' ALBUM

Every pianist should be in possession of this latest album, and the fact of it being published by the reliable house of Haviland assures its success. Being filled with a collection

of appropriate musical compositions which can be used to splendid advantage in connection with the pictures, makes it invaluable and fills a long felt want. The price is fifty cents per copy, and can be secured from them postpaid for this amount.

We will offer a copy of this book to new subscribers who will remit us two dollars for a year's subscription to the News and make this request at the time.

THE HOME OF THE NESTOR FILM

By Our "Roving Commissioner"

AT Mariners Harbor, Staten Island, there stands facing one of the quiet streets of the quiet little town, a white painted frame church building, bordered on either side by other edifices of various kinds and colors. This particular building has no marked characteristic save that it is a quaint, old-fashioned, gable-roofed structure, from which many a steadfast prayer has arisen to the Almighty in the

DAVID HORSLEY
President Nestor Film Co.

days gone past. Having outlived its usefulness for the purpose of worship, or failing to keep pace with the fastidious tastes of the progressive worshipers, in the way of architectural beauty and artistic decoration, a new avenue of usefulness opened up for the plain-faced temple, and to-day if you take the trouble to visit Mariners Harbor you will find its in'ards a busy whirl of life. The pews and the altar have disappeared, and in their place have come the different departments of a moving picture studio; this is the present home of the Nestor film.

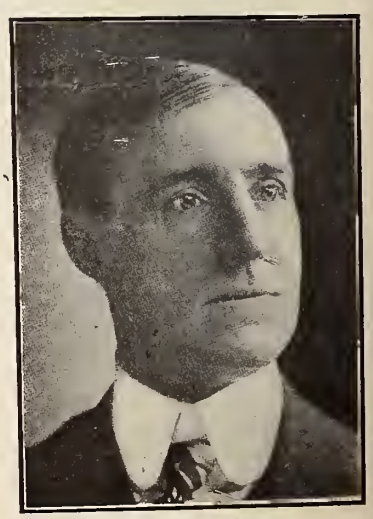
There is a "homey" atmosphere about the Nestor Film Co.'s studio. We arrived there just at the lunch hour, when the dining tables were lined with hungry actors. As I leaned forward for a sly peep at the occupants of the dining-room my eye was caught by the back of a cowpuncher, made ferocious by the pistol which glared at me from its resting place in his belt. It was soon to be my turn to eat, I was informed, and when that time did arrive I found myself doing justice to a plate of vegetable soup such as I have never found in a New York restaurant either as regards quantity or quality.

Out back of the building is the open air studio, where I watched with great interest the rehearsing and taking of a couple of scenes. These scenes were rehearsed by Mr. Thomas Ricketts, director of comedy and special releases. Mr. Ricketts is a remarkable man, not only as regards his work, but as regards his wonderful energy for a man who, according to customary phraseology, is past his prime; but so remarkable is his energy that it is hard to realize that he has turned forty, save for the snow white hair which peeps from beneath the jaunty gray cap. "I am like old wine that grows better for its keeping," said Mr. Ricketts, in reply to a comment on his energetic bearing. "The last time I saw my father he was eighty-six years old, and he was younger than I was then," said he, and he shook his head and laughed as he continued: "Sometimes, when I go to bed at night, and I say to myself, 'I guess I'm finished—I guess this is my last picture,' and by golly! I get up in the morning as bright as I ever was, and I hustle around, and I say to the boys, 'Come on, now, boys, let's get to work,' and so it goes." Mr. Ricketts has been only a short time with the Nestor, having come to them from the Essanay Co., of Chicago. He was for twenty years leading actor with leading companies of his time, playing every line of character in stage vocabulary, from Shakespeare to low comedy, burlesque and comic opera. He was also stage director and producer for Charles Frohman, Klaw and Erlanger, F. C. Whitney, Shuberts, and all the leading managers of to-day. A number of special releases are being prepared by him, none of which have been released as yet.

The Nestor seems characterized by the unique class of individuals which it has in its employ. As the originals of "Mutt and Jeff" approached me I nearly screamed aloud with laughter, so unique and typical is their appearance, and such a startling contrast are they one to the other. Mr. David Horsley, founder and owner of the Nestor Film Co., is an Englishman of a high order of intelligence, and most charm-

WM. HORSLEY
Chief of Nestor Factory and President of Centaur Film Co.

CHARLES SIMONE
Publicity Manager Nestor Film Co.



THOMAS RICKETTS
Nestor Director of Comedies and Special Releases

VIOLET MERSEREAU
A Nestor Girl

MILTON H. FAHRNEY
Director of the Nestor Western Co.

CLARA MERSEREAU
A Nestor Girl

ing in manner. Mr. Horsley tells some interesting tales of his pioneer experience, for he was, indeed, the pioneer of the Independents. When Mr. Horsley started his business he was alone in the field against the Trust. Said he, "I made my own camera, and my first picture while it was the best of the Independents, because it was the only one, was pretty bad at that. I took it down to the exchange to have it run off, and when the man came out I said to him, 'Well, how is it?' and said he, 'Ah, it's jumpin' all over.'"

It is interesting to know the origin of the name "Nestor." The first name of the now Nestor Film was "Centaur." Through some disagreement with the Union Trades Shipping Co. it became necessary to change it. Mr. Horsley had a partner whose name was Gorman. In the discussion of a new name Mr. Horsley one day surprised his partner by telling him that the new name should be "Nestor." "Why so?" queried the partner. "Well," continued Mr. Horsley, "a centaur was half man and half horse, wasn't it?" "Yes," came the answer. "Very well, then, your name has a 'man' in it and mine has a 'horse.' King Nestor of mythological fame fought the centaurs and defeated them, therefore, I think Nestor would be a very appropriate name for our company." Thereby hangs the tale of the re-christening of the Centaur Film Co. to the Nestor.

The Nestor Film Co. has three stage directors, each with his own distinct company, Mr. Milton H. Fahrney, Western director; Mr. Alfred E. Christie, director of the "Mutt and Jeff" series, under Mr. Horsley, and who, unfortunately, was ill on the day of my visit there, and Mr. Thomas Ricketts, of whom we have already spoken, and who, by the way, is preparing a special series of "Desperate Desmond" stuff, which promises to be very fine.

Nor must I forget the worthy camera men of the Nestor company, whose services are so necessary, and whose work can make or mar a production. Mr. Walter Pritchard, only twenty-one, taken from the factory by Mr. Horsley and placed at the camera to fill a suddenly created gap, has, I understand, gone ahead with leaps and bounds as a camera man, having turned out some very excellent work. He takes care of the Western work. Mr. John Nickolaus, of wide experience, takes care of the "Mutt and Jeff" series. Mr. Nickolause was for some time with the Wheeler Lantern Slide Co., and it is said that he practically made that company what it is, with his skillful and conscientious work.

ALFRED E. CHRISTIE
Associated with David Horsley in directing "Mutt and Jeff"

SAM DRANE
The Original Mutt in Nestor "Mutt and Jeff"

GUS ALEXANDER
Playing "Jeff" in "Mutt and Jeff" pictures for Nestor Co.

SCENES FROM "DESPERATE DESMOND"
Soon to be released by Nestor Film Co.

"ACROSS THE DIVIDE"
Nestor Release of Sept. 20

The scenic artist of the Nestor Film Co. is Mr. Joseph Woods. Mr. Woods was for fourteen months with the Vitagraph Co., and has been with the "Nestor" since December last. Mr. Woods' work has spoken for itself in the pictures of both companies which have been before the public.

In the kitchen of the Nestor Co. is a very capable woman, Mrs. Hertzog by name, who not only does the cooking for sometimes over a hundred people, but also fills in in the pictures when it is necessary.

After a pleasant afternoon spent at the studio, we hied us in the huge "Nestor" touring car to the seat of the new plant at Bayonne. On our way there we stopped at the old plant, which is also at Bayonne, and which is in charge of Mr. William Horsley, of whom Mr. David Horsley said: "My brother does the work, and I get the credit." It was there that the exasperating clothesline of the family next door was pointed out to me; the clothesline which had formed the unfortunate habit of always flaunting its wash in the breeze on the very day and hour when an important picture scene was to be taken. "I gave the two girls of the house a dollar apiece to take in the clothes," said Mr. Horsley, "and one day when they saw us getting ready for a picture and had forgotten to take in the clothes, they thrust their heads out the window, grabbed frantically at the clothes and commenced pulling them in at the identical moment when the picture was being taken—you can imagine the rest." In this plant they had just completed a device whereby the washing of the film was done by spraying, instead of rinsing in a tank. In the projecting room, in the basement, we were shown that very excellent film of Mr. Fahrney's, "Across the Divide."

When at last we arrived at the seat of the new plant we found the ground dug out, almost ready for the commencement of the foundation work. This plant will be a structure of two and three stories, covering a space of ground 30 x 90. It will be fully equipped with all modern equipments, and will be capable of turning out 50.000 feet of film a day should the time come when the demand for moving pictures will warrant the turning out of such a quantity. At the present time the "Nestors" are turning out in the neighborhood of 20,000 feet per day. The new Nestor plant will be built at a cost of about $25,000. There has already been built just adjoining the spot where will stand the plant proper, an office and a garage. The office, to which they have only just moved from their former quarters in the German Bank building on Fourth avenue, is a pleasant, sunny room overlooking the water on one side, and the town on another.

Another interesting member of the firm of Nestor is Mr. Chas. Simone, who has charge of the publicity department. Mr. Simone, who acted as my escort from New York to the studio, kept me thoroughly entertained with many interesting and amusing stories of his early journey from Italy here —his arrival in the big city, and other subjects of interest. I felt exceedingly grateful for his kindness and courtesy in giving up almost his entire day for my entertainment and edification, thereby causing himself much inconvenience in having to work overtime the following day in order to catch up with business.

The director's life at a moving picture studio is a hard one. It means constant work—sometimes day and night, as many of them write a number of their own scenarios. As Mr. Fahrney, the Western director, said: "We have to give ourselves heart and body and soul to our work, in order to make it a success. We have no time left for family or anything else. Just how hard we do work no one knows but ourselves and God—and still I am fascinated by the work. It was so the first day I entered a studio—I felt I never wanted to leave it again."

"Sometimes I want to say nasty things," he continued, "but I just don't do it. The actor is in most cases trying to do his best, and if you get out of patience and lose your temper, it only makes him self-conscious, and you don't get good results."

Mr. Fahrney is a man who has done many things. When almost a lad he "soldiered" in Western Canada, was with Broadwater McColough & Co., cattle kings of the West, in Assiniboia, serving in the capacity of a cowpuncher. In China and Japan he served for the American Government in connection with the topography department. In addition to having acted as manager in the following theaters: Garrick, Chicago; Pike, Cincinnati; the Salt Lake City Stock; Stock in

SCENE FROM "LET US SMOOTH THE WAY"
Showing Russell Bassett

Denver; he was on the road with Louis James, and James O'Neil, and managed, besides, a company of his own through the West.

I feel that I cannot leave the subject of the Nestor Film Co. without a word about Mr. Russell Bassett, the oldest member of the Nestor Company. As I watched with interest the old man at his work, throwing himself into his part with old-time sincerity and enthusiasm, I begged to be introduced to him. He is one of the genuine old-timers whose work seems a part of them, clinging to their work with an "Until death do us part" sort of enthusiasm good to see. "I remember the days," said Mr. Bassett, "when one coat would go the rounds of the company, doing service at different times for each individual male member. It was, 'You lend me your tights to-night, John, and I'll lend you my coat.' If we had had the facilities in those days that we have to-day, I tell you we would have been doing something." Among the companies he has been with are "The Bonnie Briar Bush," with Stoddard starring;

and where he played the part of the "Doctor"; "Merely Mary Ann," with Eleanor Robson; "Rip Van Winkle," and a long, long list of others, too long for me to remember. Mr. Bassett figures in one of the accompanying illustrations from "Let Us Smooth the Way."

On Saturday, September 23, the Nestor Film Co. will release a split comedy reel: "Mutt and Jeff" and another comedy in one reel. There will be also a regular series of scientific subjects gotten out in the near future. Mr. Fahrney, who made a slight study of surgery when in the army, proposes getting out some films on scientific surgery—experimenting with X-rays, etc.

Sydney Mines, Cape Breton, Aug. 25, 1911.

Mr. D. Worth-While Horsley,
147 Fourth Avenue, New York.

Dear sir:

Just a word in acknowledgment of my appreciation of your excellent films, because, when a company is earnestly endeavoring to furnish its patrons with films that are really worth while" it is also worth-while on the part of the operators and exhibitors to "project" the full force of their sympathy, appreciation and co-operation upon the curtain of such endeavors.

Personally I have learned to cease my worry when "Nestors" are on my program; and, as the inimitable Mutt would say, "Everybody butta sure nuff boob has gotta have 'em."

Yours for excellence,
W. H. CUZNER, Crown Theater.

Los Angeles, Cal., August 22, 1911.

Mr. David Horsley,
New York, N. Y.

Dear sir:

"Mutt and Jeff" have broken all records for attendance at this popular place of amusement.

We have had many special releases including "Buffalo Jones Lassoing Wild Animals," "Automobile Race," fight pictures, "Cheyenne Cowboy Celebration," etc., but "Mutt and Jeff," which we receive from the Miles Bros.' Los Angeles office, have reached a record which we think will never be equalled in this theater.

Taking into consideration that these films were used during the hottest days in August, we feel more than justified in sending our best wishes to the Nestor people for their successful pictures.

Hoping to receive some more "Mutt and Jeff" pictures at an early date, we are,

Yours very truly,
Hogan & Jensen,
Proprietors of Isis Theater.

VICTOR FILM SERVICE, CLEVELAND

First annual banquet of the Victor Film Service Company, Cleveland, O., was held at the Hollenden Hotel, Wednesday, September 6, 1911.

HORS D'OUVRES

D'aily change
Blue Point Cocktail a la Powers — Bison Cocktail
Imp Radishes
Stuffed Celery — Misear Olives
D'Lux — Itala

PROGRAMS

Strained okra en cups
D'Yankee

IN ADVANCE

Plain Fried Soft Shell Crabs La Champion
Pommes Pailles Eclair — Rex Champagne

POSTERS

Larded Milk Fed Chicken Reliance, Casserolle
Solax Green Corn and Peppers en Croustade
Sweet Potato Glace, Nestor

BANNERS

American Chiffonade of Lettuce Combination, Egg Dressing

SERVICE A LA VICTOR

Great Northern Alaska Souffles My Lady
Demi Tasse Ambrosio

Music
La Thanhouser

THANHOUSER'S "HONEYMOONERS"

A very excellent comedy picture entitled "The Honeymooners," was exhibited at the Sales Company's offices on Wednesday. The picture is intensely amusing—so much so that even the operator shook with laughter while he worked. It treats of a young couple who have just been married. The opening scene shows them receiving the congratulations of their friends. Meantime the carriage which is to convey them to the depot drives up to the door, bedecked most profusely with wreaths of flowers and a quantity of white ribbon. The two are panic-stricken at the idea of so much publicity, and straightway scheme to outwit their friends by each taking separate autos to the depot. The bride gets away successfully without anyone being the wiser, but the groom, not being as fortunate, is pelted with confetti and rice. However, he succeeds in getting a taxi and is soon on his way to the depot to meet his bride. Cruel Fate, however, intervenes, for the auto in which he has taken flight breaks down. The bride gets on the train and is whisked away down the tracks just as he is about to put his foot on the step of the car. She has no money, and is put off the train when not far out from the town. She starts to walk back, tires and sits down.

He, meantime, has caught another train, which is stopped on account of a freight train wreck ahead. The wreck is actually shown, the righting of the huge locomotive, etc., which is very interesting and edifying. At last the track is cleared for the passenger train and it goes on its way. They pass the bride sitting on the side of the bank, with her little white dog in her lap and her grip at her side. The groom, seeing her, rings the conductor's bell, which of course stops the train. He jumps off the end car, and is seen embracing his bride on the roadside. The last that is seen of them they are whizzing along the track on the back of a hand-car, dog, valises and all.

MR. J. V. WARD RETURNED FROM VACATION

Mr. J. V. Ward, of the Sales Company, has just returned from a two-weeks vacation spent at the beaches.

THE ORTHO FILM COMPANY, Inc.

Headquarters: New York,
40 East 12th Street.

We require first-class representatives in every locality, to demonstrate our wonderful improvement in photography. We redevelop, clean and soften non-flammable and inflammable films. We remove scratches, blemishes, rain, flickers and all other defects from the film. Any old film, no matter how brittle, after it has passed through our Hochstetter process, is as good as the first run. Our prices are very moderate. Good salary and commission to able, active workers.

Answer by mail only; will not be considered otherwise.

SCANDINAVIAN FILM MANUFACTORY

Wishes representative for the sale of its novelties.

Only firms with capital and known with the branches are requested to send ticket to Moving Picture News, 30 West 13th St., New York City.

FROM THE OBSERVATORY

By G. F. Blaisdell

Beulah Binford will not pose for moving pictures, according to the latest information. It is well. There never was any decent reason why she should. The only losers by this non-action will be the men who would prostitute an industry that should be above suspicion and also, of course, the girl herself. Her position is pathetic. Deluded into coming to New York through the belief that she was going to make some good money, she now finds all doors closed against her. Theater managers who were to put her on their stages in vaudeville have telegraphed the booking agent that they have changed their minds. The National Board of Censorship has announced its flat disapproval of the projection of any films showing Miss Binford in any guise. The supervisory authorities in other cities have given notice that Binford pictures will be barred.

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All of which is a healthy indication that stage ethics are improving in tone. A dozen years ago the appearance before the footlights of a notorious person would have excited no comment. It was simply what was expected. No one had the hardihood to protest in any effectual manner. That vaudeville managers now are throwing up their hands demonstrates that the forces put in motion by "legitimate" theater men intended to hamper and discourage the increasing popularity of pictures have rolled back upon their own heads. The public conscience has been aroused through the agitation against questionable films. It is but natural that the sentiment stimulated by so much discussion should have a restraining influence on theatrical men. Bless you, the theater-owner does not fear the public as such. He knows, and knows well, what his clientele will stand for. What he fears is the police authority. That is the point where public sentiment focuses and crystallizes.

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The Binford incident should mark a beginning in the effort to bring the morals of the stage up to the level of those imposed upon the screen. There is no sensible reason why license should be accorded the one and prohibition placed upon the other. It is in no retaliatory spirit that these things are said; it must be plain to every one that it is useless to conserve the morals of youth through the display of good pictures and at the same time sandwich in between these films vaudeville that is below the same high standard.

* * * *

H. H. Claiborne, of the office of the clerk of the district Court of Omaha, Neb., and Probation Officer Bernstein are preparing plans for the formation of a city moving picture league for the children.

The scheme will be largely identified with the open school proposition, if the school should be opened for wider use, as well as with the various boys' clubs throughout the city.

To start with, moving picture exhibitions will be given in schools and churches and homes. The parent organization will buy the first moving picture outfit and will then encourage the idea of neighborhood clubs, which may want to buy machines.

Under the plan proposed, one or two suitable reels of films would be rented from the film agencies for a period of two weeks, for instance. During those two weeks, ten or fifteen gatherings could be entertained with the same films, the cost being apportioned to the various clubs.

The promoters believe that the halls of schools not provided with suitable assembly rooms would suffice for these entertainments.

Mr. Claiborne says that the Omaha public schools must be opened to the public. If they were not, he said some court action would be taken to compel them to be.

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The Talesburg (Ill.) Register says that the Congregational Church has been rented by Professor Drake and that, beginning October 14th, he will display moving pictures through the winter.

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According to a decision in Philadelphia, the display on Sunday of censored sacred, moral or comic moving pictures, although in a building arranged somewhat like a theater, is not within the meaning of a statute forbidding the opening or maintaining of any theater on Sunday.

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According to the Manchester (N. H.) Union, Eagle Eye, proprietor of the Frankfort street tea and coffee store, has established a moving picture theater at Penacook, where he was formerly located. Eagle Eye plans to conduct a chain of theaters in different communities of the state.

If the eyesight of this man is as keen as his name would indicate, it is a safe bet that he will decline to exhibit pictures containing burlesque Indians.

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Elmer H. Condy, of the Aubert Vaudeville and Motion Picture Show, of St. Louis, and Miss Eunla Parmalee, the pianist in his theater, were married recently. The bride declined to relinquish her work at the theater, and when, on the evening following the marriage, the newlyweds appeared at the theater, they were confronted by numerous facetious placards posted by their friends.

* * * *

Through the explosion of acid used in developing films, Miles Brothers of San Francisco suffered $20,000 loss in an ensuing fire. Among the films destroyed were some of great historic value, one of which was made from pictures taken during the Spanish War. In attempting to save these James A. Sciaroni was painfully burned.

* * * *

A small crowd in a picture house in Hayes street, San Francisco, hurried for the exits when Ike Voorhies, the operator, had trouble with his projector. There were minor bruises. Voorhies was burned on the hands and face. The blaze was extinguished before the fire apparatus arrived.

* * * *

Augustus Snowhite, the operator at Russell's, Tenth street, Reading, Penn., sustained so severe an electric shock that the services of a physician were necessary to restore him to consciousness. As usual, the audience rushed to the door.

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An operator in a Logansport (Ind.) house laid a hot carbon near a film, on the night of September 1, and, quite naturally, things happened very shortly. There was a flash of flame and some smoke, and the audience got away to a good start. There were damaged millinery and clothing as a result; also some slight bruises. The operator is still alive, and maybe he will, if permitted to continue at the business, be more careful in the future.

On the same night, W. D. Snider, owner of the Air Dome Theater, of Harper, Kan., suffered an uninsured loss by fire of $500. The 500 spectators escaped uninjured.

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Selig is engaged in making educational pictures of Indianapolis and of Cincinnati. The Commercial Club of Indianapolis and the Cincinnati Commercial Association are co-operating with the manufacturer.

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Strange what a strangle hold this picture business gets on some of us! If there be difficulties to be surmounted, promptly are they surmounted.

Frank Jones was a patient in the South Side Hospital at Kansas City, Mo. The clock struck nine. Now to some people that slight incident would have no particular significance. But to many of us it signalizes the beginning of the last run of reels for the night. So it appealed to Farmer Frank. To be sure, he was garbed in his underclothes, the nurse having removed his outer garments to some inaccessible place, not necessarily for the safe-keeping of the aforesaid garments, but presumably necessarily for the safe-keeping of Frank. But Frank fooled the nurse. He did more than that. He amazed such of the populace as happened to be at large in the immediate neighborhood at that late hour. Clad in the habiliments which the usually thoughtful nurse had in an unusually thoughtless moment permitted to remain with him, Frank started north on a run, seeking the nearest picture show. Far be it from this writer to suggest that the average policeman is an artless soul, but there's one in Kansas City who has an artless soul; at least he has no soul for art. The marathon for educational films was rudely interrupted; the farmer was conveyed in a blanket and convoyed by the vigilant guardian of the peace to the General Hospital, preparatory to his decorous return to the South Side institution on the day following.

All of which suggests a thought; or perhaps two thoughts: Wasn't it nice of the nurse to leave Frank his underclothes? How much more comfortable is he that is arrayed in a blanket than he that is garbed in a barrel?

* * * *

The New York Evening World on September 4 printed a romantic story of an elopement of Thomas Hopkinson, treasurer of the Manhattan Slide and Film Company, of 124 East Fourteenth street, New York, and Miss Sadie Harris, secretary of the firm. It printed this telegram, which had been received at the office of the concern:

"Your treasurer and secretary have eloped. Please wire $200 to the Jefferson Hotel, Los Angeles, Cal. Will be back when our honeymoon is over. Hoppy."

* * * * *

The story in circumstantial sequence described how the elopement resulted from the objections of the bride's father;

also how Miss Harris had been spending her week-ends at the home of the Hopkinsons, and that the ceremony was performed at the church at Suffern, N. Y., where the Hopkinsons attend.

On the day following the couple arrived at the office of the firm at their accustomed hours, and were amazed at the congratulations showered on them, so the Evening World explained that afternoon. It seems that Miss Harris had not been at Suffern, but at Spring Valley, for her holiday, and that Hopkinson was at home. The latter was busy that evening explaining to his fiancee that some practical joker had put up a job on him.

The Evening World of Wednesday was still denying the elopement, and by way of appeasing the wrath of Miss Harris printed her picture.

Mr. Hopkinson, it may be unnecessary to state, is gunning for the poor joker who framed the job.

Here's hoping he finds him and gives him his deserts.

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J. J. Klein, owner of the Penn Square Theater, Cleveland, is to erect on Woodland avenue a $40,000 picture theater, with a seating capacity of 1,500. The structure will be 65 x 150,

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James A. Earle, Jr., and James T. Sullivan, of Philadelphia, who, it is believed, are representing Felix Isman, will build a vaudeville and picture house at 106th street and Fifth avenue, New York City. The cost is estimated at $40,000.

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J. A. Evans will build and lease to the Trimble Amusement Company a $35,000 house at 167-71 South Main street, Memphis. There will be 700 seats.

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The Majestic Motion Picture Company, of New York, has been incorporated at Albany with a capital of $60,000. The company is chartered to manufacture motion pictures and conduct exhibitions.

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Herman Jans has begun work on his Roseville Theater in Newark, N. J. The seating capacity will be 350, the dimensions 38 x 85, and the cost $10,000.

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The Carlisle Amusement Company, of Chambersburg, Pa., has been incorporated with a capital of $5,000, and intends to build and conduct theaters.

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John B. Ferry, of Minneapolis, is erecting a $3,000 theater at 1706 Fourth avenue, South.

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In Milwaukee G. Bruet is building a $10,000 house at Third and Chambers streets, and the Kosciusko Theater Company is spending the same amount on a house at Fifth avenue and Mitchell street.

From Our Western Correspondent

Hot Springs, Ark., Sept. 12.—Remember the old cry, "Lo, the poor Indian?" Permit me to substitute the following: "Lo, the poor widow." "Yes, it's me." "Sod?" you ask. "Laws, no—grass; I'm deserted." "The Man in the Baths" has hied him away to the theater at Whittington Park, where he and twenty-six other young men are rehearsing for a big minstrel show to be given on the night of the day this will be published. Whittington Park's season closes next Saturday night, and on Friday evening the big minstrel show takes place. "The Man in the Baths" has been selected to do the interlocutor, and this being "Moving Picture News Day," as he slangily put it, it's "up to me" to provide the weekly review of amusement events in this city.

Last week's letter, I believe, detailed the history, so far as Hot Springs was concerned, of the moving pictures of this resort. They were such a great disappointment, owing to the manner in which Imp cut and slashed them, that there is considerable talk among the moving picture men of getting a genuine reel of pictures of this city along the same lines as the "Beautiful Colorado" that Rex is about to release. In other words, they want a reel of 1,000 feet of film that will do the town justice. Little Rock had the Confederate reunion filmed, and we are awfully particular to see that the Capital City has nothing that Hot Springs cannot get; and the moving pictures of this resort, so far as a benefit for the town was concerned, were a great disappointment. There is one man in the city, whose name at present I am not at liberty to give, who has prepared an outline that has already met with the hearty endorsement of the city's most prominent business men, but the only thing that seems to put the traditional damper on the entehprise, is the fact that the previous reels may have spoiled a second release of the same subject. However, a little good advertising and I think that the former could easily be overcome. Wouldn't it be of some interest to the trade generally and the local residents in particular if Imp would come out with a statement as to just how that company managed to get the pictures it released on August 28. We've been doing a powerful lot of thinking, "Mr. and Mrs. Imp," so won't you please be so kind as to tell us why you only ran half of us?

Harry Hale, proprietor of the Lyric, caused to be announced the fact that he intends to build at the close of the coming winter season a new theater, having secured a twenty-year lease on the present site, which is part of the United States hotel, and would occupy all of that structure. The new house is to have a roof garden and a palatial theater on the first floor, contain all the modern improvements, and be a regular Broadway amusement affair. Mr. Hale has one of the best locations in the city, being situated directly opposite "Bath House Row," and the new theater is being awaited with pleasant anticipation.

The Princess is giving a wonderfully clever show, and one of the main reasons why it is successful is because they close the same with a good reel of Independent pictures. The past week the "Lineman," an Imp, and "The Cattle Rustler's End," one of the excellent American Western reels, held the curtain and were much enjoyed. The "headliner" was the Exposition Four, one of the best musical acts that has been seen in the city in months.

Moving pictures are making a lasting impression these days. For instance, Eddie Gavrel, proprietor of the Lyceum, had on exhibition there Selig's vivid reel, "The Land of the Esquimaux," and a friend of "The Man in the Bath" sent him a note for publication in the "New Era," of which he is the editor, stating that he wanted information as to the best way to keep from dreaming of the pictures he witnesses on the curtain, claiming that he went home after looking at the Selig reel of the frozen north and actually dreamed that he was a member of a polar relief expedition and was in the "land of the walrus." In his dream, he stated, he got very cold, and while asleep had gotten out of bed, put on his overcoat and was only awakened from his nocturnal experience and saved from really freezing to death when his wife slammed him in the ribs because he was pulling the blankets off the bed and wrapping them around himself. You see, he was dreaming that he had to have another blanket to keep him warm. "The Man in the Baths" created some amusement in this city when he published the letter and gave the necessary advice. He told the man that the best way to keep warm would be to take an electric heater to bed with him.

And now, Monsieur Blaisdell, a word to you, if the editor please. We thank you sincerely for your greeting, and, believing in social reciprocity, extend sincere felicitations. Furthermore, "The Man in the Baths" has requested me to extend to you a most hearty invitation, whenever you can find it convenient to do so, to pay Hot Springs a visit, and in said invitation I enter a most hearty "second the motion." We have been trying to get Mr. Saunders here for ever so long, but the nearest he gets to this place is Chicago, it seems. Perhaps you can some day in the near future accept this invitation to visit with us, acting as an advance agent to the "chief," assure him that everything here is O. K.; that this is a wonderful resort, and that the "bunch" my better half speaks of is all that he represented it to be. We are only sorry that the pictures that opened this pleasant little exchange between us did not materialize as negotiations led us to believe they would. But this disadvantage has realized the truth of the old law of compensation, has it not? We feel that as a result we are acquainted. Verily, "'tis a consummation devoutly to be wished."

During the week I looked at some very good pictures and one Pathe reel that was disgusting. Biograph's excellent pictures, "The Last Drop of Water," played a return engagement for the "steenth" time, but their "Rose of Kentucky" bloomed for the first time and was much appreciated. "The Venom of the Poppy" was one of the best human interest pictures of the week and for the same, Edison, we thank you very much. I want to state right here that Edison's leading lady is one of the most magnetic and clever little women before the camera and I always watch her work with interest. "The Auto Bug" made us laugh, but "The Working Girl's Success" was extremely silly. Lubin, we didn't like that one.

The Vitagraph Monthly was one of the best pictures of the week for general and varied interest, and its poster drew a big audience to the Lyceum Theater, where it was featured heavily. "My Old Dutch" was also much enjoyed. Pathe, however, should have been ashamed of their efforts in the

"Love and Cheese" picture. It was so disgustingly suggestive, and Max didn't add one iota to his popularity in this city by that reel. In fact, it was just the reverse.

I note that Beulah Binford, the paramour of Henry Clay Beattie, Jr., convicted of the murder of his wife, is in New York to pose "for motion pictures." Don't you think, Mr. Editor, that's going a little too far? The good women of New York who are interested in amusements and the keeping clean of things that should be clean have protested against this girl going on the stage. Why must motion photography, for the sake of the "almighty dollar," stoop to her level? I like to believe that the greatest industry and amusement in the world to-day, the making of motion pictures, stands for all that is good and true in this life, and if Beulah Binford is not good enough for the American stage, she shouldn't be permitted to appear in motion pictures. There will be more little ones see her in the picture theaters than there would with an attraction or in vaudeville. I don't like to wish any manufacturer bad luck, but I sincerely hope that if she appears in any reel, that managers with a proper sense of decency will decline to order it from their exchange. And I'm not a "radical" in any sense of the word, either.

THE LADY IN THE BATHS.

WASHINGTON LETTER

Washington, D. C.—Ft. Myer is again being besieged by the Solax Company, under Director Melville and Mr. Lewis, to take part in its military dramas. It is the up-to-date tactics of these pictures that has given to this company its superiority in modern military photoplays. Captain Dean, of Ft. Myer, has been an able right-hand man in this enterprise, from the military as well as the dramatic side. When you meet him unceremoniously at the fort, this young and good-looking captain is a rather unpretentious individual, but he knows a "whole heap."

Romaine Fielding, the leading man of the Solax Company, has appeared frequently in the Washington theaters. It is his work in the past in intensely dramatic, legitimate dramas that has so well prepared him for the photoplay. He is just as courteous off the stage as on it, and he is quite an adept at cranking an auto.

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No one felt very joyous after the presentation of the films of "Dante's Inferno"; they weren't expected to, of course; but one young lady near me was positively afraid to go home after the show, while another said, "This reminds me of 'The Goblins Will Catch You, if You Don't Watch Out.'" The fact that Mr. Smithfield, who gives the remarks during the reels, has made a historical and literary study of the divine comedy and the instances therein has added much interest to his talk. The recitation of excerpts direct from the "Inferno" during the presentation of the pictures is very effective, and as Mr. Smithfield was connected with the dramatic stage before his bow as a lecturer, he knows how to do it.

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Tom Moore is back to his desk as busy as ever. He had a delightful trip and saw people connected with the moving picture industry at every turn, especially while in New York. His recently inaugurated Sunday concerts with motion pictures at the Gaiety and the Academy have begun with a dash. First run Independents are the photoplays, while his artists are select.

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The presentation of the motion picture travelogue of Alaska was thoroughly enjoyed at the Columbia Theater on Sunday last. A lecture supplementing this by Will T. Jones added much to the better understanding of the frozen North, its people, customs and industries. This forms one of the most educational sides of the animated camera.

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The Cosmos has inaugurated an all picture show during the hours from 5 to 7 o'clock. The pick of the picture-plays and scenic views are offered, with something scientific occasionally. This has become a popular resting place for the weary to be amused.

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The Virginia had an exceptional run of "Ben Hur," which received favorable comments by all who witnessed this photo-drama.

Bedford, Ia.—A new opera house will be erected here to be known as the Clark Opera House.

Richmond, Cal.—Local business men are forming a company for the erection of an opera house on McDonald avenue.

LOS ANGELES

Hamburger's Majestic Theater is showing the five reels of "Dante's Inferno," put out by the Monopol Film Company, and has been playing to capacity houses all week. The pictures are perfect in photography and a lecturer explains the different cases. A Simplex machine is being used, the first one in the city.

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The Coronation of King George V., made by the Kinemacolor Company, will be here for the first time to-morrow at the Grand Opera House.

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The Wonderland has redecorated and rebuilt the lobby, changing their program from Independent to Trust.

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Two reels of "Dante's Inferno," made by the Monopol Film Company, were run at the Shell Theater for five days and played capacity houses.

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The Lyric has taken off their vaudeville and are now showing four reels of pictures. Since the vaudeville has been taken off, the theater has been doing better business.

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The Europa, which was closed for some time, has again reopened with Independent service from the new National Film Exchange.

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The National Theater is the only one in the city showing six reels of pictures for five cents.

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Mr. Lewis Stone, Mr. L. L. Burns and Mr. D. Daniels have just returned from the Moquis reservation, where they have been for the past three weeks.

After surmounting considerable difficulties, and, with hard work to obtain special permits, they have succeeded in obtaining the only pictures of the Moquis tribe and their snake dance.

Thousands of Indians from all the surrounding territory visit this spot annually for the religious rites and medicine dances, and this is the first time in the history of the world, after considerable expenditure, that these Indians have been filmed while performing their religious fetes.

This only goes to show the progressiveness and aggressiveness of the Co-operative Film Manufacturing Company. Mr. D. S. Markowitz, their president and general manager, has spared no expense nor effort to obtain all educational stories of any and all religious or educational features that could possibly be procured.

Only recently they have filmed the ground-breaking ceremonies and the high pontifical military mass which took place in San Diego. The proofs of these pictures were exhibited to a very critical audience composed of newspaper men and same have been pronounced a perfect piece of motiography. From an educational standpoint, these films have no equal.

The company are going ahead with their plans and in a very short time Mr. Markowitz will be on his way to New York with samples of some of their work, which will more than do justice and reward the manufacturers for their efforts.

ALEC FEINSTEIN.

OUR LONDON CORRESPONDENT

London Office of the News,
8 Sherwood St., London, W.

Jury's Pictures, Ltd., are the latest people to go in for larger premises, and they are now installed in a really palatial building in St. Martin's Lane, within hail of their original quarters in Long Acre. Many developments are promised by this old established firm, including the production of a "film newspaper." One of the oldest members of the trade, Mr. Jury, has kept pace with modern developments in a remarkable fashion, and deserves all his success.

The railway strike is happily over, and business is resuming a normal course again. Some little dislocation was caused the trade, particularly by the troubles at Liverpool, where everybody practically seemed to be on strike and a state of anarchy reigned for a time. One of the American boats put out for the States again with all its cargo on board, having been unable to discharge it, and among that cargo there was a considerable quantity of film. Things are still very unsettled at Liverpool, many men of all classes refusing to go back to work until some corporation trainmen who were out are re-instated by the Council, and I was told a day or two ago that the Lusitania, also carrying a quantity of film subjects, was still waiting an opportunity to land its cargo. The chances of a general settlement are, however, undoubtedly more favorable now than for some time past.

Great Northern

THE "KING PIN" OF QUALITY FILMS

RELEASE FOR SATURDAY, SEPTEMBER 16th

THE ADOPTED SON

Dramatic feature film. This film will take the place of "The Conspirators," which will be released at a later date.

RELEASE FOR SATURDAY, SEPTEMBER 23rd

CAUGHT IN HIS OWN NET

A well acted realistic production of the rural type. Book it NOW.

ALL FIRST-CLASS INDEPENDENT EXCHANGES HANDLE OUR PRODUCT

The Bear-on-the-Globe trade mark is the emblem of high quality

The Bear-on-the-Globe trade mark is the emblem of high quality

GREAT NORTHERN FILM COMPANY

7 EAST 14TH STREET, NEW YORK

ALL FILMS SOLD THROUGH THE SALES COMPANY

Truly, the Cine Theater will soon have no more fields to conquer. Here are the papers telling us of a company formed to establish a chain of theaters in China, of all places, and it is said with the approval of the Government and backed by money from the Mandarins of the Celestial Empire. Well, if the Chinese really wish to learn all they can of Western ideas, the kinematograph will take some beating as a means of instruction. If the almond-eyed nation really gets bitten with the picture craze, what a tremendous market is opened to the film producers! Shall we have studios established in China, to film the almost endless dramas in which the poeple are said to take such a delight?

It almost looks as though the makers were putting in a little preliminary work to enable them to cope with the lengthy subjects which will probably be demanded by Chinese taste, for we have had a plethora of two and three reels subjects lately, and I know of one maker who has gone one better, and has a 4,000-foot film on his shelves. Among these films "Martin Luther," "Ingomar" and "Salambo" are very ambitious stagings, indeed, and of the class of film which simply has to be taken by the renter, be its length what it may. The same remark applies to the Itala "Clio and Phyletes," which is reminiscent in parts of "The Fall of Troy," is a superb example of truthful and realistic staging, with some wonderful depth in some of the pictures.

By the way, is there anything in the rumor which reaches me that a prominent Continental maker is likely to spring a surprise on us in the way of color shortly?

Reverting to the Chinese matter, the statement already quoted reads strangely, indeed, and is a remarkable proof of the advance of ideas in the Chinese Empire, in view of the adventures of camera men who have attempted to take pictures in that country. It cannot be more than a year ago that Mr. McKenzie, of "Kinemacolor," told me that he had to abandon his camera in one of the Chinese towns and run for his life, owing to the menacing attitude of the crowd.

That the educational subject possesses ever-increasing attractions for the film manufacturers is evident by the number of these who are now releasing educational or semi-educational subjects. Not the least interesting of these releases is the series which Eclair are issuing showing submarine life and which give remarkably intimate studies of the many queer denizens of the deep.

Pasquale are already by way of justifying my prophecy that they were becoming a factor of some importance in the Continental trade; New Agency have just released a drama by this company which marks a still further advance in workmanship.

The odds on Johnson for his forthcoming match with Wells have shortened considerably since a public tryout by the latter, and interest in the picture which Barker's will take of the match is getting stronger in the trade. The general opinion now seems to be that it will, after all, be a fight worth going to see, and the result of which is still more or less in doubt, so that the pictures seem assured of success.

I paid a visit Thursday last to the studio of the "British & Colonial Co.," at Finchley, and if any one tells me after this that the home manufacturer lacks enterprise and is afraid of spending money on his productions, I shall decline to believe him. "B. & C." had a good seventy people in action for the camera that day, sailors, Arabs and negroes, the latter the genuine article, from one of the London theaters which is running an Oriental play. Moreover, some of the stage settings were most elaborate and cost money. The film in question is only one of a series of ambitious dramas which "B. & C." have handled this summer, and they have good people for their leading parts, and a producer in Mr. Dave Aylott, who knows his business thoroughly. With Cricks and Martin at Mitcham, Mr. Aylott produced a number of very big winners, including some of the "Muggins" headliners. "B. & C." have acquired an old country house with ample grounds, for their producing business and possess a flower garden and orchard which alone offer a wealth of pretty settings. B. A.

The Enterprise Optical Manufacturing Company will be ready to make delivery of the 1912 Model Single Motiograph Equipment about October 1st, and they will be pleased to give anyone interested full particulars.

The manager of this company reports to us that the demand for the Motiograph has been on the increase since the early spring of 1910, and their sales for August of 1911 were about equal with any one month in the history of their business, which covers a period of over thirteen years.

The Motiograph motion picture machine made its appearance on the market early in 1908; it has taken about two years to thoroughly demonstrate the extremely high quality of this machine, but now that the exhibitors have been convinced of the wonderful wearing qualities of this machine, and the operators are satisfied that it is the simplest machine to handle now on the market, the Enterprise Optical Manufacturing Company looks for an even greater increase in their sales than ever before. A visit to this company's plant will well repay anyone interested in this line of work.

This company is issuing a little booklet with illustrations entitled "The Making of the Motiograph," which they will be glad to mail free to anyone asking for same.

Hallberg's Motion Picture Catalogue and Reference Book

We are informed that it is Mr. J. H. Hallberg's plan to send out his new Motion Picture Catalogue and Reference Book, on receipt of 25 cents from inquirers; this sum, however, to be credited on the first order received from such parties amounting to $2 or more. From glimpses we have had of advance proofs, this book is highly recommended as being most complete in every detail.

Columbus, O.—Jones & Murray will erect a new theater for Sam Clark on Mt. Vernon avenue.

Pleasant Hill, Mo.—G. C. Heflebower, of Liberty, Mo., has purchased the Electric Theater here.

MOVING PICTURE BUSINESS ABROAD

England

(By Commercial Agent J. D. Whelpley)

There is a steady increase in the moving picture film business in England. The almost unanimous opinion among the big men in the trade is that there is still plenty of room for high-class films. Especially is this true of American films, which are by far the most popular in this country. The sales made here in March were the largest in the history of the industry and one American agent, who represents four of the principal film-making companies in the United States, disposed of more than 1,000,000 feet of films in Great Britain and Europe.

There seems to be nothing of the temporary boom about the moving picture business here. It has been estimated by reliable authorities that there are in England more than 2,000 theaters showing moving pictures exclusively, of which 300 are in London. Although new houses are being opened there are no signs that the promoters are doing more than meeting a very evident public demand.

Some of the larger syndicates in control of a considerable number of houses buy outright the films they use. The general practice, however, is for the film manufacturers to sell their products to agencies, which rent the films to the various theaters. In some cases after the films have been worn out they are returned to the makers under an agreement to that effect, but in the majority of cases they become the absolute property of the purchasers.

Although there are some houses in the heart of London that change their programs three and even four times a week, the general practice is two changes a week. It is believed that before long three changes a week will be general.

London a Center of Distribution—Competition

London has become a selling center for films for all parts of Europe and even Australia and New Zealand. Some of the American companies have opened offices in all the larger European centers, but it is here that competition is keenest. Some Italian manufacturers are energetic and enterprising and their products are the chief competitors of the American films. English films are not popular, even at home, and the subjects selected render them almost useless for sale in other countries, although they have a slight sale in Germany.

The keen competition has not resulted in much price cutting. Some of the English companies are said to be allowing a discount of 10 per cent, and a few of the American companies are thought to be doing the same. Some assert that prices will have a tendency to go up instead of down because of the increasing cost of producing high-class films, and that such an increase would not be resented by the picture-theater promoters. At the present time the demand is for a better film rather a cheaper one.

Some of the moving picture houses show a tendency to present programmes exclusively American, but such a course is probably unwise. In order to meet the wish for variety one French company turns out films under several names. Opinion is divided as to the advantage of such a course. Some of the continental companies are liberal in the matter of credit, but among the American companies the tendency is toward a cash business as far as possible.

Phases of cowboy and Indian life are the most popular subjects for American films. A strong flavor of melodrama is desirable, but there is no demand for immorality or vulgarity despite the attempts of some manufacturers to place films of a sensational character. The English audiences are quick to note any lack of taste in the dressing of the actors. Some objection has been raised to the more extreme American clothing of the male actors in some of the films. A keen interest is taken in the personalities of the several performers and any changes in the companies have their effect on the moving picture public here.

Germany

(From Consul-General Robert P. Skinner, Hamburg)

The censorship of moving pictures in Germany is not in any way related to the importation of films, which may be introduced upon payment of the duty of $47.60 per 100 kilos (220 pounds) regardless of the nature of the pictures themselves. After importation they become subject to police regulations, which vary in the different States in the Empire. In Hamburg there is no censorship prior to exhibition, but if the pictures are deemed to be of improper character by the police their withdrawal may be ordered by the police authorities. In Prussia censorship invariably precedes exhibition. As films are generally exhibited throughout the Empire, it is now the rule after importation at Hamburg to submit them to the Berlin censors before undertaking to exhibit them.

Scandalous pictures are never imported from the United States, and scenes of robbery and murder cannot be exhibited without previous elimination of objectionable parts. Merely sensational pictures are sometimes unable to secure official favor. The importation of American films at Hamburg is increasing.

Moving Picture Theaters in Coburg

(From Consul-General Frank Dillingham, Coburg)

The moving picture show in Coburg, known as "Cinematograph," has evidently proved a profitable investment, because the only two cinematograph theaters here have recently moved into larger halls fitted especially for this business. The new theaters seat several hundred people and are thoroughly up to date. Prices range from 5 to 10 cents, with half prices for children, students and soldiers. The cinematograph theaters are open from 4 p. m. until 11 p. m. on week days and on Sundays from 2 p. m. to 11 p. m. Sunday is usually the best day.

The program is changed every Wednesday and Saturday and generally consists of eight or nine numbers. Each program lasts from one and a half to two hours and starts with a picture of scenery in natural colors. That is followed by a drama, then comes a comedy, and the fourth number often includes descriptive scenes of some article in the course of manufacture, or the cultivation of flowers, or raising of chickens, snails, etc., for market. American pictures of cavalry sham battles, train wrecks, fires, etc., are in great favor here.

Each program, as a rule, includes one American film, which is always liked because the characters act naturally. The films are not selected by the proprietor of the theaters in Coburg, but are chosen and sent by a Berlin agent. Perhaps this explains why so few American films are given, because they are always favorites.

American films are shown in Coburg within ten days after their arrival in Germany. The films of the various companies vary in length from 240 to 2,700 feet, and the latest fad is to have one of the longest in each program, usually depicting some phase of life in a large city. Some of the most popular given in Coburg were played by actors of the Royal Theater of Copenhagen. Comedy films are usually German, Italian or French. Dramas are generally French or Italian, and scenery pictures are usually of Italian make.

The cinematograph machines are run by electricity, which is also used to run the mechanical piano and to light the theater. A large phonograph is used during the brief intermissions to hold the attention of the audience, and a piano is used as an accompaniment for the pictures.

The price quoted for a film 1,017 feet long is $73.78; for a film 1,033 feet long, $74.97, this being equal to 1 mark ($0.238) per meter (3.28 feet), prices being inclusive of "virage."

FOREIGN TRADE OPPORTUNITIES

No. 7246. Moving picture outfits.—A large South African firm, having branch houses in all the important cities of that region and leading in the importation of moving picture outfits, informs an American consulate that it would like to receive catalogues and price lists from American manufacturers of complete moving picture outfits and accessories, electric apparatus with general picture show accessories, searchlights for shows, and any novelties appertaining to picture shows.—From Daily Consular and Trade Reports. (Apply to Bureau of Manufactures, Washington, D. C., for particulars.—Ed M. P. N.)

STRICT RULES GOVERN MOVING PICTURE THEATERS

Philadelphia regulations regarding the erection of moving picture theaters and alterations of existing buildings for such exhibitions are so strict that the likelihood is minimized of a repetition in this city of the moving picture theater panic in Canonsburg, in which twenty-six persons lost their lives.

It has only been in the last three or four years that this city has had strict regulations regarding these structures. The regulations of the bureau of building inspection absolutely prohibit the erection of any moving picture theater or the altering of a present building for this purpose when the auditorium is to be above the ground floor. If by chance there should be a fire in a moving picture theater when it is on the ground floor, the patrons have at least a chance to escape through one of the exits provided by law.

Before these rules went into effect there were already some moving picture places on a second floor, such as the establishment above the Keystone market house, at Third street and Girard avenue. The places already established do not come under the jurisdiction of the bureau of building inspection, but every year are licensed by the board created for this purpose, which is composed of the chief of the electrical bureau and the chief fire marshal. This board has the power to refuse renewal of licenses for moving picture exhibitions which are held in the second floor of a building.

Moving Picture Regulations

Chief Edwin Clark, in speaking of the rules regarding the erection of moving picture theaters, said:

"There are many persons who seem to believe that the laws regarding the erection of moving picture places are made so that they can be evaded. They do not realize that they are made and enforced only to safeguard the lives of the public, and being in a business that derives its profits entirely from the patronage of the public, they should be only too willing to obey the regulations prescribed by this bureau.

"Under our present laws, which were framed three or four years ago, a moving picture theater seating more than 250 persons must have two 5-foot exits in the front, and two 4-foot exits in the rear. A place seating fewer than 500 must have three 5-foot front exits and two 5-foot rear exits, and those seating up to 750 persons must have five 5-foot front exits and two 6-foot rear exits. Those seating more than 750 must be entirely fireproof.

Some Places Are Firetraps

"No matter how many are seated, every moving picture parlor built in the city of Philadelphia must be on the first floor. Those buildings in which the second or third floors are used for hall purposes, dwellings, apartment houses, tenement houses, schools or hotels, cannot have a moving picture exhibition on the first floor, because, in case of fire, the danger of a panic of those occupying the floors above is too great.

"As the purpose of this law is to protect the public, it should meet with the hearty support of all interested in the public welfare, and an individual who tries willfully to evade it should not receive the patronage of the public."

Despite the efforts of the Bureau of Building Inspection, there are numerous moving picture parlors in various sections of the city which are nothing more than firetraps.

That they exist is due to a great degree to the laxity of the Board in issuing licenses. It is a frequent occurrence for a man when getting a permit to build a moving picture theater to take an affidavit that he will not seat more than 500 persons, and after the place is finished to crowd 700 chairs in it.

F. W. SWETT

The Nicholas Power Company announce that they have engaged Mr. F. W. Swett to act as special representative. He will spend most of his time traveling, principally in the

interests of Power's Cameragraph No. 6, which is enjoying unprecedented popularity not only in the United States, but in foreign fields as well, in fact, wherever moving pictures are shown.

Leaving the position of chief electrician of the Dominion Atlantic Railway & Steamship Company, of Yarmouth, Nova Scotia, in 1906, he took charge of the Royal Opera House in Yarmouth and there gained his first experience with moving pictures. The pictures projected in this house soon became the standard by which others in that vicinity were judged.

Having in view a wider field of activity, Mr. Swett left there to take charge of the repair department of the F. J. Howard Film Exchange, of Boston, Mass. This gave him a thorough knowledge of the mechanical construction of the various makes of machines which he was called upon to repair and adjust.

The Southern Pacific Railway Company having added moving pictures to its publicity department, engaged Mr. Swett to travel throughout the country with Prof. James W. Erwin, the official lecturer of the company. In that position he had entire charge of the mechanical apparatus used by the lecturers for the company. After covering the United States, he went to England in 1909, and for five months with Prof. Erwin gave illustrated lectures at the Anglo-American Exposition, Earl's Court, London. At the close of the Exposition they made a tour of the English provincial cities.

Since his return to the United States, Mr. Swett has been devoting his entire time and attention to the motion picture machine business and is one of the best posted men on the mechanical construction of the various makes of American and European machines now on the market.

He is a member of Local No. 2 I. A. T. S. E., of Chicago. Not only is he an expert in the handling of machines, but he has the rare faculty of quickly imparting his knowledge to others, and, where an inclination is shown to raise the standard of their work, Mr. Swett is always glad to give the operators what knowledge and assistance he can. His electrical training is especially valuable in this connection.

We consider the Nicholas Power Company very fortunate in having secured his services and feel sure that he will materially increase the host of friends they already possess.

Chicago, Ill.—Stang & Mackie will erect a new $6,000 moving picture theater at 114 West Sixty-third street.

Lima, O.—Mrs. H. B. Hoffman has purchased the Empire Theater from H. B. Spencer.

W. E. GREENE FILM EXCHANGE, Inc.

The Oldest and Largest Independent Film Exchange in New England

THE HOUSE OF QUALITY AND SATISFACTION.

MR. EXHIBITOR:

If you are desirous of *Finding Out How* to *Improve* your *Present Service* and *Increase* your *Daily Attendance* call and have a confidential chat with us. If you are unable to call, drop us a line.

W. E. Greene Film Exchange, Inc.

228 Tremont Street, Boston, Mass.

Telephone: 3790 Oxford

MANUFACTURERS' SYNOPSES of FILMS

"THE CO-ED PROFESSOR"

Imp Release September 25

College pranks furnish material for amusing stories, and the circumventing of the faculty has taxed the inventive mind of many a student. In this case Professor Jenkins and his co-laborer, Miss Penelope Grim, keep a tight rein on their respective charges, owing to the proximity of the sexes. The young people resent this and decide to outwit the instructors.

The girls have prepared a little spread in the room occupied by the ringleaders in the scheme, and they cast about to devise ways and means to smuggle the young men into the apartment. One ingenious mind suggests hauling them up in a basket, and the idea is acted upon instanter.

A large basket and a strong rope are secured. The basket is lowered over the window ledge and the plan works admirably. The young men are hauled up in rapid succession but the return trip is made once too often, for the basket is sighted in midair by Professor Jenkins and he takes in the situation at a glance.

His advent into the room containing the hilarious party is like a bombshell, but the instructor proves to be a good fellow and enters into the spirit of the occasion with a zeal that is appreciated by the students.

Miss Prim, passing by the door, has her suspicions aroused. She enters but there is a complete metamorphosis, the young men secreting themselves, the professor being chucked under the couch. She exits not quite satisfied that all is well. The professor emerges from the escapade without being suspected and is hailed as a jolly good fellow by the students.

"THROUGH THE DELLS OF WISCONSIN IN A MOTOR BOAT"

Imp Release September 25

This is a beautiful scenic picture taken in the world famed dells of Wisconsin, showing the shady nooks, the wooded cliffs, and the splendid stretches of water, a panorama of picturesque islands, rocks and crooks in the stream.

"'TWEEN TWO LOVES"

Imp Release September 28

Grace is the pretty daughter of Farmer Howard. Her mother being dead, the affections of the father are centered in his only child and he idolizes her. They are almost inseparable companions, happy and contented. The daughter grows to womanhood and the father is not aware of the transition, regarding her as a child.

The farm hand, who is addicted to the drink habit, at last tries the patience of his employer and is discharged in disgrace. Ben Wagner, a clean cut young fellow, applies for work and is engaged. He is attentive to his duties and pleases the old farmer and the daughter.

It is the old, old story, ever new. The farm laborer loves Grace and she returns his affection. Ben goes about it honorably and asks the farmer for permission to marry his daughter. Then it dawns on Howard that Grace is a woman and that marriage is the natural sequence, but he cannot bear the idea of the parting. He is jealous of the love of the young man and forbids the marriage. Grace tries to prevail upon him to relent but the old man is stern and the scene is an affecting one. The result is natural. The young folks marry and leave the sorrowing farmer, alone and childless.

Fortune does not favor them. The husband is stricken while working in the fields and dies, leaving his wife and child in destitute circumstances. Widowed, she appeals to her father for assistance, but he has not forgotten and with unnatural anger he refuses to own her as his daughter or contribute to her support.

Leaving her child one day, she sets out to find work. Her dwelling catches fire during her absence but she returns in time to save her babe, making a desperate fight in the smoke and flames. The house is destroyed and she has no home.

Desolate and in despair as the last resort, she takes her child and sets out on foot for the home of her childhood. She arrives footsore and exhausted, and seats herself on the old familiar porch with her fretful baby. The old farmer is seated by the fireside, a soured disappointed man. He is thinking of the time when he was happy with his little daughter on his knee. Suddenly he hears the crying of an infant. It awakens pleasant memories. He listens and is then interested.

Going to the door, he sees a woman and a babe on the porch; she is evidently on the verge of collapse, and he gathers her in his arms and half carries the baby and mother into the house. Then he discovers that it is his daughter—the girl he discarded. He contemplates her for a moment and then—takes her in his arms. There is a happy reconciliation and the daughter and widow assumes her old place at the head of the household of the happy old farmer.

"BILL AS AN EXPRESS MESSENGER"

Lux Release, September 22

This is an exceedingly amusing comedy showing Bill seeking a position. He finally secures one as express messenger, where we see him pushing a tricycle express cart. The results we will leave to your imagination.

"THE STOLEN DIAMOND"

After toiling for many years, an old miner finds a very large diamond. His daughter's sweetheart and many other friends attend the celebration of his success, when the diamond is handed round for inspection. The sight of so much wealth overcomes one of the party who returns at dead of night, steals the diamond, takes it into the hills and buries it at the foot of a tree which he marks in order to recognize it again. The old miner's daughter has given her sweetheart early that day a scarf. Whilst embracing her the sweetheart drops it. It is snatched up by the diamond stealer who places it near the cabinet from which he extracted the valuable jewel. Consequently when he accuses the sweetheart of the theft, everybody, with the exception of his mistress, is forced to believe it. An old sheriff makes an examination of the cabinet and finds another clue in the shape of a knife which is known to belong to the accuser. It is easy for the innocent man to keep a level countenance, but when his knife is discovered the guilt shows itself upon the thief's face. He is finally driven at the point of a revolver to acknowledge his crime, and leads the sheriff to the spot where he has hidden the diamond. The same is restored to its rightful owner, who, as a compensation, gives his daughter in marriage to the lover who has been wrongfully accused.

"BILL AS A BILLPOSTER"

Lux Release September 15

Bill gets a job as a billposter. His zeal in placing his advertisements in every nook and cranny creates much merriment. He finally gets blown sky-high, but unlike Humpty-Dumpty, he soon gets put together again.

"HIS MANIA FOR COLLECTING ANTIQUES"

This is an excellent and original film which gives plenty of opportunities for the knock-about-comedy beloved of picture audiences.

He and she are engaged on a day's shopping when they espy a curiosity shop. He, who cannot resist the antique, immediately dashes in and commences to barter with the proprietor for a very handsome suit of armour which has captured his fancy. The price being agreed upon, the enthusiastic collector must needs have it tried on, and eventually resolves to walk home in it, covered by his overcoat from the gaze of the vulgar. Many amusing incidents take place as the result of the journey, for the suit of armor renders its wearer quite impervious to the assaults of those whose wrath he arouses on the way, and he is even victor in an exciting combat with a professional strong man. Arrived home, how-

ever, his exasperated wife, who has been much annoyed by his behavior, discovers that his head is still vulnerable, and consequently commences to belabor him with less consideration than vigor.

"OH! YOU STENOGRAPHER"

Solax Release September 20

John Glenn & Sons, brokers, employ Miss Pearl as stenographer. She immediately falls into high favor with the senior member of the firm. She is too clever to state the fact that she is engaged to a rough Westerner who has staked a claim in a rich mining district.

Very soon the two sons become deeply enamored, and a rivalry starts between the father and boys. Flowers, candy and lunches follow in quick succession. The father is soon put in the background. Finally one of the boys gets his brother in disgrace by means of a practical joke, and the older son thinks he is the favored suitor. About this time the Westerner arrives. Having struck a rich claim, he comes to claim his bride. She accepts him at once, and the Glenns are left without a stenographer, mortified and chagrined. They finally accept the situation and take the matter as a huge joke.

"NELLIE'S SOLDIER"

Solax Release, September 22

By allowing a gang of timber thieves to commit depredations, Sheriff Binn, of Viscera County, California, has been receiving a big rake-off. The Government finally sends a detachment of cavalry to eject the intruders. Sergeant Bell orders them to leave the reservation, which they do, vowing vengeance. Bell telegraphs the Department Commander requesting authority to arrest the Sheriff. The telegraph operator, Nellie Mason, whom the Sergeant fell in love with while en route to the timber camp, is sending the message when the Sheriff and his gang of fellows enter, insult Bell, and in the scuffle which follows a pistol is discharged, killing a bystander. Nellie persuades Bell to flee, and when she hears of the Sheriff's intention to falsely accuse Bell of the murder, she follows and hides him in an old deserted cabin in the mountains. She then wires the Department Commander to hurry the authority for the arrest of the Sheriff, which she finally receives and notifies the troops, who arrive just in time to save her and her lover from being killed in the deserted cabin by the outlaw Sheriff and his gang of desperadoes.

"THE ROSE AND THE DAGGER"

Rex Release September 21

Since Eve paid her first month's rent in the Garden of Eden, woman's wills and wiles have also meant her way. In peace and in war, with these formidable weapons of femininity she has conquered masculine strength and firmness. The flash of bright eyes, the invitation of red lips, the sensitive appeal of soft, white arms—for these saints have sold their souls, men have bartered eternity. For a smile men have forfeited gold and glory; the mighty have fallen and the weak perished. The Cleopatra stunt has been encored through the ages, and the curtain will not ring down until the lights are out and the music is hushed and the Great Theater of the World is empty forever.

Rosita and Emanuel, two lovers returning from a ball, are overtaken by a storm. Emanuel leaves her in the shelter of an old castle while he goes to seek better protection. The castle is the refuge of a notorious bandit, Ronaldo, to which he comes while Rosita is awaiting the return of Emanuel. He sees Rosita and advances upon her with his dagger to obtain her jewels. Rosita exerts all her wiles and coquetry to divert his mind until Emanuel should return. She flirts and dances, and her beauty and grace at last arouse Ronaldo's passion. Dagger and jewels are forgotten; it is now the woman that he desires. She dances—and the exotic spell is on him. She dances—and the old drama of weak woman's power and strong man's weakness is again enacted. He tries to kiss her, but she dances off and around him, her great, gray eyes fastened upon him, tantalizing him to heated frenzy, while by clever manoeuvres she strives to obtain possession of the dagger at his belt. At last she permits Ronaldo, who has almost lost his senses from the furious rage of his futile passion, to button her shoes—the tigress preparing for her prey. With a dexterous, swift down-sweep of her arm she grasps the dagger and is about to plunge it into his heart when a bolt of lightning strikes him and Divine murder accomplishes her purpose. As she stands, awed by the swift and fatal blow from the hand of Providence, Emanuel returns, and she leaves the castle and its memory behind.

"LOCHINVAR"

Thanhouser Release September 26

Sir Walter Scott has given the world many heroes, but the one who will live the longest is Young Lochinvar, "who came out of the West." For Lochinvar was one of those heroes who, when he saw what he wanted, went and got it, and did not bother asking anyone to help him. He was self-reliant and energetic, and it is not strange that the "fair Ellen" loved him or that her kinsmen hated him.

The poem tells how "the fair Ellen" was forced by her parents to consent to marry a man so despicable and generally valueless that he is not even given a name. He is simply described as "a dastard in love, and a laggard in war," and it is not remarkable that the fair Ellen objected as vigorously as possible.

When Young Lochinvar heard the news, he started "all alone" for the home of the fair Ellen, and arrived just as the wedding was about to be celebrated. The Netherby clan, kinsmen of the bride, seeing that he had no followers, were disposed to be on the aggressive, but Lochinvar told them that "Now I am come, with this lost love of mine, to dance but one measure, drink one cup of wine." This seemed an easy way to prevent trouble, and the bride's father agreed. During the dance Lochinvar managed to explain to the girl that his horse was outside, and asked her to elope with him. She took one more look at "the dastard in love," who was not an inspiring spectacle, and consented. Then the couple danced to the door, and out, leaped on the horse and sped away before the Netherby clan realized what had happened. And they never saw the "fair Ellen" again for she became the happy bride of Lochinvar. History does not tell what happened to the "dastard" who was tricked out of a bride at the very altar. The chances are that he was exceedingly unpopular in his neighborhood, unless he made that a foreign one.

"LOVE'S SACRIFICE"

Thanhouser Release September 29

A middle-aged scientist, on a vacation in the country, meets and falls in love with a young girl, the only daughter of a widow who is an invalid. The widow, knowing that her life is near an end, hopes to see her daughter settled happily before she dies, and heartily approves of the scientist. Partly because of her mother's advice the girl consents to marry, and the ceremony is performed while the invalid is on her deathbed.

In her new home the girl is happy but finds that her life is a lonely one. Her husband is wrapped up in his profession, and while he loves his wife dearly, she is not all in all in the world to him, and sometimes she feels that she is neglected.

So she welcomes the appearance of a young man, son of one of her husband's old friends, and on his part the acquaintance speedily ripens into love. The wife is too innocent to realize it, the husband immersed in his studies, does not know it, and the only person who sees that the couple are in danger is a faithful old servant of the scientist.

This man finally determines to call the husband's attention to affairs. While the young people are in the garden he induces the scientist to look out of the window. The husband sees his wife apparently being embraced by the son of his old friend.

He drops the curtain with a groan. Had he waited a moment he would have seen that his wife indignantly spurned the attention of the man, and ordered him from the place, never to return. But all that the husband saw was what seemed to convince him that his girl wife loved another, a younger and handsomer man.

Then he considered what to do. Humbly he decided that perhaps the mistake was his own, and that the wife's happiness must be secured in such a manner that his death would seem to be a natural one, and so that the wife, without scandal, could wed the man he thought she loved.

So he tells the wife that he is going abroad on business, and she does not suspect anything. But later the old servant receives a letter from his master telling him he has deliberately gone to a section of the tropics which is practically death for white men, and that he hopes and indeed knows that he will never return.

The servant is warned that the wife must never know, but his tears give an inkling of his secret. Finally she sees the letter, and is horror-stricken at the error of her husband. Losing no time she posts after him, finds him sick and apparently dying, and convinces him that the only man she does love or ever did love is himself.

Joy aids in his recovery, and in time he is able to return home with the faithful wife who had nursed him back to health. Each saw that they had been somewhat to blame, and that too much science is sometimes as bad as too much flirtation. So they adapted themselves to each other's ways and went through life as partners without secrets from each other or misunderstandings.

"THE SHERIFF'S BROTHER"

Bison Release September 19

John Stockton, the sheriff, and his brother, Frank, are in love with Anna, and Frank wins her hand. Frank and his bride are in their new home, and he sets his rifle up against the wall. It slips to the ground and is discharged, killing the woman. Knowing the

impulsiveness of the westerners, especially in a case where a woman's death is concerned, Frank hides in the hills, leaving a note telling of the accident. The mob starts in pursuit, but the sheriff, fearing a lynching, holds them back and himself goes after his brother and brings him back. Frank is protected and is given a fair trial, in which he is exonerated.

"THE MISSIONARY'S GRATITUDE"

Bison Release September 22

Sensational Indian Story

While paddling in the lake the Missionary's canoe upsets and he is rescued from drowning by New Moccasin, a Cheyenne who has just escaped from the Sioux after a thrilling fight. The Sioux recapture New Moccasin, and the Missionary pleads in vain for his rescuer's life. New Moccasin is tied to the stake to await death by torture. Slender Pine is moved to compassion by the Missionary's eloquence and falls in love with the captive. She manages to cut his bonds, and the three escape and finally outdistance the pursuers. The lovers are married by the Missionary and go back into the wild woods to set up their new home.

"TWEEDLEDUM'S RIDING BOOTS"

Ambrosio Release September 20

Tweedledum goes riding with his lady love, but being a poor horseman and also hampered by a new pair of long boots, he has many amusing mishaps, and is finally unseated at a fence. Returning home the boots give him some more trouble, and the climax is reached when he receives a note from the girl saying she has no use for such a poor horseman.

On the same reel is "Tiny Tom as a Detective." The diminutive hero proves his worth as a detective and recovers a large sum of stolen money. His small stature enables him to follow the culprits, hiding in places impossible for a larger man.

"THE BLACK HORSE TROOP OF CULVER"

Champion Release September 25

At Culver, Ind., is to be found an institution of learning and military training that is unsurpassed in this country as regards private schools of this character. The scholars come from all over the United States and represent the best blood of the nation, the school's enrollment showing the names of numerous scions of distinguished American ancestry.

To see this troop of horsemen in their daring riding feats is to set one's blood on fire with admiration for their pluck, skill and brains which they bring into their work. Colonel E. A. Stewart, the soldierly and dignified head of the institution, magnanimously and courteously extended every facility to The Champion Company to film the evolutions of the Black Horse Cavalry, and thereby give its patrons an exhibition of the finest horsemanship in the United States.

In the telling, it is almost unbelievable what these youths can perform on horseback, either in the saddle or bareback. Vaulting on and off the horses going at full speed; forming pyramids three high while the chargers madly gallop; making intricate evolutions in spiral, circular and oblique movements; these are but a few of the many daring and hair-raising feats which The Champion camera caught.

This picture is an educational film of high value, for it brings to the view of hundreds of thousands of Americans, young and old, one of the great institutions of the land, the existence of which they were in ignorance. Besides it will serve as an inspiration and incentive to the American youth in his efforts to obtain a degree of perfection in body and mind as an aid in coping with the physical and moral barriers that may arise in the battle of life.

"THE COOK OF THE RANCH"

Champion Release September 27

A cowboy falls in love with the buxom cook of the ranch, but the cook pretended to make merry of his tender sentiments. That started the fun. Filled with a spirit of harmless mischief, the cowboy scrawled a note to the cook, asking for a tryst. He then sent a similar note to "a haythin Chinee" who worked about the place. He then notified the foreman, by note, to be on hand to help along the merry ha! ha! at the cook's expense.

Well, you may imagine what happened when China and "ould Ireland" met. Then the cook was on the warpath for fair.

But the joke was causing the foreman to so split his sides that he had to share it with the ranch owner, who in a convulsive fit had to tell his wife. She, hysterically, unloaded it on the maid. The maid, a young Indian girl, forgot her bringing up, and he-he'd and he-he'd until the daughter was informed. She in turn doubled up like a jack-knife and had to disgorge the secret to her sister.

The cook, coming in unexpectedly, overheard how she had been tricked. Throwing down the smoking turkey she was carrying in, she seized a rolling pin and butcher knife and set out to trail the cowboy. As stout as the cook, so was the cowboy. Land sakes! What a chase they had. But thank Heaven! the cowboy escaped her wrath, butcher knife and rolling pin.

Meanwhile there was no dinner. And every one had laughed so much that they were monstrously hungry. Then an appeal was made to the cowboy, and he appealed to the cook, telling her how madly and jealously he loved her, and that was why he had acted as he had done. The love potion was effective, and the cook soon assuaged the hunger of the ranch owner and all hands. A bow-wow of a laugh and a breeze of a Western comedy.

"CAUGHT IN HIS OWN NET"

Great Northern Release September 23

A pretty farmyard scene opens this subject. The farmer's daughter has two admirers, one a farm laborer employed by her father, and the other a young neighbor farmer of good financial standing. The father is in arrears with his rent, and the rich young suitor to his daughter offers to get him out of the difficulty providing he will give him his daughter's hand in marriage. The father consents, but the girl soon shows her objection, preferring the love of the laborer. The rejected suitor in anger enters the farmer's barn intent upon revenge, and accidentally sets fire to the structure. He tries to throw suspicion upon the farmer, but two tramps point out the real culprit, having seen him enter the barn. The young laborer re-enters the employ of the farmer, whom he assists financially with the winnings of a large lottery prize, and later marries the daughter.

"ACROSS THE DIVIDE"

Nestor Release, September 20

If she could only get John to sign the pledge—what a happy little family they would be, and Mary glanced to where her husband stood kissing their two rosy children goodbye. She would plead with him that very night. Unfortunately, however, ere night fell, John, at Lem Bassett's invitation, had stopped in at Murphy's saloon to have "just one," but had nevertheless reached the quarry in such a condition that the foreman had promptly discharged him, greatly to Lem's satisfaction.

The remainder of the day John spent in the saloon, but getting into an argument toward evening, the bartender unceremoniously threw him outside, just as his supposed friend was returning from work. Picking John up, Lem helped him to his home, where, as soon as Lem was left alone with the young wife, he attempted to embrace her. Hearing her cry of surprise and indignation, the husband returned.

Mary, unmindful of his condition, stepped between them, but John pushed her aside—more forcibly than he realized—for she fell, striking her head on the table, and lay unconscious. Believing her dead, as did John, when he tried to revive her, Lem made for the door, closely followed by the now sobered and frantic husband. On and on they ran, until the pursued man reached the cliff. There a desperate battle was fought, ending in Lem losing his balance, and falling over the cliff.

Filled with horror at what he had unconsciously done, John fled the state. In the struggle, however, his coat had been thrown aside, so that two prospectors, finding it six months later, sorrowfully came to the now fully recovered Mary, with the news that her husband had fallen over the cliff.

Fifteen years passed; John, who had become "a gentleman of fortune," was lying in wait for the stage coach, when his daughter, who, with her mother and brother had moved West, happened upon them. To protect her from his men, a quarrel arose in which John was wounded, but as the others ran off, the girl snatched off his mask and signaled the stage-coach for her "friend," and ere half an hour had passed the supposed dead husband and wife were happily united.

"MUTT AND JEFF AND THE DOG-CATCHERS"

Nestor Release September 23

This time Mutt and Jeff are not overprosperous (a financial state of affairs to which they are no strangers) and, as is their usual wont, they get busy devising ways and means to make an easy living—the easier the better.

Traveling organists have no difficulty in getting money; and as Mutt always was musically inclined, he undoubtedly could grind out the same quality and the same quantity of music that energetic Italian mountaineers regale us with. But what is

organ music without a monkey? How to get a monkey, that's the question.

Mutt's think-box gets in motion. It takes more than a little persuasion on his part to get little Jeff to impersonate the much-needed monkey. Organist Mutt and collector-monk Jeff soon begin making noise and incidentally some money.

Business, however, does not meet with Mutt's most sanguine expectations, and of course he takes it out of the monkey. The dog catchers, a tender-hearted bunch, free Jeff from Mutt's brutal clutches and take him away with a motley assortment of stray dogs.

What does Mutt do without his monkey? What does Jeff do in the dog den? What do the dog catchers do? They cut up such a lot of uproariously funny monkeyshines as to keep both young and old doing the continuous laughing performance till the climax is reached.

On the same reel "Obliging a Friend." Kitty, the cook's, cup of joy was overflowing. This morning Bob Hanson, her pugilistic "steady," had at last kept his promise to give her a boxing lesson; and although tables and chairs had been overturned in the bout, Kitty was still radiantly happy until she discovered her master and mistress sprawling upon the floor, where they had been unintentionally knocked by the excited fighters, as they entered to ascertain the cause of the disturbance.

Then, despite the pleading of his wife, Mary, John ordered Kitty to pack her trunk, and strode off to the office to promptly forget his wife's parting instructions about sending home a cook at once.

At the close of the day, Mary called up and informed her husband that unless he returned with a cook, she would go home to mother. Hurriedly he rang up the employment office, but unfortunately all help had gone for the day.

In despair, John turned to Jack Wilber, who for the last half hour had been practicing with a Biddy's masquerade costume which he was to wear that evening, and insisted that to oblige a friend in such a sore need, Jack must go home with him that evening and concoct a few of the dishes about which he had bragged.

Under protest the young man was at last coaxed to take his place in the kitchen. All might have gone well had not Mary entered in time to see her husband fastening the new cook's dress. In tears the unhappy wife started for her room; John, however, quickly headed her off and was endeavoring to straighten things out when Kitty's voice again brought them to the kitchen.

Acting upon Bob's suggestion, Kitty had returned to get dinner, when she beheld her "steady" with his arms about the new servant. As husband and wife entered, the rolling-pin was descending vigorously upon Jack's head, and he, poor man, finding all other exits cut off, made a mad leap through the window. Then John beheld his obliging friend, Jack, minus the skirt, for Mary had snatched that as he passed, running at full speed, closely followed by the neighbor's dog and a howling mob.

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"FOR THE WEARING OF THE GREEN"

Yankee Release, September 25th

Neil O'Connor, an Irish patriot, feared by the English and loved by the Irish, is compelled to seek refuge among the hills to avoid being captured and probably hung as a traitor.

Sir James Blackadder is anxious to see Neil O'Connor caught, as he is in love with Lady Broughton, who is the promised wife of O'Connor.

Sir James employs a notorious character, Red Rufus, to spy upon O'Connor and offers him a large reward if O'Connor is captured; but O'Connor has many friends, among them being Pike and Honora, two simple-hearted loyal Irish patriots who aid O'Connor throughout his forced exile.

When Sir James shows Lady Broughton a pardon for O'Connor and threatens to burn it up unless she becomes his wife, Honora manages to obtain the pardon, secretes it on her person and replaces same with another paper which Sir James burns.

When O'Connor is captured and brought before Sir James, who is about to commit him to jail in spite of the pleadings of Lady Broughton. Pike and Honora spoil this plan by producing the pardon.

"MAN"

Yankee Release, September 29th

"Know then thyself, presume not
God to scan;
The proper study for mankind is
man."

—Pope.

Brute force in the prehistoric age was law, and he of the greatest strength inevitably obtained anything he desired.

When the daughter of the millionaire ironworker is saved from injury and possible death by one of her father's employees, she becomes interested in the gigantic and handsome specimen of manhood, who by sheer brutal strength, stops a maddened horse in his headlong flight. The young giant, besides possessing abnormal strength, has also a goodly share of brains which he utilizes to such good effect that he eventually becomes superintendent of the steel plant.

He learns to love the girl with a strong man's passion and, like his ancestors of the stone age, vows to make her his, in spite of all obstacles. The girl learns of his love and also of her power over this giant, and, womanlike, is pleased.

As a member of a spiritualistic society she comes in contact with one of the lecturers who loves her and of whom the young giant is jealous. When the young giant professes his love, she coquettishly runs from him and tells him to wait.

The professor of spiritualism and the young giant meet at the steel works and in a moment of jealous rage the instinct of the prehistoric man asserts itself, and he is about to throw the professor into the gaping furnace when an apparition appears of himself and the girl in the garb of the stone age locked in each other's arms. Again this apparition appears to the girl, who, being a spiritualist, realizes that she and the young giant had been mates in the stone age, and therefore should become mates in the civilized world.

Notice!

—I herewith announce the installation of a Free Employment Bureau in the Laemmle Film Service offices. No charge will be made for the employment of managers, operators, pianists, singers, ticket-takers, etc. The very highest references are required and the benefit of the entire Laemmle organization is now at your command, either in getting help or work. Write or call, tell what you want, and let us do the rest, with our compliments.

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—If you desire to sell, let, purchase or lease a theater or site in any part of the United States or Canada, get in touch with any of the Laemmle Film Service offices at once. We shall be glad to be of assistance and will make no charge for services.

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The Champion Film Company will release on September 25th a film which was especially undertaken by one of its directors with camera men. "The Black Horse Troop of Culver" is the film title of an exclusive academy at Culver, Ind., that is looked upon with a favorable eye, and materially assisted by the United States War Department.

The troopers are mere lads, ranging in age from fifteen to twenty years. The marvelous horsemanship and feats of daring which they execute in their interesting military performances are accurate imitations of the work done by the best trained regular army cavalry.

It is quite an asset to topical motographic subjects, and "The Black Horse Troop of Culver" is undoubtedly a Champion film of merit.

WASHINGTON, D. C.

Sydney Jacobson will leave this week for St. Louis to make arrangements for the placing of his invention of an exterior blurred image for projecting machines on the market. During his recent visit to New York, this device received favorable comment from all sides by the motion picture men, some of whom would wish to control the device. So well pleased was Mr. Miles with its possibilities that he is exhibiting the lens and the blurred reflection in his offices. Mr. Jacobson considers this the triumph of his visit.

The audiences at Schutzen Park are daily amused and often plunged into laughter at the "accidental slides" that supplement the reels at this pleasure resort. These are the work of Cortland Christiani, whose line sketches and a few terse remarks show the funny side of current events, familiar people, and future outlooks.

New York, N. Y.—Henry I. Feiser has plans for a new moving picture theater at Madison avenue and 102d street, to cost $12,000, for J. & C. Fischer.

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Aug. 16—The Dread of Microbes.....
Aug. 23—Gulnara .....
Aug. 30—The Door-Keeper.....
Aug. 30—Tweedledum's White Suit.....
Sept. 6—Tweedledum and the Adventuress (Com.-Dr.) .....
Sept. 6—Italian Artillery .....
Sept. 13—Cain's Retribution (Dr.).....
Sept. 13—Tiny Tom Wins a Lottery Prize (Com.) .....
Sept. 20—Tweedledum's Riding Boots (Com.)
Sept. 20—Tiny Tom as a Detective.....

AMERICAN

Aug. 10—The Ranch Girl (Dr.).....1000
Aug. 14—The Poisoned Flume (W. Dr.)....1000
Aug. 17—The Brand of Fear (Dr.).....1000
Aug. 21—The Blotted Brand (Dr.).....
Aug. 24—Anna Harris in the Swimming Marathon .....
Aug. 24—Aunty and the Cowboys (Com.)....
Aug. 28—The Western Doctor's Peril (Dr.)..
Aug. 31—The Diamond Smugglers (Dr.).....
Sept. 4—The Cowboy and the Artist (W. Dr.) 1000
Sept. 7—Three Million Dollars (W. Dr.)...1000
Sept. 11—The Stage Robbers of San Juan (W. Com.-Dr.) .....
Sept. 14—The Mother of the Ranch (W. Dr.) 1000
Sept. 18—The Gun Man .....
Sept. 21—The Claim Jumper .....

CHAMPION

Aug. 2—The Dubuque Regatta (Sc.)..... 950
Aug. 7—Dewey 950
Aug. 9—Chief Fire Eyes Game..... 950
Aug. 14—The Three Girls (Dr.).....
Aug. 16—How the Girls Got Even (Com.)..
Aug. 21—When North and South Met..... 950
Aug. 23—The Confessional 950
Aug. 28—A Daughter of Dixie..... 950
Aug. 30—How Tony Became a Hero..... 950
Sept. 4—Grant and Lincoln..... 950
Sept. 6—When the Law Came..... 950
Sept. 11—Charley's Butte (Dr.).....
Sept. 13—The Red Devils (Dr.)..... 950
Sept. 18—Shenandoah 950
Sept. 20—The Stolen Horse..... 950

ECLAIR

July 17—Teddy's Three Duels.....
July 24—The Pretty Lady of Narbonne.....
July 31—The Parable of the Prodigal Son...
Aug. 7—The Sorrowful Mother (Dr.).....
Aug. 7—Too Much Swedish Drill (Com.)...
Aug. 14—The Connecting Link (Dr.).....
Aug. 21—The Edelweiss .....
Aug. 21—How They Work in Cinema (Com.)
Aug. 28—A Marriage in the Stars (Com.)... 755
Sept. 4—All On Account of a Coat (Com.).. 886
Sept. 11—How Poor Babies Are Reared in Paris 630
Sept. 11—How Teddy Lost His Bet (Com.).. 335
Sept. 18—Magic Music 330
Sept. 18—When the Leaves Fall..... 665
Sept. 25—A Just General (Dr.).....1000
Oct. 2—Hearts and Eyes 630
Oct. 2—For Your Hats, Ladies..... 370

GREAT NORTHERN

June 24—The Ghost of the Vaults.....
July 1—The King's Favorite.....
July 8—As a Man Soweth (Dr.).....
July 15—A Soldier's Life (Com.)..... 452
July 15—At Sea Under Naval Colors..... 455
July 22—A Kind-Hearted Brother (Dr.)....
July 29—The Engagement Ring (Dr.).....
July 29—A Happy Home.....
Aug. 5—The Burglar and the Girl (Dr.)..
Aug. 12—The Mother's Mark (Dr.).....
Aug. 12—Teddy Trained by His Mother (Com.) .....
Aug. 19—The Victory of Love (Dr.)..... 950
Aug. 26—A Traitor to His Country (Dr.)....
Sept. 2—The Foundling (Dr.).....
Sept. 9—A Dream with a Lesson.....
Sept. 16—The Conspirators (Dr.).....

IMP

Independent Moving Picture Co. of America.

July 20—Just For Her (Dr.).....1000
July 24—Science (Dr.) 750
July 24—Won by a Foot (Com.)..... 250
July 27—The Lineman (Dr.).....1000
July 31—The Bi-Centennial Celebration at Mobile, Ala. (Sc.)..... 500
July 31—The Skating Bug (Com.)..... 500
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Aug. 7—The Old Peddler (Dr.).....1000
Aug. 10—Dorothy's Family (Com.).....1000
Aug. 14—A Boy's Best Friend (Dr.).....
Aug. 17—Behind the Times (Dr.).....
Aug. 18—Bill Tries to Make Bread.....
Aug. 21—Battle of the Wills (Dr.)..... 500
Aug. 21—Love in a Tepee (Dr.)..... 500
Aug. 24—As a Boy Dreams (Dr.).....1000
Aug. 28—His Royal Highness (Com.).....
Aug. 28—Hot Springs, Arkansas (Sc.).....
Aug. 31—The Toss of a Coin (Com.).....
Sept. 4—The Haunted House (Dr.).....1000
Sept. 7—Duty (Dr.) 1000
Sept. 11—By the House that Jack Built (Dr.) 1000
Sept. 14—The Brothers (Dr.).....1000
Sept. 18—The Great Charleston Hurricane Flood .....
Sept. 18—The Bicycle Bug's Dream.....
Sept. 21—By Registered Mail.....

ITALA

July 13—The Inventor's Wife (Dr.).....
July 15—Toto Enthusiast For New Fashion (Com.) .....
July 15—A Revolver Returned to Its Owner
July 20—The Charitable Young Lady (Dr.).
July 22—Foolshead's Heels (Com.).....
July 27—The Fatal Sonata (Dr.).....
July 29—Toto's Butterfly (Com.).....
July 29—Toto Without Water (Com.).....
Aug. 3—The Evening Bell.....
Aug. 5—Foolshead's Last Roguery.....
Aug. 12—Sport Restores Youth.....
Aug. 17—Toto's Little Cart.....
Aug. 17—In the Valley of Viege.....
Aug. 19—Foolshead—Manikin .....
Aug. 19—The Blunt Sword.....
Aug. 24—Modern School of Italian Cavalry..
Aug. 26—Foolshead—Chauffeur .....
Aug. 26—For a Straw.....
Sept. 2—Clio and Phyletes.....
Sept. 7—The Infinitive Ways of Providence (Dr.) .....
Sept. 9—Foolshead Hypnotizer (Com.).....
Sept. 9—Toto Has a Purse.....
Sept. 16—The Horse of the Regiment (Com.)
Sept. 16—Foolshead Charges Himself with Removal (Com.) .....

LUX.

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Aug. 4—Bill Does His Own Washing (Com.) 439
Aug. 4—An Elopement by Aeroplane (Com.) 465
Aug. 11—Bill Wishes to Make Butter (Com.) 458
Aug. 11—The Cripple (Dr.)..... 462
Aug. 11—Bill Wishes to Make Butter (Com.) 458
Aug. 11—The Cripple (Dr.)..... 462
Aug. 18—A Child's Courageous Act.....
Aug. 25—Bill Follows the Doctor's Orders..
Aug. 25—What a Pennyworth Did.....
Sept. 1—Bill as a Game-Keeper (Com.).... 504
Sept. 1—The Invisible Wrestler (Com.).... 340
Sept. 8—Bill Buys a Lobster (Com.)..... 350
Sept. 8—A Romance of a Wager (Dr.).... 642
Sept. 15—Bill as a Billposter (Com.)..... 573
Sept. 15—His Mania for Collecting Antiques (Com.) 357
Sept. 22—Bill as an Express Messenger (Com.) 344
Sept. 22—The Stolen Diamond (Dr.)..... 629

NESTOR FILM CO.

July 19—The Plains Across (Dr.).....
July 22—Mutt and Jeff at the Fortune Teller's (Com.) .....
Aug. 16—Hands Across the Cradle (Dr.)....
Aug. 19—Mutt and Jeff in the Banking Business .....
Aug. 23—Alias Yellowstone Joe (Dr.).....
Aug. 26—Mutt and Jeff and the Country Judge (Com.) .....
Aug. 30—The Parson and the Bully (Dr.)....
Sept. 2—Mutt and Jeff and the German Band (Com.) .....
Sept. 6—The Flower of the Tribe (W. Dr.).
Sept. 9—Mutt and Jeff and the Escaped Lunatic (Com.) .....
Sept. 13—At Perry's Ranch (Dr.).....
Sept. 16—Mutt and Jeff and the Newsboys (Com.) .....
Sept. 20—Across the Divide (Dr.).....
Sept. 23—Mutt and Jeff and the Dog Catchers (Com.) .....

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("Bison")

July 25—Silver Wing's Dream.....
July 28—The Tables Turned.....
Aug. 1—A True-hearted Miner.....
Aug. 4—Darkfeather, the Squaw.....
Aug. 8—Grey Cloud's Devotion.....
Aug. 11—The New Cowboy.....
Aug. 15—A Sioux Spy .....
Aug. 18—An Indian Love Affair.....
Aug. 22—A Cowboy's Loyalty.....
Aug. 25—Pioneer Days .....
Aug. 29—An Indian Legend.....
Sept. 1—The Sheriff's Love.....
Sept. 5—Little Dove's Romance .....
Sept. 8—A Western Tramp.....
Sept. 12—The Lost Letter.....
Sept. 15—Lone Star's Return.....
Sept. 19—The Sheriff's Brother.....
Sept. 22—The Missionary's Gratitude.....

POWERS' PICTURE PLAYS

July 18—A Moral Coward (Dr.).....
July 22—Little Girl (Dr.).....
July 25—Oh! Baby! (Com.).....
July 25—The Thrilling Powers Fire..... 500
July 29—The Picnic (Com.).....
July 29—A Foot Romance.....
Aug. 1—Speculation (Dr.) .....
Aug. 5—Last of the Mohicans (Dr.).....
Aug. 8—Cheyenne Days (Scenic).....
Aug. 8—A Harmless Flirtation (Com.).....
Aug. 12—Lone Eagle's Trust (Com.).....
Aug. 15—Babes in the Woods (Dr.).....
Aug. 19—The Squaw's Devotion (Dr.).....
Aug. 22—Measuring a Wife (Com.).....
Aug. 22—Falls of Bohemia (Scenic).....
Aug. 26—The Indian's Love (Dr.).....
Aug. 29—The White Chief.....
Sept. 2—Silver Tail and His Squaw.....
Sept. 5—Red Feather's Friendship (Dr.)... 960
Sept. 9—The Twin Squaws (Dr.)..... 975
Sept. 12—Gray Wolf's Grief (Dr.)..... 950
Sept. 16—The Horse Thief (Dr.)..... 950
Sept. 19—Lost in a Hotel (Dr.).....
Sept. 19—An Old Time Nightmare (Dr.)...
Sept. 23—Red Man's Honor (Dr.).....

RELIANCE

Aug. 23—A Little Child.....
Aug. 26—The Godfather .....
Aug. 30—A Straight Path.....
Sept. 2—Clouds and Sunshine.....
Sept. 6—Temptation .....
Sept. 9—His Dream .....
Sept. 13—The Cobbler .....
Sept. 16—Pals (Dr.) .....
Sept. 20—The Stolen Play.....

REX

Aug. 10—A White Red Man (Dr.).....
Aug. 3—The Artist Financier (Dr.).....
Aug. 10—The White Red Man (Dr.).....
Aug. 17—The Colonel's Daughter (Dr.).....
Aug. 24—Castles in the Air (Com.).....1000
Aug. 31—The Torn Scarf.....
Sept. 7—Picturesque Colorado (Scenic)....
Sept. 14—Faith (Dr.) .....
Sept. 21—The Rose and the Dagger (Dr.)..

SOLAX COMPANY

Aug. 18—Let Not Man Put Asunder (Dr.)..
Aug. 28—A Gay Bachelor (Com.).....
Aug. 25—The Stampede (Military).....
Aug. 30—The Patched Shoe (Com.).....
Sept. 1—The Hold-Up (Military) .....
Sept. 6—The Inheritance (Com.).....
Sept. 8—The Best Policy (Mil. Dr.).....
Sept. 13—Her Uncle's Will (Com.).....
Sept. 15—The Altered Message (Mil. Dr.)...
Sept. 20—Oh! You Stenographer (Com.)....
Sept. 22—Nellie's Soldier (Dr.).....

THANHOUSER COMPANY.

July 4—The Declaration of Independence..
July 7—The Court's Decree.....
July 11—When a Man Fears.....
July 14—Won By Wireless.....
July 18—That's Happiness.....
July 21—Two Little Girls.....
July 25—The Smuggler (Dr.).....
July 28—A Doll's House (Dr.).....
Aug. 1—The Pied Piper of Hamelin.....
Aug. 4—The Judge's Story .....
Aug. 8—Back to Nature (Dr.).....
Aug. 11—Cupid the Conqueror (Dr.).....
Aug. 15—Nobody Loves a Fat Woman.....
Aug. 18—The Train Dispatcher (Dr.).....
Aug. 22—The Cross .....
Aug. 25—The Romance of Lonely Island....
Aug. 29—The Moth.....
Sept. 1—Romeo and Juliet, Part I.....
Sept. 5—Count Ivan and the Waitress.....
Sept. 8—Romeo and Juliet, Part 2.....
Sept. 12—The Buddhist Priestess (Dr.).....
Sept. 15—In the Chorus (Dr.) .....
Sept. 19—The Lie (Dr.).....
Sept. 22—The Honeymooners (Dr.).....

YANKEE FILM COMPANY

July 21—Outwitting Father (Com.).....
July 24—The Stepdaughter (Dr.).....
July 28—Deposited After Banking Hours (Dr.) .....
July 31—The Sea Vultures (Dr.).....
Aug. 4—Truth Shall Prevail (Dr.).....
Aug. 7—Kathleen Mavourneen (Dr.).....
Aug. 11—Grey Wolf's Squaw (Dr.).....
Aug. 21—Colleen Bawn (Dr.).....
Aug. 14—A Good Natured Man (Com.).....
Aug. 14—A Children's Paradise (Scenic)....
Aug. 18—Her Father's Secretary (Dr.).....
Aug. 21—Colleen Bawn (Dr.).....
Aug. 25—Retaliation (Dr.) .....
Aug. 28—The Power of Devotion (Dr.)....
Sept. 1—A Great Wrong Righted (Dr.)....
Sept. 4—Inshavogue (Dr.) .....
Sept. 8—Mesmerizing Moe (Com.).....
Sept. 8—Faded Roses (Dr.).....
Sept. 11—Tangled Heartstrings .....
Sept. 15—Woman .....
Sept. 18—The Star Reporter.....
Sept. 22—The Girl and the Chauffeur (Dr.)..

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BIOGRAPH

		Feet
Aug.	7—The Ruling Passion (Dr.)	997
Aug.	10—That Dare Devil (Com.)	606
Aug.	10—An Interrupted Game (Com.)	392
Aug.	14—The Blind Princess and the Poet (Dr.)	
Aug.	17—The Sorrowful Example (Dr.)	
Aug.	21—The Diving Girl (Com.)	502
Aug.	21—$500 Reward (Com.)	496
Aug.	24—The Rose of Kentucky (Dr.)	997
Aug.	28—Swords and Hearts (Dr.)	1000
Aug.	31—The Baron (Com.)	587
Aug.	31—The Villain Foiled (Com)	411
Sept.	4—The Stuff Heroes Are Made Of (Dr.)	998
Sept.	7—The Old Confectioner's Mistake (Dr.)	998
Sept.	11—The Village Hero (Com.)	675
Sept.	11—The Lucky Horseshoe (Com.)	321
Sept.	14—The Squaw's Love (Dr.)	998
Sept.	18—Dan, the Dandy (Com.)	998
Sept.	21—When Wifey Holds the Purse Strings (Com.)	463
Sept.	21—A Convenient Burglar (Com.	534

EDISON

Aug.	29—The Surgeon's Temptation (Dr.)	995
Aug.	30—Betty's Buttons (Com.)	450
Aug.	30—The Silent Tongue (Com.)	550
Sept.	1—The Declaration of Independence (Dr.)	1000
Sept.	2—New York State Barge Canals (Sc.)	1000
Sept.	5—The Three Musketeers (Dr.) Part I	1000
Sept.	6—The Three Musketeers (Dr.) Part II	1000
Sept.	8—At Jones' Ferry (Dr.)	1000
Sept.	9—That Winsome Winnie Smile (Com.)	500
Sept.	9—No Cooking Allowed (Com.)	500
Sept.	12—Under the Tropical Sun (Dr.)	735
Sept.	13—The Escaped Lunatic (Com.)	500
Sept.	12—Off the Coast of Maine	265
Sept.	13—For the Queen (Com.)	500
Sept.	15—The Lighthouse by the Sea (Dr.)	1000
Sept.	7—The Sheriff (Dr.)	1000
Sept.	19—The Sailor's Love Letter (Dr.)	1000
Sept.	20—An Unknown Language (Com.)	985
Sept.	22—The Battle of Trafalgar (Dr.)	1000
Sept.	23—The Big Dam (Dr.)	1000
Sept.	26—Mary's Masquerade (Com.)	1000
Sept.	27—A Cure for Crime (Com.)	1000
Sept.	29—The Death of Nathan Hale (Edu.)	1000
Sept.	30—The Maiden of the Pie-Faced Indians (Com.)	500
Sept.	30—Turning the Tables (Com.)	500

ESSANAY FILM CO.

Aug.	26—"Spike" Shannon's Last Fight (Dr.)	1000
Aug.	29—The Playwright (Dr.)	1000
Sept.	1—Putting It Over (Com.)	980
Sept.	1—Miss Chatterer's Experience (Com.)	980
Sept.	2—A Western Girl's Sacrifice (Dr.)	1000
Sept.	5—The Diamond Gang (Dr.)	980
Sept.	7—The Dark Romance of a Tobacco Can (Com.)	700
Sept.	7—Never Believe in Signs (Com.)	300
Sept.	8—The Wrong Glove (Com.)	990
Sept.	9—Broncho Bill's Last Spree (W. Com.)	980
Sept.	12—Two Men and a Girl (Dr.)	980
Sept.	14—The Puncher's Law (W. Dr.)	980
Sept.	16—The Millionaire and the Squatter (W. Dr.)	980
Sept.	19—Saved from the Torrents (Dr.)	980
Sept.	21—All on Account of the Reporter (Com.)	
Sept.	21—Everybody's Troubles (Com.)	980
Sept.	22—Live, Love and Believe (Mil. Dr.)	980
Sept.	23—An Indian's Sacrifice (W. Dr.)	980

GAUMONT
G. Kleine

Aug.	1—An Aeroplane Disaster	320
Aug.	5—A Passing Fancy	800
Aug.	5—Flowers and Plants in Winter	190
Aug.	8—A General Strike	825
Aug.	8—A Raging Sea	175
Aug.	12—The Academy Girl	585
Aug.	12—Jimmie's Luck	405
Aug.	15—The Inventor	1000
Aug.	19—The Son of the Shunammite (Dr.)	1000
Aug.	22—The Soul of a Violin (Dr.)	930
Aug.	26—The Sunday Huntinfi Party (Com.)	665
Aug.	26—The Island of Ischia, Italy	332
Aug.	29—Jimmie to the Rescue (Com.)	1000
Sept.	2—Giving the High Sign to Woman Haters (Com.)	
Sept.	2—African Sharp Shooters (Sc.)	210
Sept.	5—A Society Mother (Dr.)	1030
Sept.	9—Mated by Chess (Dr.)	660
Sept.	9—Farming—Old and New Methods	378
Sept.	12—How to Catch a Bachelor (Com.)	836
Sept.	12—From Bordeaux to Paulliac, France	164
Sept.	16—The Cinematograph Fiend (Com.)	574
Sept.	16—A Mountain Torrent in Austria (Scenic)	415
Sept.	19—Jimmie on Guard (Dr.)	710
Sept.	19—Crossing the Alps in a Motor	285
Sept.	23—A Heart Breaker by Trade (Com.)	710
Sept.	23—The Culture of Bulbous Flowers	290
Sept.	26—A Friend of the Family (Com.)	850
Sept.	26—The City of Bordeaux, France (Trav.)	175
Sept.	30—Hearts May be Broken (Dr.)	1015
Oct.	3—Jimmie's Midnight Flight (Dr.)	675
Oct.	3—Ajaccio, the Birthplace of Napoleon (Trav.	325
Oct.	7—The Upward Way (Dr.)	726
Oct.	7—Cintra, a Picturesque Town of Portugal	269

KALEM CO.

Aug.	9—The Round-Up at Dawn (Com.)	
Aug.	11—The Romance of a Dixie Belle (Dr.)	
Aug.	14—The Wasp (Dr.)	
Aug.	16—Special Messenger (Dr.)	
Aug.	18—The Promoter (Dr.)	
Aug.	21—Simple Ike Decides to Marry (Com.)	
Aug.	23—Don Ramon's Daughter (Dr.)	
Aug.	25—The Little Cripple (Dr.)	
Aug.	28—The Branded Shoulder (Dr.)	1000
Aug.	30—Building the New Line (Dr.)	1000
Sept.	1—On the War Path (Dr.)	955
Sept.	4—Rory O'More (Dr.)	
Sept.	4—Rory O'More (Dr.)	1000
Sept.	6—When Two Hearts Are Won (Com.)	1000
Sept.	8—When the Sun Went Out (Dr.)	1000
Sept.	11—A Sheepman's Triumph (Dr.)	1000
Sept.	13—The Express Envelope (Dr.)	1000
Sept.	15—The Alpine Lease (Dr.)	1000
Sept.	18—The Ranger's Strategem (Dr.)	1000
Sept.	20—Losing to Win (Dr.)	1000
Sept.	22—The Cowboy's Bride (Dr.)	1000
Sept.	25—Arizona Bill (Dr.)	1000
Sept.	27—Hal Chase's Home Run (Dr.)	1000

LUBIN

Aug.	19—Proclaiming Archbishop Prendergast	400
Aug.	21—A Rebellious Blossom (Dr.)	1000
Aug.	24—Bess, of the Forest (Dr.)	1000
Aug.	26—Archibald, the Hero (Com.)	1000
Aug.	28—The Secret (Com.)	600
Aug.	28—Fountain of Youth (Com.)	400
Aug.	31—Romance of Pond Cove (Dr.)	1000
Sept.	2—The Easterner's Sacrifice (Dr.)	
Sept.	4—A Gay Time in Washington (Com.)	
Sept.	7—The Story of Rosie's Rose (Dr.)	
Sept.	7—A Question of Modesty (Dr.)	600
Sept.	7—Pardon Me (Com.)	400
Sept.	9—The Ranch's New Barber (Com.)	
Sept.	9—Bill's Ward (Dr.)	400
Sept.	11—Divided Interests (Dr.)	1000
Sept.	13—His Girlie (Dr.)	1000
Sept.	14—Al. Martin's Game (Dr.)	1000
Sept.	16—Cement Rock Blasting (Ind.)	
Sept.	16—His Scheme That Failed (Com.)	
Sept.	18—The Senorita's Conquest (Dr.)	
Sept.	20—The Life Saver (Dr.)	1000
Sept.	21—The Human Torpedo (Com.)	1000
Sept.	23—Her Inspiration (Dr.)	1000

G. MELIES.

July	27—At the Gringo Mine (Dr.)	
Aug.	3—Red Cloud's Secret (Dr.)	
Aug.	10—His Lesson (Dr.)	
Aug.	17—The Local Bully (Com.)	
Aug.	17—Two Foolies and Their Follies (Com.)	
Aug.	24—A Spanish Love Song (Dr.)	
Aug.	31—The Call of the Wilderness (Dr.)	1000
Sept.	7—The Hobo Cowboy (Dr.)	1000
Sept.	14—A Shattered Dream (Dr.)	1000
Sept.	21—$200.00 (Dr.)	1000
Sept.	28—The Mission Waif (Dr.)	1000

PATHE FRERES

Aug.	24—Cheyenne's Bride (Indian Film) (American Dr.)	
Aug.	25—Nick Winter Turns a Trick (Com.)	
Aug.	25—Eastern Europe (Scenic)	
Aug.	25—Across the Mountain Passes of New Zealand (Scenic Colored Film)	
Aug.	26—A Boy of the Revolution (Amer. Dr.)	
Aug.	28—The Ranch in Flames	900
Aug.	30—For the Sake of the Tribe	950
Aug.	31—The Medicine Woman	1000
Sept.	1—The Carrot Caterpillar	625
Sept.	1—A Wedding Procession in Bavaria	375
Sept.	2—A Daughter of the South (Dr.)	1000
Sept.	4—The Hermit (Dr.)	
Sept.	5—Pathe's Weekly No. 36	
Sept.	6—Honoring a Hero (Dr.)	
Sept.	7—The Redman's Dog (Dr.)	
Sept.	8—Culture of the Dahlia (Edu.)	
Sept.	8—Arabian Types and Customs (Sc.)	
Sept.	9—A Tragedy at Sea (Dr.)	
Sept.	11—Eva Is Tired of Life (Com.)	
Sept.	11—Little Moritz and the Butterfly (Com.)	
Sept.	11—From Lourdes to Gavarnie (Sc.)	
Sept.	12—Pathe's Weekly No. 37	
Sept.	13—Prisoner of the Mohicans (Dr.)	
Sept.	14—College Sweethearts (Com.)	
Sept.	14—Art Industries in Kabylie (Sc.)	
Sept.	15—Madame Tallien (Dr.)	
Sept.	15—Everyday Life in Malacca (Sc.)	
Sept.	16—A Western Memory (Dr.)	
Sept.	18—The Fright	770
Sept.	18—Fire Brigade in Moscow	230
Sept.	20—An Up-to-date Squaw (Com.)	754
Sept.	20—African Birds and Their Enemies	250
Sept.	21—Starlight's Necklace	951
Sept.	22—Electric Boots (Com.)	425
Sept.	22—Old Delhi and Its Ruins	285
Sept.	22—Surfing	285
Sept.	23—Gypsy Maids	900
Sept.	25—The Disappointed Old Maids (Com.)	
Sept.	25—Whiffles' Hard Luck Stories (Com.)	
Sept.	26—Pathe's Weekly No. 39	
Sept.	27—Driven from the Tribe (Dr.)	
Sept.	28—Gypsy Honor (Dr.	
Sept.	29—The Bell Ringer of the Abbey	
Sept.	29—Across the Polar Seas (Scenic)	
Sept.	30—A Convict's Heart (Dr.)	

SELIG

Aug.	24—The Gray Wolves (Dr.)	1000
Aug.	28—In the Shadow of the Pines	1000
Aug.	28—Among the Japanese	
Aug.	29—A New York Cowboy	1000
Aug.	31—Thro' Fire and Smoke	1000
Sept.	4—How Algy Captured a Wild Man (Com.)	1000
Sept.	5—The Totem Mark (Hist. Dr.)	1000
Sept.	7—A Tennessee Love Story (Dr.)	1000
Sept.	8—The Heart of John Barlow	1000
Sept.	11—Kit Carson's Wooing	1000
Sept.	12—Dad's Girls	1000
Sept.	14—The Wheels of Justice	1000
Sept.	15—The Voyager	670
Sept.	15—A Sight Seeing Trip Through Boston	330
Sept.	18—Lost in the Arctic	820
Sept.	18—Noted Men	180
Sept.	19—McKee Rankin's "49"	1000
Sept.	22—Shipwrecked	1000
Sept.	21—A Cup of Cold Water	1000
Sept.	25—Two Orphans	1075

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G. Kleine

May	31—The Sleuth	404
June	7—The Young Interne	750
June	7—Heligoland, an Isle of the North Sea	250
June	14—Sir John Falstaff	1000
June	21—Avenged	1000
June	28—The Taming of the Shrew (Com.)	1000
July	5—Ancient and Modern London	530
July	5—Boys Will Be Boys (Com.)	470
July	12—The Free Lance (Dr.)	640
July	12—Temples of India	365
July	19—The Tie That Binds (Dr.)	760
July	19—A Round-Up In Chili	240
July	26—An Amateur Skater	440
July	26—Satan on a Rampage	660
Aug.	2—The Struggle for Life	650
Aug.	2—On the Coast of Bengal	326
Aug.	9—The Heiress	705
Aug.	9—Lyons, the Second City of France	295
Aug.	16—For the Honor of the Name (Dr.)	790
Aug.	16—Moss-Covered Ruins on the Isle of Wight	245
Aug.	23—Condemned for Treason (Dr.)	845
Aug.	23—Wool Industry of Hungary	135
Aug.	30—A King for an Hour (Com.)	572
Aug.	30—Sights of Berlin	423
Sept.	6—Clever Beyond Her Years (Dr.)	675
Sept.	6—Lake Thun in Switzerland (Scenic)	325
Sept.	13—The Hand of the Law (Dr.)	665
Sept.	13—Norwich and Vicinity, England (Travel)	330
Sept.	20—In Ancient Days (Dr.)	1000
Sept.	27—The Trials of a Tall Traveler (Com.)	458
Sept.	27—Manufacturing Fireworks (Ind.)	542
Oct.	4—A Jealous Wife (Com.)	338
Oct.	4—The Grand Chartreuse (Trav.)	292
Oct.	4—Ezra and the Fortune Teller (Com.)	348

VITAGRAPH

July	29—Strategy of Anne (Com.)	
July	31—Two Wolves and a Lamb (Dr.)	
Aug.	1—The Clown and His Best Performances (Com.)	
Aug.	2—Price of Gold (Dr.)	
Aug.	4—The $100.00 Bill (Dr.)	
Aug.	5—The Death of King Edward III (Historical)	
Aug.	7—Intrepid Davy (Com.)	
Aug.	8—The Long Skirt (Dr.)	
Aug.	9—Billy the Kid (Dr.)	
Aug.	11—The Bell of Justice (Dr.)	
Aug.	12—Birds of a Feather (Com.)	
July	25—Treasure Trove (Dr.)	
Aug.	15—Captain Barnacle's Baby (Dr.)	
Aug.	16—Man to Man (Dr.)	
Aug.	18—Vitagraph Monthly (Scenic)	
Aug.	19—A Second Honeymoon (Com.)	
Aug.	21—Wages of War (Mil. Dr.)	1000
Aug.	22—How Betty Won the School	1000
Aug.	23—The Sheriff's Friend (Dr.)	1000
Aug.	25—My Old Dutch	1000
Aug.	26—A Handsomer Man (Com.)	1000
Aug.	28—The General's Daughter (Dr.)	1000
Aug	29—The Wrong Patient (Com.)	551
Aug.	29—Queer Folks (Com.)	448
Aug.	30—The Three Brothers (Dr.)	1000
Sept.	1—The Thumb Print (Dr.)	1000
Sept.	2—The Prince and the Pumps (Com.)	1000
Sept.	4—Jealousy (Dr.)	1000
Sept.	4—A Friendly Marriage (Dr.)	1000
Sept.	6—The Willow Tree (Dr.)	1000
Sept.	8—Cherry Blossoms (Dr.)	1000
Sept.	9—Jimmie's Job (Com.)	1000
Sept.	12—Her Crowning Glory (Com.)	1000
Sept.	13—Beyond the Law	1000
Sept.	15—Vitagraph Monthly (Sc.)	1000
Sept.	16—By Woman's Wit (Com.)	1000
Sept.	18—One Flag at Last (Mil. Dr.)	1000
Sept.	19—How Millie Became an Actress (Com.)	1000
Sept.	20—Beyond the Law (Dr.)	1000
Sept.	22—Forgotten (Dr.)	1000
Sept.	23—Over the Chafing Dish (Com.)	
Sept.	23—The Tired, Absent-Minded Man (Com.)	1000

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TUESDAY	THANHOUSER, BISON, POWERS.
WEDNESDAY	CHAMPION, SOLAX, RELIANCE, AMBROSIO, NESTOR.
THURSDAY	REX, AMERICAN, ITALA, IMP.
FRIDAY	YANKEE, SOLAX, LUX, THANHOUSER, BISON.
SATURDAY	POWERS, ITALA, GT. NORTHERN, NESTOR, RELIANCE.

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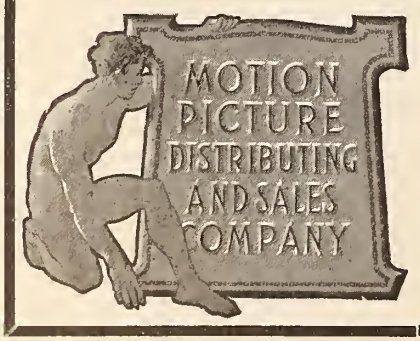

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Volume IV
No. 38

September 23
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COMEDY

"A BREEZY MORNING"
RELEASED OCTOBER 4th

Here is an Especially Good Comedy Full of Bright, Laughable Humor.

"HE WAS A MILLIONAIRE"
COMEDY

RELEASED OCTOBER 11th

An Especially Good Comedy of a Man Who Thought He Was a Millionaire.

FRIDAY
MILITARY AND WESTERN

"AN ITALIAN'S GRATITUDE"
RELEASED SEPTEMBER 29th

Splendid Life-Like Drama of Love and Gratitude.

"His Sister's Sweetheart"
MILITARY

RELEASED OCTOBER 6th

Big Military Picture With a Tender Love Story.

THESE 4 PICTURES
ARE ALL ESPECIALLY GOOD. WE THINK THEM THE BEST WE HAVE EVER MADE

Solax Company

CONGRESS AVENUE
FLUSHING, L. I.

REMEMBER—ALL OUR FILMS ARE TINTED AND TONED

Sold exclusively through M. P. D. & S. Co.

Our Agents in Austro-Hungary, Messrs. Rady Maller, g.m.b.h., of Vienna, have installed in the palace of the

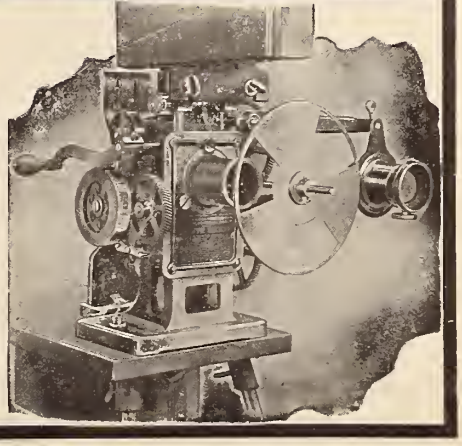
KING OF ROUMANIA

a Power's Cameragraph. It was used in a private exhibition before the King and the pictures projected by it pleased him so much that he expressed the wish to keep it. To the best of our knowledge this is the only moving picture machine permanently installed in a royal palace.

POWER'S CAMERAGRAPH No. 6

THE PERFECT MOTION PICTURE MACHINE

is also the choice of His Excellency, the American Exhibitor. If you are not using a Power's No. 6 it is your own fault. The price is no higher than that of inferior machines. **Write at once for Catalog D.**



NICHOLAS POWER COMPANY, 115 Nassau Street, New York

For fourteen years the leading makers of motion picture machines.

THE THANHOUSER WO-A-WEEK

DAVID COPPERFIELD SERIAL ADVANCE NOTICE

The Early Life of David Copperfield	First of the Series Released Tuesday, Oct. 17
Little Em'ly and David Copperfield	Second of the Series Released Tuesday, Oct. 24
The Loves of David Copperfield	Third of the Series Released Tuesday, Oct. 31

REMEMBER—Each release pictures the most dramatic incidents of the period it covers and is a complete story.

AS MR. MICAWBER WOULD SAY: Any manifestation of weaknesses in the box office or excruciating symptoms of pecuniary difficulties developed by past dissatisfactions will, perhaps, be remedied by the felicitous appearance of David Copperfield on the screen—in short, I would say that an Exhibitor would indeed show a regrettable lack of enterprise if he failed to appreciate the drawing power of my creator's masterpiece.

THE FIVE ROSE SISTERS

RELEASED TUESDAY, OCTOBER 3

Five sisters, although successful on the stage, tire of the life peculiar to their profession, and decide, when they receive a legacy of a house and farm in the country, to retire from the footlights and buckle down to milking cows and feeding chickens.

There are a number of complicating incidents, which make the life of the girls in the country almost impossible. But through the failings of a scheming and jealous neighbor and a dishonest deacon, they finally take a prominent place among the village folk.

THE EAST AND THE WEST

RELEASED FRIDAY, OCTOBER 6

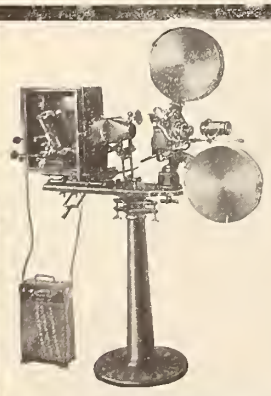
This is a quaint story of Japanese and American life and deals with the unrequited love of a dainty Japanese dancer for a strong

and forceful American, who in spite of Japanese wiles and seductiveness is true to the "girl he left behind."

This release is a distinct novelty and introduces an atmosphere entirely new to motion pictures.

THANHOUSER COMPANY NEW ROCHELLE NEW YORK

Sales Company agents for U. S. and Canada.



BUILT RIGHT---RUNS RIGHT---IS RIGHT

The Makers of THE MOTIOGRAPH have been manufacturing Motion Picture Machines for MORE THAN THIRTEEN YEARS and **EVERYBODY** that is **ANYBODY** in the Motion Picture world knows that our motto is QUALITY, NOT QUANTITY.

QUALITY IN PRODUCTION IS OUR WATCHWORD

We are manufacturers in the true sense of the word. We make in our own factory EVERY GEAR—SCREW—SPROCKET—BUSHING and part that goes to make up THE BEST CONSTRUCTED MOTION PICTURE MACHINE IN AMERICA. REMEMBER—We do not depend on other factories.

OUR GUARANTEE covers the FREE REPLACEMENT OF ALL PARTS broken through defective material or workmanship.

BEWARE OF THESE FACTS ADVERTISED BY OTHERS. THEY ARE NOT ALWAYS TO BE DEPENDED UPON.

IT IS A WELL KNOWN FACT THAT THE MOTIOGRAPH IS FAST REPLACING MACHINES OF ALL OTHER MAKES. IT IS ALSO A WELL KNOWN FACT THAT THE MOTIOGRAPH LAMP HOUSE AND ARC LAMP ARE BEING FITTED TO ALL OTHER MAKES OF MECHANISMS—WHY?—Because it is the LARGEST—HEAVIEST AND BEST.

THE ENTERPRISE OPTICAL MANUFACTURING COMPANY, 564 W. Randolph Street, CHICAGO

For Sale by every wide-awake dealer in North America

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The Moving Picture News

PUBLISHED EVERY SATURDAY

The CINEMATOGRAPH PUBLISHING COMPANY, 30 West Thirteenth Street, NEW YORK CITY

Telephone, 4092 Chelsea

Sole Correspondent and Agent for advertisements in Great Britain
B. Allan, 8 Sherwood St., Piccadilly Circus, W.

Chicago Representative: Warner Kennedy.
844 Waveland Ave. 'Phone 3818 Lake View

ALFRED H. SAUNDERS, Editor.

This newspaper is owned and published by the Cinematograph Publishing Company, a New York corporation. Office and principal place of business No. 30 West 13th Street, New York. Alfred H. Saunders, President; John A. Wilkens, Secretary, and W. M. Petingale, Treasurer. The address of the officers is the office of the newspaper.

SUBSCRIPTION: $2.00 per year. Postpaid in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands. Canada and Foreign Countries: $2.50 per year. All communications should be addressed to The Moving Picture News, 30 West Thirteenth Street, New York City.
ADVERTISING RATES: $60 per page, $30 ½-page, $15 ¼-page, single column $20, $2 per inch. Discounts, 20% 12; 10% 6; 5% 3 months.

Volume IV **September 23, 1911** **Number 38**

A QUESTION OF TRUSTS

UNCLE SAM certainly seems to be getting after some of the bad people. The shoe machinery Trust and the kindling wood Trust are both attacked under the Sherman Act in one day. How long will it be before the moving picture combination realize that the law and the Government mean business. How long will it be before Uncle Sam takes action to break up the M. P. Trust? Will somebody answer, please?

A QUESTION OF PATENTS

DURING the last three or four weeks we have been requested to reply to correspondents and state what patents the M. P. P. Co. are using to bring their suits on. We are also asked to state our opinion of the validity or otherwise of those patents.

The former question we can answer, but the latter we leave to the legal minds and luminaries and the judges before whom the cases will shortly be argued. Regarding the first, there are twelve patents which the Patents Company claim they hold the rights of, and on which all the suits regarding the projection machines are based, and for the benefit of those readers who have inquired, we herewith give them in due order with the date of application and when granted:

No.	Name.	App.	Granted.
578185	T. Armat	Sept. 26/96	Mar. 2/97
580749	T. Armat	Nov. 25/96	Apr. 13/97
586953	Jenkins & Armat	Aug. 28/95	July 20/97
673329	A. E. Smith	Mar. 15/1900	Apr. 30/01
673992	T. Armat	Feb. 19/96	May 14/01
707934	W. Latham	June 1/96	Aug. 26/02
722382	J. A. Pross	Jan. 19/03	Mar. 10/03
744251	A. E. Smith	Mar. 5/03	Nov. 17/03
770937	A. E. Smith	Apr. 20/03	Sept. 27/04
771280	A. E. Smith	Feb. 1/04	Oct. 4/04
785205	W. Ellwood	Mar. 30/04	Mar. 21/05
785237	A. E. Smith	Apr. 2/04	Mar. 21/05

For the benefit of those who desire to look into the question themselves, we may say that an application to the Patents Office, Washington, enclosing Sixty Cents and the numbers of patents required, will obtain them. At the same time we can inform those exhibitors who have written to us recently that they need have no fear that their license or otherwise will be taken from them until the cases are properly adjudicated.

MOVING PICTURES VINDICATED

IT is a trite saying that "a straw shows which way the wind blows" and "all things come to those who wait." Another saying is "time levels all ranks and shows the truth," and we, as representing all that is best in cinematography welcome the following clipping from the New York Tribune of Monday, September 18th. We believe the information was also given out by the Associated Press, and when we saw it in our Tribune coming over on the boat to business, we almost threw our bonnet up in the air, shouting "Hurrah!" There have been so many reports that everything that is bad, every boy or girl who goes wrong, every little bit of evil in existence on this mundane sphere of ours is directly or indirectly attributed to the moving pictures, in public sentiment the straw showing the wind and the daily papers are now beginning to take heed of what their readers think about the same, and now that the press has commenced we hope they will continue the good work of defending moving pictures from the attacks of people who can never see any good, outside their own narrow sphere of shortsightedness.

Cause Young Thief to Come Back and Confess

Belleville, N. J., Sept. 17. (Special).—"Nickeldromes" are not so bad, after all, when they drive thieves to homesickness and repentance. That is what happened to William Austin, seventeen years old, of this town, who ran away with more than $50 from his employer, Henry J. Rice, a grocer.

The lad went to Boston. Shortly after his arrival he went to see the moving pictures. A scene depicting a bad boy who was sorry for a wrong act preyed on the mind of young Austin, who, as soon as the show was over, bought a ticket for Belleville. He told his parents the reason for his return and was ready to take his medicine. Later he went out on the street to visit a chum and was picked up by detectives and locked up.

The boy confessed in court to embezzlement and was held for the grand jury's action.

A NEW COMPANY

(Preliminary Notice)

THE Independent ranks are to be augmented by the entrance of a new, yet an old friend, in the shape of Tom D. Cochrane (one of the organizers of the Sales Company and a former president), who has formed a company entitled The Majestic Motion Picture Company, and to give our readers the full particulars concerning

the same, we extended an invitation to our old friend to give us an interview and explain his position to our readers. We now give Mr. Tom Cochrane the floor.

Mr. Cochrane stated that (as we already knew) his great ambition was to elevate the industry and give only the very highest quality and class of motion pictures. He is now in a position to carry out his ambition, and he fully believes that, with the people he is gathering round him, the industry at large will be able to soon judge for the quality of the pictures they are going to put on the market. He has secured the services of Mr. Owen Moore as director of the new company, and has also secured the services of Mary Pickford of the Biograph, universally known as "Little Mary."

MR. TOM COCHRANE

Mr. Moore needs no recommendation from us, as the pictures he has already made more than speak for themselves (this was not meant as a pun), and the acting of "Little Mary" has endeared her to the hearts of all lovers of good pictures.

Offices have been secured in the New Exchange building, 145 West 45th street, and pictures are now being rapidly produced towards the opening day of release, which will be announced in the columns of the News at a little later date. In addition to the above we may say that very careful selection has been made in the quality of the actors and actresses, thus assuring the very highest talent known in motion picturedom. Another advancement is the careful selection of scenarios of which only the very highest class will be selected from which to produce the pictures. It is the hope of the management using the brains of the most successful manufacturers and helpers, with up-to-date methods of laboratory and studio appliances, to make the pictures "Majestic" in tone and quality. No effort will be spared to carry out these ideals, and we are sure our readers will look forward with a great deal of delight and anticipation to the first release of the new company which we believe is destined to appeal to the hearts and understanding of Nickelodia.

Mr. Harry E. Aitken, President of the Western Film Exchange, of Milwaukee and New York, also largely interested with industries in St. Louis, Chicago, London, England, and other centers is actively interested in this new venture. It is a well-known fact to the trade that Mr. Aitken is a born organizer and that these companies are wonderfully successful owing to his management, assisted by men with whom he has surrounded himself for their known integrity. The new company will have the benefit of the use of one of the most successful non-infringing cameras on the market.

Mr. Roy E. Aitken (brother of Mr. Harry E. Aitken), who is now in London as the manager of the very successful Western Import and Film Company, will be interested in and have charge of the company's business abroad, they having already at their disposal ten offices in various cities of Europe which give them an assured market for what we believe will be among the highest productions in the moving picture industry.

MANUFACTURER, LOOK TO THE DETAIL OF YOUR PICTURES AND EMPLOY COMPETENT PEOPLE

By Margaret I. MacDonald

ALTHOUGH the quality of the moving picture production has been rapidly improving, there are many reasons why we are not yet, as they say, "up to snuff." Many of these reasons can be overcome by careful attention to detail on the part of stage directors. Each individual moving picture requires a distinct and individual atmosphere, which some of the directors are not always careful to secure and maintain. In looking at some of the pictures which are put forth, I am often disappointed by evidence of inattention to perhaps merely one little detail which stands out like an ugly scar, marring to a certain extent the whole production. Many of these faults could be very easily overcome by the exercise of a little forethought.

To speak of forethought in connection with overworked directors, seems almost cruel, no doubt; for it is only too true that some of the more conscientious ones work not only all day, but all night as well—the night work consisting principally of writing and re-arranging scenarios.

Not long ago it was my privilege to look at a picture, previous to its release, which in many respects was good. The picture was one depicting a scene of the Civil War, and what an unfortunate mistake that the director allowed the soldiers of the "Sixties" to wear khaki hats, and the weather-stained flag which was supposed to have been shot full of bullet holes, to be supplanted by a brilliant new article. Also in a Scottish production the clansmen were seen in hot pursuit of a runaway couple minus their "Kilties" and "Sporans." Instead, they wore the rich, heavy cloaks of the English nobles. In fact, there was scarcely any evidence of the picturesque Scottish costume to be seen. One longed for the appearance of a genuine Scotch bonnet with the eagle's feather, or the graceful fling of the "plaidie" caught with the cairngorm on the shoulder. It seems such a pity to spoil otherwise beautiful productions by just a little careless-

To make a good, true picture it is absolutely necessary to study closely the customs and dress of the nationality intended to be represented. The costuming, and such

details, are almost as important as the acting—in fact, they are equally so. At another time I noticed that a young lady who had hurriedly changed her horse—a bay one for a gray one—was seen in the next portion of the picture still furiously riding through the mountains on the discarded bay.

And, again, in the cutting of films some ludicrous mistakes are made. Sometimes you will find "Jack," who has been sent a message of some few hundred miles, serenely bobbing up at the place of his destination in the succeeding scene as though shot out of the mouth of a cannon. All of these things detract extensively from the interest of the picture. A moving picture production should be so absolutely perfect in detail that the mind of the onlooker is unconsciously freed from any tension or concern regarding same. The detail should be as smooth as a polished floor, so that the story itself is enabled to stand out with vivid reality. It would be infinitely better to have fewer releases and more perfect work.

Some of the crying needs in the business are directors who recognize art in the making of a picture, actors and actresses who are experienced and competent in their work, and last but not least by any means, producers who not only have the right idea of what an artistic picture is, but who realize the necessity of the competent director and actor as important requisites, and are willing to pay the price for the services of the best.

Don't forget, producers, that there is money for you in the employment of the best.

MORE INDEPENDENT FOLLY

WE understand that Klaw & Erlanger (the sole lessee and copyright holders of Ben Hur) are bringing action against a film exchange at Washington for exhibiting the film which is under the ban of the court, and which to exhibit entails a penalty of $50 for every time shown. Not only are charges being made against the theater that exhibited the film, but also the manager of the exchange and proprietor thereof. We cannot under stand why men are so foolish taking such risks, and bringing odium upon the industry as represented by the Independents. It looks as though they will take any risks, selling their soul for a paltry dollar.

We were under the impression that every copy of this film had been recalled. Two were offered us for sale, and we to take out our commission. We refused, and said we would not have them even as a gift. The Kalem have had about enough of Ben Hur, and we hope the people who are responsible for the folly this time, will get their just deserts.

THEATER VS. PICTURE SHOW

A CORRESPONDENT calls our attention to the fact that while the moving picture film must not depict Beulah Binford, that the theaters are wide open for any immoral woman to blazon herself before the audiences. Our correspondent asks "Why"? and we reiterate the question, "why do not the censors and the city authorities in New York prevents this notorious character from debasing and degrading the boards of decent theaters in the city? Will they take action? We give our correspondent's letter in full, and hope something may be done to purify the stage as well as the picture film.

Brookfield, Mo.—Jas. N. Dove will establish a picture show in the Yancey Building.

Middletown, Pa.—E. H. Condran will establish a moving picture show in the rear of the Realty Building, Union and Emmanus streets.

CARL LAEMMLE COMING HOME

President of the I. M. P. Company Much Improved in Health and Very Enthusiastic

WRITING from Berlin, Germany, Carl Laemmle, the president of the I. M. P. Company, announces that he will return to America some time in October. Mr. Laemmle has toured Europe in the interests of The Independent Moving Picture Company of America and the Independent cause, and is very enthusiastic as to the outlook. He writes that film conditions are becoming very much better and the prospects are bright for the Independent cause. He has visited the numerous Imp agencies all over the continent and will return home with many new ideas which he proposes to work out in the manufacture of films. He writes he has some innovations that will be welcomed by exhibitors and the picture loving public. Mr. Laemmle has spent some time at Carlsbad enjoying the health-giving baths, and will return enthusiastic and very much improved in health, ready to renew the vigorous campaign he has always pursued in the production of Imp stories.

H. Z. LEVINE

Mr. H. Z. Levine is temporarily filling Mr. Adler's place with Thanhouser Company as advertising and publicity manager. Mr. Adler is much improved and his many friends are hoping for his complete recovery and return to health.

E. Las Vegas, N. Mex.—J. K. Martin will establish a new picture show on Sixth street.

Dalton, Ga.—A new opera house company is being organized here and will establish an opera house.

Edwardsville, Pa.—Thomas Pestak and William Beckers have purchased the Casino Theatre and will conduct moving picture shows.

ADVERTISING WITH MOVING PICTURES.

By A. L. Barrett

WE hear of many possibilities for the moving pictures, that they will be the educators of the future, we know that they are being used in religious work, we see them in travelogues, and it seems to be dawning on some people that there are other uses for them, but as yet they do not seem to have occurred to the heads of the various industries as an advertising medium. No other amusement seems to have such a strong hold on the popular fancy as the moving pictures. Their audience is immense, the theaters, and during the warm weather, the open-air shows, being generally well filled, lines of people frequently waiting patiently for their turn, and when, among the pictured stories of the day, one is shown which portrays hatmaking in Java for instance, the sardine industry, or anything of a like nature, they receive just as cordial a welcome as those which are merely amusing.

The principal methods of advertising a food product, or anything else, is by filling the billboards with a description of its virtues, with pictures representing the article itself or of some individual smirking with satisfaction at his anticipated feast; also the distribution of advertising matter, which, for various reasons, does not, in many cases, reach the hands of those it is intended for; sometimes the distribution of expensive little samples of the product advertised, and through the various magazines.

Occasionally, but this is very seldom, the thought strikes some enterprising individual that people would be interested in pictures showing just how a given food was manufactured and he therefore has stereopticon views prepared whch give an accurate representation of the buildings, equipment, work people and methods employed by this particular manufacturer. In such an event, pictures of the various departments are shown with heaps of the vegetables or fruits, for instance, depicted in the most tempting and realistic manner, everything spotless, immaculately clean utensils awaiting them, and the peeling, cutting, slicing mixing, and all the details of preparation being done by irreproachable cooks and their bands of assistants, male and female.

This method creates a longer and more favorable impression than is possible with any amount of advertising by means of bill posting, signboards, distribution of advertising matter, or the magazine advertisements, for people are naturally far more interested in seeing the actual process of manufacture of the food they eat than any number of pictures or descriptions of the finished product. The stereopticons appeal to nearly everyone for they represent actual facts very vividly, and they have always been popular at entertainments. It seems strange, therefore, that manufacturers should have so completely overlooked them as advertising mediums, for in comparison to their value they have been practically ignored. Almost everyone will go to see stereopticon views, no matter what the subject, but the pictures showing various industries are always sure of a warm welcome and, if used for advertising purposes, the majority in any community. Such an advertising campaign would certainly have a more permanent effect on the minds of a community than any other method, for the stereopticon pictures appeal to its intelligence and interest and people go to see them for instruction as well as entertainment whereas the pictures of descriptive matter on a billboard or in a magazine will only reach the passerby or reader in a very casual manner. Stereopticons, however, have their limitations, for they can only picture the appearance of a food in a certain stage, and the lecturer tells the audience just how it has been brought to this condition; he then puts on another slide which shows the food in a more advanced stage of preparation, then a little more lecture and another picture is shown. But although this is very interesting, and was highly satisfactory until the invention of moving pictures, we do not see the cooks actually measuring, mixing, stirring, boiling, and skimming, supposing it to be soups, catsups, jams, sauces, etc., being pictured. The moving pictures have, as it were, endowed the stereopticon with life, and while witnessing the actual process of the manufacture of jams, soups, sauces, catsups, canning of fruits, vegetables, meats, fish and other products, the audience becomes deeply interested in it and the step from this interest to the purchase of the goods is but a short one.

Apropos of the exposé last winter of the rotten egg industry, any firm could reinstate itself in the public favor by having a set of films made which would depict the manner in which the cakes and pies are manufactured. There is always considerable skepticism concerning the methods of preparing any article of food in which eggs are used, the pies, for instance, baked at a pie factory, and the exposé of the rotten egg industry has confirmed people in their suspicions on this particular point. One exhibition by any reputable firm of its methods of preparing pies and cakes would bring it more into public favor than any amount of advertising showing the cake or pie already cooked. The public, being on the alert for the "rots and spots" and waiting for the strainer which debars the enterprising embryo chicken from entering into partnership with cake or pies, anxiously awaiting the elevated noses of the various cooks who were preparing the eggs for the part they were to play in the said cake or pie, and failing to see any of this, would depart with a very exalted opinion of Grandmother's Old-fashioned Cake Company or Mothers' Homemade Pie Association. If, in addition to these pictures, such a company would invite the public to visit the bakeshops, its prestige would be forever established and its fortunes assured beyond question.

(To be continued.)

THE EAST AND THE WEST

Miss Tokie Takayi, as O San of Tokio in the Thanhouser production of "The East and the West," portrays, amidst an atmosphere wholly Japanese, the character of a dancer from the land of the rising sun, with such finesse that one is moved to a delectable enthusiasm.

The action takes place in both the East and the West, but the quaintness of Japanese scenery and the peculiarity of their customs makes that portion of the picture the most interesting although the settings in the West are elaborate and real.

Miss Takayi comes from Tokio. She supervised a large

part of the production and lent a considerable portion of her personal property and also had property especially imported for this presentation. One seeing the picture would really come to the conclusion that a greater part of it was taken in Japan.

Miss Tokie Takayi, herself, is a beautiful little Japanese lady possessing all the captivating traits of her nationality. She is dainty, chic, elusive, kittenish and combines with these a lithe and buoyant spirit. She fairly sparkles on the screen and injects her audience with her liveliness of spirit.

MIRROR SCREENS.

We learn on good authority that Frank Manning, traveling for the Mirror Screen has sold a screen to H. A. Levey, Comic Theatre, 102 Third avenue, and one to Manager Kauffman, Comedy Theatre, 46 East Fourteenth street, both New York City. These were sold last week, making four hundred mirror screens installed in the last eight months. A pretty good showing, we think, and a good example of the fact that the exhibitors are awakening to their responsibilities and the value of a good screen.

Above is shown, in an automobile, Director Davis and his assistants of the Champion Film Company, photographing the various views of the encampment of National Guard troops at Fort Riley, Kansas.

These pictures are embodied in Champ's release of October 9. However, as the negative totals about 4,000 feet, three separate reels have been formed, of which the release of October 9 is the forerunner.

HERALD SQUARE THEATER

Opening September 17th, the Kinemacolor Pictures will return to the Herald Square Theater

Commemorating their return, the Kinemacolor Company has put on an entirely new program, including a wonderful botanical flower study; scenes taken in the Sahara Desert; the celebrated Coronation Derby run at Epsom Downs during the Coronation festivities; Trooping of the Colors, and other views.

THE HEREAFTER

is an important phrase, to which we give much **speculation.** But what you are

HERE AFTER

is good film, and there's not much **speculation** involved if hereafter you

RUN REX!

Ordinary curtains. 40 Amperes.

Mirror Screen. 20 Amperes.

NOTE THE DIFFERENCE

DO YOU WANT TO Increase your box office receipts? Improve your pictures? Save on your light bill? Please your patrons?

Then Install a "MIRROR SCREEN"

It will do all this and more too.

The "Mirror Screen" stands in a class by itself. It has no equal. Let us show you that we can improve your pictures, no matter what kind of a curtain you are using. We stand ready to prove all we claim for the "MIRROR SCREEN." Let us send one of our salesmen to demonstrate in your own theatre. Address:

MOTION PICTURE SCREEN CO., SHELBYVILLE, INDIANA.

Our Release of THURSDAY, Sept. 28th, is

"THE DERELICT"

More than six or eight times life has been compared to the sea; both have their storms, their ebb and tide; both have their reefs and shoals; both have their flotsam. Yet every **Derelict,** floating rudderless and aimless on the sea of life is human evidence of the **dereliction** of his fellowmen. The picture will grip you!

If You Fail to Get "The Derelict" YOU Commit a Dereliction!

REX MOTION PICTURE MASTERPIECE CO.

REX

Makes one each week at 573 ELEVENTH AVENUE, NEW YORK CITY. (Although a million and eighty people are begging for two.)

Sales Co. says every emotional picture ever released will be licked by "THE DERELICT"

SIDE LIGHTS ON THE CINEMATOGRAPH

The Scientific Film

By L. W. D.

"IN the day as well as night, diseases unbidden haunt mankind, silently bearing ills to men," so quoth Hesiod about 720 years B. C. Although nearly 26½ centuries have passed since these words were penned, yet mankind is very far from having understood everything. The "man in the street" knows little or nothing about his own physical construction and the diseases to which his body is subject. This ignorance is largely the result of imperfect education. Since the days of Hesiod science and invention has certainly advanced, and the many diseases which beset the human frame have been studied by means of these inventions.

In a previous article I drew attention to the potentialities of the picture theater for educational purposes. In both France and in your own country, Cousin America, the scientific purposes have been recognized and utilized to a far greater extent than is the case in my country on the "other side. A French journal, referring to this matter recently, remarked, "We are insufficiently informed as to what takes place within us, and, in particular, we are ignorant of the terrible combats of which our bodies are the theaters, whilst we are contentedly going about our trivial affairs. It is true that our forefathers were ignorant on this point, that they knew less than we, and lived in peace; but since some have seen fit to draw us from our state of quietude, is it not wise to seek further into these things and to see them with a clear vision? This is indeed a true assertion, and it would be well that it should be taken to heart by those responsible for the management of the picture theater. If the picture theater is to be placed on not only a permanent basis, but a sound and solid foundation, the magnitude of the scope it offers must be clearly comprehended. The program at many theaters has been, and still is, too full of items of a frivolous or semi-frivolous nature. Humor, like pathos, has its place, and one can have too much of either. It is because I believe the picture theater has a mission to deal with, and to represent every side, every phase of life, that I am convinced of its permanency. If one believed that its function was only the production of "side splitters" one would feel no doubt that it would go the way of other fashions—disappear into oblivion; cast aside by a fickle public.

The possibilities of the picture theater as an educational force are undoubtedly tremendous. For example, let us take the matter to which I have referred—the human frame and its diseases. It is no exaggeration to assert that every human being is, as it were, a miniature world inhabited by minute creatures—many of them at war with one another. The picture theater affords an excellent means of studying these minute organisms and their grim work. Films to this end have already been prepared and exhibited. One of these I have recently seen, deals with the sleeping sickness, and it has worked great interest in the United Kingdom. Another represents the microbes of recurrent fever, while others illustrative of diseases of various kinds are now in preparation in England. I am confident that exhibitors showing this type of film will derive profit—pecuniary profit—and will have, moreover, the satisfaction of knowing that they have to a great extent aided in the spread of that valuable knowledge which is to prove of inestimable benefit to mankind.

A CANDID CRITICISM BY A CANDID CRITIC

In the humble opinion of the writer, the programs submitted at picture theaters, generally, are of far too stereotyped a nature. There is considerable monotony in the faces and figures of the characters in different films emanating from the same maker. There is one girl in particular of whose smiles and frowns and mannerisms generally we are—may we be permitted to assert—thoroughly weary. We have seen her in innumerable pictures and each time we have mentally wished her a fond farewell, but she appears again and again in varied roles. Surely this monotony is neither desirable or necessary. After all, it is the opinion of the patron that matters, and my statements are only based upon remarks I have heard whilst visiting the picture theater. It is a mistake to suppose that anything will do so long as it is pictures. Exhibitors who continue to draw up their programs imbued with that belief are certain sooner or later to have the fallaciousness of it brought home to them in a very practical manner.

There is also room for improvement in the compiling of the program. The comic element, or rather the farcical element, is far too pronounced, and the greater number of the pictures are, metaphorically speaking, flung at the audience instead of being rendered interesting and instructive by proper elucidation, whether on the screen by means of judiciously introduced sub-titles, or by word of mouth. I have long been of the opinion that the "orator," as my American cousins term him, will in the near future be as necessary in the picture theater as the films themselves. By "orator" I mean a live speaker who will explain scenes and incidents in a graphic manner and arrest the attention of the audience.

As I have before remarked, these observations are not penned in any ultra critical spirit or from a desire to find fault for the mere purpose of so doing. Feeling assured, as I do, that the picture theater is destined to assume very large proportions as a material factor in ministering to the amusement of the masses, it is the sincere desire of the writer and the editor, paper and people to whom he writes, that it shall in every respect be rendered worthy of its vocation and the functions it is destined to fill, both in amusing, instructing and delighting. The picture theater is still, in many respects, in the experimental stage, and it is only by experience of its working and criticism of the details thereof that knowledge can be gained; that knowledge which will undoubtedly bear fruit and result in the picture theater, justifying all that has been said in the News regarding potentialities.

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INTERESTING FACTS FROM ABROAD, GLEANED FROM AN INTERVIEW WITH MR. I. C. OES, MANAGER OF THE GREAT NORTHERN

By Our "Roving Commissioner"

I HAD come from my home nervous and tired with the strain of overwork. Though the sun shone with all its might to restrain departing summer and to put a gladdened face for a brief day on the fading bloom of the flowers, it was hard for me to catch the spirit of the morn for I was weary—at least I thought I was. After all, so much that we think we feel is merely in the thought. I came hurriedly across Fourteenth street—the blocks seemed very long, for I was late for my appointment. Fifth avenue reached, I cut diagonally across the street to where 7 East Fourteenth street actually shouts itself at passers-by from the big sign over the door. It is so convenient when the numbers stand out boldly in a conspicuous place—so much more so than when you have to take up valuable time in hunting for them.

Mounting the stairway leading to the office of the Great Northern Film Company, I was soon in the presence of Mr. I. C. Oes, by descent a Norwegian, inheriting the dignity and repose of his Scandinavian forefathers. I had not been long in conversation with him when I forgot my weariness—it fell from me like an old moth-eaten cloak; my spirit flitted to far Copenhagen—to picturesque Denmark.

"I was but nine days in Europe," said Mr. Oes, in rather a dubious tone, "and I am afraid that I have not much to tell the trade that is of interest." However, what he did eventually tell me was intensely interesting to me, though what I have to say may not be news to my readers. But, after all, some things bear repeating, and I trust you will bear me if I repeat again the oft-told story.

The plant of the Great Northern Film Company is situated in what is called a free port, near Copenhagen. This free port is under the control of the customs. It is authorized by the Government of Denmark to maintain there the manufactories for foreign firms; here they are allowed not only to manufacture their goods, but to bring raw material from other parts of the world for use in the said manufactories, free of duty; also to ship their goods backward and forward free of duty; no duty being imposed except where goods are sold in Denmark, when the customary duty therefor is imposed. The maintenance of these foreign concerns enables Denmark not only to find employment for a number of her citizens, but also to compete with international trade. Sweden is also about to establish a free port, recognizing its advantages to other countries enjoying its privileges.

The trade of the Great Northern Film Company has so increased that it has been necessary to build an additional studio; and also an addition is being added to the factory. There are many interesting things to be said of the Great Northern Film Company. No regular stock company is employed by them—their artists are employed from among the very best actors and actresses that Europe can boast, some from the royal theater itself pose for the moving pictures of the Great Northern.

"It was a very difficult matter, for some time, to get these artists to pose for moving pictures," said Mr. Oes. "They seemed to feel it was beneath them, and the way we managed to interest them was this: We got one of the best authors in Denmark to write a scenario, then we interested the actors and actresses to the extent that they consented, as a favor, to pose for this one picture. The result was that they were so pleased with themselves in the picture, and interested in discussing the mistakes they had made, that they were willing to continue the work, and now almost the entire profession is available in Denmark for service at the moving picture studios.

Some of those who come from the royal theater are paid as high as 15,000 a year for their services, and others are paid as much as 100 a day. The King of Denmark has shown a good deal of interest in the moving picture, to the extent that the Great Northern has been allowed the use of certain old historical costumes for the taking of pictures. Also it has been permitted to take pictures at Kronborg and Fredericksborg castles for the "Hamlet" and other productions.

"In Europe," says Mr. Oes, "they have most elaborate theaters in which to show moving pictures. At Alhambra Platz in Berlin is a beautiful theater building, which would hold 1,500 to 2,000 people; rich draperies and upholstering, large foyer for promenading, and restaurant attached. The most unique thing about it is that on the back of each seat is a small shelf affair which folds up against the back of the seat, and when raised up and adjusted forms a table. This is to place the beer glasses on, which are replenished by the waiters as desired."

These theaters have orchestras of ten to twelve pieces. The Germans having a natural taste for music, and a better idea of the fitness of the thing, musically speaking, than Americans; the music that they play is very well suited to the pictures, a close watch being kept on the light and shade, so as to fit the music accordingly. Everything is rehearsed beforehand to be sure that it is right. One three-reel picture of the Great Northern had a four weeks run in a Copenhagen theater. These films are the most popular in Germany at the present time. There is no vaudeville—all moving pictures—in the moving picture theaters there. This gives some idea of the place awarded the moving picture in artistic Europe.

There are two directors employed by the Great Northern or Nordisk Film Company, as it is called in Copenhagen. Mr. Blom and Mr. Schnedler Petersen, one a dramatic director and the other for refined comedy. A good deal of refined comedy is being produced by the Great Northern Film Company at the present time, as well as drama. They keep about three months to half a year ahead with their work, so I am told.

THE ROYAL THEATER, COPENHAGEN

It is probably a well-known fact that the European manufacturers deal direct with the exhibitors in a good many cases; there is no trust to make any particular method of doing business compulsory. The exchanges also have a fair share of the trade. The criticism in Europe is so pointed that it is useless for a manufacturer to send out a film that has any imperfection, either in a technical or an artistic way: the exhibitor will probably not buy any more of his produce, and if he sends it to an exchange he will experience the same difficulty. Therefore it is best for the manufacturer if he happens to turn out a film with any kind of a flaw in it, to destroy it at once, rather than endanger his reputation by attempting to place it on the market. Thus is the standard of the moving picture in Europe kept on an elevated plane, as are all things connected with art.

The Great Northern constructs and invents a great deal of its own machinery, making improvements as they are found necessary. Denmark is an ideal spot for the taking of moving pictures. Probably no more picturesque spot could be found in the entire world than is found in Denmark.

During the past week I had the pleasure of witnessing some pictures of the Great Northern, which were run off at the Sales Company for the purpose of ascertaining just what cuts were necessary for the proper concentration of the pictures. The acting displayed in these films is marvelously fine quality. One of the pictures entitled "The Victim of a Bad Character" is a wonderful piece of work—I might almost say, the most wonderful, from the actor's viewpoint, that I have ever seen among moving pictures. The "bad character" is a woman—a beautiful, richly dressed woman with the most atrociously vile character one could imagine—a veritable siren. The story is good—the contrast drawn between the pure and the vile is very marked, but what strikes one most forcibly in the whole production is the superb manner in which the story is enacted. One forgets the repulsive atmosphere with which the woman surrounds herself in the magnificent rendering which the actress has given the part.

The work of the Great Northern is par excellence. Why cannot some of our American firms aspire to a like perfection of theme and production?

These films of the Great Northern will not be released until late in October, after their final correction in Copenhagen and their return here.

Some of the Celebrated Actors from the Denmark Theatres

MR. N. BRECHLING—ROYAL

ELSE FROHLICH—THE NEW THEATER

CARL ALSTRUP—FREDERIKSBERG THEATER

MRS. BETTY NANSEN—ROYAL THEATER

Who Have Helped to Make the Great Northern Films Famous

MR. LAURITZ OLSEN—THE NEW THEATER

E. ZANGENBERG—CASINO THEATER

INGEBORG LARSEN—ROYAL THEATER

EMILE SANNOW—FREDERIKSBERG THEATER

A TALK WITH MR. C. FRANCIS JENKINS

By Our Washington Correspondent

Mr. C. Francis Jenkins, who has just returned from the "Ocean to Ocean" auto tour, had lots of experiences. In his genial way he told me of some of the things that happened and I will endeavor to recount them to you, only there will be the absence of that wholesome laugh and the merry facial expressions which added so much to my own enjoyment of the instances.

Of course Mrs. Jenkins was of the party, as were also a number of other ladies, all of whom were delightfully disappointed in having no real hardships to endure. They were sure they were going to get thin and even feared not being able to get to the end of the journey. In fact, they all gained in weight, which is not at all stylish in the present cut of gowns.

With twelve autos and a party of forty the tour from "Ocean to Ocean" was made in fifty-five days, not all of which were on the road. Owners ran their own cars and in a sense this was an amateur venture, accomplishing what the Glidden tour of last year proclaimed as impossible. The route led through the central part of the United States, over all kinds of roads and trails, without a real disaster.

An important member of the party was the Jenkins moving picture camera, which brought back to the East 8,000 feet of film. This has been reduced to a 1,000-foot reel, which the Imp Company is printing for circulation. The fact that this trip was the first of its kind gives special value to the film, educationally and entertainingly.

"It may be of interest to note," remarked Mr. Jenkins, "that of all the films taken (none of which were developed until our return) only one set of exposures was out of focus or blurred in any way, and we had all sorts of conditions to contend with. This marring I lay to some accidental moving of the shutter.

"In coming through Echo Cañon, approaching Salt Lake City, I strapped the camera on the front of the auto and in

this way secured a beautiful set of films of this winding, enchanting landscape. I might add that the uncomfortable and humorous position of sitting on the camera to keep it quiet fell to my lot. Really, the scheme worked wonderfully, as you will see when the films are exhibited."

It might be well to state that the Jenkins motion picture camera used is a much condensed apparatus, containing all things necessary for the taking of animated pictures. When boxed for carrying, it is scarcely heavier than the portable typewriters so many business men use to-day.

"One of our remarkable pieces of photography," continued Mr. Jenkins, "is that of the fish swimming in Lake Tah-Hoe, on the Nevada-California line. This body of water itself is noteworthy, as it lies in an extinct crater high up the mountains. The clearness is so great that one can see the fish many feet below the surface. Of this we secured an excellent piece of film, which will be a novelty to most people.

"When in an alkali desert we made a diversion with an improvised baseball game. We did not propose to even outdo our own Nationals, but we had heaps of fun. This, too, has been preserved by the camera, but it will never be as funny as on that open, trackless country.

"Since Santa Barbara possesses such beautiful gardens, we obtained a series of views of these, in which the autos pass in review over the roads. Of course this landscape is artificial and it loses that rustic beauty of natural scenery, but the planning is so artistically unique that the gardens are at once impressive to the visitor.

"I want to say here," went on my genial informer, "that we were treated royally at every turn. Officials and citizens turned out to meet us, while in Salt Lake City the Fire Department escorted us through the city. Since I was riding the heaviest-powered car, it was my business to test all dubious washouts and other undesirable places in the road. I never got stuck once, but the speed I took over such spots and the splashes I made were a caution. I don't know as it prepared the road any better for the others, but it gave them confidence to follow.

"We met new towns that had sprung up on barren wastes of not long ago, where the hum of business told of western development. Then we passed through deserted villages, where fate or the trusts had turned the tide of mining operations in another direction. In this connection a place in Nevada particularly depressed me, for the open mines were still full of ore, and furnished houses, showing past occupancy, were moulding in the dust. It was most impossible to believe that this same spot was once a thriving city of some 30,000 inhabitants with an output of $92,000,000 of gold and silver ore.

"There were lots of humorous incidents, the amusing side of which can best be appreciated by those of the party. The reel that depicts this will be one of exceptional value to everyone, and we feel somewhat proud that we were the first to accomplish it.

"No, we weren't so glad to get back," went on Mr. Jenkins in answer to my question. "We had such a jolly time we had no reason to want it to end. And now, I've got the 'auto bug' so deep in me I'm ready to start off again, which I expect to do shortly."

DR. KUNZ TO BE PRESIDENT OF THE HISTORICAL RECORDS PRESERVATION SOCIETY

An intimation has been received by us to the effect that Dr. Kunz, of the Historical Preservation Society of New York, also associated with the Museum of National History and a member of the firm of Tiffany, has consented to become president of the Historical Records Preservation Society, about to be organized.

Mr. Alex. Konta, original investigator of the movement, has also succeeded in interesting the corporation of the Museum, and the corporation of thepublic library. "In Paris," said Mr. Konta, "a movement is on foot among the governmental body for the formation of a Dialect Preservation Society. Such movements on foot in all parts of the world make us feel that ours is not only very timely, but worthy of recognition and support. Not long ago an old Indian died 110 years old; he was a good story-teller. Think what wonderful information could have been handed down to the coming generations could there but have been records kept of them.

Mr. Manager

Get acquainted with our AERIAL PUBLICITY NOVELTIES, catering to the advertising of 5c theaters.
The illustration shows our CIRCULAR DISTRIBUTING AIRSHIP IN ACTION.
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"AS THINGS USED TO BE." CHAMPION RELEASE OF OCT. 4.

SALES COMPANY.

The following films have been released during the week of September 25th by the Motion Picture Distributing & Sales Company:

Monday, September 25th

Through the Dell by Motor Boat.....Imp
Circular Fence .....American
For the Wearing of the Green.....Yankee
Black Horse Troop of Culver.....Champion
A Just General.....Eclair

Tuesday, September 26th

Lucky Bob .....Bison
Young Lochinvar .....Thanhouser
Imaginative Billy—Bohemia .....Powers

Wednesday, September 27th

How Hopkins Raised the Rent.....Solax
For His Sake.....Reliance
The Cook of the Ranch.....Champion
Young Doctor .....Nestor
Alice's Dream .....Ambrosio
Tweedledum Auto Skates.....Ambrosio

Thursday, September 28th

The Co-Ed Professor.....Imp
Between Two Loves.....Imp
The Rustler Sheriff.....American
The Derelict .....Rex

Friday, September 29th

Man .....Yankee
White Fan's Peril.....Bison
Love's Sacrifice .....Thanhouser
An Italian's Gratitude .....Solax
Bill and His Friend.....Lux
The Little Goatherd.....Lux

Saturday, September 30th

Half Breed's Atonement.....Powers
Weighed in the Scale.....Reliance
Mutt and Jeff as Reporters.....Nestor
Law of Retaliation.....Ambrosio
Strange Invitation to Dinner.....Ambrosio
The Conspirators .....Great Northern

THERE ARE **SEVERAL** "STANDARD" MAKES OF PROJECTING MACHINES

THERE ARE **NUMEROUS** "STANDARD" MAKES OF FILMS

BUT

THERE IS BUT **ONE** "STANDARD" MAKE OF MOTION PICTURE SCREENS

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Our special frame with patent tightening device insures an absolutely perfect picture field, permanently free from all wrinkles and similar defects. This frame is used for either a fixed screen or as a drop curtain.

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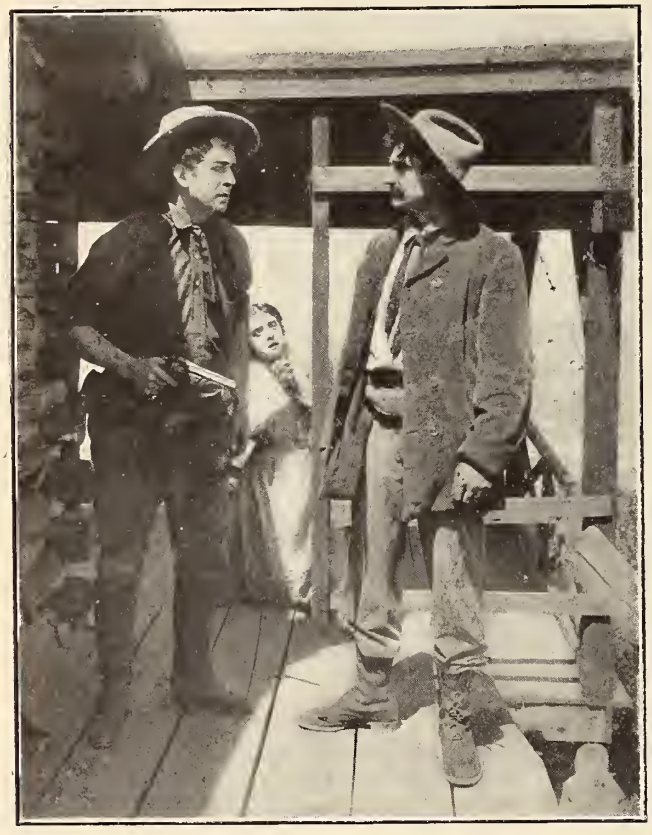
2. **THIS WONDERFUL IMPROVEMENT AT A SAVING OF FROM ONE-THIRD TO ONE-HALF IN COST OF PROJECTION.**
3. **A PLEASINGLY LIGHTED THEATRE WITHOUT PREJUDICE TO THE QUALITY OF YOUR PICTURE.**

"Sunlight" Metallic Cloth Curtain Co.

Suite 1101 Fisher Building **CHICAGO, ILLINOIS**

THE AGGRESSOR.

One of the strongest dramas ever produced by the Imp Company will be for release Thursday, October 19, to be called "The Aggressor." It is a story of a mining district on the peaks—in a country where the law is ignored and every man sets about it to right his own wrongs with gun and knife. It is a tale of the sufferings of a young wife who is compelled to bear the brutality of her husband until, goaded



to desperation, she tries to leave the life of misery and seek companionship with strangers. After a furious outburst of temper the miner goes away leaving the wife in despair. She is obsessed by only one idea—to get away—to leave it all and she prepares for flight. A miner, a stranger, enters the cabin, having lost his bearings. He sees her plight and questions her. She tells him and he suggests the way. He is honest and without ulterior motive. She accompanies him in her simplicity, pure and honest in her intentions, and they arrive at his camp. In endeavoring to secure water for her he falls over a cliff and when she reaches him he is unconscious. The husband has followed and comes upon them. He is about to kill the stranger, when his vengeance takes a different form. He carries the man to his cabin, his wife following sorrowfully. When the stranger recovers he is followed out on the mountain by the husband who provokes him to a revolver duel. The husband falls and the man who befriended the wife walks down the slope, leaving her alone with the man whom she interested in life. The scenery chosen for the drama is splendid and the photography is perfect, making it one of the best things ever produced by this company that has a well-earned reputation for its clear and sharp prints.

REORGANIZATION OF THE SOLAX COMPANY

The Solax Company is now in the midst of the extensive reorganizing of its forces and will announce within the next two weeks the personnel of its new stock company. A new director having the highest qualifications will be engaged. An entire new staff will be installed, and no expense or pains will be spared to secure the best talent that can be had. It is the intention of the Solax Company to produce the very finest pictures, and quality will be their keynote. With this company, surrounded by an array of high-class assistants in all of its branches, we may expect some wonderful results, and judging from their past enterprises, we know that the Solax Company will let us announce for them shortly the names of the best talent as members of their organization that can be secured in the motion picture field.

THEIR NUMBERS ARE LEGION.

We refer to Motion Picture projects. They spring up like a thief in the night, and then like the proverbial Arabs of old, they silently fold their tents and dissolve into innocuous desuetude. Once in a while one does materialize, with stamina, brains, and sufficient financial strength to stand the delay and uncertainty attached to the organization of such an enterprise, and when such a one does appear in the world of cinematography, it should be encouraged. The St. Louis Motion Picture Company, it is said, is certain to realize all that has been promised by its projectors.

They are scarcely a month old, and yet they have at this moment six full reels which, it is promised, will make the public sit up and take notice. But, working along the same conservative lines that have characterized their conduct from the beginning, they have decided to wait for further developments of promise before venturing their first release, for they fully realize the mighty ordeal they have to combat in order to approach the degree of excellence attained by their more advanced and mellowed competitors in the ranks of the Independents.

Their start has been most propitious, for from the beginning the elements have smiled upon them most graciously. The clearest skies and ideal sunshine have greeted them in all outdoor work.

This, combined with a most willing and competent company of artists, a most able producer, and in fact an entire staff of experienced heads in the several departments, inspires President Goebel and Manager of Production Hamilton with the confidence and belief that Shamrock films' future will prove indicative of St. Louis' emblem: To the Front.

WHY MOVING PICTURE FILM OF ANSCO QUALITY CAN NOT BE HAD AT PRESENT

The request that we supply film of Ansco quality for moving picture purposes has been so insistent and from so many different quarters that we deem it necessary to make a general announcement of the reasons which prevent us from contributing to the higher quality of moving picture film, lest we be misunderstood. The reasons are as follows:

First: The demand for Ansco cartridge film is so large and is increasing so rapidly that every addition to our film plant has been required to augment the output of cartridge film, in order to meet the ever-growing demand.

Second: The making of moving picture film requires a separate installation from that required for cartridge film, because the two films are substantially different. For instance, the cartridge film for general photography is non-curling, whereas the moving picture film is only coated on one side and must be necessarily so. The base of the moving picture film is heavier and the emulsion more contrastive. In other words, the emulsion that would be most desirable for cartridge film would be totally unsuited for moving picture film. Any attempt, therefore, to manufacture both kinds of film in the same department, would curtail the total output, thus diminishing our profits and inconveniencing the dealers who rely on us for cartridge film.

Third: The market for moving picture films in sufficient quantities to make the industry profitable is at present closed against any manufacturer other than the Rochester Trust, by virtue of an agreement existing between it and the Motion Picture Patents Company, which company is said to control all the valuable patents applying to moving picture cameras and projecting devices, and which controls, besides, the greater part of the moving picture theaters. The Motion Picture Patents Company under this agreement may only buy film from the Rochester Trust.

Fourth: The outcome of the decision in the Goodwin patent litigation, if favorable to us, as owners of this fundamental patent covering the manufacture of film, howsoever made, can alone quickly upset the alliance between the Rochester Film Trust and the Motion Picture Trust, and the decision in this important patent litigation is now only the matter of a few months. In the meantime our building operations continue uninterruptedly, so as to reach completion in all departments at the psychological time. Moving picture film of Ansco quality is hence a possibility of the near future.

Fifth: Remember that we are looking out for the Independent field in all branches of photography, and if we decline now to supply film for moving pictures it is so that we may be better equipped to take care of the moving picture market when our assistance will be most needed.

Madison, Wis.—Orpheum Theater Company, capital $5,000. R. W. Jackman, Marcus Heiman and Sam T. Swanson.

Houston, Tex.—Jesse H. Jones will erect a new theater at Capitol and Main streets.

PICTURE SHOW ORDINANCE WOULD PUT AN END TO INTERESTING PICTURES

An Ordinance Introduced in the Council Would Prohibit Pictures or Plays Showing Commission of Murder in Any of Its Forms—Under It Shakespeare's Plays Could Not Be Given

If the ordinance regulating picture shows, which was introduced in the council Monday night, should become a law, one of the most popular class of pictures, those of the wild West and Indian life, could not be shown, as well as many other pictures. Under the terms of the ordinance even the war pictures could not be shown, and these pictures, which show scenes of the civil, the revolutionary and other noted wars of history, are not only of great interest to picture show patrons, but are actually instructive and educational.

The ordinance prohibits moving picture shows and theaters from running on Sunday and prohibits pictures or plays of any kind containing scenes of the commission of murder in any of its forms, or manslaughter, or highway robberies, or burglaries.

This is probably the broadest picture show and theater ordinance ever drawn. It would practically put the picture shows here out of business, and would prohibit many of the shows that are considered proper in every way. This ordinance would prohibit such an excellent play as "The Wolf," which will show here on September 16. There is a murder scene in that play, and it is the great feature of the play. Under this ordinance most of Shakespeare's plays, except the comedies, would be prohibited.

The author of the ordinance is not known. The Journal reporter asked the clerk and several of the councilmen, who introduced it, but they said they did not know. It was not signed.

The moving picture show has become the greatest national amusement. Probably more people attend picture shows than all other amusements combined. The many picture companies have combined to produce only picture stories that are unobjectionable to children. Most of the pictures are passed on by the National Censorship Board.

It is said that $100,000,000 is now invested in the picture show business in the United States alone. The film companies are now showing pictures with as many as a thousand people in the scenes. Famous historical plays, noted military campaigns, and, in fact, everything of interest to the world is being shown daily in the picture show houses of the country, which now number close to 100 000. Events of interest are being shown in picture form all over the civilized world shortly after they take place.

It is said that the authors of the picture show ordinance believe that pictures showing the commission of murder in any of its forms have a bad effect on children. This is hardly probable, for there is a moral to every picture. Right and virtue always triumph in the end.

The film companies are careful in this matter and seldom is a picture shown that would have a bad effect on any child.

The ordinance will not be voted on for two weeks or possibly four.—Evening Journal, Plattsmouth, Neb.

SUNDAY THEATERS IN KANSAS

The path of the "Sunday Blue Law" has been far from being a smooth one in Kansas, and especially in Sedgwick County, for the last two months. At the opening of the park season, the attorney-general of the state notified all of the different managers that they would not be permitted to open their places of amusement and run on Sunday. To this notice none of the park managers paid any attention, but opened and ran for several weeks unmolested, but this was a silver cloud with a dark lining, for on Sunday afternoon the sheriff went to the theater in Wonderland Park and as fast as an act would appear and finish their act they were arrested. The orchestra did not play, they only used the piano player, and he was arrested at the conclusion of the first act, the balance of the acts doing their acts without music.

After the last act was over, all of the actors, Manager Nuttle, pianist, etc., were taken to the police station, where Mr. Nuttle gave bond for their appearance in police court the next day (Monday). On Monday the case was continued until the following Wednesday; it was then continued until Thursday. The case was then continued indefinitely, the county officials stating that they had referred the matter to the attorney-general and were waiting for instructions from him. For the two Sundays following this the arrests were made just the same, with the exception that the officers only served notice that they would have to appear in court the next day (Monday) to answer to the charge of violating the Sunday labor law. As before, the cases were continued each time they came to trial. Since that time nothing has been heard of the cases and the park is open and running unmolested on Sundays as heretofore. At the time of the first arrest, an indignation meeting was held in the Forum, and several more followed at the Chamber of Commerce by the citizens of Wichita, who were very much against the Sunday closing.

Following on the heels of the park experience comes that of the moving picture theaters. For several years they had not attempted to run on Sunday, but when they saw the easy manner in which the park got by they decided that what was good for the goose was good for the gander, and they immediately set about to see how they could arrange to run on Sunday. There being an ordinance in Wichita against the operation of Sunday theaters, and Wonderland Park being on an island in the Arkansas River, they were at a loss just how to proceed. After a meeting held by the managers of the picture shows, they retained a lawyer and decided to ask the district judge to grant a temporary injunction restraining the city from interfering with them for two weeks in order to allow the state and county officials to take action on the matter.

In order to make a test case out of it, they decided to open one of the theaters and then divide the cost of the litigation. The Colonial was selected as the house to open, and they opened on Sunday, July 2, and played to capacity business throughout the entire day. The same house opened the following Sunday and again the S. R. O. prevailed. The injunction was off July 15, but when the case was tried the judge announced he would make his decision the next week, so the house again opened July 22, with the decision to be given Friday, July 28.

The decision was given, and while it held that moving picture theaters were not to be classed as a theater proper and could not be closed on Sundays under the ordinance, yet under the "Blue Laws" of the state they could be closed for laboring on Sunday, so the theaters opened Sunday, July 30, and after running one reel of film all of the managers and employees were arrested, the managers being fined $25 and the employees $10 each. The managers appealed to a higher court and the employees' fines were remitted as the court said they could not be held.

On Sunday, August 6, another attempt was made to open, and this time the theaters were allowed to give one complete performance before being closed, after which the managers and employees were given the regulation free ride to the city bastile, where the same fines were again assessed, and the cases were again appealed.

There seems to be some reformers who are under the impression that the salvation of the entire world rests alone on their shoulders and that it is only to be accomplished through a rigidly enforced Puritan Sunday. The Sunday saint makes the Sunday sinner, these so-called reformers (but in reality only fanatics) should have lived three thousand years ago; they are not broad-minded or liberal enough to belong to this day and age. They desire to close the theaters, for these they can see, but the dives and resorts of ill fame are unmolested, for they dare not enter these for fear their good names will be besmirched and they are not seeking anything of that class or character.

After being repeatedly arrested by the city authorities, the theater managers succeeded in winning out over the city ordinance and for the last two Sundays have run unmolested.

C. W. L.

Swaab Film Service Co.

PIONEER FILM RENTERS OF PHILADELPHIA

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THE "SKYDOME" MOVING PICTURE HOUSE, SPRINGFIELD, MO.

ONE of the most strictly up-to-date moving picture houses in this country is that run by the Skydome Company, of Springfield, Mo., of which Mr. J. A. Gehrs is the manager.

In April last a co-operative company was formed by Mr. Gehrs. The best material for an orchestra that could be had in the city was picked out, and a moving picture house was started. The orchestra of the Skydome Theater has the distinction of being the first large orchestra in Springfield, there having never been more than seven pieces in any orchestra there, while this one has twelve. Mr. Gehrs, we understand, has been connected with music since 1882, and has had charge of orchestras and bands for the past sixteen years. Mr. W. R. Keet, leader of the orchestra, is a graduate of a Chicago Conservatory of music, and in Mr. Gehr's words, "knows how to handle the bow and lead a bunch of musicians." Thus it is that the "Skydome" is musically so well equipped.

The accompanying illustrations show the orchestra, the exterior and the interior of the building. The "Skydome" seats some 600 people, and is an open structure, 40 x 90 feet, with a portable canvas roof adjusted with ropes, so that it can be lowered or raised as desired. Since its opening on May 4th, not one evening has been lost and business has been good, and three or four nights out of the week the place is only about half large enough to accommodate the crowds which flock to this little theater. Two and a half shows are given a night. The orchestra of tried musicians, some of them of thirty years' experience, is doubtless a great attraction. Would that other moving picture exhibitors would take the tip. Even in New York City, a city of such large dimensions and advanced theories, we have not more than one or two moving picture theatres that support more than five or six pieces in the orchestra, and in most instances there is but a piano and drum. One of the handicaps with which the Skydome Company have met, is the fact that their theater is not dark enough to show pictures in the daytime, therefore all their profit has to be made on the night performances. Says Mr. Gehrs in a letter to the Moving Picture News, "I don't have a chance to run films over beforehand to see what's coming, therefore have to guess at what kind of music to play. I think it would be a great move if film manufacturers would have a competent man on the ground when rehearsals take place, to arrange music to suit picture. It would be a winner for many a picture." We would like to supplement Mr. Gehrs' remarks by suggesting that the manufacturers send out with each film released, a program of music to be used for that particular picture. To be sure it would require a competent person to look after that end of the business, but is not the musical atmosphere given to a picture of very large importance? The employment of an inteligent musician—one of intuitive temperament—by each manufacturer of moving picture films, would enhance the beauty, or intensify the comedy of his product. Only the other night a remark was heard by us which goes to show the dire necessity of making proper provision for the musical end of the moving picture show. An intelligent woman of our acquaintance said, "I went to a moving picture show the other night and I saw a picture which ended happily by the uniting of the young couple who had been meeting with distressful circumstances on the course of true love that never runs smooth. Just when they were joyfully embracing each other what do you think the orchestra was playing?" "I don't know," was the answer. "Well, it was playing 'Ah, I Have Sighed to Rest Me Deep in the Quiet Grave.' Can you beat that?"

THE SK

Just such ludicrous things as this are happening all the time in the moving picture houses.

The Swanson Crawford Film Co. of St. Louis supplies the Skydome with films—strictly independent ones, for Mr. Gehrs adheres firmly to independent tactics, and independent products. There is a strong spirit of enterprise shown by the management of the "Skydome" which we like, and a leaning toward advancement and improvement of the moving picture show. That a thought is given to propriety in connection with the adjustment of the musical part of the program looks good—another sign of the times.

We extend to the "Skydome" our heartiest good wishes for success to the very day of closing for the season, which will be probably about the 1st of November.

EXTERIOR VIEW OF THE "SKYDOME"

SOFA PILLOW SOUVENIRS FOR SALES CO. EMPLOYEES' BALL.

The preparations for the second semi-annual ball, to be given by the employees of the Motion Picture Distributing & Sales Company on Saturday evening, October 14th, at Alhambra Hall, One Hundred Twenty-Sixth street and Seventh avenue, New York City, are going ahead with great gusto. At their office, 111 East Fourteenth street, a glimpse can be had of a sample of the souvenir pillow to be given away with each ticket purchased. To each ticket a coupon is attached, and upon the presentation of this coupon a pillow will be handed out to the owner. This pillow is very unique in design. It is made of fringed leather, crimson in color, and in the center is the trade-mark of the Sales Company most artistically arranged in rich, appropriate shades. The souvenir is worth really more than the price of admission.

The officers of the ball committee are as follows: H. A. Spanuth, president; J. R. Miles, treasurer; E. B. Garrett, secretary; E. B. Diel, corresponding secretary; H. L. Taylor, vice-president; E. G. Brown, assistant treasurer; F. E. Gib-

ORCHESTRA

bons, assistant secretary; G. Ryan, assistant corresponding secretary.

Excellent support is being given by the manufacturers in the way of taking advertising space on the program, which will be, as one of the boys was heard to say, "some pamphlet." As the program will be very shortly sent to press it would be well for all those who have obtained space, and also those who have not already done so, to send in at once the material for their advertisements. Our attention was drawn some few days ago to the fact that the advertising space on the program is rapidly filling in, so rapidly that there are but a limited number of good locations left. As Mr. H. A. Spanuth, president of the committee, was heard the other day to remark, "We are going to have a good time. It will be the one night on which the office boy can slap the 'big man' on the back and say 'Hello, old chap!' and not be called down. Everybody is going to be on an equal footing that night and everybody is welcome to come and have a real good, jolly time."

Let's all go!

"THE JAMES BOYS" CENSURED BY AUDIENCE.

During the past week that disgraceful film, "The James Boys of Missouri," was run off at one of the city theatres. Although we were not present at the time, the news reached our ears that many in the audience had hard work sitting still throughout the ordeal. It is said that women in the audience arose with exclamations of "Oh, I can't stand this any longer!" and "This is too much for me!" Said our informant, "You couldn't imagine anything very much worse; from murdering the landlord up to wrecking a train, it was all there; and the photography was about as bad as the picture. And then," continued the gentleman, "to cap the climax, after the killing of Jesse James, his brother seeks a pardon from the governor, and after refusing and sending the man away, the governor is shown as sending again for him and handing out his pardon with a promise from him to the effect that from then on he will live the life of an honorable citizen." It does seem rather Utopian to suppose that a man with such a long repertoire of crime could possibly be brought to look in a civilized way upon life. However we hope the picture will be permanently tabooed by the authorities.

CHICAGO LETTER

Moore, Hubbel & Co. are busily engaged in getting out their catalogue issued in two parts, viz., the Mechanical and the Slide catalog. The Mechanical catalog has just been issued, and is complete in every detail. The Slide catalog is a complete list of slides, covering all countries and subjects of interest—from educational and scientific standpoints, both in detail list and lecture sets. The catalogue for 1911 will contain over 15,000 new negatives, that have never before been listed. Many of them were taken by Mr. Moore, president of the company, during his recent trip around the world. This catalog is eagerly looked forward to by exhibitors all over the United States.

* * * *

Mr. A. F. Beck, general manager of the Central Film Service Company, of Indianapolis, is getting ready to feature a special reel which will be of interest to all exhibitors in that section of the country. This is a Champion release of Monday, September 25, entitled "The Black Horse Troop of Culver." taken at the Culver Military Academy, at Culver, Ind. They are deploring the present over-production in the Independent ranks of Western and Indian films, stating that among their 21 purchases each week there are frequently as many as eight or nine releases. Mr. Beck states that goods of an educational character seem to be gaining in demand, and that business is prosperous and everybody is happy.

* * * *

Charles C. Pyle, formerly assistant-manager of the Wabash Avenue branch of the General Film Company, resigned his position Saturday, September 16, in order to devote his entire time to the Exhibitors Advertising Association, of which he is part owner. He states that their New York office is doing a big business, and also the Chicago office has all it can do to deliver the goods.

* * * *

"Shorty" Tompkins, of Local No. 2, will be out for thirty-six weeks on the Orpheum Circuit with Janeiro's Band. Watch his smoke.

* * * *

Dick Lawrence, manager of the Hoke Supply Company, states that they are doing a tremendous business as they have almost more orders than they can handle for machines. Mr. Hoke at the present time is out of the city but will return next week.

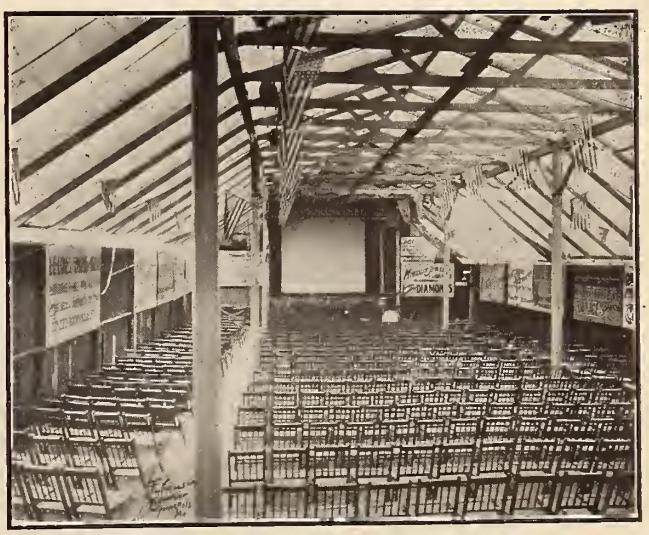
* * * *

The Co-operative Independent Film Exchange, of which Mr. Phil Louis has been general manager for the past two years, was sold recently to Wm. H. Swanson & Co. Mr. Louis will return to Chicago shortly accompanied by his brother, Harry Louis, who left Chicago several weeks ago to close the sale. Mr. Harry Louis is the president of the General Film Brokers, which firm is now being successfully managed by his brother, Max Louis.

* * * *

Mr. Spencer, of the General Film Company, is now connected with the Anti-Trust Company, where his many friends will give him the glad hand.

W. K.



INTERIOR VIEW THE SKYDOME

FROM THE OBSERVATORY.

By G. F. Blaisdell.

The pastor of the Dr. Fry Memorial M. E. Church of Buffalo, the Rev. John W. Coontz, as a means of increasing the attendance at the services of his church and thereby extending its influence, on the Sunday before Labor Day introduced the motion picture in his edifice as a means to an end. The success of the experiment exceeded his highest anticipations. The house was filled to its limits. The exhibitions of pictures continued throughout the week. The subjects comprised Biblical and historical events, classical and Shakesperean dramas, battles, Western life and customs and wild bird and animal life. The exhibition each evening was preceded by a short talk by the Rev. Mr. Coontz.

* * *

The Rev. Wallace F. Thompson, pastor of Christ Episcopal Church of Lockport, N. Y., has installed in his parish house a complete motion picture apparatus, and intends to give several picture exhibitions each week. Explanations and instructive lectures will supplement the display. The films will be confined to educational and semi-religious subjects. The minister hopes largely to extend the field of church work in East Lockport, where there are many foreigners.

* * *

A special dispatch to the Times from Paris announces that Sarah Bernhardt has at last been conquered by the tempting offers of a cinematograph firm. The message well says that she will give the manufacturer an opportunity of "making records of her magnificent histrionic powers." "Camille" is the play selected by "the divine Sarah," and it is considered her greatest success. A special adaptation has been prepared for the purpose. In order to obtain the fullest dramatic effect in her acting, Bernhardt spoke all the lines, as if before an audience.

This is good news to picture lovers. It is a regrettable fact that the great American actors are, by the terms of their contracts with the stage barons, debarred from screen work. When in the fullness of years Bernhardt is gathered to her fathers her art will live. It will not be thus with the greater Americans. Their art will die with them. For this posterity will have to thank the prevailing centralization of control over the speaking stage.

This sort of proscription, happily, does not extend to the operatic stage. There the singers are permitted the privilege of transferring to the phonograph and consequently bequeathing to posterity the wonderful voices that have thrilled those privileged to hear them.

* * *

Possibly in the days to come, when the Modern Historic Records Association, the splendid project of Mr. Alexander Konta, shall be on a working basis, arrangements may be made with the opera managers to complete the phonographic records by supplementing them with cinematographic films depicting the great operatic artists in the equally important work of the stage. Great artists come and pass. Why should we wait for the day when synchronization of phonograph and camera is an established fact? Let us have now the cinematograph representations of the great singers—the most impressive scenes of the famous musical dramas.

Mr. Konta has stated his belief that the records obtained by the Modern Historic Records Association should not be publicly used during the present generation. Should the association adopt this suggestion, there is no valid reason why operatic and theatrical managers should not heartily co-operate with the new organization in reproducing in film the dramatic work of the greatest actors on the American stage of today.

* * *

William N. Selig is making pictures of Buffalo and Cleveland. These reels will form a part of the Selig program, intended to cover all the large cities of the country. It is of a piece with the splendid advice to "see America first." The educational value of these pictures will be undoubted. We have had scenes of foreign cities and foreign lands and have enjoyed them. Now we may have a chance to get acquainted with the great home centers.

In this connection the writer has often thought, when looking at the picture of an unusually good landscape, how much more interesting the drama would be to the beholders if on the initial screen there should be a line or two indicating the locality. For instance, "The scenes of this play are laid in the Catskill Mountains." In that way in great measure a dramatic film might also become educational.

* * *

John Cort, general manager of the Northwestern Theatrical Syndicate, was in Salt Lake City recently, and four hours after his arrival was discovered by a reporter of the Herald in a five-cent gallery at a local picture house. His talk was interesting.

"Mighty pleasant up here," he said, "and it reminds me of my 'kid' days, when I was just as lustly lunged a 'gallery god' as the rest of them. I like the gallery on a night like this.

"Moving pictures? Yes, they have knocked a hole in our gallery receipts, but they have their good features. They paid our rent at the Colonial this year, amounting to about $1,000 per month. If you took these out of the season receipts it would make a difference. No, the moving pictures are not a fad. They have come to stay. I like them and everyone else likes them. Take that picture on the screen now. It alone is worth the price of admission and I would sooner see it than a play. Wouldn't you?" the theatrical manager asked, as he viewed the film.

"The moving picture field is surely a great one, but it eventually will dwindle down to the larger houses. That is the tendency in the East. There one or two first-class houses run pictures exclusively. The smaller ones are being driven out. Serious accident and fires, with the lack of facilities for meeting emergencies are responsible largely for this condition. This condition, I believe, eventually will spread to the West."

* * *

A question of personal privilege: The invitation to the writer of this column to visit Hot Springs, so heartily extended by "The Man in the Baths" and so graciously phrased by his splendid helpmeet—in fact as well as in name—"The Lady in the Baths," was read with deep interest. There is a possibility that the invitation may be accepted this winter, in which event the Observer is certain that the acquaintanceship so auspiciously, if unusually, begun will be ripened.

* * *

On Sunday, September 10, the fleet off Norfolk, Va., suspended target practice and the men enjoyed a day of rest. In the evening the crews of the various ships gathered on deck and were entertained by moving pictures. Can you imagine the scene? It would of itself make a mighty interesting picture.

* * *

Judge Bacon of Memphis, Tenn., has stirred up the followers of fisticuffs in his jurisdiction. It seems that boxing contests are permitted in Tennessee, and that women often attend. The judge has decided, somewhat bluntly, perhaps, that prizefight pictures are just about as appropriate in a theater visited by women and children as would be the singing of "Steamboat Bill" at a church service. In this decision Judge Bacon backed up the local board of censors, which had barred the films of the Wolgast-Moran fight. The magistrate added that he would uphold the board in every decision it made, basing his action on the ground that the board, if it erred, would tend to the side of leniency. The case arose over the exhibition of the films in defiance of the censors, with the resulting arrest of the theater owner. Judge Bacon ruled that the pictures could be exhibited if women and children were barred from witnessing them. The upshot of the matter may be a test of the law creating the board.

* * *

Corporation Counsel Hammond of Buffalo, on the application of the superintendent of police, has ruled, in a written opinion, that the state apprenticeship law is unconstitutional. As the statutes read, no applicant shall be granted a license to operate a moving picture machine unless he has served an apprenticeship of six months under a licensed operator. Mr. Hammond in his decision, which undoubtedly will simplify and clarify the situation in Buffalo, says:

"As there are no licensed operators in Buffalo at present this would result in the closing up of all the moving picture shows in Buffalo. So construed this would be unconstitutional as depriving persons of liberty of action without due process of law.

"The law may be broadly interpreted, however, so that the applicant will not be required to show six months' apprenticeship under a licensed operator at first. We might postpone the real enforcement of that section of the law for a year."

* * *

Colonel John S. Mosby, chief of the famous band known in Civil War days as "Mosby's Men," has been posed in a leading part in a war drama. As the guerilla leader personally directed the more important work of the play, the result should be worth seeing.

* * *

Colonel Brookfield, British consul at Savannah, Ga., was one of the first to witness Kinemacolor's coronation pictures in the Southern city. The colonel has a son who is a lieutenant on H. M. S. Neptune, whom he has not seen in several years. Imagine the feelings of the consul, in watching the

picture of the Neptune in the naval pageant, when he saw his son advance to the rail and salute.

* * *

Paul D. Rainey, the famous arctic and torrid hunter, now in the wilds of the Dark Continent on a two years' trip, has with him a complete moving picture outfit and a skilled operator. According to Gerrit S. Miller, the curator of wild animals of the National Museum, Mr. Rainey has a pack of selected bear hounds, the best in Mississippi and Alabama, and a pack of small, wiry terriers. The bear hounds were put on the trail of a group of lions and soon ran them down, Mr. Rainey and his party following on horses. When a lion stood at bay the hounds were called off and the little terriers were sent in to worry the beast. Moving pictures, at close range, too close for the comfort of any timid person, were taken of the lion before a bullet was sent to a vital spot.

* * *

Lieutenant F. M. Kennedy has been experimenting with the motion camera in an aeroplane. In one of the Washington papers the lieutenant gives an interesting account of his trip. Should the development of the pictures demonstrate that the flying-motion camera is a good mapmaker it will mean that an army in active service is not up to date unless it is equipped with a complete moving picture plant—developing apparatus and all. The lieutenant said:

"Taking pictures in the air? Well, it isn't so difficult as the onlooker might suppose, though, of course, my work was experimental and the results cannot be determined until the films are developed.

"Lieutenant Arnold and I started from College Park in the afternoon with the idea of carrying out a mimic scouting trip. I had the motion picture machine—a small contrivance as easy to operate as an ordinary camera.

"When we had reached 1,500 feet and the earth looked rather small, I began to reel off the films, pointing the camera directly toward earth, so as to cover the road. I held the camera in this position during the major portion of the flight, shifting it only a little to the right and left to get the topography in general.

"The only difficulty encountered—and it is one easily remedied—was in definitely deciding just how much territory we were covering. There was no finder on the camera, and it was, therefore, impossible to sight it as one would if taking an ordinary photograph.

The light struck slantingly, and, as the camera was shaded, should have brought the hills and hollows below us into splendid relief. This is the first extended trip I have made with a moving picture machine on an airship. If the pictures I took prove to be a success, undoubtedly the scheme will be followed up and come into general use."

* * *

A new kind of moving picture fire has been recorded in New York City. Alfred Consolo, the proprietor of La Felice Theater, in East 114th street, has recently been pestered by the Black Hand, so the story goes. In the early morning of Thursday, this week, his place was gutted by fire, with a loss of $1,000. Policemen who discovered the fire, broke in and found what indicated to them that rags soaked in kerosene had been placed on the second of the three floors of the building. Consolo is supposed to have been making good money; he has been filling his house. The police are investigating.

* * * *

One of the attractions at the Georgia-Carolina Fair this fall will be two reels bearing the title "The Romance of the Reaper." The pictures are designed to show the progress made in the agricultural world in four thousand years, which is quite a long time. The chief interest, however, will center in the portrayal of up-to-date farming implements.

* * * *

The San Francisco Call has been waging war on those theaters in its city which it claims are not obeying the local regulations as to safety precautions and equipment. The Call describes the booth in one theater as having a wooden floor, walls of lath and plaster, and the windows for the projector larger than allowed by law and devoid of iron shutters.

* * * *

C. O. Muss, of Galveston, Tex., was recently summoned to court charged with violating a city ordinance in exhibiting pictures of Beattie, now under sentence of death in Virginia for murder, as well as of scenes connected with the case. Beulah Binford did not appear in the pictures.

* * * *

Up in Montreal, the internal management committee of the Board of Education has appointed a sub-committee to investigate the charge that recently there have been displayed pictures representing British troops in cowardly straits in comparison with United States soldiers in great feats of heroism. The Canadians are not to be blamed for being peevish. When it comes to courage in the raw article any one nation or race will come pretty near being as brave as any other—white, black, red or brown. As any film now turned out of a studio is liable to travel to the ends of the earth and be exhibited while on its way, it will be the safer plan for manufacturers to avoid unnecessary jolts to racial or national pride.

* * * *

Among recent incorporations are, at Albany, the Special Film Company, Ltd., New York City, capital $10,000; Film Exchange of New York City, capital $1,000. In St. Louis the Rainbow Amusement Company has been chartered with a capital of $3,000, of which 50 per cent is paid in. The American Song Manufacturing Company, of Newark, capital $100,000, and the Film Company of America, capital $1,000,000, have been incorporated at Trenton, N. J. The Eagle Film Company, of New York City, has filed a certificate of dissolution.

* * * *

Earl E. Cotanch and Clyde Heffernon have bought for $8,500 the theater now under construction in Greenwich avenue.

* * * *

John Gimbleman, a moving picture operator who came to New York City recently, has applied to the Supreme Court for a writ compelling the Commissioner of Water, Gas and Electricity to issue him a license to operate a moving picture machine. The license was denied under a new law which requires applicants to serve an apprenticeship of six months in this state before obtaining a license. Gimbleman held that the law is unconstitutional because it deprives him of earning a livelihood.

Assistant Corporation Counsel Nicholson argued that the law does not require more than is required in other professions and said that it is a necessary safeguard. Justice Goff at first denied the application but then decided to permit Gimbleman to make another application for the writ.

* * * *

The ministers of Granite City, Mo., saying they are tired of preaching to empty pews on Sunday nights and claiming that the picture shows have emptied the churches, have held a meeting to institute a campaign against Sunday theaters. Fifty-eight delegates, representing eight churches, adopted resolutions and appointed a committee to wait on the mayor.

The clergymen are to be congratulated on their frankness. But is it not possible—just possible—that the fault is partly with the ministers? The writer has heard some ministers on a Sunday night who could secure and hold an audience—with picture shows in the neighborhood at that. It was not necessary to go out on the street with a lariat and jerk the people into church, either. However, there are ministers—and ministers.

on the

From Our Western Correspondent

Hot Springs, Ark., September 20.—Soft music and a slow curtain, please, for Beulah! What Arkansas is doing to the paramour of Henry Clay Beattie, Jr., is a shame to relate. No sooner did the people of this state learn that the protest of the club women and others interested in keeping Beulah Binford off the stage was sufficient to have the vaudeville agency cancel her engagement in Philadelphia, and that the "woman" in that celebrated case had transferred her endeavors to the motion picture camera, than old Arkansas arose with the true Jeff Davis spirit of making things hum and came down on the motion pictures containing Beulah with all the weight of a thousand tons of brick.

First it was Little Rock, then Hot Springs got in line, followed by Fort Smith and Pine Bluff; and, believe "muh," we sure went some. I was much interested when my better half told me what she had writen at the conclusion of last week's letter, but there must have been other minds running along the same line of thought, for that copy had not reached the office of the Moving Picture News when the city council in Little Rock resolved that it would be a far greater calamity to permit the motion pictures containing Beulah Binford to be shown than to have the state go for Taft in the next national campaign. Some of the most prominent club women in the Capital City got very busy and secured the ear of one of the city fathers over there, and when the council met he had a fine set of resolutions prepared, citing that the reels with Beulah as a stellar attraction might be all O. K., for the effete East, but here in the "wild and wooly West" it would be something awful, and, therefore, be it resolved etc., etc., that said reels be prohibited, "canned," discarded, ab-

horred, fired on the junk pile or any place else, just so they didn't flicker on the curtain of any of Little Rock's theatres. And the resolution went through with all the enthusiasm that is manifested at a "Holy Roller" revival when a new sinner gets converted.

But that wasn't all. Bless your heart, no. Mayor Waters, of this peaceful community, also opined that Little Rock should have nothing on the "valley of vapors," so he issued a statement to the newspaper reporters that while Beulah would receive all protection, care and attention should she come to this city and take a course of baths and get it boiled out of her system, Beulah, in the moving pictures, was a far different proposition, and, therefore, he decided, it wouldn't be right to display the reels of said "loidy" in this city; that he would instruct the chief of police to notify the local managers who may, perchance, have placed an order for these pictures, to cancel same, for they would be a dead loss so far as Hot Springs was concerned; that he would not permit them to be shown.

(Great applause from the W. C. T. U., Y. M. C. A., Ministerial Association and kindred societies.)

"Hot Springs has had enough to stand for in the past," said His Honor to me, "and I do not believe in motion pictures of this kind. I like to visit the picture shows, and I like the pictures of a good and clean nature, but I do not believe in encouraging women of that kind to advertise themselves. I doubt if she's a good actress, and I want to feel when I enter a theater that I am going to see men and women who are capable of expressing the finest sentiment of human nature, and not be compelled to gaze at a woman who became notorious in one of the worst murder cases the country has read about in years. There will be no Beulah Binford moving pictures in this town if I can prevent them, and I think I can."

And there you are! Pine Bluff and Fort Smith also took like action, I understand, and this glorious commonwealth has gone on record as being among the first states of the Union to object to the desecration of moving pictures.

Now that we are on the subject, I'd like to read some editorial sentiment along this line of thought from Mr. Saunders. I have written a few editorials for the New Era here on the subject, and I wonder if he thinks as I do about this matter. Perhaps my wish will be gratified when I receive the next copy of the Moving Picture News.

Hot Springs is also to have a new motion picture theater. It is to be a palatial one in every respect, seating 600 persons, and the price of admission will be five cents. It will be the only moving picture house in the city to charge that amount for admission, as all the others that use pictures only charge a dime; one vaudeville house using pictures charges ten and twenty cents, while the Princess, which closes the show with pictures, charges ten, twenty and thirty cents.

George Walker, the well-known picture post-card man, who came to this city a few years ago with only a few dollars, but a wealth of good sense, business ability and an over supply of ginger, is going to build a new theater. Mr. Walker, I am reliably informed, paid $3,000 for the lease. The house will be built on Central avenue, adjoining the new big Kress Five and Ten Cent Store now being built. It is right in the very core of the business district. "Uncle Sammy's" pawnshop will go out of commission and the main entrance, with beautiful lobby, will be at that place, the theater proper being in the rear and occupying the large room that was used by Hot Springs Plumbing Company. There is no denying the fact that Mr. Walker has secured a most desirable location, but it will cost thousands of dollars to fit the theater out as it should be done, and the expense will be rather heavy, which, at five cents admission, does not appeal to me very strongly. If he maintained the price at ten cents it would look better, but he's got the nerve to try it and, I hear, the money to push it through, so we shall see what we shall see in the near future. The house will be open in time for the big winter season. Here's wishing you luck, George. This is one time when the other managers unite in saying: "Let George do it."

The Great Colvins, a hypnotist, was at the Airdome the first five nights of the week, and while he succeeded in hypnotizing his subjects, he failed to cast his spell over the people generally, especially where the box-office was concerned, and it wasn't long before he was letting out a yell for help. The Loyal Order of Moose came to his rescue, I am told, and made it possible for him to go to his next stand. His entertainment was very good.

Eddie Gavrel, proprietor of the Lyceum, is looking around the city for a decorator to touch up his lobby so that it will have art exhibits appear cheap in comparison. Eddie is wise to the fact that one can make an excellent "flash" at very little expense. He visited a local decorator this week and explained in detail exactly what he wanted and asked the authority on art and decorations if he could do the job.

"Yes, Mr. Gavrel," responded the man, "I certainly can make you a most beautiful lobby. You have excellent ideas, too. I congratulate you on your artistic temperament."

Eddie felt justly proud.

"How much will work like that cost?" he asked.

"Not much. I'll make you a very reasonable price. I'll do the job for $400."

It took six physicians and a delegation of Red Cross nurses to bring Eddie back to life. "The blow almost killed father."

Manager Morrison, of the Scenic Theater, has now a true conception of the "brotherhood of man." In fact, he is thinking seriously of writing a little scenario and submit it to some of the producers, entitled: "Running an Independent Reel on a Trust License, or Double-Crossing a Friendly Competitor." Some one—he does not know who, but wishes he did—sent a clipping from a local paper to the headquarters of the General Film Company in St. Louis, stating that Morrison would run the Imp pictures of Hot Springs, over which there has been such a rumpus in this city, the article stating that he would run the pictures even at the risk of getting "in bad" with the Trust.

Some one in the General Film Company's office received the clipping, and around the words "in bad," with red ink they drew a circle and from that circle a straight line to the bottom of the article, writing at that point, also in red ink, "very bad." That was all. Morrison has heard nothing further concerning the pictures. He thinks that some one connected with one of the local houses sent the Trust people the clipping, but who the "buttinsky" was is as much a mystery as the identity of the "Man in the Iron Mask."

All of my time this week was taken up rehearsing with a home talent minstrel show, which was staged at Whittington Park. "The College Boy's Minstrels" packed the big summer theater, playing to over $300 gross, and, what is better still, the show went through without a single hitch. We had more fun than a basket of monkeys, and at the conclusion of the show the management gave a dance, which lasted until after 1 o'clock. Whittington Park has closed for the season, and we sure closed it in a blaze of glory. That minstrel show, Mr. Editor, with your kind indulgence, took up all of my time at night, and, therefore, I am some shy on a review of pictures, but will make amends in next week's letter.

THE MAN IN THE BATHS.

WASHINGTON, D. C.

"The Altered Message" of the Solax Company, which appeared on the day of release at the Empress, drew the same big crowds that was noted by the others of the Fort Myer series.

* * * *

A talk with William Airey, of the Alhambra, revealed the fact that his venture with a moving picture circus through the South proved a big financial success. Using the Fall of Troy with a display of fireworks and a few vaudeville sketches, he was able to catch big audiences. Mr. Airey is making preparations to put two companies on the road next season.

* * * *

The Washington Film Exchange is supplying five reels of the week's best Independent output for the Moore Sunday Concerts at the Gaiety and Academy theaters. This office is in receipt of handsome pictures of individual members of the Bison and Italia stock companies. These will be framed and find prominent places with other actors of the Independent manufacturers that adorn the walls of the Washington Film Exchange.

* * * *

Some members of the Yankee Film Company were recent guests in the city.

OUR LONDON CORRESPONDENT

London Office of the News,
8 Sherwood St., London, W.

"Flying A's" "Poisoned Flume" made a good impression here. Western subjects only too frequently bear a strong family resemblance to one another. "Flying A's" generally are free from this sameness but the "Flume" was more particularly novel and the well-pictured revolver duel between the outlaw perched on the conduit and the cowboy below struck us as great. Mr. Scott, who manages "Flying A" here, tells me the sales have been good.

* * * *

If there are any Independent manufacturers who are in a position to market real good English stuff—subjects which have sold well in this and the Continental markets—I am in a position to place them in communication with a firm here which wishes to dispose of its negatives to America after

Great Northern

THE "KING PIN" OF QUALITY FILMS

RELEASE FOR SATURDAY, SEPTEMBER 23rd

CAUGHT IN HIS OWN NET

A well acted realistic production of the rural type. Book it NOW.

RELEASE FOR SATURDAY, SEPTEMBER 30th

THE CONSPIRATORS

A thrilling and sensational detective story of the Sherlock Holmes type. SECURE A BOOKING AT ONCE.

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The Bear-on-the-Globe trade mark is the emblem of high quality

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GREAT NORTHERN FILM COMPANY

7 EAST 14TH STREET, NEW YORK

ALL FILMS SOLD THROUGH THE SALES COMPANY

supplying the home demand. Any letters sent to me at the above address will be forwarded to the right quarter.

* * * *

That the possibilities of production in this country are realized by the Continental firms is proved by the fact that a well-known house which has previously done all its staging in its native country is said to be busily preparing works in London, where it will stage on a large scale. In fact, as I have before pointed out in these notes, we are not improbably in for a boom in English subjects very soon, and it will be all for the good of the trade if it does come. You can't say now that our people lack enterprise; within my own knowledge, one of our producers had a crowd right down in Cornwall recently. This is adopting the very procedure which all who have the interest of the English subject at heart have united to urge upon the home producer.

* * * *

As to acting, we are improving very rapidly and Hepworth's, for one, possess a young lady who need not fear comparison with many of the much boomed ladies from America, and Cricks' comedians are inimitable in their own peculiar line. Where the home producer is lacking appears to be in seizing the opportunity presented by the chief works in English literature and drama. Itala, Eclair, Ambrosio and the others are great on stagings of this sort, and do not hesitate to have recourse to the literature or mythology of other countries for subjects. Why is it all the splendid material in our own great works untouched?

* * * *

For real novelty of plot, I believe the British producer to more than hold his own. Analyze the subjects of many of the American and Continental makers and you will be surprised to find how little body there is in the story; the acting and staging are good enough to make the most hackneyed idea interesting. The British films have the ideas but frequently lack the necessary skill in presentment. But you can't say of them as was once said in my hearing of deservedly popular Continental producers, that they had two plots, one in which the grandchild reconciled the secretly married couple to the old man, and another in which hubby leaves his rightful wife for another and is induced to return to his lawful partner also by the agency of the young son or daughter. There was a spice of truth in this criticism, too, though it was rather broadly stated.

B. A.

"BARBARA FRIETCHIE" FROM THE CHAMPION

A film entitled "Barbara Frietchie" was run off for our especial benefit the other day; and we can truthfully say that it is a rattling good one. The patriotism of the old lady is well depicted in the picture, and is constituted to incite patriotism and loyalty to the Stars and Stripes in all who see it. The subject is good; and it is reminiscent of the days when loyalty to flag and country was as second nature—the days when men, and women too, would die for their flag rather than see it dishonored.

"DAVID COPPERFIELD"

The Thanhouser Company is to be congratulated on the splendid success they have made of their production of "David Copperfield." The production lacks little of perfection. Although the picture was taken on American shores, the English atmosphere has been most successfully acquired and maintained. As in all Thanhouser productions, it is artistically put on. It is well cast, the characters maintaining a splendid individuality throughout. The child actress known as "The Thanhouser Kid" is to be heartily commended for her work in this production: for a child of her years she is a marvel—her conception of the part she plays is remarkable. Also another tiny tot figured in the picture as Little Em'ly, whose work was almost equally good, though not as extensive.

The staging of a production like "David Copperfield" is an exceedingly difficult matter; the multitude of unique and fantastical characters introduced by Dickens into his stories, and the peculiar circumstances and atmosphere with which he surrounds them, necessitate close attention to detail on the part of the directors, and skilful dramatic work on the part of the actors, all of which is admirably handled by the Thanhouser Company.

The "David Copperfield" film will be released in three reels in consecutive order: "Early Life of David Copperfield," October 17; "Little Em'ly and David," October 24; "The Loves of David Copperfield," October 31. Each reel is a complete story in itself as a portion of the whole.

DIXIELAND FILM EXCHANGE

Harry K. Lucas, Mgr.

Charlotte, N. C., Sept. 13, 1911.

Editor, Moving Picture News,
30 West Thirteenth Street,
New York, N. Y.

Dear Sir:

Through your valuable columns, will you kindly warn the trade against purchasing any films from R. W. Sherrill, who formerly operated a moving picture theater at Franklin, N. C., and a pair of crooks who up until a few weeks ago were connected with the Orpheum Theater of this city, going under the names of George S. Scottie and —— Joice.

R. W. Sherrill has embezzled the following reels: "Days of the Early West," "Three Men," "Souls Courageous" and "The Erring Son's Awakening," while Scottie and Joice disappeared from this city with two reels, namely, "Sweet Memories" and "Return to the Fold."

We are very anxious to apprehend these parties, and are offering a reward of $25 for any information concerning the whereabouts of each one.

Trusting that you will co-operate with us in bringing these individuals to justice, we are, with best wishes,

Yours very truly,
THE DIXIELAND FILM EXCHANGE,
Harry K. Lucas, Gen. Mgr.

CINEMATOGRAPHIC INDUSTRY ABROAD

American Consulate Reports

SPAIN

(From Consul General Henry H. Morgan, Barcelona)

The cinematograph theaters in Barcelona have become very popular, and new ones are constantly coming into existence in all parts of the city. These theaters are crowded at almost any time of the day and especially on Sundays, when thousands of people can be seen waiting outside until they can obtain entrance. The price of admission tends to make these theaters popular, being in most cases 2 to 5 cents in the smaller ones and 5 to 10 cents in larger ones. In addition, a number of "cines" have three or four variety numbers on the program. It is calculated that the total number of "cines" at present is between 55 and 60.

Consequently the market for films in Barcelona is unusually good. Most of the "cines" change their program partly or entirely every day, and therefore the number of films used is considerable. Upon an average, six sessions are given daily, one session lasting one hour and a half on week days and one hour on Sundays and holidays. The number of films shown per session is about eight. Dramas and melodramas are the most popular, and it is safe to say that 20 out of 30 films shown are of this nature, the balance consisting principally of comical and historical events and occasionally views of foreign countries or nature studies.

The Supply of Films.

American films are fairly well represented here, among the most popular being the Vitagraph, Edison, Biograph and others. Italian films are mostly in use, followed, in order, by French and American. A film factory has lately been established in the city, but the number of films turned out does not seem to be very large. It is complained that certain American makes are too long and complicated, and for this reason do not find general favor among the public. Owing to the average intelligence of the class of people who frequent the cheaper theaters, of which the number is great, it is necessary that the plots of the dramatic and comical films be very simple, as otherwise they are not understood. The average length of the films used here is 600 to 750 feet.

All films are imported into Barcelona through the French frontier and first shown in this city, after which they are sent to other important cities, as Madrid, Valencia, Bilbao, etc., from where they are again sent to the smaller towns and villages. The duty is 3 pesetas ($0.54) per kilo (2.2 pounds). This amount is refunded on re-exportation, after sufficient proof has been furnished to the customs officers as to the identity of the film. A certificate of the chief of police or other local authority in the city where the factory is located is accepted. It rarely happens, however, that films are re-exported, for the reason that they are generally worn-out and useless after their long course of circulation in the country.

CELLULOID MANUFACTURE IN JAPAN

(From Consul George N. West, Kobe. See also Daily Consular and Trade Reports for Jan. 10, March 29, and May 3, 1911.)

With reference to the development of the plastic industry in Japan, the following table, furnished by the manager of the Nippon Celluloid Jinzo-Kenshi, Kabushiki Kaisha, Aboshi, Harima, Japan, gives the number of persons employed by that company and the aggregate daily wage paid to each class:

Employees.	Number.	Aggregate wage.
Japanese chemists and engineers	12	$10.46
Foreign chemists and engineers	6	32.37
Clerks, cashiers and boys	19	6.97
Workmen	114	29.38
Factory boys	21	1.70
Workwomen	2	.30
Coolies	20	4.98
Total	194	86.16

It is stated that the number of workmen as well as workwomen is to be increased. The company is able to turn out 1 ton a day at present, and will shortly be able to produce 1½ tons. In a year's time it expects to produce 3 tons daily. The manager states that nearly all varieties of celluloid are manufactured except the very transparent article.

From the Sakai Celluloid Co., located at Sakai, it is learned that the average daily wage of laborers is about 1 yen ($0.498) and that the capacity of the factory is about 3,000 pounds per day. All varieties of celluloid will be manufactured. Information as to the number employed was not furnished.

The following item in reference to the operation of the Japan Celluloid Co. at Aboshi appeared in the Japan Chronicle for May 31, 1911:

We learn from the Japanese papers that the Japan Celluloid Co., established at Aboshi, near Himeji, which made experimental trials of its machinery last month, opened the regular business at the beginning of this month, and has been turning out goods for both the export and home markets with satisfactory results. The company is not only able to produce goods of a quality capable of driving out imported goods from the Japenese market, but is also able to turn out goods at lower prices than the German article, as the principal raw materials are obtainable in Japan. But operations have only just been opened, the working expenses are heavy, and the industry is not yet at the stage to pay a good return on the capital invested.

CLEAVELAND SLIDE COMPANY

The advertising slide service of the Cleaveland Slide Company, of Washington C. H., Ohio, has made that company one of the foremost in the country to-day. They are now serving thousands of customers regularly. Their service is prompt and right up to the minute in every respect and has the endorsement of some of the largest slide users in the country.

Greater pains are taken in the small details of the YANKEE productions than in the main details of other films

MONDAY

OCTOBER 2

SHE NEVER KNEW

An exceptionally pretty photo-play of a lost gift which brought happiness to a young and neglected wife.

Code Word, She

BEAUTIFULLY TONED AND TINTED

FRIDAY

OCTOBER 6

THE GOOSE GIRL

A rural drama portraying a country boy's loyalty amid trying difficulties.

Code Word, Goose

TONED AND TINTED THROUGHOUT

YANKEE FILM CO.

344 EAST 32d ST. N. Y. CITY

COPY OF LETTER RECEIVED FROM MOORE'S AMUSEMENT COMPANY PLAZA THEATRE, WASHINGTON, D. C.

SEPTEMBER 19th, 1911.

YANKEE FILM CO., N. Y. C.
DEAR SIRS:—

A word of praise for your excellent film, "THE STAR REPORTER." This picture pleased them from "soup to nuts." Make a few more like this one and we'll try and buy the building next door to accommodate the crowds; giving you plain facts, this was the greatest of its kind I have ever seen, and is sure to please many other exhibitors who may not get them to let you know it.

Hoping to get more of them and wishing you continued success,

Very truly yours,
TOM MOORE.

A POPULAR INDEPENDENT EXHIBITOR OF LYNN, MASS.

It was our good fortune this week to make the acquaintance of Col. Willard G. Stanton, who is manager of the Central Square Theater of Lynn, Mass. While waiting for the theater to open for the day, Colonel Stanton ushered me into his spacious private office and spoke enthusiastically but modestly of the success he had attained in the motion picture field, and of his admiration for the Independent pictures, which were being received with such marked approval by his large audiences. "Why," said the Colonel, "it is a regular occurrence now for the patrons to applaud the pictures and it leaves no doubt in my mind that the class of subjects which the Independent forces are giving us is proving a winner for them and makes me more than satisfied with the results I am getting." The W. E. Greene Film Exchange, Inc., of Boston, is furnishing the Central Square with its service. The following article appeared in a recent booklet of the business enterprises of the City of Lynn:

Lynn's most modern and recently erected house of amusement, the Central Square Theater, was opened to the public

COL. WILLARD G. STANTON

on December 19th last. Springing into immediate popularity, its history since that date can be summed up in a few words: Unbounded success, limited only by the fact that the auditorium, spacious as it is, is often inadequate to hold the many seeking admission. To describe this beautiful recreation resort would be only to tell what all the amusement seekers of our city well know. Artistic in decorations, complete in every modern equipment both front and back of stage, and particularly comfortable in its 1,500 seating privileges, the Central Square is decidedly a model theater of its class and metropolitan in every feature.

"Likewise, also, critical and discriminate patrons of the theater in our city are well aware of the character of the entertainments daily provided here—first-class in all respects, the very best obtainable, regardless of expense. Vaudeville as seen in leading Boston and New York houses, moving pictures of foremost American and foreign production, these are the attractions that daily test the Central Square's seating capacity. Above all, a wholesome show and the greatest show in this city or Boston for the money—ten cents only, with seat. Courteous ushers are in attendance and particular attention given to the comfort of ladies and children. Five stirring vaudeville acts are given at every performance and all the latest moving pictures. The program is changed every Sunday, Monday and Thursday.

"The great and continued success of the Central Square Theater is due largely to Col. Willard G. Stanton, the manager, a theatrical man of wide and varied experience and one whose name is synonymous with progressive effort. Colonel Stanton is a native of Schenectady, N. Y., and has been connected with the show business since he was a boy. He has been with such people as Thomas E. Shea and Jerry McAuliffe, the Boston Grand Opera Company and various other attractions of note. Colonel Stanton married a Lynn girl and has a host of friends in our city, hence aside from his ability as a theater manager, he seems to have settled down in the right spot. At all events he is making good for the lovers of the good show."

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If you are desirous of *Finding Out How* to *Improve* your *Present Service* and *Increase* your *Daily Attendance* call and have a confidential chat with us. If you are unable to call, drop us a line.

W. E. Greene Film Exchange, Inc.
228 Tremont Street, Boston, Mass.
Telephone: 3790 Oxford

MANUFACTURERS' SYNOPSES of FILMS

HOW HOPKINS RAISED THE RENT"

Solax Release September 27

Tom Hopkins, broke, hungry and out of work, is told by his landlady that he must pay his room rent or get out. He salves her along and leaves the house to see what the cold world has to offer. He meets a fat lady with many bundles, and politely stepping aside to allow her plenty of room, he bumps into a rubbish barrel, tearing a big hole in his trousers. Hungry, no job, and now his clothes are to the bad, he walks on down the street until attracted by the food in a restaurant window. After much pondering, he decides to take a chance—go in and eat, and then—

Tom orders a good meal, thinking he "might as well be hung for a sheep as a lamb." He eats his fill and when the waitress punches his check, to kill time he closely examines it. His fingers happen to locate a small nail protruding from the edge of his chair. He looks at it, then at the tear in his trousers, which has been covered by his coat, Ah! Ha! an idea, "Nail in chair—Tear in Trousers"—Why not? Tom suddenly rises, discovers tear. The proprietor is called, who generously takes Tom's check and tears it up. Tom is still indignant and proprietor slips him five, Tom accepting under protest. Proprietor offers Tom a cigar, but he takes several and after lighting one and warning the proprietor against such "carelessness," he starts for home.

Landlady, with frozen face, meets him at front door, but is all smiles when Tom nonchalantly hands her the five. He passes up to his room, in good standing now, to repair the rent that raised the rent, and enjoy another perfecto.

AN ITALIAN'S GRATITUDE

Solax Release September 29

Toney, his wife, and two beautiful children are of the better class of Italian street musicians. Daily they play before the house of Dr. Wilson, whose little daughter, Mabel, becomes very friendly with the Italian children.

Toney's little boy is seriously injured while climbing to a window for pennies. Dr. Wilson saves the child's life, but it is left a cripple.

Later while the musicians are playing near the doctor's house, little Mabel is run down by a heavy truck. Toney, grief stricken, followed by his family, carries the child home. Later she dies. Toney and his wife decide they are to blame for the death of the doctor's child, and argue that as the doctor saved their child and they killed his, they owe him a child. They offer their eldest child, a beautiful girl of Mabel's age, to the doctor. He is greatly touched by Toney's generosity, and craving a child's love, the doctor does not take the girl, but accepts the crippled boy.

After that Toney and his family play before the doctor's home and the children blow kisses to each other.

THE FIVE ROSE SISTERS

Thanhouser Release October 3

Grease paint, the spotlight and applause lose their fascination for the Five Rose Sisters, a dancing team full of vivacity, ability and pluck. They decide to leave the stage for a home of their own as soon as they are blessed with this good fortune. This blessing opportunely comes to them in the shape of a legacy from a dead uncle.

The legacy consists of a house and farm on the outskirts of a small village. The girls are both anxious and happy to exchange for the more salubrious and cheerful existence of the country their worrisome, wearing and purposeless life in the city. So they move to the country and forget about one-night stands, quick lunches and quick changes.

The people of the village in which these winsome quintette make their home are very hospitable and genial and make welcome and comfortable the sisters from the tall and graceful Rose to the lithe and buoyant "Rosebud." They become prominent members of the local church and are harmonious additions to the church choir.

The young pastor of the church takes a kindly interest in one of the sisters, who is an accomplished organist. His attentions to one of the "Roses" arouses the jealousy of the deacon's daughter. The green-eyed monster so took possession of her that she made capital out of the first opportunity. By one of those peculiar coincidences, it is she who learns of the past occupation of the sisters. She exposes the dancers at a choir meeting and naturally the simple village people are horrified. They ostracize the sisters from their society because of their former stage connections. The girls, however, are self-satisfied creatures and ignore the prudishness and snobbery of the village folk. They remain content and happy in their lonely farmhouse.

However, the little Rose who played the organ at church, misses the pleasure of this diversion. So one day, unable to withstand the call of the pleading anthem, she goes to the church, slips in while no one is about, and steals to the organ loft where she satisfies her unusual craving until she is overcome by the appeal and thrill of her hymns. For a long time she sat alone in the organ loft and wept bitterly.

Suddenly she is startled into quiet by the cautious movements of a stealthy person on tip-toe proceeding to the vestry room. She quietly hides near the organ loft and observes the deacon in the act of taking possession of the church funds.

The girl rushes back to her home at top speed and arranges with her sisters for the capture of the thief. When the dishonest deacon, with the money concealed under his coat, drives by the girls' farm on his way out of town, he is stopped by these plucky and determined young women. They force him to return to the village and not only confess to the crime, but "pony up."

The minister and the villagers welcome back into the fold all of the Five Roses, and decide that former dancers are respectable members of society in spite of having earned an honest livelihood with their toes. And by way of emphasis to their welcome the young minister marries the organist member of the Rose family. The blasé would point to this picture as a moral lesson to church-going hypocrites.

THE EAST AND THE WEST

Thanhouser Release October 6

The spirit of democracy prevalent at some of our large American colleges makes possible the association of students of different nationalities and religions. Although there is still a degree of snobbishness traceable in the social life of some colleges, the college which the hero of "The East and the West" attended is one of the most democratic.

It was therefore natural that our hero should chum with a Japanese student who worshipped Buddha. Both boys found each other's company congenial and interchanged considerable information during their close association as roommates.

The strong friendship formed at college the boys continued after graduation. The Jap spent a part of his time before sailing back to the "Flowery Kingdom" at the home of his friend. Before sailing he invites his chum to be his guest on the trip East. Of course, the American accepted the invitation, and his father, who is a theatrical producer, was happy to have his son go and polish his education by traveling through foreign lands.

When the Westerner arrives in the sunny East, he is much interested and impressed by the Eastern customs, and the character of the people. He is introduced to a relative of his host—a pretty and vivacious Japanese girl. She attracts his disinterested admiration by her graceful dancing and petite and chic appearance. He does nothing that would convey the impression

to the girl that he is in love with her, because he remembers "the girl he left behind." The impressionable Japanese damsel is carried away, however, by the force of the American's manners and loses her heart to him. Poor, suffering girl, her love is not returned.

The American is much impressed by the girl's skill as a dancer, so when he decides to go back to God's country, and not conceited enough to imagine that the girl would fall in love with him, he tells her that if she would like to try to win glory on the American stage he would tell his father to give her a chance. He sails back to America and his sweetheart. In the course of time he makes good his promise to the girl of the East.

She comes to America and when she makes her debut on the stage here as a dancer she wins considerable applause and is momentarily happy. But when she hears of the engagement of her idol to an American girl, her hopes are shattered and no longer desirous of fame or glory, she decides to sail East. Her plans are expedited by the arrival of a letter from her father commanding her to return and marry the chum of the American—who was secretly in love with her. Obedient to her father's commands, and happy to fill the vacuum created by an unrequited love, she sails home. And as the moralist would say, she will be much happier by marrying a man of her own kind than marrying a man whose environment and training would create an abyss between them in later years. After all, a person is happier in the atmosphere in which they are brought up.

THE ROSE'S STORY

Imp Release October 2

Gerald Kinney is a roue and travels with a fast set, having plenty of money to indulge his tastes and going the pace that kills. He is somewhat satiated with the life he is leading, and his better nature asserts itself at times. He leaves his club, where the wine is flowing and the tables are strewn with poker chips, and motors out into the country.

In a pretty wooded dell, by the side of a quaint old well, he meets Myrtle Edgar, a simple country maiden, pretty, pure and demure. It is a revelation to him. The girl is a new type—unlike any woman he has ever seen. She shyly gives him a drink of the cool water. Endeavoring to take liberties with her, he is repulsed, kindly but firmly, and that is a new experience for the debonair clubman. It is a welcome innovation and he sees in her only the pure and holy. Roses grow in profusion in the pretty spot and she plucks one and fastens it on the lapel of his coat.

The rose acts as a talisman. Whenever he is tempted to do wrong, he regards the flower. His friends rail at him and wish to learn his secret but he guards it jealously; gradually dropping his old acquaintances and leading a more quiet life. The memory of the sweet country girl is always before him.

At a swell society function he suddenly thinks of her and is distrait. He leaves his handsomely gowned partner and walks out into the night, the memory of Myrtle haunting him. He seeks her out and makes an honest declaration of his love, but she intuitively divines there is a disparity in their station. He tells her of his past life and she puts him on probation, after admitting her love.

They are married, and after a few years of wedded life a child comes to gladden their hearts. One night the wife is conning a book and finds between the leaves a pressed rose. She questions him and he tells her it is the rose she gave him at the old well, the flower that made a man of him and brought him a true and trusting wife, making his life brighter.

THROUGH THE AIR

Imp Release October 5

Flo Garret accompanies her father, Ned Bullard, and others on a prospecting trip into the gold country and assists in the cooking and keeping the camp tidy. Flo is an athletic young woman who can ride and shoot, and Ned loves her. His affections are not returned and he is furious at times.

Near the camp, Jack Baldwin, the aviator, has his airship housed, and is making frequent flights while experimenting with his dirigible. He meets Flo and they are mutually attracted.

While prospecting, Flo's father discovers gold in abundance, and he and companions stake out a claim. Bullard and the partner conceive the idea of putting the old man out of the way and filing on the claim. Ned returns to the camp and attempts to force his attention on the girl and she rides away.

The old prospector returns and he is shot by Ned, in a struggle, who steals the papers. Flo is a witness to the act, and, after making her father comfortable, she mounts her horse and rides to frustrate the intention of the scoundrels. She drops from her horse exhausted before the quarters of the young aviator and tells him the story.

In the meantime Ned has ridden to the railroad station, but finds the train just departing. He secures a high powered motor car and, offering the driver a big bonus, is whirled away in the direction of the office of the recorder.

Jack Baldwin takes in the situation and lends his aid. Armed with a duplicate description of the mine, he mans his airship, soars away, and the race for the office of the recorder is on. It is a highly interesting speed contest. Ned has the advantage of several miles start, but Jack passes him and arrives at the office of the official first and files on the claim in the name of Flo.

The daring young aviator wins the girl and the thanks of the old prospector as well, while the villains leave the country with Flo and her father in peaceable possession of the mining claim.

THE DERELICT

Rex Release September 28

More than six or eight times has life been compared to the sea; both have their storms, their ebb and tide; both have their reefs and shoals; and both have their flotsam. Yet every derelict floating rudderless and aimless, on the uncharted sea of life is human evidence of the dereliction of his fellowmen.

Frank Blake, a young fisherman, walking by the sea that alike means death and the means of living to him, comes across a few bodies washed ashore from a wrecked vessel out upon the waters. One among them, a girl, is still living, and at once he carries her to his cottage, where he and his mother resuscitate her. The girl is the girl of his dreams, the incarnation of his ideal, the consummation of vague visions born in fairy wreathes of smoke in the lull of twilight hours. And as Time, the greatest of all aviators, flies by, he learns to love her as a man loves but once in his life. Day by day she regains more of her health and strength. He proposes, when—

A villager finds a chest, washed ashore from the wreck, and brings it at once to the Blake home. With much excitement the villagers open it and discover in it the log of the ill-fated ship. The secret is out—the girl is found to be a leper, who was being transported to an isolated island when the wreck occurred.

And—well, if through the ages, love were not strong enough to withstand despair, disease, and even death, we'd not be here to-day discussing a great picture. The father demands that the girl leave at once, but the lover tells of his determination to go with her. In spite of the girl's protestations and her plea to stay with his father, he leaves with her and they both put out in a boat, headed for a little island. That night, as he is sleeping in the rude temporary camp he had constructed, she weighs in her mind the man's sacrifice for her, and determines to pursue the only course at her disposal to alter his. She goes back to the remorseless sea that had before yielded her up, to be its own bride forever.

BARBARA FRIETCHIE

Champion Release October 2

One of the brightest examples of true patriotism was exhibited by a woman in a most remarkable manner during the Civil War. The heroine was Barbara Frietchie. It occurred in the town of Frederick, Md., where every household was divided in its sympathies.

George Mason, whose mother was a Frietchie, was an ardent Unionist, but his brother William was strong for secession. Virginia Iredale loved George, but her seniments were opposed to his. This gave William a footing with her which he strove to improve by every means in his power.

It was about the time of General Lee's prospective invasion of the North. In accordance with that idea, General Stonewall Jackson had turned the faces of his men northward. Everywhere in Maryland he was acclaimed with joy, though not so vociferously as further south. Jackson met with no hostile demonstrations, though thousands were so inclined. In the big town of Frederick, there was not one protest against the Conferedate invasion—but stay! there was one, a dear old lady of eighty years, whose great big loyal heart led her to do an act of heroism that was sublime!

Jackson at the head of his hosts, entering Frederick that balmy September day, beholds the starry flag floating from a modest brick dwelling. Others have seen it, too. A score of muskets belch forth as one shot and the Stars and Stripes hangs by a cord from the shattered flagpole. In a flash the window is raised, framing therein an aged but sweet face. A pair of feeble hands grasp the broken pole and once more the Stars and Stripes defiantly flutter. Then are uttered those well-remembered words: "Shoot if you must, this old gray head, but spare your country's flag." The butts of a hundred muskets leap to the shoulders of the gray coats, but the next instant the stentorian tones of brave General Jackson ring out: "Attention! Who touches a hair of yon gray

head dies the death of a dog!" Then with a salute, he and his men marched on. Barbara Frietchie belonged to history.

This glorious act decided Virginia Iredale as to her course in love and politics. Virginia thought she loved her Southland more than the Union, but when she saw the old flag waving in Aunt Barbara's hand, she knew at once where her real sympathies were, and as a result of this decision her fair head found a resting place on the broad and manly bosom of George Mason.

AS THINGS USED TO BE

Champion Release October 4

Tom Hanson is a true type of Western gambler, riotously drunk half his waking moments. Harry Martin is a better product of the West. Harry loves Tom's sister and for that reason tries to reform him. In return for this, Tom learns to hate him, and to such an extent that he attempts to poison his sister's mind against him. In this he partly succeeds by cleverly throwing suspicion on him as a thief.

In spite of this, it falls to Harry's lot to have it in his power to save Tom from death at the hands of Indians, and he does this in a noble and courageous manner. When Tom learns that Harry was his gallant rescuer, remorse takes possession of him and he confesses the dastardly trick he played on Harry, and the latter is thus restored to the heart of his sweetheart and her parents. He magnanimously forgives the wayward Tom, and a most affecting scene transpires.

The gambler decides to change his life for the better for he has gradually seen the goodness of men in Harry. With this change, the old folks are made happy, and it is needless to say that Harry and his sweetheart find true bliss once more.

The parts herein "As Things Used to Be" are strongly dramatic, and as such are accurately and tellingly portrayed, each separate incident being treated accurately in its portrayal. The climax is effectively brought out and cannot fail to make a lasting impression on those who witness its depiction.

SHE NEVER KNEW

Yankee Film Co. Release October 22

Having been infatuated with a famous dancer, Jack Gordon had no thoughts of his home, and neglected his wife.

The wife, ignorant of the infatuation and believing the "oft-told tale of business," pitied her husband and sought to make things more pleasant for him.

On the occasion of her birthday she had prepared a splendid little dinner for her husband and was chagrined to learn that he would not be home "on account of business," but instead of business he went to keep an appointment at the home of the dancer, where there was to be quite a gathering of people.

He intended to surprise her by presenting her with a beautiful jeweled bracelet, but when he sought through his pockets he found that he had lost it. The dancer became enraged at being humiliated in the presence of her friends and insultingly dismissed him from her presence. He leaves in a rage, vowing never again to see her.

Although disappointed by her husband being absent at the occasion of her birthday, the wife is made happy at the presence of her father. The old man finds a box on the floor which the husband had dropped before leaving, and when the wife opens this and finds a beautiful bracelet she becomes happy at the thought that her husband has not forgotten her birthday and joyously shows it to her father, who deftly removes a card which shows that the present was meant for some one else. He acquaints his son-in-law with this fact and makes him promise to sever all connections with the dancer and become a devoted husband, which the young man gladly does.

THE GOOSE GIRL

Yankee Film Co. Release October 6

Remorse, flattery and prudence play important parts in this picture.

Flattered by the attentions of a wealthy summer guest, the little country girl, who was lovingly known as the "Goose Girl," being in constant attendance upon a flock of geese, forgets the loyal devotion of her sweetheart, who is a hard-working plumber, and when an opportunity presents itself she comes to the great metropolis and marries the man who coaxed and flattered her into coming.

Her marital bliss proves of short duration, as her husband soon tires of her and within two years she is in want with a young baby to take care of. In this plight, her former sweetheart, the young plumber, accidentally finds her.

The young plumber is called upon to do some repairs in an office building and meets the man who had deserted the little country girl and left her in want while he lived in prosperity.

Finding the safe open the plumber extracts a large sum of money and gives it to the deserted wife. He is later accused of the crime, and shows the authorities as well as the broker where the money is. The broker recognizes his wife and child and realizing their need and his own cowardly conduct decides not to press the charge against the plumber.

Remorse, that frightful enemy of mankind, then sets in its gruesome tentacles and another victim of self-destruction is added to its never ending list.

After her husband's death the former country girl and her baby return to the farm, where the loyalty and self-sacrificing conduct of the young plumber earns its reward.

A MATRIMONIAL IDYL

Powers Release, Tuesday, September 26

A satirical domestic comedy depicting the perils of love-at-first-sight. A young lady is reading in a hammock when a handsome stranger passes by, both innocent of the awful fate that awaits them. A flirtation takes place that leads to serious results, for after the courtship we see them before the altar agreeing to take each other for better or for worse, or worse as it happened. The wife couldn't cook and the husband had no patience, both of which proved to be non-conducive of wedded bliss. A baby arrives to add his mite to the noisy household. Many are their trials and tribulations, all of which bring out the ludicrous side of married life with the result of much merriment to the onlooker. A novel feature of the picture is the introduction of sub-titles in rhyme which serve to brighten up that usually uninteresting though necessary part of most pictures.

A BRANDED INDIAN

Powers Release September 30

A half-breed gambler is sent on an errand from the ranch. Riding on horseback along the road, he meets an Indian and suggests a game of cards. They gamble until the half-breed loses all. He then bets the horse, which he does not own, and loses that. He proves a bad loser and determines to get even. Returning to the ranch, the half-breed tells the cowboys that the Indian held him up and took away the horse. The cowboys take the trail and capture the Indian, intending to mete out to him the fate of all horse thieves.

Bringing the redskin back to the ranch, a fire is built to heat the branding irons preparatory to a lynching. The innocent Indian is made to suffer the humiliation and agony of being branded as a thief, and the men are about to hang him when the ranchman and his daughter put a stop to it and set the red man free. The sympathetic daughter treats the wound and binds it up, for which the unfortunate man is grateful.

The Indian vows to hate the white race and become an outlaw and pay back the score. From ambush, later, he shoots one of the cowboys who tried to hang him, and the horse gallops back with the rider hanging limp in the saddle. The cowboys give pursuit. Meantime the half-breed gambler takes advantage of his opportunity to force his attentions on the ranchman's daughter. The chase drives the hunted Indian to the spot in time to take in the situation. Forgetful of his own safety he interferes with the half-breed and they engage in a duel which leaves the half-breed a dead man. Though mortally wounded, the Indian picks up the fainting maiden and carries her back to the ranch.

When the cowboys arrive the Indian's life is ebbing away. They want to shoot him, but an explanation causes them to desist. Instead of shooting him down like a dog, they fire a volley in the air. A salute upon the death of a hero.

THE MASK OF THE RED DEATH

Ambrosio Release September 23

The City of Naples is in the grasp of the plague, and the terrified people are mowed down by the awful disease. The king with his court flees to a distant castle, where death is mockingly defied, behind locked doors. Death, a shadowy spectre, carrying his scythe, stalks into the castle, presenting a weird and awe-inspiring sight, and casts the plague upon all except a poor woman and her two little children whose pleadings moved the king to take them along, and who, alone, prayed to be spared. This is an exceptional subject, with wonderful photography.

On the same reel is "The Hornet," a short comedy.

GETTING EVEN

Nestor Release September 30

Betty Thorne had declared that if she and Bob Wiley only continued tormenting her father long enough, eventually he would consent to their marriage. But so infuriated did Major Thorne become at their persistence, that one day he actually took his cane to the young man. Tom, however, sprang through the door and the Major's blow fell upon the head of poor Parson Goodman, who entered at that moment. Excusing himself as best he could, the irate father summoned the gardener, instructing him to eject Tom from the premises.

But having heard these instructions from his hiding place, the lover decided to let himself out through the kitchen. Here, the sight of Policeman O'Grady's coat and hat lying upon a chair, where the officer had flung them as he sat down to a cup of tea with Maggie, quickly changed Tom's mind. Snatching them up, he hurried into the next room; there, with the aid of a little soot from the fireplace, the incorrigible young scamp walked boldly into the next room and accused the Major of assault and battery. Then, before he could get a good look at the officer, Betty came forward and hustled her confused father off, telling him that she would arrange matters with the policeman.

As the Major re-entered the room, however, the truth dawned upon him, for he beheld his daughter's face covered with soot, and, glancing at the officer, saw that his big mustache was now merely a black smudge. Again the cane was raised. This time Betty succeeded in staying his arm until Tom had safely deposited his borrowed clothes upon the kitchen chair and O'Grady had them on ready to depart when Major Thorne and the gardener grabbed him from the back, and without much ado threw the astonished officer through the window.

Battered, bruised and angry, the Irishman picked himself up and limped back into the house, and had not Betty and Tom been busy urging Parson Goodman to hasten with their marriage ceremony, they might have heard O'Grady's club descending upon the Major and his assistant, as he marched them triumphantly off to the station house On the same reel:

MUTT AND JEFF AS REPORTERS

Why should fate persecute lanky Mutt and his diminutive friend, Jeff? The echo, unfeeling as well as proverbial, answers, why?

Now, here comes one of those lucky mortals—a newspaper reporter. His work—work? His is not work; all he does is dress well, eat better, smoke the most fragrant Havanas and hold delightful tete-a-tete confabs with all sorts of people in order to find out just what skeletons they have hidden in their homes. And for this easy, nosey pastime, reporters actually get good money.

Mutt and Jeff's specialty is "doing" the "easy thing." So they make the rounds of the big "Dailies" looking for the reporter's cinch. Two of the "Star's" star reporters are missing, and Mutt and Jeff arrive at the psychological moment, which means they connect.

Jeff is assigned to do the society and theatrical stunt, while Mutt, who is brave and game, is to mingle with low-browed chaps and unearth the foul doings of the denizens of the underworld. The former meets with unqualified success, making a decided hit with dames of high degree and dramatic and operatic stars of great renown. When he turns in his report—a dandy scoop—the "Star" engages the little fellow at an enormous salary; and Jeff, conscious of his immense worth, automobiles away with one of the swellest members of the gentle sex.

In the meantime, Mutt has not been idle. He gets on the scent. Ah! a suspiciously dark cellar crowded with a suspicious looking bunch of dark, scowling men. Criminals to be sure! Mutt breaks in upon them, and they—cab drivers holding a meeting—fall upon the "thin guy" and pummel the daylight out of him. Black and blue, beaten almost beyond recognition, but proud for having uncovered a band of criminals, Mutt manages to make his report, which earns the disapproval of the "Star" and he gets "fired" with neatness, despatch and footwork.

There, out in the bustling street, poor Mutt sees with envious eyes the fast disappearing auto bearing away the smiling Jeff and his bee-you-tee-full lady friend.

THE CONSPIRATORS

Great Northern Release September 30

A sensational drama of the Sherlock Holmes type in which the resources of the famous detective outwit a nefarious gang and encompass their downfall.

Mr. Wilson, an attorney-at-law, receives a communication from a client, a millionaire, Benjamin Carter, who is a confirmed invalid, requesting him to call as quickly as possible to arrange for the sale of his stocks and bonds. When the letter arrives Mr. Wilson's wife is at his office. Bidding her good-by, the husband accompanies her to the street. Wilson's secretary, who is a member of a gang of nefarious scoundrels, during his absence reads the letter from Carter and hurriedly prepares a message to his associates apprising them that there is an opportunity for a good haul. His first message does not suit him and he crumples this up and throws it on the floor. This ultimately proves to be his undoing. The secretary leaves the office and joins his confederates and soon their plans are matured.

As Mr. Wilson is hailing a cab preparatory to calling on his client, the gang overpower him and confine him in a dungeon at old Mother S.'s. Armed with his employer's bag, the clerk then proceeds to call on the client. At the solicitor's office, however, a trusted servant has picked up the incriminating note which says that Wilson must be robbed. He informs Mrs. Wilson and then Sherlock Holmes is called in.

He speedily determines on a course of action, and going to the client, takes that gentleman's place and is disguised to represent the infirm old man. When the clerk calls, Sherlock Holmes overpowers him and makes him a prisoner. Then he disguises himself as the clerk, and goes to the place where Wilson is detained and liberates him.

The other members of the gang rush in, but are covered by the detective's pistols. Suddenly one of them pulls a cord by the window and Sherlock Holmes disappears into space below. But the police arrive and overpower the ruffians. They are forced to disclose Holmes' whereabouts and eventually the prisoners are led away for safe keeping, and Wilson is happily restored to his family.

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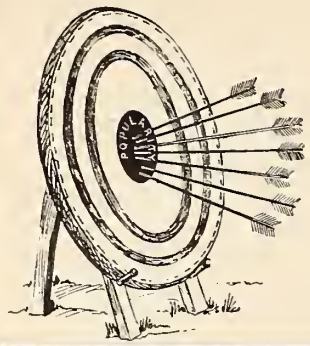

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Sept. 6—Tweedledum and the Adventuress (Com.-Dr.)
Sept. 6—Italian Artillery
Sept. 13—Cain's Retribution (Dr.)
Sept. 13—Tiny Tom Wins a Lottery Prize (Com.)
Sept. 20—Tweedledum's Riding Boots (Com.)
Sept. 20—Tiny Tom as a Detective
Sept. 23—The Mask of the Red Death
Sept. 27—Alice's Dream
Sept. 23—The Hornet (Com.)
Sept. 27—Tweedledum's Auto Skates (Com.)

AMERICAN

Aug. 10—The Ranch Girl (Dr.) 1000
Aug. 14—The Poisoned Flume (W. Dr.) 1000
Aug. 17—The Brand of Fear (Dr.) 1000
Aug. 21—The Blotted Brand (Dr.)
Aug. 24—Anna Harris in the Swimming Marathon
Aug. 24—Aunty and the Cowboys (Com.)
Aug. 28—The Western Doctor's Peril (Dr.)
Aug. 31—The Diamond Smugglers (Dr.)
Sept. 4—The Cowboy and the Artist (W. Dr.) 1000
Sept. 7—Three Million Dollars (W. Dr.) 1000
Sept. 11—The Stage Robbers of San Juan (W. Com.-Dr.)
Sept. 14—The Mother of the Ranch (W. Dr.) 1000
Sept. 18—The Gun Man
Sept. 21—The Claim Jumper

CHAMPION

Aug. 16—How the Girls Got Even (Com.)
Aug. 21—When North and South Met 950
Aug. 23—The Confessional 950
Aug. 28—A Daughter of Dixie 950
Aug. 30—How Tony Became a Hero 950
Sept. 4—Grant and Lincoln 950
Sept. 6—When the Law Came 950
Sept. 11—Charley's Butte (Dr.)
Sept. 13—The Red Devils (Dr.) 950
Sept. 18—Shenandoah 950
Sept. 20—The Stolen Horse 950
Sept. 25—The Black Horse Troop of Culver. 950
Sept. 27—The Cook of the Ranch 950
Oct. 2—Barhara Frietchie 950
Oct. 4—As Things Used to Be 950

ECLAIR

July 17—Teddy's Three Duels
July 24—The Pretty Lady of Narbonne
July 31—The Parable of the Prodigal Son
Aug. 7—The Sorrowful Mother (Dr.)
Aug. 7—Too Much Swedish Drill (Com.)
Aug. 14—The Connecting Link (Dr.)
Aug. 21—The Edelweiss
Aug. 21—How They Work in Cinema (Com.)
Aug. 28—A Marriage in the Stars (Com.) 755
Sept. 4—All On Account of a Coat (Com.) 886
Sept. 11—How Poor Babies Are Reared in Paris 630
Sept. 11—How Teddy Lost His Bet (Com.) 335
Sept. 18—Magic Music 330
Sept. 18—When the Leaves Fall 665
Sept. 25—A Just General (Dr.) 1000
Oct. 2—Hearts and Eyes 630
Oct. 2—For Your Hats, Ladies 370

GREAT NORTHERN

July 1—The King's Favorite
July 8—As a Man Soweth (Dr.)
July 15—A Soldier's Life (Com.) 452
July 15—At Sea Under Naval Colors 455
July 22—A Kind-Hearted Brother (Dr.)
July 29—The Engagement Ring (Dr.)
July 29—A Happy Home
Aug. 5—The Burglar and the Girl (Dr.)
Aug. 12—The Mother's Mark (Dr.)
Aug. 12—Teddy Trained hy His Mother (Com.)
Aug. 19—The Victory of Love (Dr.) 950
Aug. 26—A Traitor to His Country (Dr.)
Sept. 2—The Foundling (Dr.)
Sept. 9—A Dream with a Lesson
Sept. 16—The Conspirators (Dr.)
Sept. 23—Caught in His Own Net (Dr.)

IMP

Independent Moving Picture Co. of America.

July 31—The Bi-Centennial Celebration at Mohile, Ala. (Sc.) 500
July 31—The Skating Bug (Com.) 500
Aug. 3—The Call of the Song (Dr.) 1000
Aug. 7—The Old Peddler (Dr.) 1000
Aug. 10—Dorothy's Family (Com.) 1000
Aug. 14—A Boy's Best Friend (Dr.)
Aug. 17—Behind the Times (Dr.)
Aug. 18—Bill Tries to Make Bread
Aug. 21—Battle of the Wills (Dr.) 500
Aug. 21—Love in a Tepee (Dr.) 500
Aug. 24—As a Boy Dreams (Dr.) 1000
Aug. 28—His Royal Highness (Com.)
Aug. 28—Hot Springs, Arkansas (Sc.)
Aug. 31—The Toss of a Coin (Com.)
Sept. 4—The Haunted House (Dr.) 1000
Sept. 7—Duty (Dr.) 1000
Sept. 11—By the House that Jack Built (Dr.) 1000
Sept. 14—The Brothers (Dr.) 1000
Sept. 18—The Great Charleston Hurricane Flood
Sept. 18—The Bicycle Bug's Dream
Sept. 21—By Registered Mail
Sept. 25—The Co-Ed. Professor (Com.) 750
Sept. 25—Through the Dells of the Wisconsin in a Motor Boat (Sc.) 250
Sept. 28—'Tween Two Loves (Dr.) 1000

ITALA

July 13—The Inventor's Wife (Dr.)
July 15—Toto Enthusiast For New Fashion (Com.)
July 15—A Revolver Returned to Its Owner
July 20—The Charitahle Young Lady (Dr.).
July 22—Foolshead's Heels (Com.)
July 27—The Fatal Sonata (Dr.)
July 29—Toto's Butterfly (Com.)
July 29—Toto Without Water (Com.)
Aug. 3—The Evening Bell
Aug. 5—Foolshead's Last Roguery
Aug. 12—Sport Restores Youth
Aug. 17—Toto's Little Cart
Aug. 17—In the Valley of Viege
Aug. 19—Foolshead—Manikin
Aug. 19—The Blunt Sword
Aug. 24—Modern School of Italian Cavalry
Aug. 26—Foolshead—Chauffeur
Aug. 26—For a Straw
Sept. 2—Clio and Phyletes
Sept. 7—The Infinitive Ways of Providence (Dr.)
Sept. 9—Foolshead Hypnotizer (Com.)
Sept. 9—Toto Has a Purse
Sept. 16—The Horse of the Regiment (Com.)
Sept. 16—Foolshead Charges Himself with Removal (Com.)

LUX.

By Prieur.

July 28—Jim Crow: A Tale of the Turf (Dr.) 500
Aug. 4—Bill Does His Own Washing (Com.) 439
Aug. 4—An Elopement hy Aeroplane (Com.) 465
Aug. 11—Bill Wishes to Make Butter (Com.) 458
Aug. 11—The Cripple (Dr.) 462
Aug. 11—Bill Wishes to Make Butter (Com.) 458
Aug. 11—The Cripple (Dr.) 462
Aug. 18—A Child's Courageous Act
Aug. 25—Bill Follows the Doctor's Orders
Aug. 25—What a Pennyworth Did
Sept. 1—Bill as a Game-Keeper (Com.) 504
Sept. 1—The Invisible Wrestler (Com.) 340
Sept. 8—Bill Buys a Lobster (Com.) 350
Sept. 8—A Romance of a Wager (Dr.) 642
Sept. 15—Bill as a Billposter (Com.) 573
Sept. 15—His Mania for Collecting Antiques (Com.) 357
Sept. 22—Bill as an Express Messenger (Com.) 344
Sept. 22—The Stolen Diamond (Dr.) 629

NESTOR FILM CO.

Aug. 19—Mutt and Jeff in the Banking Business
Aug. 23—Alias Yellowstone Joe (Dr.)
Aug. 26—Mutt and Jeff and the Country Judge (Com.)
Aug. 30—The Parson and the Bully (Dr.)
Sept. 2—Mutt and Jeff and the German Band (Com.)
Sept. 6—The Flower of the Tribe (W. Dr.).
Sept. 9—Mutt and Jeff and the Escaped Lunatic (Com.)
Sept. 13—At Perry's Ranch (Dr.)
Sept. 16—Mutt and Jeff and the Newshoys (Com.)
Sept. 20—Across the Divide (Dr.)
Sept. 23—Mutt and Jeff and the Dog Catchers (Com.)
Sept. 23—Obliging a Friend (Com.)
Sept. 27—The Young Doctor (Dr.)
Sept. 30—Mutt and Jeff as Reporters (Com.)
Sept. 30—Getting Even (Com.)

NEW YORK MOTION PICTURE CO.

("Bison")

Aug. 1—A True-hearted Miner
Aug. 4—Darkfeather, the Squaw
Aug. 8—Grey Cloud's Devotion
Aug. 11—The New Cowhoy
Aug. 15—A Sioux Spy
Aug. 18—An Indian Love Affair
Aug. 22—A Cowhoy's Loyalty
Aug. 25—Pioneer Days
Aug. 29—An Indian Legend
Sept. 1—The Sheriff's Love
Sept. 5—Little Dove's Romance
Sept. 8—A Western Tramp
Sept. 12—The Lost Letter
Sept. 15—Lone Star's Return
Sept. 19—The Sheriff's Brother
Sept. 22—The Missionary's Gratitude
Sept. 26—Lucky Boh
Sept. 29—White Fawn's Peril

POWERS' PICTURE PLAYS

July 25—The Thrilling Powers Fire 500
July 29—The Picnic (Com.)
July 29—A Foot Romance
Aug. 1—Speculation (Dr.)
Aug. 5—Last of the Mohicans (Dr.)
Aug. 8—Cheyenne Days (Scenic)
Aug. 8—A Harmless Flirtation (Com.)
Aug. 12—Lone Eagle's Trust (Com.)
Aug. 15—Bahes in the Woods (Dr.)
Aug. 19—The Squaw's Devotion (Dr.)
Aug. 22—Measuring a Wife (Com.)
Aug. 22—Falls of Bohemia (Scenic)
Aug. 26—The Indian's Love (Dr.)
Aug. 29—The White Chief
Sept. 2—Silver Tail and His Squaw
Sept. 5—Red Feather's Friendship (Dr.) 960
Sept. 9—The Twin Squaws (Dr.) 975
Sept. 12—Gray Wolf's Grief (Dr.) 950
Sept. 16—The Horse Thief (Dr.) 950
Sept. 19—Lost in a Hotel (Dr.)
Sept. 19—An Old Time Nightmare (Dr.)
Sept. 23—Red Man's Honor (Dr.)
Sept. 26—The Falls of Bohemia (Sc.) 300
Sept. 26—Imaginative Willie (Com.) 670
Sept. 30—The Half-Breed's Atonement (Dr.) 970

RELIANCE

Aug. 30—A Straight Path
Sept. 2—Clouds and Sunshine
Sept. 6—Temptation
Sept. 9—His Dream
Sept. 13—The Cohhler
Sept. 16—Pals (Dr.)
Sept. 20—The Stolen Play
Sept. 23—The Way of a Maid
Sept. 27—For His Sake (Dr.)

REX

Aug. 10—A White Red Man (Dr.)
Aug. 3—The Artist Financier (Dr.)
Aug. 10—The White Red Man (Dr.)
Aug. 17—The Colonel's Daughter (Dr.)
Aug. 24—Castles in the Air (Com.) 1000
Aug. 31—The Torn Scarf
Sept. 7—Picturesque Colorado (Scenic)
Sept. 14—Faith (Dr.)
Sept. 21—The Rose and the Dagger (Dr.)

SOLAX COMPANY

Aug. 30—The Patched Shoe (Com.)
Sept. 1—The Hold-Up (Military)
Sept. 6—The Inheritance (Com.)
Sept. 8—The Best Policy (Mil. Dr.)
Sept. 13—Her Uncle's Will (Com.)
Sept. 15—The Altered Message (Mil. Dr.)
Sept. 20—Oh! You Stenographer (Com.)
Sept. 22—Nellie's Soldier (Dr.)
Sept. 27—How Hopkins Raised the Rent (Com.)
Sept. 29—An Italian's Gratitude (Dr.)

THANHOUSER COMPANY.

July 11—When a Man Fears
July 14—Won By Wireless
July 18—That's Happiness
July 21—Two Little Girls
July 25—The Smuggler (Dr.)
July 28—A Doll's House (Dr.)
Aug. 1—The Pied Piper of Hamelin
Aug. 4—The Judge's Story
Aug. 8—Back to Nature (Dr.)
Aug. 11—Cupid the Conqueror (Dr.)
Aug. 15—Nobody Loves a Fat Woman
Aug. 18—The Train Dispatcher (Dr.)
Aug. 22—The Cross
Aug. 25—The Romance of Lonely Island
Aug. 29—The Moth
Sept. 1—Romeo and Juliet, Part I.
Sept. 5—Count Ivan and the Waitress
Sept. 8—Romeo and Juliet, Part 2
Sept. 12—The Buddhist Priestess (Dr.)
Sept. 15—In the Chorus (Dr.)
Sept. 19—The Lie (Dr.)
Sept. 22—The Honeymooners (Dr.)
Sept. 26—Lochinvar (Dr.)
Sept. 29—Love's Sacrifice (Dr.)

YANKEE FILM COMPANY

July 21—Outwitting Father (Com.)
July 24—The Stepdaughter (Dr.)
July 28—Deposited After Banking Hours (Dr.)
July 31—The Sea Vultures (Dr.)
Aug. 4—Truth Shall Prevail (Dr.)
Aug. 7—Kathleen Mavourneen (Dr.)
Aug. 11—Grey Wolf's Squaw (Dr.)
Aug. 21—Colleen Bawn (Dr.)
Aug. 14—A Good Natured Man (Com.)
Aug. 14—A Children's Paradise (Scenic)
Aug. 18—Her Father's Secretary (Dr.)
Aug. 21—Colleen Bawn (Dr.)
Aug. 25—Retaliation (Dr.)
Aug. 28—The Power of Devotion (Dr.)
Sept. 1—A Great Wrong Righted (Dr.)
Sept. 4—Inshavogue (Dr.)
Sept. 8—Mesmerizing Moe (Com.)
Sept. 8—Faded Roses (Dr.)
Sept. 11—Tangled Heartstrings
Sept. 15—Woman
Sept. 18—The Star Reporter
Sept. 22—The Girl and the Chauffeur (Dr.)

LICENSEES OF PATENTS CO.

BIOGRAPH

	Feet
Aug. 14—The Blind Princess and the Poet (Dr.)	
Aug. 17—The Sorrowful Example (Dr.)	
Aug. 21—The Diving Girl (Com.)	502
Aug. 21—$500 Reward (Com.)	496
Aug. 24—The Rose of Kentucky (Dr.)	997
Aug. 28—Swords and Hearts (Dr.)	1000
Aug. 31—The Baron (Com.)	587
Aug. 31—The Villain Foiled (Com)	411
Sept. 4—The Stuff Heroes Are Made Of (Dr.)	998
Sept. 7—The Old Confectioner's Mistake (Dr.)	998
Sept. 11—The Village Hero (Com.)	675
Sept. 11—The Lucky Horseshoe (Com.)	321
Sept. 14—The Squaw's Love (Dr.)	998
Sept. 18—Dan, the Dandy (Com.)	998
Sept. 21—When Wifey Holds the Purse Strings (Com.)	463
Sept. 21—A Convenient Burglar (Com.	534
Sept. 25—The Revenue Man and the Girl (Dr.)	999
Sept. 28—Her Awakening (Dr.)	997

EDISON

Sept. 8—At Jones' Ferry (Dr.)	1000
Sept. 9—That Winsome Winnie Smile (Com.)	500
Sept. 9—No Cooking Allowed (Com.)	500
Sept. 12—Under the Tropical Sun (Dr.)	735
Sept. 13—The Escaped Lunatic (Com.)	500
Sept. 12—Off the Coast of Maine	265
Sept. 13—For the Queen (Com.)	500
Sept. 15—The Lighthouse by the Sea (Dr.)	1000
Sept. 7—The Sheriff (Dr.)	1000
Sept. 19—The Sailor's Love Letter (Dr.)	1000
Sept. 20—An Unknown Language (Com.)	985
Sept. 22—The Battle of Trafalgar (Dr.)	1000
Sept. 23—The Big Dam (Dr.)	1000
Sept. 26—Mary's Masquerade (Com.)	1000
Sept. 27—A Cure for Crime (Com.)	1000
Sept. 29—The Death of Nathan Hale (Edu.)	1000
Sept. 30—The Maiden of the Pie-Faced Indians (Com.)	500
Sept. 30—Turning the Tables (Com.)	500
Oct. 3—Eugene Wrayburn (Dr.)	1000
Oct. 4—The Summer Girl (Com.)	1000
Oct. 6—Foul Play—Part I (Dr.)	1000
Oct. 6—Foul Play—Part II (Dr.)	1000
Oct. 6—Foul Play—Part III (Dr.)	1000
Oct. 7—Leaves of a Romance (W. Dr.)	1000
Oct. 10—How Mrs. Murray Saved the American Army (Dr.)	1000
Oct. 11—Mae's Suitors (Com.)	1000
Oct. 13—At the Threshold of Life (Edu.)	1000
Oct. 14—Her Wedding Ring (Dr.)	1000

ESSANAY FILM CO.

Sept. 5—The Diamond Gang (Dr.)	980
Sept. 7—The Dark Romance of a Tobacco Can (Com.)	700
Sept. 7—Never Believe in Signs (Com.)	300
Sept. 8—The Wrong Glove (Com.)	990
Sept. 9—Broncho Bill's Last Spree (W. Com.)	980
Sept. 12—Two Men and a Girl (Dr.)	980
Sept. 14—The Puncher's Law (W. Dr.)	980
Sept. 16—The Millionaire and the Squatter (W. Dr.)	980
Sept. 19—Saved from the Torrents (Dr.)	980
Sept. 21—All on Account of the Reporter (Com.)	
Sept. 21—Everybody's Troubles (Com.)	980
Sept. 22—Live, Love and Believe (Mil. Dr.)	980
Sept. 23—An Indian's Sacrifice (W. Dr.)	980
Sept. 26—Lost Years (Dr.)	980
Sept. 28—The Power of Good (W. Dr.)	980
Sept. 29—When He Died (Com.)	980
Sept. 30—The Strike at the "Little Johnny" Mine (W. Dr.)	980

GAUMONT
G. Kleine

Aug. 1—An Aeroplane Disaster	320
Aug. 5—A Passing Fancy	800
Aug. 5—Flowers and Plants in Winter	190
Aug. 8—A General Strike	825
Aug. 8—A Raging Sea	175
Aug. 12—The Academy Girl	585
Aug. 12—Jimmie's Luck	405
Aug. 15—The Inventor	1000
Aug. 19—The Son of the Shunammite (Dr.)	1000
Aug. 22—The Soul of a Violin (Dr.)	930
Aug. 26—The Sunday Huntinfi Party (Com.)	665
Aug. 26—The Island of Ischia, Italy	332
Aug. 29—Jimmie to the Rescue (Com.)	1000
Sept. 2—Giving the High Sign to Woman Haters (Com.)	
Sept. 2—African Sharp Shooters (Sc.)	210
Sept. 5—A Society Mother (Dr.)	1030
Sept. 9—Mated by Chess (Dr.)	660
Sept. 9—Farming—Old and New Methods	378
Sept. 12—How to Catch a Bachelor (Com.)	836
Sept. 12—From Bordeaux to Paulliac, France	164
Sept. 16—The Cinematograph Fiend (Com.)	574
Sept. 16—A Mountain Torrent in Austria (Scenic)	415
Sept. 19—Jimmie on Guard (Dr.)	710
Sept. 19—Crossing the Alps in a Motor	285
Sept. 23—A Heart Breaker by Trade (Com.)	710
Sept. 23—The Culture of Bulbous Flowers	290
Sept. 26—A Friend of the Family (Com.)	850
Sept. 26—The City of Bordeaux, France (Trav.)	175
Sept. 30—Hearts May be Broken (Dr.)	1015
Oct. 3—Jimmie's Midnight Flight (Dr.)	675
Oct. 3—Ajaccio, the Birthplace of Napoleon (Trav.	325
Oct. 7—The Upward Way (Dr.)	726
Oct. 7—Cintra, a Picturesque Town of Portugal	269

KALEM CO.

Aug. 11—The Romance of a Dixie Belle (Dr.)	
Aug. 14—The Wasp (Dr.)	
Aug. 16—Special Messenger (Dr.)	
Aug. 18—The Promoter (Dr.)	
Aug. 21—Simple Ike Decides to Marry (Com.)	
Aug. 23—Don Ramon's Daughter (Dr.)	
Aug. 25—The Little Cripple (Dr.)	
Aug. 28—The Branded Shoulder (Dr.)	1000
Aug. 30—Building the New Line (Dr.)	1000
Sept. 1—On the War Path (Dr.)	955
Sept. 4—Rory O'More (Dr.)	
Sept. 4—Rory O'More (Dr.)	1000
Sept. 6—When Two Hearts Are Won (Com.)	1000
Sept. 8—When the Sun Went Out (Dr.)	1000
Sept. 11—A Sheepman's Triumph (Dr.)	1000
Sept. 13—The Express Envelope (Dr.)	1000
Sept. 15—The Alpine Lease (Dr.)	1000
Sept. 18—The Ranger's Strategem (Dr.)	1000
Sept. 20—Losing to Win (Dr.)	1000
Sept. 22—The Cowboy's Bride (Dr.)	1000
Sept. 25—Arizona Bill (Dr.)	1000
Sept. 27—Hal Chase's Home Run (Dr.)	1000
Sept. 29—The Blackfoot Halfbreed (Dr.)	1000

LUBIN

Aug. 28—The Secret (Com.)	600
Aug. 28—Fountain of Youth (Com.)	400
Aug. 31—Romance of Pond Cove (Dr.)	1000
Sept. 2—The Easterner's Sacrifice (Dr.)	
Sept. 4—A Gay Time in Washington (Com.)	
Sept. 7—The Story of Rosie's Rose (Dr.)	
Sept. 7—A Question of Modesty (Dr.)	600
Sept. 7—Pardon Me (Com.)	400
Sept. 9—The Ranch's New Barber (Com.)	
Sept. 9—Bill's Ward (Dr.)	400
Sept. 11—Divided Interests (Dr.)	1000
Sept. 13—His Girlie (Dr.)	1000
Sept. 14—Al. Martin's Game (Dr.)	1000
Sept. 16—Cement Rock Blasting (Ind.)	
Sept. 16—His Scheme That Failed (Com.)	
Sept. 18—The Senorita's Conquest (Dr.)	
Sept. 20—The Life Saver (Dr.)	1000
Sept. 21—The Human Torpedo (Com.)	1000
Sept. 23—Her Inspiration (Dr.)	1000
Sept. 25—The Matchmaker (Dr.)	1000
Sept. 27—A Cowboy's Love (Dr.)	1000
Sept. 28—A Counterfeit Roll (Com.)	1000
Sept. 30—A Nearsighted Chaperon (Com.)	1000

G. MELIES.

July 27—At the Gringo Mine (Dr.)	
Aug. 3—Red Cloud's Secret (Dr.)	
Aug. 10—His Lesson (Dr.)	
Aug. 17—The Local Bully (Com.)	
Aug. 17—Two Foolies and Their Follies (Com.)	
Aug. 24—A Spanish Love Song (Dr.)	
Aug. 31—The Call of the Wilderness (Dr.)	1000
Sept. 7—The Hobo Cowboy (Dr.)	1000
Sept. 14—A Shattered Dream (Dr.)	1000
Sept. 21—$200.00 (Dr.)	1000
Sept. 28—The Mission Waif (Dr.)	1000

PATHE FRERES

Aug. 24—Cheyenne's Bride (Indian Film) (American Dr.)	
Aug. 25—Nick Winter Turns a Trick (Com.)	
Aug. 25—Eastern Europe (Scenic)	
Aug. 25—Across the Mountain Passes of New Zealand (Scenic Colored Film)	
Aug. 26—A Boy of the Revolution (Amer. Dr.)	
Aug. 28—The Ranch in Flames	900
Aug. 30—For the Sake of the Tribe	950
Aug. 31—The Medicine Woman	1000
Sept. 1—The Carrot Caterpillar	625
Sept. 1—A Wedding Procession in Bavaria	375
Sept. 2—A Daughter of the South (Dr.)	1000
Sept. 4—The Hermit (Dr.)	
Sept. 5—Pathe's Weekly No. 36	
Sept. 6—Honoring a Hero (Dr.)	
Sept. 7—The Redman's Dog (Dr.)	
Sept. 8—Culture of the Dahlia (Edu.)	
Sept. 8—Arabian Types and Customs (Sc.)	
Sept. 9—A Tragedy at Sea (Dr.)	
Sept. 11—Eva Is Tired of Life (Com.)	
Sept. 11—Little Moritz and the Butterfly (Com.)	
Sept. 11—From Lourdes to Gavarnie (Sc.)	
Sept. 12—Pathe's Weekly No. 37	
Sept. 13—Prisoner of the Mohicans (Dr.)	
Sept. 14—College Sweethearts (Com.)	
Sept. 14—Art Industries in Kabylie (Sc.)	
Sept. 15—Madame Tallien (Dr.)	
Sept. 15—Everyday Life in Malacca (Sc.)	
Sept. 16—A Western Memory (Dr.)	
Sept. 18—The Fright	770
Sept. 18—Fire Brigade in Moscow	230
Sept. 20—An Up-to-date Squaw (Com.)	754
Sept. 20—African Birds and Their Enemies	250
Sept. 21—Starlight's Necklace	951
Sept. 22—Electric Boots (Com.)	425
Sept. 22—Old Delhi and Its Ruins	285
Sept. 22—Surfing	285
Sept. 23—Gypsy Maids	900
Sept. 25—The Disappointed Old Maids (Com.)	
Sept. 25—Whiffles' Hard Luck Stories (Com.)	
Sept. 26—Pathe's Weekly No. 39	
Sept. 27—Driven from the Tribe (Dr.)	
Sept. 28—Gypsy Honor (Dr.	
Sept. 29—The Bell Ringer of the Abbey	
Sept. 29—Across the Polar Seas (Scenic)	
Sept. 30—A Convict's Heart (Dr.)	

SELIG

Aug. 28—Among the Japanese	
Aug. 29—A New York Cowboy	1000
Aug. 31—Thro' Fire and Smoke	1000
Sept. 4—How Algy Captured a Wild Man (Com.)	1000
Sept. 5—The Totem Mark (Hist. Dr.)	1000
Sept. 7—A Tennessee Love Story (Dr.)	1000
Sept. 8—The Heart of John Barlow	1000
Sept. 11—Kit Carson's Wooing	1000
Sept. 12—Dad's Girls	1000
Sept. 14—The Wheels of Justice	1000
Sept. 15—The Voyager	670
Sept. 15—A Sight Seeing Trip Through Boston	330
Sept. 18—Lost in the Arctic	820
Sept. 18—Noted Men	180
Sept. 19—McKee Rankin's "49"	1000
Sept. 22—Shipwrecked	1000
Sept. 21—A Cup of Cold Water	1000
Sept. 25—Two Orphans	1075
Sept. 26—Two Orphans—Part II	986
Sept. 28—Two Orphans—Part III	1090

URBAN ECLIPSE
G. Kleine

May 31—The Sleuth	404
June 7—The Young Interne	750
June 7—Heligoland, an Isle of the North Sea	250
June 14—Sir John Falstaff	1000
June 21—Avenged	1000
June 28—The Taming of the Shrew (Com.)	1000
July 5—Ancient and Modern London	530
July 5—Boys Will Be Boys (Com.)	470
July 12—The Free Lance (Dr.)	640
July 12—Temples of India	365
July 19—The Tie That Binds (Dr.)	760
July 19—A Round-Up In Chili	240
July 26—An Amateur Skater	440
July 26—Satan on a Rampage	660
Aug. 2—The Struggle for Life	650
Aug. 2—On the Coast of Bengal	326
Aug. 9—The Heiress	705
Aug. 9—Lyons, the Second City of France	295
Aug. 16—For the Honor of the Name (Dr.)	790
Aug. 16—Moss-Covered Ruins on the Isle of Wight	245
Aug. 23—Condemned for Treason (Dr.)	845
Aug. 23—Wool Industry of Hungary	135
Aug. 30—A King for an Hour (Com.)	572
Aug. 30—Sights of Berlin	423
Sept. 6—Clever Beyond Her Years (Dr.)	675
Sept. 6—Lake Thun in Switzerland (Scenic)	325
Sept. 13—The Hand of the Law (Dr.)	665
Sept. 13—Norwich and Vicinity, England (Travel)	330
Sept. 20—In Ancient Days (Dr.)	1000
Sept. 27—The Trials of a Tall Traveler (Com.)	458
Sept. 27—Manufacturing Fireworks (Ind.)	542
Oct. 4—A Jealous Wife (Com.)	338
Oct. 4—The Grand Chartreuse (Trav.)	292
Oct. 4—Ezra and the Fortune Teller (Com.)	348

VITAGRAPH

Aug. 4—The $100.00 Bill (Dr.)	
Aug. 5—The Death of King Edward III (Historical)	
Aug. 7—Intrepid Davy (Com.)	
Aug. 8—The Long Skirt (Dr.)	
Aug. 9—Billy the Kid (Dr.)	
Aug. 11—The Bell of Justice (Dr.)	
Aug. 12—Birds of a Feather (Com.)	
July 25—Treasure Trove (Dr.)	
Aug. 15—Captain Barnacle's Baby (Dr.)	
Aug. 16—Man to Man (Dr.)	
Aug. 18—Vitagraph Monthly (Scenic)	
Aug. 19—A Second Honeymoon (Com.)	
Aug. 21—Wages of War (Mil. Dr.)	1000
Aug. 22—How Betty Won the School	1000
Aug. 23—The Sheriff's Friend (Dr.)	1000
Aug. 25—My Old Dutch	1000
Aug. 26—A Handsomer Man (Com.)	1000
Aug. 28—The General's Daughter (Dr.)	1000
Aug 29—The Wrong Patient (Com.)	551
Aug. 29—Queer Folks (Com.)	448
Aug. 30—The Three Brothers (Dr.)	1000
Sept. 1—The Thumb Print (Dr.)	1000
Sept. 2—The Prince and the Pumps (Com.)	1000
Sept. 4—Jealousy (Dr.)	1000
Sept. 4—A Friendly Marriage (Dr.)	1000
Sept. 6—The Willow Tree (Dr.)	1000
Sept. 8—Cherry Blossoms (Dr.)	1000
Sept. 9—Jimmie's Job (Com.)	1000
Sept. 12—Her Crowning Glory (Com.)	1000
Sept. 13—Beyond the Law	1000
Sept. 15—Vitagraph Monthly (Sc.)	1000
Sept. 16—By Woman's Wit (Com.)	1000
Sept. 18—One Flag at Last (Mil. Dr.)	1000
Sept. 19—How Millie Became an Actress (Com.)	1000
Sept. 20—Beyond the Law (Dr.)	1000
Sept. 22—Forgotten (Dr.)	1000
Sept. 23—Over the Chafing Dish (Com.)	
Sept. 23—The Tired, Absent-Minded Man (Com.)	1000
Sept. 25—By the Camp Fire's Flicker	1000
Sept. 26—His Sister's Children	1000
Sept. 27—A Western Heroine	1000
Sept. 29—The Ninety and Nine	1000
Sept. 30—Her Hero	1000

Barbara Frietchie

CHAMPION RELEASE FOR MONDAY, OCTOBER 2nd, 1911

You all know the beautiful story of Barbara's patriotism—how the world famous aged heroine of Civil War renown defied Gen. Stonewall Jackson by flaunting the Stars and Stripes from her window, and thereby braving death.

WRITE US FOR THE LITHOGRAPH HERALDS

Variety of SUBJECTS is the spice in CHAMPION'S program. Oct. 2nd, 1911 a date for all exhibitors.

As Things Used To Be

CHAMPION RELEASE FOR WEDNESDAY, OCTOBER 4th, 1911

A film which features an attack on settlers by prowling Indians as its basic means in the reformation of a gambler by his sister's cowboy sweetheart.

DON'T PUT THESE OFF! PUT EACH ONE ON

CHAMPION FILM COMPANY

Sold thro' Motion Picture Distributing And Sales Company

MARK M. DINTENFASS, GEN. MGR.,
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Here. held captive, are the imaginations of **master minds**—Here are the life reproductions of **historians.** the stories that will still enthrall during years to come, the tales of **Knight and Lady.** of **blunt business men.** and of the **quaint characters** of **travel** and **adventure. They amuse. delight, interest** and **instruct. We offer you in this** our

WEEKLY PROGRAM

MONDAY	IMP, ECLAIR, YANKEE, AMERICAN, CHAMPION.
TUESDAY	THANHOUSER, BISON, POWERS.
WEDNESDAY	CHAMPION, SOLAX, RELIANCE, AMBROSIO, NESTOR.
THURSDAY	REX, AMERICAN, ITALA, IMP.
FRIDAY	YANKEE, SOLAX, LUX, THANHOUSER, BISON.
SATURDAY	POWERS, ITALA, GT. NORTHERN, NESTOR, RELIANCE.

the privilege to roam the fields of history, biography, religion, travel and fiction in whatever direction individual bent suggests, satisfying the taste of the most exacting.

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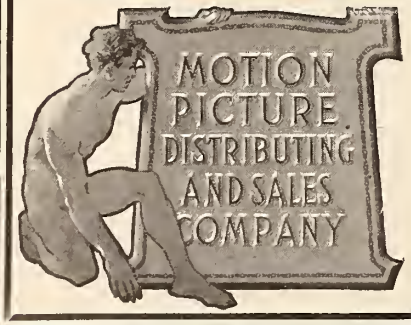

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MR. MANAGER

Now when you are busy with alterations and fixing up your place in grand shape for the fall season

DON'T FORGET

to put in those

DEAGAN BELLS

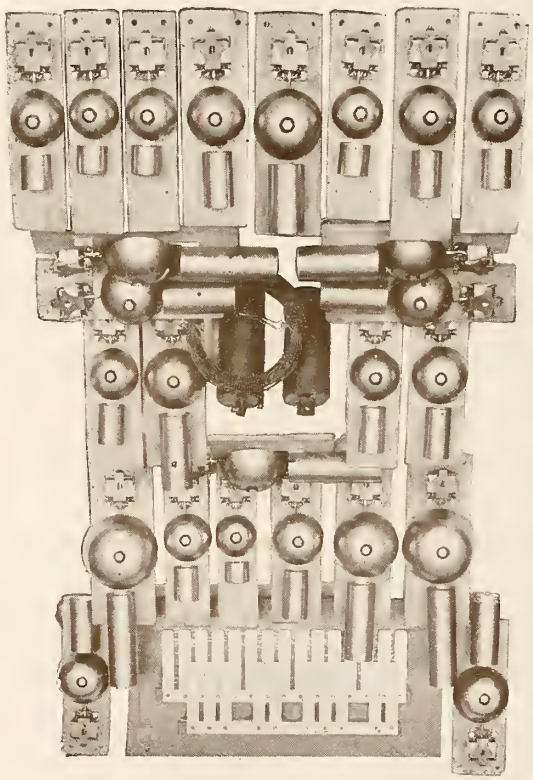
They are a real attraction and will increase your patronage at once.

SEE HERE WHAT ONE EXHIBITOR SAYS:

The Electric Saucer Bells arrived all O. K. on Friday and we had them installed in our Theatre and started them on Sunday following, and it is our pleasure to inform you that they have given the utmost satisfaction. Our audience was wild with enthusiasm. The installing of the bells increased our patronage at once. They are classy and add quality to any theatre.

JACOBI & FLETCHER,
IDLE HOUR THEATRE,
SHEBOYGAN, WIS.

Deagan's Musical Electrical Bells are made of finest bell metal, as per our own formula, and are fitted with our Patent resonators which add fully 100 per cent to the tone of the Bells as well as making the sound sweet, clear and silvery.



The Bells are played from a keyboard, same as a piano, and anyone can play them with a few minutes' practise. They are correctly tuned to your piano, and can be played as a solo instrument, with or without piano accompaniment, as an accompaniment to songs, during intermission, etc.

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Any person can install a set of these Bells in a few hours; no experience is necessary, as complete instructions are included with each set.
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$40.00 and up

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OCT 11 1911

MOVING PICTURE NEWS

Volume IV
No. 39

September 30
1911

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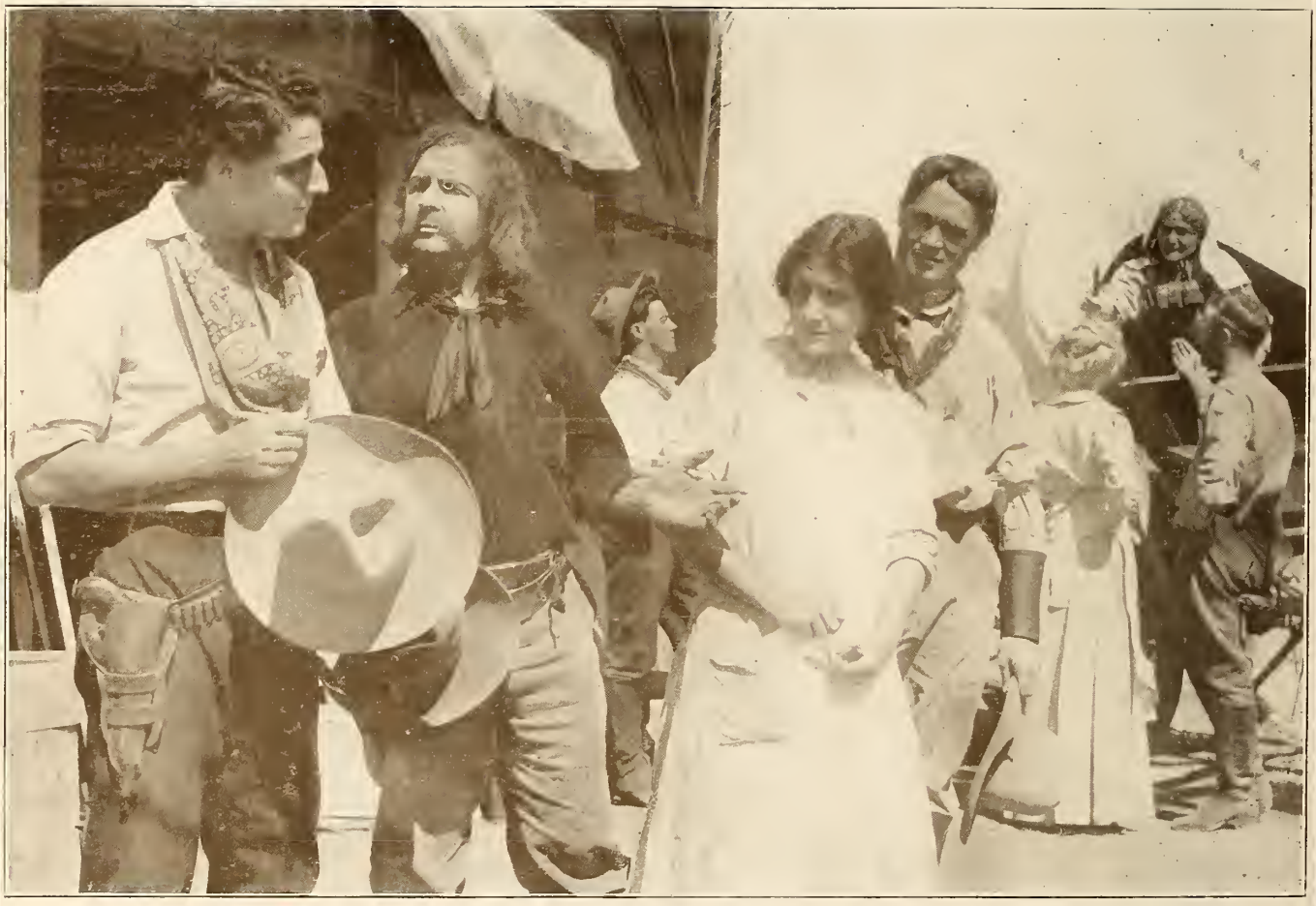
Scene from
"LOST ILLUSIONS"
REX Release of October 5th

YOU WILL GASP WITH ADMIRATION WHEN YOU SEE



"The Land Thieves"

A FEATURE OF FEATURES. Produced in El Cajon Valley, Southern California. **WILL BE RELEASED OCTOBER 9TH.** This film is the superlative of Western production. The American Film Manufacturing Company of Chicago asserts advisedly that it is unquestionably the greatest Western feature ever made by a moving picture manufacturer. It is perfect from every standpoint. Photography, production, scenery, and talent. Your audience will gasp with admiration at the astounding worth of this story as it is unfolded. You will gasp with admiration at the intense interest which it calls forth from the audience in question. Undoubtedly the most effective Western Drama ever made by the Flying A organization in the West. A feature of features. **RELEASE DATE, MONDAY, OCTOBER 9TH.**

NOTE:—There are two Flying A Cowboy features released each week. Some of these features are better than others, but they are all good. The release days are MONDAYS AND THURSDAYS. Your Exchange will give you both, each week, if you ask for them. Our regular releases are described in the Film Synopsis Department of this publication.

AMERICAN FILM MANUFACTURING COMPANY PRODUCERS OF FLYING A COWBOY PICTURES,
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Sold through Motion Picture Dist. & Sales Co.

Solax

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COMEDY

"A BREEZY MORNING"
COMEDY

RELEASED OCTOBER 4th

Here is an Especially Good Comedy Full of Bright, Laughable Humor.

"HE WAS A MILLIONAIRE"
COMEDY

RELEASED OCTOBER 11th

An Especially Good Comedy of a Man Who Thought He Was a Millionaire.

FRIDAY
MILITARY AND DRAMA

"His Sister's Sweetheart"
MILITARY

RELEASED OCTOBER 6th

Big Military Picture With a Tender Love Story.

"HIS MOTHER'S HYMN"
DRAMA

RELEASED OCTOBER 13th

A Wonderfully Clever and Interesting Drama of Real Life.

OBEY THAT IMPULSE
GET THEM ALL
YOU WILL LIKE THEM

Solax Company

CONGRESS AVENUE
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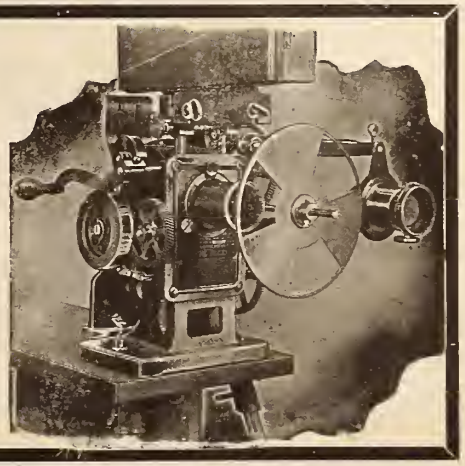

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For fourteen years the leading makers of motion picture machines.

THE THANHOUSER WO-A-WEEK

KEEP POSTED—ORDER FREE SETS OF LITERATURE

MRS. GUMMIDGE SAYS: "I am a lone lorn creetur'; every think goes contrairy with me and I feel the cold more than other people." Bring out all the lone lorn "creeturs" to see David Copperfield, Mr. Exhibitor, and neither you nor the "creeturs" will feel the cold—literally or otherwise. The warm influence of David, Peggotty, Ham and Little Em'ly will spread a natural heat—no need for radiators. Get booked as follows:

The Early Life of David Copperfield	First of the Series Released Tuesday, Oct. 17
Little Em'ly and David Copperfield	Second of the Series Released Tuesday, Oct. 24
The Loves of David Copperfield	Third of the Series Released Tuesday, Oct. 31

THE HIGHER LAW

RELEASED TUESDAY, OCTOBER 10

The mute appeal of a mother's love draws to her the child from whom she has been separated.

The action involves a minister, a sailor who finds a

final resting place with Neptune, and the wife and child he leaves to the mercies of a mercenary world.

The picture combines the healthy atmosphere of the church, the sea and the home.

The TEMPTER and DAN CUPID

RELEASED FRIDAY, OCTOBER 13

The great Tempter, the evil spirit, which haunts and plays havoc with the hearts of weaklings, fights a battle royal with Dan Cupid.

On the outcome of the struggle depends the happiness of a father, a lover and his bride.

Dan Cupid wins and the Devil is cheated out of a victim.

THANHOUSER COMPANY NEW ROCHELLE NEW YORK

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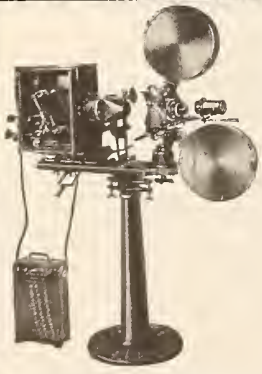

Another Motiograph Triumph

AND SOMETHING TO BE PROUD OF

The Electrical Department of the City of Chicago—in their exhibit **at the International Municipal Congress** held in Chicago, September 18th to 30th, **selected the 1912 Model Motiograph as the most modern and up-to-date** Motion Picture Machine now manufactured. No other machine would be considered by these experts.

Scientific construction has, in four short years, placed the **Motiograph** in the lead of all other makes of Motion Picture Machines.

Our watchword is **Quality Not Quantity.**

The care which we use in the design, construction and material of the MOTIOGRAPH is appreciated by those who, for years past, have used machines of cheap construction.

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The Moving Picture News

PUBLISHED EVERY SATURDAY

The CINEMATOGRAPH PUBLISHING COMPANY, 30 West Thirteenth Street, NEW YORK CITY

Telephone, 4092 Chelsea

Sole Correspondent and Agent for advertisements in Great Britain
B. Allan, 8 Sherwood St., Piccadilly Circus, W.

Chicago Representative: Warner Kennedy.
844 Waveland Ave. 'Phone 3818 Lake View

ALFRED H. SAUNDERS, Editor.

This newspaper is owned and published by the Cinematograph Publishing Company, a New York corporation. Office and principal place of business No. 30 West 13th Street, New York. Alfred H. Saunders, President; John A. Wilkens, Secretary, and W. M. Petingale, Treasurer. The address of the officers is the office of the newspaper.

SUBSCRIPTION: $2.00 per year. Postpaid in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands. Canada and Foreign Countries: $2.50 per year. All communications should be addressed to The Moving Picture News, 30 West Thirteenth Street, New York City.
ADVERTISING RATES: $60 per page, $30 ½-page, $15 ¼-page, single column $20, $2 per inch. Discounts, 20% 12; 10% 6; 5% 3 months.

Volume IV | September 30, 1911 | Number 39

A PERTINENT LETTER

WE have just received from an esteemed correspondent in Sydney, New South Wales, a lengthy letter from which we clipped the first two paragraphs for the benefit of our readers.

"Yesterday, for the first ime, a copy of your paper was placed in my hands for my perusal, and I am very pleased to say the contents of same gave me extreme pleasure, and I am pleased to see that you do not pull on the same lines as "The First Robber Gang" does, and it also pleased me to see that you had the force of conviction to speak out when that much-boomed man —T. A. E.—tried to shoulder something that he had no claim to, and while there was a time when I would have knocked the man down who opposed me in saying anything against this man or his methods, I have come to the conclusion that he does not for one second hesitate to take the credit for things that I know for a fact that he has not the slightest claims to, or for, and it makes my blood fairly boil with indignation when I see the way that Piratical gang at Orange take and use the brains of others in spite of lawyers' letters and the threats of injunctions, etc.

"Two wrongs do not make one right, neither is might right; and to my knowledge to-day they are using a friend of mine's invention, and they cannot make good unless they do so, and they have openly defied him to do his utmost to stop them, well knowing that he has not got the money to fight their unlimited resources and capital, and so they take this mean advantage of this poor man, and will neither buy nor pay for the use of his inventions; and yet to my certain knowledge they appropriate it to their own use and then have the cheek and the audacity to offer him for his U. S., Canadian, and English patents the munificent sum of $200 for the lot, when that would not reimburse him for the actual cost of obtaining the same. I should like to put some facts and figures before the American people that would almost cause a revolution in the United States were these things known there, that I should give, and what is more, I would back my article up with such facts and figures that they could by no logic on the face of the earth refute them, and if you will undertake to put the same into cold print I will undertake to furnish the same, and with it I will send irrefutable proof of every statement that I make, for I am one of the oldest hands at the game —M. P.—that is connected with it to-day, and not only that, I was employed by this firm as traveling representative, and was on the inside running and know and can back up what I state with proofs that would make T. A. E., Inc., howl with indignation and rage to think these facts had been made public."

We may say in reply to the above that this information has been known to us for a long, long while, and it is this knowledge that has buoyed us up to continue fighting against an adverse opinion because we believe we are in the right, and right always gain the day over might. To use the words of an old poem:

"For right the day must win,
To doubt would be disloyalty,
To falter would be sin."

and, with these sentiments constantly before us, we know that we shall win. It is the knowledge of the great injustice being done to many that has kept us buoyed up to the courage of our convictions, and in those who have not received full justice we must include our friend, W. Friese-Greene, from whom we recently had a etter stating that he has found the letter in dispute; that he has gained full and free control of his patents, and that he is coming to America shortly to exploit them, for black and white and color. We would say to our correspondent, by all means send us your facts and figures, and the Moving Picture News shall be at your full disposal for any statements exposing injustice and fraud. Your proofs will be hailed with delight by every reader of the News the wide world over.

PATENT OFFICE INVESTIGATIONS

THERE may be a little hope now that some of the patentees will get their just dues, not only in other branches of trade, but more especially the moving picture trade. It would be a consummation devotedly to be wished for, if information to hand is true as we receive it. Mr. Wickersham was asked whether in his preparation of the case against the United Shoe Machinery Trust he did not come across many irregularities in the Patent Office, and if it was not true that the patent laws were being used as a tool to create a monopoly. Our informant said that Mr. Wickersham replied he was loath to criticize the Patent Office and its methods, but he said he considered it would be a fitting subject for a Congressional investigation. He further said "There is one thing I am strongly in favor of and always have been, because it is the only way to prevent a pyramid of corporations, and that is a Federal

law to prohibit any corporation owning stock in another corporation, and if a new Federal corporation law was passed this should be one of its first provisions. All we can say to this is, so mote it be, and let it come quickly.

We know of many irregularities in the Patent Office. We have helped to expose a few, and when the cousins and nephews, and the brothers-in-law, and the brothers-in-law cousins, and the nephews are placed in office, we do not wonder at some of the irregularities relating to the motion picture industry. We do not wonder at many of the interferences going in against patents. It has been a wonder to many of our readers how the information leaks out, but to us the wonder has been why the Federal authorities have not put their foot down, and not only reduced the clerks of the department to other work, but that they have not reduced them outside of the offices entirely. Is it political graft, or was it that $30,000 subscribed to one of the great parties that permits of such irregularities as exists to-day? We welcome an investigation from Congress and will do what we can to get such an investigation.

We know that the patent laws are being used as a tool to create a monopoly and that a "dog in the manger" policy is being pursued, which ought not to exist, and if an inquiry is put on foot someone may be made to suffer. If any of our readers have information they would like brought before Congress, will they do us the favor of giving it to us as quick as they can, and we will see that it is placed in the proper authorities' hands for something to be done. What we have accomplished in the past is well known to our readers, and if they will help us in this matter we will accomplish further results.

THOSE FIGHT PICTURES

FROM Trenton, New Jersey, we learn that through the intervention of Governor Wilson the Inter-Church Federation of Trenton has won out in its efforts to prevent the reproduction of the Jeffries-Johnson fight pictures at the Interstate Fair this week. Other moving pictures will be substituted as an attraction in the tent provided for exhibiting the views of the fight.

Colonel Mahlon R. Margerum, secretary of the fair association, received a personal request from Governor Wilson over a long distance telephone that the fight pictures should not be produced. He explained that the cancellation of the contract would mean a loss of $1,000 to the association, even if it did not involve it in litigation for damages, but yielded to the Governor's desire.

We further learn that a great protest is being made by all lovers of fair play in England to prevent the Wells-Johnson fight taking place there. The Moving Picture News has always voiced its sentiments against such brutal exhibitions being allowed to be cinematographed, let alone the exhibition thereof. From the first fight made in San Francisco fourteen or fifteen years ago until the present, not a single bit of good has come from their exhibition, but everywhere, the world over, protests have come from individuals, from churches, from organizations that tend to uplift humanity; protests loud and long, and yet the cinematograph industry does not seem to heed the voices of the better class of the communities in which they live. It is giving the industry a black eye every time a fight comes up, and as in Trenton and London, so in other cities were the protests made and the fight films suppressed.

It may be the question of color has something to do with it, and we cannot for the life of us see what the noble art of self defense has in a black and white man fighting for a championship. If the championship must be held and fought for, let it be between men of one color and not raise such racial hatred as must come from such exhibitions. We sincerely hope that better feelings will prevail, and that in future cinematography will keep a clean sheet and not film any more fights. As we have said in a previous issue, there is nothing brutal or bestial in the fight between Jeffries and Johnson. It was more of a hugging match than anything else, but the fact remains, sentiment is dead against such exhibitions.

SCREENS-AND-SCREENS

FOR some time past we have been wondering what the cities are doing regarding daylight pictures. A great protest was made concerning the darkness necessary for the exhibition of pictures in the theater, and many devices have been shown to the exhibitors whereby they can have a lighted house and yet show a brilliant picture. We would like to ask a question of the exhibitors, why it is they show such short-sighted policy? and this also might be asked the film exchanges or the supply houses for exhibitors. Nine out of ten of the exchanges advise such and such a machine, such and such an equipment, such and such chairs, such and such decorations, and the exhibitors take this advice, and yet, as we have said nine out of ten of the exchange men pass over the screen as being something of a secondary consideration, while, in our opinion, it is the most important of all the equipments of a motion picture show, because upon the screen depends the result of the picture whether it is good or bad, of course, providing the operator knows his business and gets a good light upon the said screen. Acknowledging this to be the fact, why is any cheap old thing satisfactory to the majority of the exhibitors and why do not the exchangemen or the supply men learn the value of the various screens, their qualities and what they can do under very adverse circumstances.

Talking with one of the officials of the City of New York the other day, he told us that in a very short while, unless some better lighting takes places in some of the houses, the licenses will be withdrawn therefrom, and now that so many screens such as the Mirror, the Sunlight Metallic, and others of a like nature are upon the market, why risk the closing of the house for the sake of a few dollars whereby a perfectly clear picture may be exhibited? In our issue of May 2, 1908, we explained the principle of a screen that we had used twenty years ago, and we believe from that that several patents were taken out simply from our description, but all the patents lack one thing, that is the ability to make the screens perfect and permanent, but now that the screen manufacturers have advanced to such a stage where the best can be placed before the exhibitor, we think the exhibitor ought to rise to the occasion and cut down some of the expenses of elaborate decorations and put the money into a good serviceable screen.

MORE DIRECTORS

WHILE on the subject, and following up our editorials, we want to emphasize one or two more facts that directors do not direct and that they are chosen because they have a name in the theatrical profession and prove themselves absolutely useless in the motion picture industry. We saw some films during the past week or two that made us wonder what the directors were thinking about and where they got their education. For instance, we saw a Spanish scene supposed to be the early eighteenth century, and much to our astonishment, the bandit was dressed in a most modern shirt of some Bluett manufacture, his col-

lar was the very latest style, and his tie the latest importation. What ridiculous nonsense and how incongruous it was to the picture, we leave a member of the audience to say. He remarked to his wife, "Well, if that fool of a director would come to me I would give him pointers," to which she replied in words more expressive than polite, that the fool would not thank you for the criticism, and the audience joined in a hearty laugh. This took place at the Fourteenth Street Theater.

Another subject was taken from Ireland, and instead of the Irishman being dressed in the typical Irish costume, he was togged out with a modern American tuxedo coat, and we do not know where his shillelah was obtained. The same mistake was made in one or two Scotch scenes which took us back to our days in Aberdeenshire, where, if such a costume had been exhibited, the wearer would immediately have been shooed into the fields as a scarecrow to frighten the birds away. A biblical scene next took our attention, and we are very much afraid the director knew no more about his Bible than he did about the costumes, or he would never have let such a foolish slip, as that of one of the main characters wearing a vest, to appear on the screen. Again some directors have the habit of receiving scenarios from writers, reading them over carefully, taking the pointers out of them, returning the scenarios to the writer, saying they cannot use them, that they have already been produced, that they are not of a suitable type for them; yet these same directors bring out the pictures from those scenarios and claim them as their own writing. They also make the claim of being the best producers and scenario writers in the world. As thieves and pirates, yes, but as originators, no. Then some directors have a habit of asking lady writers of scenarios to meet them in their offices at 8 and 9 o'clock in the evening, making the excuse that they have to come too far away from the scene of operation and cannot see them elsewhere. The same applies to some of the actresses who are also asked to meet under these conditions. Are these conditions fair, Messrs. Directors? The time is coming when we will have to publish some of the names and incidents of these quasi gentlemen or let their employers know of the conditions. We will have more to say of this anon.

A NEW COMET

W. B. GRAY, the famous music publisher, author of "Two Little Girls in Blue" and "Volunteer Organist," etc., and later theatrical professional producer of many successful plays, is now the owner of the Comet Company. Negotiations are going on with famous producers of plays for the use of their copyright for them to produce their own successes. Arrangements have been made with several well-known magazine writers. Mr. Gray's connection with the theatrical profession will enable him to obtain the services of some well-known stars. The Comet to be produced by this company, will be under the personal supervision of a famous Broadway comedian who has made millions laugh.

THE TRAVELING BUG

C. FRANCIS JENKINS, of Washington, on his way through New York to New England, called in the office of the News in the celebrated coast to coast automobile just to say "How do." He said that in the experiences Mrs. Jenkins and he had gained that they had got the travel bug, or fever, whichever way our readers like to interpret it, very seriously, so much so, that they wanted to take to other fields and pastures new, and they were making a tour now through the New England States, touching Northern New York, Northern Ohio, Southern Michigan. "Then we go South from there; just where we land I don't know! No definite plans are made or outlined for the tour. We are just traveling as the wind takes us." We never saw such a serious case of disease in our life, and when friend Jenkins came in we thought he needed a wash owing to the dust that he had accumulated.

Joking aside, he says that the dust is the only serious thing they have trouble about, except where they go up to the hubs in mire. We wish him luck.

LAST PARADE OF THE VETERANS

Notable Film Obtained at the Recent G. A. R. National Encampment at Rochester, N. Y.

One of the most important events ever preserved in film is the recent G. A. R. National Encampment held at Rochester, N. Y. The Imp Company photographed the event and secured some excellent pictures, which will be released Monday, October 29th. This film will prove all the more interesting for the reason that it has a historical as well as a scenic value. The parade, in which over 25,000 veterans participated, was the last one that will ever be given at the yearly meetings of the Union survivors of the Civil War. This was decided upon at the encampment for the reason that the old boys in blue are growing aged and infirm and the long march is too much of a tax on their strength. On account of this the pageant was made as large as possible and the veterans were cheered to the echo all along the line of march.

This parade was reviewed by President Taft and the department commanders of the G. A. R., and the Imp photographers secured their views from various points of vantage, the whole combining to make it doubly interesting to every patriotic citizen.

As the ranks of the veterans are thinning every year and the attendance at each National Encampment growing smaller, the recent meeting was a notable one in many respects. Soon the season for campfire and song will be over for them and the last big meeting will be held to linger in the memories of the men who fought for a cause they thought was right.

WATCHING FOR THE COMET

It may be of great interest to our readers or to others who are fond of looking at the Heavens to know that for the last two weeks an unusual comet has been visible. This stellar light, unknown to the many astrologers who have been watching through telescopes, is pronounced one of the purest ever seen. It is pronounced the brightest among 24 lesser lights which appear closely grouped, and through this group the unknown comet is traveling at the rate of 48 miles a second and will be visible to the naked eye on Monday, October 23rd.

Scientists further claim that it will appear every Monday and Friday thereafter.

Up to the present writing the scientists can give no explanation of this phenomena.

By mutual consent the light has been named "The Comet."

SIDE LIGHTS ON THE CINEMATOGRAPH

The Speaking Picture: Its Latest Development and Position in Relation to the Stage

By L. W. D.

THE "Cinephonograph," Mr. Edison's latest gift to cinematography, bids fair to revolutionize the picture theater. At the moment of writing, the new invention has been booked by several of the biggest theaters in London. The cinephonograph has come to stay and will carry with it inevitable and far-reaching changes in the relation between the drama —stage or screen—and the public at large.

The Probable Effect of the Cinephonograph on the Legitimate Drama

"It is difficult to predict at this time," said a well-known theatrical manager recently, "just where the cinephonograph will harm the legitimate drama and just where it will help it. It is obvious, of course, that it will divert still further patronage from our profession. But in a broader sense its effect on the drama as an art may in some ways be distinctly good. For instance, I always feel when I enter a moving picture theater as if I were descending into a tomb. The darkness, the silence, the droning pianoforte accompaniment, all seem to me to give an effect of dismalness and death. At any rate, it is a very sedentary, nerveless atmosphere for healthy people. Now I conceive that the addition of the spoken word in a perfectly synchronized talking machine will make the performance ten times more vivid and quickening. The moving figures on the screen will be transformed from shadows into substantial human beings, filling the place with the personality expressed in the human voice. I am sure that the feature of the moving picture which has made least for art has been this voiceless acting. It is all right as an occasional form, and serves splendidly for a great pantomimic like "Sumwinn"; but for the average 'play without words' of the biograph theater it has very little part with the vividness of true drama, because the silence takes the situation too far away. I cannot predict that the cinephonograph will entirely correct this demoralizing influence—to my mind, an actorless production will still be absurdly unreal, even with all the gramophones in the world. But the actorless drama has come to stay—we might as well make up our minds to that. And a device which heightens the artistic effect and brings audience and photo-players more vividly together by the persuasion of the voice may yet turn this necessity to the uses of art."

The Speaking Picture and the One-Act Sketch

I have already dealt wth the potentialities of the "cinephonograph" and its effect upon the legitimate drama. Now let us consider the outlook from the motion picture promoter's point of view. "The cinephonograph will absolutely revolutionize our business," recently remarked the general manager of one of the biggest English concerns. "What with the increased vividness offered by color photography, as regards the filming process, and Mr. Edison's invocation of sound and voice to our assistance, the possibilities of the actorless drama are now illimitable. But I think it will still be a long time before we can give the public regular plays as an evening's entertainment. I admit the thing may be scientifically possible, and an enterprising manager here and there may make the departure. But it is with the one-act sketch that the cinematograph has come to be most closely associated in the public mind, and I think it will be some time before the cinephonograph alters this obvious preference."

The present time limit for speaking picture records is about five minutes. Now, the question arises: How can the sustained representations for plays and operas be taken when changes of records would have to be made every five minutes? But have they? This question was put to one of Mr. Edison's assistants. "In the first place," he said, "there is no necessary limit to the size of the recording cylinder or disc. There is nothing except economy of space to prevent its being as large as a table-top. We are not going to; but we easily could construct a disc that would hold pieces of 15 or 30 minutes' duration as conveniently as it now registers pieces of five minutes. Still simpler than that, however, would be to have two gramophones, electrically connected, fixed in such a manner that when the disc on the first was exhausted an automatic lever would cause the second instrument to take up the burden of the tale. While the second disc was continuing, an attendant could replace the third instalment on the first machine, and so on indefinitely till the end of the piece."

Mr. Edison's method inclines toward the latter arrangement, but he has employed neither the disc nor the cylinder form of recorder, but an entirely new device constructed specially for this instrument. The cinephonograph, contrary to a prevailing impression, cannot really be described as one integral machine. The cinematograph camera and the gramophone record are separate mechanisms, connected, however, by a perfect electric synchronization into working harmony. But for this electric connection the lantern is much the same as other motion picture projectors, and the gramophone, except for the recorder, of the conventional gramophone pattern. The difference lies in the nature of the connection and in the new receiving apparatus.

MOVING PICTURES FOR TEACHING HISTORY

By John P. Brady

THANKS to the moving picture, history, the terror of the great majority of public school pupils, is likely to be turned into a joy. The driest of subjects which the very young child has to deal with will be converted into one which will be the pupil's delight. A proposition is now before the foremost educators of the country looking to the adoption of films for the teaching of history in schools in the larger cities.

If the experiment is successful it is expected the system will spread into the remoter districts until every school in the country is equipped with the necessary films for teaching history in a way that will appeal to and interest every child, no matter how dull he or she may be.

Some of the most prominent educators in the country have been interviewed on the moving picture as an educational medium. All have commended the use of the pictures in educational work.

Among those who have approved the films is Dr. J. B. McFatrich, president of the Board of Education of Chicago.

"No invention of the age can be used to greater advantage in educational work than moving pictures," said Dr. McFatrich. "They prove of absorbing interest to the children. There is no weary eye or wandering mind in a room full of children watching films of action as they flash upon the screen. There need be no admonition from the teacher. There need be no effort to gain the attention of the pupils.

"The pictures are always good. Wherever they can be used they will prove of inestimable value in the advancement of education. But, understand me, I do not refer to the sensational, undesirable kind which have been only too commonly shown at the average moving picture theater. These cannot be too strongly condemned.

"The kind of films which alone could be employed to advantage by the schools are those which will brighten the geography lessons with the various activities of the lands which are being studied by the children. There is a won-

(Continued on page 11)

DON'TS FOR SCENARIO WRITERS

By Everett McNeil

DON'T
make vice or crime or depravity attractive or amusing.

DON'T
kill, except when the Dramatic Fates make it necessary; and then leave out all the blood-details.

DON'T
forget that every scene and every action in that scene must be of such a nature that the camera can picture it with understandable completeness.

DON'T
ridicule any particular nationality or religion. Nobody is responsible for his nationality, and but very few had anything to do with acquiring their religion—they were born and bred into it.

DON'T
give unnecessary details. The scenario editors and producers are wise to their business and can attend to all the self-evident details; but they will welcome character, costume, scenic and "business" pointers, when they really point to something worth pointing at.

DON'T
make a liquor advertisement out of your play. Keep drunks and bar-room and drinking scenes out of it. They offend many; and there is more real cause to weep than to laugh over the actions of any drunkard, no matter how silly he may be.

DON'T
imagine that smashing furniture, breaking dishes, knocking over push-carts loaded with all sorts of queer merchandise, etc., followed by a wild chase, is any longer funny. All the fun there ever was in that sort of thing was squeezed out of it long, long ago.

DON'T
make your characters do things no human being would do outside of a lunatic asylum or a home for imbeciles, unless that is where they belong. It is possible to be funny and yet to have your characters act as if they were blest with at least a modicum of brains. Silliness isn't humor.

DON'T
try to give the scenario editor the impression that you are a genius by writing as if the petty details of scenario writing were beneath your lordly notice. The scenario editor has little use for these self-imagined geniuses and their half-baked ideas. But a neatly typewritten and an orderly arranged manuscript is a delight to his eyes, a sort of open sesame to his favoring judgment.

DON'T
write scenarios that will have a depressing effect on the audiences. Always, if possible, and it usually is, end the play happily. There are enough real sorrows in the world without adding any fictitious woes to the sum total. It is always better to make your audience laugh than it is to make it weep. This does not mean that there should be no sighing and weeping in any of the scenes, but that you should always have the clouds break in the last scene and give the sun a chance to shine through on your hero and heroine.

BEN T. SHULBERG

Ben T. Shulberg, formerly with the Evening Mail and lately on the editorial staff of Film Reports, is now connected with the Rex Film Company as publicity manager.

LOST ILLUSIONS!

WE ALL HAVE

LOST ILLUSIONS!

We who write and read this—how many pet dreams and schemes we have seen shattered, how often and long we have eagerly waited for Things That Never Came, how many times we have watched for the Dawn that Never Broke. Just night—bleakness and blackness—failure and folly—pain and the death of the summer rose!

This Is Just an Allusion to

"LOST ILLUSIONS"

RELEASED THURSDAY, OCTOBER 5th

It is a graphic tale of a married woman's love for a married man (a married man not her husband), and runs the gamut of all the human emotions. In the end peace and purity prevail, and virtue (and Rex) is triumphant!

IT IS UNNATURAL FOR ONE TO BE WITHOUT "LOST ILLUSIONS"

REX MOTION PICTURE MFG. CO.

REX

the concern that's concerning everybody

573 ELEVENTH AVENUE
NEW YORK CITY

Sales Company says if there is anyone who doubts the quality of Rex he is Lost to Delusions!

THE OLDEST AND LARGEST INDEPENDENT FILM EXCHANGE IN NEW ENGLAND

The character of the Independent motion picture houses of Boston and surrounding territory require the services of an exchange that must meet the requirements of their large and critical clientele and the ever-increasing popularity of the Independent releases.

The W. E. Greene Film Exchange, of 228 Tremont street, is a beehive of activity and their service has received the

W. E. GREENE

highest praise from all of their customers. One of their largest patrons is the Automatic Vaudeville Company, operating three of the best houses in Boston and in conversation with them they expressed the utmost satisfaction with the releases that were being put out by the Independent manufacturers. The Automatic Vaudeville Company is in a position to know whereof it speaks, being consumers to the extent of $30,000 per year for film service. "You must be satisfied with the Independent service. To what do you attribute their success?" was asked.

"In the first place, the arbitrary methods of the Trust are responsible to a large degree, making it undesirable for us to adopt their product and the very satisfactory service of the Independents as given us through the W. E. Greene Film Exchange is a big factor. We are operating the Palace under the management of Mr. L. P. Wolf, the Premier is managed by Mr. C. B. Thompson, and the Comique by Mr. Sam Levongea. Thus you can see the success of Indedendent service is assured in Boston when houses like these are satisfied with what they are getting from the W. E. Greene Film Exchange."

AS TO RAISING THEATER PRICES

(From the Newport, R. I., News)

To an outside observer it seems like suicide for the managers of New York theaters to adopt the policy of raising the prices of admission to their houses. Already the cost of tickets to these places of amusement is almost prohibitive to all but those with unusually long purses, and to put on an additional dollar would seem like deliberately driving away still more of the patronage and sending it to the lower-priced places. There might be more willingness to pay these high figures for seats if the performances witnessed were always of an order to satisfy the audience, but this is not the case in many instances and the result is a decision on the part of many that they can obtain just as much return in the form of entertainment at those theaters which charge less.

For several years it has been evident that the vaudeville and picture houses were cutting badly into the patronage of the regular theaters, because so much entertainment could be secured at these places for a comparatively small amount. This is a combination that appeals even to many who could afford to attend a place of amusement where the prices are higher if they felt that they were receiving an adequate return for their money.

It seems strange, viewing the matter thus, that the proprietors and managers of the "legitimate" theaters have not realized that the number of these vaudeville and picture houses and the excellence of the diversion which they offer in comparison with the price charged threaten the high-priced places with desertion unless they do something radical to meet this competition. It is possible that they do realize this; but if so it is singular that they should believe they can meet that competition by raising their own prices.

To one outside the profession it seems as though the opposite course would be the reasonable one and what ought to be done to win better patronage and bring in more money is to lower the prices. Few believe that making the "legitimate" theaters more exclusive will render them more profitable, but the general opinion is that it will lead to the opening of more vaudeville and picture houses and less patronage for the high-priced ones.

EVERYTHING

By "Bennie," the Office Boy of the National Waterproof Film Company

A picture show's a funny thing;
They showed last night a cowboy king
Who reined his horse to make him slow,
And spurred him well to make him go;
And when he went, why of course you must
Have taken note of that cloud of dust;
But where dust came from, none could tell,
'Twas raining so it just beat—everything.

Another picture they often run,
Depicts an invalid in the sun;
He's wrapped in blankets with greatest care,
And his daughter, likely, smoothes his hair;
And yet, poor man, so sick and old,
Must sit out there and catch more cold.
You know at once he can't get well,
It's raining on him so like—everything.

A film described as the very best,
Showed lady and escort—evening drest,
Emerging from out a carriage door
For open air supper—nothing more.
When, seated beneath the vaulted sky
They began with soup and stopped with pie.
You'll see the absurdity when I tell
That all the while it rained like—everything.

Another film quite highly rated,
Showed apple orchards irrigated.
A farmer who just beside me sat,
Jumped up and cried, "I can't stand for that,
It's only in some arid State
They will ever try to irrigate.
This 'ere show's a fake, a reg'lar sell,
Don't you see it's raining here like—everything?"

My heart was broken Tuesday night
To see Maud Muller's awful plight;
'Twas at a moving picture show;
A rainy film, made long ago,
Showed Maud was busy raking hay
And wondering what the judge would say.
Here's what he said ('twas Maud's love knell),
"You're a fool to hay when't rains like—everything."

These rainy marks which spoil the show
Seem even worse, when you but know
They're simply scratches filled with dust;
You can wash them out, but of course you must
First have them waterproofed, then it's seen
How easily water keeps them clean.
Films not washed, I'm constrained to tell,
Injure the eyes and look like—everything.

MOVING PICTURES FOR TEACHING HISTORY

(Continued from page 8)

derful field yet untouched in this direction, and when the moving picture firms see the advantages of this kind of product the moving picture will be one of the greatest aids in education."

"What about history, Dr. McFatrich? Could not the moving picture be used with effect in the teaching of this, the driest of subjects?" the president was asked.

"Why, certainly," he answered. "This is an entirely new departure. It evidently has not occurred to either educators or moving picture manufacturers, but there is a great field there.

"Nothing would impress upon the minds of the children the heroic deeds of the past better than the visualization of them. The historians have painted word pictures galore of the deeds which have made for patriotism, deeds that live ever fresh in the minds of the nations as generation succeeds generation. But beyond the great battle pictures and a few others that mean little to them, the children have been unable to get the full realization of events until they grow up and understand literature as it is written by our best historians. It is because they do not understand the language while yet young that children, or a large part of them, detest history.

"But moving pictures of Washington crossing the Delaware, or of the Pilgrim fathers landing on the rock-bound, inhospitable shores of New England, or the surrender at Yorktown would completely change the viewpoint of the child. A series representing the signing of the Declaration of Independence would make the teaching of the articles much easier.

"For object lessons in history we have nothing but buildings or streams or lakes with which to work. There is no action. And history is practically little else. The advantage of having moving characters in the lessons placed before the children is obvious. They would have something tangible upon which to work. They could much more easily grasp the meaning of things than they can at present.

"That means a great deal to the child. The driest and most uninteresting part of the histories we teach in our schools could be made a delight to the child by means of the moving picture.

"Treaties and such matters are always the most difficult part of history to teach. Political movements also fail to interest the very young student. But there is no child that cannot take an interest in a political campaign of his own times. It would not be so very difficult to make the child take as much interest in the campaigns of the past, provided the famous figures of these battles were brought before him as living or, at least, acting beings through the medium of the films.

"Lincoln's life could not fail to be even more interesting than ever were the child to be shown moving pictures got up to represent the days when the great emancipator toured the country preaching the doctrine of freedom.

"The voyages of the great explorers could be depicted and the child given a vivid idea of the deeds of the great navigators of the past. The founding of Chicago would give an impression that would last of the struggles of the pioneers who hewed out the beginning of the city which now is second on the new continent.

"La Salle and the other explorers of the great West who are now mere names to many of the children would be introduced to the pupils as they were in real life."

"What about the wars of the old world, doctor?" the president was asked. "The Crusades, for instance?"

"I am not in favor of showing battle scenes and slaughter, which were only too common, and which we try to get away from all the time," said the doctor. "We want to get away from that part of history as far as possible. But there were many great and noble deeds performed in that epoch which are most improving to the youthful mind.

"The deeds and characters made famous by Tasso's great work, 'Jerusalem Delivered,' should prove not only of the deepest interest, but of the utmost value from an educational standpoint. They should present to the children the eleventh century as they could not hope to see it or learn it from reading about it alone.

"There is no reason why, if the pictures of the famous events of the past can be made cheap enough for use in the schools, they should not be a regular part of the course in history.

"History properly illustrated would be the most entrancing subject that could be placed before the child. It would be one that would require but little teaching, for the child would be only too eager to learn the story of the event after seeing the pictures."

"Then, if the films could be used for illustrating Tasso's great work, they might be useful in the teaching of literature?" was ventured.

"Not so much so as in history," said the president. "History probably passes geography as a field in which the moving pictures would be of most value. But even in literature they could be of much service, for the characters and the costumes of the past could be vividly brought before the child.

"In fact, the moving picture seems bound to be used more or less in our scheme of education. We have only begun to see its value. It will take time, as did every other innovation in our systems, but nevertheless it seems bound to come sooner or later. There have been some marvelous changes in the last fifty years. Who can tell what the next fifty will bring forth?"

It was with an idea that they would be of great educational value and therefore of interest to the public at large that the films of Tasso's famous work, "Jerusalem Delivered," were made. The masterpiece of the Italian poet supplied the romance as well as the historical facts that made a connected story of the grandest upheaval of the Middle Ages and it was seen at once that this work reproduced on the moving picture stage would tell not only the wonderful story of the Crusades, but supply a plot that would keep the thread of interest all the way through.

But the manufacture of these pictures could not be undertaken on a small scale. They had to be made true to life or they would easily spoil the purpose for which they were being made. It was necessary to get the very atmosphere in which the scenes of the far past were enacted. No modern landscapes would do. No modern ruins could be made to appear just like the original.

Consequently, the manufacture of the pictures required an old world setting. The scenes had to be natural. In fact, many pictures would have to be taken on the very spot where the deeds of the past were enacted.

For this reason Rome, the Eternal City, was chosen. There was everything needful for the proper production of the piece. Actors, the best natural ones in the world, are there in great numbers, for the Italian people naturally take to a heroic drama. They have the fire and the vigor that make the moving picture lifelike. They have the natural art that can turn them back into beings of a thousand years ago.

The characters of Tasso's famous piece were chosen from among the best moving picture artists in Italy and their rendition of the work is superb.

One can see the whole Crusade enacted as true to life as if he had been present through all the wonderful scenes which took place in the closing days of the eleventh century.

No child could see Godfrey of Bouillon, surrounded by his knights and retainers, receive the appointment to the leadership of the hundreds of thousands going to win the Holy City from the infidel without being deeply interested. The first scene of the pictures depicts the man whom history has acclaimed as one of its most glorious characters receiving the baton of leadership. The thousands of knights and leaders of the nations assembled gladly yield up first place to the good and noble Godfrey, renowned as well for his goodness as for his deeds of arms.

In another of the pictures Sophronia, the heroic Greek maiden, is shown sacrificing herself to save her people from the wrath of the terrible Arab ruler of Jerusalem. As the pictures reel off the film they show how the girl was saved from the terrible death to which she was condemned by the Sultan by another woman, the heroine of the Arabs.

Then, as the story progresses, Armida is shown persuading Godfrey to help her to regain her kingdom at the expense of the Crusaders' great aim the capture of the Holy City.

Again, Raynold, the hero of heroes, is shown coming back in repentant mood to rejoin the Crusaders and aid them to the conquest to which they have vowed their lives.

And so the moving story goes. Every picture that burned in Tasso's brain is faithfully reproduced in the colors and movements of life. Even the most minute details are perfect and the whole gives one such an idea of the past as could not be learned in a year's study of the ancient armor and customs of those who went forth from western Europe to wrest the Holy Sepulcher from the followers of the Prophet.

With the constant cheapening of the production of moving pictures, the installation of them in schools in large towns and cities will not be such a difficult matter, says Manager Thomas H. Quill. The machines as they are now are easily operated, and when a standard film of a great event in history had been produced reproductions would not be prohibitively expensive, and they would last much longer than the books of the present day.—Chicago Inter-Ocean.

THE MOVING PICTURE AS A WORK OF ART

By Margaret I. MacDonald

WE love to walk through the art galleries of Europe or America and study the work of the individual artists. The wonderful manner in which the subject is portrayed in the allegorical masterpiece, the vivid reality of the soft toned landscape, the lifelike pose or expression of the portrait. In all the hand of the artist is apparent—each artist with his own individual style: the soft, graceful stroke of Rousseau, or Millet, a deep seated meaning and the glimmer of the soul of the thing in every smear of the brush—a story hidden behind dishevelled harmony, or the decisive touch of Teniers with his careful attention to detail—the picture that will bear close scrutiny because of the definiteness of outline and the smoothness of finish. In our wanderings and soliloquizings among our revered artists of the silent corridors of the cobwebby past, have we ever given a passing thought to what the effect might be should each individual picture start to life? Oh!—what a wonderful, impossible thing it would be—we scarcely dare even whisper it—it would seem so ghostly. Among the many, many varieties of moving pictures flitting before us each day in the theaters of our cities has it ever occurred to us that the plain, ordinary moving picture of much bespattered reputation might develop to just such artistic proportions as these still, silent pictures in the art galleries? Nevertheless the time is fast approaching when in our moving pictures we will outstrip the old master of the brush and palette, and our stage directors will be the painters of the scenes—it will be the master hand of the director that will individualize each masterpiece of living, moving photography.

Just the other day I was shocked to find an artist from the old soil, who had been here some two years and a half, still looking hopelessly for an engagement of some permanency—an artist who has played before the crowned heads of Europe with the most extravagant success. It seeded to me such a pity that a talented individual such as this must suffer in America for lack of appreciation and recognition, when we have so many posing as artists, who have not a spark of the artistic about them, save a desire to figure in the garb of the artist. I do not mean to say that in America we have not plenty of talented people in the theatrical profession as well, but we know that the school for pantomimic and dramatic art is not in America, and that we would do well to sandwich now and again in between the scores of self-made artists of America, one from the fountainhead of the profession—from European schools—to add a touch of the finished art of the theaters of Europe, which some of our American artists seem never to acquire.

In some of our moving pictures there is a tendency to overdo the thing. In the purely dramatic situation the melodramatic is too often found cropping up. In the situation that requires a highly dignified demonstration of emotion, we too often find an elaboration of action that not infrequently borders on the ridiculous. Not until the producers realize that they must follow art for art's sake and not for the mere commercialism of the thing, will we have the masterpiece photograph of which I have spoken.

I realize that while I speak thus I may be in a measure interfering with chances of numberless persons, old and young, who have aspired to make a living by posing for moving pictures. Nevertheless there is an advancement to be made in the art which must not be sacrificed for the feelings of scores of people who might possibly make as good a living some other way, and leave the field of dramatic art open to those who are much better fitted for the position in education as well as talent.

There is no denying the fact that in this rapid living America of ours the atmosphere is gradually improving. It may be the artist can breathe with a little more freedom than heretofore, but we know that there is vast room for a larger improvement.

During the past week I met a most charming woman who has scored successes over all the artistic world of Europe. Said she, "I played at the Folies Bergere not long ago: the orchestra leader had my music two weeks in advance, and my work, which was intended to be all life—vivacious—was actually spoiled by the orchestra who dragged the fourteen-minute pantomimic effort out to twenty minutes." Any artist will know what this would mean to a delicately refined, intelligent rendering of a dramatic morsel. This lady was no other than Mlle. Camilla Dalberg, the talented Austrian pantomime artist; and let it be known that this charming actress is so cognizant of the valuable and honored place which the future has in store for the moving picture, that she is not only willing but anxious to pose for moving pictures. I do not know whether the manufacturers are aware of this fact or not, but for those who are not aware of it, I feel called upon to say that here is a real gem awaiting them if they will but make application for her services. I must say to my readers that I have not been asked to say this, but I was so impressed with the charming personality of Mlle. Camilla Dalberg, so astounded by the fact that we have right here in America a unit of what heretofore it has been necessary to travel to Europe in order to get, so far as the moving picture manufacturer is concerned, that I could not but voice my feelings on the matter. Mlle. Camilla's husband, Charles Kraus, was the originator of the Ibsen school in Europe, and is now of the American Academy of Dramatic Art, and Empire Theater Dramatic School, and has had large experience in stage directing. Such artists as these are rapidly showing their appreciation of art as shown in moving pictures, and the fact that they are able to see in the future the moving picture as a work of art, and to feel the justification of placing their wonderful talent at the service of the industry is only one more evidence of the advance of the moving picture into the world of art of the future.

I am satisfied that our manufacturers are striving to do the very best they can to advance the dignity of the trade; and in visiting the different studios I have been very much impressed with the earnestness and sincerity of those in charge as well as with the manufacturers themselves. I want to see them progress. I want to see them meet the public demand for still better things, and to feel the responsibility of what is to be not only a great industry, but a great art.

"WATCH FOR THE COMET"

Through Motion Picture Distributing & Sales Co.

Increase Your Business
HOW?
BY GIVING GOOD FILM SERVICE

Scratched, brittle and defective films will not give you good results. THEREFORE send your films to the ORTHO FILM CO., 40 East 12th St., New York, to be renovated.

WE MAKE THEM AS GOOD AS NEW

We have the only process on the market that positively redevelops photography, removes scratches and blemishes and softens the film at the same time.

We can refer you to any film exchange in this city. Demonstration free of charge all over the United States. Good agents wanted.

ADVERTISING WITH MOVING PICTURES
By A. L. Barrett

MOVING pictures showing the actual processes of food manufacture would create far greater popular interest and bring better financial returns than pictures of a daintily dressed girl about to taste some delicious-looking chocolates, a beefy-looking individual apparently in ecstasies over a particular brand of ale, the bologna sausages so frequently seen ornamenting the signboards alongside the railroad tracks, a soup kettle boiling frantically, or a French chef affably offering the public a smaller edition, a tempting looking cake, a loaf of apparently perfect bread or a saucer of cereals about to be absorbed by a healthy looking youngster; or even the thousands of handsomely gotten up little booklets which are often distributed, so many of which, even when they actually reach those for whom they are intended, are usually thrown away and forgotten. Motion pictures, however, can portray every phase of candy making, the gathering of the hops, to the appearance of the ale on the dinner table; the conversion of cattle into bologna or soup by means of the only cleanly and wholesome method on earth, i. e., the advertiser's; the sowing of wheat, barley, rye and other grains and the processes they undergo until their final appearance on the breakfast table in a cereal dish, or as Aunt Jemina's pancakes.

The interest of the audience would be an assured fact, for people are always willing to see anything which is connected with the production or manufacture of foods, although many will not trouble to read the advertising matter distributed. In this country, particularly, where there is a constant influx of foreigners unable to speak the English language, much less read it, moving pictures illustrating the various processes in the manufacture or canning of anything from cereals to sauces, and vegetables and cakes, to jams or fish would succeed in reaching a far larger proportion of the public than is possible by any other method of advertising, for they show the finished product only.

Mothers and housewives would naturally form the majority of these audiences, although working girls and men would frequently find it very interesting, as many of them are familiar with some phase of one of these industries. It would be a veritable school, for the children, too, would not be satisfied after they had seen the pictures showing them how their jam was manufactured, their bread made or their wheatflakes or oatmeal grown and prepared until they had thoroughly sampled it.

All firms annually expend immense sums in advertising in various ways, but the moving picture method could never cost more, probably less, and the returns would certainly be more satisfactory, and when we consider their immense popularity with all classes, it seems rather strange that they have been used so little. Those showing the milk industry, for example, have met with a cordial and interested reception, and it is safe to assume that any manufacturer able and willing to film the processes undergone by his specific product, would find the financial returns warranted the expenditure. The first one to get into the field with the moving picture method of advertising will meet with the greatest success, as those who do not have such cleanly methods in the preparation of food cannot film their industry, and when people discovered that one firm continually kept its cleanly and wholesome methods before the public and invited inspection, they would wait for others to follow suit, and missing such an exhibition on the part of the rival manufacturers, would naturally buy the product of the one who fearlessly filmed and exhibited every process connected with the one in question. It would simply be a case of the survival of the fittest.

SALES COMPANY

The following films have been released during the week of October 2 by the Motion Picture Distributing and Sales Company:

Monday, October 2

The Love of the West	American
Barbara Frietchie	Champion
The Rose's Story	Imp
She Never Knew	Yankee
Hearts and Eyes	Eclair
For Your Hats, Ladies	Eclair

Tuesday, October 3

The Red Man's Penalty	Bison
Call of the Hills	Powers
Matrimonial Idyl	Powers
The Five Rose Sisters	Thanhouser

Wednesday, October 4

As Things Used To Be	Champion
Those Jersey Cowpunchers	Nestor
Winning Papa's Consent	Reliance
A Quiet Evening	Reliance
A Breezy Morning	Solax
Wrestling and Wrestlers	Ambrosio

Thursday, October 5

The Miner's Wife	American
Through the Air	Imp
Lost Illusions	Rex

Friday, October 6

The Goose Girl	Yankee
Range Justice	Bison
The East and the West	Thanhouser
His Sister's Sweetheart	Solax
Bill Has a Bath	Lux
Neighbors	Lux

Saturday, October 7

Branded Indian	Powers
Mutt & Jeff Spend a Quiet Day in the Country	Nestor
Meddling Parson	Nestor
The Anonymous Letter	Reliance
Foolshead, a Model Guest	Itala
The White Tulip	Great Northern

The H. A. Mackie Co., Inc., of 853 Broadway, New York City, have finished the entire equipment of projection apparatus used in the McKinley Square Theater, which is the latest addition to the modern theaters in the Bronx.

THE SCENARIO

Motion Picture Palace of Eastern Coast.

At Ocean Grove, N. J., is an all-alive, unique little moving picture theater called the Scenario, managed by Mr. Salo Ansbach. It has a seating capacity of 614 people, employs three operators, and has an orchestra of five pieces—piano, violin, 'cello, clarinet and drum. It is situated in the northeastern end of the North End Hotel Building, and is one of the best picturehouses on the Eastern coast.

This little theatre is very finely equipped with the best modern equipment that money could buy—asbestos booth, two new No. 6 Powers machines, Kleine dissolver, mirror screen and two Edison economy transformers.

The Scenario is a summer theater and will close for the season on September 23rd. It is quite a novel sight on a

summer's night to see its employees flitting about in uniforms with blue coat and gold braid, yachting cap and white trousers.

Quoting from a remark of one of the associates of the Scenario, one lady in particular was so pleased with the work of the operators that she told one of them that the boys in the Scenario had Boston, Philadelphia and New York men "licked a mile" when it came to showing a pood picture. They are New York boys at that—James Girvan, Ben Turner, and last but not least, Nick Hayes.

The entire equipment of this house was installed by the H. A. Mackie Co., or to quote again from information obtained on the subject, by Mr. Wm. E. Smith "the wide-awake kid" and his genial boss, Mr. Harry A. Mackie.

PROGRAM

MONDAY.....Imp, Eclair, Yankee, American, Champion.
TUESDAY.....Thanhouser, Bison, Powers.
WEDNESDAY.Champion, Solax, Reliance, Ambrosio, Nestor.
THURSDAY...Imp, American, Itala, Rex.
FRIDAY.....Yankee, Solax, Lux, Thanhouser, Bison.
SATURDAY...Powers, Itala, Gt. Northern, Nestor, Reliance.

SPECIAL SHOWS

Whether or not to run special shows is a question. Many managers have found it extremely profitable to do so. Others have been disappointed in the results. Perhaps something was due to the character of the show and perhaps something to the environment. It is frequently impossible to determine just what all the influences are that enter into the success or failure of a plan of this sort.

The manager needs to know his patrons. If he doesn't he will fail in this direction. They will go again and again to see a show which is general and which has one or more reels that appeal to them regardless of the others. But when a special show is put on if it doesn't appeal a considerable patronage is lost.

Take the "Dante's Inferno," which is probably one of the greatest pieces of film work ever produced. That show would not go in some towns because it follows the description too literally. There are sometimes purists who fail to grasp the significance of reproducing a great work of this character and their criticisms, even to the point of complaining to the police, are so unjust and unfair as to occasion the belief that they do not know what they are talking about. "The Life of Christ" has proved popular in most places as a special show, even those who rail most against the motion picture being among its patrons. It is difficult to satisfy all tastes. Perhaps it isn't well to attempt it. Yet the manager desires, so far as possible, particularly in putting on a special show, to satisfy as many as possible and thus attract as large a patronage as he can.

Speaking from some observation on this topic, special shows seem wise if care is used in selection. If it is not, the manager better not make the attempt.

Having selected the show, the next thing is to advertise it properly. And advertising in this connection means a vigorous campaign which will bring out the people. It can be done. There is no mystery about it and nothing which the average manager cannot do if he will. But he will have to spend a little money and he can scarcely turn the matter over to subordinates with any assurance that it will be done as it should be.

All forms of advertising may profitably be used. Newspaper, circular, slides thrown on the screen, posters or any other form which may occur to him. The main proposition is to present the merits of the pictnre so vigorously and so attractively that the publie will be impressed and will want to see the show. That is the whole story and any manager can do it if he will devote himself to the task. He can't really expect it to do itself, consequently it seems to be up to him to study the conditions with which he is surrounded and carry out his advertising campaign accordingly.

Kansas City, Mo.—Globe Theater Company; capital $2,000. Louis Oppenheim and Samuel Oppenheim, proprietors.

Detroit, Mich.—The Greater Detroit Amusement Company, capital $50,000. William F. Klatt and others, proprietors.

Wilmington, Del.—The St. Paul's M. E. Church at Market and Seventh streets will be converted into a moving picture theater.

Indianapolis, Ind.—Charles Olsen and Benjamin Barten are planning to erect a new $50,000 building.

Louisville, Ky.—An addition will be made to the Majestic Theater at 548 South Fourth street, to cost $25,000.

South Bend, Ind.—A new theater will be erected at Main and State streets. Geo. Hoffman Company has the contract.

THE WESTERN FILM EXCHANGE
OF NEW YORK

CITY CUSTOMERS ARE ALL SATISFIED

NOW READY TO CATER TO OUT-OF-TOWN BUSINESS

LET US HEAR FROM YOU

Telephone 2892 Bryant 2893

Forty-Fifth St. Ex. Bldg.
145 WEST 45th STREET

National Guard Encampment at Fort Riley, Kansas

CHAMPION RELEASE FOR MONDAY, OCTOBER 9th, 1911

A sight of the troops that will make you brace up with vigor. Replete with active military maneuvers of Kansas State Militia.

Naught to be gained without Champ Films.

EACH MONDAY
MILITARY.
EACH WEDNESDAY
WESTERN
OR
TOPICAL.
BOTH GOOD.

What the Indians Did

CHAMPION RELEASE FOR WEDNESDAY, OCTOBER 11th, 1911

Indians disguise as Cavalrymen and attack a coach carrying gold nuggets. Tom Bailey gets wind of it—disguises his cowboys as redskins and swoop upon the marauders. The precious stuff is saved and—a pretty romance culminated.

CHAMPION FILM COMPANY

Sold thro' Motion Picture Distributing And Sales Company

MARK M. DINTENFASS, GEN. MGR.,
12 EAST 15TH STREET, NEW YORK CITY.

SHAMROCK NOTES

The interest manifested by the public at large in the cinematographic industry was never better exemplified than in an experience recently encountered by the St. Louis Motion Picture Company.

One of their contemplated releases—a comedy classic—required an environment of exceeding wealth and attendant refinement, with a mansion and surrounding grounds, such as could only be the property of immensely wealthy people.

Mr. Hamilton, the manager of the production, was in a quandary as to where the necessary atmosphere could be obtained. He placed the matter before his representative in the property department, who immediately responded: "Don't give yourself any uneasiness on that point, Governor, I'll get the very spot," and he made a hasty exit.

Within a short period a telephone message announced the fact that the company would be at once transferred to a location in the West End of the city, and at the same time mentioning the name of one of the wealthiest residents. Mr. Hamilton at first was inclined to disbelieve that it was possible to obtain permission to use the mansion referred to, but was finally convinced by further assurances from the mistress of the house herself, who 'phoned him to come at once, and further assured him that he and his company would be entirely welcome, and that every assistance possible would be rendered by the lady herself and her servants.

The company were at once placed in automobiles and driven to the house, where for several hours their attention was directed to making the comedy, which will be one of the Shamrock Company's best efforts.

Not only was the entire use of the house and grounds cheerfully given, but the entire company sat down to an elaborate luncheon prepared by the self-constituted hostess. When the work was finished, and it was time to leave for the studio, the lady and her family expressed great regret and made the company promise to come again should they find any difficulty in procuring a suitable location for any of their pictures.

She further stated that she took the greatest interest in motion pictures and attended the various theaters where they are shown several times each week. Her conversation showed a great familiarity with the different manufacturers, and she expressed herself most enthusiastically about the independent producers.

It is thought that the Shamrock Company will soon be ready to release. They already have several complete reels, and it is creditably reported that they are most worthy.

IMPORTANT

The Moving Picture Operators Union Aux. of Local 35, I. A. T. S. E., have adopted the following scale of wages:

Matinee and evenings	$22.00	per week
And one hour for supper.		
Evenings only	$18.00	per week
Evenings and Sat., and Sunday matinee	$19.50	per week
Double shift, 12 noon to 11 P. M.	$18.00	each man
Double shift, 1 noon to 11 P. M.	$18.00	each man
Double shift, 9 A. M. to 12 P. M.	$21.00	each man
One shift, two men, 12 noon to 11 P. M.	$25.00	each man
And one hour for supper for each man.		

Relief work at rate of one day's pay, the minimum rate to be paid $3.00 per day.

Relief for supper, 75 cents per hour.

No changing of reels by operators, unless they have commutation tickets.

This schedule to go into effect on Nov. 1st, 1911.

Attest.
WILLIAM F. McVEY,
Rec. Secretary.

Mr. Manager

Get acquainted with our AERIAL PUBLICITY NOVELTIES, catering to the advertising of 5c theaters.
The illustration shows our CIRCULAR DISTRIBUTING AIRSHIP IN ACTION.

Tell us to-day, you are interested, and learn, to-morrow, of our many inexpensive, but effective, Aerial Stunts, that will arouse public interest, draw large crowds, and gather the shekels.

THE B. N. MFG. CO.
NORTHSIDE, CINCINNATI, O.

THANHOUSER PRODUCTION OF DAVID COPPERFIELD

In a Series of Three Releases

SCENES FROM DAVID COPPERFIELD

All lovers of Dickens, all students of literature, almost anyone with an appreciation for the classics, will not fail to experience a keen thrill of delight when they see exhibited on the screen in life-like portrayals, those ingenuous, unctuous and whimsical characters who live between the covers of "David Copperfield."

As if taken bodily from the book and "chucked" through the projector, so real are these characters reproduced in the Thanhouser production. The pictures will long be a monument to the art and talents of that intelligent coterie of artists up at New Rochelle. The most conservative of critics cannot help but bubble with enthusiasm after observing this production. It passes all belief that such a difficult task as the filming of the characters of this wonderful novel could have been achieved with such marvelous fidelity to the text. This may sound like exaggerated praise, but it is really a modest statement compared to the actual laudation this work deserves.

The first of the series of pictures is called "The Early Life of David Copperfield," the second "Little Em'ly and David Copperfield" and third, "The Loves of David Copperfield."

David's early career was far from being a happy one. Every opportunity to "bring out" the pathos and humor of this period of his life has been taken advantage of. All the important incidents from the time he is born on the unlucky Friday to the day he runs away from the bottling factory to seek refuge with his eccentric aunt, has been picturesquely recorded.

For dramatic situations, tense climaxes and opportunities for strong pantomimic acting, no better period could have been chosen than the one dealing with little Em'ly, David, Ham and Steerforth. The pictures tell a story that holds your interest from beginning to end. The realistic acting of the different players is astonishing. They all display a wonderful knowledge of the characters they portray and as a result they "live" their parts.

Throughout his life David Copperfield was shadowed by a "jinks" that was difficult for him to shake off. Even in his love affairs misfortune follows him. Interwoven with his domestic troubles the pictures show the forgeries of the obsequious Uriah Heep and his undoing by the loquacious Mr. Micawber.

The smoothness and finesse of the entire performance is evidence of the attention the Thanhouser directors paid to details. The reproduction of the quaint Dickensonian atmosphere made the demands on the directors exacting. They did their share of the work creditably. This production can well be featured as "An Evening with Dickens."

SCENES FROM DAVID COPPERFIELD

THEATER VS. PICTURE SHOW

A CORRESPONDENT calls our attention to the fact that while the moving picture film must not depict Beulah Binford, that the theaters are wide open for any immoral woman to blazon herself before the audiences. Our correspondent asks "Why?" and we reiterate the question, "why do not the censors and the city authorities in New York prevents this notorious character from debasing and degrading the boards of decent theaters in the city? Will they take action?" We give our correspondent's letter in full, and hope something may be done to purify the stage as well as the picture film. Will the Billboard, Telegraph and Dramatic Mirror take action. They slate the moving picture actresses.

Sept. 20, 1911.

Editor Moving Picture News.

Dear Sir: A few days ago the daily papers were publishing editorials against the appearance in moving pictures of a certain young woman who had been advertised by a murder trial in the South.

Was this done in an effort to present immoral women making money on their notoriety, or was it merely another slap at the moving picture business?

I hope the former reason is the right one, but fear the latter, as Gaby Deslys, a notorious French woman who was the means of King Manuel of Portugal losing his throne, is now being advertised to appear on the stage of one of the New York theaters and not a line has been written against it in any of the papers.

Is it any worse to have an immoral woman in the pictures than in real life? Are the morals of our women folks to be ruined quicker by a picture of a woman than by the woman herself, or is it just a case of money paid by the theatrical managers for advertising? It looks that way to me.

Why not insist upon the stage being as clean as the moving picture screen?

"A PICTURE FAN."

The above letter was unavoidably crowded out last week.

OUR COVER PHOTOGRAPH

It's "Lost Illusions"—and a Rex. Yet it is an unusual Rex—yes, we realize what we're saying, and we don't as a rule speak in superlative terms. Perhaps we should have said it is unusual, even for a Rex, but to make a short story stay that way—it's great. "Lost Illusions," which title, by the way, itself deserves some comment, is a strong, forceful drama of life—of the near-to-us life, the life you and we live and know.

Grace Sherman, a girl of the mountains, meets an artist from the East in the woods and—it happens. What to the polished blasé artist is only a flirtation, to the simple mountain girl becomes a lasting and vital love. The artist returns to the city, completely forgetting the remembering girl. A little while afterwards her father dies, and she consents to marry Bill, her mountain lover, if he sells his claim and takes her East. They arrive in New York, go to a fashionable hotel, and there—she meets the artist. She introduces him to her husband, and suggests that the artist paint her portrait. The husband gives his reluctant consent. The next day he calls for her at the studio, and finds her kissing the artist. When she arrives home, he speaks of it to her, and she frankly tells him that she loves the artist, and had come to New York only to seek and find him. The husband, crushed by the realization, later writes a check for all the money he has in the world, leaves it for her, and returns to the mountains. And—well, the artist introduces his wife and child to her—that's all—and the woman returns to the man waiting and longing for her. Released October 5th.

MORE NESTOR ENTERPRISE

Next week one of the Nestor companies will go to Pennsylvania to the mountains for the furpose of getting some exterior pictures, and later on they propose sending a company to California, also another company will be sent to Florida. Some fine work is expected as a result of same.

NEW YORK CITY REGULATIONS

Bureau of Buildings Borough of Manhattan
No. 220 Fourth Avenue
New York

Bulletin No. 32—1911

Booths Enclosing Cinematograph or Similar Apparatus

Attention is called to the provisions of Chapter 756, Laws of 1911, which goes into effect this month.

1. No cinematograph or other apparatus for projecting moving pictures, shall be set up for use or used in any building, place of public assemblage or entertainment, unless such apparatus shall be inclosed in a booth or enclosure constructed of iron framework covered or lined with asbestos board, or with some equally strong and fire-resisting material.

2. The booth shall be constructed according to plans and specifications which shall have been approved by the Superintendent of Buildings, and must comply substantially with the following requirements:

3. Such booths shall be at least seven feet in height. If one machine is to be operated in such booth the floor space shall be not less than forty-eight square feet. If more than one machine is to be operated therein, an additional twenty-four square feet shall be provided for each such additional machine. Such booths shall be constructed with the framework of iron angles not less than one and one-quarter inches by one and one-quarter inches by three-sixteenths of an inch thick, the adjacent iron members being joined firmly with angle plates of iron. The iron members of the framework shall be spaced not more than four feet apart on the sides and not more than three feet apart on the front and back and top of such booth. The asbestos board shall completely cover the sides, top and all joints, of such booth. The sheets shall be at least one-quarter of an inch in thickness and shall be securely attached to the iron framework by means of iron bolts or rivets. The floor space occupied by the booth shall also be covered with asbestos board not less than three-eighths of an inch in thickness. There shall be provided for the booth a door not less than two feet wide and six feet high, consisting of an angle iron frame covered with sheets of asbestos board one-quarter of an inch thick, and attached to the framework of the booth by hinges, in such a manner that the door shall be kept closed at all times, when not used for ingress or egress. The operating windows, one for each machine to be operated therein and one for the operator thereof, shall be no larger than reasonably necessary to secure the desired service, and shutters of asbestos board shall be provided for each window. When the windows are open, the shutters shall be so suspended and arranged that they will automatically close the window openings, upon the operating of some suitable fusible or mechanical releasing device.

4. No apparatus for projecting moving pictures shall be operated until a certificate has been obtained from the Superintendent of Buildings stating that the booth enclosing the same is in accordance with the law.

A violation of this law is a misdemeanor.

Applications for the erection of such booths, and certificates, should be made at once to the Superintendent of Buildings.

RUDOLPH P. MILLER,
Superintendent of Buildings.

KIMMEL MYSTERY SLIDES

FROM NILES, MICHIGAN, THE SOURCE

Pictures of the known and the doubtful one side by side for comparison. Official pictures admitted as evidence in St. Louis trial included. **These are the genuine.** Exhibitors get busy quickly and take advantage of the most widely advertised subject in the world.

One set of 10 slides, $6.00. Cash orders filled first, so better not ask C. O. D.

FEATURE SLIDE CO.
NILES, MICHIGAN

MR. RUBINSTEIN RISES TO EXPLAIN

Moving Picture News,
New York City.

My Dear Mr. Saunders:

Since my return from the South a few days ago a great deal of report has reached me regarding various opinions expressed as to the merits or demerits of the Beulah Binford production, as it affects the fair name of the industry. Both as sponsor for the film and as one who was among the first to lift his pen for the advancement of our art, it behooves me to enter into the discussion.

I have noticed a communication which was sent to all the daily papers over the signature of the Patents Company's press agent, and I take occasion to relegate him to the ranks of such wild-eyed howlers as those moss-back clergymen who shriek themselves into public print on the slightest provocation, even though on matters with which they are not familiar. Even the Board of Censorship, which if only out of gratitude to the powers that support it financially was obliged to enter some kind of protest, could not help pronouncing the picture entirely proper and, if anything, uplifting. Outside of the Board, not one of those who went into tantrums on the subject had even seen the picture they were storming against. If they had, they might have enjoyed, like others did, a production along lines which show to the amusement world that film men are not of the mercenary, dollar-grabbing variety that characterized the exploitation of the "shooting girls" of the Stokes case, or Florence Burns, Nan Patterson, etc.

I modestly submit that those who know me might have expected that I would show better sense than to be responsible for anything that would reflect discredit on my many friends in the manufacturing business. I looked carefully into the case, and the first important fact I found was that Miss Binford was a much maligned, unjustly slurred child who needed two boosts for every knock administered; that she was a mere child, an unfortunate victim of circumstances, fallen into a fate not of her own making, and the responsibility for which rests with people old enough to have known better. And I want to say right here that only one of the hundred interviews accredited to her in the two months that she was in the public eye was genuine, and that one I gave out when she was in my home; from which you can gather that the press has made more capital of her misfortunes than she could ever hope to, even if so inclined. The continual reference to her as "the Binford woman" in itself conveys the wrong impression of a seventeen-year-old girl in short skirts who is as unconscious of all the notoriety forced on her as is a babe of the world's pitfalls. Why—even here in New York the newspapers did not learn that she was in my home until three days after her arrival; yet they all printed big interviews with her that emanated only from reportorial imaginations.

The picture is in itself a rebuke to those who object to it without viewing it. It shows in a subtle way that the responsibility for our unfortunate girls rests on our own shoulders, and it constitutes a ringing demand for prevention instead of cure. It sounds the warning of the dangers of lack of parental influence and points to the phases of our social system that need correction. Have moving pictures ever before been devoted to such serious work? And would the full truth impress itself on the spectator nearly so strongly with hired actors in the film as it does with this little girl who really suffered posing in the picture? Can any more genuine note of warning be sounded, can any greater realism be afforded a production? I can at this moment sell her contract at a handsome profit to vaudeville syndicates, but Miss Binford shrinks from publicity. She feels that in posing for the picture she has done useful work, and she is satisfied to retire to quiet pursuits now. She still has her life before her, and she is in hands that are giving her a chance. Any weak man and woman can attack a girl who has been sinned against, but where are those strong Christian hearts who will have the courage to stand up for a fallen sister? The antics of some of these self-professed humanitarians with rubber spines are laughable to real men.

Needless to say, the statement issued by the Censorship Board does not affect my activities in the least, for I am not finding it difficult to tell the real story of Beulah Binford to kind ears all over the country; they feel that the Board, having pronounced the pictures entirely fit, has exceeded its authority in pronouncing judgment on the girl's personal status in the community. It is none of their concern—their business is to pass on films and nothing else.

You are invited to see the picture, and I'll stake my reputation in the trade that you will agree with me that the case of Beulah Binford is a vehicle by which moving pictures can do a greater moral service to the public than with all the fictitious, sentimental gush that mercenary motive has been responsible for in the past.

Very sincerely yours,
LEON RUBINSTEIN.

Minneapolis, Minn.—A new theater will be erected at Chicago avenue and Lake street, to cost $25,000.

Milwaukee, Wis.—D. Cavanaugh will erect theater at Twenty-second and Center streets, to cost $7,000.

Poughkeepsie, N. Y.—M. S. Rosen and Simon King will erect a new theater in this city to cost $25,000.

Jamestown, N. Y.—J. D. Woodward, of Warren, will establish a new theater on the site of the Humphrey House.

St. Louis, Mo.—Union Theater and Airdome Co.; capital $37,000. O. T. Crawford and A. J. Fitzsimmons, proprietors.

Cincinnati, O.—Meis & Cohen will erect a moving picture theater at Vine & Calhoun streets, to cost $25,000.

Great Falls, Mont.—The Alcazar Theater here was damaged by fire to the amount of $1,800.

Milwaukee, Wis.—Crowley Bros. will erect a moving picture theater at National avenue and Thirty-first streets, to cost $8,000.

Harper, Kan.—The Airdome Theater was damaged by fire to the amount of $500.

EXHIBITORS, ATTENTION!
SPECIAL FEATURE FILM PRODUCTION

THE JAMES BOYS IN MISSOURI

(3 REELS)

HIGH CLASS SHOWY ADVERTISING MATTER

LITHOGRAPHED 6-3-1 and 1-2 SHEETS BANNERS AND FOLDERS

RENTAL OR PERCENTAGE BASIS. BOOKING IN ROTATION

AN EXPENSIVE PRODUCTION — A BIG MONEY GETTER

WRITE WIRE PHONE

Room 1013-145 West 45th St., NEW YORK CITY
Suites 204-5-6 Central Bldg., ROCHESTER, N. Y.

ATLAS MANUFACTURING CO. of Missouri
Century Bldg., ST. LOUIS, MO.

"TEMPTATIONS OF A GREAT CITY" SHOW EXCELLENT RESULTS

The special feature film in three reels entitled "Temptations of a Great City," for which Joseph Hopp, president of the Standard Film Exchange of Chicago, has the exclusive state rights to Illinois, Indiana, Minnesota, Wisconsin and Michigan, are showing excellent results. Mr. Hopp is personally working on the above states excepting Michigan, which state is being looked after by Mr. Victor Salling of Grayling, Michigan. The theaters that have thus far run the film all report that they have broken their records with same.

Mr. Sprague Green, manager of the Lyric Theater, Ft. Wayne, Ind., which theater has a seating capacity of more than 1,200, wired as follows after first night's run of these films:

"'Temptations of a Great City' is a knock-out. Turned away fully 3,000 people to-night."

The Boston, the down-town Chicago Independent house, on Sunday, Sept. 4th, ran this film and reported they broke records on the house on attendance for that day.

The Fox Theater at Aurora, Ill., with a seating capacity of about 1,000, writes that they could not take care of the crowds the first night they ran the show and as a result of this showing all over the country, Mr. Frank Thielan has booked this solid on his entire circuit of houses, which alone will take one set of films four weeks to cover. They are having a like run everywhere it is shown.

A beautiful large double photo frame showing photos from each scene of the picture makes a very attractive showing in front of a theater and works as a magnet in getting the people to come inside. No matter how many people will want to run these films at one time, they can all be accommodated, as additional prints will be added as fast as the bookings are received.

JOSEPH HOPP

Mr. Hopp is a very busy man with his Standard Film Exchange and allied interests, nevertheless it has taken about all his time the last few days in looking after the requests for bookings on the "Temptations of a Great City."

Mr. Joseph Hopp last week completed his entree in the film exchange business as a proprietor. Just four years ago last week Mr. Hopp organized the Standard Film Exchange, and taking quarters in two small rooms in the Unity Building on Dearborn street with a floor space of about 300 square feet, constantly and steadily has the Standard Film Exchange grown under his direction until to-day the Exchange occupies at 172 West Washington street an entire floor with more than 4,200 square feet of space. Each division of the business is departmentized, and they need all the space used. Only recently they have had to cut down the size of the lobby in order to get more working floor space. Last February Mr. Hopp bought out all the stockholders' interests with him in the stockholders' corporation, and as a result he is to-day the largest individual owner in the United States.

Kankakee, Ill.—A new opera house will be erected at Schuyler avenue.

Louisville, Ky.—The Broadway Theatre was damaged by fire to the amount of $1,000 by fire.

New York, N. Y.—Metropolitan Theatre Co., capital $300,000, M. W. Livingston, H. A. Harris and F. W. Pinner.

Milwaukee, Wis.—Former Alderman Henry Klein will erect a moving picture theatre on Vliet street, near Twenty-seventh street, to cost $8,000.

THE SIMPLEX MACHINE

We are hearing very good results of this machine, and anxious to know what our friend, Mr. Rich G. Hollaman, had to say about his trip on its behalf, we sought him out and after the first greetings, we said, "We are glad to see you back to little old New York, Mr. Hollaman. How did you enjoy the trip to Europe?" to which re replied, "Well, I must say I was much surprised to see how the fame of the Simplex had preceded me to London. It seems that several gentlemen from the different London interests who have been to America during the past six months had heard of our new machine, and some of them had seen and examined the model. They all took back to England very flattering reports of its excellence. In this regard I was specially impressed in making a call at the office of the Kinematograph

RICH. G. HOLLAMAN

Weekly to have the editor show me a letter just arrived from Australia in which the writer asked for information of a new machine just out in America called the Simplex." "This is exceedingly interesting from your standpoint and must be gratifying to all interested in the Simplex, but what we specially want to know is what did you do to introduce the machine in England." "Well, I have found a great desire for a perfect projector among all interested and before I left New York was assured of the formation of a company with ample capital to introduce the Simplex in Europe, and this was culminated to my complete satisfaction before I returned here.

"How are the sales of the machine progressing here?" "Since I offered machines to the market about July 15th, I may say that in the seventy days ensuing, we have sold sixty-two machines, and one interesting incident which may be new to the readers of the News is the fact that the Monopol Film Company use nothing but the Simplex machines to project their 'Dante's Inferno' production throughout the country. Many machines have been sold and are now operating in New York, and I am much pleased with the reception of the machine in Canada, and for your information, I hand you a letter from the Public Examiner of Machines, wherein he said he gave them his most hearty endorsement and the most prominent expert in the Examining Board said, if the Simplex had been on the market three years ago, thousands of dollars would have been saved to exhibitors, as the troublesome booth regulations would have been unnecessary. We are prepared to license the Simplex machine to be used without a fireproof booth, the machine itself being absolutely fireproof." "Well, Mr. Hollaman, in face of such a letter as that, it seems as though the Simplex is going to make headway, and if the exhibitors in New York State could only induce the license board to take the same stand, what a scoop this would be for the Simplex."

ASSOCIATED M. P. SCHOOLS

The Moving Picture News was the first trade journal to announce the founding of the Associated Motion Picture Schools, in Chicago, last January. At that time there were many persons, in and out of the motion picture business, who scoffed at the idea of teaching the art of scenario writing by mail. The manufacturers, however, were not among these scoffers. They seemed to realize that here was the beginning of an attempt to standardize the form of the scenario, to teach the amateur and semi-professional writer the secrets of technique; to point out the subjects impossible of production and to train the writer to search for new and stronger themes, plots and situations. Mr. E. F. McIntyre, the originator of the scenario school idea and the founder of the Chicago institution, was immediately given the encouragement of the larger manufacturers, who wrote him complimenting him upon his idea and offering every possible assistance to himself and his students.

Nine months have elapsed and the success of the Chicago scenario school has silenced the scoffers. Scenario instruction by mail has proven to be possible and many graduates are selling scenarios to all of the producing companies. The schools have no stronger supporters than those who have taken the course. They are not among those who complain that the manufacturers appropriate their ideas without pay. They know that the manufacturers are as anxious to purchase original plays as they, the writers, are to sell them. Their scenarios command best prices because they are technically correct and because each student has learned not to submit

E. F. McINTYRE
Director Associated Motion Picture Schools.

a play that is not strong of plot, logical as to situation and with an unmistakable moral.

If imitation is the sincerest form of flattery, then Mr. McIntyre should feel flattered, for his idea has been imitated from coast to coast. None of the imitators seem to last, however, and Mr. McIntyre tells us the probable reason why:

"It is an easy matter," said he to a News representative, "for anyone to copy and imitate our course, literature and form of advertising. But it is not so easy to sit at a desk and patiently analyze the work of a beginner, take it apart, tell him what is wrong and what is right, put the work together again in correct form and teach the student to go and do likewise—all the time helping and encouraging the slow ones or retarding the ones who would rush through, content with a skimming of the surface. The preparation of the course is the smallest part of the work. It is in the criticisms that we impart our real and solid information and it is by our critical letters, sent with each corrected exercise, that we teach the student the real heart of the art. To be able to do this work requires a thorough technical knowledge and long experience as a writer of scenarios and as a teacher.

"It is no wonder that so many of our imitators have failed. Of course we keep in touch with all of these as fast as they spring up. Not one has succeeded because not one knew what to do with a student after enrolling him."

The schools have students in the United States, Mexico, Panama, Canada, the Philippines, Great Britain and France.

TO BUY OFF PROMOTERS

Offer Made in London to Pay Not to See Johnson Fight

London, Sept. 20.—The feeling against the Johnson-Wells contest has gathered such force that it probably will be either abandoned or stopped by the government.

The Archbishop of Canterbury has written to the Home Office urging that action be taken to suppress the contest, and this has served as a focus for adverse opinion. Nine bishops and many leading religious men, the lord mayors of Manchester, Liverpool and other big cities and leading sportsmen, like Lord Lonsdale, Lord Kinnaird and Lord Harris, have joined in condemning the match, while the Daily Telegraph, the Daily Chronicle, and other influential papers have followed the Times in urging the Government not to permit the contest.

The Rev. F. B. Meyer, who was one of the original opponents of the match, has offered to raise a public fund to reimburse the promoters in the amount of their loss if they will undertake to abandon the contest.

At the Kinemacolor (Scala) Theater, London, England, where crowded houses are still attracted twice daily by the realistic reproductions in animation and the actual tints of nature of the Coronation, the Investure, and a wide variety of recent events, each permanently preserving the color effects of the moment, Mr. Charles Urban has in reserve, for presentation as soon as may be desirable, two new series of quite absorbing interest—indeed, their inclusion in the present program is debarred only by the unabated demand for the scenes of the national events of last June and July. The one is a pictorial record of a tour in a special Canadian-Pacific car from Toronto to Montreal, revealing wild natural beauty as it has never been limned in art; the other is a most artistic filming of the modern aspects of the oldest civilization in the world—Egypt—to which added interest is lent by the recent appointment of Lord Kitchener as Consul-General. A noteworthy feature of this series is a life-motion panorama of a trip up the Nile. Meantime, the present bill includes a new playlet by W. W. Jacobs, entitled "The Boatswain's Mate."

Colin Campbell Joins Selig Staff.—Mr. Colin Campbell, a well-known dramatic director, has taken up his new duties as a member of the Selig producing staff. For the present he will make his headquarters at the Selig Chicago plant.

Kathlyn Williams Parts with Pet.—Last week, at the Chicago Lincoln Park Zoo, a tearful parting took place between Miss Kathlyn Williams, the beautiful Selig leading woman, and her pet monkey, "Doc." Miss Williams presented "Doc" to Clyde Vry to add to the Park Zoo. A special cage was prepared for "Doc" in the park, and the newspapers of Chicago all took pictures of Miss Williams and her little pet as they parted.

W. N. Selig's Bulldog Stolen.—Consternation reigned supreme around the Selig plant the other day. Mr. W. N. Selig's $2,000 prize-winning bulldog, "Boris Nestor," had been stolen. That afternoon when the head animal keeper went to feed "Duke," the big Selig lion, he found "Boris" curled up in a corner of "Duke's" cage, sleeping contentedly. How he got there is still a mystery that is puzzling the entire Selig staff.

Ossian, Ind.—A new opera house is to be erected here. A. S. Elzey is at the head of the movement.

Indianapolis, Ind.—The Golden Gate Theatre Co., capital $9,000, G. F. Hannaum, Mrs. J. W. Ruebelt and others.

New York, N. Y.—Traymore Amusement Co., capital $10,000, Chas. Freedman, F. J. Dunne and Richard Cahill.

Beloit, Wis.—The Majestic Theatre in State street has been sold to O. A. Wright of Harvard.

Racine, Wis.—Work has been started for the new Bate Theatre, to be erected at Main and State streets.

Reading, Pa.—Ben Zerr will erect a new moving picture theatre at Schulykill avenue.

Green Bay, Wis.—Gen Theatre Co., capital $3,000, Ludolph Hansen, H. T. Nelson and A. Nelson.

Lindsay, Cal.—Captain A. J. Hutchinson will establish a new theatre here to cost about $10,000.

Raleigh, N. C.—F. K. Ellington and associates are having plans prepared for an opera house to cost about $50,000.

Watertown, N. Dak.—Francis & Peters will build an addition to the Freemont Vaudeville Theatre.

Goshen, Ind.—Olson & Barton are planning to erect a new $50,000 five-cent theatre at Indianapolis.

New York, N. Y.—Metropolitan Theater Company, capital $300,000.

CHICAGO LETTER

A large fire panic occurred Sunday evening in the Lyceum Theater, West Madison and Sacramento avenue, when the film caught fire, causing a cloud of smoke which issued from the projection booth over the heads of the audience. There were over three hundred people in the theater at the time, mostly women and children, whose screams added to the confusion of the scene. The people fought their way to the exits, trampling each other under foot in their terror. No one was seriously injured except for a few bruises sustained in their mad rush. Everyone escaped unharmed.

At the time of the fire an actor was performing an Indian war dance; every now and then he would let out a loud war whoop. He was the first one to see the smoke pour out from the operator's booth and gave a loud cry of warning, which was mistaken by the audience for another one of his war cries. The next moment the house filled with smoke and the rush for the exits started. In the rush many of the theater chairs were knocked over and broken. The theater was crowded to the doors, every seat being occupied. It is said that the grease on the machine caught fire first, the flames at once communicated with the celluloid films, hundreds of feet, which blazed up in an instant. The operator dodged out of harm's way just in time. It seemed a miracle that no one was seriously hurt.

There have been so many terrible accidents from the explosion of films that it might be advisable for the exhibitor to explain to the audience before the performance begins that the operator's booth is absolutely fireproof. If everyone is warned in advance of the possibility of an explosion and the danger minimized, it would hardly seem that there would ever be a panic. It is the unexpected explosion which starts some fool in the audience into a panic which does nearly all the damage.

* * * *

Mr. A. M. Kennedy, manager of the American Film Company, is now back in Chicago after a pleasant and successful trip in California.

* * * *

Mr. Seymour, of the Boston Theater, Chicago, who is a personal friend of Frank Gotch, had twenty-five photographs taken of the most interesting and critical views of the Gotch-Hackenschmidt wrestling match, from which he had slides made. He stated that he broke all records with these slides, as he took in over 4,000 paid admissions daily. Mr. Hopp, of the Standard Film Service, has made arrangements so that many independent exhibitors can use these slides.

* * * *

Mr. E. Mandelbaum, president of the Feature and Independent Film Company, which company owns the Ohio State rights for "The Crusaders, or Jerusalem Delivered," is breaking all records with this film.

* * * *

William M. Barlow, manager of the Inter-Ocean Film Exchange, states if business keeps up reports will show a wonderful increase over last year's results. Mr. Barlow has been manager of this exchange since its origin and it is steadily coming to the front under his management.

* * * *

A new theater has recently been built at 2311 West Lake street.

* * * *

The Gaumont reels of October 3d to 7th were on the ocean liner Olympic, which met with an accident at sea on September 20th. This necessitates the rearrangement of their schedule.

* * * *

Takito, Ouaga & Co. have issued their catalogue, which illustrates and explains fully about their unique list of premiums for the exhibitors to increase attendance of their houses.

* * * *

Mr. French, auditor of the Laemmle Film Service, Chicago, was entertained the other evening by several old school friends at one of the leading hotels of Chicago.

* * * *

Tom Quill, manager of The World's Best Film Company, states that the buyers of the state rights for the feature film, "The Crusaders, or Jerusalem Delivered," all report a record-breaking business. Mr. Quill also informs us that the states are selling fast and all purchasers are more than pleased with the results so far.

W. K.

M. P. OPERATORS SHOUT HURRAH!

Finds Moving Picture License Law Unreasonable

Supreme Court Justice Gavegan, of New York, held Tuesday, September 26, that the law requiring candidates for examination for licenses to operate moving picture machines to serve a six months' apprenticeship under a licensed operator first is invalid. He said that the conditions are unreasonable and unnecessary and granted a writ of mandamus directing Commissioner Thompson of the Department of Electricity to let Louis Gibelman, the applicant, take an examination.

OCTOBER 14, 1911

Just put this date in your hat and don't forget where you put it. The Moving Picture Distributing & Sales Company Employees' ball will take place on that evening, and the event should not be overlooked. A rare treat is in store for you and the dollar you spend for a ticket will be returned to you many times over in the pleasure you will get. That pillow souvenir is worth the price of your ticket as well.

OCTOBER 14, 1911

Decatur, Ill.—Plans are nearing completion for a new theater to be erected here at North Water street and East North street.

Milwaukee, Wis.—G. Bruet will erect a new picture house at Third and Chambers street, to cost $10,000. Architect Charles Lesser has plans for a new theater for the Kosciusco Theater Company, to be erected at Fifth avenue and Mitchell street.

Canonsburg, Pa.—C. F. Ferguson, who was manager of the Morgan Opera House, which was destroyed by fire August 26th, has let the contract for a new $25,000 theater.

WANTED AT ONCE

Capable, honest, reliable, sober man to take management of a film manufacturing company. General office experience and good writer. Apply in person to the Editor, MOVING PICTURE NEWS.

RETAIL

"MACKIE HAS IT"

EVERYTHING IN MOVING PICTURE EQUIPMENT EXCEPT THE FILM.

A REQUEST WILL BRING OUR NEW PRICE LIST, JUST ISSUED.

H. A. MACKIE, Inc., 851-853 Broadway, Corner 14th Street, NEW YORK CITY

WHOLESALE

BEULAH BINFORD

PICTURES CONDEMNED BY PRESS AND PULPIT

THIS, BEFORE THEIR EXHIBITION!—SINCE THEIR EXHIBITION, HOWEVER, the murmurs of protest have changed to shouts of enthusiastic acclaim—those who came to condemn saw and realized that instead of a mercenary trade on the lamentable notoriety of one unfortunate girl, the filming of the life story of Beulah Binford IS A POWERFUL SERMON OF THAT WHICH IS GOOD—a suggestion of a remedy rather than a sauce for the appetite of the morbid.

The REV. DR. MADISON C. PETERS, one of America's best known Divines, is quoted in the New York World of Wednesday, September 13th, as follows:

"The pictures of Beulah Binford's life story are like the Old Homestead or Way Down East in certain things, and as for Beulah Binford, instead of the case-hardened woman of the world I found a slip of a girl, who never has had a chance. The girl should have a helping hand extended to her. It is a blot upon Christian Ministry and Christian Brotherhood that for forty-five days since her story first became public she has received no offers of aid or sympathy. She has never had a mother's care and surely she should not be held responsible for mis-steps taken when she was thirteen years old. As a matter of fact her story instead of being one to damn her is a rebuke and an indictment against a Society that enables such things to be."

WRITE, WIRE, OR BETTER STILL, 'PHONE, and find out about both our state-rights and rental propositions.

Special Feature Film Co.

429 Sixth Ave., New York City

'Phone 3468 Madison Square

116 TOWNS HAVE EXHIBITED THESE PICTURES TO 684,164 PERSONS

NATIONAL GUARD ENCAMPMENT AT FORT RILEY, KANSAS. CHAMPION RELEASE OCT. 9th.

ANOTHER RECRUIT IN INDEPENDENT RANKS

On West 42d street, almost next door to the Lyric Theater, and facing on the opposite side of the street the New Amsterdam and the Liberty Theaters, situated in the very thick of the theatrical district of New York, is an all alive little moving picture theater, The Bryant. This theater, which is under the present management of Mr. Mack, has recently changed hands and has been under repairs for a few days. Anyone visiting that theater now will find it running entirely Independent films.

The Bryant has a seating capacity of about 300 people, is well ventilated and comfortably seated. It has been most excellently equipped with all modern appliances by the H. A. Mackie Co. of New York City. The Bryant is strictly a moving picture theater, no vaudeville being used. The daylight screen is inserted a la modern methods in a chatterbox to enhance the beauty of the film. The drone of electric fans entice the air currents into a cooler frame of mind, and there is every inducement, from a comfortable theater chair to the opportunity for the contemplation of good pictures, to lure the tired passerby to while away a half-hour or so in The Bryant.

MR. C. LANG COBB, JR.

Mr. Cobb has become well known in the trade as the special representative of the A. M. P. P. Co., and it is with regret that the company have to announce he has severed his connection with them, and they all wish him the best of success in the new venture which will be shortly made known to the trade through the columns of the News. We have before us as we write a copy of the letter written by the officers of the A. M. P. P. Co., which speaks in the very highest praise of Mr. Cobb's services, and is a testimonial any man might desire to obtain from his late employers. We offer the company our sympathies at losing him, while our congratulations go out to Mr. Cobb and trust that success will attend his efforts in the future.

THE ST. LOUIS MOTION PICTURE CO.

Visitors in O'Fallon Park need not be surprised or terrified if suddenly they come upon a painted Indian scalping a prostrate pale face or a villainous gypsy making off with some flaxen-haired child, for they will be moving-picture actors.

The St. Louis Motion Picture Company, whose films will be designated by a shamrock, has been using the park as a background for several film dramas this week and will take more pictures there and in that vicinity.

Saturday a three-angled drama was given—a man—another man's wife—failure for the villain—husband and wife reunited—happiness. The plot was intricate and fascinating. The St. Louis company is the first of its kind to operate here. Its location is permanent.

Randolph Grey is the leading man of the company and Miss Dot Farley leading woman. Ed Bunners is the deep-dyed villain.

The children in the neighborhood are having the time of their life watching the performances. The only way Manager Hamilton could suppress them was by promising to take their pictures. After the performance they were grouped on a grass plot and photographed.—St. Louis Republic.

THE REX MAKING INROADS IN EUROPE

The Rex Motion Picture Co., we understand, is making great headway in Europe; there are now established no less than seven offices in Europe attending to business for the Rex Company. It is well known that in Europe all that counts is quality. Europe has no moving picture trust, only one release day, Saturday, and the buyer looks over films of all manufacturers alike, choosing from among legion those which are suited to his taste and needs. That the business of the Rex in Europe is increasing tremendously shows us that the fight for recognition of the American film in Europe has not been without its result. And moreover, the Rex is an Independent adherent, therefore this is but another score for the Independent ranks.

FROM THE OBSERVATORY

By G. F. Blaisdell

DOWN at Coney Island, on Sunday night, there was a near "moving picture horror." Perhaps the largest hall on the island is Econoupoly's, seating a thousand and covering an area of 110 by 135. Besides the wide entrances on the Bowery there are exits on each side—the place occupying a block front. In one corner at the front of the premises is an apparatus for the manufacture of soda water. A part of this apparatus is a two-foot length of one-inch rubber hose.

The spectators are seated at round tables, four chairs in front and four behind. Every seat was occupied and a picture had just been thrown on the screen when at 9:30 the rubber hose burst and there was a steady hissing, loud and prolonged. Somebody yelled "Fire!" Women screamed. In the vicinity of the apparatus causing the disturbance there was great commotion. That brought all in the house to their feet. The screaming increased as women fought their way to the aisles and the exits. There were some men right in the front of the procession, too. Those men who shouted "Sit down!" might as well have whistled down the wind. They could not be heard. All this time the projection of the picture was uninterrupted. The operator was on his job.

When the panic-stricken had left the hall there were two or three hundred remaining. The only criticism that could be made against the management lay in the failure to turn on the house lights. Several lost articles were reported. Had there not been an unusually large number of exits there probably would have been fatalities. There was unquestionably a large foreign element in the gathering; it is to be hoped their descendants will have cooler heads.

All over a puncture in a rubber hose!

Just before witnessing the riot described in the foregoing, the writer had dropped in at the New Empire to bid goodbye for the season to the proprietor, Henry Connors. Mr. Connors is the original picture man in Coney Island, having shown the famous "May Irwin Kiss," which made such a hit in the early days of picturedom. That's when reels were as much as forty feet in length. Mr. Connors said Sunday night: "That old projection booth has been up there fourteen or fifteen years." The proprietor of the New Empire is a close follower of the picture game, and caters to picture-lovers. He runs no old reels. His machinery is of the best to be obtained.

* * * *

And while we are in Coney Island, let's compare conditions there now with what they were ten years ago. Then the crowd was induced to enter the "music" halls by the loud, even boisterous claptrap of so-called comedians and the sight of pink-tighted females, most of whom had ruined the chances of a useful career as chambermaids in order to go on the "stage."

To-day, as before, the barker stands in front and praises his show. But there is no high hubbub inside. Just the silent animated screen. No coarse jokes by coarser people. Everything orderly and quiet, the only relic of the old days being the occasional query by the hustling salesman: "Who wants the waiter?"

One of the most notorious of the places on the island, and one of the most persistent in clinging to the old order of stage rot, short-change, strong-arm waiters, and decoying unwary and unsophisticated visitors into the gallery to pay $5 for a bottle of pale ink for the entertainment of the aforesaid "pink-tighted"—all these and worse—was compelled to close its doors long before the season was over. It just naturally fell—wasn't even pushed—by the authorities.

The moving picture has done more to make Coney Island a family resort than could have been accomplished by all the sob-faced professional Sabbatarians this side of the Mississippi River.

* * * *

Before leaving Coney for the last day of the season let us take a midnight stroll through Surf avenue down toward Norton's Point. We leave the city of light and pass into the quieter precincts; note the magnificent Seaside Hospital, stately and white, as befits an institution designed to help stay the ravages of the White Plague among the humbler people of this great city; observe the change in the character of the buildings and the many places for the entertainment and housing of summer visitors, until at last we hear the steady, monotonous toll of the bell buoy marking the channel for the deeper-draught Coney Island vessels. Then walk over and take a Norton's Point line car back to the Island proper.

And here's a suggestion: If a moving picture manufacturer is looking for a cabin in a sand lot as a basis for a "scene," let him take a ride over this line. He will find all kinds and varieties.

* * * *

Miss MacDonald's remarks, last week, on the carelessness of some of the manufacturers as to details were timely. The writer the other evening saw five reels. In three of them he noted: Essanay—In "The Two Fugitives" an alleged extract from a newspaper contained "embezzelled"; and the sentence was in English that matched the spelling noted. Vitagraph—In "The Prince and the Pumps" the fair one, well portrayed by Miss Lillian Walker, writes a note to the person who has removed from her foot a slipper. The guilty party later writes a note. Handwriting identical. Lubin—In "The Senorita's Conquest" a scene title sets forth that "Dolores Starts on Her Misson."

* * * *

As to the latter piece, it is about as bloodthirsty, deep-dyed villyun a piece of work as this writer has been compelled to sit through in some time. It is well calculated to arouse all the enthusiasm of the immature cheap-hero worshippers—and the disgust or ridicule of about everybody else. In fact, the spectators in one suburban theater signified its approval of the passing of the trailer by unmistakable guffaws.

* * * *

Which reminds the Observer of a statement made by one who is in the confidence of a member of the Board of Censorship, speaking a few weeks ago: "In the last two months the Board has been compelled to order more eliminations than it has had in any two months of its existence. The cause, I believe, lies in the anxiety of the manufacturers to increase their product. No, the eliminations were not on any one side of the fence. They were about evenly divided between the licensed and the independent."

* * * *

"Just dropped in" on Monday on our friend Leith, who helps run the Comedy, on East Fourteenth street. He proudly displayed a Shelbyville mirror screen, 13.4 by 10, which had been installed during intermission in the afternoon of the Fridey preceding, the audience watching the work. Mr. Leith was enthusiastic over the addition to the equipment of the Comedy. He said the business done on the day following the installation equalled that of the best day in the last eighteen months. The Comedy shows Independent films, and shows them fifteen hours a day. This house should be a potent factor in the popularization of Independent product.

* * * *

Greetings to the Majestic Motion Picture Company! The engagement of Owen Moore and Little Mary marks a splendid beginning. With the advent of "Shamrock" films and "Majestic" films, the Independent movement will be strengthened and fortified for the tightening struggle for an open American market. Here's success to both!

* * * *

Among recent incorporations are the Majestic Motion Picture Company, New York City, to manufacture motion pictures and conduct exhibitions; capital, $60,000; incorporators, J. D. Cochrane, E. L. Thomas and W. N. Seligsberg. Also the Manufacturers Educational Film Company, Newark, capital, $25,000; and the American Illustrated Song Company, Newark, capital, $100,000.

* * * *

The pictures exhibited in the Auditorium, Denver, during the Child Welfare Exhibit, caused a row. Which shows that authorities on "child pictures" may differ as to what is proper —and improper. The Denver Post, in a long article dealing with the controversy, said: "Among the pictures shown are some from day nurseries, lying-in hospitals and other places where babies are cared for. In one film there comes near to being a demonstration of the latest methods in obstetrics." Again, "But the two films that gave offense to parents is where children, utterly without drapery of any kind, are shown. When this was thrown on the screen there were hoots, whistles, catcalls and remarks by boys all over the gallery and balcony, and the children who might otherwise have looked upon the picture as innocent were forced to hear them."

Mrs. Theodore Van Wagenen, president of the Colorado Congress of Mothers, and Dr. Anna Louise Strong, who lectured on the pictures, defended them. Mrs. Ida Gregory, of the Juvenile Court, condemned them. Mrs. Strong compromised the matter by barring children unaccompanied by parents.

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The police committee of the San Francisco Supervisors have denied the application of picture theater owners for an

amendment to the ordinances prohibiting people sitting or standing in aisles or lobby.

* * * *

A. J. Laurie, manager of a Montreal show, recently posted this notice in front of his theater: "Again the police have seized our posters, but we are showing our film dramas as usual."

* * * *

One Dr. J. W. Jervey, of Greenville, S. C., in a recent number of the Medical Record, in an article dealing with causes of eye trouble, after referring to the menace of glaring white rays from incandescent gas mantles and also of poorly printed newspapers, has this to say of moving pictures:

"I am also disposed to believe that the modern motion pictures is a serious agent in the production of ocular fatigue, with its train of corollary manifestations. If this be true the marvellous growth of popularity of this form of entertainment, with its insidious potency for harm, will prove a serious problem for the medical profession in its efforts to conserve the public health."

Edward J. Murphy, an operator of Worcester, Mass., in a recent interesting interview in the Worcester Telegram, thus expressed his views on this important question:

"Doctors say that the flicker from the pictures is injurious to the eyes. I know, from personal experience, that this is not so. I have been working in a moving picture booth seven years and my eyesight is as good to-day as it ever was. I know that there is not an operator in Worcester who is obliged to wear eyeglasses because of the nature of his work."

Probably there is truth in the statements of each. Mr. Murphy, who is said to be an unusually competent operator, undoubtedly keeps his apparatus in the best of shape. His employers may use films that are not hopelessly in disrepair. Unquestionably streaky and oily films create a strain on the eyes—and on the temper, too.

* * * *

Fred Stone recently exhibited in Detroit some pictures taken during his summer trip to the Greenland coast. They showed, among others, the stalking and shooting of two or three of the big bears killed by the party.

* * * *

This is from the Washington Star:

"Why not give us a few moving pictures of the girl who helps mother? They are worth more than the Nan Pattersons, the Evelyn Thaws and the Beulah Binfords, who appeal to nothing but morbid curiosity and a taste for tragedy or depravity. Why don't the film makers pay big prices to the real heroines to pose for human interest pictures?"

* * * *

A picture show owner in Columbus, Ohio, understands the art of making admission to his place simple for children. He is letting them in on the payment of two potatoes. One result of his innovation may be the placing of the family supply of tubers under lock and key.

* * * *

Dr. George B. Wight, State Commissioner of Charities and Corrections of New Jersey, says he is convinced that moving picture shows and similar forms of amusements are having a baneful influence upon the youth of New Jersey. For a number of years there has been a gradual decrease in the average age of boys committed to the State Home at Jamesburg. An investigation has been made, with the result that Dr. Wight is now convinced that the "Wild West" and other sensational forms of picture drama are responsible for many young boys going wrong.

"I am heartily in favor of moving pictures from an educational standpoint and other proper amusements," said Dr. Wight. "but when the morals of the youthful moving picture patrons are at stake I denounce the indecent films. One of the best agencies for education is through the illustrated moving picture film. There is no better opportunity offered a youth or grownup person than shown in respectable moving picture shows. I myself frequently take my nephew, who is hardly in his teens, to these exhibitions. You see that by my attendance I am in sympathy with the pictures.

"Boys get 'Wild West' notions and want to do heroic deeds, which hamper and prey upon their minds, and the consequence is that some rash deed is committed that would not have happened if the precaution of stopping such pictures was taken."

Dr. Wight emphatically stated that he did not want to be represented as one against the production of moving pictures, but he wanted to be known as a staunch supporter of pure and decent films.

* * * *

Now, then, where does the good doctor find the "indecent" films? This writer sees quite a number of pictures in the course of a week, but it would be difficult to find an indecent one. If the doctor had said "improper" he might be more readily understood. There may be honest differences of opinion as to what is proper; but there can be no question that moving pictures are created primarily for adults. They cannot all be on "the good, the beautiful and the true." They must, to be otherwise than inane, treat and reflect life as it is as well as to portray what it should be. It is sometimes essential to display wrong in order to point a moral.

The foregoing leads to two quite natural reflections:

There is too much laxity, too much looseness, in the use of the word "indecent."

Parents have responsibilities; they cannot shoulder all of them over on to the manufacturers of moving pictures.

From Our Western Correspondent

Hot Springs, Ark., Sept. 27.—Once upon a time there was a Sporty Town that nestled between certain Humps on the Countenance of Earth that was pointed to with pride whenever old "General Flimco" wanted to exhibit any of his collection, or anything pertaining to Obsolute Dominition. All the Managers there were Wise Geeks and were Willing Listeners, so that it was a Comparatively Easy matter whenever the Hook-Em Brigade stampeded into said Town and opened the box of Salve to get an Audience with said Managers, and it wasn't long before Every house was throwing out the pictures of that horrible Corporation that has been Walloping said "General" between the Atlantic and the Pacific and breaking down the stairs in their Rush to get the "General's" product on the machine, until it was seen that the Victory was Complete.

One by one the said Managers began to Realize that they were being Double-Crossed and that Repeaters were a Feature that could be looked for with even greater Regularity than the Bill Collectors, and the Wail that went Forth was long and Painful. Finally one Knight of the Curtain said "he'd be Hog-Tied and Branded" before he'd stand it any longer. His "C. Q. D." was Heard down in the Cotton Belt of Tennessee and from the land of the Boll Weevil there emerged a mild-mannered looking Individual who Soft-Footed into the Village when the others were not looking, just to see how the Old Place really looked. The Reception he got had the greeting of the Prodigal Son looking Tame in Comparison and he Succeeded in breaking the Toe Hold the "General" had maintained on the local Wise Boys for ever so long. He landed one House that had previously gone Daffy over the Trust films and is considering taking on Another One within the next few Weeks. And the Moral of this is: "It doesn't Pay to Hog the Show.

All of which is a rambling, "nutty" prelude to the statement that the Photo-play theater has decided to come back into the Independent fold and started their Sales Company pictures this week. A young man from Memphis, who represents one of the big film exchanges there, but who was too modest to call on me and let me have a chat with him, has been doing silent missionary work in the interest of the Independent cause, and the Photo-play was the first scalp he landed. I understand that another house is contemplating making the same change, provided the Photo-play pictures are all that the agent claimed they would be. That house is to get reels not over eight days old, with a guarantee that every Wednesday they will have a "Mutt and Jeff" feature. I am going to keep tabs on the exchange that is to furnish the pictures for this theater, and if they do not live up to their bargain, Mr. Editor, I'm going to let the whole world know it, for I have advocated the breaking of the Trust monopoly in this city so long that now that one of the houses has decided to give the Independents a chance to make good, I want to see them have a square deal in every sense of the word, and I think that they will get it, too. Here's hoping, anyway.

The residents of the city, or rather, that part of them who reside on Central and Ouachita avenues were considerably startled, amused and entertained by the exhibition given by two rather prepossessing "ladies" during the week, who had gone to a local livery stable and procured two saddle horses. The girls could ride—there's no doubt of that—and the "stunt" they pulled off not only made "great copy" for the local papers, but also succeeded in lining the two avenues in question with a most appreciative audience. The Hagenbeck-Wallace show came here Wednesday, and many imagined that the girls were part of that attraction and were to meet the big circus on its arrival in this city. They had the horses

do a "bucking" act that was a winner. Then one of them stood up in her saddle, and how she kept her balance was a mystery, for the horse was going some, believe me. Another tossed her handkerchief on the street, turned and came back after it and picked it up as neat as any one would like to see it done.

"Who are you girls, anyway?" ventured an inquisitive man.

"We are with a moving picture company, and we are just rehearsing," yelled one of them.

An officer came along and "pinched" them for wild and reckless driving, and the show was busted up for all time. At the police station it was learned that the girls had no connection whatever with any moving picture concern, but had gone riding and partaken of too much "tea." To be positively shocking, ladies, they were "soused," and, just for deviltry, decided to have fun in their own way. Said fun cost them, by the way, $25 each. Oh, this is "some town."

The matrimonial bug I mentioned some time ago that had stung two of the local operators, again got busy the past few days. The insect, however, has not as yet goaded the boys into rushing out to the court house for a marriage license, although one can never tell what will happen in this particular season of the year. Well, they decided to look for a house, did Leo King and Henry Gilliam, of the Lyceum and Lyric, and all would no doubt have gone well had they wended their way together to that particular dwelling both had heard of. But they went there unknown to each other, and they decided on Sunday night to make the trip, too. "Pat" Gilliam, I am informed, got there first and was making a careful inspection of the house when his old pal, Leo, arrived. Neither, you understand, knew that the other one was in the house. Leo got real busy downstairs and Pat did a high dive from the second story window. When it comes to getting a flying start, there isn't any of them have anything on Pat. Leo heard the rush for the window from above and bolted out the front door. Things didn't look right to either of them, and the childhood stories of "ghosts" and possible fear of "hold-up" men prompted the speedy exit. Both related the story to mutual friends and said mutual friends met and told it all over again, and that is why some one wrote out a "synopsis" and mailed it to me, with a request to "please publish." I asked Pat and Leo about it, but they said—well, will the ladies please leave the room? You won't? Oh, very well; guess it, gentlemen, guess it, because I cannot tell you what they said.

There were some mighty good pictures here the past week and for general interest I doff the hat to the Pathe Weekly. It was a dandy reel and covered a world of ground. "The Declaration of Independence" was featured heavily at the Lyric and received the highest praise, and Edison scored a triumph in this reel. "The Baron" and the "Villain Foiled" were two excellent Biograph comedies that evoked a storm of laughter. "Spike Shannon's Last Fight," with Anderson in the title role, drew crowded houses for Eddie Gavrel at the Lyceum. Anderson may not be "the white man's hope," but he does know how to put up a good fight before the camera. When "Simple Ike Decided to Marry" for the benefit of Kalem in particular, and the picture-loving world in general he could not have had any idea how interesting his romance would be, and that picture and "Building the New Line" maintained the Kalem prestige during the week. With Selig we went "Thro' Fire and Smoke" the past week, after which we shivered a lot when "Lost in the Arctic," but we enjoyed both immensely, and Vitagraph taught us a lesson of fidelity when it depicted the journey and story of its "Three Brothers" and gave us a glimpse of human nature in "Man to Man" that was most refreshing. We couldn't eat any of its "Cherries" in "Cherry Blossoms," but we did enjoy Miss Turner and the entire story. Just a word, Miss Turner, please. That picture seemed to indicate that your lips were made up rather heavy. You may not have done so, but the picture looked that way. If you have, go a little light there, for you are an entirely too charming actress to spoil delightful feature in this respect.

The grand jury convened this week, but there were no indictments against the picture show managers, for the reason that none of them have violated the Sunday law by keeping open. The picture men have been made the "goat" of a crusade against Sunday observance that is a laugh. Other violations of the Sunday law have been permitted to go on unmolested and the picture houses have been forced to bear the brunt of all unfair and decidedly discriminating prosecution.

THE MAN IN THE BATHS.

WASHINGTON, D. C.

Coming into Fourteenth street at Capin street, Tom Moore's auto ran into, or was run into by, Horace Buckley on a bicycle, making a rapid rate down the hill. Had not Mr. Moore applied the brakes quickly the accident would have been more serious, but as it was the boy suffered slight injuries, though the wheel was smashed to pieces. Of course when an auto and a bicycle collide, the smaller is bound to get the worst of it.

* * * *

A peep into some of the Baltimore motion picture houses was indulged in last week with much pleasure. Manager Steen, of the Black Cat, and Manager Price, of the Blue Mouse and the Garden Spot of Picturedom, were most courteous and the shows at the various houses were thoroughly enjoyed. I must confess I have never seen anything quite so unique, so elaborate and thoroughly up-to-date as at the Garden, which well deserves its name. The water screen is being used with success at the Black Cat, which also provides reserved seats. This last is something of a departure in the motion picture houses, but Manager Steen declares it works splendidly. All houses were crowded, and courteously conducted.

* * * *

The Selig Company has been busy in Washington recently demonstrating the work of the Department of Agriculture in various ways. In this respect they will shortly have something to show from the Good Roads Division, especially a comparison of oiled and macadam highways for auto use. Those in charge of the Horticulture Division are preparing to have their work demonstrated in animated views, as are also others of the Agricultural Department. These films will form an excellent educational series.

* * * *

"Dante's Inferno" has completed a week's run at the Belasco Theater. Both press and public of Washington were loud in praise of the motion picture presentation of this great poetic masterpiece. It appeals strongly to the cultured, the literary, and the artistic. It should also appeal to the religious, even though it has a strange allegorical combination of Christian and pagan beliefs, of mythology and history. It all points to the universal moral law that evil will receive its punishment.

It is necessary to have some explanatory remarks during the course of these reels and this was adequately supplied by Mr. Smithfield, while the low tones of the organ added to the impressiveness of the subject. Mr. Smithfield's remarks were terse and clear, displaying a thorough familiarity not only with the film but with the divine comedy itself as well as with the life of the poet and philosopher. This film would no doubt make an excellent return engagement in the capital city during the winter when the schools and colleges are in session, for it is one of the most highly educational films that has as yet been produced.

* * * *

As soon as the new offices of the Feature Film Company are equipped for work, the orders which this firm has on hand will be executed and some educational and industrial subjects put on the market. Manager Boernstein has become quite impatient with delays and is anxious to get down to real business. "We have permits for some private workings of the Government," he said, "which will be feature work of the first order."

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OUR LONDON CORRESPONDENT.

London Office of the News, 8 Sherwood St., London, W.

Here's an item of news for you, ahead of publication on this side: Thursday and Friday, next week, September 14th and 15th, "Kinemacolor" has been commissioned to give two special command performances at Sandringham before King George. I hazarded the opinion in these notes, when King George's visit to the "Scala" had to be postponed, that the occasion was probably merely put off to a more convenient season and this news confirms my impression. "Kinemacolor" has now twice received the coveted honor of a Royal command, the earlier exhibition, also at Sandringham, being by request of Quen Alexandra. I believe King George will be shown the coronation and other pictures of ceremonies in which he has played a prominent part, as well as other triumphs of "Kinemacolor." Royalty, and celebrities generally, always evince the keenest interest in pictures in which they and their friends figure and I am told that at the earlier exhibition Quen Alexandra took the greatest pleasure in pointing out to her guests the members of the Royal family and other notabilities who were shown on the screen. There is no doubt that King George will be pleased and it only remains to congratulate Mr. Charles Urban on the further triumph of his system.

* * *

More changes. Mr. A. H. Henderson, lately known as manager of the sales department of the Clarendon Film Co. is opening on Monday at Cine House, Greek street, with the Eagle Film Agency. Clarendon films have been sold with considerable skill and the aid of a judicious amount of publicity, and Mr. Henderson should not be long before he makes thing move in his new headquarters.

* * *

There are several other removals about due and the "centre of gravity" of the trade seems gradually being shifted to the neighborhood of Wardour street, where we already have Kineto, Kinemacolor, Pathe, Chas. Urban Trading Co., Ltd., Markt & Co., and the Sacred & Educational Co., whose specialty is programmes for Sunday shows. You need not be surprised to hear of at least two other firms associated with the trade taking up their headquarters there very shortly. Wardour street by now must have a slight lead over Gerard street, which looked like becoming "Film street" at one time. Between them they have about three-fourths of the trade, which seems finally to have deserted the district of Westminster for that of Soho. Practically all the film selling agencies now have their offices within a half mile radius of which the Hippodrome in Charing Cross Road would be the centre—a state of affairs which is greatly to the advantage of buyers.

* * *

Chas. Urban Trading Co., Ltd., whose "Falstaff" was so well spoken of, have another Shakespearean production, "The Taming of the Shrew," which, if it is as good as the first—I have not yet had an opportunity to see it—should reach a good sale.

The latest mammoth picture house in the West End of London (where there will shortly be as many as there already are variety and "legit" theatres) will use the rooms of the Globe Restaurant in Cranbourn street—possibly the most notorious place of the sort in London until it was compelled to shut down. To make room for the theatre a block of shops and offices in Rupert street have also been pulled down, among them the small office where Markt & Co. laid the foundation of their big film business and where Mr. H. A. Spoor also handled the Essanay subjects for a time. This theatre, when completed, will, it is stated, be the most sumptuous in the world and will be run with West End lavishness—and presumably West End prices.

* * *

The Cosmopolitan Film Co., Ltd., have taken over another agency, that of the "Crystal" films, an example of which, shown to me, was promising in the extreme. They will make a first release of these goods on October 12th.

* * *

I believe I gave you a list of Ambrosio "specials" in my last. To these must be added yet another, "Judas," a biblical staging on the usual Ambrosio lines, which is to say that it would not be easy to stage it much better. This makes the fourth subject deserving to be described as a headliner which Ambrosio have released at weekly intervals. One company at least seems to have made good use of its summer.

* * *

As a matter of fact, I think it will be found that the standard of quality of the English films released this winter will be exceptionally high. The British producer has for the first time had the advantage of weather conditions enjoyed practically continuously by Italian and French competitors and I think the result will go to show that any previous technical inferiority in the British product may be rightfully laid to the change of our climate.

* * *

I am given to understand that, I suppose as a result of the Cecil Court fire, the London County Council will shortly require all premises which will be used for the storage of film to be certificated before occupation will be allowed. I am told, in fact, that although such a regulation is not already in force, various film firms are considering it advisable to get the approval of the Council's Surveyor of their premises to avoid trouble in the future. Nobody could with justice complain of such a regulation, but it may cause some inconvenience in adapting existing premises.

* * *

"Kinemacolor" has been warring recently with showmen who advertise "color cinematography" when they are presenting hand or stencil colored subjects, and in one instance placed under the ad of a show which announced "Colored pictures" and, the coronation in such conjunction as to lead one to think that the coronation was in colors, an ad. to the effect that "the only genuine" could be seen at the Scala. There will probably be developments, for numerous shows whose competitors have acquired "Kinemacolor" rights, have taken to lavish advertising of "Color Cinematography," putting one or two of the artificially colored films in the bill.

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THERE ARE **NUMEROUS** "STANDARD" MAKES OF FILMS

BUT

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A screamingly funny story of society men who tried a hobo's life.

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NEWSY ITEMS FROM EL CAJON VALLEY

The town of La Mesa, San Diego County, in Southern California, is situated in the exact center of El Cajon Valley. "La Mesa" is a Spanish term descriptive of a high plateau or tableland. The name was given the town many years ago by the old Spanish settlers of Southern California, and is peculiarly descriptive of its particular situation.

Entirely surrounded by massive mountains, which hem in the valley on all sides, La Mesa has been termed one of the prettiest town sites in America. The town itself shelters possibly three thousand souls.

At the present time there is a great furore in La Mesa. At the typically Western general store groups of Spaniards, cowboys and ranchmen mingle one with the other, conversing long and enthusiastically and gesticulating wildly in the way Spaniards usually do. Their jubilant faces bespeak something untoward and gladsome. More sedately and yet just as enthusiastically as their Spanish fellow townsmen, the American ranchmen are likewise seen in segregated groups, discussing the wonderful happenings in their century-old environment. An investigation of this unwonted joy and wonderment leads one to the outskirts of the town.

Following a typical Western trail one comes upon a cleared space on the edge of the plateau in which carpenters, stonemasons, and artisans in virtually every branch of the building trades are busily at work. Discreet inquiry results in the knowledge that here the American Film Manufacturing Company, of Chicago, are building their permanent studios, and the incidental outlying buildings requisite to the proper housing of their thirty odd head of stock and the proper developing of the negatives from which are made the already world-famous "Flying A Cowboy" pictures.

By the time this article goes to press the Western studio and negative development plant of the American Company will be completed. It is asserted by moving picture people who know that this studio and plant is unquestionably the best equipped plant in the world for its purpose. The latest improvements in factory equipment have been installed, regardless of expense; the highest priced authorities have been consulted; and the best technical talent on the market obtained for the production of moving pictures depicting the "life of the West as it really is," in a manner superior to anything the world has known to date.

The erection of a costly plant and studio equipment along these lines in such an out-of-the-way spot as La Mesa, Southern California, has given rise to a goodly number of conjectures relative to the efficacy of burying one's company in such a wild and rugged country, but the reason for this action upon the part of the American Company is self-apparent.

Southern California is actually "the last West." Nowhere else on the American continent can one find the diversity of characteristic Western scenery that El Cajon Valley contains. In no other portion of the Western hemisphere can one find the magnificent range country, the untrammeled cowboy, and the actual ranch life which is here native to the land. The enormous holdings of land owned by the old Spanish residents of this part of the country has prevented the influx of the farmer. The only thing these old Spanish ranchmen know is cattle—and it is in this atmosphere, with these surroundings, in conjunction with the most modern equipment that money can buy, that the American Film Manufacturing Company are making their "Flying A Cowboy" pictures. Results are what the American Film Manufacturing Company are after. Results always speak for themselves, and the enterprise of the American Company will be more than justified in the results that will be shown the Independent exhibitor throughout the United States in their forthcoming releases.

As one of the foremost exchange men in the United States remarked the other day, after viewing a selection of our forthcoming productions, "If the exhibitors do not demand and exhibit the films that I have just seen, I am going to quit the exchange business and build a few theaters; because it undoubtedly will denote that they do not know what the public wants. I consider your films to be the peer of anything ever produced in the West and dealing with the Western Cowboy."

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Editor, A. SEABURY, Post Box 163, Stockholm, Sweden.

AN OPENING FOR NEW THEATRE.

September 11, 1911.

The Cinematograph Publishing Co.,
30 West Thirteenth Street, New York City.
Editor The Moving Picture News.

Dear Sir:

There is a moving picture theatre on East Sixteenth Street, near Newkirk Avenue, Flatbush, which enjoys a monopoly in the section, the next one being upwards of a half a mile away. The usual two shows are given every evening. As the first show starts at 7, or thereabouts, all the seats are not occupied until 8 o'clock or after, consequently the great proportion of the patrons remain until the second show is half over before leaving and giving those outside, who have come for the second show, an opportunity to get inside. A goodly number are always waiting outside till after 9 o'clock. Between 10 o'clock and 10:15 the "Good Night" is thrown upon the screen and the theatre well filled, sometimes almost to capacity, we are given the unmistakable order to get out, though the majority of us have had an opportunity to see only three or perhaps four pictures, and this through no fault of ours.

This high-hand, take it or leave it policy upon the part of the owner is creating a strong antagonistic sentiment in the neighborhood and the hope is frequently voiced that another theatre will soon be opened close to him to give the much-needed competition the situation requires, and added to the above hope is the remark that the new place would always get the preference.

The above described policy is very short sighted. The patrons of this theatre are refined and well-to-do and the neighborhood could support several theatres of this kind.

Perhaps there is an enterprising man somewhere looking for a good location for a paying moving picture theatre who before long will appreciate the opportunity offered in the vicinity of the Newkirk Avenue station of the Brighton Beach Elevated.

In closing I wish to add that the pictures in the "T. N. F." theatre are usually run so fast that the effect is very distasteful and hurtful to the eyes.

In the hope that a word to the wise is sufficient,

Yours very truly,
KARL B. SACKMANN.

MOVING PICTURES IN BUDGET EXHIBIT

Parks, Animals, Fishes, Firemen at Work, Fountains and Shipping Scenes to Be Shown

Moving pictures will be used in the exhibit to illustrate the work of several departments. The Park Department will show pictures of the parks and animals, the Aquarium will have views of fishes and other sea creatures, different phases of police work will be shown on the screen, and the progress of the construction of the new aqueduct will be illustrated by films.

A moving picture photographer is now at Fire Headquarter, waiting for a third alarm, so that a moving picture may be shown of how firemen fight a real fire. The Dock Department will have pictures of the traffic in West street, and one showing the steamship Olympic being made fast to her pier.

CORONATION DERBY

The Coronation Derby run at Epsom Downs, and won by Mr. J. B. Joel's colt "Sunstar" ridden by Stern, and who showed his gameness by being first past the post on three legs, will be shown at the Herald Square by the Kinemacolor Company during the coming week.

It will be the first opportunity in the history of racing that a picture will be shown where the colors of the jockeys in their bright silks can be seen. The opportunity will be presented of picking out our American representatives in the well-known colors we are all used to seeing at Gravesend, Sheepshead Bay and Belmont Park. Messrs. Keene, Belmont, Duryea and Harry Payne Whitney, all had starters in this famous race.

MAJESTIC THEATER

During the coming week the Kinemacolor Company will show new views at this popular theater. In the past week the business has increased materially, and it looks as if Kinemacolor would make an indefinite stay in the pretty theater at Park Circle. However, the engagement is limited, as on October first the theater will pass into the hands of Messrs. William Harris and Frank McKee, who intend to rechristen it the New Park Theater.

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MANUFACTURERS' SYNOPSES of FILMS

A BREEZY MORNING
Solax Release October 4

Mr. Jones is expecting Mrs. Jones home from the country, so he is up early, and dressed only in his night-shirt he goes to the hall for the morning paper. A gust of wind slams his door shut, leaving him in an embarrassing position. Hearing voices in the hall and finding the door of another apartment open, he rushes in and closes the door. Two girls come upstairs and finding their door shut, one of them, who is dressed in a kimono, goes for the janitor, leaving her sister sitting on the steps.

She meets Jones' son and explains her plight to him, who suggests that she come in his apartment until he can get her door unlocked. He then goes up the fire-escape to get in her window and thus open the door. Mr. Jones, Senior, sees a figure silhouetted against the window, and thinking it is a burglar, hurriedly puts on some female lingerie and rushes into the hall.

Mrs. Jones, coming up the stairs, sees the queer looking object and faints. Jones grabs her key and rushes to his apartment, where he witnesses another fainting. He gets in bed and feigns sleep. Both ladies are revived and Jones is found sleeping peacefully, but is found guilty when his neighbor discovers a bit of her lingerie sticking out from between the mattresses.

HIS SISTER'S SWEETHEART
Solax Release October 6

Scene opens with the arrival of troops from maneuvers at Captain Bell's house at Fort Graham. Bell's sister Edith and her friend Agnes welcome them. Bell is introduced to Agnes and falls in love with her. Agnes has a brother, George, who is in love with Bell's sister, Edith. George wants an officer's commission. He warns the girls not to tell Captain Bell that he is Agnes' brother.

That evening Bell continues to make love to Agnes. George, who is on picket duty, becomes lonely and sends a note to his sweetheart, Edith, to come down to his post to have a chat. Edith goes, and George, lost in love, lays down his gun and they stroll to a quiet nook.

Meantime Captain Bell, who is enjoying a stroll around the grounds with Agnes, is astonished to find that George is not on duty at his post. He searches and finds George and has him arrested.

All ends well, however, when the Captain discovers that George is no other than his sister's sweetheart.

THE SENTINEL ASLEEP
Imp Release October 9

The story is taken from one of the incidents in the life of Napoleon Bonaparte, the famous little fighting general. It is a matter of history that Napoleon was a stickler for discipline, and any infringement of his orders met with summary punishment.

A soldier doing picket duty on an outpost is visited by his sweetheart. He is nearly exhausted from his long vigil and loss of sleep. The meeting is an affectionate one and the girl offers to bring him food and drink, and steals away.

The soldier lies down at the base of a haystack and is soon sound asleep. Napoleon has an attack of insomnia and is walking about inspecting the sentries. He approaches the post vacated by the soldier and is surprised to see his rifle lying on the ground. Napoleon is angry and is about to prod the sleeper with his sword when he takes compassion on him, shoulders the musket and paces the beat, wearing the shako of the sentinel.

The girl returns with the food and, not recognizing the great commander, fondles him, thinking it is her lover. Napoleon prevents recognition for a time but finally reveals his identity. The soldier awakes with a start, rises and is paralyzed with fear. He is granted clemency on account of the circumstances and Napoleon walks away, leaving the lovers happy.

THE LAST G. A. R. PARADE AT ROCHESTER, N. Y.
Imp Release October 9
Approximate Length, 500 Feet

The ranks of the survivors of the Civil War are thinning each year and at every National Encampment the attendance has been lessened. The last encampment, held at Rochester, N. Y., was a notable one, inasmuch as the grand parade marked the closing of that feature of the yearly gatherings of the veterans. This has been decided upon, owing to the fact that the old heroes are becoming too feeble to stand the hardships of the long march, and in the future they will meet, with camp-fire and song, and with speeches and reminiscences, while they renew old acquaintance. One by one they are passing away, to be remembered as gallant soldiers who fought for what they believed was right.

The Imp Company, with commendable enterprise, had camera men on the ground at Rochester and preserved in film the last big demonstration of the old "Boys in Blue" that will ever be held.

There were upwards of 25,000 men in line of march and the views are excellent ones. The parade was reviewed by President Taft, General Grant, as well as the Department officers of the Grand Army of the Republic. This film has a great value both in a historical and scenic way, and will prove very popular to all patriotic citizens.

THE BETTER WAY
Imp Release October 12

The reformation of an ex-convict is brought about by the efforts of a Salvation Army lassie.

Louis Perry is discharged from the penitentiary, having served his sentence. He immediately resumes relations with his evil companions, being a leader in the criminal acts.

One day he happens to meet Lillian Garvey, a Salvation Army worker. One of his companions insults her and he resents it and incurs his enmity. Lillian is the only good woman he has known for years and he learns to love her. Her influence tempts him to abandon the life he is leading and he attends the services and becomes converted.

Just at this juncture Madeline Raymond, a woman of the underworld, who was his sweetheart before he was arrested, again comes into his life.

He tries to secure honorable employment, but Fate, in the shape of vigilant officers, interferes. They know him for a criminal and warn employers against him. Lillian is loyal in her faith in him and they are married.

A small boy is injured by a motor car and Louis takes him to his home. When he arrives he finds Madeline, who has called on his wife and told her all. The revelation has no effect on the faithful wife, and she has nothing but pity for the abandoned woman. A physician is called to attend the boy and Madeline resolves to be revenged. She places her purse in a dresser drawer and then summons a policeman, announcing that Louis has robbed her. The physician sees the woman secrete the purse.

The policeman arrives and recognizes Louis as a jailbird and is about to arrest him when he notices the injured boy, which is his child. The doctor clears Louis of the charge of theft and the officer congratulates him on his reformation and praises his devoted wife.

The incident makes a vivid impression

on Madeline and she is resolved to lead an honest life.

The story is a very convincing one, the scenes being laid in the humbler walks of life.

THE CALL FROM THE HILLS

Powers Release October 3

Clayton Erb is a musical genius but his talents are not taken seriously or appreciated in the mountainous country that he calls his home. His father is quite impatient with the young man and considers the hours that he spends with his violin as hopelessly wasted and that much time gone could be more profitably employed in manual labor that would bring in some proportionate financial return.

Clayton is ordered by his father one day to fell trees in the forest, which the youth does very reluctantly. His heart is not in his work and he picks up his violin. Strains of wonderful music are soon echoing in the wood and are heard by a wealthy young woman who happens to be motoring along that way. She becomes enraptured with his music and recognizes in Clayton a genius. Learning that he is too poor to pay for a musical education, the lady gives him her card and goes on after promising to assist him if he cares to call upon her in the city.

Clayton stands watching the lady until she disappears, when his father comes upon the scene and scolds him for neglecting his work. A quarrel follows and the father tells him to give up his music or his home. Turning it over in his mind, the young musician thinks of the lady's offer and decides to go, trudging down the road with his violin under his arm.

After a lapse of time Clayton has made much progress and is making his début at a select gathering in the city at the home of his benefactress. He has become an accomplished musician and is a sensation as he plays to the piano accompaniment of the generous young woman. Between the numbers it is easy to see that Clayton has fallen deeply in love with her. His love is not reciprocated, as presently appears upon the arrival of a young man who immediately becomes the object of the young lady's attentions. In the next few moments the violinist realizes that her regard for him is purely platonic and his heart sinks within him.

The two lovers repair to a palm balcony to exchange greetings. Clayton in his confusion wanders in that direction and there, unobserved, sees them in fond embrace. The discouraged musician staggers out on the lawn. He realizes that he is out of his element; his mind wanders back to happier days in his home in the forest and he hears the call—the call from the hills.

In the meantime a simple country sweetheart that he had left behind has been pining away for him. She lays between life and death on her humble bed and the doctor does all he can, but somehow medicine does no good. Death is expected at any moment by her anxious family, when sounds of a violin are heard. Faintly at first, then louder until Clayton absent-mindedly wanders in, playing as he used to do in days gone by. To his surprise he learns that he is both the cause and the cure for the sickness of his sweetheart, and her call was the Call from the Hills.

HIS SECOND WIFE

Yankee Release October 9

A young actor-playwright and his wife are living in a furnished room; the wife rebels at this condition of affairs and secretly accompanies other men to places of amusement and cafés; after a quarrel she goes away with another man. The young husband is downcast at this; his spirit is broken, but he continued to peddle his play in the hopes of getting a manager to produce it.

He takes up his quarters at a boarding house and becomes acquainted with a stenographer, who soon falls in love with him. The man finally gets a manager to read over the play but while awaiting a decision he is suddenly taken sick. Alone and helpless, he is thankful for the help of the stenographer, who proves a faithful nurse.

He receives word that his play has been accepted and recovers in time to see it produced. After the success of the play he leaves the boarding house and apparently forgets all about the stenographer. She reads of his divorce and of his wonderful success as a playwright. When he again meets the girl he begins to realize the strength of her love; he proposes and is accepted; the man, now a popular playwright, spends most of his time at the club; he neglects his wife, but at the same time he is kind and considerate to her.

The wife is beginning to realize that her husband does not have the love for her that she craves for; he is called away to witness the production of one of his new plays, and while at the hotel he receives a telegram which informs him of an addition to his family.

The first realization of what his wife has gone through comes over him. He hastens back home as quickly as possible and the sight of his wife and baby awakens the man to his sense of duty. The man's attitude toward his wife changes; the first wife sees her former husband and follows him to his home; through the window she sees him happy and contented with his second wife and baby.

SOCIETY HOBOES

Yankee Release October 13

A tramp coming upon a jolly garden party in a millionaire colony, is called a wretched beggar by one of the men who appears to be the leader of the gathering. In resenting this accusation, he asks the gentlemen present how many of them could make their own way through the country without a penny in their pockets as he has done. This leads to a discussion, and eventually the men of the party in evening dress and high hats decide upon trying a hobo's life for a little while, having been goaded into doing so by the words of the hobo and the derision of their wives

They jump into a freight car and are locked in. In total darkness and amid dusty surroundings they fall asleep and lose track of time. When the car is opened, they jump out, a disheveled quartet of what was once natty-appearing society men While they are deciding where they can possibly be, the freight pulls out, leaving them lost in what appears to them a strange land. They are held up by a trio of genuine tramps, who compel them to change clothes; they are driven away by farmers when they ask for help; frightened almost to death by several Indians from a Wild West show, chased time and again by farmers and boys until footsore and weary; unable to go another step, they lie down to rest and are arrested as common tramps.

Proving their identity in the police court, they are given their freedom. In trying to enter their own homes they are shot at by their wives and driven forth into the grounds. Eventually they enter their own homes and vow "Never Again."

THE HIGHER LAW

Thanhouser Release October 9

The great love—that intangible sympathy, that powerful magnetic force which draws a child to a mother and a mother to a child, regardless of the strongest and most irresistible human intervention, is the thesis of "The Higher Law."

So the foundation, the nucleus of the higher law is love—human sympathy. A young minister silently loves a simple girl of the fishing village where he is the spiritual guide. She, however, looks upon him merely as a friend—because a sailor has her heart. When the sailor returns from a voyage he asks his sweetheart to become his wife. She consents, and the young minister is given the ungrateful task of performing the ceremony.

Soon after the wedding the sailor goes off on a long voyage from which he never returns. The news is brought back that he was swept overboard by a huge wave and was drowned. The woman is left friendless and helpless with a child. It is impossible for her to live on without a source of revenue, so she decides she will hunt for a position. But first she determines to find a suitable home for her child—for it would be impossible for her to work and take care and properly bring up the child at the same time.

After long mental anguish and heart struggles she makes up her mind that the minister would be the only proper person to whom she could entrust her baby. She then leaves the baby and a note on the door-step of the minister's home, and later assures herself by peeping in at the minister's study that her child was welcome. She then wends her way into the uncertain world.

As she is sitting near a dock with tear-stained cheeks planning her future, she makes the acquaintance of a wealthy but crippled old woman. After a few questions, the woman asks her to take the position of traveling companion. After seven years of close association, the old woman dies abroad and bequeaths her fortune to her companion.

Now that she is rich, she returns to the country village to claim her own. The child, in the meantime, has grown and the minister, who has been more than a father to her, loves the child. He points out that the mother has forfeited her rights because of her unnatural neglect of her offspring.

The unexpected position of the minister nearly breaks her heart. The minister, wooed by a spirit of defiance, asks the mother to come with him to Sunday-school, where she may pick out her

child. Of course the mother finds this an impossible task and is forced to acknowledge the justice of the minister's position.

The mother is overcome with sorrow and remorse. With heaving breast and eyes streaming with hot tears, she finds her way to some secluded spot where she is nearly overcome by her motherly suffering. But here the great power, that great, irresistible and overwhelming magnetic force, that intangible something called "parental love" draws the child from the church and leads her to comfort her suffering mother. The two are reunited—for there is no power on earth that can nullify or defy the Higher Law.

THE TEMPTER AND DAN CUPID

Thanhouser Release October 13

Several centuries ago there was a pitched battle between Satan and Dan Cupid, the prize being the hearts of two young lovers. Each claimed the right to the couple, Satan because he had tempted the man first, Cupid because he had shot them with his magic arrows.

As it "is love that makes the world go round," Cupid is naturally a very busy little sprite, and for a time the contest went against him. Satan, who always finds some mischief for idle hands to do, had everything his own way for a while, but when Cupid woke up to the seriousness of the affair, there was something doing.

Satan lured the young man away from the church, by showing him a vision of some boon companions gambling; he induced him to rob his own father to obtain funds to continue his play, and he brought forward a siren who for a time lured the boy from his sweetheart. Then he tricked him into a duel, and the indications were that the youth would lose both his life and his soul.

But Satan had not counted on the energy of Cupid. There is an old saying that "Hell hath no fury like a woman scorned," but this is really mild compared to the feelings of Cupid when his magic arrows are made a mockery of. And Cupid went after Satan hot footed.

They met on the duelling ground, and Cupid, arming himself with Satan's dagger, made short work of the King of Evil. Then he escorted the lovers home again, and they lived happily forever afterward, as they were under the careful watch of Cupid; for the little god did not intend to have this romance spoiled. It would have hurt his professional pride.

THE NATIONAL GUARD ENCAMPMENT AT FORT RILEY

Champion Release October 9

This country is more prepared than most people imagine as regards an army. That army is Our Militia. There is not a State in the Union where the training of troops has not been gone on with until the ensemble of the National Guardsmen is in every respect the equal of any of the world's armies.

Concerning this matter, The Champion Co. presents a most powerful object lesson in its delineation of military camp life at Pawnee Flats, on the Government reservation, Fort Riley, Kansas. At this encampment, as in fact at all militia encampments, the United States Government furnishes large bodies of regular troops to intermingle with the militia, thus affording them practical lessons in the duties of regular soldiery.

As a result of this wise policy, no wonder then that we see in our various State militia organizations a body of men of whom the country may feel justly proud. The Fort Riley maneuvers are therefore worthy of the highest consideration of every American. But apart from their patriotic aspect, there is not a man, woman or child who can fail to be interested in the doings of the camp—for, most of the work performed is truly remarkable.

Some of the evolutions of the soldiers are executed with a brilliancy that is startling to behold, while the general drilling and marching of the men must excite the admiration of every feminine breast. Every form of military work is gone through, from the opening to the breaking of camp. The erecting of the tents alone is well worth our intelligent reflection and thought.

Company B of the 1st Regiment of Kansas holds the record in conical tent erection, putting up their tent in the record-breaking time of two minutes and thirty-eight seconds. It does one good to see it.

WHAT THE INDIANS DID

Champion Release October 11

The cupidity and deceit of a treacherous Indian are met and overmatched in this play by the wit and intelligence of a young ranch foreman, the result being the rescue of the latter's employer and his wealthy Eastern friend from massacre and robbery at the hands of the redskins. The outcome is the renunciation of the hand of a beautiful Eastern girl by the ranchman in favor of the young foreman.

Redway receives a visit from Weatherby and the latter's daughter, Alice. Redway and Bailey, the foreman, both fall in love with her. Weatherby, needing money, tells his circumstances to Redway, who offers aid. Weatherby suggests in return an alliance between his old friend and Alice, which is agreed to. Alice is induced to accept Redway.

A treacherous half-breed overhears the plan to transport the money to the ranch, and leaves to incite the men of his tribe to waylay the party. On his way to the camp he steals a bundle of cavalry uniforms from an army post supply wagon. These he uses as disguises, and his party of Indians, wearing the coats and hats of U. S. cavalrymen, get close to the Redway party before being recognized.

A fierce battle ensues. Meanwhile, Bailey, the foreman, with other cowboys, meets the supply wagon and recognizes the half-breed from the driver's description. They ride to the Indian camp to arrest him. There they discover the discarded war-bonnets of the Indians and an old hat, once worn by the half-breed. Tom Bailey suspects the situation, and gathering up the war-bonnets for their disguise, the cowboys are away.

In this way, they manage to descend on the attacking Indians, and catch them between two fires. The half-breed is attacked by Tom as he is about to kill Redway. Tom is wounded, but the rescue is accomplished. At the ranch again, Redway, who owes his life to Tom, observes a little love scene between him and Alice, and decides that the girl is not for him, but for his brave young employé.

THOSE JERSEY COWPUNCHERS

Nestor Release October 4

The Billiken Moving Picture concern had decided to make a special feature of Western subjects. In order to get the proper environment, horses, cowboys and Indians, the director and his company were soon on their way to the glorious West.

Here, however, not a cowboy nor Indian was to be had—they had all gone to join the moving pictures, such was the information given them by an old ranchman. The distracted director hurriedly dispatched an order to his studio to send on their "Jersey Cowpunchers" at once.

At last they arrived—"strangers in a strange land." The next morning, greatly to the amusement of the old ranch owners, the director soon had them transformed into dare-devil cowboys, and blood-thirsty Indians.

Then followed the rehearsal of the picture with its many amusing, trying and exciting incidents. So thoroughly did the actors enter into the spirit of the story, that when the actual scenes were taken, the attack by Indians, the wild ride for aid, the firing of the shack and finally the hairbreadth rescue, the bystanders broke into hearty applause. They had been initiated into the making of a Western picture and had found it both entertaining and instructive.

MUTT AND JEFF SPEND A QUIET DAY IN THE COUNTRY

Nestor Release October 7

Something is decidedly wrong with Mutt. He has not the slightest desire for food and Jeff's most solicitous efforts are unavailing to stimulate his friend's appetite. Jeff finally decides that a fishing expedition is a consummation devoutly to be wished. Acting on his suggestion, the two colleagues get busy securing tackle, lines, bait and other necessary fishing paraphernalia. How they secure this outfit is a caution; what the outfit looks like is a scream. Suffice to say that the long and the short of it migrate to the country, select a nice, shady nook close to a babbling brook, and start their fishing operations.

Mischief is brewing. Two convicts, tired of grafting on the State, bid adieu to the large establishment in which they had roamed for years, and make for the open country. They come upon Mutt and Jeff and, as might is right, they swap the striped garments for the fishermen's garb. Escaped convicts dash away with Mutt and Jeff pursuing—at a safe distance. The prison guards? Oh, yes; they are coming!

The lynx-eyed runaways repair to a friendly barn, while Mutt and Jeff are flagged by some inviting clothes swinging to and fro from a line. The lady of the house, or rather the owner of the clothes gently swaying in the breeze, creates such a commotion as to bring on the guards. Realizing that Mutt and Jeff are not the birds they are hunting for, they send our heroes into the barn to remove the stripes.

There's something doing in that barn, and the guards, fearing the two friends are murdering one another, rush in upon them and come out with the escaped convicts and the striped garments.

Mutt, looking somewhat like his famous ancestor, Adam, arrayed in a barrel, goes on a still hunt for some apparel to cover up the primitive appearance of his companion, Jeff. A voluminous nightgown meets his gaze; he captures it and throws it into the barn, whence Jeff soon emerges enveloped in the capacious folds of the nightie.

Mutt and Jeff's day in the country has certainly been a very, very quiet one.

On the same reel, "The Meddling Parson"—The Bachelor Club had announced a poker tournament, the cleverest player to receive a gold cup, and as a result the four chums repaired to Smith's for practice, each player bent upon winning the first prize.

Here, being unable to find the poker chips, the men pooled enough money to go around, intending it to be returned as soon as the game was finished.

This, however, Smith's uncle, the parson, absolutely refused to believe. But it was not until his old friend, John Kirby, captain of police, called upon him, that the parson conceived the idea of teaching the young men a good lesson. Smilingly the captain fell in with his plan, and at once sent Officer Casey a note advising him to raid the Smith home that night, as a joke. But unfortunately for their little joke, the letter dropped from Casey's pocket and was picked up by Slippery Sam.

Hurrying to his attic, the crook quickly donned a policeman's uniform and made a flying call upon the players, commanding them to place their money in a bag.

No sooner had Sam reached his room than the boys' cheerfulness in performing this trifling service for him was plain. The bag contained only stage money, used by the party that night, because the chips were misplaced.

The parson, much to the amusement of the boys, was explaining that he had caused the raid when Officer Casey appeared, and believing that the old gentleman had made him the target for a practical joke, he seized the parson by the collar and hustled him off to the police station.

LOST ILLUSIONS

Rex Release October 5

Illusions, Hopes, Ambitions, Inspirations, Dreams! How often we weave and conceive them; how seldom they are realized or materialized; how often they are shattered. So let us dream and scheme, and if the bubble bursts and the fairies vanish into the far-away, let us still accept our lot bravely, boldly.

Grace, a girl of the mountains, meets a young artist from the East in the woods. It happens. What to the polished, blasé artist is only a flirtation becomes for the simple mountain girl a vital and lasting love. He is the man of her dreams. The artist returns to the East, completely forgetting the remembering girl.

The girl suffers. Her father dies. She is all alone in a lonely world. She consents to marry Bill, her mountain lover, if he sells his claim and takes her East. Bill accepts the compromise, and they arrive at a fashionable hotel in the city. And in the corridor of the hotel she meets—the artist! She goes to him; the latent love is reborn, surges through her being. She introduces her husband, and asks him to permit the artist to paint her portrait. Reluctantly, he consents.

The next day, when her husband calls for her at the studio, he enters just in time to see her sway toward the artist, lips ready to meet his, eyes staring into the soul of a man and sin. Brokenhearted, he returns to his room, writes out a check for all the money he possesses, and leaves the woman and the city, to return to the sneers and jeers of his mountaineer friends.

The next day the artist introduces to Grace—his wife and child; The fog lifts, the blackness and bleakness disappear, and the woman takes the narrow path back to the everlasting hills—and happiness.

THE WHITE TULIP

Great Northern Release Oct. 7

Two men, wishing to play a joke on a companion, insert an advertisement in the papers, saying that a wealthy bachelor desires to make the acquaintance of a young lady with a view to matrimony, applicants to call at a certain restaurant wearing a white tulip, where they will find the prospective bridegroom; the confederates knowing that the object of their joke frequents this place. The advertisement has a magical effect on all matrimonially inclined who read it, and forthwith each one begins to make excuses to get away from her respective employment. Salesladies, stenographers, and even domestic servants of all ages are suddenly afflicted with aches and pains in order to relinquish work and keep the appointment. Within the restaurant we see the two men with their victim. Taking two white tulips from the centerpiece, on the table, they place one in each lapel of his coat and then bid him good-by and wait outside to watch the trend of events. Soon the would-be brides arrive and the victim gets a hot time. The state of affairs becomes unbearable, and the police are summoned, and five taxi cab loads of fair damsels and one Adonis are carted off to the magistrate. Here confusion soon reigns supreme, but explanations eventually follow, and after "mere man" has been reduced to an almost irreparable wreck at the hands of the infuriated damsels, the curtain drops.

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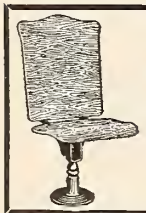

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AUSTRALIAN NEWS

Rather more than three years ago the management of West's pictures in Australia decided to experiment with their show in West Australia, and after exhibiting for a while in His Majesty's Theater, took a lease of the Queen's Hall from the trustees of the Wesley Church. A few weeks only served to show the profitableness of the venture, and quite recently the company—for into such Mr. West had now formed his undertaking—completed their three-years' tenure of that building. During last summer the Melrose Gardens were built by the company; but still unsatisfied with their growth the management have decided upon and are already taking steps to bring about the erection of an absolutely modern picture theater in Perth, of a replica in Fremantle to take the place of the premises now being leased and of a smaller erection in the growing suburb of Subiaco, the whole set, including freehold land and buildings, to cost not less than £56,000. In considering what kind of buildings would be most suitable for local climatic conditions, those responsible have instructed their architects to pay special attention to the matter of ventilation, and the plans have been so drawn that the theaters

AN AUSTRALIAN AUDIENCE AT WEST QUEENS HALL

when finished will be easily convertible at will, into either summer or winter premises. It is felt that a vitiated atmosphere invariably produces deleterious effects upon the people compelled to inhale it. It may be granted that the average person knows a great deal more about ventilation to-day than was formerly generally known, and however good a show may be, people will not continue to attend any place in which they think, rightly or wrongly, that they are being subjected to a process of slow murder. As a rule, other things being equal, the best ventilated building will attract most, and hence the desire to ensure as great comfort in this respect as possible. To this end it has been arranged that each building shall be provided with a deep double roof, and that the solid walls shall cease all around when within six feet of the under roof. The gap between the walls and the roof will be fitted with broad Louvre shutters, which in summer time will be thrown wide open and admit a steady current of air, and in winter time will be closed down so as to completely shut out the damp and cold. A special feature of the theaters will be the seating accommodation, which will practically all be on the ground floor, except that toward the back it will rise gradually in tiers, and permit those seated behind to have an uninterrupted view of the screen. Every seat will provide the occupant with a perfect sight of what is going on, and there will be none of those pillars or posts around which people so often have to crane their necks. The lighting will in every case be unusually brilliant, and be carried out by separate plants which will be installed at each building by the company. The buildings will be of brick, equipped with every modern convenience, to say nothing of winter gardens and refreshment rooms, and should prove ornaments in the three places in which they are to be erected.

The Perth building, which has already been commenced, and will be known as the Melrose Theater, has its site in Murray Street, adjoining the corner of William Street. It is stated that when finished it will be the most gorgeous and comfortable picture palace in Australasia, and be capable of accommodating with ease three thousand people. The chairs in the circle will be upholstered in red leather, and the seats at the back will also be well furnished. From the roof to the floor the distance will be fifty-two feet. The main entrance will be from Murray Street, and it is expected that the building will be completed by the end of October next.

The building at Fremantle will be called the Princess Theater, and will be situated in Market Street at the corner of Lake Street, accommodating one thousand eight hundred people. It will be erected on much the same plan as the Melrose Theater. A special feature of this place will be that with the use of the side street it will be possible to empty the place in three minutes in case of fire. Adjoining, a hall is to be erected which will be utilized for general entertainment purposes.

The Palace Theater at Subiaco will be erected in Hay Street, near the corner of Rokeby Road. Adjoining, and having communication with the theater will be an open-air gardens, and it is intended to work the two together according to the weather.

It may be stated that each of the theaters will be equipped with stages in the event of it being found necessary to provide a change for patrons in the way of variety entertainment. Special attention will also be paid to the musical portion of the programme, and in all probability Mr. Louis De Groen will visit this state with his vice-regal band.

LIGHT

The question of light in the auditorium is one which has baffled more than one manager. It isn't easy to keep the auditorium light enough for patrons to move about safely and not kill or weaken the picture on the screen. How many auditorium patrons enter where the light is so bright the picture looks as though it were seriously underexposed. Detail is destroyed and there is a noticeable absence of the delicate half-tones which are such a prominent feature of an artistic film.

What shall be done? That question has been asked many times and each expert offers his own solution. In some auditoriums they turn out all the lights when the picture is on the screen. This, of course, gives the most brilliant picture, but some cities have ordinances which forbid darkened auditoriums. In such instances, and they probably constitute by far the larger class of playhouses, something else must be devised which will overcome the difficulty and at the same time comply with the legal regulations.

One of the most unique was seen a few nights ago in a good-sized theater where the auditorium lights were arranged in clusters of three. They are all sixteen candle power electric lamps. Two in the cluster were blue and are kept burning during the time the picture is on the screen. The other is white and is burned when there is no picture. The blue light does not injure the appearance of the picture at all. The white light, burned when the audience is moving, is sufficient to light the auditorium and prevent all danger of injury through falling or otherwise.

This is, perhaps, quite the cheapest arrangement the writer remembers to have seen. The cost of installing this entire outfit is no more than the expense of providing sufficient lights of any color to make movement safe. The manager declared that it solved all the difficulties to which he had previously been heir to, and it also saved his picture when complying with the regulations.

Success in one locality is reasonably convincing assurance that the same conditions would result if tried elsewhere.

SPLASH!

We have purchased 100,000 Pink Label 5/8 x 7 Electro Carbons, and while they last they go at $2.25 per hundred, or $21.00 per thousand, cash with order. Here's your chance; stock up for the winter.

Swaab Film Service Co.

129 N. EIGHTH ST., PHILADELPHIA, PA.

Data from Manufacturers' List of Releases

MEMBERS OF SALES CO.

AMBROSIO

(By N. Y. M. P. Co.)

Feet

Sept. 6—Italian Artillery
Sept. 13—Cain's Retribution (Dr.)
Sept. 13—Tiny Tom Wins a Lottery Prize (Com.)
Sept. 20—Tweedledum's Riding Boots (Com.)
Sept. 20—Tiny Tom as a Detective
Sept. 23—The Mask of the Red Death
Sept. 27—Alice's Dream
Sept. 23—The Hornet (Com.)
Sept. 27—Tweedledum's Auto Skates (Com.)
Oct. 4—Wrestlers and Wrestling

AMERICAN

Aug. 21—The Blotted Brand (Dr.)
Aug. 24—Anna Harris in the Swimming Marathon
Aug. 24—Aunty and the Cowboys (Com.)
Aug. 28—The Western Doctor's Peril (Dr.)
Aug. 31—The Diamond Smugglers (Dr.)
Sept. 4—The Cowboy and the Artist (W. Dr.) 1000
Sept. 7—Three Million Dollars (W. Dr.) 1000
Sept. 11—The Stage Robbers of San Juan (W. Com.-Dr.)
Sept. 14—The Mother of the Ranch (W. Dr.) 1000
Sept. 18—The Gun Man
Sept. 21—The Claim Jumper
Sept. 25—The Circular Fence (Com. Dr.) 1000
Sept. 28—The Rustler Sheriff (Dr.) 1000
Oct. 2—The Love of the West (Dr.) 1000
Oct. 5—The Miner's Wife (W. Dr.) 1000

CHAMPION

Aug. 28—A Daughter of Dixie 950
Aug. 30—How Tony Became a Hero 950
Sept. 4—Grant and Lincoln 950
Sept. 6—When the Law Came 950
Sept. 11—Charley's Butte (Dr.)
Sept. 13—The Red Devils (Dr.) 950
Sept. 18—Shenandoah 950
Sept. 20—The Stolen Horse 950
Sept. 25—The Black Horse Troop of Culver. 950
Sept. 27—The Cook of the Ranch 950
Oct. 2—Barbara Frietchie 950
Oct. 4—As Things Used to Be 950
Oct. 9—The National Guard Encampment at Fort Riley 950
Oct. 11—What the Indians Did 950

ECLAIR

July 17—Teddy's Three Duels
July 24—The Pretty Lady of Narbonne
July 31—The Parable of the Prodigal Son
Aug. 7—The Sorrowful Mother (Dr.)
Aug. 7—Too Much Swedish Drill (Com.)
Aug. 14—The Connecting Link (Dr.)
Aug. 21—The Edelweiss
Aug. 21—How They Work in Cinema (Com.)
Aug. 28—A Marriage in the Stars (Com.) 755
Sept. 4—All On Account of a Coat (Com.) 886
Sept. 11—How Poor Babies Are Reared in Paris 630
Sept. 11—How Teddy Lost His Bet (Com.) 335
Sept. 18—Magic Music 330
Sept. 18—When the Leaves Fall 665
Sept. 25—A Just General (Dr.) 1000
Oct. 2—Hearts and Eyes 630
Oct. 2—For Your Hats, Ladies 370

GREAT NORTHERN

July 8—As a Man Soweth (Dr.)
July 15—A Soldier's Life (Com.) 452
July 15—At Sea Under Naval Colors 455
July 22—A Kind-Hearted Brother (Dr.)
July 29—The Engagement Ring (Dr.)
July 29—A Happy Home
Aug. 5—The Burglar and the Girl (Dr.)
Aug. 12—The Mother's Mark (Dr.)
Aug. 12—Teddy Trained by His Mother (Com.)
Aug. 19—The Victory of Love (Dr.) 950
Aug. 26—A Traitor to His Country (Dr.)
Sept. 2—The Foundling (Dr.)
Sept. 9—A Dream with a Lesson
Sept. 16—The Conspirators (Dr.)
Sept. 23—Caught in His Own Net (Dr.)
Sept. 30—The Conspirators (Dr.)

IMP

Independent Moving Picture Co. of America.

Aug. 7—The Old Peddler (Dr.) 1000
Aug. 10—Dorothy's Family (Com.) 1000
Aug. 14—A Boy's Best Friend (Dr.)
Aug. 17—Behind the Times (Dr.)
Aug. 18—Bill Tries to Make Bread
Aug. 21—Battle of the Wills (Dr.) 500
Aug. 21—Love in a Tepee (Dr.) 500
Aug. 24—As a Boy Dreams (Dr.) 1000
Aug. 28—His Royal Highness (Com.)
Aug. 28—Hot Springs, Arkansas (Sc.)
Aug. 31—The Toss of a Coin (Com.)
Sept. 4—The Haunted House (Dr.) 1000
Sept. 7—Duty (Dr.) 1000
Sept. 11—By the House that Jack Built (Dr.) 1000

Feet

Sept. 14—The Brothers (Dr.) 1000
Sept. 18—The Great Charleston Hurricane Flood
Sept. 18—The Bicycle Bug's Dream
Sept. 21—By Registered Mail
Sept. 25—The Co-Ed. Professor (Com.) 750
Sept. 25—Through the Dells of the Wisconsin in a Motor Boat (Sc.) 250
Sept. 28—'Tween Two Loves (Dr.) 1000
Oct. 2—The Rose's Story (Dr.) 1000
Oct. 5—Through the Air (Dr.) 1000
Oct. 9—The Sentinel Asleep
Oct. 12—The Better Way

ITALA

July 15—A Revolver Returned to Its Owner
July 20—The Charitable Young Lady (Dr.)
July 22—Foolshead's Heels (Com.)
July 27—The Fatal Sonata (Dr.)
July 29—Toto's Butterfly (Com.)
July 29—Toto Without Water (Com.)
Aug. 3—The Evening Bell
Aug. 5—Foolshead's Last Roguery
Aug. 12—Sport Restores Youth
Aug. 17—Toto's Little Cart
Aug. 17—In the Valley of Viege
Aug. 19—Foolshead—Manikin
Aug. 19—The Blunt Sword
Aug. 24—Modern School of Italian Cavalry
Aug. 26—Foolshead—Chauffeur
Aug. 26—For a Straw
Sept. 2—Clio and Phyletes
Sept. 7—The Infinitive Ways of Providence (Dr.)
Sept. 9—Foolshead Hypnotizer (Com.)
Sept. 9—Toto Has a Purse
Sept. 16—The Horse of the Regiment (Com.)
Sept. 16—Foolshead Charges Himself with Removal (Com.)
Sept. 23—The Mask of the Red Death
Sept. 23—The Hornet

LUX.

By Prieur.

Aug. 4—Bill Does His Own Washing (Com.) 439
Aug. 4—An Elopement by Aeroplane (Com.) 465
Aug. 11—Bill Wishes to Make Butter (Com.) 458
Aug. 11—The Cripple (Dr.) 462
Aug. 11—Bill Wishes to Make Butter (Com.) 458
Aug. 11—The Cripple (Dr.) 462
Aug. 18—A Child's Courageous Act
Aug. 25—Bill Follows the Doctor's Orders
Aug. 25—What a Pennyworth Did
Sept. 1—Bill as a Game-Keeper (Com.) 504
Sept. 1—The Invisible Wrestler (Com.) 340
Sept. 8—Bill Buys a Lobster (Com.) 350
Sept. 8—A Romance of a Wager (Dr.) 642
Sept. 15—Bill as a Billposter (Com.) 573
Sept. 15—His Mania for Collecting Antiques (Com.) 357
Sept. 22—Bill as an Express Messenger (Com.) 344
Sept. 22—The Stolen Diamond (Dr.) 629
Sept. 29—Bill and His Friend (Com.) 491
Sept. 29—The Little Goatherd (Dr.) 386

NESTOR FILM CO.

Aug. 26—Mutt and Jeff and the Country Judge (Com.)
Aug. 30—The Parson and the Bully (Dr.)
Sept. 2—Mutt and Jeff and the German Band (Com.)
Sept. 6—The Flower of the Tribe (W. Dr.)
Sept. 9—Mutt and Jeff and the Escaped Lunatic (Com.)
Sept. 13—At Perry's Ranch (Dr.)
Sept. 16—Mutt and Jeff and the Newsboys (Com.)
Sept. 20—Across the Divide (Dr.)
Sept. 23—Mutt and Jeff and the Dog Catchers (Com.)
Sept. 23—Obliging a Friend (Com.)
Sept. 27—The Young Doctor (Dr.)
Sept. 30—Mutt and Jeff as Reporters (Com.)
Sept. 30—Getting Even (Com.)
Oct. 4—Those Jersey Cowpunchers (Dr.)
Oct. 7—Mutt and Jeff Spend a Quiet Day in the Country (Com.)
Oct. 7—The Meddling Parson (Com.)

NEW YORK MOTION PICTURE CO.

("Bison")

Aug. 11—The New Cowboy
Aug. 15—A Sioux Spy
Aug. 18—An Indian Love Affair
Aug. 22—A Cowboy's Loyalty
Aug. 25—Pioneer Days
Aug. 29—An Indian Legend
Sept. 1—The Sheriff's Love
Sept. 5—Little Dove's Romance
Sept. 8—A Western Tramp
Sept. 12—The Lost Letter
Sept. 15—Lone Star's Return
Sept. 19—The Sheriff's Brother
Sept. 22—The Missionary's Gratitude
Sept. 26—Lucky Bob
Sept. 29—White Fawn's Peril
Oct. 3—The Red Man's Penalty
Oct. 6—Range Justice

POWERS' PICTURE PLAYS

Feet

Aug. 1—Speculation (Dr.)
Aug. 5—Last of the Mohicans (Dr.)
Aug. 8—Cheyenne Days (Scenic)
Aug. 8—A Harmless Flirtation (Com.)
Aug. 12—Lone Eagle's Trust (Com.)
Aug. 15—Babes in the Woods (Dr.)
Aug. 19—The Squaw's Devotion (Dr.)
Aug. 22—Measuring a Wife (Com.)
Aug. 22—Falls of Bohemia (Scenic)
Aug. 26—The Indian's Love (Dr.)
Aug. 29—The White Chief
Sept. 2—Silver Tail and His Squaw
Sept. 5—Red Feather's Friendship (Dr.) 960
Sept. 9—The Twin Squaws (Dr.) 975
Sept. 12—Gray Wolf's Grief (Dr.) 950
Sept. 16—The Horse Thief (Dr.) 950
Sept. 19—Lost in a Hotel (Dr.)
Sept. 19—An Old Time Nightmare (Dr.)
Sept. 23—Red Man's Honor (Dr.)
Sept. 26—The Falls of Bohemia (Sc.) 300
Sept. 26—Imaginative Willie (Com.) 670
Sept. 30—The Half-Breed's Atonement (Dr.) 970
Oct. 3—The Call from the Hills (Com.)
Oct. 3—A Matrimonial Idyl (Dr.)
Oct. 7—The Branded Indian (Dr.)

RELIANCE

Sept. 9—His Dream
Sept. 13—The Cobbler
Sept. 16—Pals (Dr.)
Sept. 20—The Stolen Play
Sept. 23—The Way of a Maid
Sept. 27—For His Sake (Dr.)
Sept. 30—Weighed in the Scale
Oct. 4—Winning Papa's Consent
Oct. 4—A Quiet Evening

REX

Aug. 3—The Artist Financier (Dr.)
Aug. 10—The White Red Man (Dr.)
Aug. 17—The Colonel's Daugbter (Dr.)
Aug. 24—Castles in the Air (Com.) 1000
Aug. 31—The Torn Scarf
Sept. 7—Picturesque Colorado (Scenic)
Sept. 14—Faith (Dr.)
Sept. 21—The Rose and the Dagger (Dr.)
Sept. 28—The Derelict (Dr.)

SOLAX COMPANY

Sept. 8—The Best Policy (Mil. Dr.)
Sept. 13—Her Uncle's Will (Com.)
Sept. 15—The Altered Message (Mil. Dr.)
Sept. 20—Oh! You Stenographer (Com.)
Sept. 22—Nellie's Soldier (Dr.)
Sept. 27—How Hopkins Raised the Rent (Com.)
Sept. 29—An Italian's Gratitude (Dr.)
Oct. 4—A Breezy Morning (Com.)
Oct. 6—His Sister's Sweetheart (Military)
Oct. 11—He Was a Millionaire (Com.)

THANHOUSER COMPANY.

July 18—That's Happiness
July 21—Two Little Girls
July 25—The Smuggler (Dr.)
July 28—A Doll's House (Dr.)
Aug. 1—The Pied Piper of Hamelin
Aug. 4—The Judge's Story
Aug. 8—Back to Nature (Dr.)
Aug. 11—Cupid the Conqueror (Dr.)
Aug. 15—Nobody Loves a Fat Woman
Aug. 18—The Train Dispatcher (Dr.)
Aug. 22—The Cross
Aug. 25—The Romance of Lonely Island
Aug. 29—The Moth
Sept. 1—Romeo and Juliet, Part I
Sept. 5—Count Ivan and the Waitress
Sept. 8—Romeo and Juliet, Part 2
Sept. 12—The Buddhist Priestess (Dr.)
Sept. 15—In the Chorus (Dr.)
Sept. 19—The Lie (Dr.)
Sept. 22—The Honeymooners (Dr.)
Sept. 26—Lochinvar (Dr.)
Sept. 29—Love's Sacrifice (Dr.)
Oct. 3—The Five Rose Sisters (Dr.)
Oct. 6—The East and the West (Dr.)

YANKEE FILM COMPANY

Aug. 7—Kathleen Mavourneen (Dr.)
Aug. 11—Grey Wolf's Squaw (Dr.)
Aug. 21—Colleen Bawn (Dr.)
Aug. 14—A Good Natured Man (Com.)
Aug. 14—A Children's Paradise (Scenic)
Aug. 18—Her Father's Secretary (Dr.)
Aug. 21—Colleen Bawn (Dr.)
Aug. 25—Retaliation (Dr.)
Aug. 28—The Power of Devotion (Dr.)
Sept. 1—A Great Wrong Righted (Dr.)
Sept. 4—Inshavogue (Dr.)
Sept. 8—Mesmerizing Moe (Com.)
Sept. 8—Faded Roses (Dr.)
Sept. 11—Tangled Heartstrings
Sept. 15—Woman
Sept. 18—The Star Reporter
Sept. 22—The Girl and the Chauffeur (Dr.)
Sept. 25—For the Wearing of the Green (Dr.)
Sept. 29—Man (Dr.)
Oct. 2—She Never Knew (Dr.)
Oct. 6—The Goose Girl (Dr.)
Oct. 9—His Second Wife
Oct. 13—Society Hobos

LICENSEES OF PATENTS CO.

BIOGRAPH

		Feet
Aug. 21	The Diving Girl (Com.)	502
Aug. 21	$500 Reward (Com.)	496
Aug. 24	The Rose of Kentucky (Dr.)	997
Aug. 28	Swords and Hearts (Dr.)	1000
Aug. 31	The Baron (Com.)	587
Aug. 31	The Villain Foiled (Com)	411
Sept. 4	The Stuff Heroes Are Made Of (Dr.)	998
Sept. 7	The Old Confectioner's Mistake (Dr.)	998
Sept. 11	The Village Hero (Com.)	675
Sept. 11	The Lucky Horseshoe (Com.)	321
Sept. 14	The Squaw's Love (Dr.)	998
Sept. 18	Dan, the Dandy (Com.)	998
Sept. 21	When Wifey Holds the Purse Strings (Com.)	463
Sept. 21	A Convenient Burglar (Com.	534
Sept. 25	The Revenue Man and the Girl (Dr.)	999
Sept. 28	Her Awakening (Dr.)	997
Oct. 2	Too Many Burglars (Com.)	499
Oct. 2	Mr. Bragg, a Fugitive (Com.)	497
Oct. 5	The Making of a Man (Dr.)	1000

EDISON

Sept. 8	At Jones' Ferry (Dr.)	1000
Sept. 9	That Winsome Winnie Smile (Com.)	500
Sept. 9	No Cooking Allowed (Com.)	500
Sept. 12	Under the Tropical Sun (Dr.)	735
Sept. 13	The Escaped Lunatic (Com.)	500
Sept. 12	Off the Coast of Maine	265
Sept. 13	For the Queen (Com.)	500
Sept. 15	The Lighthouse by the Sea (Dr.)	1000
Sept. 7	The Sheriff (Dr.)	1000
Sept. 19	The Sailor's Love Letter (Dr.)	1000
Sept. 20	An Unknown Language (Com.)	985
Sept. 22	The Battle of Trafalgar (Dr.)	1000
Sept. 23	The Big Dam (Dr.)	1000
Sept. 26	Mary's Masquerade (Com.)	1000
Sept. 27	A Cure for Crime (Com.)	1000
Sept. 29	The Death of Nathan Hale (Edu.)	1000
Sept. 30	The Maiden of the Pie-Faced Indians (Com.)	500
Sept. 30	Turning the Tables (Com.)	500
Oct. 3	Eugene Wrayburn (Dr.)	1000
Oct. 4	The Summer Girl (Com.)	1000
Oct. 6	Foul Play—Part I (Dr.)	1000
Oct. 6	Foul Play—Part II (Dr.)	1000
Oct. 6	Foul Play—Part III (Dr.)	1000
Oct. 7	Leaves of a Romance (W. Dr.)	1000
Oct. 10	How Mrs. Murray Saved the American Army (Dr.)	1000
Oct. 11	Mae's Suitors (Com.)	1000
Oct. 13	At the Threshold of Life (Edu.)	1000
Oct. 14	Her Wedding Ring (Dr.)	1000

ESSANAY FILM CO.

Sept. 8	The Wrong Glove (Com.)	990
Sept. 9	Broncho Bill's Last Spree (W. Com.)	980
Sept. 12	Two Men and a Girl (Dr.)	980
Sept. 14	The Puncher's Law (W. Dr.)	980
Sept. 16	The Millionaire and the Squatter (W. Dr.)	980
Sept. 19	Saved from the Torrents (Dr.)	980
Sept. 21	All on Account of the Reporter (Com.)	
Sept. 21	Everybody's Troubles (Com.)	980
Sept. 22	Live, Love and Believe (Mil. Dr.)	980
Sept. 23	An Indian's Sacrifice (W. Dr.)	980
Sept. 26	Lost Years (Dr.)	980
Sept. 28	The Power of Good (W. Dr.)	980
Sept. 29	When He Died (Com.)	980
Sept. 30	The Strike at the "Little Johnny" Mine (W. Dr.)	980
Oct. 3	Grandma (Dr.)	1000
Oct. 5	Master Cupid, Detective (Dr.)	1000
Oct. 6	The Sheriff's Decision (W. Dr.)	1000
Oct. 7	Townhall, To-night (W. Com.)	

GAUMONT
G. Kleine

Aug. 26	The Island of Ischia, Italy	332
Aug. 29	Jimmie to the Rescue (Com.)	1000
Sept. 2	Giving the High Sign to Woman Haters (Com.)	
Sept. 2	African Sharp Shooters (Sc.)	210
Sept. 5	A Society Mother (Dr.)	1030
Sept. 9	Mated by Chess (Dr.)	660
Sept. 9	Farming—Old and New Methods	378
Sept. 12	How to Catch a Bachelor (Com.)	836
Sept. 12	From Bordeaux to Paulliac, France	164
Sept. 16	The Cinematograph Fiend (Com.)	574
Sept. 16	A Mountain Torrent in Austria (Scenic)	415
Sept. 19	Jimmie on Guard (Dr.)	710
Sept. 19	Crossing the Alps in a Motor	285
Sept. 23	A Heart Breaker by Trade (Com.)	710
Sept. 23	The Culture of Bulbous Flowers	290
Sept. 26	A Friend of the Family (Com.)	850
Sept. 26	The City of Bordeaux, France (Trav.)	175
Sept. 30	Hearts May be Broken (Dr.)	1015
Oct. 3	Jimmie's Midnight Flight (Dr.)	675
Oct. 3	Ajaccio, the Birthplace of Napoleon (Trav.	325
Oct. 7	The Upward Way (Dr.)	726
Oct. 7	Cintra, a Picturesque Town of Portugal	269
Oct. 10	The Missing Bracelet (Dr.)	1150
Oct. 14	Rejected (Dr.)	845
Oct. 14	Pansies (Botanical)	155
Oct. 17	Done Brown (Com.)	837
Oct. 17	A Fairyland of Frost and Snow (Scenic)	163
Oct. 21	The Masked Huntsman (Dr.)	784
Oct. 21	Opening Flowers (Botanical)	216
Oct. 24	Jimmie in Love (Com.)	555
Oct. 24	The Ostrich Plume Industry, France (Ind.)	428

KALEM CO.

Aug. 18	The Promoter (Dr.)	
Aug. 21	Simple Ike Decides to Marry (Com.)	
Aug. 23	Don Ramon's Daughter (Dr.)	
Aug. 25	The Little Cripple (Dr.)	
Aug. 28	The Branded Shoulder (Dr.)	1000
Aug. 30	Building the New Line (Dr.)	1000
Sept. 1	On the War Path (Dr.)	955
Sept. 4	Rory O'More (Dr.)	
Sept. 4	Rory O'More (Dr.)	1000
Sept. 6	When Two Hearts Are Won (Com.)	1000
Sept. 8	When the Sun Went Out (Dr.)	1000
Sept. 11	A Sheepman's Triumph (Dr.)	1000
Sept. 13	The Express Envelope (Dr.)	1000
Sept. 15	The Alpine Lease (Dr.)	1000
Sept. 18	The Ranger's Strategem (Dr.)	1000
Sept. 20	Losing to Win (Dr.)	1000
Sept. 22	The Cowboy's Bride (Dr.)	1000
Sept. 25	Arizona Bill (Dr.)	1000
Sept. 27	Hal Chase's Home Run (Dr.)	1000
Sept. 29	The Blackfoot Halfbreed (Dr.)	1000
Oct. 2	The Phoney Strike Breakers (C.)	1000
Oct. 4	The Saving Sign (Dr.)	1000
Oct. 6	The California Revolution of 1846 (Dr.)	1000

LUBIN

Sept. 7	A Question of Modesty (Dr.)	600
Sept. 7	Pardon Me (Com.)	400
Sept. 9	The Ranch's New Barber (Com.)	
Sept. 9	Bill's Ward (Dr.)	400
Sept. 11	Divided Interests (Dr.)	1000
Sept. 13	His Girlie (Dr.)	1000
Sept. 14	Al. Martin's Game (Dr.)	1000
Sept. 16	Cement Rock Blasting (Ind.)	
Sept. 16	His Scheme That Failed (Com.)	
Sept. 18	The Senorita's Conquest (Dr.)	
Sept. 20	The Life Saver (Dr.)	1000
Sept. 21	The Human Torpedo (Com.)	1000
Sept. 23	Her Inspiration (Dr.)	1000
Sept. 25	The Matchmaker (Dr.)	1000
Sept. 27	A Cowboy's Love (Dr.)	1000
Sept. 28	A Counterfeit Roll (Com.)	1000
Sept. 30	A Nearsighted Chaperon (Com.)	1000
Oct. 2	His Stuhhorn Way (Com.)	1000
Oct. 4	The Idle Boast (Dr.)	1000
Oct. 5	His Exoneration (Dr.)	1000
Oct. 7	Revenge is Sweet (Com.)	
Oct. 7	From the Field to the Cradle (Ind.)	1000

G. MELIES.

Aug. 3	Red Cloud's Secret (Dr.)	
Aug. 10	His Lesson (Dr.)	
Aug. 17	The Local Bully (Com.)	
Aug. 17	Two Foolies and Their Follies (Com.)	
Aug. 24	A Spanish Love Song (Dr.)	
Aug. 31	The Call of the Wilderness (Dr.)	1000
Sept. 7	The Hoho Cowhoy (Dr.)	1000
Sept. 14	A Shattered Dream (Dr.)	1000
Sept. 21	$200.00 (Dr.)	1000
Sept. 28	The Mission Waif (Dr.)	1000
Oct. 5	The Stolen Grey (Dr.)	1000

PATHE FRERES

Sept. 9	A Tragedy at Sea (Dr.)	
Sept. 11	Eva Is Tired of Life (Com.)	
Sept. 11	Little Moritz and the Butterfly (Com.)	
Sept. 11	From Lourdes to Gavarnie (Sc.)	
Sept. 12	Pathe's Weekly No. 37	
Sept. 13	Prisoner of the Mohicans (Dr.)	
Sept. 14	College Sweethearts (Com.)	
Sept. 14	Art Industries in Kahylie (Sc.)	
Sept. 15	Madame Tallien (Dr.)	
Sept. 15	Everyday Life in Malacca (Sc.)	
Sept. 16	A Western Memory (Dr.)	
Sept. 18	The Fright	770
Sept. 18	Fire Brigade in Moscow	230
Sept. 20	An Up-to-date Squaw (Com.)	754
Sept. 20	African Birds and Their Enemies	250
Sept. 21	Starlight's Necklace	951
Sept. 22	Electric Boots (Com.)	425
Sept. 22	Old Delhi and Its Ruins	285
Sept. 22	Surfing	285
Sept. 23	Gypsy Maids	900
Sept. 25	The Disappointed Old Maids (Com.)	
Sept. 25	Whiffles' Hard Luck Stories (Com.)	
Sept. 26	Pathe's Weekly No. 39	
Sept. 27	Driven from the Trihe (Dr.)	
Sept. 28	Gypsy Honor (Dr.	
Sept. 29	The Bell Ringer of the Abhey	
Sept. 29	Across the Polar Seas (Scenic)	
Sept. 30	A Convict's Heart (Dr.)	
Oct. 2	Little Moritz is Too Short (Com.)	
Oct. 2	Rangoon, India (Scenic)	
Oct. 3	Pathe's Weekly (No. 40)	
Oct. 4	Crazy Dope (Com.)	
Oct. 4	Circus in Australia (Scenic)	
Oct. 5	The Squaw's Mistaken Love (Dr.)	
Oct. 6	Flirts (Dr. Com.)	
Oct. 6	Fishing in the Ceran Islands, Oceania (Scenic)	
Oct. 7	For Massa's Sake (Dr.)	
Oct. 9	The Little Animal Trainer (Dr.)	
Oct. 9	Bttty's Boat (Com.)	
Oct. 9	Marvelous Transformations	
Oct. 10	Pathe's Weekly (No. 41)	
Oct. 11	One on the Masher (Com.)	
Oct. 11	Scenes on the U. S. S. Connecticut	
Oct. 12	Romance of the Desert (Dr.)	
Oct. 13	Raffles Caught (Dr.)	
Oct. 13	Guerrero Troup	
Oct. 14	Marooned (Dr.)	

SELIG

Sept. 5	The Totem Mark (Hist. Dr.)	1000
Sept. 7	A Tennessee Love Story (Dr.)	1000
Sept. 8	The Heart of John Barlow	1000
Sept. 11	Kit Carson's Wooing	1000
Sept. 12	Dad's Girls	1000
Sept. 14	The Wheels of Justice	1000
Sept. 15	The Voyager	670
Sept. 15	A Sight Seeing Trip Through Boston	330
Sept. 18	Lost in the Arctic	820
Sept. 18	Noted Men	180
Sept. 19	McKee Rankin's "49"	1000
Sept. 22	Shipwrecked	1000
Sept. 21	A Cup of Cold Water	1000
Sept. 25	Two Orphans	1075
Sept. 26	Two Orphans—Part II	986
Sept. 28	Two Orphans—Part III	1090
Sept. 29	John Oakhurst—Gamhler (Dr.)	1000
Oct. 2	A Summer Adventure (Dr.)	1000
Oct. 3	The Rival Stage Lines (Com.)	1000
Oct. 5	Maud Muller (Dr.)	1000
Oct. 6	The Artist's Sons (Dr.)	1000

URBAN ECLIPSE
G. Kleine

June 21	Avenged	1000
June 28	The Taming of the Shrew (Com.)	1000
July 5	Ancient and Modern London	530
July 5	Boys Will Be Boys (Com.)	470
July 12	The Free Lance (Dr.)	640
July 12	Temples of India	365
July 19	The Tie That Binds (Dr.)	760
July 19	A Round-Up In Chili	240
July 26	An Amateur Skater	440
July 26	Satan on a Rampage	660
Aug. 2	The Struggle for Life	650
Aug. 2	On the Coast of Bengal	326
Aug. 9	The Heiress	705
Aug. 9	Lyons, the Second City of France	295
Aug. 16	For the Honor of the Name (Dr.)	790
Aug. 16	Moss-Covered Ruins on the Isle of Wight	245
Aug. 23	Condemned for Treason (Dr.)	845
Aug. 23	Wool Industry of Hungary	135
Aug. 30	A King for an Hour (Com.)	572
Aug. 30	Sights of Berlin	423
Sept. 6	Clever Beyond Her Years (Dr.)	675
Sept. 6	Lake Thun in Switzerland (Scenic)	325
Sept. 13	The Hand of the Law (Dr.)	665
Sept. 13	Norwich and Vicinity, England (Travel)	330
Sept. 20	In Ancient Days (Dr.)	1000
Sept. 27	The Trials of a Tall Traveler (Com.)	458
Sept. 27	Manufacturing Fireworks (Ind.)	542
Oct. 4	A Jealous Wife (Com.)	338
Oct. 4	The Grand Chartreuse (Trav.)	292
Oct. 4	Ezra and the Fortune Teller (Com.)	348
Oct. 11	Pardoned by the Governor (Dr.)	646
Oct. 11	Making Cheddar Cheese (Ind.)	342
Oct. 18	Ordered to Move On (Dr.)	605
Oct. 18	Madeira, Portugal (Travel)	385
Oct. 25	A Woman's Slave (Dr.)	950

VITAGRAPH

Aug. 9	Billy the Kid (Dr.)	
Aug. 11	The Bell of Justice (Dr.)	
Aug. 12	Birds of a Feather (Com.)	
July 25	Treasure Trove (Dr.)	
Aug. 15	Captain Barnacle's Baby (Dr.)	
Aug. 16	Man to Man (Dr.)	
Aug 18	Vitagraph Monthly (Scenic)	
Aug. 19	A Second Honeymoon (Com.)	
Aug. 21	Wages of War (Mil. Dr.)	1000
Aug. 22	How Betty Won the School	1000
Aug. 23	The Sheriff's Friend (Dr.)	1000
Aug. 25	My Old Dutch	1000
Aug. 26	A Handsomer Man (Com.)	1000
Aug. 28	The General's Daughter (Dr.)	1000
Aug 29	The Wrong Patient (Com.)	551
Aug. 29	Queer Folks (Com.)	448
Aug. 30	The Three Brothers (Dr.)	1000
Sept. 1	The Thumb Print (Dr.)	1000
Sept. 2	The Prince and the Pumps (Com.)	1000
Sept. 4	Jealousy (Dr.)	1000
Sept. 4	A Friendly Marriage (Dr.)	1000
Sept. 6	The Willow Tree (Dr.)	1000
Sept. 8	Cherry Blossoms (Dr.)	1000
Sept. 9	Jimmie's Job (Com.)	1000
Sept. 12	Her Crowning Glory (Com.)	1000
Sept. 13	Beyond the Law	1000
Sept. 15	Vitagraph Monthly (Sc.)	1000
Sept. 16	By Woman's Wit (Com.)	1000
Sept. 18	One Flag at Last (Mil. Dr.)	1000
Sept. 19	How Millie Became an Actress (Com.)	1000
Sept. 20	Beyond the Law (Dr.)	1000
Sept. 22	Forgotten (Dr.)	1000
Sept. 23	Over the Chafing Dish (Com.)	
Sept. 23	The Tired, Absent-Minded Man (Com.)	1000
Sept. 25	By the Camp Fire's Flicker	1000
Sept. 26	His Sister's Children	1000
Sept. 27	A Western Heroine	1000
Sept. 29	The Ninety and Nine	1000
Sept. 30	Her Hero	1000
Oct. 2	Our Navy	1000
Oct. 3	The Wager (Com.)	1000
Oct. 4	The Mate of the John M. (Dr.)	1000
Oct. 6	Carr's Regeneration (Dr.)	1000
Oct. 7	Ups and Downs (Com.)	1000

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finds us very carefully building on the sure foundation of complete success, keeping steady pace with the wonderful developments and improvements of the art of MOTION PICTURE PHOTOGRAPHY.

REPUTATION

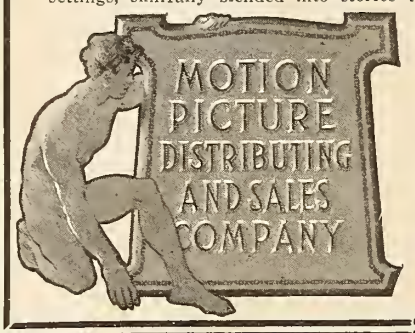
like Rome, cannot be built in a day; but unless maintained may be lost in an hour. SKILL and EXPERIENCE MORE than MONEY are the ESSENTIALS

WE ARE PROUD OF THIS

WEEKLY PROGRAM

MONDAY	IMP, ECLAIR, YANKEE, AMERICAN, CHAMPION.
TUESDAY	THANHOUSER, BISON, POWERS.
WEDNESDAY	CHAMPION, SOLAX, RELIANCE, AMBROSIO, NESTOR.
THURSDAY	REX, AMERICAN, IMP.
FRIDAY	YANKEE, SOLAX, LUX, THANHOUSER, BISON.
SATURDAY	POWERS, ITALA, GT. NORTHERN, NESTOR, RELIANCE.

Comparison on the screen with any other has proven beyond doubt that our films contain more real humor, sentiment and beautiful settings, skillfully blended into stories that hold one as only a masterprice can hold, reflecting the tastes and costumes of back ages as well as portraying the scenes and events of the day.



ESTIMATION OF POPULAR OPINION HAS BEEN THE SILENT SALESMAN OF OUR VARIOUS BRANDS THROUGHOUT THE LAND

FOLLOW THAT IMPULSE AND USE OUR PROGRAM

MOTION PICTURE DISTRIBUTING & SALES CO.

111 EAST 14th STREET NEW YORK CITY

EXHIBITORS, BEWARE! DON'T BE TAKEN IN

Trinidad, Colorado,
September 18th, 1911.

Sunlight Metallic Cloth Curtain Co., Chicago, Ill.

Gentlemen: Some time ago I purchased what I supposed to be one of your screens from a party who claimed to represent you, by the name of Warwick—paying him $20 in cash. Upon the arrival of this screen, a slight examination at the express office showed it to be a very inferior article to the sample that Warwick demonstrated to me. I consequently refused to accept the curtain and it still remains at the express office and I am out $20. In the meantime I have read some of your articles in the Moving Picture News in regard to these parties.

A party in Denver by the name of Edmund Anderson is represented to be secretary, and he has an office in 314 Y. M. C. A. Building, Denver.

My film exchange, W. H. Swanson, Denver, sent me one of your folders, giving your prices and terms. I think I will want to buy one of your screens on the 20 per cent cash and deferred payment plan, but would like to know if you sell more than one screen in a town, and any other information you can give. I am throwing a picture 12 x 16; suppose that is the size screen I would want?

Very truly,
(Signed) A. R. WILSON,
Isis Theater.

A VOICE FROM THE WEST

Mr. J. H. Hallberg, "The Economizer Man," sends the News the following letter, which speaks for itself:

"I enclose you 25 cents in stamps, for which please send me your 1912 Motion Picture Catalogue and Reference Book. I have used your Hallberg Economizer for more than a year, and it is the best current-saver on the market. I have used the "Compensarc" and the "Inductor," but find that the Hallberg Economizer has saved me more than 20 per cent more than either of the other two. Wishing you success, I am,

Orpheum Theater, Yours truly,
Deer Lodge, Mont. JENS HANSEN.

Ordinary curtains. Mirror Screen.

NOTICE!

Do You Want to Produce the Best Pictures in Your City?

We guarantee that you can do this, with the aid of a "MIRROR SCREEN." It has the world beat.

With a "MIRROR SCREEN" you can produce your pictures in a lighted room, and have more perspective, depth, brilliancy, clearness, etc., than on any other curtain.

DON'T GET THE BLUES. INSTALL A "MIRROR SCREEN" MAKE YOUR BOX OFFICE LAUGH

Address all communicatons direct to

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ST. LOUIS MOTION PICTURE CO.

FACTORY AND STUDIO 25th AND MONTGOMERY

ST. LOVIS, MO.

WRITE FOR DESCRIPTIVE LITERATURE

DON'T FAIL TO SEE KING BAGGOTT IN

"THE BETTER WAY"

(Copyright, 1911, by I. M. P. Co.)

It's simply great! Abounds in unique situations, the story having as its pivotal point the love of a reformed crook for a Salvation Army lassie. Released Thursday, October 12th. See that you get "The Better Way" without fail!

"THE SENTINEL ASLEEP"

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An incident in the life of Napoleon Bonaparte. On the same reel

"THE LAST G. A. R. PARADE, ROCHESTER"

And the last parade the Grand Army will ever hold. This makes the reel doubly valuable. Frequent views of President Taft are one of the many interesting features. Released Monday, October 9th.

Independent Moving Pictures Co. of America.
102 W. 101st St., New York. Carl Laemmle, Pres.
Pay a little more for Imps. They're worth it!

Sold through Motion Picture Dist. & Sales Co.

Demand Two Imps Every Week

OCT 11 1911

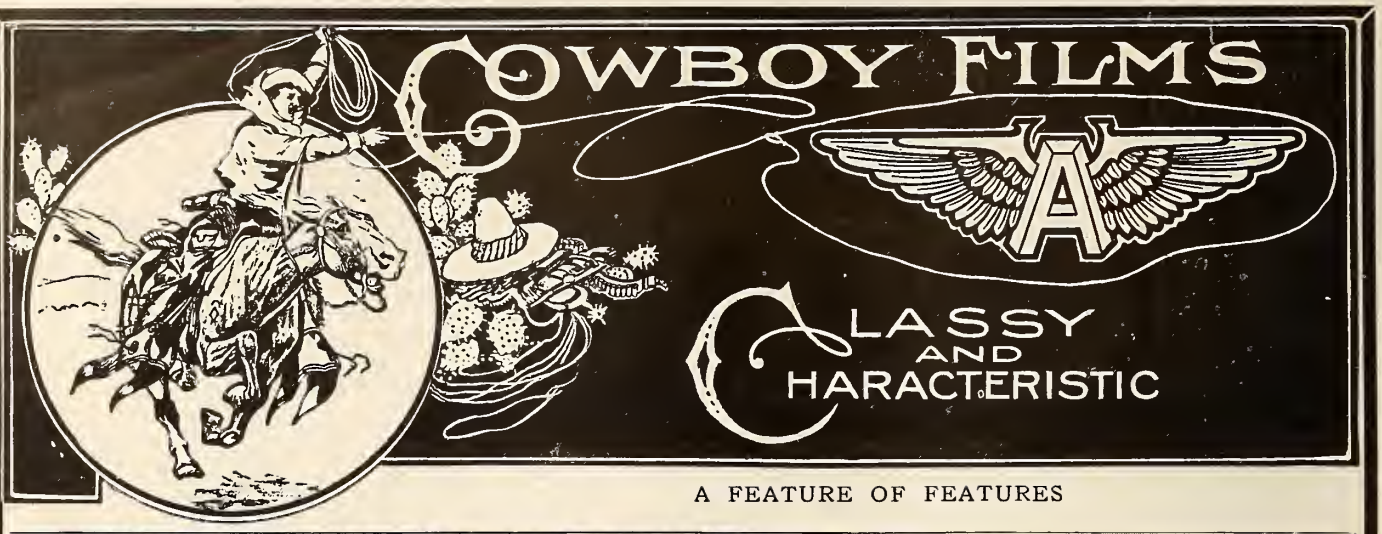
MOVING PICTURE NEWS

Volume IV
No. 40

October 7
1911

PRICE
TEN
CENTS

Scene from
"A GIRL and a SPY"
CHAMPION Release of October 16th



A FEATURE OF FEATURES

"The Land Thieves"

Produced in El Cajon Valley, Southern California.
Released this week, October 9th.
The greatest film the American Film Manufacturing Company ever manufactured.
GET IT. Remember it is released MONDAY, OCTOBER 9th.

NOTE.—There are two "Flying A" Cowboy features released each week. Some of these features are better than others, but they are all good. The release days are MONDAYS and THURSDAYS.

AMERICAN FILM MANUFACTURING COMPANY PRODUCERS OF FLYING A COWBOY PICTURES,
BANK FLOOR—ASHLAND BLOCK,
CHICAGO, ILLINOIS.

Sold through Motion Picture Dist. & Sales Co.

Solax

WEDNESDAY
COMEDY

"HE WAS A MILLIONAIRE"
COMEDY

RELEASED OCTOBER 11th

An Especially Good Comedy of a Man Who Thought He Was a Millionaire.

"A CORNER IN CRIMINALS"
AND
"A LOVER'S RUSE"
SPLIT REEL COMEDY

RELEASED OCTOBER 18th

Two Good Ones On One Reel

FRIDAY
MILITARY AND DRAMA

"HIS MOTHER'S HYMN"
DRAMA

RELEASED OCTOBER 13th

A Wonderfully Clever and Interesting Drama of Real Life.

"HIS BETTER SELF"
MILITARY

RELEASED OCTOBER 20th

Big Military Picture taken at Ft. Myer, Va., by Special Permission of the U. S. Govt.

4—GOOD ONES—4
OBEY THAT IMPULSE
GET THEM ALL

Solax Company

CONGRESS AVENUE
FLUSHING, L. I.

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Sold exclusively through M. P. D. & S. Co.

ALL OVER THE WORLD YOU WILL FIND

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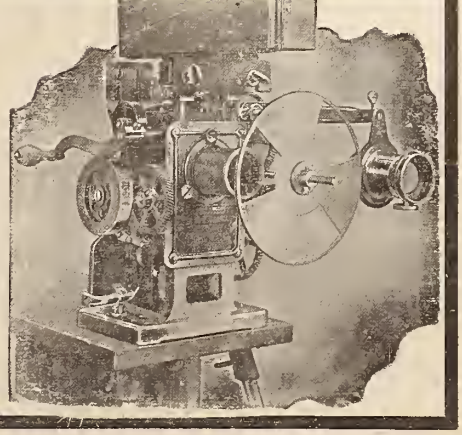
THE PERFECT MOTION PICTURE MACHINE

Our Vice-President and General Manager has just returned from a two months' trip abroad and announces the sales of the "No. 6" in every European country, in Africa, India, China and Japan. Active agents are selling "Power's" machines in all these countries as well as South America, Mexico, Canada and Australia.

The popularity of **Power's No. 6** in distant lands as well as at home shows that it meets the needs of moving picture exhibitors everywhere, as no other machine does.

If you don't know about it you'd better find out.

Send at once for Proposition D and latest catalog.



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Pioneer Makers of GOOD Motion Picture Machines.

THE THANHOUSER WO-A-WEEK

The Early Life of DAVID COPPERFIELD

First of the Series from the Novel by Charles Dickens

RELEASED TUESDAY, OCTOBER 17

The people who most affect the early life of David Copperfield are his mother, Mr. Murdstone, Peggotty,

Ham, Little Em'ly, Uncle Dan, Mr. Creakle, Steerforth and Aunt Betsey.

All exert their influence either for good or evil. The associations and environments of his younger days indelibly stamp upon David's character strongly defined traits.

David and his early associates are reproduced amidst a Dickensonian atmosphere, with remarkable fidelity to the great novel. All the most dramatic and picturesque incidents of this period of his life are shown. The critics all agree that this production is a "revelation."

THE SATYR AND THE LADY

RELEASED OCTOBER 20

An artist's model of the usual type, poses with a shoestring peddler for a painting, which the artist calls "The Satyr and the Lady." In the eyes of the peddler,

the beautiful model is the embodiment of all that is virtuous and noble.

On his deathbed he writes to "The Lady," asking her to take care of his orphan daughter. The assumption of the responsibility completely regenerates the one-time careless model and also wins her a good husband.

Little Em'ly and David Copperfield
Second of the Series, Released Tuesday, October 24

The Loves of David Copperfield
Third of the Series, Released Friday, October 31

FREE

EXHIBITORS ATTENTION!

Advertising matter for the David Copperfield production furnished on application. Quantities of the David Copperfield Herald can be secured at the rate of $5.50 per thousand. This Herald makes attractive matter for distribution among the audiences.

THANHOUSER COMPANY NEW ROCHELLE NEW YORK

Sales Company agents for U. S. and Canada.

BUILT BETTER RUNS BETTER IS BETTER

THE WILLOUGHBY AMUSEMENTS COMPANY

To Clement Mason, Esq.,
Clement-Mason Cinematograph Co., Lt.,
Sydney, Australia.

Dear Sir:—It affords me extreme pleasure to inform you of the high regard I hold for your latest importation, namely THE MOTIOGRAPH. I have operated with all the latest Cinematograph Machines and have come to the conclusion that your MOTIOGRAPH is the essence of that perfection which we operators have long desired. For perfect mechanism, simplicity of action, fire-proof qualities, portability, price, and an absolutely flickerless picture I at present fail to see how this machine can be improved upon. I sincerely trust that this true expression of my faith in THE MOTIOGRAPH may lead to its adoption throughout the Moving Picture World. Wishing you every success which you richly deserve, I am,

Yours faithfully,
FRED SMYTH, 7th June, 1911.

THE ENTERPRISE OPTICAL MANUFACTURING COMPANY, 564 W. Randolph Street, CHICAGO

For Sale by every Live Dealer. AUSTRALIAN AGENT—Clement Mason, Sydney, Australia.

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The Moving Picture News

PUBLISHED EVERY SATURDAY

The CINEMATOGRAPH PUBLISHING COMPANY, 30 West Thirteenth Street, NEW YORK CITY

Telephone, 4092 Chelsea

Sole Correspondent and Agent for advertisements in Great Britain B. Allan, 8 Sherwood St., Piccadilly Circus, W.

Chicago Representative: Warner Kennedy. 844 Waveland Ave. 'Phone 3818 Lake View

ALFRED H. SAUNDERS, Editor.

This newspaper is owned and published by the Cinematograph Publishing Company, a New York corporation. Office and principal place of business No. 30 West 13th Street, New York. Alfred H. Saunders, President; John A. Wilkens, Secretary, and W. M. Petingale, Treasurer. The address of the officers is the office of the newspaper.

SUBSCRIPTION: $2.00 per year. Postpaid in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands. Canada and Foreign Countries: $2.50 per year. All communications should be addressed to The Moving Picture News, 30 West Thirteenth Street, New York City. ADVERTISING RATES: $60 per page, $30 ½-page, $15 ¼-page, single column $20, $2 per inch. Discounts, 20% 12; 10% 6; 5% 3 months.

Volume IV | October 7, 1911 | Number 40

THE DAILY PRESS AND MOVING PICTURES

WHEN will the daily press wake up to the fact that moving pictures have gone far away from the blasé pictures of olden days? When will they wake up to the fact that there is a general tendency of uplift all along the industry? We give below an editorial clipped from the daily Tribune of September 29th as a specimen of what the press is doing each day. Our press clipping bureau sends us constantly scare heads from almost every city in the states, and we ask why? What did the dime novel, what did the one stand show, what did the vaudeville hold-up, do for the boys before moving pictures became such a factor in the lives of the people? Does the daily press forget, or does it ignore the fact, that the Censorship Board and the public sentiment is against all such pictures as are spoken of in the editorial of the Tribune? Does it not know, or is it dominated by the press agent of a certain inventor, that the so-called trust is the largest offender against good taste, and that the Patents Company needs a censor board all to itself, and while the Independent section is not altogether innocent, yet at the same time both companies send their films to the National Board of Censorship, and if anything is wrong, or blasé, or illogical, the Censorship Board must have the blame.

One great trouble with the Board is that it is not a legalized and authoritative corporation, having the powers of city authority; otherwise their strength would be very much greater and the advancement of the picture industry would be considerable. We quite agree with the last paragraph which refers to two of the police chiefs and their desire that there should be an inflexible prohibition of the display of any crime in real life; also, the last sentence, which speaks of the value of the cinematograph as a vehicle both of entertainment and instruction is not easily to be overestimated. We want the press to tell us the names of the pictures, and the maker of the picture, which they criticize, and hold up as being wrong and detrimental to the industry. If our readers will send us the names of these films also, we will be in a better position to answer the unjust criticism of the daily press. The article we refer to follows:

Moving Pictures, Good and Bad

The approach of cold weather, with the consequent greater patronage of indoor entertainments in place of the outdoor sports which occupy the summer season, makes timely the examination of the character and influence of the popular and cheap moving picture shows which has been made by the New Jersey state and many local authorities. It is easy to generalize on the subject, but it is more profitable to get the expert reports and opinions of those who, as a matter of official and moral duty, have practically investigated and studied it.

The statements which have been made by the principal police officers in numerous towns and cities are much to the point, and their purport is unmistakable. Generally they may be divided into two classes. Those of one class declare emphatically that the moving picture shows are frequently incitement to vice and crime. One tells of a five-year-old boy who saw a moving picture depictment of a highwayman's "hold up," and who straightway went home, got a pistol and tried the "hold up" on his mother, the pistol fortunately being unloaded. He also tells of a twelve-year-old boy who was incited by such a show to commit theft. The news of the day frequently contains similar items, and there can be no doubt of their truth. Another police chief estimates that these shows are responsible for one-fifth of the crimes committed, especially of petty larceny.

The testimony of the other class is that the shows do little or no harm; but this is accompanied by the explanation that a rigid censorship is maintained over them, that they are required to be clean and orderly and that young children are not admitted to them except under the care of their parents or other adults. There is no reason for doubting the correctness of this testimony either, but, of course, it is obvious that instead of contradicting it indirectly corroborates the former testimony, since it amounts simply to this, that if they are deprived of their bad features the shows do no harm. The logical converse is, of course, that without the elimination of those features they do harm.

Two of the police chiefs give emphatic expression to a desire which ought to be repeated everywhere and made effective, namely, that there should be an inflexible prohibition of the display of any action which in real life would be a crime. An enactment to that effect ought to be a matter of course, and it would go far toward removing the reproach which now often and not undeservedly falls upon these exhibitions. That reproach should be removed, not only that thus evil shows might be suppressed, but also that the presentation of good shows might be encouraged. For the value of the cinematograph as a vehicle both of entertainment and of instruction is not easily to be overestimated.

EDUCATIONAL FILMS

TO show our readers the progress that education is making by the use of the moving picture film, we give herewith in its entirety a letter we have received from Mr. J. L. Jones, M.E., assistant professor of mechanical engineering of the Oklahoma Agricultural and Mechanical College, Still Water, Oklahoma. The letter practically speaks for itself and is a wonderful example for other universities and colleges to follow. We will say that we have knowledge of other universities that are working on somewhat similar lines, and in a little while we will be able to outline a full complete progress of the work these various colleges are doing.

One point we wish specially to point out in the letter is that of the engineering department where the society is very anxious to get into communication with manufacturers who have had films made of their shops and factories or other advertising films. We publish this information so that all the manufacturers may be able to compete, according to the product and quality of film, securing the best to satisfy the requirements of educators.

Another point we would like to call attention to, is the postscript which is very pithy and says a whole lot in a very little space. We have repeatedly protested against the death scenes brought out by certain manufacturers as being uncalled for, undesirable, and not at all elevating to the industry as a whole. What do we want to know about, or see death in any form, either on the stage or in a moving picture. Let us have light, life, vigor, love, something that will uplift and sustain and put us in a pleasant frame of mind, and not give us the dismals. We agree with Professor Jones when he says, "They are very disagreeable." However, here is the letter. It speaks a splendid progression, and we trust it will do good to the industry.

September 25, 1911.

Mr. Alfred H. Saunders,
Editor, The Moving Picture News,
New York.

Dear Sir:—You will perhaps be interested to know that this college has purchased a projecting machine, and about a half dozen reels of film, which have been used to great advantage during the past two months, and which will be in almost continuous use throughout the greater part of the year. The subjects are, of course, all educational, and include "The Man Who Learned," "The Aviation Meet at Rheims," "The Life of a Bee," "The Live Stock Parade at Ames, Iowa," several films of microscopic subjects, the "Fly Pest Film," the "Acrobatic Fly," and others of a similar nature. This college does a great deal of "extension" work, carrying two large circus tents, complete with seats, lighting, and all accessories, live stock, etc., and gives "Six Day Schools of Agriculture and Domestic Science" at various cities throughout the state. These schools are very largely attended by the farmers and townspeople and are accomplishing great things in the way of educating the farmers in scientific agriculture. At these schools, a regular schedule is followed, beginning early in the morning, and concluding with an entertainment in the evening consisting of a lecture illustrated by slides (of which the college has several hundred), and an educational moving picture. Sometimes these motion pictures are described by the lecturer as shown.

At the same time that the college was conducting these Six Day Schools they were also having Two Day Schools in other parts of the state, so that the college had two machines in operation at the same time in different cities.

Last winter, the college, in conjunction with the railroads of the state, sent a number of educational trains over practically the whole of the state, carrying live stock and engineering exhibits. These trains made about six stops per day, and at the evening stop giving an illustrated lecture and a couple of motion pictures. The illustrated lectures were usually on live stock, good roads, or kindred subjects.

At the present time the college is preparing an exhibit at the State Fair, at Oklahoma City, and there will conduct a Six Day School for the children of the state, a number being sent from each county. At this school the motion picture machine will be used every night.

In the class room work at the college, these films are used whenever possible.

In the Engineering Department the students have formed a large and progressive Engineering Society, which meets every second Wednesday. At these meetings illustrated lectures are given on engineering and allied subjects, both by students and men from outside the institution who are prominent in their field. This Engineering Society is very anxious to get into communication with manufacturers who have had films made of their shops and factories, or other advertising films, and arrange to exhibit these films, with the accompanying lectures which are usually furnished, at meetings of the society.

The college has started negotiations with one of the manufacturers to make a film of the work being done in the college, class work, laboratory work, etc. This will probably be made within a short time. This film will then be extensively shown throughout the state.

Very truly yours,

J. L. JONES.

P. S.—This little town, with about 2,500 people, has three picture theaters. In attending lately I have heard many persons speak of the large number of "Death Scenes" shown. Sometimes every picture shown in an evening will have one. One of these at infrequent intervals is bearable, but they are coming in great numbers, and are very disagreeable.

CAMERA OPERATORS

WHEN a manufacturer is out of a camera operator, or in need of one for an emergency, he immediately rings up, if near enough to the 'phone, and if not, telegraphs us to send him an operator at once. When we want men they are the hardest things to find, they all seem to have a job. When we don't want them there are always a half dozen popping in, practically every day. What we would like is to get up a register of every expert camera operator in the country, and also those who are aspiring to become camera operators. Will our readers send us these particulars? We are in a position to help them and also help those who need them. We do not ask this for publication but merely for our own private register, but if the operators prefer we will publish a list of their names, years of experience, where employed, and where now employed, so that excellence of film photography can be given where it is due. Now you camera confreres what do you think of this?

KINEMACOLOR

A SHORT time ago "Stroller," in the Kinematograph Weekly, London, took the American papers to task for the adverse criticisms they had given to Kinemacolor, and mentioned "that time was not far distant when they spoke in doubt and disparagement of the invention." We felt a little umbrage at this, owing

to the fact that ever since the year 1899 we have consistently supported Charles Urban's proposition, and have looked with the keenest of delight and pleasure on the results obtained, since the first crude specimen we saw in that year.

The Moving Picture News stands for everything relating to the progress and the advancement of the industry, and this is one of those items which we fully believe is a cause for rejoicing in the ranks of the trade. It is an advancement, it is a vast improvement, it is a scientific invention that is bound to come more and more largely into the lives of the people of Nickelodia, and not only for Kinemacolor do we plead for an open mind, but also for every educational movement that is put forward. The Moving Picture News stands in the front rank of these movements, and we were pleased to read the following paragraph in Stroller's notice of the issue of September 4th.

"I have been hauled over the coals for a paragraph in my notes of August 17th referring to Kinemacolor in America, in which I said the time was not far distant when the American papers spoke in doubt and disparagment of the invention. It is pointed out to me that the Moving Picture News should not be included. I have verified this by carefully searching through the file of Mr. Alfred Saunders' excellent publication."

For the above paragraph very many thinks, Stroller. We only wish the American M. P. press would follow your attitude and give honor where honor is due, and when they make a mistake, correct it as you have done; it would tend very much to uplifting of the industry in America. Again thanks.

SIDE LIGHTS ON THE CINEMATOGRAPH

The Press and the Sensational Film

By L. W. D.

THERE has been considerable discussion in the daily press anent the influence of the cinematograph on the public mind. When will it all end, and when will the incident of the weak-minded girl "who imitated what she had seen in a film, to the extent of binding and gagging herself and faking a burglary," cease to be quoted as an example of the "Evils of the Picture Theater?" It is the conviction of the writer that, on the contrary, the more young people—especially young people of the poorer classes—are taught to exercise their imaginative faculties, the better. The realities which a large number of these children have to face daily are deplorable; and if they can be taken out of these realities for an hour or so and wafted into the realm of fancy, all that I can say is that the change is a most excellent one, and the cinematograph theater is performing a valuable service. We are not told in what manner the brains of these young people, who for the nonce get out of their dull, sordid lives, are injuriously affected by the transformation. This is one of the mythical "perils"—a subject for ridicule rather than one for serious consideration.

For some months past the question of the fare provided at many of the popular cinematograph theaters, we are told in a prominent London daily, has been exercising the public mind. Educational authorities and individuals interested in the welfare of children have protested again and again that the pictures thrown on the screens at these places of entertainment have been anything but instructive. Battle, murder and sudden death and impossible knock-about humor, they say, have been too plentiful, and instead of the cinematograph becoming an entertaining and educational factor, it had developed in some instances at least, into an incentive to crime. A case of a girl who imitated what she had seen in such a film of binding and gagging herself and faking a burglary, occurred not a great while ago. With the idea of elevating the public taste and of trying to feel the public pulse and see if there were any demand for high class matter, a certain London cinematograph company presented one of Shakespeare's most popular plays by motion picture, and offered it to the trade. The result was disheartening; the film was a drug in the market, and would not sell. Whether its failure was due to the lack of judgment on the part of the buyers or to the fact that the author of the poem was not sufficiently spectacular, is not known, but very few copies of the film were purchased. Everybody has been protesting against the sensationalism of the picture theater, but now that an original and high class line has been offered there is no demand. Who is to blame? However, there is still a good market for sensation in the poorer parts of England's capital, but it is on the wane. Educational pictures are extremely popular, and the war story, the historical story, mythological and fairy tales, are strong favorites. Pictures illustrating travel and exploration the public will seemingly never tire of; one remarkable fact is the popularity of the nature study film. Biblical subjects also are always well received as are also stories from the operas, "Faust" and "Carmen" accompanied by phonograph.

RELIANCE MANAGEMENT IS NOW IN NEW HANDS

C. O. Baumann Withdraws from Big Film Company to Devote His Entire Time to Bison Interests—J. C. Graham and J. V. Ritchey Now in Control

An important deal has been consummated whereby the management and control of the Reliance Company passes into the hands of J. C. Graham, of St. Louis, and J. V. Ritchey, of Chicago. In relinquishing the reins Mr. C. O. Baumann has this to say:

"It is with mingled regret and pleasure that I withdraw from the Reliance Company—regret that I will not see the fulfillment under my personal supervision of many ambitious plans now under way, and pleasure that the men at the wheel who will henceforth guide the destinies of the company are so ably fitted to conduct the business on a plane which must mean success to themselves and gratification to exhibitors.

"I find the burdens I took up too onerous, and in relieving myself of part of them I feel that I am benefitting the varied interests I represent.

"It has been a heavy task to properly supervise the production of Bison films, the making of Reliance films, the handling of our Itala and Ambrosio imports, and the conduct of the large factory at Coney Island.

"I have determined to bend all my energies toward the production of sensational, spectacular Western dramas, and believe that with the Reliance Company off my shoulders I can give the exhibitors of America a line of Bison films which will attract the masses into their theaters, thereby giving an added impetus to the entire industry.

"I am thoroughly convinced that Messrs. Graham and Ritchey will more than keep every promise made to exhibitors. Those familiar with the moving picture trade know that the first year of a company's existence is necessarily a stormy one, and the Reliance Company has passed all the rocks and shoals and is sailing smoothly in safe waters.

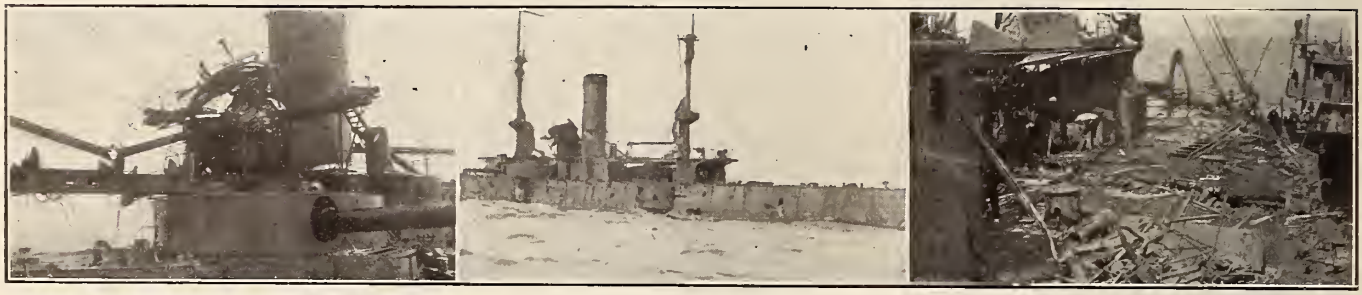
"On behalf of myself and my associates I want to extend to the film renters and exhibitors our hearty appreciation of the co-operation we have experienced. I have found more sentiment in the film business, and more loyalty in times of stress, than in any other field of endeavor I have ever been connected with. Now that Messrs. Graham and Ritchey are taking up the work with what is perhaps the best equipped studio in America and a factory in perfect condition, by devoting their efforts to the production of good plays they cannot fail to give to the trade the quality of film which has been the goal striven for.

"The change means better Reliance films and better Bison films."

Portland, Ore.—Tamassie & Willsen will erect a one-story picture show house on Mississsippi avenue and Beech street, to cost $5,500.

The Men of Our Navy Entertained by Moving Pictures

By M. I. MacDonald



THE DEMOLITION OF THE TURRET — THE TEXAS SINKING — THE DECK IN PATH OF DESTRUCTION SHOWING DEBRIS

THERE is a scene, of which I have not been the actual observer, which must be to the onlooker as unique as it is interesting: and this is an evening when the moving picture show takes place aboard a man-of-war. Evenings while the fleet is sojourning in lazy southern waters, when time hangs heavy on the hands of the constituents of our navy, it is then that the man in charge of the "entertainment bureau" of each ship hangs his sheet, places the projecting machine, and makes general preparation for the appearance of the shadow figures—for the amusement and entertainment of the ennui burdened crew.

Not long ago I took a trip to the navy yards of Brooklyn. The day was atrociously wet and dirty. The rain poured down upon my companion and I as we trudged from the car over myriad railroad tracks, through pools of water, over bridges suspended above dry-docks, through mud unspeakable, and finally up the slippery, steep ladders not intended to be traversed by the weaker sex, up onto wet, wet decks, manned by a host of jolly good fellows. We didn't really mind the rain. It was an interesting sight to view at close quarters the great grey sea hounds that compose the fleet of our nation.

It will be interesting to my readers to know how the moving pictures are negotiated for, or rather how the getting of them is financed. These good fellows think well enough of the entertainment provided by moving pictures to contribute out of their own pockets for the rent of the reels of film. Sometimes two ships "chip in" together, raising often five hundred to a thousand dollars for the rental of films, and in that case they "swap" films from time to time. Sometimes more than two ships join in the purchase, and again one ship will control her own films.

We were courteously received aboard the "Cincinnati" by the chief electrician, Mr. J. McDonald, and Mr. Robt. Clark. The latter has charge of the moving picture department, and was able to give us the necessary information concerning matters in this connection. "We show pictures twice a week, and I don't know but we will make it four times a week after this. It is about the only amusement the boys have when we are at sea, or stationed in the south. Nights when we show them you will see the decks, and even the masts lined with men looking at the pictures. We put the sheet up out there," he continued, pointing to the forward portion of the deck.

Most of my readers will remember reading in the papers a short time ago about the last cruise of the "Texas"—of the destruction of the old ship used as a target for practice purposes. Moving pictures of this scene were taken by Mr. Clark, and have been exhibited throughout the country. The accompanying illustrations are scenes from these reels, and will, no doubt, prove interesting to the careful observer.

We were much interested in the "Solace" doing duty as a hospital ship. This semi-ancient boat, painted snowy white, with a broad green band about her prow, is most thoroughly equipped. The laboratory, with its microscopes, searchlight, incubator for developing bacilli, its chemicals of all sorts, was proudly displayed to our wondering eyes by two young chemists, whose pleasure it seemed to be to go to any amount of trouble for us. The operating room also is very excellently equipped. We passed through the hospital wards, past quarantine quarters, and finally arrived at the chart room on the top deck. "Here," spoke our escort, "is where we put our moving picture machine, and out yonder we hang the sheet—we can show them fine here.

"Our greatest trouble comes when we are in the south, where it is warm—it is then that fevers are apt to attack us. At Guantanamo we had 3,000 men vaccinated as a precaution. The 'Solace' was an old Morgan liner and did duty as a hospital ship at the time of the war of 1898," continued the officer.

The moving pictures used by the American fleet are supplied by the W. J. Greene Film Exchange. I asked Mr. Clark what kind of pictures the boys liked best. "Wild West scenes" was the reply. "They like comedy too, and some drama, but cut out the love scenes—they don't like them. The other day," said he, "we were showing one where a fellow had been paying attention to one of two sisters, and tiring of the one, he tried to make love to the other, but the other sister would have none of it; she motioned with her thumb over her shoulder, 'Get out of here,' she said, and the boys applauded that. It was tought in a way, but the boys admired the pluck of the girl when she told him to 'get out of here.'"

The life of the navy man must be more or less monotonous when the fleet is not in action; and it is pleasant to know that they can be treated to a taste of what the outside world is doing, even if it is but a shadow picture.

GET A REP

AFTER THE DELUGE

The Lord said to Old Man Noah:—"I have given you the rainbow to be unto you as a sign and a token that never again will I bring a flood upon the earth"—or syllables to that effect.

NOW, as a sign and a token that Rex is keeping everlastingly at it, it is going to release a picture that will **FLOOD YOUR BOX OFFICE!** It is one of those pictures that will **save you from sinking!**

"Chasing the Rainbow"

RELEASED THURSDAY, OCT. 12th

A reel with a pot of gold at the end of it!

As the elephant said to the fly on leaving the ark, "Don't Push!" But you can afford to scramble for this picture!

REX MOTION PICTURE MASTERPIECE CO.

Turning out the famous brand at
573 ELEVENTH AVE.,
NEW YORK CITY

Sales Co. says Rex will always Reign, Bo!

A BITING BUSINESS

An Imp Comedy of a Real Estate Deal in Which Sharks Are Hoist by Their Own Petard

In "A Biting Business" the Imp Company has selected a comedy plot that is at once familiar—that of crooked deals in real estate. The picture has a novel and satisfactory finale, quite out of the ordinary, and a great comedy situation. An aged bookkeeper, with a large family, dreams of the time when he will be able to give his loved ones an outing, away from the congested city and its attendant discomforts. While he is pondering on the matter a sleek real estate dealer approaches him and dilates at some length on the beauties of suburban lots he is selling. The clerk is shown a beautiful plot of land and falls for the bait. He pays an installment in hand, which is his month's salary, and obligates himself to pay monthly. Hurrying home, he breaks the glad news to his wife. She does not take to it kindly as the butcher, the baker and several other tradesmen must be paid, but she is patient.

In due course of time the family take their lunch and journey out to see the lot, which is located in a dismal swamp and is worthless. The purchaser is in despair and tosses the deed into the water and they turn sorrowfully away. One of the men in the real estate deal takes possession of a swell bungalow in the vicinity of the marsh, and the mosquitoes make life miserable for him. The pests emanate from the swamp where the worthless lots were sold. He is told that in order to rid himself of the pestiferous insects the lower lands must be drained and filled. In company with the shark who sold the lots they visit the site and look the ground over, discussing the project. The bookkeeper hurriedly fishes up the deed he has destroyed and sells his lot for a fabulous price.

Honolulu, T. H.—Ye Liberty Aumsement Company will erect a motion picture and vaudeville theater at the corner of Nuuanu and Chaplain streets; capacity 1,600.

Houston, Tex.—The Elks are erecting a new theater at Fourth and Austin streets, to cost $30,000.

Savannah, Ga.—Savannah Picture Play Company; capital $8,000. A. S. Guckenheimer and Jake Schrameck.

Milwaukee, Wis.—A new moving picture theater will be erected at National avenue and Thirty-first avenue, to cost $10,000.

Nashville, Tenn.—The Princess Amusement Company, capital $60,000. T. J. Nance, H. G. Hill and W. P. Ready, proprietors.

A HUMAN SACRIFICE

A Reliance Production

Each week brings something of exceptional interest in the world of films. Every attempt made to reproduce a great subject is the herald of something better. Wednesday, the 11th, is to be release day of a Reliance film, which bespeaks weeks of preparation and hours of thought previous to the actual work of rehearsal and final taking of the picture. One can plainly see the brain-tired director, pouring over books containing the life and customs of the early Egyptians, delving among tales of mythology, conceiving designs for costumes, scenery, etc., preparatory to the launching forth upon the market of a very remarkable film.

There may be many a trifling point which may have been overlooked and which the director would no doubt gladly rectify, could he but have the chance to criticise his work on the screen, and as with the work of an artist painter, retouch the little defects which may have occurred. The attacking of so stupendous a theme, where the stage setting and costuming is of ancient design and costly; where to keep entirely away from the modern in figure, color, action and atmosphere must of necessity be carefully looked after, is most commendable, and though the work accomplished is marvellously good, it is not to be expected that so stupendous a subject could be brought to its completion without a single faulty detail. But we are not here to criticize, and we only want to say that we are proud to number the Reliance among Independent manufacturers, we are proud to draw the attention of the public to a film of such excellence coming from Independent ranks.

The story is drawn around "the Egyptian Rameses and the lovely Amebi." The Egyptians are clamoring for water and the overflow of the Nile. Public prayer is offered; the image of the Goddess Isis is carried through the streets. After conference in the Temple of Isis the high priests come forth to tell the people that Isis has demanded as a sacrifice one of Egypt's fairest virgins, whereupon there is an assemblage of virgins called, from amongst whom is chosen the beautiful Amebi. There is the scene where the terror-stricken maiden and the grief-stricken lover, Rameses, are separated, and later on the scene of the rescue, which is but partially accomplished. Then comes the scene on the banks of the River Nile, which is very realistic, and where beneath the gaze of hundreds of Egyptians the maiden is consigned to the cruel waters.

We hope that not only the Reliance, but other Independent companies will continue to advance as they are most certainly doing at a breakneck speed, and that their choice of theme and quality of work will not only equal but surpass anything that they have yet attempted.

THE SALES COMPANY'S EMPLOYEES' BALL

This Is the Pillow You Get With Your $1.00 Ticket

The Sales Company's Employees' ball is coming closer and closer. Things are getting interesting and there is a low monotone of pleasurable excitement already filling the air. Wherever you go among manufacturers, exhibitors, employees and their friends, you hear the oft repeated question, "Are you going on the 14th?" with the decisive answer, "Sure I'm going. What do you think?"

The accompanying illustration shows the artistically designed pillow which is to be given away with each ticket, the price of which is only $1.00. Just think of it! And a good

time thrown in as well. The good time will be one of the inevitable things—it just can't be avoided. It will come to you whether you are looking for it or not.

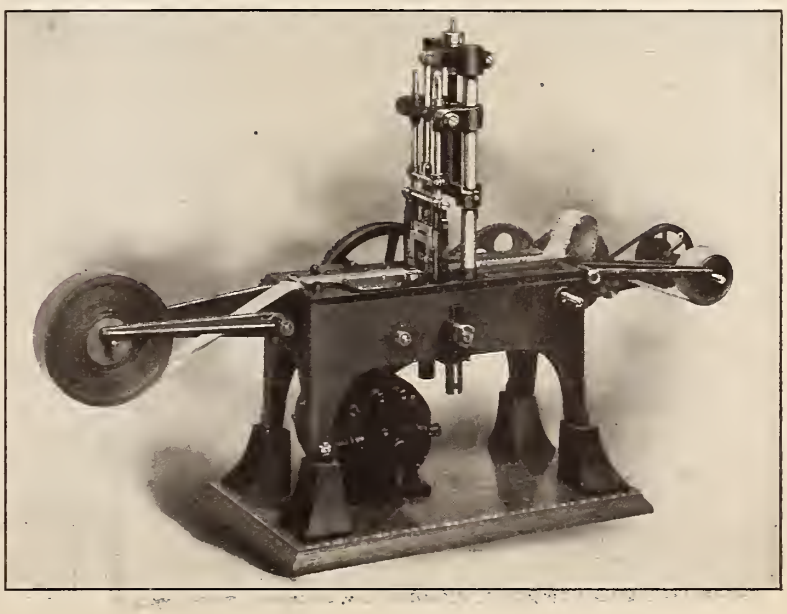
The advertising space in the programme is almost completely sold out, and those desiring to publish the excellency of their goods among the gay throng which will be assembled on October 14th at Alhambra Hall, 126th street and Seventh avenue, must be up and doing—getting together the best material they have for advertisement in this programme. It will not only be worth the money, but it helps along a jollification, a reunion, an evening's respite from the ennui of humdrum business life. We're all going, so tune up your feet and make you ready for the merry dance.

THE CHRONIK MICRO-METRIC ADJUSTABLE PERFORATOR

Messrs. Chronik Brothers, of Gold street, New York, have brought out a film perforator which is illustrated herewith. It is an instrument that is steady, certain, and may be made absolutely correct for any perforation needed. It is adjustable to various perforations, ranging from sixty to seventy perforations per foot, but the correct perforation is sixty-four per foot, and, in our opinion, should never be deviated from. We have watched the building of this machine from its inception in the brains of the Chronik Brothers. A diagram was shown us, then the model, and then the perfected machine, and several manufacturers on our recommendation are using this machine to-day, and, as far as we can gather, they are more than pleased with the results obtained in perfect steadiness of their pictures on the screen.

The inventors claim for the machine accuracy, speed, and ease of operation. It is provived with a novel and safe device in accordance with the dies and punctures by which the film is universally advanced step by step, and such a use of this method makes it the only one possible for producing steady pictures. One great point to note in this machine is that it allows the films to pass cleanly, smoothly and visibly under the eyes of the operator. This is a sine qua non for reliable work, owing to the fact that seeing the film go through the machine makes mistakes impossible.

Another point to observe is that the emulsion on the film is kept entirely free from all the metallic parts of the perforator. We understand the machine will perforate 3,000 feet of film per day every day of the week. It is equipped with the General Electric Company's continuous service totally enclosed motor and hand power. We may say in conclusion that this machine is not an experiment. It is a practical, up-to-date machine embodying safe and rigidly tested mechanical principles that have demonstrated to us their worth and reliability, and as such we can fully recommend it to every manufacturer who desires to do away with the flicker upon the screen.



New York, N. Y.—Geo. W. Lederer and Harry H. Frazee are the ones who will erect the new theater at 220-228 West 48th street, to cost $225,000.

Minneapolis, Minn.—Mrs. Clark and Mrs. Smith will erect a new moving picture theater at 719-21 Tenth street south, to cost $9,500.

CHICAGO LETTER

Takito Ogawa & Company have already issued their catalog, which explains their unique system for the exhibitor to increase his business by giving out premiums. The price of admission necessarily regulates the value of the article to be given. When the admission is 5 cents the usual custom is to give a coupon, and upon presentation of a certain number of coupons the person receives a premium. For instance, say that with each admission you give a coupon valued at 2 cents and when the person has accumulated fifty of them they would be entitled to a premium valued at $1.00, but which would only cost the exhibitor about 50 cents. This plan would cost the exhibitor one cent on each admission, while the customer would be receiving 2 cents actual value. In this connection the exhibitor could use a nice variety of splendid premiums. This system serves to induce continued patronage.

When admission to a theater is 10 cents the same schemes as used for the 5-cent shows can be used by increasing the value of the coupon or article to be given. One plan which his become very popular with the 10-cent shows is to give a salt shaker at one show and then announce that the pepper shaker to match will be given at the next performance. A cup and saucer can be also used in this connection. This plan keeps the people coming and is especially good for this reacon.

There are numerous articles listed throughout the catalogue which can be used for souvenir purposes, being useful as well as ornamental. Even the children are not overlooked in this unique system.

Takito Ogawa & Co. state that the business is large in this special line as they reach the exhibitors all over the United States.

* * *

Mr. Biglow, of the American Theatrical Agency, states they are doing a tremendous business this year as they supply singers, pianists, etc., throughout almost the entire United States, booking as far east as Seneca Falls, N. Y., west as far as Cripple Creek, Col., south as far as Miami, Fla., north as far as Calgary, Alberta, Can. Mr. Bigelow is the originator of the plan of changing the singers each week. He furnishes 57 houses in Chicago and 25 in Milwaukee, where the singers are changed each week.

W. K.

Scoop for Thanhouser — Special Austin Flood Pictures

The heartrending scenes of suffering, horror and devastation wrought by the Austin flood, the most disastrous flood since the Johnstown, was filmed by the Thanhouser Company. As soon as the news of the breaking of the Bayless Dam was flashed across the country, the Thanhouser Company despatched a staff of camera men down to the seat of the calamity. The men were back Monday with 2,000 feet; 750 feet of the most remarkable of the pictures taken were used. By Monday evening prints were exhibited in the Thanhouser studio. This is one of the most remarkable feats recorded, and is an example of the enterprise and the working facilities of the Thanhouser Company.

The pictures graphically show the havoc that has been done and the chaos created by the sweeping of twenty-five feet of water over an entire city, washing away, with battering-ram force, blocks of houses, factories and trains of railway cars, and burying beneath its current more than one hundred lives.

The pictures also show the work of rescue, the clearing of the débris, and the state constabulary protecting property. They show the conditions of the streets and houses, and the bereaved people. The heroic work of rescue presents a striking picture of self-sacrifice. Laborers and townspeople bent on finding the bodies of friends or relatives, move about the destroyed town with ceaseless and indefatigable energy.

Many charitable folks have come to the rescue and their work in alleviating the suffering is a striking example of Amercan generosity.

WHO CAN REPLY?

New Zealand, June 11, 1911.

Gentlemen:

We run 218 shows in New Zealand and supply "tramps" with film also. I buy any film my competitors don't get and they want me to take it when it has been run a week or two.

Your English contemporaries supply a list (sample enclosed). Cannot you do the same? If not, kindly give me the names of the people who do the class of business of M. Baer & Co., in 'Frisco for preference. I take all the trade journals I can get, but think yours is by far the best. There is real art in some of the pictures you publish. I never miss an opportunity of showing them to others. Best wishes. M. SLATER.

Many of our advertisers can help this correspondent. We will furnish address on application.—Ed. Moving Picture News.

PLANT FOR KINEMACOLOR SOON TO BE UNDER CONSTRUCTION IN AMERICA

The engineer from the Urban plant in England is now on his way to America with plans for the Kinemacolor plant here, which will be built after the model of the Urban plant, and will, it is said, be the finest moving picture plant in America. Stock companies also will soon be formed in view of a speedy commencement of work. A Kinemacolor theater will be opened shortly in New York City, which will be after the style of the Scala in London.

The exact location of the new Kinemacolor plant has not yet been made known. Mechanics from the Urban plant in England will handle the work of erection and general equipment.

Southampton, L. I.—Col. Robert M. Thompson is considering the erection of a new opera house here.

SPECIAL ANNOUNCEMENT

THE ENTIRE OUTPUT

Our purchases of film now include every good Independent subject made.

Are you desirous of securing **Legitimate** Film Service?

WRITE—WRITE NOW

We handle Motiograph and Powers machines and parts

Hon. Sir. Vis

ANTI-TRUST FILM COMPANY

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Branch Office
Grand Rapids, Mich.

Branch Office
Minneapolis, Minn.

SPLASH!

We have purchased 100,000 Pink Label 5/8 x 6 Electro Carbons, and while they last they go at $2.25 per hundred, or $21.00 per thousand, cash with order. Here's your chance; stock up for the winter.

Swaab Film Service Co.

129 N. EIGHTH ST., PHILADELPHIA, PA.

MOVING PICTURES IN FAIRYLAND.

By A. L. Barrett

Those who have studied the subject are fully convinced that the majority of the legends and fairy tales which abound in Europe and Asia have originated from actual facts at some more or less remote period. Asia has furnished a large number of these stories but as it is the various nationalities of Europe, principally, which combine to produce an American, the latter is naturally more interested in the legendary lore of that continent. Throughout Europe there is an abundance of legends dating from time immemorial, the origin of which are wrapped in as much obscurity as King Arthur and the Knights of the Round Table, but which for generations have been and still are related by parents to their children and in many instances are known to have some actual facts as a foundation. Frequently these legends have deteriorated into nothing but fairy tales, and are so narrated to children, but where the facts warrant it, they are given as somewhat exaggerated stories of the deeds of some national hero or heroine, whose birthplace and real habitat may have been, indeed, lost in the course of ages, but whose actuality is none the less believed in. Legends are, in fact, nothing but young fairy tales, and if it is difficult to trace the origin of the former, how impossible to trace the latter? Both, however are as popular now as they were five hundred years ago, and although we know for example that King Arthur and his Knights never performed half the valorous deeds attributed to them, yet we like to read the story, and there is ground for believing that such a king and knights really existed at some remote period, for this legend was handed down from generation to generation in exactly the same manner as countless others were before reading became an everyday accomplishment. Throughout northern Europe at least, and doubtless in other countries, it was customary for the children of the wealthy, and a great many children of the poorer classes, if they had the ability, to memorize the tales of some redoubted ancestors or heroes, and either to recite or sing these stories for the edification or amusement of the assembled company, the same as we sing or recite to-day, but with this difference, that these "pieces" were learned with a purpose in view, i. e to perpetuate the history of a race, at a time when all other means were difficult or unattainable. Of course, with the lapse of time, modifications or exaggeration caused these stories to lose their original character and the final result would naturally be, very frequently—a fairy tale. However, this did not diminish their popularity and they were dramatized for the benefit of a very appreciative public. The present day conception of this in Germany is the Märchen Pantomien Vorstellung and some of the favorites are the story of Snow Drop, Red Riding Hood and Cinderella. In Switzerland it is practically the same. In England the story of Jack the Giant Killer is always a favorite with British boys from five to fifteen years of age, who never tire of witnessing the performances of the youth who slew, with such admirable nonchalance, a string of giants that no mortal had ever been able to approach without paying for his boldness with his life. The Christmas pantomime of England is a time-honored institution, and at this season any fairy tale is likely to be staged, but Beauty and the Beast, Puss in Boots, Sinbad the Sailor and Jack and the Beanstalk are the most popular. The prime favorites, however, are Cinderella and Jack the Giant Killer. After the performance, a beautiful transformation scene is effected, representing fairyland, and a very amusing farce in which Harlequin, Columbine, the Clown, Old Pantaloon, policemen and a nursegirl with a baby carriage inhabited by a much-enduring baby, are the principal characters.

In many European countries, pantomimes are a special feature of the Christmas season and no one of the theater-going public would think of missing the Christmas performances on any account. The nearest approach to it in this country, however, is in the German theaters, where Cinderella has been given, but this is essentially a German performance, written in German and presented by Germans to Germans. It is highly appreciated by the German element in this country, but being locked in its own language, cannot naturally be of any interest to the general public. The Christmas pantomime, in fact, is an unknown quantity in the United States, but as people are the same the world over, the reason for this is somewhat hard to elucidate. It is true, there is no native American fairy lore, but American children like fairy tales as well as the children of any part of Europe—they are none the less popular because they did not happen to originate in New York or St. Louis. It has not as yet occurred to American managers that such a specialty during the Christmas holidays would pay but it undoubtedly would do so, for fairy tales give great opportunities for beautiful effects and would prove very attractive to the children, and for the grown-up people, they would at least have the charm of novelty, and besides, as they would only be given at Christmas, would have to be seen at that time or not for another year. It is quite evident as yet that the theatrical world has not awakened to its opportunities in this field and it is just here that the moving pictures could step in and have virtually absolutely no opposition. The Pied Piper of Hamelin has proved popular, why not, therefore, the story of Snow Drop, Cinderella, The Sleeping Beauty, Jack the Giant Killer and all the other fairy tales that children love, and have these films advertised for every afternoon and possibly twice a week in the evenings during the Christmas holidays. It would fill the picture playhouses with children as well as their parents, and in those localities where they are permitted to enter without an older person, no one could object to their children seeing a dramatized fairy tale. Few children would be likely to resist a program which embraced Cinderella, Aladdin and the Wonderful Lamp, Jack the Giant Killer, Red Riding Hood, Dick Whittington, although the latter is essentially a true story, and as the crême de la crême of the performance, the true story and some of the travels of Santa Claus. Christmas is essentially the children's season when fairy tales are especially welcome, and any moving picture manager who could offer a program in which fairies, beautiful princesses, elves, giants, gnomes and other inhabitants of fairyland played a prominent part would have the chief patronage of any section as long as this fascinating program continued, i.e., until the Christmas holidays were over. Such a manager would also have established an enviable reputation with the parents of the community. The restricted period in which these performances would be presented would attract large numbers, and the type of plays would aid considerably in breaking down the barriers of prejudice which still exist in many minds against the moving pictures. A Christmas program of the above in kinemacolor would be the center of attraction for an immense area.

The Nestor Film Company, not content with the long string of excellent dramatic talent it has developed, is on the still hunt for more. A number of new players have just been added, among whom Miss Dorothy Davenport and Miss Eugenie Forde stand pre-eminent.

Miss Davenport, though still in her teens, is known throughout the theatrical and film world as one of its brightest stars. She belongs to the famous Davenport family, her father being the favorite actor, Harry Davenport; her aunt was the gifted actress, Fanny Davenport; and her grandfather the renowned tragedian, E. L. Davenport. Miss Davenport's work to date points unwaveringly to a most brilliant future. She is to play leads with the Nestor Eastern Company, under the masterful direction of Thomas Ricketts, who promises great things for the talented young lady and for the enterprising Nestor Company.

Miss Eugenie Forde is an actress of exceptional ability, whose long and varied theatrical experience has been one continuous success. She is a daring rider, an expert swimmer, and excels in all manner of athletics. Milton H. Fahrney, the well-known director of the Nestor Western Company, says that, in Miss Forde, he has captured a player of the highest rank, who is sure to gain immediate prominence in the film field.

GET A REP

LATEST FROM LONDON

8 Sherwood St., W.

I thought we should have a visit from Mr. Aitken, of the Western Import Company, before long, and sure enough, "R. E." turned up smiling on the Oceanic Saturday last, with the usual good things in his pockets and the information that "H. E.," his brother, had a hand in getting another producing concern. This latter, the Majestic Motion Picture Company, looks good from the information Mr. Aitken had to give us. The use of the Eclair Studio, of which we have heard a lot, should mean a lot to their subjects, as should the acquisition of "Little Mary," properly Miss Pickford, one of the most popular of moving picture actresses, and her husband, as the leading figures of the stock company; to say nothing of Cochrane, who seems to have made good everywhere he has been, Lubin and Imp particularly being said to be indebted to a considerable degree to his talents.

* * * *

There was one item in Mr. Aitkin's program which struck me as particularly sensible. He tells me the company will take two negatives of each subject and send one straight on to England, for release simultaneously with America. This not only meets the convenience of buyers here, who have to place their American orders in some cases where printing is done in the States seven weeks ahead, but it dishes the "duper" who occasionally gets films over ahead of the authorized agent. Also, of course, it means larger sales, for buyers are frequently finding room in their programs at the last moment for an extra subject.

* * * *

This week we have had a crop of "skit" subjects, with the theft of a famous picture "La Jaconde" from the Paris Louvre as the subject. Pathe, Pasquali and Nordisk have all provided their own solution of the crime. At the time of writing I have only seen the film by the second named, and it is more than a little ingenious and mirth provoking, but I would like to know what the detective in charge of the investigation thinks of the part he is made to play in the the film? Paris police officials seem to be used to figuring as targets for the humor of the comic artist and journalist and the film producer, and to regard it as part of the work they draw their money for. In Russia, Eclair, Gaumont and Lux would probably find themselves in chokee on a charge of insulting the deputy of the police.

* * * *

Always quick to see an opening for a special subject of topical interest, Gaumont's got on the track of Burgess, hero of the Channel swim, very soon after he got out of the water —or so I assume from the announcement of a special film, "How I Swam the Channel," posed by Burgess, in which that fine example of the best type of British athlete gives illustrations of his methods. The film should go, for Gaumont always does these things well, but what an ironic circumstance it is that no picture has been secured of the actual swim!

* * *

Dozens of cinematographers must, at one time or another, have accompanied one or other of the channel swimmers, suffered grievously from sickness in the interests of the expectant public—and been forced to disappoint the latter, after all. Mr. Smith, of Barker's, was, I believe, out with both Burgess and Wolffe years ago in the interests of Mr. R. W. Paul, and, like the other, probably gave it up at last with the idea that the feat would never be accomplished. Disappointments like this keep the picture man from being too well satisfied with himself.

* * * *

Look out for a film as good or better, shortly, than that which Will G. Barker took some months ago of Sir Herbert Tree in "Henry VIII." We're only at the beginning of the "leading actor" film boom.

* * * *

A good time for the producer of plot film, the summer does not appeal much to the topical producer in a business way. There are topicals to be taken in the summer (though not unseldom there is no summer to take them in, paradoxical as it may appear) but the topical man's harvest is chiefly reaped between the end of September and the beginning of May. After the Derby, at latest, topicals slack off. For one thing, there is not so much to take in the ordinary way, and for another the exhibtor hasn't got so much money to spend for special attractions. The football season provides a lot of work for such firms as Barker, B. & C., Gaumont and Warwick, for apart from films of the big matches, for which there is a huge demand (the Cup Final film is probably the biggest seller in the year) there are numberless matches to be filmed privately, many shows making a regular Saturday night feature of a picture of the afternoon's match on the local ground. And a good paying feature it is.

B. A.

Philadelphia, Pa.—The Franklin Theater at Fifty-second street and Girard avenue has been purchased by Leon T. Carpenter and J. Heiser Walraven.

NORDISK FILM TIDNING

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Best advertising medium in North Europe.
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Sample copy free upon request.

Editor, A. SEABURY, Post Box 163, Stockholm, Sweden.

You deprive your audience of pleasure and yourself of money if you fail to show TWO YANKS EVERY WEEK

MONDAY

OCTOBER 16th

"THE LOST KERCHIEF"

A series of comical adventures that befell a charming young lady on pleasure bent.

Code Word "Kerchief"
TONED & TINTED

FRIDAY

OCTOBER 20th

"THE MAN WHO CAME BACK"

How a rich man's son "made good" after having tasted the dregs of a tramp's life.

Code Word "Came"
TONED & TINTED

YANKEE FILM CO.
344 EAST 32d ST. N. Y. CITY

GET A REP

A Girl and a Spy

CHAMP'S RELEASE FOR MONDAY, OCTOBER 16th, 1911

are the central figures about whom are woven a story of shot and shell, having a charming thread of love pervade the sombre seriousness of gruesome war.

TWO CHAMPS PER WEEK CONSTITUTE A PROGRAM

SHOW CHAMPS CONTINUALLY AND A CONTINUAL INFLUX OF GOOD THINGS FOR YOU WILL RESULT.

Circumstantial Evidence

CHAMP'S RELEASE FOR WEDNESDAY, OCTOBER 18th, 1911

The ranch foreman is on trial for taking a life. One of the jurymen, a bank cashier and a rival of the accused man in a love affair, confesses to the crime after moments of suspense and anxiety.

THAT WILL CALL BACK EVERY PATRON TO SEE MORE CHAMPS IN YOUR HOUSE

CHAMPION FILM COMPANY

Sold thro' Motion Picture Distributing And Sales Company

MARK M. DINTENFASS, GEN. MGR.,
12 EAST 15TH STREET, NEW YORK CITY.

SALES COMPANY

The following films have been released during the week of October 9th by the Motion Picture Distributing & Sales

Monday, October 9

The Land Thieves.....American
National Guard Encampment at Fort Riley.....Champion
G. A. R. Parade.....Imp
The Sentinel's Sleep.....Imp
His Second Wife.....Yankee
Better Blind.....Eclair

Tuesday, October 10

The Pioneer's Mistake.....Bison
Thou Shalt Not Steal.....Powers
Large Lakes of Europe.....Powers
The Higher Law.....Thanhouser

Wednesday, October 11

What the Indians Did.....Champion
Let Us Smooth the Way.....Nestor
The Human Sacrifice.....Reliance
He Was a Millionaire.....Solax
The Little Chimney Sweeper.....Ambrosio

Thursday, October 12

The Cowboy and the Outlaw.....American
The Better Way.....Imp
Chasing a Rainbow.....Rex

Friday, October 13

Society Hobos.....Yankee
The Indian Rustlers.....Bison
The Tempter and Dan Cupid.....Thanhouser
His Mother's Hymn.....Solax
A Dog in a Coiner's Den.....Lux
Bill, Police Cyclist.....Lux

Saturday, October 14

Running Fawn's Chief.....Powers
A Narrow Escape.....Reliance
Secret of the Underground Passage.....Great Northern
Tweedledum's Monkey.....Ambrosio
Tweedledum and One of His Tricks.....Ambrosio

"SUNLIGHT"

TRADE MARK REGISTERED

The box office is the pulse of the theatre. The profit or loss of your business depends on the flow of nickels and dimes through its window.

The public will patronize a good picture in preference to a poor one at the same price.

Ten new pleased patrons per day at 5c or five new patrons at 10c will within a year pay for a

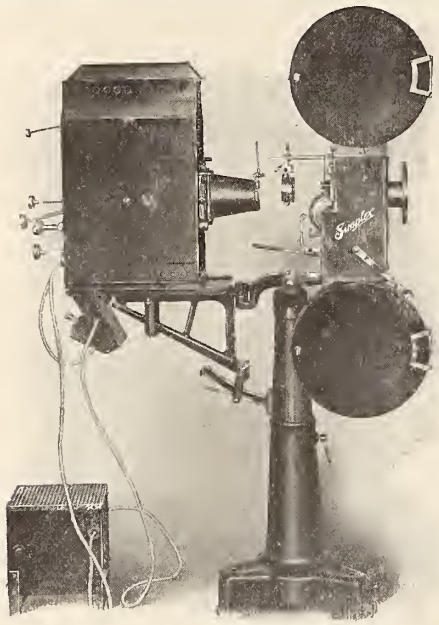
"SUNLIGHT" SCREEN

How can you afford to be without one?

"Sunlight" Metallic Cloth Curtain Co.
1100 Fisher Building CHICAGO, ILLINOIS

A VISIT TO THE SIMPLEX WORKS

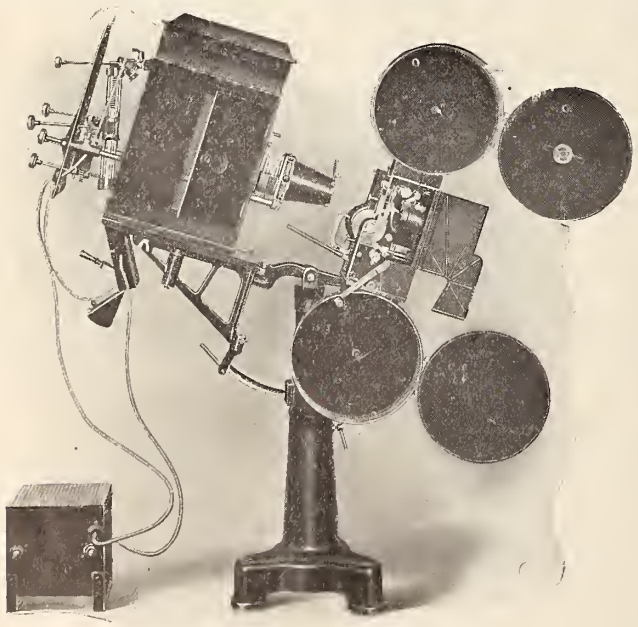
After the interview with Mr. Rich G. Hollaman in our last issue, we were invited to inspect the factory of the Precision Machine Company, manufacturing the Simplex machine. On a previous visit they were occupying just one-half the floor, and now, owing to the large orders and the requirements of the machine, they extend to the full floor, making a very



SHOWING COMPLETE OUTFIT

elaborate complete factory. On the occasion of our visit everything was running like—we were going to say clockwork—but will say machinery.

The Simplex has become known to our readers through the advertisements carried in the News, and in answer to numerous correspondents asking our opinion upon the same, we herewith illustrate the machine and cannot do better than take the words given to us by our old friend, Frank Cannock,



SHOWING THE LIMIT OF TILT

the inventor, and supplemented by the remarks of Mr. Hollaman.

Mr. Cannock stated:

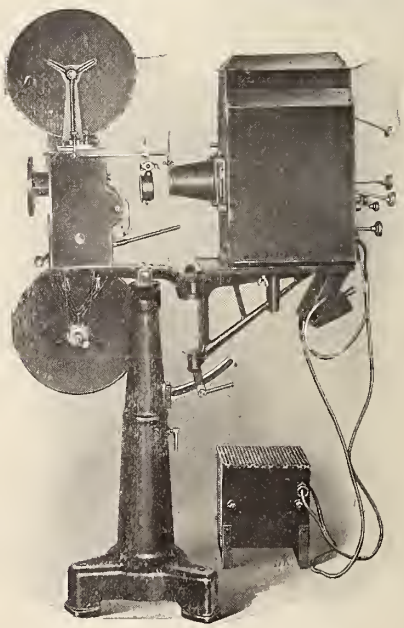
"The building of the Simplex is the evolution of various projecting machines made from time to time by expert mechanical inventors, who have been practical operators since the birth of the motion picture art. With a practical knowledge of what is required by the public when a picture is thrown on the screen, thoroughly conversant with the demands of the different city departments, we offer to the operator the easiest to thread, most simple machine to operate, and at the same time guarantee absolute immunity from all fire risk by

SHOWING MAGAZINE THREADED AND FIREPROOF DOOR AND MAGAZINES OPEN

reason of the enclosure of operating mechanism and film, and the consequent freedom from dust and dirt settling on gears, etc."

"I notice you have a special table for the machine."

"Yes, the table for the lamphouse is provided with a substantial swing movement which instantaneously brings the



REAR VIEW OF OUTFIT

lamp into optical center either with the moving picture projection or stereopticon lenses, and the tilting arrangement, giving ample latitude, is governed by the moving of the support through the arc provided at the back of the stand."

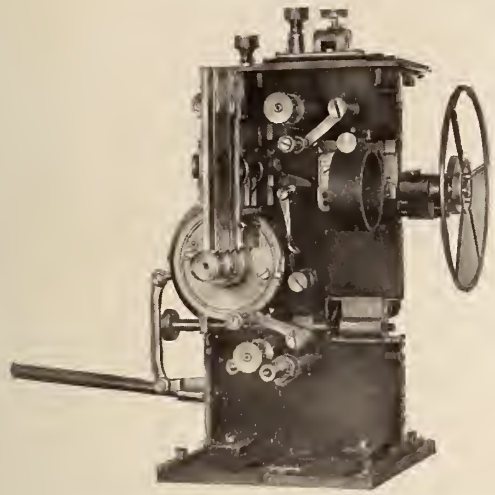
"Have you any other claims for this stand?"

"Yes, the base, at its center, rests on a device by which the machine can be swung to right or left, and the center of

gravity of this stand, together with its table support, and in conjunction with the head and lamphouse, owing to careful calculation provides a machine of perfect rigidity and freedom from all vibration."

"I notice in the machine that you have a different method to the usual way of mounting condensers that has been one of our special points."

"With the Simplex projector it is possible to get the very best conditions with the condensers, as the back mount is adjustable; when the right selection is made the convex sides should be as close together as possible in order to have a perfect foci. If the condensers are properly selected (taking

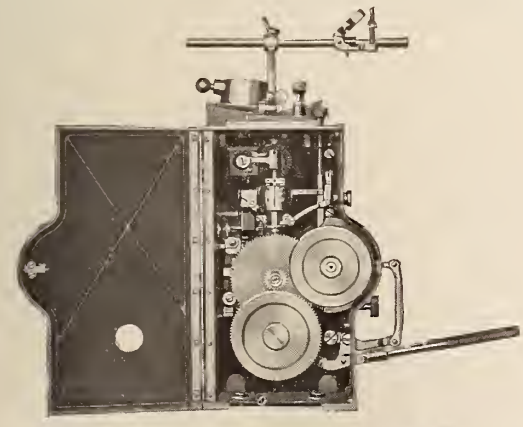


SHOWING HEAD OF MACHINE WITH FIREPROOF COVERS REMOVED

advantage of our adjustable mount) the result will be a perfect white light all over the picture, entirely eliminating the objectionable blue spot which causes so much criticism of the operator."

"How about the shutter arrangement?"

"I am very proud of this point; while the shutter is sent out approximately adjusted, it is not necessary for us to pay particular attention to this very important detail; there is a small knurled knob on the lamphouse side of the mechanism just below the automatic shutter. As soon as the picture is on the screen, if there is any perceptible ghost, it is only necessary to turn this knob to the right or left (with left hand) to bring the shutter into perfect alignment while the machine is in motion. This is a real boon to the inexperienced



REAR VIEW OF MECHANISM WITH DUSTPROOF DOOR OPEN

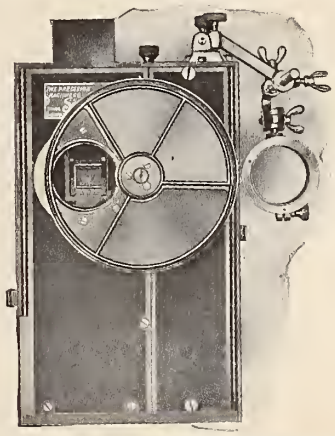
operator, also to the experienced and old-timers, for they can remember how often their show has been spoiled by not being able to control this delicate adjustment while the machine is in motion.

"Now, Mr. Saunders, I want to call your attention to another advantage to users of the Simplex—the film trap door. It often happens while running fresh films through a projecting machine, the emulsion sticks to the trap door springs in long streaks; every operator knows how difficult it is to remove the emulsion after it has caked hard. With the Simplex it is only necessary to push the knob that opens the film trap door, grip the door and lift it up to the stop, then pull forward away from the machine; there is now plenty of room to clean the trap. The door can be cleaned while being held in hand."

"Have you anything to say to the operator specially?"

"Yes; in introducing our machine to the trade, we desire to bring to the special attention of practical and experienced operators and high-class mechanics the fact that we absolutely guarantee all our statements contained herein, regarding the materials and workmanship employed in its manufacture."

"You certainly aimed at very high ideals when you constructed the Simplex. It is a beautiful machine and I think will gain the approbation of all interested in good mechan-



FRONT VIEW OF HEAD WITH SHUTTER CASE REMOVED

ism, and I would like to bring out some special point that you claim."

"Certainly I can answer that question.

"Although we have to-day in the Simplex moving picture machine a model of the highest practicability and replete with examples of exclusive inventive genius, we realized that to obtain the unanimous endorsement of our claim that the Simplex is the peer of all motion picture machines, it was imperative that we construct it of the finest materials, with the aid of the highest grade machinery and employment of the best mechanical skill, regardless of cost.

"This policy we have carried out in our projector, thus eliminating the annoyance and costly expenses due to breakages and constant general repairs which so many owners of machines have experienced hitherto."

"I think that is about all for the present, but have you any guarantee against breakages?"

"Yes, we give a guarantee for one year to furnish any part that may be needed or that may be accidentally broken. Further than that, we agree to refund the purchase money if the machine is not satisfactory at the end of ten days. Can we do anything better or can we offer any fairer terms?"

"No, I think that covers practically the whole of the points and should commend itself to any purchaser."

Thanking Mr. Hollaman and Mr. Cannock, we wended our way back to the office, still carrying in our mind a full admiration of a beautiful machine.

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CITY CUSTOMERS ARE ALL SATISFIED

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OUR MUSIC PAGE

Conducted by C. W. Long

KENTUCKY writes: "I have been reading The Moving Picture News with much interest, especially the music department. I have been playing at the Crystal for almost two years, and during that time have made quite a collection of music; however, I am always on the lookout for something new, so I am going to ask you to please name me some music for Chinese, Oriental, Mexican and Italian scenes.

Answer:—I am glad to note that the music department has been of service to you. Now, to answer your request for music suggestions. If you haven't any of the following numbers they are all good:

Chinese:—"Fan Tan" (Anthony); "Ching-a-ling-a-loo" (Denni); "Kwang Hsu" (Lincke); "Chinese Serenade" (Puerner); "A Mandarin's Courtship," "In Pekin" (Lenaire).

Oriental:—"Salome," "Vision of Salome," "Salambo," "Omar," "The Caravan," "The Sultan" (Turkish march).

Mexican:—"Manzanello," "La Paloma," "Benita," "Mexicanos al Grito do Guerra," "Noche Cubana," "Senora" (Spanish waltz).

Italian:—"Maria, Mari," "O Sole Mio," "Santa Lucia," "Ciribiribin," "Luocchi Affatturati," "Funiculi Funicula," and you can also at many times use the Italian character songs that are issued, such as "Sweet Italian Love," etc.

A. C. M. writes: "I seem to rely so much on the music department of the News that I hardly see how I managed to get along without it, so I am again writing you for assistance.

"We are soon to have the Thanhouser film, 'Romeo and Juliet,' and as the Thanhouser people passed up a fine chance to issue special music for this picture and send out no hints as to its musical nature, I am at a loss as to what to play. Will you give me some idea as to the music you would consider appropriate for this picture?"

Answer:—I agree fully with you when you say that the Thanhouser people passed up a mighty good chance to issue special music—the picture deserves it—as it is a fine production.

The music mentioned in the suggestions are not to be taken as the only music that can be played for this picture, but as the most practical, inasmuch as you are very apt to have all of it, or music of a similar nature, so that it will be easy to substitute for the ones you do not have.

ROMEO AND JULIET (Thanhouser)

Part I

1. Allegretto until sub-title: "Capulet and Montague."
2. Heavy until combat, then—
3. Agitato until the end of struggle.
4. Gavotte until "Romeo is persuaded."
5. Allegretto until "Romeo and Juliet meet."
6. Waltz until they form for dance, then—
7. Minuet until dancers exit, then—
8. Les Sylvains until "His name is Romeo," then—
9. Valse Lento until "But soft—what light through yonder window."
10. "Melody in F" until "Romeo entreats the good Friar, etc," then—
11. "Convent Bells" until "Juliet's old nurse acts as messenger."
12. "Dream of the Flowers" until change of scene.
13. Gavotte until "Then hie you hence."
14. Valso lento until "Holy church incorporate," then—
15. Religioso until garden scene, then—
16. Sentimental or light waltz.
17. Sentimental until finish.

Part II

1. Mysterious until next scene.
2. Agitato at duel until it stops, then—
3. Plaintive until second duel, then—
4. Agitato until end of scene.
5. Religioso all through scene.
6. Pathetic until "Juliet's father not knowing."
7. Waltz until Juliet is left alone with her father.
8. Frühlingsraucher (Rustle of Spring) until "Friar opens the door for her." ?
9. Semi-sacred until Juliet appears in the garden.
10. Plaintive until "Believing Juliet to be dead."
11. Pathetic until "Paris, who loved Juliet."
12. Ase's death (Peer Gynt Suite) till "Stop thy unhallowed toil."
13. Agitato p and f, according to action, then—
14. Plaintive until "The Friar learns that his letter to Romeo."
15. Mysterious until Juliet rises.
16. Plaintive until change of scene.
17. Mysterious until Friar enters tomb.
18. Minor plaintive until end.

The season is now just opening up, and it is time for the live manager to begin to advertise. Advertising is the secret of success in any business. The producer advertises his films in every possible manner, and at the same time furnishes facilities for the manager, and helps him in every possible manner, so while he is willing to help you, why don't you in turn help yourself? Use your papers, handbills, etc., and while you are at it don't forget to give your musicians a little notice; it won't cost much and makes them feel as though their services are worth while.

Don't forget our one-cent-a-word offer for musicians' ads who are in need of employment or managers who are in need of musicians.

BERTRAM ADLER

Bertram Adler, the alert publicity man for the Thanhouser Company, would have been out of the hospital by this time had it not been for a relapse which he suffered last week. He promptly rallied, however, and his recovery is now an assured fact.

Dame Rumor has been unusually busy of late coupling the names of Charles Simone, the popular publicity manager for the Nestor Company, and Madame Simone, the great French actress who is soon to make her début here. 'Tis said that the two are related, though Mr. Simone laughingly disclaims the relationship. There is another Mme. Simone, but that's another story.

The work at the new Nestor factory is progressing very rapidly, and it looks as if this large and up-to-date structure will be completed before the cold weather sets in.

Milwaukee, Wis.—Work will soon start on the theater which is to occupy the Plankington site.

FREE DAVID COPPERFIELD LITERATURE FURNISHED BY THANHOUSER

The demands for special literature and advertising matter were so insistent after the Romeo and Juliet releases that the Thanhouser Company felt called upon to publish in anticipation of an even greater demand for advertising matter after the David Copperfield production will make its appearance, on October 17, 24 and 31, a several thousand edition of an educational Herald.

This Herald, the Thanhouser Company will furnish to exhibitors free of charge. The exhibitors will be given as many copies as they feel they shall be able to use. The Herald is rather an elaborate affair and is so gotten up that it will make a splendid programme for patrons of the show.

The fact that this programme is given away free should not create the impression that the exhibitor can be unnecessarily wasteful and distribute the programmes haphazardly. These programmes were published at considerable expense to the manufacturer, and the exhibitor should use the copies he gets as though he pays for them.

GET A REP

THANHOUSER

FIRST ON THE SPOT

EXTRA! SPECIAL!

AUSTIN PENNSYL-VANIA FLOOD

LENGTH, 750 FEET

Every Foot a Graphic Picture of the Calamity

READY FOR IMMEDIATE SHIPMENT

Thanhouser Company
New Rochelle, N. Y.

Wire your order to
Motion Picture Distributing and Sales Co.
111 East 14th St., New York City

A NEW MOVING PICTURE THEATER IN NEW YORK

Arnstein & Bock, the proprietors of the St. Nicholas Theater on St. Nicholas avenue between 180th and 181st streets, are just completing their new one thousand seating capacity theater at 181st street and Wadsworth avenue. This is to be one of the finest theaters of its kind devoted exclusively to high-class vaudeville and moving pictures. The residents of that section are anxiously awaiting the opening of this new theater, as the present patrons of the St. Nicholas Theater cannot all attend in one evening the present St. Nicholas Theater. Arnstein & Bock have only been in the moving picture business about two years, and a great deal of credit is due them for the rapid progress they have made as well as in the manner in which they conduct their theater.

SHAMROCK FILMS

The St. Louis Motion Picture Company are rapidly nearing the goal where the anxiety they have been laboring under for the past several weeks will be substituted by woeful disappointment, or joyful shouting. That the first mentioned condition is an improbability, and the latter will prevail, it is said, is almost an assured fact, for the several negatives they have shown promise beyond the question of doubt that their hopes for success will be more than realized.

In the seven weeks of activity, the work done in every department of the Shamrock's roster has been little short of phenomenal. The weather, too, has smiled upon their efforts, and the very elements seem to have collaborated, so to speak, with the company, for the light has been faultlessly superb, soft and mellow, without a glare to mar its effect. As their premier efforts have been confined to rural surroundings, wooded environment and green fields, the photography in the several prints already prepared is, it is said, perfect in the harmony of its coloring.

The subjects handled thus far range all the way from tense drama to farcical comedy.

One picture, a pastoral theme, employed more than one hundred people. It was pronounced a gem by several members of the local journals at a recent private exhibition.

While the St. Louis Company are prepared even now to announce their first release, they have decided to proceed with further caution along the same careful lines that have characterized their methods from the beginning. But it is promised that the coming month will be sufficient to give them no possible cause for anxiety as to the outcome.

Stockholm, Sweden, April 10, 1911.

Editor Moving Picture News,
30 West Thirteenth Street,
New York City.

Sir:

Replying to your esteemed favor of March 7, 1911, I am sorry to say that it is impossible to obtain any statistics in Sweden concerning the import of foreign films, as this kind of goods are included under "lithographic and photographic goods," as the case is in the United States.

There are a great many Biograph theaters in Stockholm as well as in the Swedish provinces, and I am certain there would be a good market for American-made films here.

If I can be of any further service to you, command me.

I have the honor to be, Sir,

Your obedient servant,
ERNEST L. HARRIS,
Consul-General.

A GIRL AND A SPY

An illustration of this stirring feature, released by the Champion on October 16th, adorns our front cover this week. It is a vivid film portraiture showing a story of love in the dire moments of warfare, midst the clash of arms and roar of guns; a love story that is presented in a pleasing manner, with a setting that is truly commendable and justly embellishing to the theme.

WANTED AT ONCE

Capable, honest, reliable, sober man to take management of a film manufacturing company. General office experience and good writer. Apply in person to the Editor, MOVING PICTURE NEWS.

28 APPLICATIONS ALREADY

We have not yet got the right man. Out-of-city readers, write.

FROM PEEP SHOW TO KINEMACOLOR

Cinematograph comes a bit easier to the tongue and pen of an old boy just entering—thank the good fairies!—his second childhood. But what jawbreakers for a snipsnap-shorthand nation of phone talkers! If we cut them down to K. McUller and Ci Graff our listener is lost. Now, as we are actually galloping back to happy childhood and its picture raptures, why not own up and chatter about them in the dear old lingo?

Yes, at this instant the ghosts of my wayback peep show thrills are setting my spinal marrow on the quiver. "'Ere ye har, my luvly darlins! Queen Wicktoria a-takin' ov 'er Bath chair hexercise in Buck-nam Pallis fer the gud ov 'er 'ealth! King Soliman a gitt'n ready fer to carve a kid inter pork chops—all alive! all alive O! till ye can 'ear the pore mother a-screechin'! Beautiful Bridget or the Bloody Murder in the Hold Red Barn! All alive, alive O! An' only a aypenny a peep!"

After the oration, bang! went our coffers and up rushed the bloodcurdles till our eyes saw nothing but crimson visions, that lasted all through the fearsome night. A penny went further in the good old days. So did the soul-moving pictures, for when the gifted caterer had exhibited his scenes right side up, he turned them top side down and thrilled us to screaming pitch with his description of what the new ones showed if we saw them aright. "What's this, please, sir?" "Sultan Morgon, wich he's called Blue Beard in the Bible, in the hact of beardin' the Lionesses' Den, or hotherwise it's Robison Caruso a-larkin' with the hanimiles in the Ark at Kalimazoo, or hanythink helse ye like, fer ye pays yer money an' takes yer ch'ice, my pretty dears! Now run away 'ome!"

Next came the Panorama, and it is simply true that in the way of artistic and realistic scene painting I recall nothing more charming and effective. The newest of our largest winter shows appears to be following in this line, with all the thousand inventions so familiar to us, almost over-poweringly so at times. Yet we can look back at the slow unrolling of some 50,000 feet of painted canvas from left to right, with wonder at how well they managed the actually setting sun and the actually rising moon and the real twinkling stars, as the Nautch girls danced on the banks of the Ganges with its rippling wavelets and the weird noises of the jungle made a diapason to the soft strains of Hindoo love songs and the queer thuds of the tom-toms.

And what of the magic lantern? Some of us date our new born genius for art, science, and wizardry to our sixth birthday gift of a genuine Arabian Nights' Aladdin lamp—made in Brummagen. All the merry household knew was that they had now to live in dread of A lad and a din and a Guy Fawkes lantern that threatened to ship them to heaven in a fiery aeroplane.

Our wizards of the Ci Graff and K. McUller temples of magic have all but flattened our bumps of wonder, worse luck. This is the forfeit we pay for the omniscience they are stuffing into what we flatter ourselves are our brain pans, but which, in candid intervals between films, we begin to realize are getting to be more like griddles for flapjacks. Nothing is wonderful any more. Except bench shows in Law vs. Justice Courts.

What I am impatient for is a mirrored moving picture of the wide-eyed audience. This I have seen, in the magic lantern days. And an exhibitor who showed the movement of his watch, all alive O, on the screen, till we couldn't stand the loudness of its ticking. Of course, it was immensely magnified. No doubt the exhibit of Noah's animals, hippos down to fleas, enjoying their Saturday night hot bath in the Ark, is common enough, but I don't happen to have seen or heard of it hereabouts. The man of science and I went a little country walk to the most stinky, stagnant ditch I knew of, and there we bottled a cocktail of it. When he put a drop or two in his tank slide, the menagerie of mammoths, monkeys and reptiles were taking life easy, on the screen. When they heard him telling us scandalous tales about them, they got mad, bumped and floundered around each other and then they took it in their heads to shoot up to the surface, for a breath of air to cool their rage. No, not for that reason; the heat of the lamp had been cooking them and as they were done they popped up, as to heaven, but they were corpses and sank to the bottom, as the lens reversed the slide.

I used to get as many children as the double parlors would hold, not to boil them, but to lay them out in rows on the carpet, while by means of a magic penny mirror I threw my views up on the ceiling. The animals wriggled and shrieked in their glee and probably would have fluttered up and stuck flat on the plaster screen if I had allowed them to laugh themselves to death. I never tried this audience device on grown-ups, so cannot advise it.

The Horrible House-Fly films delighted me beyond telling. My favorite entertainer, strongest of beasts, swiftest of birds, nimblest of clown acrobats, sportiest of game to hunt. Let us speak of a man as we find him. We don't photograph our fathers and brothers, mothers, sweethearts, and wives, in their least angelic occupations, do we? We daren't, that's flat. Then why do you gentlemen of the show-up profession lift the veil of secrecy when you fire your terrible lightning guns at our charmingest home companions, male and female alike, whatever they may be doing? Is it fair play? I looked, because it was my duty to the impresario who condescended to accept my dime, but I did not—because I would not—behold the six-legged, thousand-eyed, hair-springed, fairy-winged darlings gorging on rotten eels and then disgorging on the tip of the baby millionairess's nose, or in her eyes, ears, or mouth. The films **said** this was what the super-angel sprites were doing. I challenge the filmy accuser to the proof. Those flying marvels, seen aright, (I always make sure of seeing aright at shows I pay to see, especially if hats are the show), were just having an angel romp with the infant howler, as they love to do with his hairless parent. See the thing—his shiny roof—as the flies do and tell me honestly—could you, now could you—resist the temptation to a toboggan race from his crown to his nose tip? Hit one of your own size.

When the melodrama is over, the slapstick farce finished, the views and scenes of human life are ended, how nice it would be—perhaps it is, or has been—to have it known that a short glimpse into the realm of unfamiliar Nature will follow. A fixed time-table program and outside poster would be a valued kindness to more than one jaded brain. We are brain-muddled with the business worries of the day. We rush out for a—something—or a lunch, which don't lift the worry out, but mostly jams it farther down. It has its resurrection sooner or later.

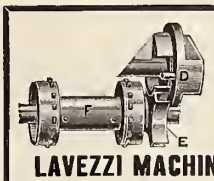
But let me chance to pass one of these Temples of High Wizardry, and my eye catches a line that tells me I can—just at that nick of time—see ten thousand true wonders of the bee, sailing off to market, sneaking home with stolen flour and sugar, emptying its swag bag in the kitchen, mixing the dough for its honey cake—why, I am transported into another and a better world, the realm of real faery, and my worry is lifted, dissolved, becomes a cloud in the sky, no longer black, but silvered and gilded by sunshine.

OLIVER LEIGH.

Richmond, Va.—Baltimore & Fowlkes will open a moving picture theater at 1229 Hull street, to be known as the Pastime Photoplay Theater.

St. Louis, Mo.—The Vaudeville Theater Company will erect a new theater at 5951 Easton avenue, to cost $35,000.

New York, N. Y.—Plans have been made for the construction of the new Atlantic Theater in the Bowery at Canal and Elizabeth streets, to cost $235,000.



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GET A REP

From the Motion Picture
Distributing and Sales Company

THE MOVING PICTURE THEATER IN AUSTRALASIA—THE GREATER J. D. WILLIAMS AMUSEMENT CO., LTD.

By Margaret I. MacDonald

I WAS somewhat disappointed to find that after all, Mr. J. D. Williams was not a Canadian. I had hoped to claim national kinship with him. However, my disappointment was somewhat appeased when he told me that he had spent many years in the Canadian west—in Winnipeg and Vancouver. In fact, Mr.

MR. J. D. WILLIAMS

Williams had an extensive circuit of theaters in the west before he was lured away in the interests of the photoplay, as he calls the moving picture, to the practically untraversed field of Australasia.

It was in Sydney that Mr. Williams made his first venture. The Colonial No. 1, on George street, Sydney, was soon found to be incompetent to handle the crowds of picture lovers who frequented it, and ere long like mushrooms sprung out of the ground, appear on the opposite side of the street, Colonial No. 2, and the Lyric. From the beginning at Sydney branched out other enterprises of the same kind, under the supervision, and management of the same firm, and there are still more to follow. Mr. Williams, who passed through New York on his way to Europe, has with him as one of his party an architect who will inspect and draw plans from the leading theaters in America and Europe, with a view to perfecting one concise and idealistic plan upon which will be built, in Australasia, some of the finest moving picture theaters in the world. The Greater J. D. Williams Amusement Co., Ltd., which has behind it a capital of some £200,000, is doing great things in the moving-picture world, and nothing more interesting can be imagined than a hearing of the plans and views of this company coming first-hand from the mouth of its founder.

"The American people do not know how to cater to the public as regards moving picture theaters," said Mr. Williams. "There is not sufficient or proper accommodation for the intelligent public provided in the moving picture theaters of America. In Cleveland is the only one that I have seen here that really is up to the mark," said he. "We started out with a different idea to what they have here, and that's what has made our business such a success. We have looked after the comfort of our patrons. We provide female ushers and attendants, also pleasant retiring rooms for the ladies. In one of our theaters we have a ladies' retiring room which cost us $3,000. It is all done up in blue—the chairs, settees, etc., are upholstered in blue leather. By providing such accommodation we get the patronage of the women and children—with which our houses are packed in the afternoons. We never allow anything that is in the least suggestive to be thrown upon the screen. In fact, if our outside agent should send us anything that, after being looked over by us on its arrival in Australia, should strike us as being not the thing to place before women and children, we cut it out altogether. We must be careful else the women and children patronage would soon diminish.

THE LYRIC THEATER

COLONIAL THEATRE, LTD., No. 2

"What kind of a screen do you use?" I asked.

"An aluminum screen."

"Whose make?" I continued.

"We make them ourselves," said Mr. Williams, "and our houses are all well lighted; in fact, I am making arrangements while here for some new electric lighting."

"What kind of machines do you use?" I questioned.

"We use the Powers machines," was the answer.

"Do you have vaudeville in your theaters?"

"No, we have nothing but moving pictures. I wouldn't have vaudeville in any of my theaters, it spoils the place. And if there happens to be a poor act come on, everyone is kicking about it, but if once in a while we have a picture that is not quite up to the usual, nobody says a word. We change our pictures twice a week, and they know that they will never be shown the same pictures over again."

"Do you show Independent or Trust pictures?" I asked.

"Oh, we show both, it's a free market there, you know; we mix them up in our programs—we show the best pictures of both Independent and Trust."

"Do you show any educational films? And how do you find the people like them?" I asked.

"Oh, yes, we show a lot of educational pictures, and the people like them; a great many of the Pathè scientific subjects are shown in our theaters. We choose our own subjects, you know; we don't have to take just anything that is sent to us."

"How about your music? Do you have orchestras?" I pursued.

"Oh, yes, we have in our theaters orchestras from eight to fifteen pieces; in the Crystal Palace at Melbourne we will have twenty pieces. We study the pictures and play music that is suited to each individual film: the music means a lot in a moving picture theater."

The seating capacity of the Crystal Palace will be in the neighborhood of 2,200. Most of the other theaters of the Greater J. D. Williams Amusement Co., Ltd., have a seating capacity of from 1,200 to 1,500 people. Some of them are equipped with two and three galleries.

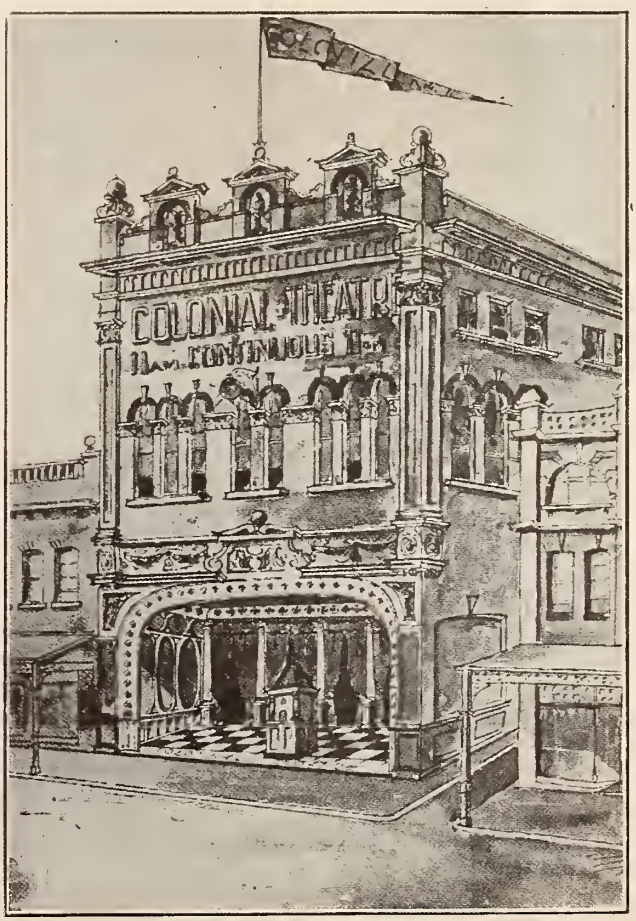
A short time ago an excellent Australian monthly, called "The Lone Hand," devoted some ten pages of its columns to the origin and work of this company. In speaking of its founder, Mr. J. D. Williams, it said: "He established a splendid and attractive entrance, with floods of light and music to attract attention in the busiest part of the city," pertaining to the Colonial in Sydney, "where it jutted like a rock into the ever-flowing human tide, and created a backwash that filled the theater twelve times a day." And again, "Splendid vestibules with marble steps, marble ticket boxes, and splendid doors, marble staircases with railings of burnished brass make an alluring bait."

"There is not a sufficient market to warrant the large manufacture of moving pictures in Australasia," said Mr. Williams. "We have one or two firms, but their goods are not up to the mark."

The gazettes of different manufacturing firms are advertised by the Williams Amusement Co.; it is surprising to see how the people watch for them, and come to see them. The same people are seen in our theaters each week.

It seems a pity that Australasia is not used more largely for scenes of moving pictures. Says "The Lone Hand" again, "In scenery alone Australasia has immense possibilities in the cinematographic line. The gorgeous splendor of the Gorse Valley, the Kanimbla Valley, and the Wolgan Rift in the Blue Mountains; the

(Continued on page 27)



THE COLONIAL THEATRE, LTD., No. 1

FROM THE OBSERVATORY

By G. F. Blaisdell

From California comes a complaint that to many must seem well founded. The superintendent of the Southern California Indian Reservation, W. H. Stanley, says that when the Indian visits the city he will spend his last cent on a moving picture show. Mr. Stanley says further that the Indian cannot understand why his race is always depicted in war paint, when, as a matter of fact, it is now engaged in the peaceful pursuit of farming.

The Indians complain of the "white man's injustice." Small wonder. It is rare in moving pictures to witness the portrayal of an Indian who seems to possess the common attributes of a human being. The ordinary thing is to see Indians represented always as burning and slaughtering; such a thing as revealed motive rarely appears.

Mr. Stanley well says: "We are trying to teach the Indian that he should be a good farmer and forget about being a warrior, and when he visits the city and sees nothing but the Indian depicted with gun or arrow in his hands instead of a hoe or rake he becomes sadly confused, and the better educated among the red men are deeply grieved."

The census for 1910 discloses more than 300,000 Indians. A prominent Indian authority expresses the conviction that never before were there so many Indians within the boundaries of what is now the United States. The race, in spite of the common belief, is not declining. The usual practice of representing the Indian as a murderer, and consequently showing the Indian of to-day the manner of man his forefathers were believed by the white men to be, is not conducive to the happiness or the reclamation of the red man. The Indian has suffered much from the cupidity of the white man. Let us now give to him the justice which for hundreds of years has been denied. If it be necessary to display the Indian as a murderer, display also the underlying motive; to do otherwise would be to ignore the historical fact.

The Indian of to-day has turned his back on the old ways. Common fairness demands that he be allowed to follow the paths of peace in peace and not subjected to the indignity of continually being held up to the wide world as being what he is not—and perhaps seldom was.

* * * *

Chicago boasts 556 moving picture houses. Over these is imposed a police censorship, which looks over seventy reels a week, which, of course, means the output of the licensed and the independent manufacturers. According to the Chicago Journal there are on an average a dozen eliminations or cut-outs each week. The basis of action of the police censors is the barring of any portrayal which, if enacted in life, would call for police interference. Within the last month there have been cut from films a tough concert hall scene, an Oriental dance, the shooting of a priest, likewise of a citizen, the poisoning, choking and stabbing of a man, a burglar at work, a hold-up, a safe robbery, a prize fight, a poisoning, a kidnapping, an abduction, a hanging and a fight with the police.

Question: Does this paternal supervision extend also to the "legitimate" stage?

If not, will someone kindly tell us why not?

* * * *

In Macon, Ga., the boy and girl followers of the "movies" are much exercised over the raising of the admission price from five to ten cents. Truly, to the juvenile mind such action creates an "intolerable condition;" it is little short of a calamity. The proprietors, however, say their general attendance is larger than ever.

* * * *

The City Council of Houston, Texas, has passed stringent laws looking to the safeguarding of moving picture patrons and has allowed but ten days in which proprietors may comply with the requirements under the penalty of closing the doors. After providing for the thorough fireproofing of projection booths, the law requires the construction of a ventilating pipe, not less than six inches in diameter, which shall be extended through the wall or ceiling of the booth to the outside of the building. The object is to provide an outlet for smoke in case of a fire in the booth. There are also rules for the automatic closing of the booth door and the projection opening, the size of the latter being limited to 12 by 12 inches.

Provision is made for the installation in the ticket office of a switch controlling the house lights. Operators must be at least 18 years of age. Picture shows abutting on one street are allowed but 1,500 feet for the installation of seats, which must be securely fastened, not more than seven in a row, and rows thirty inches apart. There shall be at least one aisle through the center of the hall, the minimum width of which shall be 4½ feet. Shows abutting on two streets are allowed seating space of 2,500 feet, or say, 50 by 50 feet. There shall be no steps or stairways at the exits or entrances. Galleries and balconies are barred, and no show shall be located above the ground floor. Each applicant for a permit must give a bond in the sum of $1,000 for compliance with these ordinances. The penalty for infraction of the law is to be not less than $10 or more than $200.

* * * *

Calvary Baptist Church, in Jersey City, employs a press representative, who is always busy. As a result of his efforts the statement has been made that the church attendance has been increased 500 per cent. The membership of the church at the time he began work is not stated, which, of course, is somewhat important. Motion pictures in the evenings of week days have formed an important part of the campaign to arouse interest in the work of the church.

* * * *

Under the leadership of the Exhibitors' League of Milwaukee, the picture show proprietors of Wisconsin have organized the Moving Picture League of Wisconsin and have elected Charles H. Phillips president. Other officers are Thomas F. Stanley and Charles W. Christianson, Racine, vice-presidents; John Clark, Sheboygan, secretary; Henry Klein, Milwaukee, treasurer; P. Germain, Milwaukee, sergeant at arms; directors, B. K. Fischer, O. Sprecher, Milwaukee; L. W. Anderson, Neenah, and E. W. Tiede, Burlington. A special meeting will be called next July to appoint eight delegates to the national convention of exhibitors in Chicago next August.

* * * *

The peace jubilee, under the management of the Gate City Guard, to be held at Atlanta October 9 to 12, will be filmed. The pictures will mark the debut on the screen of Atlanta.

* * * *

Pictures were recently made of a steamboat race off St. Louis. The contestants were the "Dubuque" and "Sidney," both of the Streckfus line. The crews of both boats were out to win.

Orchestra will please play "Steamboat Bill."

* * * *

Judge Broyles, of Atlanta, has dismissed the complaint against William Oldknow, charged with displaying the film, "The Bully and the Parson." The picture contained a glove contest, and the police contended that the "scrap" came under the law recently enacted for the purpose of debarring pictures of the Jeffries-Johnson fight. The judge decided it was not a prize fight, merely a representation of one.

* * * *

Picture show proprietors in Indianapolis have contributed funds to pay for fifty ice-boxes and a hundred ice pails to be given to poor families of the city during the summer by persons in charge of pure milk stations. Early in the summer it was found that ice-boxes for the preservation of milk would be of great benefit in homes in which there were small children. The boxes and pails were purchased and distributed to the families.

* * * *

New Jersey churchmen appealed to Governor Wilson to interfere with the presentation of the Jeffries-Johnson pictures at the state fair. The Governor complied.

* * * *

A jury in Atchison, Kan., trying a case against J. W. Chatburn, charged with running his picture show on Sunday, decided that Sunday theaters are a necessity and acquitted Chatburn.

* * * *

When Secretary of the Interior Fisher made his recent trip to look over the much discussed Controller Bay country a camera man was along. The pictures were made into three reels and are being shown on the Pacific Coast.

* * * *

The Department of Agriculture is co-operating in the production of films intended to show how to maintain and preserve macadam roads. The chief object is to demonstrate the saving qualities of oil, which prevents the disintegration of the roadbed.

* * * *

The audience at Proctor's 125th Street Theater, in this city, were amazed one evening recently on leaving the theater to find the sidewalk in front of the showhouse littered with burned dry goods. There had been a fire in the building, but owing to the good judgment displayed by Battalion Chief Lawlor in ordering closed the doors of the theaters and instructing his men to work quietly, the audience of two thousand knew nothing of the blaze.

Minneapolis picture men recently took steps to form a state organization. Twenty proprietors met and appointed a committee to draft constitution and by-laws. Later the constitution was adopted and officers were elected. The organization will be affiliated with the national association.

* * * *

Richard B. Oldcroftt, of the New York Board of Education, recently attempted to reduce the appropriation of $84,500 for free lectures to $66,900, which would mean the elimination of the moving picture feature of the board's program. The chairman insisted that the pictures were not a free show, but a necessary part of the board's educational plan. Oldcroftt was alone when the board passed the budget estimate.

* * * *

The Palmer Motion Picture Company, of New York City, has been incorporated, with a capital of $50,000. Incorporation papers of the Great Northern Manufacturing Company, $100,000 capital stock, of which $500 has been paid in, have been filed with the county clerk at Rochester, N. Y.

From Our Western Correspondent

Hot Springs, Ark., Oct. 4.—What is the difference between a five-ring circus, carrying three extra attractions, and a trained animal show? That proved to be one of the real funny questions of the week, and involved the Hagenbeck-Wallace circus, county officials, grand jury and the public generally, including the newspapers, in one of the merriest controversies that we have had sprung on us to relieve the monotony of the heated season. And, Mr. Editor, it is "some hot" here, believe me.

The Hagenbeck-Wallace combined shows played this city, but wisely pitched their tents just outside the city limits. They declined to parade, claiming that they did not have enough time to do so and get ready for the matinee, and that, of course, let them out of paying a city license for the use of the streets. Fine business! They went to the courthouse for the county license for the right to give the show. Said license is $100, with $50 for each side show. This attraction had three extra features of that kind. Did they pay the $250? Well, not so you could notice it. When the time came to produce the necessary amount the officials of the circus looked real indignant, opened up their best box of "salve," spread it all over, and in tones that contained a real sob of anguish declared:

"Why, gentlemen, we haven't a circus. Our attraction is merely a trained animal show."

"Well, if that is the case, then we will have to let you have a license for $60, for that is the amount that must be paid for an attraction of that kind."

"We are actually telling the truth and can prove it, too. See, here are the receipts for the same kind of a license granted us in Little Rock and Pine Bluff," declared the circus men, producing "the papers," and they got their license.

Prosecuting Attorney Wood learned of the transaction. Now, Judge Wood may be a good Christian gentleman, which he certainly is, but he knows a circus man when he sees one; also, likewise and notwithstanding, he knows, too, that this dear old county of Garland did not get what was coming to it, so he proceeded to increase the treasury and placed a bomb under the sheriff and county collector, instructing them to get the remaining $190 due from the circus.

A deputy sheriff tried to find the sheriff; the sheriff was hunting for the county collector; both were looking for Judge Farmer, the county judge, and in the intervening time the circus gave its show and moved on to the next town. The sheriff states that if he is instructed to follow the circus he will do so and return with the "kale," and until that return is made the query still remains unanswered; but it afforded a lot of fun for ye local editors, just the same. Furthermore, the show was great—one of the best of its kind that has ever been to Hot Springs.

My good friend Morrison—he of the nervy and pugnacious characteristics where trust domination is concerned—has also flopped to the Independent cause. Remember in my last letter I told of the Photo Play placing the toe of the hobbed-nail boot under the "Old General" and sending him sprawling into the street? Well, Morrison concluded that he would get rid of that $2 per week extra in the same manner, and he and the Photo Play are now delightfully engaged in showing the patrons of their respective houses what real "reel" pictures are like. These gentlemen are getting excellent service and their business has increased. They are featuring the "Flying A" Western films, of which no better comes out of the Trust factories, with a "Mutt and Jeff" feature every Wednesday; also the Imp, with the ever charming Little Mary, as well as Rex and the Bison product. In other words, they are making good right at the start and are well satisfied with the change.

Whittington Park has opened its Gaitor Farm and Marine Museum for the winter season, and it is one of the best and most novel attractions in the city. There arrived at this place during the week the greatest cargo of alligators, sea turtles and snakes, together with a priceless collection of stuffed animals of all kinds and many species of birds. I never saw so many live alligators at one time in all my life. There were over 500 of them and they ranged in size from the "babies" to one monster fourteen and one-half feet long—old enough to vote, isn't he—and now they are in their new pools, which are located only a short distance from the moving picture theater of the park.

Doc. Owens, manager of the park, engaged the services of four big "buck" negroes to carry the alligators inside. Of course, the jaws of the saurians were tightly lashed together with stout rope, but when they attempted to handle the big "'gaitor" he put up a battle royal. With a twist of his great tail he sent them sprawling in opposite directions, and when they attempted to catch him again, the alligator flattened the negroes up against the side of the building.

"Fo de love of Gawd!" cried one of them, "what hit me?"

It was necessary to have the negro examined by a physician, for the breath was knocked completely out of him.

George Walker has not as yet decided on the plans for his new theater, which was mentioned in this column two weeks ago, although he and his architects have been busy on the same all week. George tells me that when the doors of that picture house are thrown open Hot Springs will have one of the finest theaters of its kind, and that no expense will be spared to make it a palace in every sense of the word.

Had the pleasure this week of meeting my two old friends, Nic Hufford and Dell Chain, who were at the Princess the first three days. We had a fine "gab fest" of the good old days in Columbus, O., when these boys would "knock 'em off their seats" at the Princess, in that city, when they were on the Gus Sun time. They are still using the billing I gave them some three years ago, "The Colored Parson and the Minstrel Man." This was their first visit to Hot Springs and their act was the hit of an exceptionally strong bill.

One of the best pictures that Selig has sent to this city in many months arrived this week, "How Algy Captured a Wild Man," and it was the hit of both the Lyceum and Lyric houses. The Vitagraph monthly and the Pathe bulletin also came in for a great amount of favorable criticism, and Essanay gave us a hearty laugh in its "Dark Romance of a Tomato Can."

But, oh, those Independent films! "The Gun Man" and the "Claim Jumper" were excellent, American, and when I looked at them I recalled the unmerciful roasting I gave your initial reel over a year ago. I congratulate you, as should every lover of pictures who appreciates sincere effort on your part for the improvement, progress and high quality of your product to-day. The others have sure got to go some to equal those Western pictures. And you advertise, too, like a house afire. Keep it up, American, for your posters in this city are good for a big house any time they are put out.

Also want to pass a little bunch of violets to Nestor for the improvement that they are making. "Across the Divide" was immense and your "Mutt and Jeff" reels are looked for each Wednesday with anxious and most pleasant expectancy. Rex succeeded in giving us a treat in its masterful "Dagger and the Rose." That picture would keep Biograph itself guessing to surpass. It was the most thrilling, artistic acting that has appeared on a local curtain in months.

This town is making arrangements for its annual state fair, and as I mail this Hot Springs is getting into "its glad rags" in honor of this great exposition. Last season we had "Teddy, the Strenuous One," with us, and he came fresh from his conquest in the jungles. This year Governor Donaghey will do the honors. I wish that Brother Blaisdell were here now; also my "Chief," Mr. Saunders, but hope that both of them may find time to take a run out to these parts before the New Year comes around. Say, Brother Blaisdell, was that a promise or a threat?

THE MAN IN THE BATHS.

Colorado Springs, Col.—The Colorado Amusement Company will establish a new moving picture house on Nevada avenue.

W. E. GREENE FILM EXCHANGE, Inc.

The Oldest and Largest Independent Film Exchange in New England

THE HOUSE OF QUALITY AND SATISFACTION.

MR. EXHIBITOR:

If you are desirous of *Finding Out How* to *Improve* your *Present Service* and *Increase* your *Daily Attendance* call and have a confidential chat with us. If you are unable to call, drop us a line.

W. E. Greene Film Exchange, Inc.
228 Tremont Street, Boston, Mass.
Telephone: 3790 Oxford

SPECIAL NOTICE

NON-BREAKABLE

Lantern Slides

ANNOUNCEMENT
ADVERTISING
LECTURE
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NATURAL HISTORY

We make slides of all kinds

SLIDES

Artistic and beautifully colored

Don't be faked by would-be Original Inventors who claim, and are trying to manufacture non-breakable slides.

SEND FOR CATALOG.

MICA NON-BREAKABLE SLIDE CO.
2737 N. Croskey St. PHILADELPHIA, PA.

WASHINGTON, D. C.

The Pathé Weekly has been welcomed in the theaters in the Capital City. I understand that one or perhaps more of the Independent companies will shortly inaugurate a similar reel. If the motion picture industry keeps on it will make even the newspapers "look to their laurels." The next thing we are likely to hear is a fight between the reporter and the camera man as to who shall get the "scoop" on an important event. This will be something exciting. The Pathé Company took the procession of the Veiled Prophets recently in convention here.

* * * *

The Empress has been able to draw exceptional crowds recently in the initial presentation of "The Rose and the Dagger" and "The Crimes of Nero," the latter being retained for two days.

* * * *

Manager Moore, of the Moore Amusement Company, the Moore Sunday Concerts, the Plaza, and several other good things using motion pictures of the first quality from the Independent output, is exceptionally busy with fall arrangements. His full-page advertisement still continues to bring the financial returns and is like to be the cause of Tom Moore erecting a theater to his own fancy in the near future.

* * * *

The Washington Film Company is very much occupied these days changing from air domes to house theaters, as well as the opening of theaters which were closed during the summer months. The fact that the Independents have been issuing some "big" releases recently is causing something of a contest as to who shall have them first. This is an important "signpost of success."

* * * *

Two reels have been received from the Selig Company by the Office of Good Roads of the dust and durability tests made in the vicinity of Washington recently. Other reels will follow showing the work of this office in road building, rock testing, and the quarrying of material. This will form only one group of the various others that the Selig Company will take for the Agriculture Department, picturing the experiments and progressiveness of the National Government.

* * * *

Mr. Long, local manager of the E. M. F. automobiles, has recently returned from Detroit, where he figured in the motion pictures taken at the factory of that company. He speaks with enthusiasm of the "power of the motion picture" in various capacities of commerce and education. The reels taken in Detroit are already being used for advertising purposes by the branch houses of the Studebaker-E. M. F. plant with marked success.

Pine Grove, Pa.—A picture theater will be erected here on the Wheeler estate.

Palo Alto, Cal.—A new moving picture theater will be established here at a cost of $8,211.

Johnston, Pa.—The old First Presbyterian church on Main street will be remodeled into a theater.

Cleveland, O.—Rex Amusement Company; capital, $10,000; John Kreizl, Louis Ruzicka and Albert Kregal.

La Moni, Iowa.—The opera house to be erected here will be erected by J. H. Selden at a cost of $12,000.

Evansville, Ind.—Main Theatorium Company; capital $4,500. Isaac Hamburg and Philip Holz, proprietors.

Chicago, Ill.—A new theater will be erected at Lincoln and Fullerton avenue, at a cost of $75,000, by Nicholas Wetzel, Jr.

Brooklyn, N. Y.—The moving picture theater at 349 East 114th street, was destroyed by fire; loss, $1,000; owned by Alfredo Concolo.

St. Louis, Mo.—The O. T. Crawford Theater Syndicate will erect a new theater to cost $25,000 at Delmar avenue and King's Highway.

Milwaukee, Wis.—The Tern Amusement Company will erect a new moving picture theater at Third and Clarke streets, to cost $8,000.

"La Cinematografia Italiana ed Estera"
IS ITALY'S LEADING PAPER FOR THE AIMATED PICTURE BUSINESS,
PUBLISHED FORTNIGHTLY.
28 Large Pages. Eight Shillings per annum.
Editor-Proprietor: Prof. GUALTIERO I. FABBRI,
la, Via Cumiana, 31 (Barriera di S Paolo) (Italy)
"La Cinematografia Italiana" is the official organ of the Universal Exhibition of 1911 at Turin.

RETAIL

"MACKIE HAS IT"

EVERYTHING IN MOVING PICTURE EQUIPMENT EXCEPT THE FILM.

SPECIAL—EDISON FILM CEMENT, 1 Lb. Bottle, $1.00

A REQUEST WILL BRING OUR NEW PRICE LIST, JUST ISSUED.

H. A. MACKIE, Inc., 851-853 Broadway, Corner 14th Street, NEW YORK CITY

WHOLESALE

(Continued from page 23)

splendor of the Jenolan and the Yarrangobilly cases in New South Wales; the Yarranjup in Western Australia; the elysian beauty of Hinchinbrooke Channel and Whitsunday Passage in Queensland; the uncanny wondrousness of the Hot Lake District in the North Island of New Zealand, and the cold and awful serenity of the icy lakes in the South Island, all make up a series of pictures the like of the world has never surpassed."

Mr. Williams is still at it. He is now starting, or making ready to start, an amusement park at Melbourne, something on the Coney Island order. Mr. Williams is a Virginian, born in Parkersburg, Virginia, and southerners may well be proud of him. Mr. Williams methods of doing business are good. He caters to an intellgent public and not to the riff-raff. "Vaudeville does not bring the best people to the moving picture theater, and that is another reason why I do not have it," said he.

The Greater J. D. Williams Amusement Co., Ltd., also control several film exchanges in Australia and New Zealand. The officers of the company are as follows: J. D. Williams, managing director; W. J. Morgan, general manager, film department, and L. Phillips, treasurer.

Mr. Williams' trip to America and Europe is taken with a view to gaining a thorough insight into the workings of the moving picture business in these countries, and as I before said, to personally inspect the diversity of plans upon which the leading theaters of this part of the world are built. Upon Mr. Williams' return from Europe we hope to have some more interesting facts to disclose with regard to his work.

FIELD DAY SPORTS AT FORT RILEY, KAN.

In our last issue we made mention of Champion's release of Oct. 9th, entitled "The National Guard Encampment at Fort Riley, Kan. This film is the first release of a serial of Fort Riley maneuvers taken by the Champion. The photo that we gave space to last week, showing a boxing match between militiamen, is a scene from Champ's release of October 30th, entitled "Field Day Sports at Fort Riley, Kan.," and which is Serial No. 2 of the maneuvers. In order that the exhibitors keep informed of the correct order of releases, they should drop a line to the Champion Film Company at 12 East Fifteenth street, New York, requesting to be placed on the mailing list for release bulletins.

The H. A. Mackie Co., Inc., have just equipped the "P. J. Rainey-Follett with Gun and Camera in the Arctic" Company with a complete motion picture outfit which includes a Mackie special screen with knock-down frame, projecting machine, and everything necessary for a complete outfit.

They opened in New Haven on October 1st, and will tour the continent. Mackie's slogan, "Mackie Has It" is getting to be a by-word and they are in a position to supply everything the trade desires, except the film.

Great Northern

THE "KING PIN" OF QUALITY FILMS

The Bear-on-the-Globe trade mark is the emblem of high quality

RELEASE FOR SATURDAY, OCTOBER 7th

THE WHITE TULIP

A clean, side-splitting comedy. A farce of the most laughable character. INSIST on this film from your exchange. On the same reel,

BARCELONA

A travel film of extreme beauty; must be seen to be appreciated.

RELEASE FOR SATURDAY, OCTOBER 14th

THE SECRET of the UNDERGROUND PASSAGE

A thrilling drama of the mines.

ALL FIRST-CLASS INDEPENDENT EXCHANGES HANDLE OUR PRODUCT

The Bear-on-the-Globe trade mark is the emblem of high quality

GREAT NORTHERN FILM COMPANY

7 EAST 14TH STREET, NEW YORK

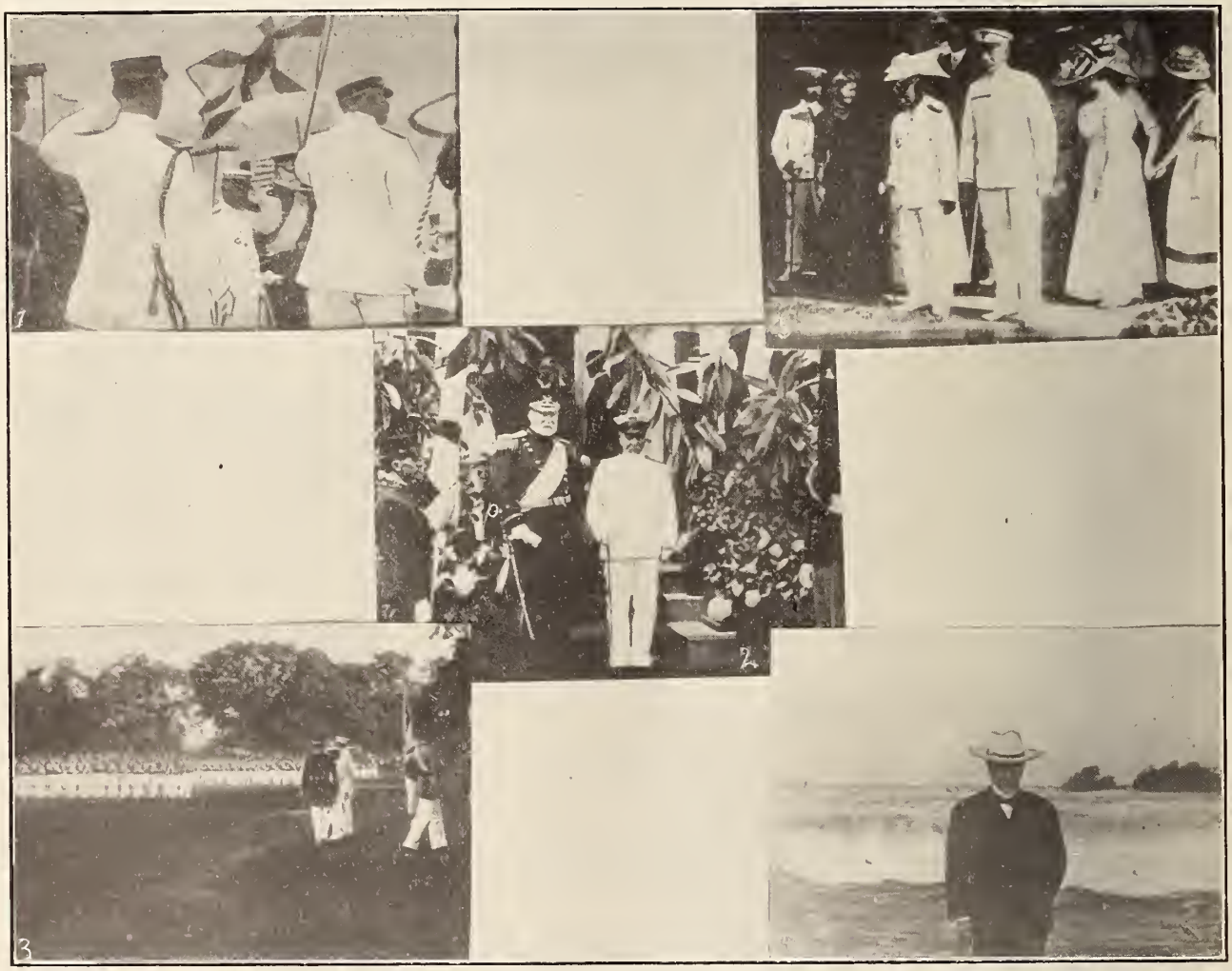
ALL FILMS SOLD THROUGH THE SALES COMPANY

How Moving Pictures of the American Trip of Admiral Togo, Japan's Great Sea Fighter Were Obtained

By Our "Roving Commissioner"

I WAS very much interested in the story of the vicissitudes met with by Mr. Jack Read, Jr., the energetic and persistent young American whose wit and diplomatic tactics won for him the right to enter sacred sanctums of our naval institution into which not a single camera fiend up to that time had been admitted. My readers will agree with me, I am sure, that it was a very clever piece of workmanship in the way of diplomatic foresight and manipulation; and were the pictures, as they are, most excellent from a photographic standpoint, and point of interest, he is to be highly commended for his persistence in following up with the moving picture camera the incidents of a most interesting and important event of modern history. I think it is an acknowledged fact that the visit of Admiral Togo to America, and his cordial and enthusiastic reception by the American people will go far toward establishing a feeling of warmth in the hearts of the Japanese people for America, as well as bringing the American people into closer touch and more thorough understanding with the Japanese naval department, by an association with its admiral, one of the greatest, if not the greatest, naval lights of the world to-day. And it is with pleasure that we contemplate the delight of the Japanese citizens when they are enabled to sit quietly in their theater chairs and view, with almost as vivid reality as if they had been there, the scenes depicting the hospitality with which the American public received their much loved admiral.

Mr. Read started out for Washington with the confidence of one who intends to win, though not without the nervous tremor attendant on exploitations of uncertain conclusion. Arrived in Washington, he made inquiry of Asst.-Sec'y. Hale as to whether it would be possible for him to get some moving pictures of Admiral Togo during his trip through the eastern part of the Union. He was at once discouraged, but on explaining the circumstances and presenting the advantages which the obtaining of the pictures would be, he was then told the Department of State would have no objections provided he could secure the consent of Admiral Togo. Nothing daunted, he sought permission to request a



1—ADM. TOGO AND GEN. GRANT AT GOVERNOR'S ISLAND, STANDING AT ATTENTION WHILE MARINE BAND PLAYED JAPANESE ANTHEM. 2—ADM. TOGO AND GEN. GRANT AT GOVERNOR'S ISLAND. 3—ADM. TOGO REVIEWING CADETS AT WEST POINT. 4—ADM. TOGO POSING IN FRONT OF HORSESHOE FALLS AT NIAGARA. 5—ADM. TOGO AND GEN. BARRY AND PARTY AT WEST POINT.

GET A REP

personal interview of the great admiral himself, which was granted. After laying the situation before Admiral Togo, explaining to him the great value the pictures would be in establishing not only a friendly feeling between Japan and America, but also in giving his fellow Japanese citizens an opportunity of viewing the different incidents of his trip in America, the admiral with quick intuition at once grasped the point, rewarding Mr. Read's diligence with his consent to have the moving picture camera follow in the wake of his train. The next almost insurmountable obstacle met with by the enterprising young man was the difficulty of getting inside the naval yards at Washington with his camera. Here, he was told, camera men of all classes were tabooed. However, by using the same arguments here, and the same diplomatic manner of presenting the situation, he at last secured permission to enter, and straightway glided placidly in with his camera man close at his heels, beneath the envious and astounded gaze of the scores of press photographers who were obliged to wait without and swallow their chagrin. And so Mr. Read followed up the various incidents of the trip with the same nervous energy and firmness of purpose to gain his point; Baltimore, Philadelphia, West Point, Niagara, and all the different points of interest which were visited by the admiral—Mr. Read and his camera man were never missing. A beautiful view of the whirlpool rapids at Niagara appears in one of the pictures; also another of the Horseshoe

MR. JACK READ, JR.

Falls, where Admiral Togo posed alone with the falls as a background. This is to me a most impressive picture; one of the most powerful factors in the naval world apparently in silent communion with one of Nature's greatest and most useful phenomena. The review of the cadets at West Point by Admiral Togo is also very interesting; the impressive line of soldiery and the perfect march is a credit to our country, and we cannot help but feel pride swelling in our bosoms as we behold them in the picture "doing themselves proud" before one of the world's greatest military men. There is also a view in the navy yards at Brooklyn, and the groups taken on Governor's Island are very excellent and interesting. Here a very interesting group was photographed consisting of Admiral Togo, Gen. Grant, Mayor Gaynor, Admiral Leutze, and a number of the leading heads of the financial world. There is also another impressive scene where Admiral Togo and Gen. Grant posed before a background arranged with the Imperial flag of Japan, and the flag of our Union. There are many other scenes of interest in this set of pictures, including a scene in front of Gen Barry's home at West Point, the banquet given aboard the private yacht of Commandant Evans, view of the Baron Matsuki, friend of Admiral Togo, and one of the greatest financial heads of Japan, who, by the way, has shown extensive interest in the pictures of the Togo trip taken by Mr. Read, and whose support has been won by Mr. Read in his proposal to exhibit them in Japan.

These pictures will be shown in America as well as in Japan, although the object in taking them was to exhibit them in Japan for the edification of the Japanese people. This is one of the films which is deserving of a place in the proposed edifice for the preservation of the records in moving pictures, of the important events of the history of our country, the organization for the erection of which is about to be formed.

Mr. Read is entitled to the support and hearty good wishes of the public for the useful service which he has accorded it in this particular instance. It was a trying ordeal which may or may not net him what he expects, but at all events it was a worthy enterprise, and deserves the attention of those interested in the preservation of the records of history.

Chicago, Sept. 27, 1911.

Mr. Alfred H. Saunders,
30 West Thirteenth Street,
New York City, N. Y.

Dear Sir:

We enclose you herewith copy of a letter to-day received from Billo Brothers, Avoca, Iowa, which is additional evidence of the extent of the operations of the people who have been infringing upon our trade-mark, "Sunlight," in furthering the sale of curtains in the West.

We also enclose copy of our reply. We think it due to the exhibitors in general that you should give publicity to this information that we are sending you to protect them against imposition.

Kindly acknowledge receipt of this letter and state in what issue your comment upon it will appear.

Yours very truly,
"SUNLIGHT" METALLIC CLOTH CURTAIN CO.,
A. W. Wylie, Pres't.

Avoca, Iowa, Sept. 23, 1911.

"Sunlight" Metallic Cloth Curtain Co.,
1101 Fisher Building,
Chicago.

Dear Sir:

I wish to inform you that we bought one of your curtains on Sept. 15 of one of your salesmen, Nat I. Brown. He said that the curtain would be shipped from St. Louis. He also told us that they would send us a slide and advertising matter for us to use, but up to the present time we have not heard from them.

Please let us hear from you in regard to this, and oblige,

Yours very truly,
BILLO BROTHERS. (Signed)

Chicago, Sept. 27, 1911.

Billo Brothers,
Avoça, Iowa.

Gentlemen:

We are in receipt of your letter of Sept. 23, and in response beg to inform you that Mr. Nat I. Brown is not in any way connected with our concern. We have no traveling salesmen in your territory.

Through the columns of the Moving Picture News, the Moving Picture World and Motography, we have for some time past endeavored to protect exhibitors against this impostor and his associates.

We have letters from many sources showing the imposition they are working upon exhibitors by claiming to sell our "Sunlight" screens.

Our "Sunlight" screens are never sold without our own special frame with its tightening device, and we have no traveling salesmen. Anyone offering screens claiming them to be "Sunlight" screens or claiming to represent us are frauds unless carrying unmistakable credentials. The word "Sunlight" is a registered trade-mark that we will fully protect.

Our factory is in Chicago. Our screens are shipped from this point and no screens are shipped except on the terms of our special contract, and no sales made except on this contract.

We hope that this letter will reach you in time to protect you. Have you any letters or order blanks or printed matter in which he used the word "Sunlight"?

Let us hear from you again, giving us any further detail with which you can supply us.

Yours very truly,
SUNLIGHT METALLIC CLOTH CURTAIN CO.

Pueblo, Col.—J. T. Burton, of Holly, has sold the Electric Theater at that place to Crook and Whitcomb, who will take possession.

Champaign, Ill.—H. H. Johnson, of Piqua, Ohio, is making arrangements to establish a picture theater in the Kariber Building.

MANUFACTURERS' SYNOPSES of FILMS

THE EARLY LIFE OF DAVID COPPERFIELD

Thanhouser Release, October 17

Never has the story of an unfortunate early career been told as picturesquely and with as much rhetorical polish as the story of the Early Life of David Copperfield. Never has a story won the sympathies, the very hearts of its readers as the story of David's youthful hardships.

The humor and pathos which mingle freely with his early struggles intensify and hold the interest from the time he is born to the time he cuts loose from the bottling works.

The characters which influence this period of his life are his mother, Aunt Betsy, Peggotty, Mr. Murdstone, Ham, Em'ly, Uncle Dan, Steerforth and Mr. Creakle.

The pictures start with the time Aunt Betsy, an eccentric spinster, flattens her nose against the windowpane before she enters the Copperfield home, over which the stork is hovering. Aunt Betsy in anticipation of a birth had set her mind on a girl—because she abhors boys. When it is therefore announced that the stork has brought a boy she vanishes from the house "like a discontented fairy."

David's mother is a helpless young woman, impractical and unassertive. She married an elderly gentleman who dies before David is born. Eight years after David's birth she is flattered by the attentions of Edward Murdstone, who is ardent in his courtship because the widow's money is such a tantalizing incentive.

David shows his dislike for Mr. Murdstone. His mother marries, however, while he is absent on a trip with Peggotty to her brother's house at Yarmouth. Here he meets hearty fisher folk—among whom he finds little Em'ly.

With the marriage of his mother to Murdstone begins a series of hardships which finally end when his mother dies. After his mother's death Mr. Murdstone places him in a bottling factory, but David runs away and finds refuge with his Aunt Betsy.

THE SATYR AND THE LADY

Thanhouser Release, October 20

A young artist, working on a painting he called, "The Satyr and the Lady," was pleased with his woman model, but found that the lay figure Satyr did not meet with requirements. So he took a trip through New York's crowded East Side, where he knew he could find a model suited to the character of his work.

After a short trip through the congested market places of the Ghetto, the artist saw in the person of a shoe-string vendor, the very model he wanted. The peddler was glad to pose, because when told how much he would get found that "sitting still" was a much more remunerative occupation than hustling around with shoe-laces.

As he sat day after day at the feet of the beautiful woman, the peddler was impressed with her loveliness and to him she becomes the embodiment of all that is good and noble. As a matter of fact, the model is of the ordinary kind, pleasure-loving, good natured, charitable and without any particular high standards.

She is very kind to the "Satyr," although he is repulsive and ugly. When the picture is completed she gives him a rose, which he highly treasures and dreams over.

Some time after, the Satyr is on his deathbed. Realizing that his only child, a little girl, will be left without anyone to care for her, he pens a note to the "beautiful lady," telling her of his condition and asking her to take care of his daughter.

He sends his little girl with the note to the artist with a request that he forward it to the model—for the Satyr does not know where "the lady" lives. The artist comes with the note, when the apartments of the model ring with the hilarity and abandon of her friends. She reads the pitiful message and is moved. She leaves the guests, among whom the artist has remained, and goes to the shabby East Side tenement; but arrives too late. The Satyr is dead and his child is left alone in the world.

The model takes the child to her home. She finds her friends still dancing and enjoying themselves, so she puts them out with little ceremony, for all her thoughts are now for the child. After her guests have departed she tucks the little one in bed, and vows for the child's sake to lead a new and better life.

The artist, who has long admired the model, hides behind a curtain, and the new, beautiful, womanly qualities she shows, while caring for the child, completely win his heart. They are married, give up their so-called Bohemian life, and become useful, active members of society.

HE WAS A MILLIONAIRE

Solax Release, October 11

Mr. Amzi Wilson, a man of moderate circumstances, had become a harmless lunatic, and he thought he was a millionaire. He overheard his servants, Susan and Jenkins, making fun of him, and deciding to discharge them, he gave each a check for a large amount and told them to get out.

Wilson then takes a moonlight stroll, and thinking he has too much money for one man, he takes his check book along to see what he can do in the way of helping humanity. He goes to the pond in the park and fishes with bank checks for bait. He sees Pete, a gentleman of destiny, reclining on one of the park benches, and thinks him a good subject for his charity, so he gives Pete a check for a million dollars, telling him to be a good boy. Pete collapses but soon recovers, and thinking the check looks good he decides to use it. He visits a restaurant and orders a whole turkey; is about to eat when the proprietor decides it would be best to collect in advance. Pete hands him the check for a million, and of course gets thrown out. Next he tries a saloon, but fares the same fate.

In the meantime the lunatic is still distributing his imaginary wealth. His absence from home is discovered and a reward of one hundred dollars is offered for his return. The police get on the trail and soon have Pete in custody, thinking he is the lunatic. He escapes, however, in time to capture the real lunatic and get the reward.

HIS MOTHER'S HYMN

Solax Release, October 13

Paul Wellard is leaving home for the city. He goes to say good-bye to his mother and finds her at the organ singing her favorite hymn. For a while he prospers very well in the city, but finally gets in bad company, gambles, steals and loses his position.

Unable to secure another position he becomes desperate and seeing the opportunity he enters a house and is filling his pockets with valuable jewelry when he hears someone coming. He hides behind some drapery and sees a sweet faced old lady seat herself at the organ and play his mother's favorite hymn, "Lead Kindly Light." His heart is touched, and he gives up the stolen articles, and tells the old lady of his downfall and of his mother. She forgives him, tells him to start new again, and shows him a photo of her own

wandering boy. The old lady gives Paul money and helps him secure a position. A year later a burglar enters Paul's home. Paul, hearing the noise, gets his revolver and catches the burglar in the act of taking money from his desk. The burglar attempts to knock the revolver from Paul's hand and a struggle takes place, during which a much-worn photo falls from the burglar's pocket. Paul's wife, hearing the noise, rushes into the room, gets the revolver and points it at the thief, while Paul picks up the photo and at once recognizes the face of his friend and benefactress. He tells the thief to take a chair and sits down by his side while he tells him of his dear old mother and how she is waiting for his return. The thief breaks down and promises to give up his wickedness. The next day there is a happy reunion of mother and son.

LET US SMOOTH THE WAY

Nestor Release, October 11

David and Martha Waldon had reached the evening of life, yet, despite the fact that David had worked steadily as head draftsman for over thirty years, they were still practically penniless. This was partly due to the couple's philanthropy and to Martha's ill health.

Had not the Columbia Construction Co. changed hands, all might have gone well, for they generally overlooked any error that his failing sight had caused. Not so the new manager, however, and as a consequence David was soon in search of new employment.

From place to place he went, receiving always the same reply, "too old." David's none too robust health unfitted him for steady manual labor, and his eyes for the work he could do. So within a year's time, not only the little they had saved, but every piece of furniture that could be spared had gone, while Martha, without proper medical aid or nourishment, lay hovering between life and death.

Almost desperate, David snatched up their only clock and hurried toward the pawnshop, but ere he could reach the door, two romping children ran against him—he fell, and the old timepiece lay scattered at his feet.

Officer Dolan was so moved by the old man's despair, that he straightway decided Martha must have the best of care. Alas—it was too late—her tired, patient spirit had passed to the Great Unknown—while David, whose benevolence had brought him to poverty, was hustled, with business-like promptness, off to the poor farm.

ROMANCE AND UPPERCUTS

Nestor Release, October 14

Alfred Kelcey and Clara Brooks had been betrothed since childhood, and now the long nourished hopes of the old-time friends and neighbors, the Kelceys and the Brookses, were about to materialize.

Jack, a dashing, flirtatious, caddish cousin of Alfred's, tires of the swift city life and goes to his country relations for an indefinite stay. Here is where the course of true love begins to zig-zag.

Jack's city ways, his dashing demeanor and his elaborate sartorial equipment are more than the sweet, guileless country maid can stand. Soon she finds herself thinking more of Jack and less of Alfred, and when the latter is unexpectedly called away Jack loses no time to win her. Things progress rapidly until Clara half-heartedly consents to elope before Alfred's

Her little sister, Dorothy, is a good observer, soon concludes that something is wrong and that Alfred's presence is urgently needed. She forthwith writes to him. He promptly answers the call and, after some romantic and "uppercuttic" incidents, the proposed elopement is quashed; Jack gets "his" in the proximity of a romantic rivulet, and Clara is gently escorted back home.

Later, forgiveness is asked for and gladly granted. With Jack summarily removed out of love's pathway, Alfred and his bride Clara face a future full of happiness.

MUTT AND JEFF AND THE BLACK HAND

Only two years in the land of the almighty dollar, and Mariangelo Pinozzi and his good wife, Francesca, are the happy owners of a busy fruit stand, which unfortunately comes under the notice of the Black Hand Society.

Unless Mariangelo contributes the large sum of money thrice asked by the dreaded bomb throwers, he and Francesca will journey forth to that undiscovered country whence no traveler ever returns. As time is nearly up, poor Pinozzi grows frantic with fear.

Mutt and Jeff approach. They have a whole dime to spend; they also have a well-developed case of "appetitis." The bananas look very inviting; moreover, they are very filling. With a "lead us to them" rush the hungry twain swoop upon the gesticulating Sicilian. As the bananas do the disappearing act, Mariangelo gets an inspiration.

Will Mutt and Jeff take charge of the fruit stand for one week, or two, or longer,—eat all the fruit they want and take all the receipts? Will they, huh? So, while Mr. and Mrs. Pinozzi scamper to safety, Mutt and Jeff take possession of the business.

The Black Hand cannot be trifled with; Mariangelo has not "come across" and the kidnappers get to work. Mutt and Jeff are soon captured and taken before the presiding bunch of crooks, who fail to find any resemblance between Mutt and Jeff and the Pinozzi couple. Peeved over this measly trick, they force "the long and the short of it" to join the "ranks." This is done with the aid of numerous stilettos acting as accelerators.

The police have been over active of late; why not blow up headquarters? Lots are drawn and the fatal slip of paper goes to Mutt. Luckily for him the chief of police has heard of this black hand meeting and sends out a number of his best men to corral the entire outfit.

After a nice mix-up, Mutt, Jeff and the black handers are taken to headquarters. Jeff is recognized as an old-time friend of the chief, who treats him to a good cigar, while poor Mutt goes to a dark dungeon because the tell-tale slip of paper is found on him. Alas! poor Mutt!

THE AWAKENING OF JOHN CLARK

Powers Release, October 21

John Clark is a ranch hand and Blue Feather an Indian maid. They have learned to love each other and decide to marry. Following the Indian custom, Clark goes to the camp to make a bargain for the hand of the girl. He offers a bag of gold to the chief, her father, who is satisfied with the amount and the pair are allowed to wed. They go to live in a log cabin and get along nicely until one day two Eastern women, a mother and her daughter, visit the ranch. Clark becomes interested and beats the other cowboys to the task of escorting the ladies about the ranch. The younger woman encourages the advances of Clark and before long there is a love affair on foot. Clark becomes infatuated and regrets his marriage to the Indian girl. Finally he comes home and tells her he is tired of her and advises her to go back to her people.

Blue Feather, heartbroken, does as she is told, whereat the Indians want to revenge the insult but the girl induces them to desist. Shortly afterward Clark is taken sick with typhoid fever and needs nursing badly. The two Eastern ladies come to the cabin, but when they learn that Clark is suffering from a contagious disease they do not care to enter. Blue Feather at the camp hears of Clark's illness and considers it her duty to go to him. She nurses him back to health and strength. While Clark is recovering the Eastern women visit him, but he realizes now that they are not true friends and bids them go. Blue Feather has proved her worth and brought about the awakening of John Clark.

THE LOST KERCHIEF

Yankee Release, October 16

Ned's persistency in attempting to return a lost handkerchief to a charming young lady in spite of attempts to ignore him, gets him into all sorts of trouble. He follows her from place to place and she continues to evade him, until she becomes tired of his persistency and has him driven away from a ferry boat, bodily thrown from a car, refused admission to the different amusement places at a summer resort, and finally has him arrested for annoying her.

He tries to explain to the judge and Mabel that he had merely tried to return her handkerchief. When asked to show the handkerchief he cannot find it, having placed it in the sweat band of his hat during the excitement, and forgotten all about it.

After being fined $50 he is freed and goes home a wiser man.

Upon reaching his home he finds his sister in conversation with the very young woman who had caused him all the trouble. Satisfactory explanations follow and the result is a happy ending to a day of mishaps.

THE MAN WHO CAME BACK

Yankee Release, October 20

A big, strong young American, the son of wealthy parents, instead of devoting his time to business and becoming a respected citizen, finds that a life of idleness and sport is more to his liking. Warnings and threats make no impression until the father, losing all patience, finally disowns him and drives him from the house.

He soon discovers that the dollar is his best friend, as persistent efforts to borrow money from his fellow members at an exclusive club results in a polite request for his resignation.

He falls lower and lower until finally he becomes a tramp. He becomes keenly aware of his condition when time and again he is driven from doorsteps or chased by dogs whose irate owners have no sympathy for tramps. Shunned by men, women and children in every walk of life, he becomes immune to all sense of feeling and sinks to the lowest levels.

A little girl's kindness in offering part of her food opens his eyes and when the little girl's sister reproves him for the life he is leading and tells him to become a man, new courage enters into his shrunken and stupefied existence and he promises to make another effort.

He comes to his father and pleads for another chance to make good. The yearnings of the boy's voice and his poor condition touches the father's heart and a reconciliation follows. With the picture of the young girl always before him the young man makes great strides in his business career and when he presents himself at the home of the young girl whose kind words gave him courage to start life anew, she does not recognize his identity. She admires his manly spirit in confessing that he is the former tramp and as their acquaintance lengthens she finds many other admirable traits in her handsome companion.

From admiration to love is but a short step, which both take with evident pleasure.

UNCLE PETE'S RUSE

Imp Release, October 16

How an aged colored man outwitted a squad of soldiers and saved his master makes a very entertaining story of the Civil War.

Captain Warren, of the Confederate Service, evades the pickets of the Union lines and almost takes his life in his hands to visit his young wife. He is greeted affectionately by her and the servants and is enjoying his stay when the house is surrounded by a number of Union soldiers, who have an intimation that he is in the house. He is thoroughly frightened and his wife is terrified.

Uncle Pete, an aged servitor, possessor of an abnormal amount of acumen, takes matters in his own hands, being the only cool and collected person on the premises. He takes in the situation and matches his wits against the vigilance of the soldiers.

Captain Warren is hustled upstairs by Uncle Pete and hastily placed in bed. The old negro procures paint and in a jiffy his master is made to resemble a man in the throes of an attack of smallpox. This done, the servant ushers in the soldiers with mock gravity after coaching Captain Warren. They rush to his bedside to be informed that he is near death's door with the malignant disease. They retreat rather precipitously to stand guard over the premises. This is a precaution which the negro had not reckoned on, but he is equal to the emergency and later announces that the captain is dead and solicits their aid at the funeral obsequies. Owing to the fact that no other help is near they consent.

Captain Warren, bearing all the appearance of a corpse, is placed in a hastily prepared casket. The lid is fastened down and the soldiers go to dig the grave. Uncle Pete becomes active and his master is taken out and some weights substituted. Solemnly the soldiers bear the supposed remains to the grave and the wife is disconsolate, believing that her husband is really dead, the scheme being so genuinely realistic.

The soldiers depart and she is overjoyed to find her husband alive and well. The Union soldiers have an inkling that they have been tricked and return and unearth the box to find its contents.

In the meantime Captain Warren has made good his escape and the colored man enjoys himself at the expense of the soldiers who were so cleverly tricked.

THE AGGRESSOR

Imp Release, October 19

A story of the mining country where the man who draws first has the law on his side.

Hank Denby, a miner, has a loving little wife but he is a brute and abuses her. She bears it patiently until one day when forbearance ceases to be a virtue. He goes out to his work after an unusually violent scene in which the wife is in tears as a consequence. She is all alone on the mountain but resolves to desert her husband to go anywhere to rid herself of the obnoxious presence of the husband.

She packs a few of her belongings, writes a note to Denby and is about to go out into the world when Phillip Baldwin, a prospector much older than she, comes into the cabin in search of food and drink. He is welcomed by the woman as he is kind. He looks about the cabin and notes her preparation for flight in surprise. On being questioned the girl-wife tells him of the ill treatment she has been subjected to and her decision to leave it all. He mildly tries to dissuade her to no avail. She is determined to leave and asks to be allowed to travel in his company. The big, rough fellow sees no impropriety in that and the woman is guiltless of any wrongdoing.

They leave the cabin, arrive at the tent of Baldwin and, in attempting to secure water for her, he falls over a cliff. She runs around the eminence and finds him.

In the meantime, the husband has returned home, read the note, takes the trail and follows the pair with the insane idea that some man has stolen the affections of his wife. He comes upon them just as his wife is trying to extricate Baldwin from his perilous position. He is about to kill him when the wife interferes. Denby takes Baldwin on his back and carries him unconscious to his cabin, where he nurses him back to health.

On being convalescent Baldwin leaves, but is followed by Denby to a rocky peak. Slapping Baldwin's face, he challenges him to a revolver duel. Baldwin is loath to fight, but is provoked, and back to back they start to walk apart. At the signal they turn and fire. Denby falls dead. His wife comes out and falls prostrate across his body.

Baldwin gazes on the woman for a time and then, not understanding, walks away—down the slope—leaving Mrs. Denby alone with her dead husband whom she had not loved in life.

A GIRL AND A SPY

Champion Release, October 16

Startling and unexpected situations are features of this story. Battle scenes and struggles there are that are far and away removed from that usually seen in war pictures. There is one great scene where the heavy and juvenile man are in a deadly struggle. The girl, the cause of it all, though innocently indeed, is an eye witness to it.

The old general, the girl's father, is in the foreground where he had just been carried, wounded, by his men. In the background a battle is raging with powder and ball, while the hand-to-hand conflict between those two bitter rivals is taking place, with the girl and the general looking on. But now for the story.

The hero is a spy, forced to be such by his superior officer. In Confederate garb, he meets and falls in love with a fair daughter of the South. In a certain battle or skirmish, he refuses to fire on his own people, and she, not knowing that he is a Federal, thinks him a coward and thus despises him.

From the moment he fell in love with the maiden, he had decided not to perform his despicable task, but to get back to his own side as soon as possible—that is,—to do only the duties which fall to a soldier's lot. His rival for the girl's hand has tried in various ways to be revenged for being ousted from his position as cavalier to the young lady, but without success. Then comes the great culminating scene to which reference has just been had.

The love incidents of the story have a prettiness about them that brings their own special appeal. On the whole no war story could be better devised to arouse human interest and enthusiasm than this one, the outcome of which we will not describe, owing to the surpassing beauty of conclusion.

CIRCUMSTANTIAL EVIDENCE

Champion Release, October 18

Two young men, friendly rivals for the hand of a sweet-faced Western girl, start forth to make, each, his respective fortune. In five years, one becomes a bank cashier, the other a ranch foreman. We see the cashier mingling in the swell clubs of the upper ten, living beyond his means to keep up to the style of his associates. Again we see him "caught short" in his accounts.

The foreman and the ranch owner start cityward to make a deposit of gold nuggets in the bank. The ranch owner meets the cashier who invites him to his swell club. The cashier fleeces the ranchman at cards out of a pile of greenbacks. The next night, the ranchman is ready for another fleecing, but is pursuaded not to go by his foreman. He gives the latter his roll and sends him home. He attends the club, but has nothing to lose. The cashier is disappointed, but shows by his manner he would run a big risk to get the ranch owner's wad.

In the meantime the foreman had started for home. If the money in his possession were only his, it would mean the possibility of his getting the woman he loves. The night is rainy so he dons his raincoat and cap.

At the club the cashier decides to leave after the ranch owner's departure and he too dons a raincoat and cap; later these men pass the same lonely spot. We see them, but can't tell which is the other. Shortly after the ranch owner falls a victim to the bullet of one of them, and the spectator is in ignorance as to who really committed the deed. But the foreman is arrested as the perpetrator of the crime. Then comes the court procedure, which is carried out in all its interesting formula to the minutest detail.

The cashier is one of the jurymen and out of the twelve men all except him stand for conviction. He finally confesses his crime. The foreman's name is freed from stigma, and this he shares with his sweet-faced Western girl.

A DOG IN A COINER'S DEN

Lux Release, October 13

Louis the newsboy has a pet dog and they are much attached to one another. Whilst strolling through the town they pick up a pocketbook, and discover that it belongs to a well-known gentleman. Louis returns the pocketbook to its owner,

who presents him with the fabulous sum of 50 cents. Possessed of so much wealth, Louis orders a drink, but, much to his surprise, the waiter bends and twists his fifty cents into various shapes and forms, and finally refuses to serve him. Louis is naturally downhearted over the wreck of his hopes and his newly acquired fortune. However, luck will turn, says Louis to his dog Tray, and on they go again, thinking no more of the incident. Some days later Louis reads in the paper that the police are considerably perplexed by the circulation of counterfeit coins, the source of which they are unable to trace. This awakens dormant thoughts, and Louis sets off to the mansion of the gentleman with the worthless title, determined to investigate. Some time after Louis has hidden himself in the grounds of the mansion, the nobleman emerges from the house and drives off. Louis follows in his wake and traces him to a disused house on the bleak moor. Undaunted, Louis enters the house, and there falls into the hands of the coiner, for such the nobleman proves to be, and his gang, who bind Louis to a table and placing a keg of gunpowder by his side, light the fuse and depart. Fortunately they do not see Louis's old friend, dog Tray, who is getting anxious and endeavoring to get into the house also. Nearer and nearer creeps old dog Tray in his search for his friends, until at last he reaches his side, manages to bite the ropes that bind his master, and together they rush forth into the open air just as the powder explodes, and destroys all trace of the coiner's work. The witness, however, still lives and is soon at the police station where he gives the necessary information and receives a big reward for his services.

BILL, POLICE CYCLIST

A very amusing comedy, showing Bill filling the position of a police cyclist. In his capacity of a police cyclist he is a prominent figure in a wild and thrilling chase after a hooligan. The details of the chase are too "Billesque" to be described, but they culminate in a finale which is, in every way, worthy of the talented little comedian.

CHASING THE RAINBOW

Rex Release, October 12

We have all some time or other chased elusive will-o'-the-wisp, we have all pursued some phantom fantasy, we have all sought figurative pots of gold at the end of some imaginary rainbow; here is a tale of a tot who really sought an actual pot of real gold at the end of a sure-enough rainbow, and found—but wait!

A shabby room, a hovel, a morgue of hope, a mausoleum of joy, in which dwell only care and woe—and an invalid and her little daughter. There is no more medicine; no money to buy more. But the brave spirit of the child knows no daunt, and she determines to beg the druggist for more medicine. She braves the storm outside, wends her way to the drug store. But druggists are prosaic; there is little poetry or philanthropy in pharmarcy; the child's pitiful pleadings are in vain. Disheartened, she leaves the store and walks outside. Suddenly she sees in the sky a wonderful thing, a marvelous blending of radiant colors. She asks a passerby what it is, and he tells her it is a rainbow and that at the end of it is a large pot of gold. A pot of gold! Gold with which to buy medicine, lots of it, enough to cure her sick mother all at once! And the child sets out to find the gold that the golden colors lead to.

She comes to a place of many brilliant lights—here must be the entrance to the fairyland where she will find the gold. She mounts a flight of stairs, and timidly enters—paradise! For an angel's voice is singing, and heavenly music is playing, and other angels in wonderful gowns are sitting at tables, and bright stars are gleaming—or are they diamonds?—and a wonderful, celestial glare is over all. But a rough hand reaches suddenly out to seize her, and a gruff voice, a voice very unlike an angel's, tells her to leave the enchanted land; but a strong man's voice gives a command, and a beautiful angel's soft arms entwine about her little form, and a sweet voice questions and surprised ears listen to the child's strange, sad story. The actress on the roof garden learns the situation and—yes, actresses have hearts, big throbbing, tender hearts. A collection is made—the child gets her pot of gold. It means life for the sick mother, happiness for both—and happiness for those who gave as well.

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Aug. 28—Hot Springs, Arkansas (Sc.).....
Aug. 31—The Toss of a Coin (Com.).....
Sept. 4—The Haunted House (Dr.).....1000
Sept. 7—Duty (Dr.) 1000
Sept. 11—By the House that Jack Built (Dr.) 1000
Sept. 14—The Brothers (Dr.).....1000
Sept. 18—The Great Charleston Hurricane Flood .....

Feet

Sept. 18—The Bicycle Bug's Dream.....
Sept. 21—By Registered Mail.....
Sept. 25—The Co-Ed. Professor (Com.)..... 750
Sept. 25—Through the Dells of the Wisconsin in a Motor Boat (Sc.)..... 250
Sept. 28—'Twecn Two Loves (Dr.).....1000
Oct. 2—The Rose's Story (Dr.).....1000
Oct. 5—Through the Air (Dr.).....1000
Oct. 9—The Sentinel Asleep.....
Oct. 12—The Better Way.....
Oct. 16—Uncle Pete's Ruse.....
Oct. 19—The Aggressor .....

ITALA

July 20—The Charitable Young Lady (Dr.).
July 22—Foolshead's Heels (Com.).....
July 27—The Fatal Sonata (Dr.).....
July 29—Toto's Butterfly (Com.).....
July 29—Toto Without Water (Com.).....
Aug. 3—The Evening Bell.....
Aug. 5—Foolshead's Last Roguery.....
Aug. 12—Sport Restores Youth.....
Aug. 17—Toto's Little Cart.....
Aug. 17—In the Valley of Viege.....
Aug. 19—Foolshead—Manikin .....
Aug. 19—The Blunt Sword.....
Aug. 24—Modern School of Italian Cavalry..
Aug. 26—Foolshead—Chauffeur .....
Aug. 26—For a Straw.....
Sept. 2—Clio and Phyletes.....
Sept. 7—The Infinitive Ways of Providence (Dr.) .....
Sept. 9—Foolshead Hypnotizer (Com.).....
Sept. 9—Toto Has a Purse.....
Sept. 16—The Horse of the Regiment (Com.)
Sept. 16—Foolshead Charges Himself with Removal (Com.) .....
Sept. 23—The Mask of the Red Death.....
Sept. 23—The Hornet .....
Oct. 7—Foolshead a Model Guest.....

LUX.

By Prieur.

Aug. 11—Bill Wishes to Make Butter (Com.) 458
Aug. 11—The Cripple (Dr.)..... 462
Aug. 11—Bill Wishes to Make Butter (Com.) 458
Aug. 11—The Cripple (Dr.)..... 462
Aug. 18—A Child's Courageous Act.....
Aug. 25—Bill Follows the Doctor's Orders..
Aug. 25—What a Pennyworth Did.....
Sept. 1—Bill as a Game-Keeper (Com.).... 504
Sept. 1—The Invisible Wrestler (Com.).... 340
Sept. 8—Bill Buys a Lobster (Com.)..... 350
Sept. 8—A Romance of a Wager (Dr.).... 642
Sept. 15—Bill as a Billposter (Com.)..... 573
Sept. 15—His Mania for Collecting Antiques (Com.) 357
Sept. 22—Bill as an Express Messenger (Com.) 344
Sept. 22—The Stolen Diamond (Dr.)..... 629
Sept. 29—Bill and His Friend (Com.)..... 491
Sept. 29—The Little Goatherd (Dr.)..... 386
Oct. 6—Bill Has a Bath (Com.)..... 452
Oct. 6—Neighbors (Com.) 488

NESTOR FILM COMPANY

Sept. 2—Mutt and Jeff and the German Band (Com.) .....
Sept. 6—The Flower of the Trihe (W. Dr.).
Sept. 9—Mutt and Jeff and the Escaped Lunatic (Com.) .....
Sept. 13—At Perry's Ranch (Dr.).....
Sept. 16—Mutt and Jeff and the Newsboys (Com.) .....
Sept. 20—Across the Divide (Dr.).....
Sept. 23—Mutt and Jeff and the Dog Catchers (Com.) .....
Sept. 23—Ohliging a Friend (Com.).....
Sept. 27—The Young Doctor (Dr.).....
Sept. 30—Mutt and Jeff as Reporters (Com.)
Sept. 30—Getting Even (Com.).....
Oct. 4—Those Jersey Cowpunchers (Dr.)..
Oct. 7—Mutt and Jeff Spend a Quiet Day in the Country (Com.).....
Oct. 7—The Meddling Parson (Com.).....
Oct. 11—Let Us Smooth the Way (Dr.)....
Oct. 14—Mutt and Jeff and the Blackhand (Com.) .....
Oct. 14—Romance and Uppercuts (Com.)..

NEW YORK MOTION PICTURE CO.

("Bison")

Aug. 18—An Indian Love Affair.....
Aug. 22—A Cowboy's Loyalty.....
Aug. 25—Pioneer Days .....
Aug. 29—An Indian Legend.....
Sept. 1—The Sheriff's Love.....
Sept. 5—Little Dove's Romance .....
Sept. 8—A Western Tramp.....
Sept. 12—The Lost Letter.....
Sept. 15—Lone Star's Return.....
Sept. 19—The Sheriff's Brother.....
Sept. 22—The Missionary's Gratitude.....
Sept. 26—Lucky Bob .....
Sept. 29—White Fawn's Peril.....
Oct. 3—The Red Man's Penalty.....
Oct. 6—Range Justice .....
Oct. 10—The Pioneer's Mistake.....
Oct. 13—The Indian Rustlers.....

POWERS' PICTURE PLAYS

Feet

Aug. 8—A Harmless Flirtation (Com.).....
Aug. 12—Lone Eagle's Trust (Com.).....
Aug. 15—Babes in the Woods (Dr.).....
Aug. 19—The Squaw's Devotion (Dr.).....
Aug. 22—Measuring a Wife (Com.).....
Aug. 22—Falls of Bohemia (Scenic).....
Aug. 26—The Indian's Love (Dr.).....
Aug. 29—The White Chief.....
Sept. 2—Silver Tail and His Squaw.....
Sept. 5—Red Feather's Friendship (Dr.)... 960
Sept. 9—The Twin Squaws (Dr.)..... 975
Sept. 12—Gray Wolf's Grief (Dr.)..... 950
Sept. 16—The Horse Thief (Dr.)..... 950
Sept. 19—Lost in a Hotel (Dr.).....
Sept. 19—An Old Time Nightmare (Dr.)...
Sept. 23—Red Man's Honor (Dr.).....
Sept. 26—The Falls of Bohemia (Sc.)..... 300
Sept. 26—Imaginative Willie (Com.)..... 670
Sept. 30—The Half-Breed's Atonement (Dr.) 970
Oct. 3—The Call from the Hills (Com.)...
Oct. 3—A Matrimonial Idyl (Dr.).....
Oct. 7—The Branded Indian (Dr.).....
Oct. 10—Large Lakes of Italy (Scenic).... 285
Oct. 10—Thou Shalt Not Steal (Com.)..... 700
Oct. 14—Running Fawn's Chief (Dr.)..... 990

RELIANCE

Sept. 20—The Stolen Play.....
Sept. 23—The Way of a Maid.....
Sept. 27—For His Sake (Dr.).....
Sept. 30—Weighed in the Scale.....
Oct. 4—Winning Papa's Consent.....
Oct. 4—A Quiet Evening.....
Oct. 7—The Anonymous Letter.....
Oct. 11—The Human Sacrifice.....
Oct. 14—A Narrow Escape.....

REX

Aug. 10—The White Red Man (Dr.).....
Aug. 17—The Colonel's Daughter (Dr.).....
Aug. 24—Castles in the Air (Com.).....1000
Aug. 31—The Torn Scarf.....
Sept. 7—Picturesque Colorado (Scenic)....
Sept. 14—Faith (Dr.) .....
Sept. 21—The Rose and the Dagger (Dr.)..
Sept. 28—The Derelict (Dr.).....
Oct. 5—Lost Illusions (Dr.).....

SOLAX COMPANY

Sept. 20—Oh! You Stenographer (Com.)....
Sept. 22—Nellie's Soldier (Dr.).....
Sept. 27—How Hopkins Raised the Rent (Com.) .....
Sept. 29—An Italian's Gratitude (Dr.).....
Oct. 4—A Breezy Morning (Com.).....
Oct. 6—His Sister's Sweetheart (Military)
Oct. 11—He Was a Millionaire (Com.).....
Oct. 13—His Mother's Hymn (Dr.).....
Oct. 18—A Corner in Criminals (Com.)....
Oct. 18—A Lover's Ruse (Com.).....

THANHOUSER COMPANY.

Aug. 4—The Judge's Story .....
Aug. 8—Back to Nature (Dr.).....
Aug. 11—Cupid the Conqueror (Dr.).....
Aug. 15—Nobody Loves a Fat Woman.....
Aug. 18—The Train Dispatcher (Dr.).....
Aug. 22—The Cross .....
Aug. 25—The Romance of Lonely Island....
Aug. 29—The Moth.....
Sept. 1—Romeo and Juliet, Part I.....
Sept. 5—Count Ivan and the Waitress.....
Sept. 8—Romeo and Juliet, Part 2.....
Sept. 12—The Buddhist Priestess (Dr.).....
Sept. 15—In the Chorus (Dr.) .....
Sept. 19—The Lie (Dr.).....
Sept. 22—The Honeymooners (Dr.).....
Sept. 26—Lochinvar (Dr.).....
Sept. 29—Love's Sacrifice (Dr.).....
Oct. 3—The Five Rose Sisters (Dr.).....
Oct. 6—The East and the West (Dr.).....
Oct. 9—The Higher Law (Dr.).....
Oct. 13—The Tempter and Dan Cupid (Dr.)
Oct. 17—The Early Life of David Copperfield
Oct. 24—Little Em'ly and David Copperfield
Oct. 31—The Loves of David Copperfield...

YANKEE FILM COMPANY

Aug. 7—Kathleen Mavourneen (Dr.).....
Aug. 11—Grey Wolf's Squaw (Dr.).....
Aug. 21—Colleen Bawn (Dr.).....
Aug. 14—A Good Natured Man (Com.).....
Aug. 14—A Children's Paradise (Scenic)....
Aug. 18—Her Father's Secretary (Dr.).....
Aug. 21—Colleen Bawn (Dr.).....
Aug. 25—Retaliation (Dr.) .....
Aug. 28—The Power of Devotion (Dr.)....
Sept. 1—A Great Wrong Righted (Dr.)....
Sept. 4—Inshavogue (Dr.) .....
Sept. 8—Mesmerizing Moe (Com.).....
Sept. 8—Faded Roses (Dr.).....
Sept. 11—Tangled Heartstrings .....
Sept. 15—Woman .....
Sept. 18—The Star Reporter.....
Sept. 22—The Girl and the Chauffeur (Dr.)..
Sept. 25—For the Wearing of the Green (Dr.)
Sept. 29—Man (Dr.) .....
Oct. 2—She Never Knew (Dr.).....
Oct. 6—The Goose Girl (Dr.).....
Oct. 9—His Second Wife.....
Oct. 13—Society Hobos .....

LICENSEES OF PATENTS CO.

BIOGRAPH

		Feet
Aug.	28—Swords and Hearts (Dr.)	1000
Aug.	31—The Baron (Com.)	587
Aug.	31—The Villain Foiled (Com)	411
Sept.	4—The Stuff Heroes Are Made Of (Dr.)	998
Sept.	7—The Old Confectioner's Mistake (Dr.)	998
Sept.	11—The Village Hero (Com.)	675
Sept.	11—The Lucky Horseshoe (Com.)	321
Sept.	14—The Squaw's Love (Dr.)	998
Sept.	18—Dan, the Dandy (Com.)	998
Sept.	21—When Wifey Holds the Purse Strings (Com.)	463
Sept.	21—A Convenient Burglar (Com.	534
Sept.	25—The Revenue Man and the Girl (Dr.)	999
Sept.	28—Her Awakening (Dr.)	997
Oct.	2—Too Many Burglars (Com.)	499
Oct.	2—Mr. Bragg, a Fugitive (Com.)	497
Oct.	5—The Making of a Man (Dr.)	1000
Oct.	9—Italian Blood (Dr.)	999
Oct.	12—Trailing the Counterfeiter (Com.)	529
Oct.	12—Josh's Suicide (Com.)	469

EDISON

Sept.	8—At Jones' Ferry (Dr.)	1000
Sept.	9—That Winsome Winnie Smile (Com.)	500
Sept.	9—No Cooking Allowed (Com.)	500
Sept.	12—Under the Tropical Sun (Dr.)	735
Sept.	13—The Escaped Lunatic (Com.)	500
Sept.	12—Off the Coast of Maine	265
Sept.	13—For the Queen (Com.)	500
Sept.	15—The Lighthouse by the Sea (Dr.)	1000
Sept.	7—The Sheriff (Dr.)	1000
Sept.	19—The Sailor's Love Letter (Dr.)	1000
Sept.	20—An Unknown Language (Com.)	985
Sept.	22—The Battle of Trafalgar (Dr.)	1000
Sept.	23—The Big Dam (Dr.)	1000
Sept.	26—Mary's Masquerade (Com.)	1000
Sept.	27—A Cure for Crime (Com.)	1000
Sept.	29—The Death of Nathan Hale (Edu.)	1000
Sept.	30—The Maiden of the Pie-Faced Indians (Com.)	500
Sept.	30—Turning the Tahles (Com.)	500
Oct.	3—Eugene Wrayburn (Dr.)	1000
Oct.	4—The Summer Girl (Com.)	1000
Oct.	6—Foul Play—Part I (Dr.)	1000
Oct.	6—Foul Play—Part II (Dr.)	1000
Oct.	6—Foul Play—Part III (Dr.)	1000
Oct.	7—Leaves of a Romance (W. Dr.)	1000
Oct.	10—How Mrs. Murray Saved the American Army (Dr.)	1000
Oct.	11—Mae's Suitors (Com.)	1000
Oct.	13—At the Threshold of Life (Edu.)	1000
Oct.	14—Her Wedding Ring (Dr.)	1000

ESSANAY FILM CO.

Sept.	16—The Millionaire and the Squatter (W. Dr.)	980
Sept.	19—Saved from the Torrents (Dr.)	980
Sept.	21—All on Account of the Reporter (Com.)	
Sept.	21—Everyhody's Troubles (Com.)	980
Sept.	22—Live, Love and Believe (Mil. Dr.)	980
Sept.	23—An Indian's Sacrifice (W. Dr.)	980
Sept.	26—Lost Years (Dr.)	980
Sept.	28—The Power of Good (W. Dr.)	980
Sept.	29—When He Died (Com.)	980
Sept.	30—The Strike at the "Little Johnny" Mine (W. Dr.)	980
Oct.	3—Grandma (Dr.)	1000
Oct.	5—Master Cupid, Detective (Dr.)	1000
Oct.	6—The Sheriff's Decision (W. Dr.)	1000
Oct.	7—Townhall, To-night (W. Com.)	
Oct.	10—Reparation (Dr.)	1000
Oct.	12—Get Rich Hall & Ford (Com.)	1000
Oct.	13—The Deacon's Reward (Dr.)	1000
Oct.	14—The Stage Driver's Daughter (W. Dr.)	1000

GAUMONT
G. Kleine

Aug.	26—The Island of Ischia, Italy	332
Aug.	29—Jimmie to the Rescue (Com.)	1000
Sept.	2—Giving the High Sign to Woman Haters (Com.)	
Sept.	2—African Sharp Shooters (Sc.)	210
Sept.	5—A Society Mother (Dr.)	1030
Sept.	9—Mated hy Chess (Dr.)	660
Sept.	9—Farming—Old and New Methods	378
Sept.	12—How to Catch a Bachelor (Com.)	836
Sept.	12—From Bordeaux to Paulliac, France	164
Sept.	16—The Cinematograph Fiend (Com.)	574
Sept.	16—A Mountain Torrent in Austria (Scenic)	415
Sept.	19—Jimmie on Guard (Dr.)	710
Sept.	19—Crossing the Alps in a Motor	285
Sept.	23—A Heart Breaker hy Trade (Com.)	710
Sept.	23—The Culture of Bulbous Flowers	290
Sept.	26—A Friend of the Family (Com.)	850
Sept.	26—The City of Bordeaux, France (Trav.)	175
Sept.	30—Hearts May he Broken (Dr.)	1015
Oct.	3—Jimmie's Midnight Flight (Dr.)	675
Oct.	3—Ajaccio, the Birthplace of Napoleon (Trav.	325
Oct.	7—The Upward Way (Dr.)	726
Oct.	7—Cintra, a Picturesque Town of Portugal	269
Oct.	10—The Missing Bracelet (Dr.)	1150
Oct.	14—Rejected (Dr.)	845
Oct.	14—Pansies (Botanical)	155
Oct.	17—Done Brown (Com.)	837
Oct.	17—A Fairyland of Frost and Snow (Scenic)	163
Oct.	21—The Masked Huntsman (Dr.)	784
Oct.	21—Opening Flowers (Botanical)	216
Oct.	24—Jimmie in Love (Com.)	555
Oct.	24—The Ostrich Plume Industry, France (Ind.)	428

KALEM CO.

Aug.	28—The Branded Shoulder (Dr.)	1000
Aug.	30—Building the New Line (Dr.)	1000
Sept.	1—On the War Path (Dr.)	955
Sept.	4—Rory O'More (Dr.)	
Sept.	4—Rory O'More (Dr.)	1000
Sept.	6—When Two Hearts Are Won (Com.)	1000
Sept.	8—When the Sun Went Out (Dr.)	1000
Sept.	11—A Sheepman's Triumph (Dr.)	1000
Sept.	13—The Express Envelope (Dr.)	1000
Sept.	15—The Alpine Lease (Dr.)	1000
Sept.	18—The Ranger's Strategem (Dr.)	1000
Sept.	20—Losing to Win (Dr.)	1000
Sept.	22—The Cowhoy's Bride (Dr.)	1000
Sept.	25—Arizona Bill (Dr.)	1000
Sept.	27—Hal Chase's Home Run (Dr.)	1000
Sept.	29—The Blackfoot Halfbreed (Dr.)	1000
Oct.	2—The Phoney Strike Breakers (C.)	1000
Oct.	4—The Saving Sign (Dr.)	1000
Oct.	6—The California Revolution of 1846 (Dr.)	1000
Oct.	9—The Mistress of Hacienda Del Cerro (Dr.)	1000
Oct.	11—For the Flag of France (Dr.)	1000
Oct.	13—The Smugglers (Dr.)	1000

LUBIN

Sept.	11—Divided Interests (Dr.)	1000
Sept.	13—His Girlie (Dr.)	1000
Sept.	14—Al. Martin's Game (Dr.)	1000
Sept.	16—Cement Rock Blasting (Ind.)	
Sept.	16—His Scheme That Failed (Com.)	
Sept.	18—The Senorita's Conquest (Dr.)	
Sept.	20—The Life Saver (Dr.)	1000
Sept.	21—The Human Torpedo (Com.)	1000
Sept.	23—Her Inspiration (Dr.)	1000
Sept.	25—The Matchmaker (Dr.)	1000
Sept.	27—A Cowhoy's Love (Dr.)	1000
Sept.	28—A Counterfeit Roll (Com.)	1000
Sept.	30—A Nearsighted Chaperon (Com.)	1000
Oct.	2—His Stuhborn Way (Com.)	1000
Oct.	4—The Idle Boast (Dr.)	1000
Oct.	5—His Exoneration (Dr.)	1000
Oct.	7—Revenge is Sweet (Com.)	
Oct.	7—From the Field to the Cradle (Ind.)	1000
Oct.	9—What Will Be, Will Be (Com.)	1000
Oct.	11—The Slavey's Affinity (Dr.)	1000
Oct.	12—The Gambler's Influence (Dr.)	1000
Oct.	14—A Hot Time in Atlantic City	1000

G. MELIES.

Aug.	10—His Lesson (Dr.)	
Aug.	17—The Local Bully (Com.)	
Aug.	17—Two Foolies and Their Follies (Com.)	
Aug.	24—A Spanish Love Song (Dr.)	
Aug.	31—The Call of the Wilderness (Dr.)	1000
Sept.	7—The Hoho Cowhoy (Dr.)	1000
Sept.	14—A Shattered Dream (Dr.)	1000
Sept.	21—$200.00 (Dr.)	1000
Sept.	28—The Mission Waif (Dr.)	1000
Oct.	5—The Stolen Grey (Dr.)	1000
Oct.	12—Tommy's Rocking Horse (Dr.)	1000

PATHE FRERES

Sept.	15—Everyday Life in Malacca (Sc.)	
Sept.	16—A Western Memory (Dr.)	
Sept.	18—The Fright	770
Sept.	18—Fire Brigade in Moscow	230
Sept.	20—An Up-to-date Squaw (Com.)	754
Sept.	20—African Birds and Their Enemies	250
Sept.	21—Starlight's Necklace	951
Sept.	22—Electric Boots (Com.)	425
Sept.	22—Old Delhi and Its Ruins	285
Sept.	22—Surfing	285
Sept.	23—Gypsy Maids	900
Sept.	25—The Disappointed Old Maids (Com.)	
Sept.	25—Whiffles' Hard Luck Stories (Com.)	
Sept.	26—Pathe's Weekly No. 39	
Sept.	27—Driven from the Trihe (Dr.)	
Sept.	28—Gypsy Honor (Dr.	
Sept.	29—The Bell Ringer of the Ahhey	
Sept.	29—Across the Polar Seas (Scenic)	
Sept.	30—A Convict's Heart (Dr.)	
Oct.	2—Little Moritz is Too Short (Com.)	
Oct.	2—Rangoon, India (Scenic)	
Oct.	3—Pathe's Weekly (No. 40)	
Oct.	4—Crazy Dope (Com.)	
Oct.	4—Circus in Australia (Scenic)	
Oct.	5—The Squaw's Mistaken Love (Dr.)	
Oct.	6—Flirts (Dr. Com.)	
Oct.	6—Fishing in the Ceran Islands, Oceania (Scenic)	
Oct.	7—For Massa's Sake (Dr.)	
Oct.	9—The Little Animal Trainer (Dr.)	
Oct.	9—Bttty's Boat (Com.)	
Oct.	9—Marvelous Transformations	
Oct.	10—Pathe's Weekly (No. 41)	
Oct.	11—One on the Masher (Com.)	
Oct.	11—Scenes on the U. S. S. Connecticut	
Oct.	12—Romance of the Desert (Dr.)	
Oct.	13—Raffles Caught (Dr.)	
Oct.	13—Guerrero Troup	
Oct.	14—Marooned (Dr.)	
Oct.	16—The Gambler's Dream (Dr.)	
Oct.	17—Pathe's Weekly No. 42	
Oct.	18—The Ranch Girl's Terrible Mistake (Dr.)	
Oct.	19—The Renegade Brother (Dr.)	
Oct.	20—A Trip Down the Magdapis River (Scenic)	
Oct.	20—Eva Moves In (Com.)	
Oct.	20—Up the Flue (Com.)	
Oct.	21—A Puritan Courtship (Dr.)	

SELIG

Sept.	14—The Wheels of Justice	1000
Sept.	15—The Voyager	670
Sept.	15—A Sight Seeing Trip Through Boston	330
Sept.	18—Lost in the Arctic	820
Sept.	18—Noted Men	180
Sept.	19—McKee Rankin's "49"	1000
Sept.	22—Shipwrecked	1000
Sept.	21—A Cup of Cold Water	1000
Sept.	25—Two Orphans	1075
Sept.	26—Two Orphans—Part II	986
Sept.	28—Two Orphans—Part III	1090
Sept.	29—John Oakhurst—Gamhler (Dr.)	1000
Oct.	2—A Summer Adventure (Dr.)	1000
Oct.	3—The Rival Stage Lines (Com.)	1000
Oct.	5—Maud Muller (Dr.)	1000
Oct.	6—The Artist's Sons (Dr.)	1000
Oct.	9—An Indian Vestal (Dr.)	1000
Oct.	10—Told in Colorado (Com. Dr.)	1000
Oct.	12—Out-generaled (Com.)	1000
Oct.	13—Making a Six-Ton Cheese (Edu.)	425
Oct.	13—Seeing Washington (Sc.)	575

URBAN ECLIPSE
G. Kleine

June	21—Avenged	1000
June	28—The Taming of the Shrew (Com.)	1000
July	5—Ancient and Modern London	530
July	5—Boys Will Be Boys (Com.)	470
July	12—The Free Lance (Dr.)	640
July	12—Temples of India	365
July	19—The Tie That Binds (Dr.)	760
July	19—A Round-Up In Chili	240
July	26—An Amateur Skater	440
July	26—Satan on a Rampage	660
Aug.	2—The Struggle for Life	650
Aug.	2—On the Coast of Bengal	326
Aug.	9—The Heiress	705
Aug.	9—Lyons, the Second City of France	295
Aug.	16—For the Honor of the Name (Dr.)	790
Aug.	16—Moss-Covered Ruins on the Isle of Wight	245
Aug.	23—Condemned for Treason (Dr.)	845
Aug.	23—Wool Industry of Hungary	135
Aug.	30—A King for an Hour (Com.)	572
Aug.	30—Sights of Berlin	423
Sept.	6—Clever Beyond Her Years (Dr.)	675
Sept.	6—Lake Thun in Switzerland (Scenic)	325
Sept.	13—The Hand of the Law (Dr.)	665
Sept.	13—Norwich and Vicinity, England (Travel)	330
Sept.	20—In Ancient Days (Dr.)	1000
Sept.	27—The Trials of a Tall Traveler (Com.)	458
Sept.	27—Manufacturing Fireworks (Ind.)	542
Oct.	4—A Jealous Wife (Com.)	338
Oct.	4—The Grand Chartreuse (Trav.)	292
Oct.	4—Ezra and the Fortune Teller (Com.)	348
Oct.	11—Pardoned hy the Governor (Dr.)	646
Oct.	11—Making Cheddar Cheese (Ind.)	342
Oct.	18—Ordered to Move On (Dr.)	605
Oct.	18—Madeira, Portugal (Travel)	385
Oct.	25—A Woman's Slave (Dr.)	950

VITAGRAPH

Aug.	18—Vitagraph Monthly (Scenic)	
Aug.	19—A Second Honeymoon (Com.)	
Aug.	21—Wages of War (Mil. Dr.)	1000
Aug.	22—How Betty Won the School	1000
Aug.	23—The Sheriff's Friend (Dr.)	1000
Aug.	25—My Old Dutch	1000
Aug.	26—A Handsomer Man (Com.)	1000
Aug.	28—The General's Daughter (Dr.)	1000
Aug	29—The Wrong Patient (Com.)	551
Aug.	29—Queer Folks (Com.)	448
Aug.	30—The Three Brothers (Dr.)	1000
Sept.	1—The Thumh Print (Dr.)	1000
Sept.	2—The Prince and the Pumps (Com.)	1000
Sept.	4—Jealousy (Dr.)	1000
Sept.	4—A Friendly Marriage (Dr.)	1000
Sept.	6—The Willow Tree (Dr.)	1000
Sept.	8—Cherry Blossoms (Dr.)	1000
Sept.	9—Jimmie's Job (Com.)	1000
Sept.	12—Her Crowning Glory (Com.)	1000
Sept.	13—Beyond the Law	1000
Sept.	15—Vitagraph Monthly (Sc.)	1000
Sept.	16—By Woman's Wit (Com.)	1000
Sept.	18—One Flag at Last (Mil. Dr.)	1000
Sept.	19—How Millie Became an Actress (Com.)	1000
Sept.	20—Beyond the Law (Dr.)	1000
Sept.	22—Forgotten (Dr.)	1000
Sept.	23—Over the Chafing Dish (Com.)	
Sept.	23—The Tired, Ahsent-Minded Man (Com.)	1000
Sept.	25—By the Camp Fire's Flicker	1000
Sept.	26—His Sister's Children	1000
Sept.	27—A Western Heroine	1000
Sept.	29—The Ninety and Nine	1000
Sept.	30—Her Hero	1000
Oct.	2—Our Navy	1000
Oct.	3—The Wager (Com.)	1000
Oct.	4—The Mate of the John M. (Dr.)	1000
Oct.	6—Carr's Regeneration (Dr.)	1000
Oct.	7—Ups and Downs (Com.)	1000
Oct.	9—Daddy's Boy and Mammy	1000
Oct.	10—The Missing Will	1000
Oct.	11—The Indian Flute	1000
Oct.	13—Answer of the Roses	1000
Oct.	14—By Way of Mrs. Browning	1000
Oct.	16—The Fighting Schoolmaster	1000

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A corking good story of the mining country; told, staged and enacted with such fidelity to life in every little detail that even the calloused old-time picture critics will have to acknowledge its greatness. Watch that final scene! Released Thursday, October 19th.

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Independent Moving Picture Co. of America. 102 W. 101st St., New York. Carl Laemmle, Pres. Have you received our new proposition on "Imp A. B. C. Books?" Are you getting our lobby displays regularly? Is your name on our mailing list? Have you sent $5 for our oak lobby photo-frame filled with pictures?

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We have demonstrated to hundreds of Film Exchanges the advantages of having their reels renovated by the ORTHO PROCESS OF FILM CLEANING. Our Process is the only correct way. We remove scratches, blemishes, rain, and redevelop the photography. We soften the base and prevent the sprockets from becoming brittle. You can obtain a demonstration free of charge by sending us one of your reels. Do not miss this opportunity. Other particulars upon request.

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FROM THE MOVING PICTURE NEWS The Only Educational Paper in the Industry

THESE DAYS

OF EXAGGERATED ADVERTISING AND MISREPRESENTATION IT WILL BE INTERESTING TO KNOW THAT THERE IS AT LEAST ONE ORGANIZATION OF FILM MANUFACTURERS WHOSE ANNOUNCEMENTS ARE WHOLLY SINCERE AND NOT INTENDED AS "CATCH PENNY" AFFAIRS

THE TIDE OF POPULAR PATRONAGE flows our way and the pleased enthusiasm of the patrons attending theaters exhibiting Sales Company's program is the most far-reaching and most profitable of our advertisements.

This fact is also shown by the great quantity of letters we are receiving daily from all parts of the United States and Canada, inquiring for the name and address of the nearest buying exchange buying the output of the

MOTION PICTURE DISTRIBUTING & SALES CO.

To reply to all those inquiries, we print here a complete list of all exchanges in the United States and Canada buying the output.

CANADA

Applegath, L. J., & Sons, 145 Yonge St., Toronto, Ont.
CANADIAN FILM EXCH., Calgary, Alberta.
Gaumont Co., 154 St. Catharine St., Montreal, Que.
Gt. Western Film Co., 613 Ashdown Block, Winnipeg, Man.
Canadian Amuse. Co., c /o Western Film Exch., Savoy Theatre Bldg., Vancouver, B. C.

CALIFORNIA

California Film Exch., 1065 Mission St., San Francisco.
Miles Bros., 790 Turk St., San Francisco.
Miles Bros., 411 West 8th St., Los Angeles.
California Film Exch., 514 So. Los Angeles St., Los Angeles.

COLORADO

Co-Operative Ind. Film Co., Barclay Block, Denver
W. H. Swanson Film Exch., 301 Railroad Bldg., Denver.

DISTRICT OF COLUMBIA

Washington Film Exch., 428 9th St., N. W.

GEORGIA

Consolidated Film and Supply Co., Rhodes Bldg., Atlanta.

ILLINOIS

Anti-Trust Film Co., 128 W. Lake St., Chicago.
Globe Film Service, 208 Fifth Ave., Chicago.
H. & H. Film Exchange, 98 Jackson Bldg., Chicago.
Laemmle Film Service, 196 Lake St., Chicago.
Standard Film Exchange, 159 E. Washington St., Chicago.

INDIANA

Central Film Service. 119 North Illinois St., Indianapolis, Ind.

IOWA

Laemmle Film Service, Suite 2 and 3, 515 Mulberry St., Des Moines.

KANSAS

Wichita Film & Supply Co., 122 N. Market St., Wichita.

LOUISIANA

Consolidated Film & Supply Co., 720 Maison Blanche Bldg., New Orleans.

MASSACHUSETTS

Boston Film Rental Co., 665 Washington St., Boston.
W. E. Green Film Exchange, 228 Tremont St., Boston.

MARYLAND

Baltimore Film Exch., 610 E. Baltimore St., Baltimore.

MINNESOTA

Laemmle Film Service, 256 Hennipen St., Minneapolis.

MICHIGAN

Michigan Film and Supply Co., 1106 Union Trust Bldg., Detroit.
Cadillac Film Exch., 92 Griswold St., Detroit.

MISSOURI

J. W. Morgan, 1310 Walnut St., Kansas City.
Swanson-Crawford Film Co., Century Bldg., St. Louis.
Western Film Exchange, 15 W. 10th St., Kansas City.

NEBRASKA

Laemmle Film Service, 1517 Farnham St., Omaha.

NEW YORK

Albany Film Exchange, 418 Broadway, Albany.
Victor Film Service, 39 Church St., Buffalo.

NEW YORK CITY

Empire Film Exchange, 150 E. Fourteenth St.
Great Eastern Film Exchange, 21 E. Fourteenth St.
Peerless Film Exchange, 5 East Fourteenth St.
Metropolitan Film Exchange, 110 Fourth St.
Western Film Exchange, 145 W. 45th St.

OHIO

Buckeye Lake Shore Film Co., 422 N. High St., Columbus.
Cincinnati Buckeye Film Co., 315 W. 4th St., Cincinnati.
Lake Shore Film & Supply Co., 106 Prospect Ave., S. E., Cleveland.
Toledo Film Service, 120 Erie St., Toledo.
Victor Film Service, Prospect and Huron Sts., Cleveland.

OREGON

Independent W. F. Exch., 84 Seventh St., Portland.
Laemmle Film Service Alliance, 333 Oak St., Portland.

OKLAHOMA

United Motion Picture Co., 112 Main St., Oklahoma City.

PENNSYLVANIA

Eagle Film Exchange, 23 North 9th St., Philadelphia.
Exhibitors' Film Service Co., 49 So. Penn Ave., Wilkesbarre.
Philadelphia Film Exch., 934 Arch St., Philadelphia.
Philadelphia Projection Co., 44 No. 9th St., Philadelphia.
Swaab Film Service Co., 129 N. 8th St., Philadelphia.
Independent Film Exchange, 415 Ferry St., Pittsburg.
Pittsburg Photoplay Co., 412 Ferry St., Pittsburg.

TEXAS

Texas Film Exchange, 1315½ Elm St., Dallas.

UTAH

Co-Operative Ind. Film Co., 320 Atlas Block, Salt Lake City.

WASHINGTON

Western Film Exchange, 807 Third Ave., Seattle.
Pacific Film Exchange, Globe Bldg., Seattle.

WISCONSIN

Western Film Exchange, 307 Enterprise Bldg., Milwaukee.

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READ CAREFULLY, the WORDS in above DRAWING, then GAZE INTENTLY at the SMALL DOT in the CENTER of the LAST SQUARE and the TITLE of OUR

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OCT 21 1911

MOVING PICTURE NEWS

Volume IV
No 41

October 14
1911

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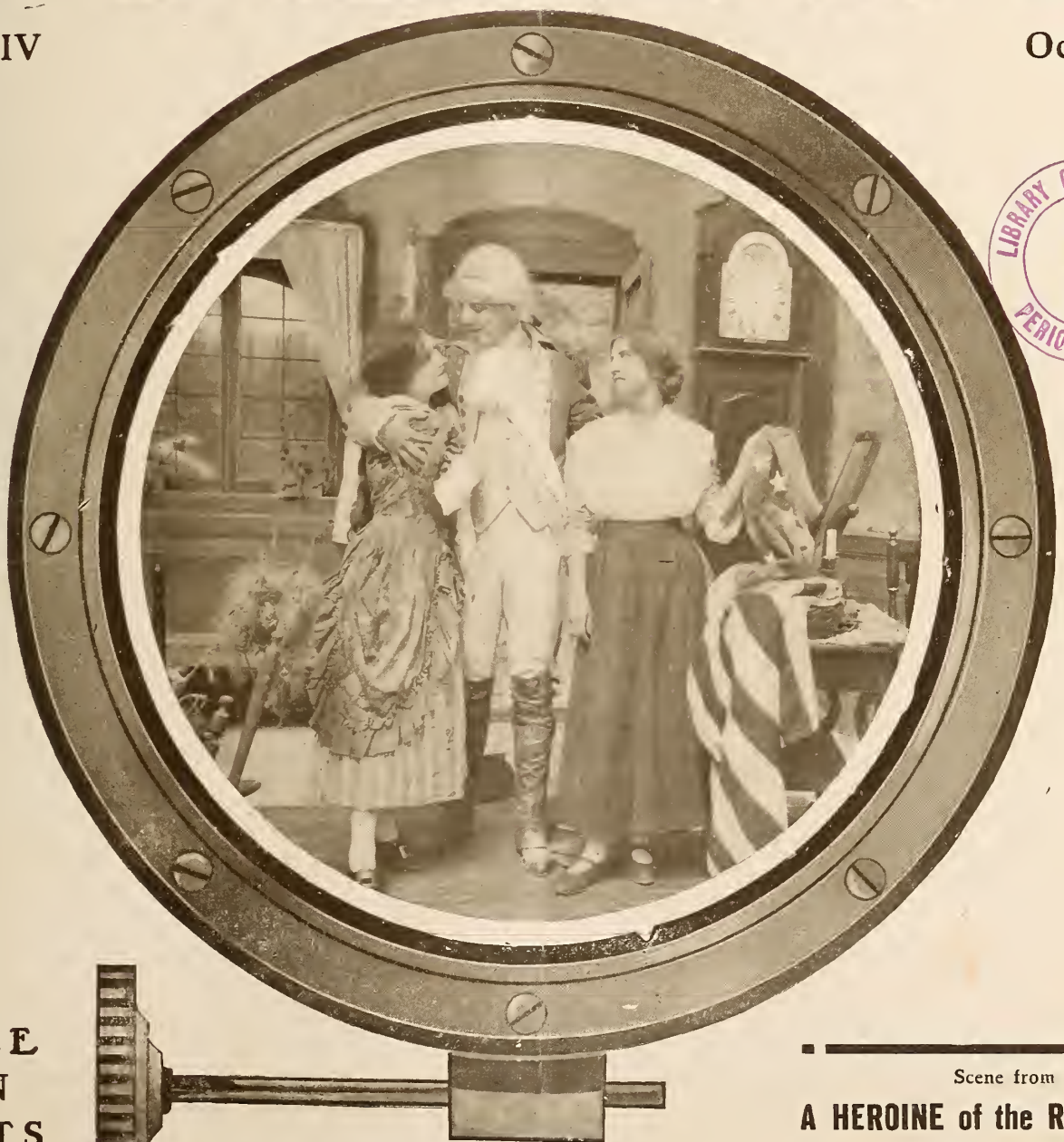

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Scene from

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SOLAX Release of November 3d

MAJESTIC
INDEPENDENT FILMS

A CREDIT TO THE INDUSTRY

We have completed a half dozen quality pictures and are busily engaged every minute turning out more.

Each and every picture we manufacture will be worth while or it will not be placed upon the market.

The photographic quality of each picture produced is equal to any we have seen anywhere.

Careful attention has been given to the selection of scenarios for High Class Comedies, strong heart interest Dramas, and occasional split reels.

Your favorite, Miss Mary Pickford, and Mr. Owen Moore, will appear in our pictures.

We will release two subjects each week commencing the first week in December—perhaps sooner.

We hope for the unanimous support of all Independent exchanges, at the same time assuring incomparable quality.

The management is fully conversant with the requirements of exchanges and exhibitors.

The product of this company will be available through the courtesy of the Motion Picture Distributing and Sales Company.

The Majestic Motion Picture Co.

145 West 45th Street, New York City

TOM D. COCHRANE, GENERAL MANAGER.

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Portraying a Wondrous Story of Love and Hate, of Peace and Strife in all its Historical Realism.

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MEN, HORSES AND CANNON IN
30 GREAT SCENES 30

A Film on Which a New and Mighty American Enterprise Chooses to Stake its Future Reputation, Representing in the Staging and Mounting of its Many Scenes the Investment of a Small Fortune; a Film Through Which Exchanges May Acquire New Accounts and Exhibitors Heavy Receipts.

SPECIAL POSTER DISPLAY!
TWO Patriotic, Pulling Posters and One Mammoth Lobby Hanger, Lithographed in Six Colors, supplemented by a handsome 8-page, Illustrated Booklet.
SAMPLES AT ALL EXCHANGES.

IN '76

IMPORTANT CHANGE

Date of Release Has Been Postponed from Nov. 7 to Nov. 21 to allow for Enlargement of Production and to Make Certain a More Perfect Film. Exchanges and Exhibitors please arrange Bookings accordingly to avoid disappointments.

NOTE DATE
OF RELEASE
TUE. NOV. 21

WRITE FOR BOOKLET OF THE STORY

ECLAIR FILM CO.,

AMERICAN FACTORIES
FORT LEE, NEW JERSEY

THE THANHOUSER WO-A-WEEK

"The Best Indian Story Ever Written"

THE LAST OF THE MOHICANS

From the novel by James Fenimore Cooper, will be released Friday, November 10. A distinct feature. Watch advance notices.

Little Em'ly and David Copperfield

Second of the series from the novel by Charles Dickens

RELEASED TUESDAY, OCT. 24

For dramatic situations and tense climaxes no better part of Dickens' novel could have been chosen for motion picture presentation.

The story of simple Little Em'ly and the persons who live around her is resonant with dramatic force and surcharged with tragedy. Laughter sometimes penetrates through the tears, which only intensifies the pathos.

The Jewels of Allah

RELEASED FRIDAY, OCT. 27

The mysterious and pungent atmosphere of the Orient permeates this Arabian tale of the stealing of consecrated jewels.

The central figures are a Sheik of an Arabian mosque, a French Count who steals the treasure, and an American girl.

The Sheik follows around the world the calculating Frenchman and locates him at the home of an American millionaire to whose daughter he is about to be married and whom he invests with his "family jewels." The Count is exposed in time and the girl returns the jewels to the Sheik

DAVID COPPERFIELD HERALDS ARE READY—Send your order before the supply runs out. They are $5.50 per thousand.

THE LOVES OF DAVID COPPERFIELD—the third of the series will be released TUESDAY, OCT. 31

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The Moving Picture News

PUBLISHED EVERY SATURDAY

The CINEMATOGRAPH PUBLISHING COMPANY, 30 West Thirteenth Street, NEW YORK CITY

Telephone, 4092 Chelsea

Sole Correspondent and Agent for advertisements in Great Britain
B. Allan, 8 Sherwood St., Piccadilly Circus, W.

Chicago Representative: Warner Kennedy.
844 Waveland Ave. 'Phone 3818 Lake View

ALFRED H. SAUNDERS, Editor.

This newspaper is owned and published by the Cinematograph Publishing Company, a New York corporation. Office and principal place of business No. 30 West 13th Street, New York. Alfred H. Saunders, President; John A. Wilkens, Secretary, and W. M. Petingale, Treasurer. The address of the officers is the office of the newspaper.

SUBSCRIPTION: $2.00 per year. Postpaid in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands. Canada and Foreign Countries: $2.50 per year. All communications should be addressed to The Moving Picture News, 30 West Thirteenth Street, New York City.
ADVERTISING RATES: $60 per page, $30 ½-page, $15 ¼-page, single column $20, $2 per inch. Discounts, 20% 12; 10% 6; 5% 3 months.

Volume IV **October 14, 1911** **Number 41**

ATTENTION! EXHIBITORS!!

THE letter we publish below calls for a prominent place in our columns. We are deluged with letters asking us what we think of such and such a film? and why do the censors allow such bad photography to pass? We can only say that if the complaints were addressed to the makers direct it would save us some time and thought. In regard to the prime complaint, the poorness of plot, acting and quality, while the photography has wonderfully improved, the remedy is in the hands of exhibitors themselves. They should return the reel to their exchange and get them to delete this make from their list, especially as we understand a release by another company is coming out on this day, and will do much to relieve the situation. Regarding the censorship, the board has no authority over the photography. They only criticize the plot and subject matter, and if these are passable, the other part, to them, is of no consequence. As we have time and again advised, we suggest once more that exhibitors go to both sides, select what they want, and refuse the badly acted films; by so doing they can get a good program. But—you say—we will have to pay the piper. No, you will not. Read what Ottawa is doing, and go and do likewise. We were asked some time back to suggest this by one of the, now, most prominent of the Patents Co. when he was on the "outs"—and what is sauce for the goose is sauce for the gander. Notice what our correspondent has to say, and go and do likewise.

Ottawa, Ill., October 3rd, 1911.

Moving Picture News,
New York City.

Dear Sir:—Have we reached the so desired Open Market? It would seem so when you see the posters displayed by one of the local theaters of Ottawa, Ill. The theater in question is known as the Orpheum, using licensed pictures of from 30 to 90 days. On Monday, October 2nd, they had posters for a Vitagraph, for a Gaumont and for Romeo and Juliet of Thanhouser. Today they have licensed posters including a Kalem, and again several posters to announce Romeo and Juliet of Thanhouser for next Thursday. As the General Film Co. is aware of the fact that the Orpheum of Ottawa is using both licensed and Independent service at the same time, it would seem that the open market is an established fact and that the exhibitor will have a right to select his program from either the licensed or Independent manufacturers or from both.

Are the licensed manufacturers so short of feature films that the licensed exhibitor has to call upon the Independent side for pictures to swell their cash receipts?

A QUESTION OF PATENTS

QUITE a number of correspondents have written to ask us for particulars of the various patents that are being used in injunction suits against exhibitors, some of whom are very nervous and full of fear regarding their future To answer all the queries would entail the whole space in this week's News. Not being fully certain ourselves, we submitted the questions to one of the best versed experts on patents relating to the moving picture industry, who sends us the following reply which will answer all of the most important points:

Framing Device

I find that the British Patent in question was granted to Nobel and another. The number is 15,195, filed July 11, 1898. It shows the beater type of feed, and is arranged to frame the picture by moving the beater movement up and down.

The Smith patent on the framer is No. 673,329, dated April 30th, 1901, filed March 15, 1900.

Shutter

The Pross shutter was antedated by the British patent, Ratteau, No. 18,014, filed July 31, 1897.

Loup

Now here is something quite interesting on the Loup patent. The French patent to Joly, U. S., No. 569,875, dated October 20, 1896, was filed June 5, 1896. The French patent was filed in France August 26, 1895, and the date of a French patent may be 5, 10 or 15 years from date of application, depending upon the wish of the patentee at the time he makes application. As I understand it, the United States patent expires at the same date that the foreign patent on the same article expires, unless the two patents should have been any interference, in the United States Patent Office and the United States patentee should have shown priority.

I have not examined the file contents regarding the Latham-Loup patent to see if Joly was cited, but as I remember it the Joly patent was in interference with Latham and Jenkins and that, at that time, the Commissioner of Patents passed upon certain features particularly referring to the Jenkins patent. The reference as I remember it, simply stated that Latham was

in advance of Joly, and I believe this referred only to the filing date. If there was no interference declared that, in the belief of authority, would cause the Latham patent to expire August 26, 1910.

The Latham Loup is No. 707,934, issued August 26, 1902, filed June 1, 1896.

VAUDEVILLE

It is a great pity that managers believe it to be necessary to put on vaudeville in connection with their pictures. The tendency is to get cheap performers and they hurt the rest of the show. Someone should have nerve enough to put on pictures alone in some big center and prove that the public will patronize pictures without the addition of questionable vaudeville.

Small towns support picture houses without vaudeville, and they are filled from morning until night. The chances are all in favor of undertaking something of the kind in the cities where the test could be made upon a scale sufficiently large to prove without question that the picture is enough.

The public likes pictures. Sometimes one is almost disposed to think they don't care much what they are. It does not care much for cheap vaudeville and gets irritated when it is presented. Because a fool vaudeville act is applauded managers profess to believe that it is better liked than the pictures, a very erroneous conclusion to reach.

More pictures and better ones would solve the problem. It would be impossible to give the public too many.

THE FUTURE OF CINEMATOGRAPHY

IT was our good pleasure, the other day, to contribute a mite of our logic to the program of the Sales Co.'s ball, and in reading over the proof sheets, we thought we ought to have a larger audience than that reached by the program. Wondering if it is possible to get our readers interested and for them to add a little to the prophecy, we reproduce the article:

"We have been asked by the management of the Sales Company ball program to write our impression on what the future of cinematography will be. As most of the readers of the article know, our first inception into cinematography was in the year 1889, and from that period we have held various capacities, as camera man, darkroom man, operator of projecting machine, and lecturer, culminating in the seat in the editorial chair of the Moving Picture News.

"During this period we have watched the wonderful developments of the motion picture, and to prophesy the future, judging from the past, may not be a very hard task. In our opinion, we think we are only just on the fringe of what the industry will ultimately develop to. Current events of the day are, and will be regularly filmed. Family gatherings instead of being photographed in still pictures for the future generations, will be filmed, and in years hence will be shown how they acted to-day. The Boer War was filmed and was of great interest as showing the progress made, so will the wars of the future be visited by a special war cinematographer. We have tried to learn if one was at hand at the bombardment of Tripoli.

"In future, when the heads of nations meet in conclave, to smoke the pipe of peace, and prevent all war by peaceable arbitration methods, cinematography will play a very important part. Educational subjects of every description suitable for public and high schools, colleges, and universities will become a 'sine qua non' in every branch tending to instruct students in the various sciences and departments of learning they take up. The Modern Historic Records Association will have placed in their archives public events of to-day, which fifty years hence will become unique by example of the progress made in that period. Travel scenes of every description will become very popular. The poets, the great dramatists, and popular authors will film their stories in a far greater measure than is being done to-day. Speeches of great politicians will be recorded by phonographic, or other method, and action in the camera. We are in touch to-day with a very important phase of this industry where the voice is being phonographed, and the action of the speaker is being cinematographed, and to get a beautiful photographic synchronization they are projected on the screen, and the ear, far beyond the dreams and far beyond any mechanical device that has up to the present been devised. This will be known to the public within the next three or four weeks, and they will be able to both see and hear this wonderful advance of cinematography and phonography. The one great advance movement of all will be the photographing of the same in the colors of nature, and it may be that great psychologists will be able to cinematograph the forms that appear to us on the psychic plane bringing us nearer by the science to the great world beyond.

"Is this a dream? If it is we feel sure that there are scientists at work who will make these dreams as realistic as other inventors and scientists have of dreams in the past, and what to-day is theory will become practical to-morrow."

THE MOVING PICTURE LEAGUE OF AMERICA

Mr. C. M. Christenson, secretary of the Moving Picture League of America, in response to a request for information as to the progress of the League, says:

"I would say that branch state and local associations are forming in nearly every state in the Union. The league has, at this time, a national organizer whose itinerary will cover all districts in the United States where there are, at present, no associations, and to affiliate the associations already formed with the League.

"Naturally there have been no startling accomplishments as yet, because it is first necessary to complete our organization before we attempt reformations. Local branches have accomplished much good in their respective territories, but the curative process has been confined to local ills."

OPERATORS, ATTENTION!

THE following letter from the Department of Water Supply, Gas and Electricity, will be of interest to operators. It is our endeavor to keep them posted in all matters affecting their welfare. The News fought hard to have the citizenship clause in the old regulations changed, and we have already published the fact of this victory.

We publish the letter in full and would advise operators to watch our columns for all the latest news on this subject.

DEPARTMENT OF WATER SUPPLY, GAS AND ELECTRICITY,
City of New York.
13-21 Park Row, October 4, 1911.

Editor Moving Picture News,
30 West Thirteenth Street, City.

Dear Sir:

May I ask you to publish prominently the following memorandum as to the present status of our work in licensing moving picture operators?—

I. Citizenship is no longer required.

II. No license can be granted unless the applicant shall

have served as an apprentice under a licensed operator for at least six months, and before beginning such apprenticeship the applicant must register his name and address, together with the name and license number of the operator under whom he intends to serve. He must also either bring the operator with him, or bring the operator's license certificate and a statement that he is willing to accept the applicant as his apprentice.

An apprentice is a person who serves another in order to learn a trade, art or profession.

The constitutionality of the apprenticeship feature of the law has been questioned in the courts. A decision has been handed down, but an appeal has been taken by the city from this decision, so that apprenticeship will be required for several months longer at least.

III. The above requirements do not apply to persons who have held 1910 licenses.

Persons who have not taken the 1910 examination cannot now be examined until they shall have served an apprenticeship.

IV. During the forenoon only of each business day, the Department is receiving, at Room No. 1720, Park Row Building, registrations of apprentices, and is issuing acknowledgments of these registrations which will authorize the apprentice to be and remain in the booth and to operate the machine under the immediate supervision of the oprator, who must, however, remain in the booth while the machine is actually in operation.

Respectfully,
HARRY S. THOMPSON,
Commissioner.

We have just received a copy of the "Minneapolis Morning Telegraph," which has made an investigation of the moving picture houses of Minneapolis and in which after what they claim a thorough report of the conditions, condemn the theaters as a menace to the safety of the thousands who frequent them.

The Twin Cities pride themselves on having the most beautiful, comfortable, and well equipped moving picture theaters in the country, and we understand that the exhibitors of Minneapolis are associated together to take steps to defend themselves against what they claim as a slanderous report on the industry.

MR. R. R. NEHLS

Formerly with Klein's Optical Company, of Chicago, (with whom he has been for the past four years) has severed his connection therewith and taken a position with the American Film Manufacturing Co., Chicago. We are pleased to welcome Mr. Nehls back to the Independent fold, we know his heart has been with us, but exigencies of business kept him in the Licensed ranks. We offer our congratulations to both the American and Mr. Nehls, and will watch with interest its progress.

SIDE LIGHTS ON THE CINEMATOGRAPH

The Artistic Film

By L. W. D.

A FEW words to the producer of travel and scenic films will perhaps not be out of place in this series. There is unquestionably room for a good deal of improvement in the artistic arrangement of scenic and travel subjects, and a brief survey of the artistic principles which help to make up a really picturesque film, will, I feel assured, not be altogether unwelcome. A well-known American authority on art photography says: "The object of art is not to change nature, but to interpret her aright; to render a scene or an incident so that it shall give delight to the beholder; not by the novelty of unreality, but by originality and unexpectedness." This originality is not denied to cinematography any more than to painting, and where the photographer achieves it, is he not entitled to the name of artist?

The art film should not be too picturesque—nothing is so effective in art as common sense and plain dealing, although it should not be forgotten that in a work of art of any other description there should be a marked evidence of the whole energy of the artist. It is again not "subject" only that we work for in cinematography, nor artistic treatment, in the sense of pure beauty of form or tinting, but a combination of these two, or to use a borrowed art phrase, "the artistic treatment of the subject." There is a silly popular insistence that "subject" is the only thing worth attending to in a picture, and that it is artistic if it is "pleasing to the eye." Pictures can never be made up of pictorial elements without any insistence on subject and story. The camera man should bear in mind that his perception of an object or scene as beautiful depends partly on his apprehension of the unity of the whole, and partly on his attention to the arrangements of the parts. The parts of a picture should not be considered as separate things, or the artistic value will be lost. The more effective the final impression of a picture is, when it engages the attention as a complete work, and not as a variety of individual parts having a common connection, the greater will become its artistic worth. The artistic cinematographer should therefore mistrust all his own judgments when directed towards the parts of our artistic unity, and attempt to get the greater satisfaction from the general effect. It is impossible in any form of artistic practice to ignore the art—how truthfully this applies to motion photography; this is realized quite as much by the cinematographic impressionist of today as it was in the old time by the pupils of Raphael or Velasquez. The "impressionist film" is the outcome of a very careful study in balance and composition; the essential features in the making of these into the "impression" in the completed result. The sense of correct composition is to a greater or less degree a part of the artistic temperament, and should therefore be instinctively followed by the photographer artist. To those who have no instinctive knowledge of this—the most important rule of art, I would say it is not sufficient to learn the rules of principles by merely memorizing a form of words to guide them in their work, but they should be learned so that they become part of their very nature, and then they should be able to recall these principles instinctively and almost unconsciously.

Motion Picture Shows in Scotland

Consul E. Haldeman Dennison states that although there are 16 moving picture shows in Dundee, the majority are small, their admission charge being 2 to 4 cents. The best and largest organization operates 16 theatres in Scotland; this company is replacing all other kinds of machines with a Chicago motion picture mechanism. Just at present American "Wild West" scenes are very popular in Scotland and a great many American-made films are used.

Monday, October 2nd, Mr. Charles Urban, at the Kinemacolor Theater (Scala), supplemented his present program which includes the actual films of the Coronation, etc., shown at the recent command performance at Balmoral Castle, by a distinct and an attractive novelty in the form of a twelve-minute picture play, entitled "The Byeways of Byron," by J. W. Gilbart-Smith, M. A. (Christ Church, Oxford). To an accompaniment of exquisitely modulated orchestral music will be shown delicately tinted scenes illustrating the chief incidents in the poet's romantic life, his dwellings and the surroundings that inspired most of his immortal epics. Representing, as this special feature does, the highest achievement of chromatic plates, it affords an interesting comparison to the animation and natural hues of "Kinemacolor."

Among notable visitors to the Kinemacolor Theater has been his Grace the Archbishop of Canterbury.

Olin, Ia.—A new opera-house will be erected here on the site of the old one.

Duquoin, Ill.—The Majestic Theater, in this city, erected at a cost of $30,000, has been purchased by local capitalists.

THE MUSICIAN IN THE MOVING PICTURE THEATER

By M. I. MacDonald

LAST week in our columns a number of questions with regard to what selections to use for certain films of high class themes were answered very acceptably. We were glad to know that our music column was being appreciated. The fact that the musicians of the moving picture theaters think it worth while to delve into the subject, asking for suggestions wherewith to improve the atmosphere of the picture, only goes to show that there is a movement stirring which will eventually result in a vast improvement in the musical part of the moving picture show.

Too little attention has been paid to the musical portion of the program. It may be that the musician in the moving picture theater feels himself playing second fiddle; playing while the attention of an audience is taken up with looking at pictures may seem to him a thankless job. But let me tell you, musician of the moving picture, there is a chance for you to gain a fuller appreciation, and that is by allowing your own personality to become absorbed in the atmosphere of the picture. Just as the actor becomes absorbed in the part which he is striving to impersonate, or the painter becomes oblivious to all but that portion of the world which he is re-creating stroke by stroke upon the canvas, so must you become absorbed in the color which you are creating around the picture. Playing for moving pictures is an art in itself. It is a study. Instead of becoming absorbed altogether in the idea of the composer, the performer and the composer must enter hand in hand with the idea intended to be portrayed in the picture. It is a wheel within a wheel. Just as important as the accompaniment to a singer, is the proper musical accompaniment of a moving picture. Without the music the atmosphere is lacking one of its most important constituents.

To play well the proper accompaniment to moving pictures is a very difficult task. Too often we hear the nonchalant, tuneless jargon of the disinterested player—the player whose very touch tells you of his feeling of "Oh, I'm just making a little noise to fill in time." It is a great mistake to employ just anyone to play in a moving picture theater. The position, on account of the versatility of subject, requires an educated, intelligent musician, who has the temperament to know and feel every emotion, from joy to despair, which is portrayed in each individual picture. The musician of the moving picture theater, as a rule, takes neither himself nor his work seriously enough; the result is often a vast disparity between the nature of the picture and the nature of the music, and the often grotesque combination forms an incongruous whole.

As good an example as could be referred to of what music can do, as an aid to the general interest of the picture, is the musical accompaniment of the Kinemacolor's which have been showing at the Herald Square Theater. For instance, as the choir boys enter the chapel singing, in one of the Coronation pictures, the music becomes a reality because behind the scenes are concealed a number of singers, and the volume of sound comes forth accompanied by the organ. The effect is the same as if you were actually on the scene, watching the passing of the procession, and listening to the singing.

Remember, musicians who do duty at the moving picture theaters, your work is even more important and more difficult than the ordinary interpreter. It is a sort of acrobatic mental stunt that you are doing; so don't fail to put your best efforts into it. Your time of full appreciation is coming.

HOW THE NEWS IS APPRECIATED

We have received from an admiring friend a postal card which we are reproducing herewith which clearly shows how the Moving Picture News is received in the West. The look of keen enjoyment and intense interest portrayed in the express and lines of our correspondent's face shows that for absorbing interest the News is a winner. We are making rapid strides both in the size and circulation of our publication, and the numerous kind expressions and complimentary letters we have received lately only strengthen our contention that the trade appreciate a good, live, honest, and Independent trade journal.

Taking of Gigantic Selig Pirate Picture—Witnessed by Over 10,000 People.—For some time past the Selig Company's Western branch have been preparing to take another elaborate pirate picture of the same nature as a recent release, "The Buccaneers." Mr. Boggs made arrangements with the owners of the Alden Besse of Redondo, a ship of mysterious history, rather unsavory reputation and piratical semblance, to lease the boat for picture purposes. Some three hundred specially engaged actors participated in the various scenes. The subject will bear the title of "A Tragedy of the Sea," supposedly a tale of the historic Blackbeard, who is as much a grotesque and gigantic myth as he is sordid history.

Colorado Springs, Colo.—Plans are under way for the improvement of the property at Nevada and Huerfano streets. A moving picture building will be erected at a cost of $20,000.

Elgin, Ill.—H. P. Rorig and Major J. B. Caughey have leased the building at 160-2 DuPage street. and will remodel it into a moving picture house at a cost of $6,000.

St. Peter, Minn.—F. E. English, who has a moving picture theater in New Ulm, will establish a new house in the Rinkel Building on Minnesota avenue.

New York, N. Y.—A new theater is to be erected at 220-228 West 48th street.

Middleburg, Pa.—The New Lyric Theater on Market street has been sold by Mr. Ramig of Mifflinburg to Geo. Motz of Middleburg.

HANDSOME LOBBY DISPLAY FOR "HANDS ACROSS THE SEA"

Two special posters, one mammoth lobby hanger, a complete set of 8 x 10 actual photos and an interesting 8-page booklet. liberally illustrated, make up the line of advertising matter prepared for the New American Eclair Company's initial production in two reels, "Hands Across the Sea in '76." The posters and lobby hanger are superbly lithographed in six colors, the latter measuring 42 x 84 inches, and is the first of its character ever made to order by a lithographer for a regular release. The photos are intended for display in frames in theater lobbies, while the booklets may be secured from the company in quantities for local distribution.

All exchanges will display an advance showing of samples and bookings for the production should be made early to avoid disappointment.

Some Good Stuff from the American Film Company

Three excellent films from the American Film Company were seen by us during the week: "The Lonely Range," "Three Daughters of the West," and "The Caves of La Jolla," in Southern California, the latter an excellent scenic picture.

The "American" is certainly putting out some good stuff in the way of Western stories. The stories are good. the photography is good, the costuming is good, and the atmosphere and scenic effects are the real thing. The exhibition of excellent horsemanship to which one is treated when looking at one of the "American's" Western scenes is a real pleasure. It makes one long for a whiff of the prairie air.

Champion Release

The Champion, too, shows some careful and excellent work in "The Copperhead," the only film of the Champion's which we had the privilege of seeing this week. "The Copperhead" shows a vast improvement in the work of this company, and is another mark of Independent progressiveness. The sentiment of the story, and the emotional passages, are well brought out. The military spirit is strong and the battle scenes good.

SALES COMPANY

The following films have been released during the week of October 16th by the Motion Picture Distributing & Sales Company:

Monday, October 16th

Daughter of the West.....American
Caves of La Jolla.....American
A Girl and a Gun.....Champion
Uncle Pete's Ruse.....Imp
The Lost Kerchief.....Yankee
A Lucky Chance—Lake Garda.....Eclair

Tuesday, October 17th

A Western Bride.....Bison
Baby's Shirt.....Powers
Mail by Aeroplane.....Powers
Vaudeville Headliner.....Powers
The Early Life of David Copperfield.....Thanhouser

Wednesday, October 18th

Circumstantial Evidence.....Champion
The Town Marshal.....Nestor
The Trapper's Daughter.....Reliance
A Corner in Criminals.....Solax
A Lover's Ruse.....Solax
Temptations of St. Anthony.....Ambrosio

Thursday, October 19th

Lonely Range.....American
The Aggressor.....Imp
Her Sister.....Rex

Friday, October 20th

The Man Who Came Back.....Yankee
A Warrior's Treachery.....Bison
The Satyr and the Lady.....Thanhouser
His Better Self.....Solax
Bill Pays His Debts.....Lux
Henpecked Bertie Goes Fishing.....Lux

Saturday, October 21st

The Awakening of Jack Clark.....Powers
Mutt and Jeff Join the Opera.....Nestor
That Blessed Baby.....Nestor
Divorce.....Reliance
His Fidelity Investigated.....Great Northern
Foolshead Quarrels with His Sweetheart.....Itala

M T

Your house will never be in that condition if you

RUN REX!

THE ONE FOR THURSDAY, OCTOBER 19, IS

"HER SISTER"

and take a tip, it's a tip-top, typical Rex. It's one of those pictures that bring your heart where your thorax generally is. You'll have a tear in your eye and a break in your voice—but see that the break is not enough to prevent your yelling for it!

Next Wednesday night say "Nothin' to do till tomorrow," but when Thursday dawns, be sure to

GET "HER SISTER"

because she belongs to the Rex family.

REX MOTION PICTURE MFG. CO.

573 ELEVENTH AVENUE, NEW YORK CITY

Sales Company says it should be spelled SI-STIR!

A SOLAX MASTERPIECE

Scenes From "A Heroine of the Revolution"

A BIG REVOLUTIONARY MILITARY PICTURE TO BE RELEASED BY THE SOLAX CO. ON FRIDAY, NOVEMBER 3d

SOLAX RELEASE FOR NOV. 3D

On the previous page appear illustrations from a very excellent Solax film, which is to be released on November 3d, entitled "A Heroine of the Revolution." The story runs thus: Ruth Fairfax lived with her widowed mother on the banks of the Potomac. She was in love with Will Rathburn. Will joins Washington's army and is made a captain. The regiment is encamped near her home, and one day while going to the spring she sees an American soldier approaching at high speed with a message. At the same time two British soldiers loom up in another direction. Ruth at once realizes that the American is in danger. The three meet. The American soldier is held up by the Britishers and searched, and as a result they find on him a message from General Washington to Colonel Montgomery to the effect that he must needs turn his regiment aside in order to elude 5,000 British soldiers who are lying in ambush waiting for him.

Ruth, who has been an eye-witness of the incident from behind the tree where she had hidden herself, rushes out, grabs the message, reads it and runs home, followed by a British soldier. She jumps on horseback and flies to warn Montgomery. A most exciting chase follows. Ruth finally reaches Colonel Montgomery, and arrives there just in the nick of time, and meeting her lover, the day is saved.

This picture is commendable for the strict attention to minute detail and the authenticity of its settings. It is costumed strictly according to historic precedent, and has strong dramatic situations, which have been most admirably worked out and enacted.

KINEMACOLOR COMPANY LEASE MENDELSSOHN HALL

On Saturday night, October 14th, an event of much interest in filmdom takes place. The first theater for the exhibition of the Kinemacolor motion pictures to be run and entirely controlled by the Kinemacolor Company of America is to be opened on that date. Mendelssohn Hall, at No. 113 West Fortieth street, famous for years as the home of the Mendelssohn Glee Club, has been leased by them for that purpose.

The lease was made by Mr. Philip Lewisohn, owner of the property, through Messrs. Frederick Fox & Co. Possession was given on Friday, October 6th, and the name of the building, which was erected by the late Alfred Corning Clark, has been changed to the Kinemacolor Theater, and will be conducted after the fashion of the Scala, in London.

This building has been leased by the Kinemacolor Company of America for an indefinite number of years. The Coronation pictures and other films will be shown in a more complete form than they have yet been shown in America.

GET A REP

THE FORT RILEY MANOEUVRES

In other columns of previous issues we have made announcement of the scoop attained by the Champion Film Co. in journeying to Fort Riley, Kan., and filming the military events that were pulled off there by both the National Guardsmen and U. S. regular troops of all branches of the service.

People have rather a mild idea of the dashing spirit and life such pictures must possess. They frequently view the soldier on dress parade, gaily arrayed and doing naught but carrying his gun. They do not picture him, much less see him, in action on the field of manœuvres with innumerable exercises, drills and duties. All these are embodied in this Champion feature.

The Encampment was so varied in its events that it was deemed a good thing to classify it into three parts and thus publish three releases, which were evolved as follows: Part 1. National Guard Encampment at Fort Riley, Kan. Release day, Monday, Oct. 9th. Part 2. Field Day Sports at Fort Riley, Kan. Release day, Monday, Oct. 30th. Part 3. National Guardsmen and Regulars at Fort Riley, Kan. Release day, Monday, Nov. 20th, 1911.

As each of these reels furnishes a complete entertainment in itself as an unusual novelty, the result may be surmised of the exhibitor securing these three subjects, after the release of the final reel, and running the three as an attractive feature. It does not require much "tipping" to a far-seeing photoplay theater manager to discover in this a worth-while catch.

TWO MAGNIFICENT PRODUCTIONS

MONDAY, OCTOBER 23

Mammoth Military Masterpiece

The Drummer Boy of Shiloh

Splendid Cast of 200 People

CODE, SHILOH

FRIDAY, OCTOBER 27

A Magnificent Gypsy Production

A Flower of the Forest

A Realistic Representation of Life of the Nomad Tribe with a Cast of 150

THESE REELS WILL BEAR REPEATING

CODE, FOREST

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A QUESTION OF FAIRNESS

By A. L. Barrett

THEATER goers have at length become accustomed to frequently accepting a very wide variety of so-called "talent" on the strength of their fame, sometimes ill-fame, as the hero or heroine in some catastrophe, their skill as a prize-fighter, the co-respondent in a divorce scandal, sometimes worse, and a hundred other reasons which have not the remotest connection with the theatrical profession. How frequently do we hear of such characters as Nan Patterson, Florence Burns and others of that ilk being offered large sums to appear on the vaudeville stage. A case in point is Gaby Deslys, who, whatever her claims to talent might be, would assuredly never have been sufficient to have brought her to this country at an enormous expense and to be treated with the deference accorded to a princess, so far as money can do this, but for her reputation in re the King of Portugal, and she is credited, perhaps justly, with being the indirect cause of losing his throne; but having by this means gained world-wide reputation, she is, according to the standard now set by the theatrical managers, eminently fitted to appear before a respectable American audience, and is advertised as one of its brightest ornaments. This practice of engaging actresses because of some unsavory episode in their life has become such an everyday occurrence that it is now one of the chief arguments against the theaters, and justly so. Unfortunately, the weak minority which objects to the practice is powerless, for there is no board of censorship to sift into any complaints that might arise, so it is but rarely that the respectable and self-respecting minority succeed in preventing the exploitation of such a character, and it is altogether too onerous a duty for private individuals. It is only just, however, that when a notoriously objectionable character is advertised to disport herself on the vaudeville stage that a little heed be paid to the protesting minority, weak and small though it may be. Theaters are frequented by millions, a large number of whom are young unthinking people but who take for gospel whatever is shown them, whether it be good or evil, and for their amusement the managers very often foist upon them some one person who may, for the reasons above mentioned, have gained notoriety, and who sometimes may have a little talent, but so little that it is reasonably certain they would never have attained to such heights of financial bliss were it not for the publicity of some prearranged scandal created by an ever-zealous press. Meanwhile, because of the selfishness of the managers, real talent, native and foreign, is passed by, and the world is so much the poorer.

There are few persons who would proudly claim the friendship or acquaintance of a person of doubtful reputation, if a private individual, yet if that person should be fortunate enough to have such a reputation well advertised by means of the public press, a chance to sport themselves before the footlights is assured, and thousands of persons will flock to the theater where they are to be seen, the box-office receipts being of a very soothing nature. Let the moving picture industry even contemplate the faintest replica of the same thing, however, and what a furore it creates! The instant it was rumored the Beulah Binford story was to be filmed, what indignation it caused! From pulpit, public and private individuals, and from the press there was a storm of protest and the whole industry was insulted on every side. The managers quickly repudiated the idea of filming the story, many of them declaring that they would not film one of that kind. And they did not. But a few days later, it appeared that one man who had said nothing on the subject had determined to exploit Beulah Binford and her unfortunate story through the moving pictures. At this announcement the insulting allusions to "those vile moving picture plays" again commenced, and a very large majority of the public seemed to go rabid on the subject and indulged in vilifying the modern scapegeoat,—the so often innocent picture play,—and the result has been to relegate the whole industry to very near the position it has filled for so long in the minds of many recent converts.

What good can possibly result from the exploitation of the life of this very unfortunate girl it is difficult to conjecture, for the story is one that can only too easily be reproduced to excite any interest if the unfortunate victim-heroine had not been advertised by the tragic denouement. If this nasty story had originated in the brains of some scenario writer and been entitled "The Life of Mary Jane Smith," it would not have created more than a ripple of interest, and this reproduction by means of the picture play of the life-story of perhaps a much-injured, but at the same time a very unsavory character, has reduced the moving picture industry to the level of the ordinary vaudeville stage of the present day. It is much easier to take three steps backward in the prejudices of the public than it is to go one step forward, and as there always has been, and still is, a prejudice that has never been fully warranted, the slightest pretext for a slap at them is taken advantage of with vindictive energy.

There are many people, however, who claim—and they are people whose opinion is worthy of the highest respect—that this story from actual life, the unfortunate victim of environment playing her own life will impress young people in the way it is most to be desired and will have the very strongest and best moral effect on any audience, young or old. It is to be hoped they are right. There are others who claim that it will benefit the girl herself, as she derives great pecuniary benefit therefrom, which will enable her to lift herself into another sphere and lead a pure life hereafter. So far as this latter statement is concerned it might be said that there are many unfortuntes who become reformed and succeed in leading decent lives without the aid of publicity or the necessity of parading their shady past on a moving picture screen, nor do they require moving picture managers to lead them back to the right path. As a rule, this duty is taken care of by religious denominations, missions and private individuals who do not publish that they will reform *one* particular girl by means of advertising themselves or her, but who do actually succeed in reclaiming *many hundreds* who are far worse than Beulah Binford. However, we may yet hear that moving picture and theatrical managers are starring through the country in the rôle of "First Aid to the Sinner," although it seems incongruous to us in our present stage of development. But stranger things have happened, a hundred years ago, and anyone who foretold electricity, airships or phonographs would have been deemed insane, yet these are among the necessities of our modern life, and it is quite possible that the future picture-play managers will fill a unique position in the world of morals.

On the theatrical boards of the present moment there is a woman who has small claim to a moral character. She is said to have made the King of Portugal her dupe, and indirectly to have caused the downfall of his kingdom, and she certainly would not be welcomed to our homes. This woman is shown to a respectable public, welcomed as though she was a princess and interviewed as sedulously as if she represented the brains and morals of a nation. Hardly an editorial has appeared in the papers protesting against such a character being admitted into New York in the interests of the box-office receipts of certain persons. No board of censorship can restrain her appearance.

On the moving picture screen, the managers have succeeded, after the most fierce denunciations and opposition by press, pulpit and private individuals, in filming the pitiful story of a poor duped girl of thirteen, the girl herself not credited with an overplus of brains or sense. This play is said to be one of the saddest and simplest of its kind, the pathos and moral of which will appeal particularly to the audience it is primarily intended for, the young people. The play itself has won the public endorsement of a well-known divine, and the approval of many persons; but even with this there is no doubt but in some cities the play will be prohibited, at least, the management expect it and are prepared for war should such a step be taken.

The above seems to the writer to be a fair statement of the case. Now, does it not seem unfair that such trouble should have been given to the moving picture industry to film this story when it is considered that practically no opposition has been encountered in admitting Gaby Deslys, or for that matter, many others. It would be difficult to imagine such a person in moving pictures. The theater man-

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MOTION PICTURE DISTRIBUTING & SALES CO.

Watch for the Day of Its Arrival Through

agers do not trouble to apologize for introducing this actress, for there is no censorship board to restrain them. Without questioning the talent of Gaby Deslys, with such a reputation why should this foreigner be allowed to enter New York Harbor if, on the other hand, the comparatively innocent Beulah Binford, an American-born, should encounter such opposition in having her own pitiful life filmed with the avowed purpose of showing the morals of the case and the unfortunate position in which such a victim is placed—a position from which it is so difficult, often impossible, to escape. When we consider the relative positions of the two cases there can scarcely be any question as to the unfairness which permits an admittedly nasty character to be offered to a respectable audience and that which discriminates in regard to the other which has so many palliating circumstances. As a question of fairness, there can be but one opinion, but for the sake of the reputation of the moving picture industry it is a thousand pities that it should have been sullied by such a story, for in the minds of many people it is now reduced to the ranks of the vaudeville stage, and those who are already inimical to it now have a magnificent weapon which there is no doubt will not lose anything in the wielding. No one would have been surprised if the theaters had taken up this girl, but such action on the part of the moving pictures was certainly a serious mistake.

GET A REP

ECLAIR COMPANY ANNOUNCES CHANGE OF RELEASE DATE

"Hands Across the Sea in '76" will be issued complete in two reels Tuesday, November 21st. The original date, November 7th, was selected at a time when they believed a sufficient number of army troops could be secured for the two important battle scenes of the story, but after careful thought they decided to double the number of people used in the cast and a later date was determined on so as to allow for selecting the additional people and making a perfect production more sure.

Much interest is being shown in the New American Eclair Company's first offering in this country, especially as this will serve to demonstrate the limits to which they may be expected to go in their future efforts.

It can hardly be expected that "Hands Across the Sea" will show a profit from sales of the film, as no state rights will be sold and the revenue derived must come from the regular exchanges which, alone, will profit in consequence. However, the management believes in charging up the major portion of the producing expense to advertising and in this novel manner not only satisfy the entire trade at large, but in one stroke establish a reputation which, in the ordinary way, might take months to accomplish.

The Moving Picture League of Wisconsin

Charles H. Phillips, Milwaukee, was unanimously elected president of the Moving Picture League of Wisconsin, formed on Tuesday in the Plankinton House, Milwaukee.

"The object of this league will be to raise the standard of the moving picture, to elevate the morals of the exhibitions and of the exhibitors themselves," said Mr. Phillips. "Those men whose moral plane is not high enough to allow them to serve the masses as educators we shall compel to discontinue in the moving picture show business."

The convention, which was attended by seventy-five members from all parts of the State, adjourned until next September. Other officers elected on Tuesday are: Vice-presidents, Tom Foster, Stanley and Charles W. Christianson, Racine; secretary, John Clark, Sheboygan; treasurer, Henry Klein, Milwaukee; sergeant-at-arms, P. Germain, Milwaukee; directors, B. K. Fischer, O. Sprecher, Milwaukee; L. W. Anderson, Neenah, and E. W. Tiede, Burlington.

A special meeting will be called next July to appoint eight delegates to the national convention of exhibitors in Chicago next August.

Pittsburgh, Pa.—The Consolidated Moving Picture Co. has bought the Geyer Opera House at Scottdale, Pa.

Springfield, Ill.—Leonard & Gardner will erect a one-story building at Virden, Ill., to be used as a moving picture theater.

Manhattan, N. Y.—Henrietta Crosman Co., to operate theaters. Capital, $10,000, Maurice Campbell and H. C. Campbell.

Waterloo, Ia.—Ed. Croak & B. H. Powell, of Oklahoma City, will erect a new theater at a cost of $55,000 at Oklahoma City.

Santa Ana. Cal.,—Mirror Theatre Co,. capital $25.000, A. E. Bird, T. H. Fowler and H. C. Brown.

SPLASH!

We have purchased 100,000 Pink Label 5/8 x 6 Electro Carbons, and while they last they go at $2.25 per hundred, or $21.00 per thousand, cash with order. Here's your chance; stock up for the winter.

Swaab Film Service Co.
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What is the Ortho Film Company Doing?

They redevelop poor protography, clean and soften the film, also remove rain and flickers, and all other defects.

Do not bother with printing and developing. The ORTHO does it at a very low price. They also take feature, industrial and advertising pictures for anybody interested.

Write for particulars.

ORTHO FILM COMPANY
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LEGITIMATE FILM SERVICE

It's a new word in Film language, but it's been ours for over three years and no competition.

Buying Legitimately twenty-four reels every week makes this possible.

There is no kind of film service we cannot supply.

We really like to read your letters and answer them immediately.

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Agents for Motiograph and Powers machines—full line of parts.

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Branch Office Minneapolis, Minn.

PROGRESSION AND THE ORTHO FILM CO.

By Our "Roving Commissioner"

I FOUND out the other day in my wanderings that the Ortho Film Co., whose offices are at No. 40 East Twelfth street, are not at variance with Progress, but on the contrary go with it hand in hand.

It is astounding to see the rapid strides that the moving picture business is making. The moving picture manufacturers and their mechanics seem actually to be possessed. We cannot keep pace with the wonderful improvements that are daily being sprung upon the wondering world. In every office I visit I find a fixed absorption in the subject—almost to the exclusion of other subjects of interest. The work has to be accomplished in so fast and furious a manner that it is necessary for the moving picture manufacturer to pay the most rigid attention to business—there can be no side-tracking there.

F. W. HOCHSTETTER

The Ortho Film Co., of which Mr. F. W. Hochstetter is the president and manager; Mr. Abe. I. DeRoy, treasurer; Mr. W. E. Armstrong, first vice-president, and Mr. Israel DeRoy, second vice-president, Mr. R. A. Gamble, secretary, and Mr. Albert Teital, manager of the commercial department, has been producing feature films, and largely educational subjects. A unique feature of their work is the production of films for advertising purposes. For instance, the Heinz pickle factory was taken, showing all the different departments, its workings, and so forth; and so have been numbers of other large factories and places of industry. The Colorado Springs Sanatorium has also been taken, showing the treatment given patients there. There is a wonderful advantage for advertising in the moving picture. These films are sent free to exhibitors. There will be a regular circuit formed, and as I understand it the manufacturers will send their orders in to the Ortho Film Co. for pictures to be taken, and the Ortho Film Co. will in turn distribute films among the exhibitors of the circuit. Orders for pictures are also taken by them from outside parties, lecturers, schools, etc. This, of course, gives the amateur man an advantage; or, in other words, the man who does not make a business of exhibiting moving pictures, but at the same time would like to have his own individual picture, to illustrate his subject. They are also forming a circuit for the cleaning of films. Mr. Hochstetter, who, by the way, is a young and clever man, still in his twenties, has arrived at an excellent method of cleaning films, which will no doubt be gladly received by the trade. By his method of treating them, and re-developing them, old films can be renewed and be made to run for at least several months longer than they otherwise would. They are re-lubricated, and the brittleness which is often acquired by films with age or careless use can be entirely eradicated. It is good to know that this can be so successfully done. Mr. Hochstetter has also perfected another invention whereby interior pictures can be taken without the aid of artificial light. This is called the "X-ray" filter system, and is one of the most useful inventions of the present day, as regards motion picture photography. I was shown one piece of film, the negative of which was taken indoors, at six o'clock in the evening. It was a banquet scene, and it was exceptionally clear.

The Ortho Film Co. is doing an enormous business. So much so that it has been necessary to enlarge their offices. In the near future they will occupy the floor below where they are now, in addition to their present offices. This floor will be reserved for the cleaning of films, and for the commercial and advertising end of the business.

The cleaning of films is done by them at a very reasonable rate; in fact, they are offering at the present time to clean one reel free of charge as a demonstration of the work, for any one who proposes giving them work to do.

When orders are taken for private parties for the taking of pictures the film will belong to the party interested, unless a different basis is decided upon; and the picture will be not only taken, but also the developing, printing, and assembling will be attended to.

The factories of the Ortho Film Co. have been divided into three departments, the manufacturing department, the cleaning department, and the commercial department. They are already equipped with some half-dozen printing machines, and the amount of film which can be turned out by them in a day is tremendous. This fact gives them great advantages for hurry orders. All that it is necessary for the patron to do is to wire them to send their camera man on, and the job is completed in an incredibly short time, with good substantial artistic work.

The directors of this company are doing everything possible to meet the demands of their patrons, who are more than pleased with the service accorded them, letters having been shown to the writer from different exhibitors, and patrons, testifying to their satisfaction with service rendered.

We are always glad to boom the progressive enterprise, and glad to be able to tell our readers of the different moves toward perfection in the world of the moving picture film.

The following is a quotation from the Mercantile and Financial Times: "The Ortho Re-Developing Process, which is so well known, gives the following characteristics: It improves poor photography, gives softer 'base,' the removal of scratches better transparency in projection, brilliant light, plastic relief in high lights and shadows, either black or white or colored pictures."

The "Majestic" at Work

The Majestic Film Company, with Mr. Tom D. Cochrane as general manager, and Mr. Owen Moore directing the stage, are hard at it. Both Mr. Cochrane and Mr. Moore are young and enterprising men, and should make a success of the business. Both have had large experience in the moving picture profession. They will release two subjects a week, commencing the first week in December, and perhaps sooner. It is their intention to put nothing but the very best quality of work on the market. Already a half-dozen excellent pictures have been completed, and every minute they are turning out more. Very careful attention has been given to the selection of scenarios for high-class comedies, strong heart-interest dramas, and occasional split reels. A strong company is at work every day that the weather permits under the efficient direction of Mr. Moore.

The courts have denied the injunction to prevent Miss Pickford and Mr. Owen Moore, from acting for the Majestic Company and as announced they will appear in their releases.

The product of the Majestic Film Company will be available through the courtesy of the Motion Picture Distributing and Sales Company, and it is to be hoped that the support of all the Independent exchanges will be extended to this enterprise, which promises to be productive of good things—pictures that will be a credit to the Independent ranks.

The announcement of the Majestic Film Company appears on another page of this issue.

COWBOY FILMS

A

CLASSY AND CHARACTERISTIC

WATCH FOR IT!

"The Water War"

Produced in El Cajon Valley, Southern Calif.

WILL BE RELEASED NOVEMBER 2d

Never before in the history of motion pictures has any Manufacturer produced for the public such a picture. It is a notable achievement in the progress of Picturedom. A Western Classic told with versatility, vigor, and vim. The photography is flawless. Truly a WESTERN MASTERPIECE.

RELEASE DATE, THURSDAY, NOVEMBER 2nd

There will be a tremendous demand for this subject. Better make sure of it in advance. DEMAND IT FROM YOUR EXCHANGE.

COMING: "THE WATER WAR." A Western Masterpiece.
"THE THREE SHELL GAME." A Western story with a Moral.
"THE MEXICAN." A drama full of life, action, and Dramatic situations.
"THE EASTERN COWBOY." A sparkling comedy pictured in the real American way.

AMERICAN FILM MANUFACTURING COMPANY

PRODUCERS OF FLYING A COWBOY FILMS
BANK FLOOR—ASHLAND BLOCK,
CHICAGO, ILLINOIS.

Sold through Motion Picture Dist. & Sales Co.

ANOTHER VENTURE

We learn just as we are going to press that Mr. A. M. Kennedy, formerly of the American Film Company of Chicago, has allied himself with Mr. Harry Davis, of Pittsburgh, and that they are going to produce pictures on a large scale. For the past four years Harry Davis and ourselves have discussed the question of him manufacturing pictures. At last he has decided to give it a trial. The Harry Davis combination needs no elaborate recommendation from us. The circuit is well known throughout the country as being the acme of perfection in its line, and if their films are as creditable as their houses and the high-class acts they put on, there will be a good future before them. We congratulate both Mr. Kennedy on gaining such a position and Mr. Davis on his venture.

BRASS ANNOUNCEMENT SLIDES

There has been a great demand for Mackie's Brass Announcement Slides. These slides are quite an innovation and they are making a special offer in their ad. this week to which we would call exhibitors' attention.

MIRROROID CURTAIN DEMONSTRATION BY THE H. A. MACKIE COMPANY

The H. A. Mackie Company will give a demonstration of the Mirroroid curtain at Mendelssohn Hall, Fortieth street, near Broadway, on Thursday, October 19, at 10 a.m., with Kinemacolor pictures. Exhibitors will find it to their advantage to witness this demonstration and are invited to attend. All the large circuit owners will have representatives there.

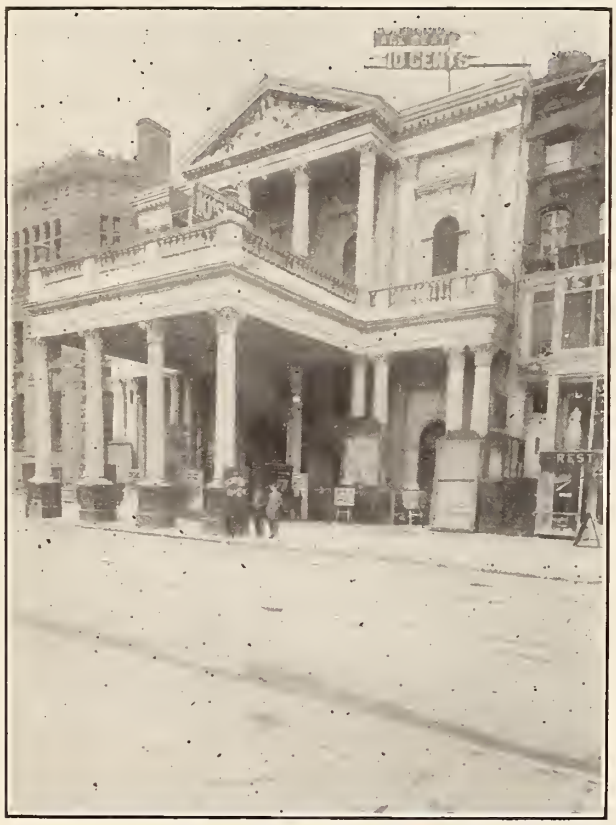
MR. C. LANG COBB, JR.

Mr. C. Lang Cobb, Jr., special representative of the Associated Motion Picture Patents Company, whose resignation takes effect this week, was tendered a farewell dinner by the members of the above company and was presented with a handsome signet ring as a sign of their appreciation of his work while connected with that company. Mr. Cobb has been with the A. M. P. P. Co. since its inception and carries away with him a letter signed by every officer of the company which speaks in the highest terms of his ability and trusthworthiness. His new connection will be announced in the near future.

IMPRESSIONS GATHERED FROM A VISIT TO THE FOURTEENTH STREET THEATER

By Margaret I. MacDonald

THERE were a few healthy cowpunchers standing about the door. A homeseeker's wagon had just driven up, and the boys were giving them some ideas about locations. The young girl was helped up on the seat again beside her mother, where she took charge of the reins, and the father leading the way on horseback, they wended their way across the prairie to the foothills. This was the world to which I was transported as I entered the 14th Street Theater. In front of me sat a man and woman long past their prime, growing gray together, still enjoying life together. They were intensely interested in the story being thrown upon the screen. It was a real, living thing to them. They watched the progress of the homeseekers with the most intense interest, and when, after the weary journey across country, the happy family at last found a place to "pitch their tent," and lay the first foundation of a new home, the land thieves found them out, warning them to be gone before sundown, I heard a murmur of disappointment



FOURTEENTH STREET THEATER, NEW YORK CITY

and pity from the seat in front of me. As the story advanced and the father was shot from his horse, and the two women were left to defend themselves and the little home site, and then the conclusive rescue by the friendly cowpunchers, the old lady in front of me provided a fitting accompaniment to the different scenes, as she actually lived and suffered with the characters. It mattered not to her though the aim of the mother's pistol was on an angle of some 40 degrees from where the bullet in its grotesque wanderings apparently struck the man, who promptly fell dead as he was intended to do. The dear old lady wasn't there to criticize—to turn over in her mind the consistency or the inconsistency of anything—she was there to be entertained—to enjoy. But then there wasn't anything to criticize in this film, but that one point. It was a "ripping" good picture, from the American Film Co.

Next came a very splendid picture from the Eclair Co. of Paris. It was a wonderfully interpreted story. The work of the performers was done with splendid finesse, and the staging was magnificent and artistic in the extreme; the costuming and every detail had been looked into so carefully that although the story was one of the most intense heart interest, it was a pleasure to look upon. The story was one of a very happy couple, living in a home of luxury. The wife, while making her toilet, in the course of the use of cosmetics, became stone blind through the ignition of something on her dresses, the fumes of which injured her eyes so that the physicians gave up her case in despair. The husband showed every consideration for her—every kindness was shown her by him. At last comes the serpent in their Eden—the woman who pretends to be a friend of the wife, but who at the same time entices the husband away from the manly course which he has been pursuing. The scenes depicted are very touching, where the wife is continually roping in upon the lovers. Of course they always see her in time to separate before her outstretched hands—hands stretched forth to receive her husband, whom she worships, and believes true to her—have reached them.

At last comes the sad and awful climax. Secretly the wife has tried a new cure, and her eyesight is returned to her. She at once seeks her husband to tell him the glad news, but, alas! she finds that "It were better to have remained blind." The shock of the terrible blow kills her.

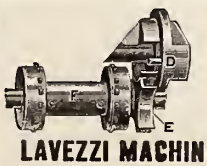
This is one of the best things that I have seen in filmdom in some time. The finished work of the performers is a pleasure to witness. But luckily for the more imaginative and sympathetic of us, this proved to be a twin reel, and directly following the foregoing came a picture that is a scream—at least so thought the old lady in front of me. She became almost hysterical with laughter, and I found myself laughing so hard at her enjoyment of the thing that the tears actually trickled down my face. "The Motor Chair" was the name of the picture. It was very similar to many others which we have seen. But somehow this kind of thing excites a laugh wherever it is shown. A motor chair had been purchased, and was being displayed by the head of the house, a gray-headed old man. Mamma, fat and fifty, or perhaps sixty, waits until the others are out of sight and then decides to try the merits of the chair herself. She thereupon sits down in the chair, leans back to enjoy its comforts, touches the spring, and away the chair goes, across the room, around the room, until in its mad career it runs straight through the wall, and out onto the street. There is the usual funny business always in attachment. The old lady throws her arms around the first man she meets and they go rolling to the ground, while the chair still pursues its course. The butcher, the baker, the candlestick maker and all the other makers of any description in the town are enlisted in the chase before it is over, and at last it stops still in front of a child. The heading of this scene reads, "A child can stop it," which adds ridicule to the whole.

It was good to see the old people enjoy the pictures—it did me good. Usually we think that there isn't much left in life for the old people, and when we see them enjoying themselves as these old people certainly did, we can't help thinking that they have found the secret that some of the younger members of the human family are wearing out their very lives in mad pursuit of, and that is "happiness." After all, the real, genuine article is concealed in the answer to the following question, "Have you found your work?" These old people had found their work probably some years ago, and in their work they had found companionship, and from that emanated happiness, and the power to enjoy together even so trivial a thing as a moving picture show.

This was the extent of what I saw during my brief stay in the theater, for I was obliged to hie me to other fields of labor.

Chippewa Falls, Wis.—E. Nelson, of the Gem Theater, is considering the establishment of a new theater here.

GET A REP



IMPROVE YOUR PICTURES

You can't put this movement out of order. Installed $12. Send head at once. 100 Pointers on repairing free with each order.

LAVEZZI MACHINE WORKS, 2940 Herndon St., CHICAGO

Go To It--EXHIBITOR--Go 2 It

CHAMPION FILM BULLETINS COMPRISE TWO very fine film subjects each week. Get your note book and list' to this.

"The Copperhead"

CHAMPION RELEASE FOR MONDAY, OCTOBER 23rd

introducing a lad's determined will to enlist on the Federal side in Civil War time against his father's wishes. His disownment from home, stuggle to success, and then final reunion with father.

THE PUBLIC IS CRITICAL.

THEY KNOW A GOOD PICTURE WHEN SHOWN.

SHOW CHAMPS. GOOD FILMS. PUBLIC APPROVES.

SOMETHING NEWSY IN OUR NEXT WEEK'S FULL PAGE.

"Law or the Lady"

CHAMPION RELEASE FOR WEDNESDAY, OCTOBER 25th

Bob, the new Sheriff, courageously captures a noted bandit, in whom he recognizes his sweetheart's father. Do you see his perplexing predicament?

CHAMPION FILM COMPANY

Sold thro' Motion Picture Distributing And Sales Company

MARK M. DINTENFASS, GEN. MGR.,

12 EAST 15TH STREET, NEW YORK CITY.

Roma, Sept. 3, 1911.

The Moving Picture News.

Dear Sir: I beg leave to send you herewith a copy of the communication concerning the competition of Cinematography applied to hygiene.

The same communication has been sent to the industrial firms which produce films, to the scientific institutes and to everyone who takes interest in the argument.

Hoping that you will kindly dispose for the publication of this article in your well-known newspaper, I thank you in anticipation, and I remain, dear sir,

Yours faithfully,

THE PRESIDENT.

INTERNATIONAL COMPETITION OF CINEMATOGRAPHY APPLIED TO HYGIENE

As we have already advertised, the Executive Committee of the International Exhibition of Social Hygiene in Rome has proclaimed a competition of cinematography applied to hygiene between all the firms which produce films and the principal scientific institutes which are occupied in the argument.

The vulgarization of the most important elements of hygiene and the formation of the hygienic conscience of people constitute the essential aims of this competition, which remains open until the 31st October p.v., regulated by norms to be known by everyone who asks for them at the Central Committee in Rome, Via Borgognona 38. The competition will take place in the month of December and a special jury shall confer the following prizes to

I. All establishments which produce films.

(a) Diploma of grand prix in a golden medal and £5.000 to be distributed by lot between those rewarded.

(b) Diploma of first prize with a silver medal and £2,000 to be distributed by lot between those rewarded,

II. To the Scientific Institutes.

(a) Diploma of honor with golden medal (grand prix).

(b) Diploma of honor with silver medal (first prize).

(c) Diploma of honor with bronze medal (second prize).

Palm branches of honor, special diplomas, decorations, etc,. will be conferred on every one who will present himself at this very important concourse out of competition or who shall prove to have contributed in a special manner to the diffusion of hygiene by Cinematography.

Artistic Work from the Eclair

The work of the Eclair Company, of Paris, which is always good, and almost beyond the point of criticism, lives up to its usual in "A Lucky Change" and "Lake Garda" Italy. The photography of the latter is superb.

GET A REP

Kansas City, Mo.—Breyfogle Bros. will erect a moving picture theater, to cost $3,000.

St. Louis, Mo.—Vaudeville Theater Co. will erect a theater to cost $35,000.

Oklahoma City, Okla.—B. H. Powell and E. Cook will erect a theater to cost $50,000.

Minneapolis, Minn.—The American Amusement Co. will establish a moving picture show at 410-12 20th avenue N., to cost $18,000.

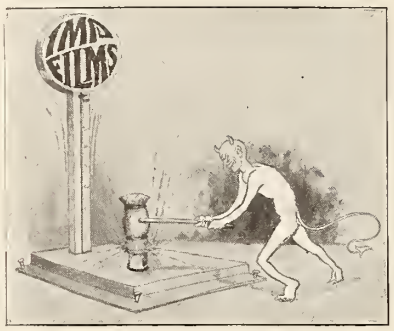
Louisville, Ky.—An addition will be erected to the Majestic Theater to cost $2,000.

Aiken, S. C.—The Aiken Theater Company will erect a new $12,000 opera house.

Kansas City, Kan.—Brefogle Bros. will erect a new $3,000 theater at 2604 East Ninth street.

Los Angeles, Cal.—G. M. Crowe will establish an $8,000 moving picture theater at 2033 East First street.

Detroit, Mich.—The Washington Theater Company will erect a new theater at Washington Boulevard and Clifford street. Company incorporated for $200,000.



EVERY "IMP" RINGS the BELL

In proportion to the number of films we have produced and the length of time we have been in business, not a single manufacturer of film in the whole wide world has such an astonishing string of successes. In Europe where the test is even more severe than in America, we are showing marvelous gains. "Imp Night" is as regular an occurrence in many of the foreign countries as it is right here at home! The releases to come are finer than anything the "Imp" has ever done. Watch for them and see how they are received by your patrons.

"A BITING BUSINESS"

(Copyright, 1911, by I. M. P. Co.)

A clean-cut, sharp, snappy comedy-drama. One that makes you feel good all over. Get it. Released Monday, Oct. 23rd.

"THE WAIF"

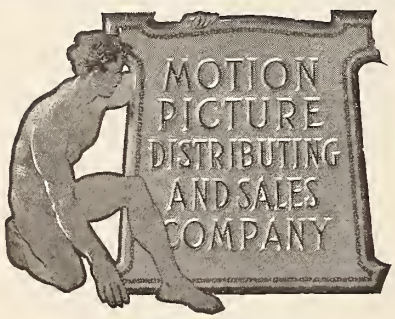
(Copyright, 1911, by I. M. P. Co.)

A splendid story, splendidly put on. The kind that packs your matinees as well as your night shows. Released Thursday, Oct. 26th.

Independent Moving Pictures Co. of America.
102 W. 101st St., New York. Carl Laemmle, Pres.
Are you getting our free lobby synopsis?
Have you heard our new "Imp Book" offer?

Sold through Motion Picture Dist. & Sales Co.

INDEPENDENT MOVING PICTURES CO. IMP OF AMERICA



PROGRAM

MONDAY.....	Imp, Eclair, Comet, American, Champion.
TUESDAY.....	Thanhouser, Bison, Powers.
WEDNESDAY.	Champion, Solax, Reliance, Ambrosio, Nestor.
THURSDAY...	Imp, American, Rex.
FRIDAY.....	Comet, Solax, Lux, Thanhouser, Bison.
SATURDAY...	Powers, Itala, Gt. Northern, Nestor, Reliance.

"FLYING A" FILMS POPULAR IN KANSAS CITY, MO.

The American Film Company has forwarded us a letter from the Time Theater, New York, of Kansas City, Mo., who is an enthusiastic Independent exhibitor. We reproduce this in full as it speaks well for the Independent product, especially the "Flying A" releases:

Kansas City, Mo., Oct. 7, 1911.

The Western Film Exchange,
15 West Tenth Street,
Kansas City, Mo.

Gentlemen:

Please order for me, if you do not carry them in stock, a photo case with the photos of the leading actors and actresses of the American Film Manufacturing Company's staff.

I have been exhibiting Independent films for the past four months and find that the American is by far the most popular of all, and a new American poster is an attraction that the moving picture show patrons cannot resist and is a means of increasing my receipts quite perceptibly on every occasion the same is exhibited.
the near future.

See to it that I never miss a copy of the American films as I do not consider a program **the best** unless it includes an American, and my patrons are always on the alert and never miss an exhibition if they see the big "A" with eagle wings in the lobby display.

Respectfully,
TIME THEATER,
2851 S. W. Boulevard,
Kansas City, Mo.
Manager H. A. Ross.

Sacramento, Cal.—A Japanese theater will be built at M and Second streets.

Winona, Minn.—Mott & Rossner will erect a new $50,000 theater on Main street.

Great Northern

THE "KING PIN" OF QUALITY FILMS

The Bear-on-the-Globe trade mark is the emblem of high quality

RELEASE FOR SATURDAY, OCTOBER 14th

THE SECRET of the UNDERGROUND PASSAGE

A thrilling Drama of the Mines.

RELEASE FOR SATURDAY, OCTOBER 21st

HIS FIDELITY INVESTICATED

A real feature comedy film. A laugh producer that is bound to please any audience. Length 871 feet.

DON'T DELAY YOUR BOOKING OF THIS FILM

ALL FIRST-CLASS INDEPENDENT EXCHANGES HANDLE OUR PRODUCT

The Bear-on-the-Globe trade mark is the emblem of high quality

GREAT NORTHERN FILM COMPANY

7 EAST 14TH STREET, NEW YORK

ALL FILMS SOLD THROUGH THE SALES COMPANY

THE MOVING PICTURE CRAZE

By James W. McGee

The moving picture craze has sprcad
  Like measles through the land,
And every town and village has
  Its own peculiar brand.
The cities like the rural scenes,
  With pumpkins, corn and hay;
The country wants the city scenes,
  The Bowery and Broadway.

The vivid views of "Western life"
  The small boy greets with glee
Are only meant for Eastern states
  And Eastern eyes to see.
The Southern views of "darky life"
  The pictures claim to show
Would get a cool reception
  Where the cotton blossoms grow.

The great immortal Washington
  Can nowadays be seen
  To cross a local Dclaware
  With ice cakes painted green.
Napoleon, too, is pictured
  On the field of Waterloo;
The field looks quite familiar
  With its peaceful Flatbush hue.

The fiery steed Napoleon rides
  Would not be known to-day
As one that drew a Spring street car
  For years across Broadway.
But moving picture scenes are set
  In most peculiar ways
To fit the public's latest fad—
  The moving picture craze.

St. Louis, Mo.—The Vaudeville Theater Construction Co. will erect a new theater building at Vandeventer and Maffitt avenues.

Millville, Pa.—A new theater is to be established in this town.

GET A REP

You Are Partly to Blame if Moving Picture Shows Are Bad

(From the October Woman's Home Companion.)

Eight million people visit moving picture shows daily in this country. There are 15,000 moving picture theaters. One hundred million dollars are invested in the business. Why not make this great force a power for good?

There is more money to be made out of wholesome moving pictures than bad ones. Following is an extract from the article:

"The motion picture, developed along proper lines, combining educational and amusement features, would raise the standard of living, promote municipal and domestic sanitation and stamp out disease.

"It would give housewives an intelligent idea of food values and instruct young men and women in the conditions which confront workers in the various industries.

"It would inculcate kindness to animals and promote an interest in normal, healthful sports.

"Are the moving pictures in your town dragging the young people down, by disregarding their natural healthy taste for pleasure, or are they interesting them in broader, bigger themes?

"You don't know!

"Yet you ought to know, for the good of your children, your neighbors' children, yes, and for the good of your real estate holdings!

"Man or woman, married or single, you ought to go to the moving picture show in your town. At the little picture theater, a block or two from your home, your children, your neighbors' children, the maid who serves you at supper, the boy who delivers your meat and your bread, the young girl who clerks in the five-and-ten-cent store, are all crowded together like sardines in a huge box, watching the flickering films of real life.

"And what are they seeing?"

"Don't you think you ought to know, you who vote and pay taxes, form clubs and organize municipal movements? Don't you honestly think you ought to get acquainted with the most popular diversion in your town?"

THE ECLAIR FILM CO.

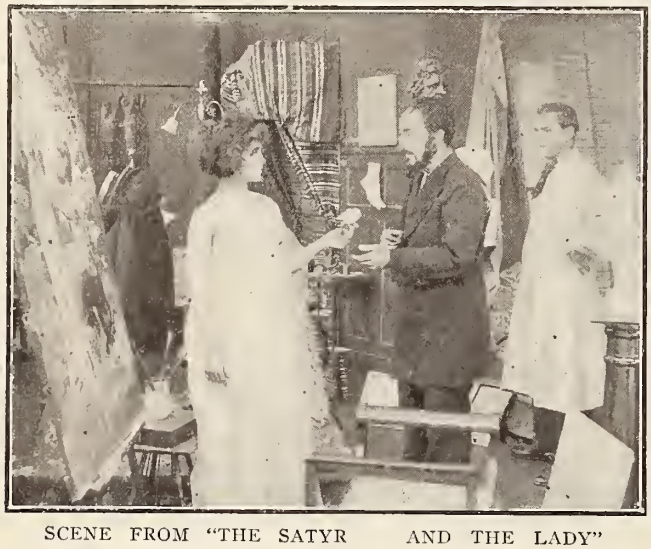
It will interest our readers to know that the tremendous success of "Zigomar" in Europe has brought about heavy demand for subsequent releases of a similar nature. Therefore the Eclair Company will produce in America a revival of "Nick Carter" exploits, the exclusive right for the use of the name in moving pictures being held by the Eclair Company. It is their intention always to produce nothing but clean and wholesome picture stories. They have already issued a number of "Nick Carter" stories in the past, as the trade well knows; howevr, the new "Nick Carter," subjects will be entirely different and greatly improved. The exclusive right to the use of the name, "Nick Carter," was granted them some time ago.

THE THANHOUSER PRODUCTION OF "THE SATYR AND THE LADY"

This Thanhouser release for Friday, October 20th, is a story of ugliness' tribute to beauty and deals with the simplicity and faith of a shoestring peddler and a beautiful artist's model. The action shows how the model's regeneration was brought about by the responsibilities of guardianship.

Although this release is not an adaptation, its story is in harmony with the well-known policy of the Thanhouser Company to present classics and high-class films.

The simplicity of this touching tale emphasizes its forcefulness. There are no confusing complications—no counterplots and no by-plots. Smoothly and naturally we are told that an artist who is working on a picture called "The Satyr and the Lady" is dissatisfied with the lay figure, Satyr, and that is satisfied with his "lady" model. In order to get a



SCENE FROM "THE SATYR AND THE LADY"

suitable model, the artist scours the congested market-places of the Ghetto. There he finds in the person of a bewhiskered shoelace peddler the very man he wants. A bargain is made and the peddler is astonished to learn that "sitting still" is a much more remunerative occupation than hustling around with shoestrings.

The beautiful lady with whom the Satyr poses is very kind to him, and soon she becomes in his eyes the embodiment of all that is good and virtuous. But in reality the model is of the ordinary sort—the kind we read about in the newspapers.

Long after the picture is finished, the Satyr is on his death-bed. He is troubled by thoughts of the uncertainty of the welfare of his child after he is gone. Finally his mind reverts to "his good and noble idol." She, he decides, is the only fitting guardian.

He sends for her and although she is in the midst of a hilarious and Bohemian bunch of friends in her apartments, she goes to him. She finds him dead, but his child finds a mother.

The scenes are picturesque and full of power. The artist's studio, the Ghetto scenes, the model's apartments and the tenement dwelling of the Satyr are all depicted with a naturalness and a fidelity to life, that is a revelation.

The players, the Satyr, the Artist, and the Lady, all live their parts. The emotional scenes "come over" with compelling force. Florence La Badie's performance of the model is beyond criticism. She possesses a natural charm and the beauty of a fresh morning lily. Mr. Benham and Mr. Thompson, the artist and the Satyr respectively, both do remarkable work.

THE NESTOR FILM CO.

The Nestor Film Co. informs us that it is their intention to release three reels each week, commencing in about a month. This is made possible by the fact that the Sales Company will allow its members to release three films each week and the Nestor Company will take advantage of it. They have three separate companies, three directors and some good releases may be expected.

Oklahoma City, Okla.—B. H. Powell and Edward Croak, of this city, will erect a new theater at 111-113 Main street, to cost $60,000.

TRADE MARK
WATERPROOF

Waterproof Films

Washed with soapy water, can be kept

FREE FROM OIL SPOTS, RAIN and DIRT.

Besides this, periodical washing keeps them

SOFT AND PLIABLE

as long as the sprocket holes will last.

Either old or new films can be treated by this process.

National Waterproof Film Co.

Sole Owners of Patented Waterproof Process and Machinery.

4200 W. ADAMS STREET, CHICAGO, ILL.

SPECIAL NOTICE

NON-BREAKABLE

Lantern Slides

ANNOUNCEMENT
ADVERTISING
LECTURE
MICROSCOPIC
NATURAL HISTORY

We make slides of all kinds

SLIDES

Artistic and beautifully colored

Don't be faked by would-be Original Inventors who claim, and are trying to manufacture non-breakable slides.

SEND FOR CATALOG.

MICA NON-BREAKABLE SLIDE CO.

2737 N. Croskey St. PHILADELPHIA, PA.

THE WAIF

A Heart-Interest Story of City and Country Life Filmed by The Imp Company

It is quite a far call from the squalid tenement districts of New York to the fresh, pure atmosphere of the country, with its fields of waving grain, fruit-laden orchards and fresh, invigorating air, but the Imp Company has produced a story —"The Waif"—in which the transformation is brought about with fidelity to facts, locale and general conditions—even to the minutest details.

It is a story that touches the heart—a satisfying tale told

in a simple, convincing manner—with pathos, and teeming with situations that will interest. The pastoral scenes are laid on the grounds of a public institution, a fresh-air farm, where the children from the city are taken during the heated period, cared for and given a chance to breathe the fresh air, as the Creator intended. These scenes are genuine, as the photographs will show, with the kiddies enjoying themselves on the playground and at the swimming hole. There are hundreds of children actual dwellers on the grounds.

The story is a beautiful one concerning a hardened old farmer, bitter at the world in general because his only daughter has married against his wishes. The daughter is disowned despite the protest of the doting mother. How she goes to the city, is widowed and her boy finally finds a home with his grandparents is an unique as well as a pathetic story that will be enjoyed by all classes of amusement lovers. The film is for release Thursday, October 26.

Gulfport, Miss.—The Elite Theater, at Twenty-seventh avenue and Thirteenth street, is to be remodeled.

Chicago, Ill.—A new theater is to be built at Ellston and California avenues, by Gustav A. Gottschalk and C. H. Kussel.

Minneapolis, Minn.—Louis Friedman will erect a Yiddish theater at Sixth and Aldrich avenues.

Chicago, Ill.—Thomas Maremkowski will erect a two-story brick theater at 4408-10 Milwaukee avenue, to cost $12,000.

Milwaukee, Wis.—The Silver City Amusement Company will erect a $10,000 theater at Twenty-eighth and National avenues.

C, O, BAUMANN

Mr. C. O. Baumann, who has withdrawn from the management and control of the Reliance Film Co. to give his entire time to the Bison interests, will give all his energy to the production of sensational Western dramas. As an-

nounced in our last issue, T. C. Graham, of St. Louis, and J. V. Ritchie, of Chicago, will take up the work of the Reliance Co. They are now in full control, and as Mr. Baumann has said, the change means better Reliance and better Bison films. Success to both.

Oakland, Cal.—Plans have been completed for the erection of the new Oakland Foto Play Theater to be erected on the H. C. Capwell lot on Broadway.

Turton, S. Dak.—Campbell Bros., who owned the opera-house recently destroyed by fire, will build a new opera-house.

Virginia, Minn.—The contract for the construction of the new Lyric Theater building has been awarded to L. F. Ursin, of Duluth. It will cost $50,000.

Port Richmond, S. I., N. Y.—A new theater will be erected at Richmond Terrace and Maple avenue, Staten Island.

Lexington, Ky.—James B. Haggin is making preparations to build a first-class theater here at Limestone, East Short and Main streets.

Fayetteville, Ark.—$500 damage was done to the Lyric theater by fire.

Milwaukee, Wis.—The Atlas Theater Co. will erect a new moving picture theater at Twentieth street and Fond du Lac avenue, to cost $20,000.

Antioch, Cal.—H. M. Deede will erect a new theater here.

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SCENE FROM "LAW OR THE LADY," TO BE RELEASED BY THE CHAMPION FILM CO. ON OCTOBER 25th

QUALITY BOUND TO WIN OUT

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A DOCUMENT IN EVIDENCE

Moving Picture Machine Operators Protective Union

Boston Local No. 162

A. F. S. E. OF UNITED STATES AND CANADA

WHEREAS, This Local having applied to The Enterprise Optical Company of Chicago Ill., for a "Mutoscope Machine" to be used for demonstrating and educational advancement of this Local, and

WHEREAS, The Enterprise Optical Company of Chicago, Ill., having kindly complied with the request of this Local, and presented for the above mentioned purposes an electrical "Mutoscope" Machine, therefore be it

RESOLVED, That in order to show our appreciation and gratitude for said gift from The Enterprise Optical Company, of Chicago, Ill., a hearty vote of thanks is hereby tendered said Company, and be it further

RESOLVED, That a copy of same be spread on the minutes of Boston Local, No. 162, and an engrossed acknowledgement be presented to aforementioned Company, also a copy hung in the Lodge Hall as a constant reminder of their unselfish interest in our behalf.

James F. Burke, President
Edward F. McDermott
John J. Maloney
Thad E. Barrows
Committee on Resolutions.

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The above scene is from the "Law or the Lady," a Champion Film Co. release of October 25th. The full synopsis of this story will be found in our regular department of this issue.

MOVING PICTURES, AIDED BY ORCHESTRA, SWELL ATTENDANCE AT CHURCH

Dr. Reutepohler's Innovations at Salem Church Prove Gratifying Success

Moving pictures and an orchestra have solved for the Rev. Benjamin H. Reutepohler, pastor of the Salem Congregational Church, the problem of getting an attendance at his church.

When asked last night concerning the success of this new method, which he has had for several months, Dr. Reutepohler declared that where he formerly spoke only to sixty or seventy-five people, he had an audience now of from 600 to 700 people.

"The pictures," said Dr. Reutepohler, "are of an educational nature and prove to be very satisfactory to the congregation. Last week we had scenes from the work of construction of the Panama Canal and this seemed to be an unusual drawing card. I feel well repaid for our efforts in this way.

The pictures exhibited at the Salem Congregational Church recently showed the care and training of the animals at the Zoo in New York.

In addition to the pictures, a feature of the evening was music by an orchestra of twelve pieces, under the direction of Professor Jean De Chauvenet.

"A World Made to Order" was the subject for Dr. Reutepohler's sermon last night, and in it he explained his satisfaction with this world and showed how hard it would be to map out a really model world.

The pastors of Springfield (Mass.) churches are opposing the opening of picture shows on Sunday, declaring it is a wedge for an "open city."

Municipalities have to contend with several evils greater than Sunday evening picture shows.

USING FILMS AS TEACHERS

Moving Pictures Prove Useful in Philippines—Natives Shown How to Clean House and Improve

Moving picture shows have penetrated the wildest and most remote parts of the Philippine Islands, says the Portland Oregonian.

After centuries of fruitless effort on the part of the Spaniards to wean the wild men of their unholy pastimes, it has remained for Uncle Sam to adopt the only means to reach their hearts; all with the assistance of the ever-fascinating moving picture show. The wild men have been taught the difference between clean and unwholesome ways of living by means of graphic pictures thrown on the canvas.

In the words of an official recently returned from among these people: "Just to watch the many emotions pictured on the faces of the former head hunters when the pictures were first shown was worth the many hardships endured to bring the word of civilization to these children. For they are but children in the simplest sense of the word. They sat on their haunches, or rather squatted in the fashion of the Indian, and there passed across the faces of all present all the emotions of which the human being is capable. Astonishment, amazement, incredulity, quickly followed one upon the other until it settled to one of extreme pleasure and satisfaction."

Some of them afterward were heard to say it was the work of the devil. Others claimed it was magic, black art, and many other guesses were offered, but in the end all became apparently convinced the pictures came not from the devil, but were for their best interests.

Inspect the Machine

After the first show was over, in one of the small settlements of the Igorot country, it was interesting to see them minutely inspect the machine. It was hard for a while to get them near it, but after considerable persuasion they gingerly approached as if in fear it would go off. They would go over the stretched canvas and finger it as though looking for something hidden within, all the while with the greatest look of wonder and amazement on their faces.

After several exhibitions showing scenes familiar to all, there was thrown on the screen a picture showing the streets and houses in the various settlements in all their old-time filth and dirt. Immediately following this a picture would appear showing the same streets and houses after they had been cleaned up. The pictures were explained by an interpreter who accompanied the show. It was not long before the native began to sit up and take notice.

From this time on they seemed to take an interest in their home surroundings, and now many of the nipa shacks which formerly appeared about to tumble into the streets, now present an altogether different appearance. Streets have been cleaned up. In fact, the moving picture show, so far as Uncle Sam in the Philippine Islands is concerned, has come to stay. It has been adopted as part and parcel of the system of education of the natives.

How Pictures Have Helped

Dean C. Worcester, Secretary of the Interior for the Philippine Islands, gives a graphic description of the improvements which have been and are being made with the help of moving pictures, in a report just received by the Insular Bureau of the War Department. A number of photographs accompany this report, which show the natives "before and after" taking American civilization.

Because of the many peculiar dialects of the numerous tribes, especially among non-Christian tribes, the work of the health authorities has proven particularly difficult. The work of improving the sanitary conditions in the huts and in the villages of the natives was slow, until the officials hit upon the plan of using moving pictures. The novelty of the show appealed to the native at once, and he seemed to catch the idea and see how easily improvements could be made. The lessons which the pictures teach are being taken to heart by the natives. The officials are to-day pointing to clean houses and clean streets as the result of their campaign with the moving pictures.

An extremely interesting set of pictures—illustrating "before and after taking"—is of a native of the islands taken at intervals of a year apart. The first shows him as a head hunter, a savage in every respect; the last after two years' contact. The whole expression of the face in each of the pictures shows a different degree of intelligence and civilization, the progress being easily noted.

Uncle Sam Adopts Method

While, of course, the work of teaching the natives by means of moving pictures has been tried in many parts of the islands, its success among the untutored savage Igorates, the Moros and other non-Christian tribes has been so great from the start that Uncle Sam has now practically adopted this method as the most feasible means of teaching these natives in their own homes and villages the proper way to live. Even now, the officials say, the benefits are easily apparent, and it will not be many years before what were once dirty mudhole settlements will be clean, thriving communities where anyone may live without danger to health.

A BUSY SMALL BOY

A Moving Picture Comedy, by Morrill Hazard

Scene I. A parlor. Enter a mischievous boy. He chortles gleefully then places a tack on chair, point upward.

Scene II. Enlarged tack on seat of chair point upward.

Scene III. Same parlor—continuation. Boy produces a hatpin. Chortles. He hears approach of his sister's beau and hides behind sofa. Enter sister's beau, a rather starchy young man. He sits on sofa.

Scene IV. Enlarged picture showing hatpin in boy's hand about to be thrust into Beau's leg.

Scene V. Same parlor—continuation. Beau leaps frantically from sofa and clutches at his leg. Enter boy's sister, attractive young woman. Beau smothers his feelings and greets her. She sits. He sits on chair with tack on it. He leaps into air. Sister discovers tack. Beau discovers boy behind sofa. Exit boy, mocking.

Scene VI. Same parlor. Beau and sister discovered spooning on chair. Now and then Beau pauses to soothe his late wounds. Boy appears behind them in door, sneaks forward, seizes back of chair and pulls it over, spilling Beau and sister. They scramble up and discover boy mocking in doorway. Exit boy, escaping Beau. Beau proposes to adjourn to more favorable locality where boy will not find them. Sister assents. Exeunt.

Scene VII. A hammock swung between two trees. Enter boy, produces knife, cuts hammock ropes, also cuts stick from branch, then climbs tree. Enter Beau and sister. They sit in hammock and spoon. Boy tips off Beau's hat with stick each time he tries to kiss sister. Beau discovers boy in tree and threatens wildly. Hammock breaks. Boy escapes. Beau and sister decide to seek new isolation. Exeunt.

Scene VIII. Bench beneath a tree. Enter boy with a rope which he ties into double noose, one at each end. He discovers approach of Beau and sister, climbs tree.

Scene IX. Enlarged picture of boy in tree with a hornet nest hanging from branch.

Scene X. Bench beneath the tree in which boy waits—continuation. Enter Beau and sister, spooning. They sit on bench. Boy interferes with love-making by tickling cheek of Beau and sister, using long twig. Beau discovers boy in tree. Boy lassoes sister and Beau with his rope, then hurls hornet nest between them. Boy escapes. Beau and sister tied together fight hornets. They break in opposite directions, but rope brings them together each time. Beau produces knife, cuts rope. Exeunt opposite directions, fighting hornets.

Scene XI. Enlarged faces of Beau and sister swollen by hornet stings. Ridiculous spooning in that condition.

Scene XII. An undertaker's shop. Undertaker discovered. Enter the boy and orders several coffins, giving name and address. Enter Beau with bandaged face and a whip, chases boy around shop. Exeunt Beau, chasing the boy. Undertaker with memoranda of order decides to fill it.

Scene XIII. A street scene. Beau with switch and bandaged face appears chasing boy. Boy escapes, Beau pursuing.

Scene XIV. A live poultry market. Poulterer discovered. Enter the boy and orders 20 roosters, by spreading out fingers. Gives name and address. Enter Beau with switch and bandaged face. Chases the boy round and round. Boy escapes. Exit Beau pursuing. Poulterer exults over large order.

Scene XV. A street scene. Beau with switch and bandaged face chases boy. Boy escapes. Exit Beau pursuing.

Scene XVI. A dog fancier's—fancier discovered. Enter boy, bolting in. Orders large number of live dogs, by spreading fingers. Gives name and address. Enter Beau bandaged, with switch. Chases boy round and round. Exit Beau chasing boy. Dog fancier surprised but elated over his large order.

Scene XVII. A street scene. Beau with bandaged face chases boy. Boy escapes. Enter sister with bandaged face. She intercepts Beau and prevails upon him to desist by telling how she loves him. At her suggestion he discards switch and goes with her upon a certain errand.

(Continued on page 29)

NOTES OF THE WEEK

FROM THE OBSERVATORY

By G. F. Blaisdell

WELL, well! The local Censorship Board at Fort Worth, Texas, is going out of business. The Board has reported to the appointive authority that there is no more work for it to do, following the receipt of notification that the National Board now passes on all films. In the future all that will be necessary in order to show a film in Fort Worth will be to file with the Police Commissioner a certificate that the National Board has passed the film.

As a matter of fact, it is close on to two years that all films, licensed and independent, have been scrutinized by the National Board before being exhibited publicly. It may be said of the Fort Worth Board that nothing it has done so well became it as its final passing. In response to "demands" from more or less ill-informed persons in many communities, some of them anxious to attain a little cheap notoriety in their home neighborhood, local boards of censorship have been springing up all over the country.

Possession of qualities that may be essential to make a passable Sunday-school teacher will not necessarily constitute a man or a woman a competent censor of moving pictures; neither will a board of censorship probably be strengthened by the addition to its membership of a person whose horizon is bounded by the limits of a small town.

Ability intelligently to pass on motion pictures requires deep understanding of human passions and of the desires of plain people—for in the main it is plain people who follow moving pictures. When you hear a man say he has no regard for pictures does it not seem to you that he is posing? There are those—fortunately few in number—who seem to be under the impression that to confess a liking for pictures is to admit that they are not of superior mold; and, as a corollary, that to denounce them or to refer to them in a deprecatory manner is a mark of superiority.

Probably no member of the Board of Censorship will claim that the Board has not erred in judgment at times. To expect otherwise would be to expect the humanly impossible. The Board has done splendid work. The passing of the Board of Censorship of Fort Worth is the best testimony as to the efficiency of the National Board.

* * *

One of those amusing statements often made concerning the moving picture censorship comes to hand from St. Paul. The Pioneer Press of that city, in quoting James Gilosky, of the Alhambra Theater, makes him say: "St. Paul proprietors have held meetings from time to time to discuss these matters (affiliation with the National Moving Picture Exhibitors), but of late the gatherings have been rare, owing to the improved quality of the pictures sent us by manufacturers. The National Board of Censorship, of which Anthony Comstock, of New York, is a member, has done a great deal to elevate the tone of films. Rarely is a risque picture sent out."

There must be some mistake here. If Anthony Comstock has any connection with the National Board the fact has escaped the observation of this writer. No, no, Mr. Gilosky; Mr. Comstock's activities are in other directions; and the censorship of motion pictures still remains in the hands of men and women who will not always restrain the populace from doing those things which they most desire to do. For which much thanks.

* * *

Here are two specimens of benevolent activity from somewhat widely separated points, but the symptoms of publicity-notoriety itch are plainly revealed in each.

The first gem is from the Perth Amboy (N. J.) Chronicle:

"A large delegation from this city attended the convention of the W. C. T. U. held at Jamesburg yesterday. Resolutions were passed regarding moving picture shows and all places of amusement declared to be conductive to immorality. Those who went from here were: Mrs. Jane Overington, Mrs. G. D. Runyon, Mrs. John Halpin, Mrs. V. P. Christoffersen and Mrs. E. J. Williams."

"Conductive to immorality" is good.

From the Dixon (Ill.) Daily News we learn that:

"Geneva clubwomen are to wage war against the uncensored 'blood and thunder' and melodramatic motion pictures. The women declare that pictures are often shown in Geneva when forbidden in other cities. To this end at the last meeting of the Geneva Improvement Association the women voted to open, equip and manage a 'censored' motion picture theater of their own, where the public, particularly the young people, may be shown only 'wholesome' pictures."

* * *

The Rev. P. P. Womer, of the Park Congregational Church of St. Paul, will this week initiate a moving picture program for Sunday evenings. The project is the outcome of the discovery that the declining Sunday evening church attendance was due to the moving picture shows. Dr. Womer says:

"I am going to see if the church cannot be made as popular as the theater on Sunday night. Last Sunday night there were more than 1,400 people in town theaters and less than 800 in the churches. If the people want moving pictures I am willing to let them have them in my church."

Dr. Womer is a wise man and a credit to his church and community.

* * *

For the amusement of the inmates of St. Elizabeth insane asylum, in Washington, D. C., the $125,000 picture show and theater put up by the Government will be opened Dec. 1. Men who have given years of study to the question of insanity have reached the conclusion that the motion picture is a great aid toward curing disordered minds.

The inmates of St. Elizabeth's in the years gone by have amused themselves with athletic sports, but during the cold weather they were forced to remain indoors to a great extent. Only the physically able were the ones who took advantage of athletics, but one and all confined at the asylum can enjoy the pictures that are to be given.

The theater is called Hitchcock Hall, named for Ethan Allen Hitchcock, Secretary of the Interior at the time the appropriation was passed in Congress for the erection of this place. It has a seating capacity of nearly 1,000.

The stage is almost as large as any in Washington, and is modern in every respect, the curtains and all being fireproof. In addition to moving pictures a stock company of hospital employees will give plays of different kinds. Dances will be held this winter on Tuesday nights. The asylum orchestra will furnish music for all occasions.

* * *

Announcement is made of the formation of a corporation which will manufacture moving pictures for Jews, portraying Jewish subjects exclusively. A company of Jewish actors will be engaged.

There undoubtedly is a splendid field for such a company.

* * *

For his work in assisting Max Florence, a moving picture showman, to obtain photographs of the interior of the Mormon Temple at Salt Lake City, Gilbert L. Bossard, the

Mormon Elder, who actually took the photographs, has been excommunicated from the church.

Bossard and Florence have been in New York for some time trying to sell their pictures for moving picture purposes on the ground that they reveal important secrets. The Mormon officials have refused to buy them, declaring that they are worthless, and that any responsible applicant can have all the pictures desired with President Smith's compliments, the building not being at all a secret one, but merely a sacred one open only to members of the church in good standing.

* * *

A number of exhibitors have got into legal difficulties recently. Samuel Glass, of New York, was fined $50 for allowing minors to enter his show. Martin J. Gallagher, of St. Louis, complained to the police that his patrons were being annoyed by persons outside his hall. A policeman sent to investigate discovered that Gallagher was operating under an expired license. As a result a fine of $10 was imposed. Samuel Spiegel, of Newark, N, J., was fined $25 for exposing fifteen reels on a shelf in his home.

* * *

As a result of the moving picture show hearing in the Falconer (N. Y.) village hall, the same village board which imposed a prohibitive $500 license fee on the amusement last spring reduced the fee to $50. Change in public sentiment in general in regard to the shows seems to have been the reason for the amendment.

* * *

Freeman Owens, the youngster who recently secured for Imp the pictures of the damage wrought by the hurricane at Charleston, S. C., has secured 600 feet of film on board the Chinese cruiser Hai Chi In spite of the fact that Admiral Ching Pih Kwong gave Owens the freedom of the ship, the sailors manifested a decided disinclination to be "took." The ship's band, however, was not averse to being photographed in action.

* * *

The Inter-Church Federation of Trenton, N. J., has adopted resolutions praising Governor Wilson for his interference with the projection of the Jeffries-Johnson pictures at the recent State Fair.

CHICAGO LETTER

Chicago, Ill., Oct. 10, 1911.

The Plaza Theater, at 308 North avenue, was broken into Sunday, October 1st, a little after midnight; the safe, which is in Mr. Miller's private office, was opened and looted of $900.00. There were six burglars in the party, who entered through one of the lower windows. The night watchman was attacked and knocked unconscious. The office in which the safe was located was just off the balcony, being separated only by an ordinary wall, which was chopped through by several of the men, while the others sat in the back row in the balcony smoking cigars. This makes the fourth robbery in four months attempted in this theater.

The Franklin Theater, located at Thirty-first street and Calumet avenue, which has recently been remodeled, was opened Thursday, October 12th. A high-class line of Independent pictures are shown.

Mr. J. H. Whiteworth, formerly proprietor of the Royal Theater, Dauphin, Manitown, Canada, which he sold last month, was in Chicago last week taking notice of what was doing.

Mr. Leroy T. Goble, publicity manager of the Geo. Kliene Optical Company, has handed in his resignation in order to take full charge of the advertising for the Hazel Pure Food Company, Chicago. Mr. Goble has been with the Kliene Optical Company for the past three years, during which time he has been very successful in all his undertakings.

Mr. D. J. Chatkin has now full charge of the advertising department at the Anti-Trust Film Company.

Mr. H. Wickes, the man you can't make laugh, offers from $25.00 to $100.00, works among the audience and is a big drawing card. Although you can't make him laugh, he had all the audience laughing the other night at the Jewel Theater.

Mr. Fleckes, manager of the Laemmle Film Service, Chicago branch, returned from New York last week, and is again busily engaged at work.

Mr. J. R. Hattslaedt has succeeded Mr. Goble and will now have full charge of the publicity at the Kliene Optical Company. Mr. Hattslaedt has had a great deal of experience in advertising during his entire business career, and his knowledge in this line speaks well for his success in the future.

W. K.

BEHIND EVERY FACT LIES A REASON

The phenomenal success of the Sales Company in establishing the first and Largest Motion Picture Film Distributing Company in the World plainly shows they possess the confidence of the exchange-men and exhibitors throughout the land and is directly attributable to the iron-clad principle of always striving to improve their quality.

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The growth of the Motion Picture Distributing and Sales Company proclaims its character. Growth is the sign manual of health.

The essence of commercial health in the moving picture industry, as in any other line, is fair dealing. Commercial growth is nourished only by intelligent management and enterprise. Years of hard work and honest dealing have given the Motion Picture Distributing and Sales Company its sound constitution; its giant stature has been attained by alert enterprise and intelligent direction.

THIS

THEIR WEEKLY PROGRAM OF TOP NOTCHERS ALWAYS

MONDAY	IMP, ECLAIR, COMET, AMERICAN, CHAMPION.
TUESDAY	THANHOUSER, BISON, POWERS.
WEDNESDAY	CHAMPION, SOLAX, RELIANCE, AMBROSIO, NESTOR.
THURSDAY	REX, AMERICAN, IMP.
FRIDAY	COMET, SOLAX, LUX, THANHOUSER, BISON.
SATURDAY	POWERS, ITALA, GT. NORTHERN, NESTOR, RELIANCE.

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MOTION PICTURE DISTRIBUTING & SALES CO.

111 EAST 14th STREET NEW YORK CITY

GET A REP

From the Motion Picture Distributing and Sales Company

From Our Western Correspondent

Hot Springs, Ark., Oct. 12.—Even the moving picture shows the past week had to take a back seat for the big State Fair, the sixth annual exposition of its kind, which was held this week, and which, in point of crowds and exhibits, surpassed anything in the history of the State Fair Association. It was a great show in every sense of the word, and one of the big features in connection with the same was the masterful production of "Pioneer Days," during which the hot springs of this resort were discovered all over again.

Two hundred and fifty men and women took part in that pageant, which was staged in front of the grandstand at the Oaklawn racetrack, where the State Fair was held. It was the most vivid, realistic and active illustration of the history of the state that has ever been attempted. Fronting the grandstand there is an open field almost a mile long and over half a mile wide, and on this a row of little cabins, stockade and fort, several small stores and trappers' headquarters had been erected. At another portion of the field the hot waters were seen to come gushing out of the ground, and when the show opened there was a large band of Indians; some of them were being carried by their comrades to the hot springs, others were bathing in the waters. Over a hill came "De Soto" and his suite, being led by Indians who had told him of the great healing waters. It is an historical fact that De Soto first discovered the hot springs, and was the initial "maverick" to take a dip in the same. The process of "discovering" them all over again was a big hit with the great crowd present. As the show moved on a large delegation of cavalry was seen to leave the fort to quell an Indian disturbance, and while the soldiers were absent renegade "redskins" made an attack on the settlement. Men, women and children ran into the stockade. The Indians were reinforced and just as the battle appeared to be going against them the soldiers were seen returning and soon scattered the Indians. Oh, you American-Bison moving pictures! One step after another was taken to show the development of the state, and this year's fair was pronounced "the best ever."

Suppose you were engaged to marry the "sweetest girl in Dixie" and business called you away from the city for a week, and that during the time you were absent some of your good, dear, thoughtful friends had started the report that you had gone away to get married, and suppose on your return every one you knew rushed up to congratulate you and one of your friends on a local paper had written an article and placed it under a "scare head," stating that you were single no longer, and your girl, to whom you were still engaged had read that article and wondered what it was all about, and called you to account for getting married and not letting her know anything about it—well, gee! wouldn't it rile you? Eddie Gavrel thinks it would, and Eddie is about as cross a "bear" as I write this as can be found in the historic Ozarks, and they have "some bear" in those mountains, believe me. You see, Eddie went to Memphis. I missed him from the Lyceum, where his smiling features are as good to look upon as the pictures themselves, so I asked numerous ones where Eddie had gone. They looked wise, laughed in a foolish manner and said nothing. Then I went to some of Eddie's Greek friends, and they told me that Eddie had decided to lay aside the easy life of a bachelor and buckle down to the real matrimonial hustle, so, naturally, for my paper I wrote Eddie up in great shape. Being a good friend of Eddie's and Eddie a good friend of mine, why I sort of "threw myself" on the story, and now the whole world is laughing. Eddie did a song and dance in the lobby and made a rush for his "six-shooter" when I showed him the article. Eddie states that the only reason he didn't fire was because he knew I would be disappointed if I didn't get to see the State Fair, and, besides, he and "The Lady in the Baths" are very good friends and he didn't think she would look well in black. Furthermore, Eddie says that if his girl does toss him on account of that story he will file a damage suit against me.

The motion picture managers and their friends let out a howl last Sunday because they were forced to keep closed while numerous places of business were open. I walked down Central avenue and noticed that the bookstores were doing a very nice business, as were also the cigar emporiums, but what surprised me most was to see several of the clothing houses open. Saw one man buy a hat and no attempt was made to shut the place up, but the picture shows were tighter closed than the pearly gates against Old Nick himself. Judge Wood is a most competent official, but he certainly has made

a farce in this Sunday-closing law crusade. The picture houses are forced to be the "goat" for his personal animosity. It isn't right and it certainly is not a square deal in any sense of the word.

Those who predicted that the scenic and photo playhouses would be glad to come back into the trust fold after trying Independent service are now given the right to take a "change of venue" or change their mind, because some of the best pictures that are coming into Hot Springs are being seen at those theaters. Among the Independent output I'll have to hand it to Thanhouser on their "Honeymooners," the week's best comedy, and "Lochinvar," the prettiest romance of the month. Those two reels made a great hit here. The comedy was immense and the staging of "Lochinvar" left nothing to be desired. Ambrosio also came across in fine shape, and their reel, "The Mask of the Red Death," was a masterpiece. "The Circular Fence," an American, would have made a good picture, but it materialized into one of the most remarkable reels that has been here in many weeks. Someone in the film exchange had "spliced" part of the "Claim Jumpers," also an American, on this reel and finished the reel with the latter picture, so that when we got the "Circular Fence" we also witnessed part of the "Claim Jumpers." It kept us circling some in the mind to get a line on what it was all about, and had I not witnessed the "Claim Jumpers" a few days before I would never have been able to make head or tail out of the fence story. Imp took us on a pleasant journey "Through the Dells of Wisconsin," and we enjoyed it immensely, and "Mutt and Jeff" and the dog-catchers was the big scream last Wednesday. I certainly want to compliment Nestor on the excellent manner in which they are staging these pictures. The make-up of both "Mutt" and "Jeff" is true to life, and they are what they were intended to be—a big feature and box-office attraction. They get the dimes in this man's town, Nestor.

Rex sent us "Picturesque Colorado," and it was much appreciated. Say, Rex, why don't you get into communication with the Business Men's League and try and get the same kind of a reel for Hot Springs. Just drop a line to George R. Belding, secretary of that organization, and I'll boost the same at this end of the woods. No telling what that progressive bunch may do, and we know full well that you could handle a reel of this nature. True, Imp gave us one-half a reel about ostriches, etc., but that wasn't a Hot Springs picture, by a long shot. Think it over, anyway, Mr. and Mrs. Rex.

The "Lady in the Baths" is in her glory this week. I procured a press badge for her and she has been stampeding out at the State Fair all week collecting notes for my "Stroller Column." She has become very proficient as a judge of live stock, and can tell the difference between a razorback hog and one of the ordinary porkers by simply feeling its spine. Also, I might add that when she sees this in print—if she does—well, I'll dine downtown that night instead of coming home to the flat.

THE MAN IN THE BATHS.

GET A REP

WASHINGTON, D. C.

"Foul Play," in three reels, by the Edison Company, is having a popular run at the Colonial, where it will remain the entire week. Occasionally when a dramatization of some well-known novel will be produced in two or three reels, Manager Brylawski will give it the dignity of any other dramatic performance with a billing of several days or a week. This recently proved a success with "The Two Orphans," and in the past with "A Tale of Two Cities," "The Passion Play," and others.

Another Ft. Meyer military release of the Solax Company was welcomed at the Empress. This was "His Sister's Sweetheart." "The Crimes of Nero" had a two-days' run at this theater with appropriate music presentation.

A Ragtime Quartet played quite a part recently at the Plaza. This was headed by the composer of popular songs, Egbert Van Alystyne, assisted by John McGuire, John Salb, and Leonard Chick, featuring "Navajo Rag" in a most animated manner with slides. These artists also appeared at the Moore Sunday Concerts at the Gaiety and Academy theaters, where motion pictures play a distinct part. Mr. Van Alystyne and Mr. McGuire were the guests of Tom Moore during their stay in the city.

Manager Brylawski surprised the public of Washington by the appearance on the scene of the Austin Flood. This reel arrived here on October 5, which meant some haste for the camera man.

When the Plaza was "trying out" some extra new reels received from New York recently, together with its regular three-reel show (with two first-runs), and a Ragtime Quartet, someone said it was too much show for your money. The tickets almost gave out, while the theater was taxed beyond its capacity, and the line-up on the street was disappointed when the house closed because they couldn't see the show. Nor was this a part of the full-page advertisement that Manager Moore furnishes weekly to a local paper.

A. Abrams was a recent guest in Washington, where he called upon his many friends in the motion picture business.

The presentation of Clio and Phyletes at the Virginia has called forth a goodly attendance. The music has been especially appropriate.

Westgate, Ia.—A new opera house will be erected here.

W. Duluth, Minn.—Plans are being prepared for a new theater to be erected on Central avenue, at a cost of $5,000.

Savannah, Ga.—The Montgomery Amusement Co. will enlarge the Odeon Theater.

Chicago, Ill.—Wm. Bopp will erect a new $5,000 moving picture theater at 3448 Southport avenue.

St. Louis, Mo.—The O. T. Crawford Theater Syndicate will build a new moving picture theater at Kingshighway and Delmar boulevard.

Los Angeles, Cal.—L. W. Knight will erect a new moving picture house at 1276 39th street, at a cost of $3,000.

Sibley, Ia.—Smith & Campbell have sold their moving picture theater to Porter L. Wilborn, of this city.

Minneapolis, Minn.—Peter Boosalis, 808 West Lake street, picture theater to cost $3,000.

"SUNLIGHT"

TRADE MARK REGISTERED

The box office is the pulse of the theatre. The profit or loss of your business depends on the flow of nickels and dimes through its window.

The public will patronize a good picture in preference to a poor one at the same price.

Ten new pleased patrons per day at 5c or five new patrons at 10c will within a year pay for a

"SUNLIGHT" SCREEN

How can you afford to be without one?

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EVERYTHING IN MOVING PICTURE EQUIPMENT EXCEPT THE FILM.

SPECIAL—BRASS ANNOUNCEMENT SLIDES, 35c EACH

A REQUEST WILL BRING OUR NEW PRICE LIST, JUST ISSUED.

H. A. MACKIE, Inc., 851-853 Broadway, Corner 14th Street, NEW YORK CITY

WHOLESALE

LOS ANGELES, CAL.

The progressive city of Los Angeles is again to the fore in that it is the home office of an organization which came to life by virtue of giving birth to a corporation last August bearing the name and title of the Consolidated Securities Company. It was capitalized at one million dollars, with stock at the par value of ten dollars a share.

The object of the company, which is not a holding, but in the strictest sense of the word an operating company, is to buy or lease the better grade only of moving picture houses stretching from San Diego, Cal., to Seattle, Wash., or wherever thought more advisable to build, equip and operate moving picture theaters at as many different points as possible.

The officials of the company believe that the day has arrived when the individual has reached the zenith of his financial possibilities in this enterprise, and that the time is most opportune for a repetition of that which has happened to so many other industries, which by virtue of consolidation have opened the eyes of the world to the tremendous sum of money made through "ideal combination"—ergo—CO-OPERATION.

It will be the plan of the company to greatly elevate the character of performance which is at present given at the vast majority of play-houses; travel scenes and films of an educational nature will predominate; in fact, all that tends towards the uplifting of ideas and the betterment of the public morals will at all times receive preference.

Through the force of combination, tremendous savings in all branches of operating will be made, and where individual play-houses have proven to be such large money-makers the earnings of such houses as are working in the combination will be increased all the way from forty to sixty per cent. While this has undoubtedly been the case in a great number of other industrial propositions who have combined themselves together, no field to-day offers such opportunities for a better exemplification of this latter fact than does a combination of the high-grade class of motion picture theaters.

The sponsors of this company are well-known men of Los Angeles and vicinity.

The president, Mr. H. W. Nixon, is a gentleman exceptionally well qualified to head such an enterprise. Forty years spent in the amusement business, catering to the wants of the entertainment-loving public, together with the fact that he is the owner of one of the best-paying motion picture houses in Los Angeles, and was for three years president of the Southern California Motion Picture Men's Association, and is a man of eminently high standing in the community, is sufficient guarantee that the corporation will be guided through a successful career.

The vice-president, Mr. Harry R. Taylor, is a gentleman of high attainments and standing in the city, and is well spoken of financially, and embodies the essence of conservatism.

Mr. Wilson G. Tanner, the treasurer, is active vice-president of the Park Bank of Los Angeles.

The secretary is Mr. S. E. Manatt, who is the manager of the Pico Heights Branch of the Park Bank, and is an old resident of Southern California, where he has been long and actively connected with banking circles.

All of the above gentlemen, together with Mr. F. H. Vesper, president of the Bank of Glendale, comprise the Board of Directors. The plan is an exceptionally good one and, properly managed, as it undoubtedly will be, should prove a great financial success to all of those who are interested.

There is trouble between the managers of some of the vaudeville theaters and the larger picture theaters, and the members of the Musicians' Union over an increase of from $2 to $3 per week which has been asked by the musicians.

In the motion picture theaters, the musicians, all of whom have spent years and years learning their instrument, are paid but $20 per week for six and one-half hours' work. This is less, they say, than is earned by day laborers.

"The price arranged for the picture theaters was a special concession on the part of the union," declared O. V. Geoffrion, acting head of the local Musicians' Union, "and was never intended to be a permanent scale. The men in the vaudeville houses, have been discontented because of the low scale paid in comparison to the very hard work done, and it was in response to their request that the increase of from $2 to $3 was asked.

"The managers say that they will not pay the increase, however slight. They say that the musicians are getting more than a just wage for their services. This means but about $25 or $30 per week to most of the theaters, and the small increase would mean much to the musicians. Every city on the coast has a better scale of wages for the musicians than has Los Angeles.

"We are simply asking for a slight and very fair increase, and we don't want to start a strike, we don't want to order a boycott or to have any trouble at all, and would like to see the managers see things the way we see them."

Sigmund Stearns and Mike Gore, owners of the Plaza Theater, were arrested by Policewoman Wells on a charge of displaying posters showing men fighting with swords and revolvers. Police Judge Rose fined each $10, but suspended the sentence on the promise of the proprietors not to violate the city ordinance again.

The merchants on Main street have petitioned the council, asserting that the automatic organs and pianos in picture theaters are ruining their trade. If the council passes this ordinance prohibiting organs or pianos many theaters would go out of business.

The first job for the new Board of Censors was selected by the Legislation Committee, when it passed to the Board the petition of the Southern California Motion Picture Men's Association that children be allowed to go to a picture theater unaccompanied. The present ordinance requires that parents or guardians accompany children under 14 years of age. The moving picture men say that since the Board of Censors have been elected, and that all pictures have to be censored by them, there would be no harm done if children were allowed to go.

Owing to the fact that the Kinemacolor has been running for the past three weeks to capacity houses at the Grand Opera House, the management has decided to show it one more week. These films have been in greater demand than "Dante's Inferno," which was shown for two weeks at the Majestic Theater or the "Passion Play," which was exhibited for two weeks at Walker's Theater. The Kinemacolor pictures for this week consist of "The Royal Horse Show at Richmond," "The Fashion Show at Kensington," "The Prince of Wales at the Carnavon" and "The Coronation of King George the Fifth." If the pictures are shown to capacity houses this week, the Kinemacolor will probably be shown for an indefinite period.

Mr. Geo. Howell, proprietor of the Lyric Theater, has returned from an extended pleasure trip through Iowa. While there Mr. Howell visited many of the big cities, returning with many new ideas of moving picture theaters.

The Independent exhibitors of this city are clamoring for more and better pictures, as there are more and more Inde-

pendents coming into the field and the output this city receives is not enough to supply the demands. Manager D. S. Markowitz, of the California Film Exchange, will leave for San Francisco some time this week to consult with the Board of Directors and the general manager of the main office. Markowitz will try and secure more releases, which he is certain can be done.

The Shell Theater has installed a new Powers six machine, getting excellent results. Chief Operator Harden goes around with a happy smile on his face.

The Ideal, Spring, near Fourth, have changed their program from Independent to Trust.

The Rounder Theater, on the Hyman's circuit, has sold the lease to a Chinese restaurant.

ALEX FEINSTEIN.

OUR LONDON CORRESPONDENT

London Office of the News,
8 Sherwood St., London, W.

As an Englishman, Mr. Saunders, you probably know the Nonconformist Conscience. It seems to be a unique possession of the British nation, doubtless in many ways a most valuable one, but undoubtedly inclined to get tiring at times. One of those times is with us. The Conscience is, so to speak, on its hind legs and braying at the top of its voice, and the object that has caused its excitement is? The Wells-Johnson fight, of course. Shame that such an orgy of brutality should disfigure the fair city of London; double shame that Wells should get £2,000 for pummelling Johnson; treble shame that Johnson should get £6,000 for pummelling Wells. Shame again that pictures of the revolting affair should pollute the fair minds of London's youth. Yes, the Rev. F. B. Meyer has denounced the fight and, almost as though it were a case of effect following cause, Mr. White, chairman of the London County Council, has written to Earls Court threatening all sorts of trouble about the renewal of the license if the fight comes off. Despite the Rev. Meyer's pulpit denunciations and despite Mr. White's epistolary powers, it is 10 to 1 that the affair will come off exactly as fixed. By the tmc this appears in type, indeed, the fight will be all over; Johnson will probably have added Wells' scalp to those of Burns and Jeffries, and the search for big white boxers will recommence to the immense ultimate benefit of Lil' Artha's bank account. I hope I am wrong but that is how most people think it will end.

* * * *

The last hope of the Anti-fight brigade is that the Home Office will ban the fight. It is practically certain that the Home Office will do no such thing. Will Barker, at least, does not seem to fear trouble in that quarter. In the earlier part of the week he was in Paris, filming Johnson's training, and brought back some facts which show that those who rely upon the black's bad condition as likely to give Wells the victory are considerably. Mr. Barker describes Johnson as hard as nails already, with scarcely any superfluous fat. As a proof of stamina Johnson punched the bag for thirty-five minutes in Mr. Barker's presence. After that Mr. Barker punched Johnson for three or four minutes in a rousing practice bout which ended with Will G. an easy winner on points.

* * * *

I have reason to believe that Mr. Aitken of the Western Import & Film Co. has made other captures in addition to that of the Majestic films, the first examples of which are being looked forward to with considerable interest. The Western Company look likely to have a strong hand before they are finished and should they do as well with their new brands as they did with "Flying A" they should not be long in occupying a prominent position in our market.

* * * *

"Flying A's" themselves, who will shortly be housed in a new office, are going ahead strongly in Mr. Scott's hands. Their subjects were always good; now their quality has improved in a marked manner while Miss Pauline Bush has been a decided acquisition on the acting side. Miss Bush is one of the most attractive moving picture heroines you have yet sent us and she and Mr. Kerrigan make as handsome a pair of lovers as any of the lady picture theater patrons could desire.

* * * *

I hear of another big thing to be handled by Tyler's immediately. They did very well indeed with "Clio and Phyletes," but this is going to be one better yet, so I hear.

* * * *

Meanwhile Mr. Hayman, of the New Agency Co., has given us another of his periodical headliners. Mr. Hayman has got into the habit recently of giving us a specialty every week and "After Fifty," which portrays the love story of a Bersaglier officer, as told by the latter to his grandchildren, when he is celebrating his golden wedding to the girl whom he first met on the battlefield when Italy and Austria were at death grips. It's a grand picture, grandly acted.

* * * *

Meetings, or a meeting, of the Kinematograph Manufacturers' Association have been held this week, again, I understand, to discuss the duping question, but no information is at the moment forthcoming for publication as to the conclusions arrived at.

American Traders in London

ARE INVITED TO CALL AT OUR

LONDON OFFICE

8 Sherwood St., Piccadilly Circus, W.

for any information they may require regarding the English trade, introductions to English traders, etc. The sole English agency for the MOVING PICTURE NEWS. Subscriptions taken and advertising contracts can be made at above address.

CHICAGO, ILL.

Mr. D. J. Chatkin, formerly of the American Film Company, is now busily engaged in taking care of the advertising and correspondence department of the Anti-Trust Company. Mr. Chatkin is there with the goods and will certainly deliver it. We heartily congratulate the Anti-Trust Company in being fortunate enough to get so capable a man as Mr. Chatkin.

* * * *

The huge sign which adorned the entire front of the Standard Film Service building, was torn from its fastenings by the terrific storm that swept Chicago and vicinity September 17. The Standard Film Service is so well known that the absence of the sign makes but very little difference.

W. K.

A BUSY SMALL BOY

(Continued from page 23)

Scene XVIII. Same parlor as in opening scenes. Enter the boy with a blow pipe and quantity of putty. Boy hides behind screen. Enter his father with a newspaper and composes himself to read. Enter, unperceived by him, Beau and sister with bandaged faces. Sister urges Beau forward and disappears. Beau approaches father Beau begins to speak on subject nearest his heart. Boy unperceived, aims blow-pipe.

Scene XIX. Enlarged face of father. Putty bullet hits him in eye.

Scene XX. Parlor—continuation. Father with one hand to his eye threatens Beau. Enter sister and begs father to be reasonable. Suddenly she slaps her hand to her eye. Father again accuses Beau, who protests innocence. Suddenly Beau slaps one hand to his eye. Father discovers that culprit is behind screen.

Scene XXI. Enlarged boy with blow-pipe behind screen. He blows bullets and exults.

Scene XXII. Parlor—continuation. Father, sister and Beau facing screen, dodge bullets or slap hands to their faces as they are hit. They throw down screen and capture boy. They are about to punish boy when uproar and rings at bell interrupt.

Scene XXIII. Front of house. Stoop crowded with men carrying coffins, men carrying bunches of live poultry in either hand, men leading innumerable dogs. Door opens. Crowd of men force their way in.

Scene XXIV. Parlor, with Beau, father, sister, boy—continuation. Boy is on point of being switched soundly. Enter all the men of preceding scene with their strange objects and fill the room. During tremendous altercation with the strangers, boy escapes—but not before men identify him. Beau produces money and pays the men. They leave. Father is grateful to Beau. He joins hands of Beau and sister. They embrace. Father convulsed with laughter, and holding his sides, leaves them together.

Scene XXV. Enlarged face of sleeping boy on pillow. Angels hover round him and he is picture of innocence.

MANUFACTURERS' SYNOPSES of FILMS

THE COPPERHEAD

Champion Release October 23

During the Civil War there were a great many Northerners whose sympathies were with the South. They believed that the war was an unjust aggression manœuvred by Northern politicians, and aided unthinkingly by hotheads in the South. These men possessed more than ordinary moral courage, as they were sneered at by their neighbors and derisively termed "Copperheads." This story deals with it.

Old Stewart Witman was one of these. He lived in Michigan in those troublous days. But he had a son who was ardently espousing the cause of the old flag. The boy was only sixteen, but he enlisted in its ranks. Then Witman rose in his might and such a burst of anger that little household had seldom witnessed. Despite tears and protests from wife and daughter, Witman scratched the name of his first-born from the family records, for the heart of the old Copperhead was adamant.

We now see the boy drilling the awkward squad—a truly laughable scene, but withal a heartrending exhibition of wonderful devotion. Later on we witness how these boys fight for the old flag, with that youngster leading them through the thick of strife. Thus does he serve his country honorably until the close of the war; though the heart of his parent is untouched. He has no son.

The boy carves a name for himself in civil life. The war is over. He enters college and then educates himself for the law. But dark days have come upon the old man—the father. He is about to be ejected from the old homestead, and this news comes to the ears of the boy, who is now on the fair road to prosperity.

So one day he comes back. But his parents recognize him not. He makes himself known and is clasped in his dear mother's arms. The father turns from him—though his old heart wells up with tears. The boy stretches forth his hand and suddenly all barriers are thrust aside; father and son unite in one loving embrace.

LAW OR THE LADY

Champion Release October 25

This story concerns Dan Coulee a supposed cattleman, his only daughter, Mary, and her sweetheart, Bob Weston. Bob has been elected sheriff, a position to which only a man of undoubted courage can aspire; but Bob has both courage and honor in a higher degree, as the sequel will show.

Bob is elated at his good luck and comes to tell his sweetheart. Her father is there at the time, but doesn't seem to share the enthusiasm engendered—yet he likes Bob amazingly and has no objection to Bob marrying his daughter. But if Mary was overjoyed at the good fortune of Bob, she was also harassed with fear for his safety, as Bob's first mission was to capture a noted outlaw known as "Black Robert."

This man had been terrorizing the vicinity for some time, doing his work single handed, and his deeds were much talked of. Dan Coulee could have wished that anyone else than Bob had gotten the sheriff's job; perhaps because of the desperate character of the bandit. Dan is frequently absent from home, and during one of his stay-away periods, Bob hears that Black Robert is again at large.

It so happens that Bob's posse are compelled to return, and Bob decides to follow the trail of the outlaw alone, for which undertaking his bravery and heroism are rewarded with success. His daring riding and unsurpassed courage has done for him what others have failed in—he has captured the famous Black Robert!

Is he happy in his triumph? No, he is downhearted and miserable, for his prisoner is none other than the father of his own sweetheart, Dan Coulee—the supposed cattleman. No wonder Dan hated to see his intended son-in-law become sheriff. The situation aroused a terrific mental struggle within Bob. Should he arrest or release Dan? Each thought brought him pain.

His sense of duty won out. And thus he brought the bandit to justice. It is needless to say that Mary was broken-hearted. But she saw that while her father was lacking in goodness, she had found in her sweetheart one who could rise sublimely above all self-considerations and dare to do right, in choosing "The Law or the Lady."

HER SISTER

Rex Release October 19

Since Cupid first began the gentle pastime of playing havoc with hearts, many have been the sacrifices laid at his shrine. He has given many swains swats for his sweets. He has caused people to remember, he has caused many to forget; men have forgotten manhood and honor, women have forgotten womanhood and virtue, sisters and brothers have forgotten fraternal ties. Many times sisters have loved the same man, and often one has suffered and sorrowed and made the sacrifice.

Dorothy Blake, like four or five others before her, tires of the country. She determines to go to the city—and does so. She comes to the city, with its lights and its darkness and secures work in an office. Enter Cupid. Her employer has eyes that see; he observes that she is graceful, notes she is pretty, realizes she is "different," and discovers that he loves her. And the country girl, with her sweet simplicity and simple sweetness, gives to him the greatest gift of humans, the fire and faith of a first love.

She goes home to the farm on her vacation, and tells of the ways and wonders of the city. And her younger sister opens wide eyes, and wonders, and wanders, in her turn, to the town. . . .

A change comes over the man, and the woman's intuition is quick to notice it. Many bills come to the office for flowers delivered to Dolly Pelham, a dancer at one of the theaters, and Dorothy realizes that he has become infatuated with the actress. One night she follows him to the theater tnd sees him applauding—her sister on the stage. Dazed, she goes to the dressing room, and learns of her sister's arrival in town and her success on the stage. They talk, and the little actress hears, and learns, and decides. The next week she leaves town.

Dorothy and the man who had been but a man marry. A year later they visit the old people on the farm. At the time the younger sister is home for a rest. He is presented to her, starts, stares, understands, and wonders at the strangeness of a world.

A BITING BUSINESS

Imp Release October 23

A clever story in which the tables are turned on a coterie of real estate sharks.

Felix Hardin is a hard-working old man employed as a bookkeeper in a large concern. He has a large family and is wrapped up in his wife and children. He longs to take them out of the heat of the city to enjoy the balmy air of the country. The occasion presents itself.

Clifton, a dealer in real estate, visits the office where he is working and calls his attention to a glowing advertisement, offering bungalow lots very cheap. Hardin is not a business man and is very gullible. He looks at the plat of the lots and is infatuated with the idea of owning one. The payments are easy and he is persuaded

to part with the contents of his pay envelope as a first instalment. He returns home and gleefully explains the deal to his wife. She does not share in his enthusiasm as there are bills to meet and she had counted on his weekly salary to pay them. She is mollified, however, when she sees the glowing press matter and the plat of the lot.

When summer comes Hardin has a vacation and he packs his family off to the shore to feast their eyes on the lot. He finds it with some difficulty and learns that he has been the victim of a cruel swindle, the lot being situated in a mosquito infested swamp in an isolated spot. All the members of the family give vent to their feelings in tears. Hardin crumples up the deed for the lot and casts it into the bog and the family walk away downhearted.

Montgomery, a wealthy real estate dealer, has built a bungalow near the site of Hardin's lot and comes down with his wife for the summer. The mosquitoes make life miserable for them and he investigates. In order to rid himself of the pests Montgomery is informed the swamp must be drained and filled and he decides to purchase the property and stop the breeding of the insects. Clifton calls upon him and they walk out to inspect the swamp.

Hardin overhears the conversation and then steals away and fishes out the deed to his lot. He is approached by the sharks and holds out for an exorbitant sum for his purchase and gets it to his joy. A case of the biter being stung good and hard.

THE WAIF

Imp Release October 26

Alice is the only child of Mr. and Mrs. Jason Meridith, who reside on a farm. The girl is a handsome young woman and is loved by Anson Russell. He is looked upon as a ne'er do well by her father, who discovers them enjoying a stolen meeting. The father upbraids the daughter and the result is a clandestine marriage.

Meridith is furious and drives Alice and her husband from his house, forbidding them to return. He wishes to obliterate all memories of his disobedient daughter and dashes her picture to the floor. Mrs. Meridith—a kind and motherly woman—loves the daughter, but is cowed by the irascible husband. She picks up the photograph of Alice and places it in the garret without the knowledge of her husband. She visits the garret often and weeps, kissing the picture and other little mementoes of the daughter that are near and dear to her.

The years pass and Alice writes that Anson is dead and she is left alone in the world, poor and with a boy to support. The mother tries to secretly send her money, but is detected in the act by the father and the letter is destroyed. He forbids her to have any communication with the daughter.

The young mother is stricken by illness and dies, leaving the son, Elmer, a waif on the streets, uncared for and neglected. He ekes out an existence by selling papers. One day he is picked up by an officer and sent to a fresh air farm, which is located near the Meridith farm. At the institution he is made welcome and the boy grows stronger. At his delight at escaping from the congested city, he wanders into the orchard of his grandfather and the old man—a child hater—injures him by throwing a stone. He is found suffering by his grandmother and carried to the garret of the farmhouse, where she attends to his hurt and leaves him. The boy's curiosity is aroused and in searching about the garret he finds the picture of his mother and recognizes the portrait with astonishment. Placing it inside his shirt, he descends the stairway and walks out into the barnyard, where he falls asleep on a bench.

His grandfather approaches and sees the little poacher and is indignant. Grabbing the boy, he shakes him violently and the picture of his daughter, the child's mother, falls to the ground. The irate old man picks it up and demands an explanation. The boy, not understanding the treatment, replies that it is the picture of his mother. The kind old grandmother is drawn to the scene and hears the declaration. She clasps the boy in her arms. The heart of the obdurate old man is melted and the couple are overjoyed to find their grandson.

A CORNER IN CRIMINALS

Solax Release October 18

Chief of Police Ketcham Swift hears that Slinky Sam, an escaped convict, is in town. He tells this to Willet Print, police reporter of the Morning Wheeze. The reporter suggests a plan to capture the convict. The scheme looks good to the chief. The next edition of the Morning Wheeze contains a big article stating that Slinky Sam has been found innocent and that a full pardon and a cash compensation will be given him when he is found. The next day all the bums in the city present themselves to the chief of police, each claiming to be Slinky Sam. The reporter loses his job, and while going down the street is "panhandled" by a bum. Being in an angry mood, he sails into the bum and hands him a good licking. The bum's shirt is torn and the reporter recognizes a tatoo mark, which is one of the identification points of Slinky Sam. He hustles the bum to the police station and the chief is so pleased that he hastens to have Willet Print restored to his place on the paper.

A LOVER'S RUSE

Mrs. Bougow has the rheumatism and she calls her daughters to dress her, but they see their lovers and leave their mother half dressed. Mrs. Bougow finds the four making love, and orders the boys to leave and not come back. Jack gets an idea of how to win the old lady's consent to her daughters marrying him and Frank. When Mrs. Bougow goes for a walk she is assailed by a tramp and Jack comes to her rescue. Soon after she is attacked by a big bear, but once more Jack saves her by killing the bear. Frank gets out of the bear skin and soon overtakes Jack and Mrs. Bougow, and all three return to her home, where she gives her blessing to the four lovers.

HIS BETTER SELF

Solax Release October 20

Ethel, the beautiful daughter of Col. Dunn, is in love with Captain Field. Her friend, Margaret Maney, is visiting her and is much interested in the colonel's son, Dick. The colonel recommends Capt. Field for an important mission, and Dick, who wished it for himself, becomes enraged to such an extent that he insults Capt. Field at the club and starts a row, for which the colonel holds Capt. Field responsible and places him under arrest. The colonel then changes his recommendation and puts in his son's name instead.

Ethel refuses to believe that her lover is guilty and manages to bring him to the house. He refuses, however, to disclose the name of the real offender. At this point Dick's better self comes to the surface and he sets Capt. Field right with the colonel.

THE DRUMMER BOY OF SHILOH

Yankee Release October 23

The year '61 is a memorable one in the history of this country. Thousands of loyal patriots gave up their lives upon the battlefield and left widows and orphans to the tender mercies of charity. Boys, little more than children, were among the many heroes who died on the battlefield. The boy of Shiloh, too young to carry a musket, but too patriotic to remain at home, entered the service as a drummer. With patriotic fervor he beat his drum and lead the brave boys into battle. Marching through the flying shot and shell at the head of his column he did not think of self, but of his beloved cause and his lonely mother at home.

In the din of battle, the groans of the wounded and dying, the little drummer boy kept at his appointed task and the beat of his drum urged the tired boys in blue to greater efforts. A stray bullet finally silenced the drum and the drummer. His last dying thought was of his mother and her teachings. Thoughts of his childhood days when at his mother's knee became vividly portrayed in his last moments.

Hardened men, who had seen death every minute of the day, and who faced death all the time, gathered about the little crumpled form and with tears streaming down their cheeks listened to the prayers of the dying drummer boy of Shiloh.

"Look down upon the battlefield,
Oh, Thou, our Heavenly Friend,
Have mercy on our sinful souls,"
The soldiers cried, "Amen."

FLOWER OF THE FOREST

Yankee Release October 27

A roving band of gypsies plying their trades of fortune telling, horse dealing and basket weaving encamp close to the estate of Captain Laverock, and, unable to resist the temptation of poaching, one of their number is caught red-handed by the captain and receives a severe beating. He leaves the grounds vowing vengeance.

The captain, upon reaching his home, is accosted by one of the gypsy maids, whose wild beauty attracts his attention. He meets the girl secretly and finally falls madly in love with her. His mad infatuation finally comes to the knowledge of his fiancee, who immediately breaks her engagement. The captain, while out hunting, is shot at by Lemuel, the gypsy whom the captain had whipped for poaching, and who is seen escaping by the gypsy maid. She finds the captain wounded and conceals him in the woods close to the camp.

Stealing some food from the camp, she is detected and is followed by the king, and several of the gypsies. The girl is brought back to camp and is placed in solitary confinement. She receives a note from the captain begging for a meeting and when the camp is asleep she steals forth, meets the captain and informs him who fired the shot. She is banished from the camp and is at a loss

where to go. The captain, on being informed of her banishment, brings her to his home and makes her his wife.

THE TEMPTATIONS OF SAINT ANTHONY

Ambrosio Release October 18

Anthony is shown as a patrician, feasting and drinking, surrounded by slaves and beautiful women. His favorite proves unfaithful and Anthony is about to slay his rival when his hand is stayed by a Christian priest. Anthony is converted, relinquishing a life of luxury and giving to the poor his silken raiment and costly jewels. As a holy hermit he retires to a cave, and the Evil One tries to tempt him back to his former life. Hideous, grinning devils crawl about him and are instantly transformed into women of wondrous beauty. Anthony withstands the temptations and goes out and preaches to the multitudes. The woman tries to ensnare him again, but his eloquent appeal to heaven to save her soul moves her to reformation. Her death while clasping the cross is compellingly acted and touching.

A WARRIOR'S TREACHERY

Bison Release October 20

As the hunting party is leaving, White Swan bids Big Deer an affectionate farewell. Thunder Cloud is furiously jealous but conceals his emotion.

He lags behind, and as the canoes wind down the stream he turns back, hurries to the village, ties White Swan's hands and compels her to accompany him. When Big Deer returns home he takes the trail and locates Thunder Cloud's camp fire. A thrilling fight takes place in which White Swan helps her lover overpower Thunder Cloud, and the reunited couple float down the stream, the girl tenderly bathing the wounds of her red knight.

BILL PAYS HIS DEBTS

Lux Release October 20

Bill, the jolly little "Lux" comedian, is dead broke, and his hard-hearted creditors gather round like carrion crows. In vain he tries his wiley arts and blandishments upon them. It is quite evident that he will either have to go to America and there get married or go to work. Bill sallies forth in search of employment or a rich widow, not particularly caring which in his despair, and chances upon a stray bear. Bruin decides to go into partnership with William and they soon scare away all the creditors. The way Bruin handles the creditors causes much wholesome fun and cannot fail to appeal to young and old. From the small boy, sitting in the front row with his optics face glued upon the screen, to the fat old gent at the back of the hall, will be a sea of smiling faces. Try it.

HENPECKED BERTIE GOES FISHING

Henpecked Bertie and the henpecker sit one sultry afternoon in their garden beside the river. The Henpecker has a headache and so the Henpecked has to stay home. He makes several amusing attempts to escape but in vain, for the eagle eye of the Henpecker watches over all. Finally the Henpecked one is provided with a rod and line and told to exhaust his superfluous energy tempting little fishes to partake of a fat little worm. The Henpecker retires to the house where she can survey the piscatorical efforts of her beloved. Bertie then establishes communication with some fellow members of the Honorable Order of the Henpecked, and they row off in a boat leaving a very fair but inanimate model of Bertie dangling his line in the silvery stream. Bertie goes off to the casion and has high jinks. Later Mrs. The Henpecker comes from her watch tower and, in embracing the supposed Bertie, knocksc the said Bertie into the river. She then dives in to save him, and things look very serious. Bertie happens to be surveying the result of his prank from afar off, and he witnesses this thrilling rescue. He forgets all previous wiggins, plunges into the river, arriving just in time to save his wife. Explanations follow and now it is the Henpecked who has turned Henpecker. Verily doth the cuckoo mock married men but it is delightful to be married all the same.

LITTLE EM'LY AND DAVID COPPERFIELD

Thanhouser Release October 24

The persons who are prominent in this chapter of David's life move about in an atmospherc surcharged with tragedy. All the opportunities for the presentation of dramatic situations, strong climaxes and expressive pantomime have been taken advantage of.

The scenes "come over" with sincerity and resonant force. They infect one with sympathy and strike chords which are sure to bring tears to the most hardened. Often with these tears will mingle laughter. Indeed, tears and laughter are inseparable companions.

The picture shows David already grown to manhood at an inn at Yarmouth. Here he meets Steerforth, a chum of his boyhood days at the Salem House. David invites Steerforth to come with him to visit his friends at Yarmouth. They arrive just when the announcement is made of the engagement of little Em'ly to Ham. David is enthusiastic and congratulates the seemingly happy couple. He then introduces Steerforth, who is attracted by little Em'ly's simple beauty. At the first opportunity he makes love to her. Little Em'ly sees in the suave Steerforth her ideal and eventually he is able to induce the misguided girl to elope with him to Italy. Before leaving she sends a note to Ham, which wrings the heart of her faithful lover.

In Italy, the caddsh Steerforth tires of Em'ly and deserts her. Little Em'ly then finds herself adrift.

Later, after a long illness, broken in spirit and mind, she arrives in London where Mr. Peggotty and David find her and provide for her future.

In the meantime Steerforth sails for England. The boat in which he sails is wrecked off the coast of Yarmouth. Ham sights the wreck and in an attempted rescue is drowned. Steerforth's body is washed ashore. Whimsical fate brings the bodies of Steerforth and Ham side by side. The last scene closes with David, hat in hand and bowed head, standing between the bodies of two of his friends.

THE JEWELS OF ALLAH

Thanhouser Release October 20

A mosque in the desert, where Arabs worship, is looted by a band of the Foreign Legion, and the jewels stolen by the officer in command, a reckless French count. A sheik, unable to save the gems, vows to devote his life to recovering them and patiently tracks the count over land and sea to England.

The count meets an American girl, whose father has millions, and makes desperate love to her. The girl has a faithful suitor, a young American, but the dazzle of the title wins her, and she agrees to marry the man who has a romantic career and an established title.

Through one of his faithful allies the sheik learns of the engagement, and sets off for the summer home of the millionaire. He spies about the house, and looks into the window in time to see the count gravely investing his fiancee with his "family jewels," which are really the loot of the Arabian temple.

The sheik determines to recover by force the gems that were stolen by violence. At night, when all in the house have retired, he forces a way in. But he is just a trifle too late. For the girl, afraid to keep such valuables in her own room, steals downstairs and places them in her father's safe. Just as she swings the door shut the sheik enters and overpowers her. He binds and gags the girl, and while she sits helpless in the room he works to open the safe.

The girl frees herself of the gag, but is afraid to scream for help, as the dangerous-looking Arab, with his sharp knife, is only a few feet away. But the telephone is near her, and while the attention of the intruder is distracted she takes the receiver from the hook with her teeth (her hands being still bound) and softly calls up the man she knows she can rely upon in an emergency, her American admirer.

That young man, seated gloomily in his library, hears the call and is prompt in responding. He does not wait to get other help; he only realizes that the girl he loves is in danger, and he hastens to her side. The sheik puts up a good battle, but is speedily overpowered. Then explanations are demanded.

The man from the desert explains his mission. He convinces them that he is not a criminal, but a victim of injustice. The count does not deny his guilt, but tries to justify himself. The girl listens to him in silence, then turns the jewels over to the Arab, saying that she does not want the jewels of a thief, nor will she marry one.

The Arab, full of joy, returns to his desert. The count presumably goes back to France, while the young couple are happy ever after.

THE TOWN MARSHAL

Nestor Release October 18

Poor Major Wright was feeling thoroughly out of sorts, for of late Hiram Ciders, the town constable, seemed to be making considerable progress in his courtship of Miss Judith Mullen. But could the major have read the wealthy spinster's feelings aright, however, he would have found no cause for alarm, for so busy had the good lady been in looking after her niece, Flossie,

that she had found little time for aught else.

Not that "auntie" had any objection to Dick Morgan as her niece's suitor, but she considered the girl too young to wed. Indeed, so closely did she keep watch on Flossie that Dick, coached by the girl's governess, determined to put an end to their stolen meetings by boldly proposing for his sweetheart's hand. To Dick's consternation, "auntie," wishing to frighten the young man away altogether, pretended that she believed he was proposing to her—nor did she dismiss the boy until she had given him two very uncomfortable hours.

Dick's turn for revenge came, however, when he met "auntie's" two admirers, and told each that the other had just proposed to the fair Judith. The result was a quarrel, ending in Major Wright challenging Hiram Ciders to a duel. Dick and James Hurley, who had been asked to act as seconds, had no intentions of having any blood shed, and therefore carefully extracted the real cartridges from the combatants' revolvers and replaced them with blanks; then, sending a note to Miss Judith Mullen of her admirers' intentions, mentioning the time and place, they calmly awaited the appointed hour. Not so Hiram Ciders, for Major Wright was far too good a shot to permit him to be calm. Nevertheless, owing to James Hurley's vigilance, the shivering constable was unable to slip away, as had been his intention, and was led, pale and trembling, to the "Field of Honor."

While the backs of the group were turned he made a wild dash for liberty, so that when "auntie" arrived, she found only the hardy old major. And so pleaser was that lady at her hero's gallantry that she promptly accepted him then and there, and Dick, instantly seizing the favorable moment, was at last overjoyed to receive "auntie's" consent to his marriage with her niece.

MUTT AND JEFF JOIN THE OPERA

Nestor Release October 21

Grand opera offers vast opportunities to real singers—there's heaps of money in singing. Mutt is an opportunist, also a singer (so he thinks) and decides to join the operatic field. Jeff's aspirations are laughed to scorn by Mutt, who alone and swaggeringly goes to the Opera House. Here the stage hands have considerable fun with the lanky chap, and when the Musical Director tries his voice —oh! oy, oy! Fortunately for Mutt an untrained ear is wanted to try the voices of applicants, and he gets the job.

Jeff, feeling pretty sore, sallies forth bent on getting a job for himself. On meeting an actorine friend of his, he is overjoyed to hear that her manager is looking for singers. Would Jeff apply for a posish? Would he?

Mutt tries Jeff's voice, and of course he finds it "rotten." The Musical Director, however, believes otherwise and almost goes "dippy" over Jeff's high C. The tables are turned. Mutt is promoted to do sweeping, while Jeff is engaged at a large salary as leading tenor of the Doughpolitan Opera Co. The manager gladly obliges him with a liberal advance, and Jeff, with his actress friend, goes out to celebrate the event.

Outside of the stage door they almost run into poor Mutt industriously sweeping the sidewalk. Such are the mysterious workings of Fate! On the same reel

THAT BLESSED BABY

After Baby Lovering and its doting parents have departed from the quiet Simpson boarding-house out in the country, a lonesome feeling pervades the hearts of the old spinsters, Margaret and Elizabeth Simpson.

As the baby is the cause of their lonesomeness, they decide to adopt a child and fill that aching void. Margaret stays behind to take care of the house and Elizabeth goes to the Orphan Asylum, where she soon gathers a lusty babe to her bosom.

On the train, while about to return to the farmhouse, she sees the Loverings in the train just coming in. Desirous to exchange a few words with them, she places the baby in the reluctant arms of a minister and rushes out. The minister, believing it a case of desertion, rushes to catch the woman, who, thinking the good man a kidnapper, frantically seeks to regain the child.

Chases and counterchases follow, but neither the woman nor the man seem able to connect. An element of mistaken identity creeps in and the minister finds himself in the thickest of trouble. He's mighty glad when matters straighten out at last. As for that blessed baby—it is safe and happy in the home of its two mothers, the old Simpson sisters.

FIRST MAIL BY AEROPLANE

Powers Release October 17

A topical picture showing the first letter and the first mail pouch ever carried in an airship as a regular Government carrier. A U. S. post-office was officially opened at each end of the course at Garden City, L. I., N. Y. Souvenir postcards were sent to their home addresses by the spectators. These were collected and cancelled in the regular way, after which they were taken to the aeroplane by a U. S. letter carrier. The aviator, Capt. Beck, U.S.A., strapped the pouch to the machine and started on his way. The cards were delivered and the owners will no doubt prize them as souvenirs. The flights are well taken and clearly shown.

HEADLINE ACROBATS

A comedy acrobatic act by a well-known knockabout team now playing over the large vaudeville circuits. Their amazing feats are a pleasing contrast to the regular run of pictures and furnish a vaudeville act far above the usual class of picture-house vaudeville. A $200 act for ten cents.

YARN OF A BABY'S SHIRT

A heavy-weight colored lady is sitting outside the kitchen door knitting a shirt for her pickaninny, who sits contentedly by in his high chair counting his toes. Presently another colored woman calls the mammy and she goes inside after putting the unfinished shirt on the pickaninny and the ball of yarn on her chair. The baby's half-grown brother is flying a kite but has not enough string, and is looking for some when he spies the ball of yarn, which he steals and goes away to tie it to the kite. The kite is soon in the air, but the other end of the yarn is attached to the baby's shirt. As the kite rises the shirt begins to unravel and the poor pickaninny is losing his shirt. Finally the kite gets away and carries the youngster with it. There is a great commotion in the village and a crowd is soon in pursuit of the infant aviator. At length the string breaks and the baby is caught in the arms of a farmer. The heavy-weight colored lady arrives on the scene and there metes out deserved punishment to her first-born.

HIS FIDELITY INVESTIGATED

Great Northern Release October 21

Mr. Brown, a young married gentleman, is in need of a young lady as private secretary at his office, and inserts an advertisement in one of the daily papers. He mentions this fact to his wife at the breakfast table, and after he leaves for the office she immediately decides upon a course of action to test her husband's faithfulness, believing that this is the right opportunity. She calls up an intimate friend and together they proceed to a detective agency, where they acquire the services of an attractive young lady detective to apply at Mr. Brown's office for the situation. Thoroughly enjoying her new case, this young lady detective is seen entering the office of Mr. Brown, who is not slow in deciding that she is just the young lady he wants. He is very enthusiastic about his private secretary, and does not lose much time in conveying this fact to her, much to the chagrin of the office clerk, who is also violently smitten with her. At this point Mrs. Brown, having received her cue, enters the office and upon finding the door closed peeps through the keyhole. She is rather dismayed at what she sees, but quickly decides to get even. Mr. Brown, hearing sounds in the outer office, also looks out through the keyhole, and sees his wife embracing the clerk. The door opens, and Mrs. Brown confronts her husband, while the private secretary departs, having accomplished her end to the entire satisfaction of Mrs. Brown. Mr. Brown has later a very difficult task to perform, namely, that of assuring his wife of his faithfulness, and while thus engaged the former private secretary enters unannounced, and presents her bill to Mrs. Brown for services rendered in investigating Mr. Brown's fidelity.

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Detroit, Mich.—A new theater will be erected at Grand River and Trumbull avenues.

Galva, Ill.—The Columbia Theater here has been sold to the Princess Theater.

Milwaukee, Wis.—Work will soon start on the new theater to be erected on the Plankinton site.

St. Cloud, Minn.—The Princess Theater Circuit Co. has been organized here with a capital of $25,000.

Ogden, Utah.—The Oracle Theater Co., capital $10,000. Chas. Ziemer, H. T. Moore and H. A. Sims.

Wakefield, Mass.—A new theater is to be erected by C. W. Hodgson, of the Princess Theater, on Mechanic street.

Parsons, Kan.—John H. Kamm has sold the Gem Moving Picture Show to Niles Moore.

Waverly, Ohio.—Mr. Stillwell, of Springfield, has purchased the New Waverly Theatre from Mr. Hays.

Covington, Ky.—Plans are being completed for the building of a new vaudeville theater at Madison avenue and Seventh street.

Louisville, Ky.—The Preston Theater Co. will erect a new motion picture show at Preston and Camp streets, to cost $10,000.

New York, N. Y.—Plans have been prepared for the erection of a new theater at Forty-second street and Eighth avenue, to cost $77,000.

Philadelphia, Pa.—The Allegheny Amusement Co. is having plans prepared for a new $25,000 theater at 3139 Frankford avenue.

New York, N. Y.—Atlantic Theater Co., capital $10,000.

Sterling, Ill.—The Elks are planning the erection of a new theater here.

Portland, Ore.—John Sullivan will erect a theater at 703 Powell street to cost $5,000.

Chicago, Ill.—Big Four Amusement Co., capital $12,000. H. M. Rosenblaum, S. Spitzer and E. Mayer.

Bloomer, Wis.—The Gem Theater Building was struck by lightning and destroyed. Loss, about $2,000.

Chicago, Ill.—Pritiken & Hemmelstien will erect a new theater at 1320-22 Northwestern avenue, to cost $15,000.

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Data from Manufacturers' List of Releases

MEMBERS OF SALES CO.

AMBROSIO
(By N. Y. M. P. Co.)

		Feet
Sept. 20	Tweedledum's Riding Boots (Com.)	
Sept. 20	Tiny Tom as a Detective	
Sept. 23	The Mask of the Red Death	
Sept. 27	Alice's Dream	
Sept. 23	The Hornet (Com.)	
Sept. 27	Tweedledum's Auto Skates (Com.)	
Oct. 4	Wrestlers and Wrestling	
Oct. 11	The Little Chimney Sweeper	
Oct. 14	Tweedledum's Monkey	
Oct. 14	One of Tweedledum's Tricks (Com.)	
Oct. 18	The Conversion of St. Anthony	

AMERICAN

Aug. 24	Aunty and the Cowhoys (Com.)	
Aug. 28	The Western Doctor's Peril (Dr.)	
Aug. 31	The Diamond Smugglers (Dr.)	
Sept. 4	The Cowboy and the Artist (W. Dr.)	1000
Sept. 7	Three Million Dollars (W. Dr.)	1000
Sept. 11	The Stage Robbers of San Juan (W. Com.-Dr.)	
Sept. 14	The Mother of the Ranch (W. Dr.)	1000
Sept. 18	The Gun Man	
Sept. 21	The Claim Jumper	
Sept. 25	The Circular Fence (Com. Dr.)	1000
Sept. 28	The Rustler Sheriff (Dr.)	1000
Oct. 2	The Love of the West (Dr.)	1000
Oct. 5	The Miner's Wife (W. Dr.)	1000
Oct. 9	The Land Thieves (Dr.)	1000
Oct. 12	The Cowboy and the Outlaw (Dr.)	1000

CHAMPION

Sept. 11	Charley's Butte (Dr.)	
Sept. 13	The Red Devils (Dr.)	950
Sept. 18	Shenandoah	950
Sept. 20	The Stolen Horse	950
Sept. 25	The Black Horse Troop of Culver	950
Sept. 27	The Cook of the Ranch	950
Oct. 2	Barhara Frietchie	950
Oct. 4	As Things Used to Be	950
Oct. 9	The National Guard Encampment at Fort Riley	950
Oct. 11	What the Indians Did	950
Oct. 16	A Girl and a Spy (Dr.)	950
Oct. 18	Circumstantial Evidence (Dr.)	950
Oct. 23	The Copperhead	950
Oct. 25	Law or the Lady	950

ECLAIR

Aug. 7	The Sorrowful Mother (Dr.)	
Aug. 7	Too Much Swedish Drill (Com.)	
Aug. 14	The Connecting Link (Dr.)	
Aug. 21	The Edelweiss	
Aug. 21	How They Work in Cinema (Com.)	
Aug. 28	A Marriage in the Stars (Com.)	755
Sept. 4	All On Account of a Coat (Com.)	886
Sept. 11	How Poor Babies Are Reared in Paris	630
Sept. 11	How Teddy Lost His Bet (Com.)	335
Sept. 18	Magic Music	330
Sept. 18	When the Leaves Fall	665
Sept. 25	A Just General (Dr.)	1000
Oct. 2	Hearts and Eyes	630
Oct. 2	For Your Hats, Ladies	370
Oct. 9	Better to Have Remained Blind (Dr.)	740
Oct. 9	The Motor Chair (Com.)	260

GREAT NORTHERN

July 29	The Engagement Ring (Dr.)	
July 29	A Happy Home	
Aug. 5	The Burglar and the Girl (Dr.)	
Aug. 12	The Mother's Mark (Dr.)	
Aug. 12	Teddy Trained by His Mother (Com.)	
Aug. 19	The Victory of Love (Dr.)	950
Aug. 26	A Traitor to His Country (Dr.)	
Sept. 2	The Foundling (Dr.)	
Sept. 9	A Dream with a Lesson	
Sept. 16	The Conspirators (Dr.)	
Sept. 23	Caught in His Own Net (Dr.)	
Sept. 30	The Conspirators (Dr.)	
Oct. 7	The White Tulip (Com.)	
Oct. 7	Barcelona (Scenic)	
Oct. 14	Secret of the Underground Passage (Dr.)	

IMP
Independent Moving Picture Co. of America.

Aug. 18	Bill Tries to Make Bread	
Aug. 21	Battle of the Wills (Dr.)	500
Aug. 21	Love in a Tepee (Dr.)	500
Aug. 24	As a Boy Dreams (Dr.)	1000
Aug. 28	His Royal Highness (Com.)	
Aug. 28	Hot Springs, Arkansas (Sc.)	
Aug. 31	The Toss of a Coin (Com.)	
Sept. 4	The Haunted House (Dr.)	1000
Sept. 7	Duty (Dr.)	1000
Sept. 11	By the House that Jack Built (Dr.)	1000
Sept. 14	The Brothers (Dr.)	1000
Sept. 18	The Great Charleston Hurricane Flood	
Sept. 18	The Bicycle Bug's Dream	
Sept. 21	By Registered Mail	
Sept. 25	The Co-Ed. Professor (Com.)	750
Sept. 25	Through the Dells of the Wisconsin in a Motor Boat (Sc.)	250
Sept. 28	'Tween Two Loves (Dr.)	1000
Oct. 2	The Rose's Story (Dr.)	1000
Oct. 5	Through the Air (Dr.)	1000
Oct. 9	The Sentinel Asleep	
Oct. 12	The Better Way	
Oct. 16	Uncle Pete's Ruse	
Oct. 19	The Aggressor	
Oct. 23	The Biting Business	
Oct. 26	The Waif	

ITALA

July 20	The Charitable Young Lady (Dr.)	
July 22	Foolshead's Heels (Com.)	
July 27	The Fatal Sonata (Dr.)	
July 29	Toto's Butterfly (Com.)	
July 29	Toto Without Water (Com.)	
Aug. 3	The Evening Bell	
Aug. 5	Foolshead's Last Roguery	
Aug. 12	Sport Restores Youth	
Aug. 17	Toto's Little Cart	
Aug. 17	In the Valley of Viege	
Aug. 19	Foolshead—Manikin	
Aug. 19	The Blunt Sword	
Aug. 24	Modern School of Italian Cavalry	
Aug. 26	Foolshead—Chauffeur	
Aug. 26	For a Straw	
Sept. 2	Clio and Phyletes	
Sept. 7	The Infinitive Ways of Providence (Dr.)	
Sept. 9	Foolshead Hypnotizer (Com.)	
Sept. 9	Toto Has a Purse	
Sept. 16	The Horse of the Regiment (Com.)	
Sept. 16	Foolshead Charges Himself with Removal (Com.)	
Sept. 23	The Mask of the Red Death	
Sept. 23	The Hornet	
Oct. 7	Foolshead a Model Guest	

LUX.
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Aug. 25	Bill Follows the Doctor's Orders	
Aug. 25	What a Pennyworth Did	
Sept. 1	Bill as a Game-Keeper (Com.)	504
Sept. 1	The Invisible Wrestler (Com.)	340
Sept. 8	Bill Buys a Lobster (Com.)	350
Sept. 8	A Romance of a Wager (Dr.)	642
Sept. 15	Bill as a Billposter (Com.)	573
Sept. 15	His Mania for Collecting Antiques (Com.)	357
Sept. 22	Bill as an Express Messenger (Com.)	344
Sept. 22	The Stolen Diamond (Dr.)	629
Sept. 29	Bill and His Friend (Com.)	491
Sept. 29	The Little Goatherd (Dr.)	886
Oct. 6	Bill Has a Bath (Com.)	452
Oct. 6	Neighbors (Com.)	488
Oct. 13	A Dog in a Coiner's Den (Dr.)	593
Oct. 13	Bill, Police Cyclist (Com.)	390
Oct. 20	Bill Pays His Debts (Com.)	442
Oct. 20	Henpecked Bertie Goes Fishing (Com.)	514

NESTOR FILM COMPANY

Sept. 9	Mutt and Jeff and the Escaped Lunatic (Com.)
Sept. 13	At Perry's Ranch (Dr.)
Sept. 16	Mutt and Jeff and the Newsboys (Com.)
Sept. 20	Across the Divide (Dr.)
Sept. 23	Mutt and Jeff and the Dog Catchers (Com.)
Sept. 23	Obliging a Friend (Com.)
Sept. 27	The Young Doctor (Dr.)
Sept. 30	Mutt and Jeff as Reporters (Com.)
Sept. 30	Getting Even (Com.)
Oct. 4	Those Jersey Cowpunchers (Dr.)
Oct. 7	Mutt and Jeff Spend a Quiet Day in the Country (Com.)
Oct. 7	The Meddling Parson (Com.)
Oct. 11	Let Us Smooth the Way (Dr.)
Oct. 14	Mutt and Jeff and the Blackhand (Com.)
Oct. 14	Romance and Uppercuts (Com.)
Oct. 18	The Town Marshal (Com. Dr.)
Oct. 21	Mutt and Jeff Join the Opera Co.
Oct. 21	The Blessed Baby (Com.)

NEW YORK MOTION PICTURE CO.
("Bison")

Aug. 25	Pioneer Days	
Aug. 29	An Indian Legend	
Sept. 1	The Sheriff's Love	
Sept. 5	Little Dove's Romance	
Sept. 8	A Western Tramp	
Sept. 12	The Lost Letter	
Sept. 15	Lone Star's Return	
Sept. 19	The Sheriff's Brother	
Sept. 22	The Missionary's Gratitude	
Sept. 26	Lucky Boh	
Sept. 29	White Fawn's Peril	
Oct. 3	The Red Man's Penalty	
Oct. 6	Range Justice	
Oct. 10	The Pioneer's Mistake	
Oct. 13	The Indian Rustlers	
Oct. 17	A Western Bride	
Oct. 20	A Warrior's Treachery	

POWERS' PICTURE PLAYS

		Feet
Aug. 22	Falls of Bohemia (Scenic)	
Aug. 26	The Indian's Love (Dr.)	
Aug. 29	The White Chief	
Sept. 2	Silver Tail and His Squaw	
Sept. 5	Red Feather's Friendship (Dr.)	960
Sept. 9	The Twin Squaws (Dr.)	975
Sept. 12	Gray Wolf's Grief (Dr.)	950
Sept. 16	The Horse Thief (Dr.)	950
Sept. 19	Lost in a Hotel (Dr.)	
Sept. 19	An Old Time Nightmare (Dr.)	
Sept. 23	Red Man's Honor (Dr.)	
Sept. 26	The Falls of Bohemia (Sc.)	300
Sept. 26	Imaginative Willie (Com.)	670
Sept. 30	The Half-Breed's Atonement (Dr.)	970
Oct. 3	The Call from the Hills (Com.)	
Oct. 3	A Matrimonial Idyl (Dr.)	
Oct. 7	The Branded Indian (Dr.)	
Oct. 10	Large Lakes of Italy (Scenic)	285
Oct. 10	Thou Shalt Not Steal (Com.)	700
Oct. 14	Running Fawn's Chief (Dr.)	990
Oct. 17	Yarn of a Baby's Shirt (Com.)	
Oct. 17	First Mail by Aeroplane (Topical)	
Oct. 17	Headline Acrohats (Com.)	
Oct. 21	The Awakening of John Clark (Dr.)	

RELIANCE

Sept. 27	For His Sake (Dr.)	
Sept. 30	Weighed in the Scale	
Oct. 4	Winning Papa's Consent	
Oct. 4	A Quiet Evening	
Oct. 7	The Anonymous Letter	
Oct. 11	The Human Sacrifice	
Oct. 14	A Narrow Escape	
Oct. 18	The Trapper's Daughter	
Oct. 21	Divorce	

REX

Aug. 17	The Colonel's Daughter (Dr.)	
Aug. 24	Castles in the Air (Com.)	1000
Aug. 31	The Torn Scarf	
Sept. 7	Picturesque Colorado (Scenic)	
Sept. 14	Faith (Dr.)	
Sept. 21	The Rose and the Dagger (Dr.)	
Sept. 28	The Derelict (Dr.)	
Oct. 5	Lost Illusions (Dr.)	
Oct. 12	Chasing a Rainbow	

SOLAX COMPANY

Sept. 22	Nellie's Soldier (Dr.)
Sept. 27	How Hopkins Raised the Rent (Com.)
Sept. 29	An Italian's Gratitude (Dr.)
Oct. 4	A Breezy Morning (Com.)
Oct. 6	His Sister's Sweetheart (Military)
Oct. 11	He Was a Millionaire (Com.)
Oct. 13	His Mother's Hymn (Dr.)
Oct. 18	A Corner in Criminals (Com.)
Oct. 18	A Lover's Ruse (Com.)
Oct. 20	His Better Self (Mil. Dr.)

THANHOUSER COMPANY.

Aug. 8	Back to Nature (Dr.)
Aug. 11	Cupid the Conqueror (Dr.)
Aug. 15	Nobody Loves a Fat Woman
Aug. 18	The Train Dispatcher (Dr.)
Aug. 22	The Cross
Aug. 25	The Romance of Lonely Island
Aug. 29	The Moth
Sept. 1	Romeo and Juliet, Part I
Sept. 5	Count Ivan and the Waitress
Sept. 8	Romeo and Juliet, Part 2
Sept. 12	The Buddhist Priestess (Dr.)
Sept. 15	In the Chorus (Dr.)
Sept. 19	The Lie (Dr.)
Sept. 22	The Honeymooners (Dr.)
Sept. 26	Lochinvar (Dr.)
Sept. 29	Love's Sacrifice (Dr.)
Oct. 3	The Five Rose Sisters (Dr.)
Oct. 6	The East and the West (Dr.)
Oct. 9	The Higher Law (Dr.)
Oct. 13	The Tempter and Dan Cupid (Dr.)
Oct. 17	The Early Life of David Copperfield
Oct. 24	Little Em'ly and David Copperfield
Oct. 31	The Loves of David Copperfield
Oct. 20	The Satyr and the Lady (Dr.)

YANKEE FILM COMPANY

Aug. 21	Colleen Bawn (Dr.)
Aug. 14	A Good Natured Man (Com.)
Aug. 14	A Children's Paradise (Scenic)
Aug. 18	Her Father's Secretary (Dr.)
Aug. 21	Colleen Bawn (Dr.)
Aug. 25	Retaliation (Dr.)
Aug. 28	The Power of Devotion (Dr.)
Sept. 1	A Great Wrong Righted (Dr.)
Sept. 4	Inshavogue (Dr.)
Sept. 8	Mesmerizing Moe (Com.)
Sept. 8	Faded Roses (Dr.)
Sept. 11	Tangled Heartstrings
Sept. 15	Woman
Sept. 18	The Star Reporter
Sept. 22	The Girl and the Chauffeur (Dr.)
Sept. 25	For the Wearing of the Green (Dr.)
Sept. 29	Man (Dr.)
Oct. 2	She Never Knew (Dr.)
Oct. 6	The Goose Girl (Dr.)
Oct. 9	His Second Wife
Oct. 13	Society Hobos
Oct. 16	The Lost Handkerchief (Com.)
Oct. 20	The Man Who Came Back (Dr.)

LICENSEES OF PATENTS CO.

BIOGRAPH

		Feet
Aug.	31—The Villain Foiled (Com)	411
Sept.	4—The Stuff Heroes Are Made Of (Dr.)	998
Sept.	7—The Old Confectioner's Mistake (Dr.)	998
Sept.	11—The Village Hero (Com.)	675
Sept.	11—The Lucky Horseshoe (Com.)	321
Sept.	14—The Squaw's Love (Dr.)	998
Sept.	18—Dan, the Dandy (Com.)	998
Sept.	21—When Wifey Holds the Purse Strings (Com.)	463
Sept.	21—A Convenient Burglar (Com.	534
Sept.	25—The Revenue Man and the Girl (Dr.)	999
Sept.	28—Her Awakening (Dr.)	997
Oct.	2—Too Many Burglars (Com.)	499
Oct.	2—Mr. Bragg, a Fugitive (Com.)	497
Oct.	5—The Making of a Man (Dr.)	1000
Oct.	9—Italian Blood (Dr.)	999
Oct.	12—Trailing the Counterfeiter (Com.)	529
Oct.	12—Josh's Suicide (Com.)	469
Oct.	16—The Unveiling (Dr.)	998
Oct.	19—The Adventures of Billy (Dr.)	999

EDISON

Sept.	30—The Maiden of the Pie-Faced Indians (Com.)	500
Sept.	30—Turning the Tables (Com.)	500
Oct.	3—Eugene Wrayburn (Dr.)	1000
Oct.	4—The Summer Girl (Com.)	1000
Oct.	6—Foul Play—Part I (Dr.)	1000
Oct.	6—Foul Play—Part II (Dr.)	1000
Oct.	6—Foul Play—Part III (Dr.)	1000
Oct.	7—Leaves of a Romance (W. Dr.)	1000
Oct.	10—How Mrs. Murray Saved the American Army (Dr.)	1000
Oct.	11—Mae's Suitors (Com.)	1000
Oct.	13—At the Threshold of Life (Edu.)	1000
Oct.	14—Her Wedding Ring (Dr.)	1000
Oct.	17—An Old Sweetheart of Mine (Dr.)	945
Oct.	18—Mike's Hero (Com.)	650
Oct.	18—Launching of the Battleship Rivadavia	350
Oct.	20—A Conspiracy Against the King (Dr.)	1000
Oct.	21—Three of a Kind (Com.)	1000
Oct.	24—A Day at West Point Military Academy, N. Y.	1000
Oct.	25—The Fairies' Banquet (Com.)	400
Oct.	25—How the Telephone Came to Town (Com.)	600
Oct.	28—An Island Comedy (Com.)	1000
Oct.	28—The Kid from the Klondyke (Com.)	1000
Oct.	31—The Reform Candidate (Dr.)	1000

ESSANAY FILM CO.

Sept.	22—Live, Love and Believe (Mil. Dr.)	980
Sept.	23—An Indian's Sacrifice (W. Dr.)	980
Sept.	26—Lost Years (Dr.)	980
Sept.	28—The Power of Good (W. Dr.)	980
Sept.	29—When He Died (Com.)	980
Sept.	30—The Strike at the "Little Johnny" Mine (W. Dr.)	980
Oct.	3—Grandma (Dr.)	1000
Oct.	5—Master Cupid, Detective (Dr.)	1000
Oct.	6—The Sheriff's Decision (W. Dr.)	1000
Oct.	7—Townhall, To-night (W. Com.)	
Oct.	10—Reparation (Dr.)	1000
Oct.	12—Get Rich Hall & Ford (Com.)	1000
Oct.	13—The Deacon's Reward (Dr.)	1000
Oct.	14—The Stage Driver's Daughter (W. Dr.)	1000
Oct.	17—A False Suspicion (Dr.)	1000
Oct.	19—Their Tiny Babies (Com.)	
Oct.	19—'Tis Better to Have Loved and Lost (Com.)	1000
Oct.	20—Dr. Bill's Patient (Com.)	1000
Oct.	21—A Western Redemption (W. Dr.)	1000

GAUMONT
G. Kleine

Aug.	26—The Island of Ischia, Italy	332
Aug.	29—Jimmie to the Rescue (Com.)	1000
Sept.	2—Giving the High Sign to Woman Haters (Com.)	
Sept.	2—African Sharp Shooters (Sc.)	210
Sept.	5—A Society Mother (Dr.)	1030
Sept.	9—Mated by Chess (Dr.)	660
Sept.	9—Farming—Old and New Methods	378
Sept.	12—How to Catch a Bachelor (Com.)	836
Sept.	12—From Bordeaux to Paulliac, France	164
Sept.	16—The Cinematograph Fiend (Com.)	574
Sept.	16—A Mountain Torrent in Austria (Scenic)	415
Sept.	19—Jimmie on Guard (Dr.)	710
Sept.	19—Crossing the Alps in a Motor	285
Sept.	23—A Heart Breaker by Trade (Com.)	710
Sept.	23—The Culture of Bulbous Flowers	290
Sept.	26—A Friend of the Family (Com.)	850
Sept.	26—The City of Bordeaux, France (Trav.)	175
Sept.	30—Hearts May be Broken (Dr.)	1015
Oct.	3—Jimmie's Midnight Flight (Dr.)	675
Oct.	3—Ajaccio, the Birthplace of Napoleon (Trav.	325
Oct.	7—The Upward Way (Dr.)	726
Oct.	7—Cintra, a Picturesque Town of Portugal	269
Oct.	10—The Missing Bracelet (Dr.)	1150
Oct.	14—Rejected (Dr.)	845
Oct.	14—Pansies (Botanical)	155
Oct.	17—Done Brown (Com.)	837
Oct.	17—A Fairyland of Frost and Snow (Scenic)	163
Oct.	21—The Masked Huntsman (Dr.)	784
Oct.	21—Opening Flowers (Botanical)	216
Oct.	24—Jimmie in Love (Com.)	555
Oct.	24—The Ostrich Plume Industry, France (Ind.)	428

KALEM CO.

Sept.	4—Rory O'More (Dr.)	
Sept.	4—Rory O'More (Dr.)	1000
Sept.	6—When Two Hearts Are Won (Com.)	1000
Sept.	8—When the Sun Went Out (Dr.)	1000
Sept.	11—A Sheepman's Triumph (Dr.)	1000
Sept.	13—The Express Envelope (Dr.)	1000
Sept.	15—The Alpine Lease (Dr.)	1000
Sept.	18—The Ranger's Strategem (Dr.)	1000
Sept.	20—Losing to Win (Dr.)	1000
Sept.	22—The Cowboy's Bride (Dr.)	1000
Sept.	25—Arizona Bill (Dr.)	1000
Sept.	27—Hal Chase's Home Run (Dr.)	1000
Sept.	29—The Blackfoot Halfbreed (Dr.)	1000
Oct.	2—The Phoney Strike Breakers (C.)	1000
Oct.	4—The Saving Sign (Dr.)	1000
Oct.	6—The California Revolution of 1846 (Dr.)	1000
Oct.	9—The Mistress of Hacienda Del Cerro (Dr.)	1000
Oct.	11—For the Flag of France (Dr.)	1000
Oct.	13—The Smugglers (Dr.)	1000
Oct.	16—The Colleen Bawn (3 reels)	3000
Oct.	18—Daniel Boone's Bravery (Dr.)	1000
Oct.	20—The Mesquite's Gratitude (Dr.)	1000

LUBIN

Sept.	20—The Life Saver (Dr.)	1000
Sept.	21—The Human Torpedo (Com.)	1000
Sept.	23—Her Inspiration (Dr.)	1000
Sept.	25—The Matchmaker (Dr.)	1000
Sept.	27—A Cowboy's Love (Dr.)	1000
Sept.	28—A Counterfeit Roll (Com.)	1000
Sept.	30—A Nearsighted Chaperon (Com.)	1000
Oct.	2—His Stubborn Way (Com.)	1000
Oct.	4—The Idle Boast (Dr.)	1000
Oct.	5—His Exoneration (Dr.)	1000
Oct.	7—Revenge is Sweet (Com.)	
Oct.	7—From the Field to the Cradle (Ind.)	1000
Oct.	9—What Will Be, Will Be (Com.)	1000
Oct.	11—The Slavey's Affinity (Dr.)	1000
Oct.	12—The Gambler's Influence (Dr.)	1000
Oct.	14—A Hot Time in Atlantic City	1000
Oct.	16—The Maniac (Com.)	1000
Oct.	18—The Cure of John Douglas (Dr.)	1000
Oct.	19—Git a Hoss (Com.)	1000
Oct.	21—Tobacco Industry (Edu.)	
Oct.	21—Her Exclusive Hat (Com.)	
Oct.	21—Willie's Conscience (Com.)	1000

G. MELIES.

Aug.	17—The Local Bully (Com.)	
Aug.	17—Two Foolies and Their Follies (Com.)	
Aug.	24—A Spanish Love Song (Dr.)	
Aug.	31—The Call of the Wilderness (Dr.)	1000
Sept.	7—The Hobo Cowboy (Dr.)	1000
Sept.	14—A Shattered Dream (Dr.)	1000
Sept.	21—$200.00 (Dr.)	1000
Sept.	28—The Mission Waif (Dr.)	1000
Oct.	5—The Stolen Grey (Dr.)	1000
Oct.	12—Tommy's Rocking Horse (Dr.)	1000
Oct.	19—The Cross of Pearls (Dr.)	1000

PATHE FRERES

Sept.	28—Gypsy Honor (Dr.	
Sept.	29—The Bell Ringer of the Abbey	
Sept.	29—Across the Polar Seas (Scenic)	
Sept.	30—A Convict's Heart (Dr.)	
Oct.	2—Little Moritz is Too Short (Com.)	
Oct.	2—Rangoon, India (Scenic)	
Oct.	3—Pathe's Weekly (No. 40)	
Oct.	4—Crazy Dope (Com.)	
Oct.	4—Circus in Australia (Scenic)	
Oct.	5—The Squaw's Mistaken Love (Dr.)	
Oct.	6—Flirts (Dr. Com.)	
Oct.	6—Fishing in the Ceran Islands, Oceania (Scenic)	
Oct.	7—For Massa's Sake (Dr.)	
Oct.	9—The Little Animal Trainer (Dr.)	
Oct.	9—Bttty's Boat (Com.)	
Oct.	9—Marvelous Transformations	
Oct.	10—Pathe's Weekly (No. 41)	
Oct.	11—One on the Masher (Com.)	
Oct.	11—Scenes on the U. S. S. Connecticut	
Oct.	12—Romance of the Desert (Dr.)	
Oct.	13—Raffles Caught (Dr.)	
Oct.	13—Guerrero Troup	
Oct.	14—Marooned (Dr.)	
Oct.	16—The Gambler's Dream (Dr.)	
Oct.	17—Pathe's Weekly No. 42	
Oct.	18—The Ranch Girl's Terrible Mistake (Dr.)	
Oct.	19—The Renegade Brother (Dr.)	
Oct.	20—A Trip Down the Magdapis River (Scenic)	
Oct.	20—Eva Moves In (Com.)	
Oct.	20—Up the Flue (Com.)	
Oct.	21—A Puritan Courtship (Dr.)	
Oct.	23—The Traitor (Dr.)	
Oct.	23—Nomadic Tribes in El Kantara Gorges (Algeria) (Sc.)	
Oct.	24—Pathe's Weekly No. 43	
Oct.	25—Revolution in a Bachelor's Club (Com.)	
Oct.	26—In Frontier Days (Dr.)	
Oct.	26—The Island of St. Kilda, Scotland (Sc.)	
Oct.	27—Mother is Strong on Hypnotism (Com.)	
Oct.	27—Funeral in Annam (Sc.)	
Oct.	27—Logging and Milling in Sweden (Sc.)	
Oct.	28—Saved by the Flag (Dr.)	

SELIG

Sept.	25—Two Orphans	1075
Sept.	26—Two Orphans—Part II	986
Sept.	28—Two Orphans—Part III	1090
Sept.	29—John Oakhurst—Gambler (Dr.)	1000
Oct.	2—A Summer Adventure (Dr.)	1000
Oct.	3—The Rival Stage Lines (Com.)	1000
Oct.	5—Maud Muller (Dr.)	1000
Oct.	6—The Artist's Sons (Dr.)	1000
Oct.	9—An Indian Vestal (Dr.)	1000
Oct.	10—Told in Colorado (Com. Dr.)	1000
Oct.	12—Out-generaled (Com.)	1000
Oct.	13—Making a Six-Ton Cheese (Edu.)	425
Oct.	13—Seeing Washington (Sc.)	575
Oct.	16—Making a Man of Him (Com. Dr.)	1000
Oct.	17—On Separate Paths (Dr.)	1000
Oct.	19—The Run on the Bank (Com.)	1000
Oct.	20—His Better Self (Dr.)	1000
Oct.	23—Coals of Fire (Dr.)	1000
Oct.	24—Why the Sheriff is a Bachelor (Dr.)	1000
Oct.	26—Lost in the Jungle	1070
Oct.	27—A Painter's Idyl	1000

URBAN ECLIPSE
G. Kleine

June	21—Avenged	1000
June	28—The Taming of the Shrew (Com.)	1000
July	5—Ancient and Modern London	530
July	5—Boys Will Be Boys (Com.)	470
July	12—The Free Lance (Dr.)	640
July	12—Temples of India	365
July	19—The Tie That Binds (Dr.)	760
July	19—A Round-Up In Chili	240
July	26—An Amateur Skater	440
July	26—Satan on a Rampage	660
Aug.	2—The Struggle for Life	650
Aug.	2—On the Coast of Bengal	326
Aug.	9—The Heiress	705
Aug.	9—Lyons, the Second City of France	295
Aug.	16—For the Honor of the Name (Dr.)	790
Aug.	16—Moss-Covered Ruins on the Isle of Wight	245
Aug.	23—Condemned for Treason (Dr.)	845
Aug.	23—Wool Industry of Hungary	135
Aug.	30—A King for an Hour (Com.)	572
Aug.	30—Sights of Berlin	423
Sept.	6—Clever Beyond Her Years (Dr.)	675
Sept.	6—Lake Thun in Switzerland (Scenic)	325
Sept.	13—The Hand of the Law (Dr.)	665
Sept.	13—Norwich and Vicinity, England (Travel)	330
Sept.	20—In Ancient Days (Dr.)	1000
Sept.	27—The Trials of a Tall Traveler (Com.)	458
Sept.	27—Manufacturing Fireworks (Ind.)	542
Oct.	4—A Jealous Wife (Com.)	338
Oct.	4—The Grand Chartreuse (Trav.)	292
Oct.	4—Ezra and the Fortune Teller (Com.)	348
Oct.	11—Pardoned by the Governor (Dr.)	646
Oct.	11—Making Cheddar Cheese (Ind.)	342
Oct.	18—Ordered to Move On (Dr.)	605
Oct.	18—Madeira, Portugal (Travel)	385
Oct.	25—A Woman's Slave (Dr.)	950

VITAGRAPH

Aug.	23—The Sheriff's Friend (Dr.)	1000
Aug.	25—My Old Dutch	1000
Aug.	26—A Handsomer Man (Com.)	1000
Aug.	28—The General's Daughter (Dr.)	1000
Aug	29—The Wrong Patient (Com.)	551
Aug.	29—Queer Folks (Com.)	448
Aug.	30—The Three Brothers (Dr.)	1000
Sept.	1—The Thumb Print (Dr.)	1000
Sept.	2—The Prince and the Pumps (Com.)	1000
Sept.	4—Jealousy (Dr.)	1000
Sept.	4—A Friendly Marriage (Dr.)	1000
Sept.	6—The Willow Tree (Dr.)	1000
Sept.	8—Cherry Blossoms (Dr.)	1000
Sept.	9—Jimmie's Job (Com.)	1000
Sept.	12—Her Crowning Glory (Com.)	1000
Sept.	13—Beyond the Law	1000
Sept.	15—Vitagraph Monthly (Sc.)	1000
Sept.	16—By Woman's Wit (Com.)	1000
Sept.	18—One Flag at Last (Mil. Dr.)	1000
Sept.	19—How Millie Became an Actress (Com.)	1000
Sept.	20—Beyond the Law (Dr.)	1000
Sept.	22—Forgotten (Dr.)	1000
Sept.	23—Over the Chafing Dish (Com.)	
Sept.	23—The Tired, Absent-Minded Man (Com.)	1000
Sept.	25—By the Camp Fire's Flicker	1000
Sept.	26—His Sister's Children	1000
Sept.	27—A Western Heroine	1000
Sept.	29—The Ninety and Nine	1000
Sept.	30—Her Hero	1000
Oct.	2—Our Navy	1000
Oct.	3—The Wager (Com.)	1000
Oct.	4—The Mate of the John M. (Dr.)	1000
Oct.	6—Carr's Regeneration (Dr.)	1000
Oct.	7—Ups and Downs (Com.)	1000
Oct.	9—Daddy's Boy and Mammy	1000
Oct.	10—The Missing Will	1000
Oct.	11—The Indian Flute	1000
Oct.	13—Answer of the Roses	1000
Oct.	14—By Way of Mrs. Browning	1000
Oct.	16—The Fighting Schoolmaster	1000
Oct.	17—Vitagraph Monthly	1000
Oct.	18—Selecting His Heiress (Com.)	1000
Oct.	20—The Cabin Boy (Dr.)	1000
Oct.	21—Lady Godiva (His. Dr.)	1000

Solax

"A CORNER IN CRIMINALS"
AND
"A LOVER'S RUSE"

SPLIT REEL COMEDY

RELEASED OCTOBER 18th

Two Good Ones On One Reel

"HIS BETTER SELF"

MILITARY

RELEASED OCTOBER 20th

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"PERCY AND HIS SQUAW"

COWBOY—INDIAN COMEDY

RELEASED OCTOBER 25th

We Call Your Especial Attention to the Big Comedy.

"FOR BIG BROTHER'S SAKE"

DRAMA

RELEASED OCTOBER 27th

This is a Very Pretty Dramatic Story With a Fine Moral.

4—GOOD ONES—4

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GET THEM ALL

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FLUSHING, L. I.

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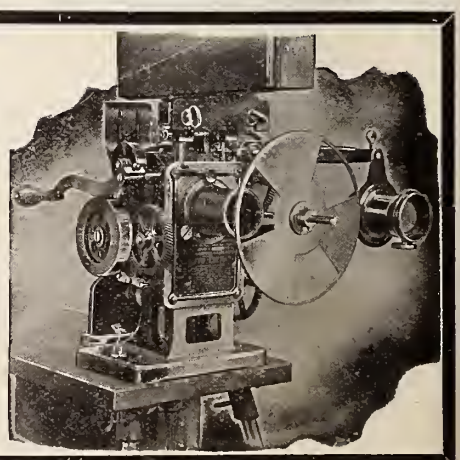

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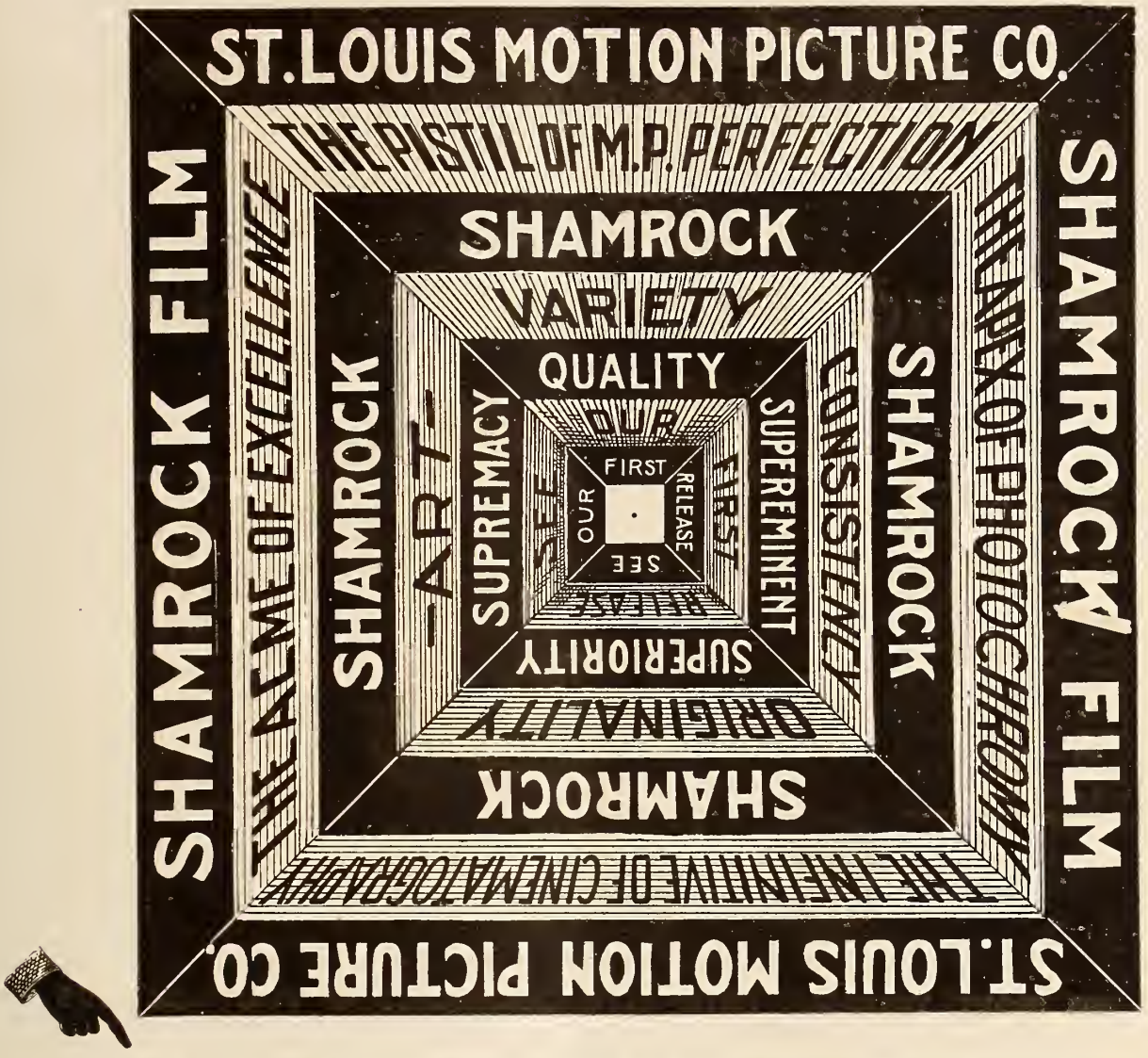
NICHOLAS POWER COMPANY, 115-117 Nassau St., New York

For fourteen years the leading makers of motion picture machines.

"A REMARKABLE PHENOMENON"



READ CAREFULLY, the WORDS in above DRAWING, then GAZE INTENTLY at the SMALL DOT in the CENTER of the LAST SQUARE and the TITLE of OUR

FIRST RELEASE

will be

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St. Louis Motion Picture Company

Write for Descriptive Literature

Factory and Studio

25th and Montgomery Streets, St. Louis, Mo.

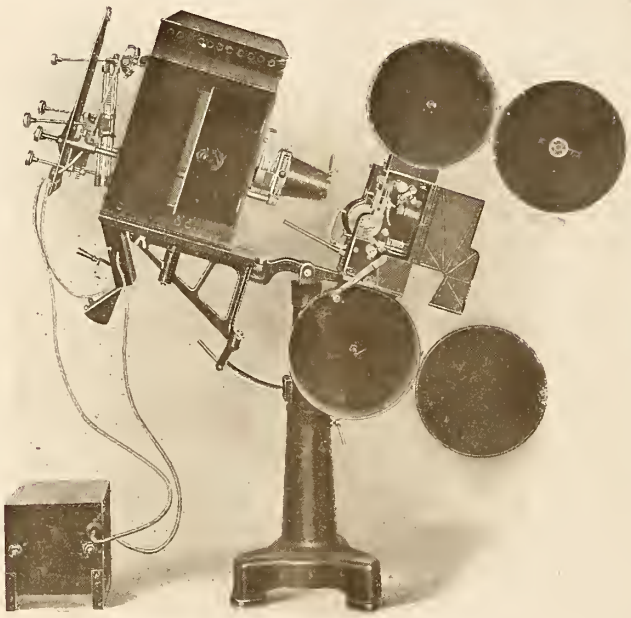
Announcement No. 3

Simplex

THE PEER OF ALL

MOVING PICTURE MACHINES

The table for lamphouse is provided with a substantial swing movement which instantaneously brings the lamp into optical centre either with the M. P. Projection or Stereopticon lenses, and the Tilting arrangement, giving ample latitude, is governed by the moving of the support through the arc provided at the back of the stand.



The base, at its centre, rests on a device by which the machine can be swung to right or left, and the centre of gravity of this stand, together with its table support, and in conjunction with the Head and lamphouse, owing to careful calculation provides a machine of perfect rigidity and freedom from all vibration.

NO MORE TROUBLE WITH CITY EXAMINERS IF YOU USE THIS THOROUGHLY FIREPROOF MACHINE

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MANHATTAN SLIDE CO.,
124 East Fourteenth Street.

Gentlemen: The "Simplex" Moving Picture Machine that I bought through you is undoubtedly the best projector we have ever used in Prospect Hall. After using the other machines, I cheerfully state that the "Simplex" is decidedly the best and gives us entire satisfaction.

Yours very truly,
WM. D. KOLLE, Prop.

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MOVING PICTURE NEWS

Volume IV
No 42

October 21
1911

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INDEPENDENT FILMS

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SINCE our last announcement we have added two pictures to our collection, and can truthfully state that they are better than our first ones.

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¶ We are able to attain these splendid results because the interests directly connected with this company, are comprised of men thoroughly familiar with the class of pictures most essential to the betterment of exchange interests.

¶ If the Independent exchanges buy the MAJESTIC PICTURES, they will increase their business, because we will have competent actors and actresses in all pictures, actors and actresses who have made big names for themselves, as well as big reputations for manufacturers, and people whose names will crowd theatres and make exhibitors demand the film.

¶ The MAJESTIC is endeavoring to look far into the future of the entire industry rather than thinking of its own immediate welfare.

¶ THE MAJESTIC cannot presume to carry out these ideas alone. It must have the combined support of all manufacturers who care for the future of the moving picture industry.

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"THE COURTING OF MARY"—A high class comedy.
"LOVE HEEDS NOT SHOWERS"—Another high class comedy.
"THE ULTIMATE END"—A strong problem newspaper drama.
"THE CADDIE'S DREAM"—A comedy—full of laughs.
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"LITTLE MARY" AND OWEN MOORE

Miss Mary Pickford and Mr. Owen Moore will positively appear in Majestic Pictures, and they show at their very best in the above pictures.

OUR FIRST RELEASE, SUNDAY, NOVEMBER 26th

"THE COURTING OF MARY"

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The Majestic Motion Picture Co.

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THE THANHOUSER WO-A-WEEK

COMING! **THE LAST OF THE MOHICANS** COMING!

From the Novel by J. Fenimore Cooper

" 'Tis too late, 'tis too late!" Hawkeye exclaimed, dropping the useless piece in disappointment; "the miscreant has struck the rapid; and had we powder, it could hardly send the lead swifter than he now goes!"

Does not this quotation from the novel give you a vivid picture of a man-hunt across wild country? That's what the story is about. It is a chase in pursuit of malevolent Indians, who have in their power two hapless girls.

The Loves of David Copperfield

Third of the Series from the Novel by CHARLES DICKENS

RELEASED TUESDAY, OCT. 31

This chapter of David's life presents a simple study of character development.

David's marriage to Dora, his "doll-wife," is unfortunate and does not result in happiness for either. Dora dies shortly after their marriage. David, two years after the death of his first wife, learns that Agnes is in love with him. He marries her and in this second matrimonial venture he is more fortunate than in the first.

The story of Uriah Heep's forgeries are threaded with David's love affairs. Loquacious Mr. Micawber also plays a prominent part in this chapter of the play.

Their Burglar

RELEASED FRIDAY, NOVEMBER 3

Ordinarily a visit from a burglar means a charge on the ledger against "Profit and Loss." But "Their Burglar," through one of those intangible twists of fate, becomes the special messenger of both Cupid and Fortune and delivers a note to a yearning youth and brings him to the side of the one he loves.

As a reward for his services the burglar is given all the wedding presents he had come to steal—because he had helped to rescue the bride from a loveless marriage. These gifts give the burglar a new start in life and later he turns plumber. Then it becomes a lead-pipe cinch for him to make an honest living.

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The Moving Picture News

PUBLISHED EVERY SATURDAY

The CINEMATOGRAPH PUBLISHING COMPANY, 30 West Thirteenth Street, NEW YORK CITY

Telephone, 4092 Chelsea

Sole Agent and Correspondent for advertisements in Great Britain
B. Allan, 8 Sherwood St., Piccadilly Circus, W., London

Chicago Representative: Warner Kennedy.
844 Waveland Ave. 'Phone 3818 Lake View

ALFRED H. SAUNDERS, Editor.

This newspaper is owned and published by the Cinematograph Publishing Company, a New York corporation. Office and principal place of business No. 30 West 13th Street, New York. Alfred H. Saunders, President; John A. Wilkens, Secretary, and W. M. Petingale, Treasurer. The address of the officers is the office of the newspaper.

SUBSCRIPTION: $2.00 per year. Postpaid in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands. Canada and Foreign Countries: $2.50 per year. All communications should be addressed to The Moving Picture News, 30 West Thirteenth Street, New York City.
ADVERTISING RATES: $60 per page, $30 ½-page, $15 ¼-page, single column $20, $2 per inch. Discounts, 20% 12; 10% 6; 5% 3 months.

Volume IV **October 21, 1911** **Number 42**

SCARE HEADLINERS

WHAT is the objection of the daily press and why is it making so much ado about nothing in its articles on the moving picture industry? Our columns have time and again raised a warning note against false information being placed before their readers. We would like to know what is back of the Minneapolis Morning Tribune under date of Saturday, October 7th, when it publishes such articles as we herewith reproduce:

DANGER FROM FIRE AT PICTURE SHOWS FOUND EVER PRESENT IN MINNEAPOLIS; INVESTIGATION PROVES THEATER MENACE

Thousands of Children in the Flour City Are Subjected Daily to Danger of Death by Flame and Smoke

Inspection of Smaller Amusement Halls Reveals that Only a Few Are Equipped with Proper Safety Exits

Irresponsible Help and Cheap Films Make the Hazard Greater—Dark and Crowded Rooms Invite Panic in Trouble

Authorities Apparently Do Little in the Way of Regulation, Despite Constant Risk Taken by Building Patrons

Mere Boys Operate Machines, Thereby Increasing the Peril to About 234,000 Persons Each Week

Children are daily packed into moving picture theaters in Minneapolis, in darkness, without chance for escape in case of a panic of any sort; they are risking their lives, while parents and the public generally are unaware of what the conditions actually are.

Moving picture theaters, which are springing up all over the city as spontaneously as mushrooms, are a new element in city life. They house about 234,000 people a week and the majority of those audiences are made up of children.

Recently the Board of Education, aroused to the popularity of moving picture houses by the fact that a half dozen had been opened near schools, entered into an investigation of the moral character of the picture films.

No one (the parents of the children attending this new type of neighborhood theater least of all) has apparently thought anything about the fire risks in these places. A disaster in one of these theaters in Minneapolis would doubtless frighten the city into an immediate investigation of all of them and belated efforts to right conditions would follow. Recently there was a frightful disaster in a moving picture theater in Cannonsburg, Pa., but this shocking affair was too remote from Minneapolis to cause an investigation of Minneapolis moving picture theaters to be demanded by the public.

Thorough Investigation Made

Believing that an ounce of prevention is worth a pound of cure, The Minneapolis Tribune has had a thorough inspection made of all moving picture theater buildings in the city. Conditions found are such as to warrant grave fear of the results of even the slightest panic created in one of these theaters during a show. Investigation reveals that there are not more than half a dozen moving picture theaters in the city where the few exits are sufficiently lighted or accessible to give outlet in safety to the crowds packed into the darkened auditorium.

The history of the erection of these theaters has been, in many instances, the story of money-getting enterprise on the part of persons of small capital who have been willing to open moving picture shows in old, flimsy buildings with almost total disregard of the protection from fire or panic risk that is due to audiences that will attend these shows.

The horror of finding veritable death traps operating as moving picture shows is intensified by the knowledge that the audiences are almost entirely made up of children.

The manner of operating these shows locates the danger from fire, in most of the theaters, at the front end, and, therefore, crowds seeking safety in flight from the building would naturally run for the rear or side exits Investigation shows that many of these places have no side exits; others have side doors that would lead human beings into a death heap; while of those having rear exits, the greater number are only accessible through rear rooms clustered with rubbish, or dark, winding ways, and with no lights over doorways, either inside or outside the building, dark alleyways offer little hope of safe escape. Some of the rear doors were found nailed up.

Darkness a Menace to Life

The greatest menace to human life in case of panic in these theaters is the darkness maintained during the exposure of films. This darkness has in many cities been found to militate gravely against moral behavior on the part of children in these places. Greater than this danger, however, is the physical risk. In view of the number of theaters in Minneapolis using the films which require darkness for exhibition, it is extraordinary to learn that the cost of installing daylight pictures is less than $100.

Another bit of illumination secured on this subject is that mere boys operate the machines. The lights over which they operate are of 2,000 candle power and 250 volts. When the rays from this electric arc light are allowed to remain on the same spot of a film even half a minute, the film catches fire. There are films which are non-ignitable, but they are not generally in use. One of the best moving picture theaters in the city was found to be using the inflammable films, but an automatic shutter which closes as the machine loses speed, and the further protection of an asbestos curtain and fireproof cage containing the machine in a detached building, offers absolute fire protection, in this instance. A fair estimate credits but three moving picture shows in ten in the city using the automatic shutter protection.

Difference in Films

G. E. Raymond, manager of the Orpheum Theater, who uses the non-ignitable films and the automatic shutter machine, says the cost of non-inflammable films would deter many moving picture theaters from using them. A set of readily ignited films can be purchased for $5. The same thing, non-ignitable, brings $50. The old type of film burns with a loud report like an explosion, and a cloud of smoke

is created. More recent films of the inflammable type are generally in use in moving picture theaters of the city. They burn with considerable flame, but no great amount of smoke.

The investigation made by The Tribune revealed almost an entire absence of fire-fighting apparatus in Minneapolis moving picture theaters; also little, if any, police regulation. Aisles were found crowded, crowds were found blockading front entrances to theaters already filled, dangerous air draughts exist in many, and others are scarcely ventilated at all. Employees in charge of many of the theaters were found to be too young to have the responsibility of the safety of the audiences of children.

The sum total of fire risk, of conditions that would contribute to a horrible catastrophe in case of panic, and of general negligence and indifference to public health and safety on the part of managers of moving picture shows which were found, is sufficient to arouse a general demand for regulation and reform for the safeguarding of life. The list of moving picture theaters with a description of the conditions found in each is appended and is eloquent in itself. New moving picture houses are now in process of erection and with an estimated attendance of 50,000 weekly for those now building, the total number of people taking great chances of injury or loss of life weekly would reach 285,000.

We would like the investigators mentioned in the above article to read copies of the News wherein we have shown how fallacious the idea is of fires in a nickelodeon, and how less in danger from fire and accident the people of Nickelodia remain, compared with other large amusements, and from other sources; we think the managers of the Minneapolis theaters ought to take it up and write vigorous protests against such wholesale misrepresentation of facts. Are not thousands of children in daily danger of death by fire and smoke in the public schools, in the meeting halls, in the churches, in the Sunday-schools, which are as veritable fire-traps as are the nickelodeons, and are their safety exits any better than are secured in the five-cent theater? Irresponsible help may be one fault, but we frequently complain and try to bring the proprietors of these theaters up to the standard of the best, with reliable and responsible men in charge; but on the question of cheap film we would like to ask the writers of the article to tell us the difference between cheap and expensive film, and then we might be able to give them a word or two of advice. They show considerable ignorance because both cheap and expensive film are just as inflammable in careless hands. The cheapness or the dearness makes no difference. We certainly blame the proprietors for nailing up doors if the statement is correct as published by the Tribune, but still more the carelessness of the city authorities for allowing such places to exist and such conditions to remain. They certainly do not pay much attention to proper examination of the places, and if the mere boys who operate the machine are eliminated we think great good may happen at Minneapolis, but where is the examining board for the licensing of operators? We trust to hear from some of the exhibitors or the exchanges further in relation to this question. We cannot for one moment believe the reports of a prejudiced investigator (as published on page 2 of the Tribune) are true. Are they, Messrs. Exhibitors of Minneapolis?

THE FIRST MOVING PICTURES

QUITE a number of correspondents of our own, and interviewers from daily and weekly papers and magazines, have been in to see us, asking our opinion and advice regarding the first moving pictures exhibited, and in reply to our correspondents we wish to give them a little data and as regards the magazine and other writers we want to say that they come in and pick our brains, getting all the information possible and, with one or two notable exceptions, they completely ignore their authority. However, it is all for the good of the industry, and while we do wish a little credit for our knowledge, to be completely ignored is a pretty hard knock; so, for the benefit of our readers, we give the gist of the matter issued to the various interviewers.

Regarding the first man that may lay claim to being the inventor or exhibitor of the first motion picture ever exhibited, this man certainly is Edouard Muybridge, of Oakland, California, who was one of the old "wet plate" workers and whose still pictures taken in the old wet collodion days are a marvel to the present generation. This man had a friend, Governor Leland Stanford, of California, who possessed a celebrated trotter, Occident, which was the first horse to trot a mile in two minutes and twenty seconds in the Rocky Mountains. This horse was so valuable, and was looked upon with such great pride by its owner, that he was having it photographed in practically every position he could conceive, the photographer being Edouard Muybridge, who made photographs from the small quarter-plate size, 3¼ x 4¼ to 16 x 20, and it is these photographs we specially speak of. A suggestion was made to Muybridge that it would be a good plan if he could take the horse trotting, showing every motion of its beauty and its spirited action. To get this, Muybridge made a series of snapshots as the horse passed, and to obtain action he thought of a novel scheme of placing a large number of cameras covering a distance of a quarter of a mile in view of the track, which we illustrated by permission of the Scientific American in former issues of the News. From these cameras, to a fence on the opposite side, he stretched silk threads about the height of the trotter's knee, and as the horse trotted along he broke these threads, and in breaking them it released a shutter in each camera, thus making a distinct snapshot of every action; then, putting them together in a panoramic view and rapidly projecting it, he made the first motion picture.

Another way was when he placed these pictures in a book form, which gave an idea of a number of postcards in use to-day rapidly twirled with the thumb, showing the views in motion of various stage beauties skipping, dancing, etc. We remember (we think it was in 1886) seeing these pictures of Muybridge exhibited in London at the Royal Polytechnic, and from these emanated a camera to take motion pictures with a rapidly revolving strip, thus doing the work with one camera which formerly occupied a large number, and from this idea, which was exhibited in the large cities of Europe, began the first patent applications for a moving picture camera. Somewhere about this time, we believe, the cameras were brought to America, and then William Friese-Greene sent his patent to Washington and so commenced the series of patents applied for, and granted, that we have to-day. We therefore give the first claim as the original inventor of pictures in motion to Edouard Muybridge. We have often wondered, if his spirit could visit these realms and see the culmination from his first efforts, what he would say.

St. Cloud, Minn.—The new Princess Circuit Company will establish a theater here at a cost of $12,000.

GET A REP

THE AMERICAN FILM MANUFACTURING CO.

Announces that Richard R. Nehls, long and favorably known to the motion picture industry, has joined the forces of that progressive Western firm. He takes the place made vacant by the resignation of A. M. Kennedy. The American is to be congratulated upon the addition of so valuable a man to its staff.

Mr. Nehls has enjoyed a large and varied experience in the

MR. RICHARD R. NEHLS

motion picture trade. His first acquaintance with motion pictures dates back some twelve years, when the business was still in its infancy. At that time he had charge of the motion picture mail-order business of Montgomery, Ward & Company, when that company did an extensive business in equipping ruralites and farmers with projecting machines and films. Pioneers in the field will remember when this form of exploitation was much in vogue, the exhibitors going from town to town wherever an audience could be obtained.

Also Mr. Nehls was for some years head of the importing department of the Kleine Optical Company, where his duties as film critic afforded an extraordinary opportunity to acquire an enviable knowledge of the trade.

Mr. Nehls is a native Chicagoan, having been born in that city in 1875. He was given every opportunity in the way of an education, receiving his early training from private instructors. He is a college man, having spent three years in Concordia College, Milwaukee, Wis., and in addition possesses an excellent training in business management and can qualify as electrical engineer. He was for some years the executive head of a prosperous business of his own.

Friends of Mr. Nehl will be glad to hear of his new connection. His wide knowledge of the business, his large circle of friends, coupled with his natural aggressiveness and keen business insight, promise more and better things for the American.

(The above notice will also answer the numerous correspondents who applied for the position of manager, as advertised by us in our columns of September 30th and October 7th.—Ed. M. P. N.)

Milwaukee, Wis.—The Crowley Investment Company will erect a new $10,000 theater on National avenue, between Thirtieth and Thirty-first avenues.

HIS DRESS SHIRT

A Comedy of Domestic Life in Which a Novice in Household Duties Comes to Grief

In the comedy, "His Dress Shirt," the Imp Company has hit upon a theme which is familiar to all and invested it with humorous situations. It is a story of domestic life in which a young married couple figure, the wife patient and forbearing and the husband irritable and impatient. The story also illustrates the trials and tribulations of a woman who, once married, sets out to please her husband, to the detriment of her peace of mind.

A young married man receives an invitation to attend a dinner which is to be given by some of his business associates. He is delighted and his wife urges him to attend. He makes a hasty examination of his party wardrobe and discovers he has only one dress shirt that is presentable and that is soiled. The party date is two days away and he commissions his wife to send it to the laundry and she promises faithfully to carry out his wishes. She has a pressing invitation to go on an automobile ride, and, of course, forgets all about the shirt and the dinner.

The night of the banquet arrives and the young husband goes to his room to prepare for the event. He cannot find the shirt and questions the wife. It dawns on her with a

suddenness that is disconcerting that she has not sent it to the laundry. The husband is fuming and fretting. She is in a quandary, grieved and mortified. Her woman's wits stand her in good stead and she resolves to launder the shirt herself. Right there is where she made a mistake for the effort is a sorry one. The job is completed when she burns a hole through the garment and the husband enters the kitchen to see his hopes dashed to earth in the smoking shirt. He realizes the humor of the situation, bursts into a hearty laugh and kisses her tears away—a happy culmination of the affair.

St. Louis, Mo.—Elmer Coudey is reported to erect a new theater to cost $10,000.

Aiken, S. C.—Aiken Theater Company has plans for an opera house to be erected here.

Big Stone Gap, Va.—Jim Taylor will erect a theater to cost $20,000.

Shelbyville, Ind.—Rembusch Amusement Company, capital $5,000; F. J. Grace and George Rembusch.

A BREACH OF FAITH

Released October 29 by Rex Company

We are just forced to call your attention to the cut that goes with this item. It is one little piece of a Rex release of unusual strength and novelty. The theme is strong, the settings are strong, the atmosphere is strong—in the scene of the Italian restaurant real garlic is used—and we're strong for it. It is one of the consistent tributes paid to Rex once every week—Lord and the exhibitors know we would rather accuse them of two a week. Quality such as this is a cure for even that fatal illness called the desire for better pictures, and a film with such merit merits as strong a boost and boast as we can give and make in this rather modest type.

The story is the old tale of a brother's treachery, a tale of

THE MIND OF THE BRIDE IS FAR AWAY FROM THE FESTIVE SCENE

Latin love and lust and hate and heat, of broken vows and broken hearts. It is portrayed with the painstaking care and detail one would expect in nothing less than a two dollar big street performance. We really don't know whom to give the most credit for the creditable production, but it is apparent that everybody connected with it deserves and should and will receive strong praise and commendation. The photographic clearness, as well as the clear trend of the story itself, impresses all the more upon our minds the moral and meaning and momentum of the stirring scenes and incidents that comprise the tale, thus permitting us to give full response, in heart and mind and spirit, to the trials and thrills and tears of those who suffer from the ruthlessness of the traducer, played with the dash and vim and

ANTONE HAS EYES FOR NONE, FOR HIS HEART IS ANOTHER'S

consummate artistic and dramatic instinct which Phillips Smalley injects into all his work.

In the Rex manner, the sun breaks through the clouds in the end, and as a new and happier day dawns for the people we have learned to love in the short twenty minutes on the screen, it dawns upon us that Rex is—King; the term, strong as it is, seems mild. "Monarch of all it surveys"—this is the thought its work conveys to us.

And a mighty rumble was heard in the land, as of the sound of thunder in the mountains, and a giant voice was heard to assert the trenchant words "Give us two a week! We demand it!" It was the voice of the exhibitors!

CHAMPION ON A NEW TACK

The Champion Film Co. will release on Monday, October 30th, the second series of their three-reel picture "Field Day Sports at Fort Riley." This is one of the best efforts up to date of the Champion Film Company, and great discretion has been shown in the choice of scenes. The portions of the film showing the field skirmishing, and the guns in action are especially good, and the scenes where the soldier boys are revelling in their athletic sports are of in-

FIELD DAY SPORTS AT FORT RILEY
A Boxing Match

tense interest—to see their attempts at jumping the hurdle at "five foot seven" is a scream.

Exhibitors and exchange men should order this film, for it is a good one.

POWERS, "BOOSTOLOGIST"

In accordance with his plans for enlargement, details of which will be published in a later issue, P. A. Powers has corraled for his staff Mr. Leon J. Rubinstein, known as the "boostologist," to inaugurate a campaign for the Powers picture plays. Mr. Rubinstein has been known for about six years as editor of the Film Index and later as editor of Film Reports.

Of late he has given only part of his hours to publicity work for several manufacturers at a time, and in securing his services exclusively Mr. Powers pays the record price for this work.

ANDERSON & ZIEGLER

The above enterprising theatrical agency, as will be seen on another page in an advertisement, have secured the foreign rights for the "Dante's Inferno" film issued through the Milano Company comprising the story told in five reels. The exclusive foreign rights cover England and its possessions, Australia, New Zealand, France, Germany and South America. Will our foreign readers please note and address the above firm by letter or cable and get in on the ground floor for what they call the opportunity of a lifetime?

THE EXHIBITORS' LEAGUE

Those exhibitors who were present at Cleveland at the founding of the Moving Picture League of America will recall with pleasure the interesting times they had, and the vast amount of business accomplished. We want to call our readers' attention to another meeting called by the Exhibitors' League of Ohio, which we learn will have their meeting at the Southern Hotel, Columbus, Ohio, on November 1, 1911. We urge every member of the league in that state to attend this meeting, as important matters relating to Ohio will be presented and discussed.

We learn that many new and important questions will come up for consideration. There will also be an entire new set of officers elected. This is the annual meeting of the league.

For the convenience of those attending as delegates or representing their own houses, arrangements have been made for a hall, committee rooms, and other accommodations at the Southern Hotel.

Another important matter interesting to the country at large is the fact that the executive committee of the Moving Picture League of America will hold a meeting on November 1, in Columbus, at the same hotel. Those who will be present are: M. A. Neff, president, Cincinnati, Ohio; J. J. Rieder, treasurer, Jackson, Mich.; C. H. Christenson, secretary, Cleveland, Ohio, and vice-presidents, S. E. Morris, Cleveland, Ohio; F. J. Harrington, Pittsburgh, Pa.; William J. Sweeney, Chicago, Ill.; William Ullman, Detroit, Mich.; H. S. Dickson, Winchester, Ind.; H. C. Farley, Montgomery, Ala.; H. F. McLain, Wheeling, W. Va., and H. G. Lux, Jr., Utica, N. Y.

We have watched with a great deal of interest, and have quite a large volume of correspondence, which makes us express the opinion that the National League is growing. Several states have been organized since the National meeting at Cleveland; the last state to organize was Minnesota. They started off with a state organization of forty members, with W. J. Edwards as president.

We learn on good authority that at this meeting the executive board of the M. P. L. of A. would be gratified if every state in the Union is represented by one delegate, or proxy, and meet with the executive board on November 1st. They want as large a number as it is possible to gather together as representing this organization, owing to the fact that they expect seven or eight new states to come into the league and will be acted upon in this meeting. They will also be pleased to receive as many applications of other states for a charter and confer with them at Columbus.

In embodying the above particulars of this meeting we trust every state will be represented and that great good will result to the benefit of every exhibitor throughout the states.

REPLACING OLD EQUIPMENTS.

In pursuance of the general widespread policy of replacing old moving picture machine apparatus with new and up-to-date equipments, theater managers all over the country are coming more and more to recognize the importance of producing on their screens the best obtainable light. In the matter of installation of current savers it has always been recognized that any of the devices on the market make some saving on alternating current on electric bills, but in the matter of light the cheaper devices do not meet the requirements. The Hallberg "Electric Economizer," recognized as the standard by which all others are judged, has replaced hundreds of these cheaper current savers, and the following are some of the exhibitors who have availed themselves of Mr. J. H. Hallber's exchange offer; and have expressed themselves as being abundantly repaid for the cost of making the exchange: F. W. Ober, Glendive, Mont.; Colonial Amusements Co., Joliet, Ill.; L. Matule, Carbondale, Pa.; E. W. Logan, Star Theater, Syracuse, N. Y.; J. A. McCurry, Rocky Ford, Colo., and hundreds of others.

An item from the Jersey City, N. J., Journal, October 4, 1911, states:

A license for a new moving picture theater to be erected at Thirty-eighth street and Broadway, Bayonne, by Frederick Wandelt, of Jersey City, was granted by the City Council last night. The structure will be a substantial one of brick, stone and iron.

NORDISK FILM TIDNING

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Editor, A. SEABURY, Post Box 163, Stockholm, Sweden.

PROMISES

are not always fulfilled; sometimes they are broken outright, sometimes they develop into COMPROMISES.

REX has always given more, not less, than it promised. **The first time it will ever have made**

A Breach of Faith

WILL BE ON THURSDAY, OCTOBER 26th.

Though it sounds like a paradox, our

"BREACH OF FAITH"

will only increase and strengthen your faith in the grand brand.

It's a tale of strong Latin love and lust and hate and heat; a broken vow and broken hearts; it's a voice from desert wastes, the cry of a desolate heart.

And the sun breaks through in the end, in the traditional Rex manner.

YOU ARE COMMITTING A BREACH OF FAITH IF YOU DON'T GET "A BREACH OF FAITH"

REX MOTION PICTURE MASTERPIECE CO.

573 ELEVENTH AVENUE, NEW YORK CITY

Sales Co. say the title is the nearest Rex can get to "A Breach of Faith."

FINE FILM OF ECLAIR CO. OF AMERICA NEARING COMPLETION

One by one they all have yielded,
Ended their career of strife,
One by one they all have left us
Gone unto the better life,
Voices of departed heroes,
Whisper in the evening air,
Voices of departed loved ones,
Mingle in the morning prayer.

"Hands Across the Sea in '76" is nearing its completion. Much careful and strenuous labor has been expended upon this film. Six weeks of steady concentration for somebody was required in order to gather together the properties, costumes, etc., for this production. Many of the costumes were obtained from Boston and Philadelphia. One hundred and fifty flintlocks, 200 Springfields, 150 muzzle-loading rifles, and 50 cavalry cutlasses were purchased specially for the production of this film.

The Story in Brief.

The smoke had hardly cleared away from Bunker Hill, when on the 3d of July, 1775, standing beneath a large elm tree at Cambridge, Washington took command of the Continental Army. Following this, Franklin was dispatched to France for aid. Silas Deane, with his wife and daughter, was already on the ground. Deane and Franklin found enthusiastic allies in Count de Rochambeau and the young Marquis de Lafayette. Through their good influence, Vergennes, the Minister of Foreign Affairs, was interested. The greatest drawback in the French Court was Montraville, English representative. He and Rochambeau were rivals for Grace Deane's hand, so this spurred Rochambeau and his bosom friend, Lafayette, to further efforts in behalf of the Americans.

At an audience with King Louis XVI, when assistance was refused, Lafayette and Rochambeau voluntarily offered their services to the cause of American liberty. Ships were equipped and soldiers armed at their own expense, and the expedition started out to the new world. Shortly afterward, Franklin and Deane returned to their own country.

Montraville, disappointed at Grace Deane's departure with her father, went back to England, resigned his office and secured a commission in the army. When on the point of sailing, he met Charlotte Temple, and persuaded her to run away from the convent where she was studying and elope with him.

With his poorly equipped raw recruits, Washington won several notable battles against the English and hired Hessians. He welcomed the arrival of Lafayette and Rochambeau with open arms. They were treated with highest honors, and given important commands.

A strange contrast was offered by Washington's poorly clad, but brave, hardy patriots, and the pampered, well-drilled Englishmen and hired Hessians under Clinton and Cornwallis.

Rochambeau and Lafayette found time even in the exactions of a busy campaign to visit Grace Deane. Their visit was most timely as she and her mother were alone and defenseless, and their home was about to be searched for a secret messenger whom they had concealed there. Montraville was in charge of the searching party. Lafayette and Rochambeau not only succeeded in protecting Miss Deane, but outwitted Montraville and sent the messenger safe on his way.

Montraville's old love for Grace Deane, was rearoused, so he neglected Charlotte Temple, who had confided her all to his keeping. She formed a pathetic figure, waiting patiently in her poor lodgings for his infrequent visits.

The air was portentous with rumors of war. There was hurrying and scurrying on all sides. The colonists flocked to the side of Washington. The field was left untilled, the tree lay where it fell, the builder dropped his hammer to take up the sword.

Lafayette and Rochambeau experienced the greatest feeling of brotherly appreciation on all sides. When Lafayette's men were struggling with a heavy cannon on a steep hill, Farmer Brown in a nearby field, unhitched his oxen from the plow and rushed to their assistance.

Washington decided to attack Sir Henry Clinton at Monmouth. Wayne and Lafayette were given command. Lee refused, but afterward changed his mind and headed an important force. Lee timidly ordered a retreat, but was met and publicly reprimanded by Washington. Afterward he redeemed himself in the field. Supported by Lafayette, Washington led the attack on Clinton at Monmouth. Clinton gallantly returned the charge. He makes the gunners and field pieces his special point of attack. Mollie Pitcher, a heroic woman, while carrying water to the parched soldiers, sees her husband shot dead beside the field piece he was operating. She throws aside the water bucket and takes his place.

Lee, in his anxiety to redeem his honor, advances too far into the enemy's lines. A hand-to-hand combat takes place in which he is wounded and about to be captured, when rescued by Lafayette. Washington secures a glorious victory over Clinton at Monmouth.

The general rejoicing is suddenly checked by the news of Benedict Arnold's treason at West Point. Major Andre is caught as a spy within the American lines and a secret message is found concealed in his boot. He is hanged as a spy while Arnold escapes.

In the midst of all this turmoil, no one has time to think of poor Charlotte Temple. Grace Deane finds her in a pitiable state. A child is born to her and she is in the extremest poverty. Miss Deane takes her home and cares for her. When she is convalescing, fate sends Montraville their way. He comes to renew his suit with Miss Deane and is confronted by the girl whom he has wronged. Miss Deane spurns him, but the shock of his meeting and his perfidy was too much for the youthful mother, and she died. So they buried poor Charlotte Temple in Trinity Churchyard, where her grave is yet to be seen, and a mysterious stranger, thought by some to be her granddaughter, regularly visits the grave, places her wreath of flowers, offers up a prayer, and sheds a tear for the unfortunate victim of an unhappy love.

This all served to bring Grace Deane and Rochambeau closer together. He vowed if chance threw him in his way to punish Montraville as he deserved.

That winter was severe on the small army of patriots at Valley Forge. Ill fed and poorly clad they slept by their camp fires on the bare ground. Often in the cold nights, their commander, forgetful of his own rest and comfort, could be seen walking among the sleepers, drawing the blanket or coat more closely over this one and that to protect them from the chill winds, and watching over them all like a father.

Cornwallis on the other hand, was in the midst of luxury. The soldiers were well quartered and spent their time in drinking and gaming. The Hessians were bravest of the brave in the tap-room, while in battle they were often found where the bullets were the thickest, under the ammunition wagon.

Lafayette was stationed near Yorktown, where he caused no end of trouble to Cornwallis, who occupied the town.

Washington, reinforced by Rochambeau, made a quick maneuver, outwitted Clinton at New York, and was well on his way for a concerted action at Yorktown before the enemy realized his intention. Earthworks and blockhouses were constructed. Frequent attacks were made under Lafayette. The outer works to Yorktown were taken. Cornwallis was in a state of siege. He made a gallant charge against Washington in the open but was met with too forceful a resistance. While the battle was raging, Rochambeau espied Montraville. A sharp encounter took place. These two, forgetful of the storm and roar of battle, engaged in hand to hand combat. Rochambeau finally conquered.

Lafayette, wounded, retires to a block house for protection. It is heavily attacked by the English. The block house takes fire, and he and his comrades are in danger of a horrible death. Knowing that he is the prize the English are after, he gathers his men around him and says, "Place a musket in my hands and place me before the door, they will all fire on me, and while their guns are empty, dash through them and away." Reluctantly they obey. He falls at the first shot, his comrades dash out to freedom. He is just about to be captured, when Washington's victorious troop dashes up and rescues him. The victory is complete. Cornwallis realizes the futility of further resistance and surrenders to Washington. Honors are showered on Lafayette and Rochambeau. Washington's return to the North is a triumphal march. And America stretches out her hand in love and gratitude to France, the friendly nation across the sea.

Notable Characters in the Cast.

AMERICANS OF COLONIAL DAYS.

General Washington, Ambassador Franklin, Col. Benedict Arnold, Allen, secret messenger; Silas Deane, Mrs. Deane, Grace Deane, Mollie Pitcher and Farmer Brown.

THE FRENCH IN HISTORY.

King Louis XVI, The Queen, Count de Vergennes, Minister of Foreign Affairs; Marquis De Lafayette and Count Rochambeau.

ENGLISH NOTABLES.

Cornwallis, Lieutenant Montraville, Private Jones and Charlotte Temple.

Steuben, Hessian soldier.

General Washington's staff, attendants, officers, army, etc. General Cornwallis's staff, attendants, officers, army. Rochambeau, officers and regiments. Lafayette, officers and regiments. Courtiers and attendants of Court of France. Indians and Hessians.

The staging of "Hands Across the Sea" is in the hands of three directors, the author, Mr. James Slewin, Mr. Lawrence McGill, and Mr. Will Rising. Mr. Rising was an attache to the American Ambassador to France in the early days, and thoroughly understands the costuming, etc., of the French portion of the play. Many of the scenes are laid in the neighborhood of Fort Lee, where the old log cabin which was Washington's headquarters, still stands, also other points of historical interest. Miss Dorothy Gibson, the beautiful model of Harrison Fisher, plays the part of Mollie Pitcher.

This film will be released November 21.

TRAVELING PICTURE SHOWS IN MEXICO.

Daily Consular and Trade Reports.

[From Consul William W. Canada, Vera Cruz.]

Moving-picture shows in this district, while still patronized, have long since ceased to be a novelty. In Vera Cruz, population about 50,000, the largest city in the consular jurisdiction, these shows have taken second rank in the estimation of the majority of the people, and wherever such a performance takes place it is in combination with a more or less theatrical enterprise. Spanish dancers, farces, and general variety business are the principal attractions at present. The Salon de Variedades is the only permanent place of entertainment of this kind in Vera Cruz.

As far as this office is informed, other towns of comparative importance, as, for instance, Jalapa, Orizaba, Cordoba, Coatepec, Cosamaloapan, Tlacotalpan, Alvarado, Tuxpam, Papantla, Huatusco, Rio Blanco, and others of 35 000 down to 2,000 inhabitants, have no permanent moving picture shows. All these places are visited at stated intervals by traveling exhibitors, who do not even own apparatus nor films, but are fitted out by the Compañía Cinematográfica Explotardora, Mexico City.

The Vera Cruz show operates a Pathé apparatus, and nearly all films shown are from the same concern. At long intervals only are American films shown. The fact is that, with few exceptions, pictures of American scenes are never well understood. This is due to the lack of familiarity with conditions as they exist in the United States, and also because the humor or pathos, as the case may be, represented on French films is of a nature that appeals to the people. In Mexico City, where the American element is better represented, matters are different.

It is worthy of mention that the films shown in Vera Cruz are all first class. There is no exception to this. The town has been worked by traveling shows for so long a time that the people will not now accept anything ancient or of inferior grade. This determination of the citizens to insist upon the best was exemplified some time ago when, upon the opening night of a show well advertised, over 1,000 persons attended; the succeeding evening, when the show was repeated, there were but six persons in the theater.

PLATINUM PRODUCTION IN AUSTRALIA.

[From Consul General John P. Bray, Sydney.]

Although not one of the chief mineral products of New South Wales, platinum is found in paying quantities. It has been mined in the central portion of the State and the beach sands on the north coast have been treated for the metal.

Up to the end of 1909 the total Commonwealth production was only 11,578 ounces, valued at $100.665, and nearly the whole of it was contributed by New South Wales. Last year 332 ounces, valued at $6,892, were won here. For some years the price of the metal abroad has been rising, until at the end of June, 1911, it had attained the record of $43.50 per ounce.

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VITALIZING HISTORY BY MOVING PICTURES.

By A. L. Barrett

THE educational picture plays are growing daily in numbers and popularity, and those depicting well known historical events are always sure of a cordial reception, but with children this pleasure is greatly enhanced if they happen to see a play representing some event or period which they have recently studied, the majority becoming so interested that they immediately seek additional information from other sources. The interest in historical plays evinced by children is a little strange when we know that to most of them, history is a very dry study. Most American children are familiar with the most notable events and characters of Ameriean history, they have heard of Nelson, Drake, Wolfe, Montcalm, Napoleon and the Marquis de Lafayette, and a few others, but what knowledge they possess of these personages is chiefly confined to some famous battle described in a boy's book and the majority are firmly convinced that Lafayette was one of the finest of Frenchmen, who went back to France and started the Revolution there, but at the best, their knowledge is but hazy, and very few of them know, for example, that some years after the Mayflower landed a few people here to escape from persecution at home, those who remained in England expressed their disapproval of the lawless acts of the reigning king which prompted this emigration by taking off his head. Most children dislike the dry facts that are presented for their mental digestion and will do their best to evade learning the lesson. How often do we hear children say that they hate history, and what is the good of learning about those old things that are dead hundreds of years ago, that they have got "that horrid old history lesson to-morrow" and they would like to burn every history book that was ever made. How many persons have heard the same remarks about the modern history book—the historical picture play? To children it undoubtedly must seem strange to continually hear of the vital necessity of learning about "dead people," and made to con for an hour at a time, sometimes more, over to them, dry facts, dates and names, but what child would not read and study history with pleasure after seeing "The Crusaders" or a play showing the story of Magna Charta with King John grovelling on the ground and gnawing the straw in his rage at being circumvented and compelled to sign the Great Charter (the principles of which are the basis of the American Constitution), a picture story of the marriage and principal events in the lives of Ferdinand and Isabella of Spain, the Gunpowder Plot, the landing of the Pilgrims and their hardships on the bleak New England Coast, the Battle of Trafalgar, Battle of Waterloo, old-time life in New York City, the burning of Chicago and its Phoenix-like rising from the ashes. Such picture plays would not only teach children as well as grown people, but they would, and do now, stimulate the interest in the history not only of their own, but other countries. Pictures are freely used in any child's history, for they can gain more knowledge of a lesson by one picture than by the whole page of description which they are forced to study.

Moving pictures can be used in every department of education, but in none more effectively (at least, from a child's standpoint) than in teaching history, for they clothe the dead bones of the past with the living flesh of the present. By using moving pictures notable events which a weary, discouraged teacher has in vain endeavored to impress on an unwilling class are indelibly impressed on the childish mind and the characters of five hundred or five thousand years ago are apparently as real and quite as natural as any member of the audience. They can bring an entire epoch, a series of events, or a political crisis into such a small compass that with all useless words eliminated a living story is depicted which possesses every human instinct and appeals to our best feelings. In fact, moving pictures both vitalize and crystalize historical events. One hour at a moving picture theater where one or two historical plays are presented will impress more facts, give more details and stimulate more interest than could be done with any number of text books, no matter how interestingly written. Even to those (grown people or children), who like history, the picture stories make it all the more interesting. Who could see the battle of Trafalgar without wanting to know the immediate causes that led up to it, the Landing of the Pilgrims and their early struggles to found a colony, and not be anxious to know all there was to be learned on the subject? Certain historical events of the leading countries, of course, are known to most children, but the particular value of the moving picture method of teaching lies in the fact that it can make even the dull facts entertaining. The scenes, too, are so realistic, the expressions on the various faces so natural, and the pantomime expresses the facts so convincingly that it would be worse than useless to attempt to bias the opinion of any child who has seen a picture play representing any particular occurrence.

In 1920, when history—and other things—is taught by means of the moving picture screen, the teacher, after writing on the blackboard the pages or paragraphs of history to be learned for the next lesson, will have the school picture screen depict the whole section. The children will take the deepest interest in whatever is pictured, and all the leading facts as well as interesting details will be ineradicably impressed on them. The succeeding session will find a class room of interested pupils, the majority of whom are bubbling over with information and data which they have gleaned from every available source, and will have numerous anecdotes to relate in connection with the lesson. The teacher will have a class room of interested pupils and teaching under such circumstances will be a pleasure. But to the teacher of 1911, 1920 seems so far away!

ANOTHER SHAMROCK STORY

The motion picture industry recently established in St. Louis is attracting widespread attention these days in the northwestern section of that city.

Automobiles carrying a motley crowd, followed by cowboys and Indians, mounted on bucking bronchos, are daily met in the thoroughfares, on their way to the adjacent country, in search of environment that will lend coloring and atmosphere to the photoplay subjects, which are to eventually bear the stamp "Shamrock."

Scenes, some ludicrous, others serious, are frequently enacted.

As an instance might be related an accident which nearly terminated seriously for one of the lady members of the company, Miss Dorothea Gray:

Several members of the organization were returning on horseback from a farm in the vicinity of Clayton, when nearing the corner of Grand and St. Louis avenues, Miss Gray's horse, a nervous, high-mettled animal, became restive and unruly, and started on a run.

Miss Gray, an excellent horsewoman, taken unawares, lost control of her mount and collided with a heavily laden beer truck. The impact was so forceful that the young woman was nearly unseated, and the animal started on a dead run.

Several blocks were covered with the intrepid horsewoman clinging with all of her strength to the now maddened animal.

Randolph Gray, the leading man, started in pursuit and caught the bridle of the fractious beast, stopping it just as Miss Gray fell from sheer exhaustion. Her injuries, while very painful, are happily confined to a few bruises and a sprained wrist. But these are only minor details in the strenuous life of the motion picture actress.

Young Mr. Gray by the way, has only recently been honorably discharged from Troop A, Eleventh Cavalry, in which he has served with distinction for the past three years. He was recognized by his comrades in arms as one of the most fearless and daring riders among "Uncle Sam's" recruits.

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GET A REP

WHAT THE MAJESTIC IS DOING

Among the numerous new moving picture concerns just establishing themselves in business, the Majestic Motion Picture Company stands out with bold enterprising mien. A conversation with its manager, Mr. Tom Cochrane, divulged to us the knowledge that they have set their target high.

"We are going to try to supply the exchanges with the kind of pictures that they need," said Mr. Cochrane. "Good drama and high-class comedy will be our aim—no slap-stick stuff."

"Of course," he continued, after some deliberation, "we don't want to take the stand that we are the only ones aspiring to the very best, but we are going to be one of them."

Mr. Cochrane is very sincere in his intention to give to the public only his best efforts, and will personally inspect all films sent out, so as to be absolutely certain that the exchange man is supplied with only the best.

The Majestic is also fortunate in its choice of directors—Mr. Owen Moore and Mr. David Miles.

"So far," said Mr. Cochrane, "all of our pictures have turned out fine—not one has been spoiled."

They have already shipped several reels to Europe. When the Lusitania sailed out of the harbor on Wednesday, October 18th, she had on board the first of the Majestic Company's pictures for sale in Europe. And remember they have not yet been two months in business. This seems to us the real, quality,

MISS MARY PICKFORD

go-ahead spirit; in other words, they are going at it hammer and tongs right from the start, which the wide experience of these three men makes it possible for them to do.

Also "Little Mary," who for some time past has been a popular favorite in juvenile and ingenue work, is figuring as leading woman for the Majestic. "Little Mary," we would like to say a word. "Little Mary," be it known, is a native of Toronto, Canada, and one of our staff has a tender leaning toward her on account of native kinship. I might add, in order to avoid any misunderstanding, that the individual who professes the "tender leaning" is a woman. Of "Little Mary" she has said, "She is very sweet indeed," and further, she added: "Perched on her valise in the office of the Majestic, rather than on a common, ordinary chair, she chatted away to me as though I had known her all my life. 'Just look at me; don't I look awful?' said 'Little Mary,' as lifting the side of her broad-brimmed hat, she displayed an abundance of hair still arranged in kid curlers, on her way to work. But to admiring me, it seemed that curls let loose would only make more compelling the tantalizing and piquant beauty of the bright little face."

Everyone loves to see "Little Mary" in the pictures. She has endeared herself to her audiences through her cute, child-like ways. She says of herself: "I have always been petted and spoiled. When I was out with Belasco's show, 'The Warrens of Virginia,' they petted me like everything. Why, Mr. Geene used to watch me so carefully, and if I looked just the least little bit pale, he would send me to the doctor, and he would go out and buy me medicine, a medicine glass to take it

MARY PICKFORD AND OWEN MOORE
In "Love Heeds Not Showers," one of the early releases of the Majestic.

in, and all sorts of things, and now you see I'm spoiled because I naturally expect too much from everybody; the result is, now that I'm getting older, I get disappointed sometimes."

But one cannot realize that she ever could get any older, and one cannot help thinking that "Little Mary" will be turned

MARY PICKFORD AND OWEN MOORE
In "The Courting of Mary," one of the early releases of the Majestic.

sixty before anyone will ever be able to realize that age has anything in common with her whatever.

Mr. Owen Moore has also been a prime favorite in pictures, and is doing some remarkable work in picture production with the aid of Mr. David Miles, also a man of large experience. "Little Mary," who, by the way, is the wife of Mr. Owen Moore, says "The first love scene I ever played in was in pictures with Mr. Moore."

FOREIGN TRADE OPPORTUNITIES

(Inquiries in which the addresses are omitted are on file at Bureau of Manufactures. In applying for addresses refer to file number.)

No. 7454. Portable theater and films.—A business man wants manufacturers of portable houses to send him prices and plans of a portable theater, with chairs to seat about 1,000 all iron, walls to be double, leaving air space for heating pipes, and wants plans and prices for pipes separate, but does not want floor, as he will make concrete floors in about twelve towns in which he will rotate his moving picture films. He also desires films with prices f.o.b. Vladivostok, shipped via San Francisco and Tsuruga, Japan, and can take 60,000 to 100 000 meters per year. Quote in rubles f.o.b. Vladivostok; correspondence in German.

THANHOUSER GETTING LOCAL COLOR.

Near Lake George—to be more exact, several miles north, in the wilds of the Adirondacks—stands an old blockhouse which is said to be more than two hundred years old. This house is at present inhabited by a family of three—an old man of ninety-five, his wife of ninety and a young son of forty-five, who, the mother says, is still too young to get married.

The house was also inhabited by the father of the head of the family in possession now. The house stands in the locality described in James Fenimore Cooper's novel, "The Last of the Mohicans." When the Thanhouser Stock Company so-

journed for nearly a month in this region to get a true setting for the production of Cooper's novel, they came upon this interesting trio.

The old man has never been in New York nor has his wife, but the "young" son made the trip and speaks of his experience in the "big city" with considerable awe. He informed his inquisitive guests that he sat up all night looking out of his hotel window watching the excitement and listening to the noise of "the gay White Way."

It was very hard to make the old man understand about motion pictures. He had never seen one in his life, and when it was explained to him that the Thanhouser players were at that very moment working on a moving picture production of Cooper's "Last of the Mohicans," he was beside himself with wonder and incredulity. The son, however, had already been initiated. In fact, he was enthusiastic and offered to assist the Thanhouser outfit.

He knew of a number of places which are said to be the exact spots to which Cooper alludes. Naturally, the Thanhouser players were glad to avail themselves of his good offices. He showed them scenes, the natural beauty of which engendered a feeling akin to bewilderment. They were dazzled by this display of nature's splendor and beauty.

The directors and camera men eagerly went to work and staged amidst this scenic paradise a large portion of the "Last of the Mohicans," which is to be released by the Thanhouser Company, Friday, November 10.

The exhibitors and the public will have this young man to thank for the authenticity of the scenery, and the fidelity of the reproduction.

SWAT THE NICKELODEON

A little boy, seven years old, was allowed to visit the moving picture shows every night. He became fascinated by the pictures of hold-ups, cheap melodramas, robberies, and other such exhilarating and uplifting exhibitions which the *tired* American public craves to take its mind off its business cares. This little lad would go night after night and feast upon these things.

Then he hunted up a partner, who also loved the moving pictures, and together these boys started out for adventures.

They would go up to a house, ring the bell and if anybody came to the door they would ask for a drink of water. If nobody came they would try the other doors, and in this way find out whether any one was at home. If not, they entered the houses. This is not a bit of fiction, figured up from what might happen. This, alas, is a plain, unadorned truth, and happened in a cultured little American city. The boys after entering the houses took whatever trinkets that might appeal to their childish eyes. What fun they were having; just like the moving pictures!

Soon the little city, for it was a place of about five thousand population, became stirred over the many robberies which were occurring. It was thought to have been the work of boys, for nothing of very much value was ever taken.

No one thought of suspecting two bright faced little lads who, when the doorbell was answered, asked for a drink of water. But such a thing could not keep up long, for they were not criminals, but just boys. They did not employ any of the tricks of professional burglars to cover up their tracks. They did these things in the day time, and of course in a very few days they were caught.

They were brought before the judge, a kind-hearted, fatherly man. He talked to them and tried to make them realize the awful thing which they had been doing. They seemed to understand and were allowed to go home after promising that they would never do anything of the kind again.

But the little seven-year-old went again to the moving pictures, and in the intoxication of his excitement he started out for more adventures.

He was again caught, and this time the judge ordered him sent to a boy's reform school. There he is to-day; he may come out a good boy and he may come out a criminal.

This same machine can reproduce the finest things in our literature; it can throw upon the canvas the inspiring pageants of history, or the beautiful stories of folk-lore. How are we going to use this wonderful modern invention? In it are untold powers for good or for evil. This is not a condemnation of moving pictures, for, used in the right way, they may, in my humble opinion, prove a blessing for mankind.

But in the meantime the great American public sits up and feasts its eyes upon a conglomeration of hold-ups, train robberies, murders, etc. And the little child who will be the great American public of to-morrow sits and gazes at them with a brain that is plastic. How are they molding that brain? Let us hope that the little boy in the reform school is the exception to the rule. Yes, let us hope!—Geo. B. Staff, in The Open Road.

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12 EAST 15TH STREET, NEW YORK CITY.

SALES COMPANY

The following films have been released during the week of October 23d by the Motion Picture Distributing & Sales Company:

Monday, October 23d

The Horse Thief's Bigamy.....American
The Copperhead .....Champion
A Biting Business.....Imp
Drummer Boys of Shiloh.....Yankee
Youth, Queen of Hearts.....Eclair

Tuesday, October 24th

A Noble Redman.....Bison
Bachelor's Ward.....Powers
Little Calf.....Powers
Little Em'ly and David Copperfield.....Thanhouser

Wednesday, October 25th

Law or the Lady.....Champion
Lone Bill's Last Ride.....Nestor
The Empty Crib.....Reliance
Percy and His Squaw.....Solax
Salambo .....Ambrosio

Thursday, October 26th

The Trail of the Eucalyptus.....American
The Waif .....Imp
The Breach of Faith.....Rex

Friday, October 27th

Flower of Forest.....Yankee
An Indian Hero.....Bison
The Jewels of Allah.....Thanhouser
For Big Brother's Sake.....Solax
Bill, His Wife and the Water.....Lux
Bertie and His Rivals.....Lux

Saturday, October 28th

Revenue Officer's Last Case.....Powers
Mutt and Jeff Discover a Wonderful Remedy.....Nestor
The Test of a Man.....Reliance
The Vicissitude of Fate.....Great Northern
Toto and Dummy.....Itala
Rearing of Pheasants.....Itala

"SUNLIGHT"

TRADE MARK REGISTERED

The box office is the pulse of the theatre. The profit or loss of your business depends on the flow of nickels and dimes through its window.

The public will patronize a good picture in preference to a poor one at the same price.

Ten new pleased patrons per day at 5c or five new patrons at 10c will within a year pay for a

"SUNLIGHT" SCREEN

How can you afford to be without one?

"Sunlight" Metallic Cloth Curtain Co.

1100 Fisher Building CHICAGO, ILLINOIS

THE KINEMACOLOR GIRL

THE OPENING OF THE KINEMACOLOR THEATER.

At last there has sprung up in our midst a real moving picture theater entirely dependent upon the moving picture to entertain its audiences—a moving picture theater with regular theater prices, and regulation theater accommodations.

For some time past there has been heard from time to time among the masses in New York City the voicing of a desire for a moving picture theater. We have had many small houses—several hundred, I believe—but nothing on a large scale which could be called essentially a moving picture theater.

At its opening on Saturday night last (October 14th) the Kinemacolor Theater, formerly Mendelssohn Hall, was taxed to its full capacity of some nine hundred people, and it is estimated that at least four hundred more were turned away from its doors for lack of accommodation.

The success of the opening of the Kinemacolor Theater far surpassed the expectations of its directors. In anticipation of a probable small attendance at the first night of the newly installed theater, more than one hundred invitations had been sent out to interested ones. It was a gala night, and taxis and limousines were gathered thickly about the entrance of the theater, awaiting the outpouring of the delighted crowds.

This was a red letter day in the history of the moving picture in New York. The day of the arrival of the moving picture theater where people were willing to pay from 25 cents to $1 a seat to view the moving pictures; where men who had seldom if ever entered moving picture houses before, now laid down their five dollar bills without a grumble, is a day to be looked back upon in the history of accomplishment, in education, invention, and art.

To be sure, the Kinemacolor is a marvel of photography—a thing upon which thoughtful men look with curiosity, as one of the most wonderful scientific discoveries of the age. Therefore, it may be supposed by many of those opposed to the moving picture that only curiosity prompted those who on Saturday night last paid $1 for the privilege of an evening's entertainment of Kinemacolors. And, indeed, many may have done so from sheer curiosity, but curiosity alone, nor even the fascination of a novelty, could not have prompted the loud applause with which each picture was greeted. The gorgeousness of the coronation processions, and the fact of the natural colors being exhibited on the film, are drawing cards in themselves to those of us who have never had the opportunity of witnessing such a spectacle of pageantry. Knowing what an attraction this more or less stereoscoped program has been to the public, what is to expected when the drama appears upon the screen in the same living colors as are depicted in what has come before?

The interior of the old Mendelssohn Hall has been made more attractive by the insertion of magnificent panels on either side of the hall. These panels are 10 feet high and 60 feet long, and were painted to order for Mr. Lewisohn, owner of the building, by the court painter of Munich. The effect of these panels on a background of blue is most exquisite.

The Kinemacolor Company are already at work here, making films of different scenes which have been photographed in America. The National Cash Register works have been photographed by them. They are soon to start for New Orleans to take pictures of "The Clansman," and also outdoor scenes throughout the South.

A prominent organist of New York City, Mr. Discount, has been engaged by the Kinemacolor Company of America to preside at the organ at the Kinemacolor Theater. Also an orchestra of some ten or twelve pieces dispenses music. The chorus of the Kinemacolor Theater is composed of a number of church singers along with four singers from the Metropolitan Opera House. Previous to the regular program of pictures, with explanations by Mr. Grant, an organ prelude is given, lasting some seven or eight minutes, while the people are being seated; then follows the overture and the introductory march, and from here on the evening is filled with one continuous chain of wonderful, living, moving pictures in natural colors, accompanied at appropriate moments by the choir singers, organ, orchestra, or whatever fits in each individual scene. The effect with appropriate music is more beautiful than can be imagined by those who have not actually been eye and ear witnesses of the scene.

The Kinemacolor Theater is open every night, including Sundays, at 8:30 o'clock, and Wednesday, Friday and Saturday matinees at 2:30. And we understand that the coronation program will be adhered to for some time yet—or as long as an interest is manifested therein.

Sutter Creek, Cal.—A new moving picture theater is to be established on Main street.

Steven's Point, Wis.—N. B. Hackett, of Wausau, has purchased the Ideal Theater at this place from Mocogni & Bartkowiak.

Milwaukee, Wis.—M. C. Hensel, 402 Caswell Building, is preparing plans for a new theater for the Silver City Amusement Company.

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AMERICAN FILMS supply that **DEMAND.** Big, Breezy Prairies of the West—Great Mountain Ranges, Beautiful Lanes Through the Magnificent Forests of El Cajon Valley, California—They Satisfy That Longing For A Glimpse of the World's Garden Spot—California!

AMERICAN FILMS APPEAL To that Love of the Wild Out-of-doors—that Panoramic, Whirling Rush of Events that sends Red Blood Hurtling through Tired Veins. Primeval Instincts—Governed by no organized law, are products of that early Civilization whose wonderful Power to stir the jaded public pulse has never failed!

AMERICAN FILMS are flawless in Photography—Produced by Master Producers—Portrayed by the **BEST TALENT OBTAINABLE ANYWHERE.** No performance is complete without **AMERICAN FILMS.**

EVERY AMERICAN REEL PRODUCED IN EL CAJON VALLEY, SOUTHERN CALIFORNIA. RELEASE DAYS MONDAYS AND THURSDAYS.

RELEASE DATE, NOV. 6th.

"THE THREE SHELL GAME"

Dick Hankle, an outcast, after many rebuffs, succeeds in getting work at the home of a poor ranchman named Weston. He and Weston go to the bank to deposit Weston's savings. There they meet a three-shell man who induces Weston to gamble away his money. Returning heart-broken, the wife and daughter persuade Weston to discharge Dick, believing him guilty of having urged Weston to play. Made desperate by his ill-fortune, Dick goes forth to seek the three-shell man. He meets the gambler in a lonely trail and recovers Weston's money, which he returns for Weston's daughter. How he secured possession of the money makes one of the most exciting and genuinely entertaining films ever produced. Don't fail to ask for it.

Appropriate Length 1000 feet.

RELEASE DATE, NOV. 9th.

"THE MEXICAN"

Jose Curvez, a Mexican, while wandering idly about his ranch, discovers a baby girl. The years roll by, and Dolores grows into a beautiful girl. The Mexican has trouble with the lawless cowpunchers and, thinking Dolores would be safe, sends her off to do the shopping. She too is reviled and insulted and rushes home. The cowpunchers bombard the house and Dolores seeks aid. Clarence Stowell and a band of ranchmen put the invaders to flight and Stowell immediately makes love to the beautiful Dolores. But the Mexican, hating all Americans, gathers his friends and starts a race war, and, after an intensely interesting battle, is finally captured. He and Dolores are about to be hung when Clarence again comes to the rescue. The aged Mexican then reveals the circumstances surrounding Dolores' birth, and is permitted to go his way. A magnificent portrayal of the early race wars in California.

AMERICAN FILM MANUFACTURING COMPANY

PRODUCERS OF FLYING A FILMS
BANK FLOOR—ASHLAND BLOCK, CHICAGO, ILLINOIS.

Sold through Motion Picture Dist. & Sales Co.

AMERICAN CHANGES ITS PLAYERS

Following out its new policy of giving its patrons even better service, the American Film Manufacturing Company announces that, in addition to the recent changes in its office force, several new faces will be seen in its productions in the near future.

The American believes that the introduction of new players will inject a new enthusiasm into its films, and result in obtaining an even better grade of work. Frequent changes in the leads has other advantages. Many exchanges complain that the sameness in features, when repeated week after week, has an influence in diverting business on the assumption that the patron has already seen the picture.

The American intends to be among the first to recognize this important principle, and in pursuance of that policy and its effort to produce the most acceptable line of pictures, has already completed negotiations with several high-salaried principals.

The American has made other important changes of late. Mr. R. R. Nehls has been taken in as manager, while Omer F. Doud, a well-known Chicago advertising man, has been made publicity manager.

The new building now being erected by the American promises to be a masterpiece of its kind. It is to be situated along the lake shore on one of the most valuable land sites in Chicago.

Minneapolis, Minn.—W. B. Fiske, 1403 East Franklin avenue, will erect theater to cost $4,500.

Modesto, Cal.—A new municipal theater is being planned for this city and bonds will be voted for same.

Toledo, Ia.—A new $10,000 opera house is being planned for this city.

Baltimore, Md.—A new $175 000 vaudeville theater is to be erected on Lexington avenue, between Liberty and Howard streets.

CAST YOUR EYE OVER THIS WEEKLY PROGRAM

MONDAY, OCTOBER 23d
THE HORSE THIEF'S BIGAMY.....AMERICAN
THE COPPERHEAD .....CHAMPION
A BITING BUSINESS.....IMP
DRUMMER BOYS OF SHILOH.....YANKEE
YOUTH, QUEEN OF HEARTS.....ECLAIR

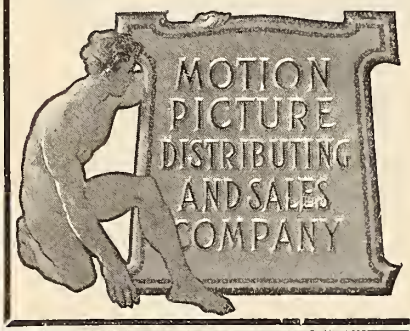
TUESDAY, OCTOBER 24th
A NOBLE REDMAN.....BISON
BACHELOR'S WARD .....POWERS
LITTLE CALF .....POWERS
LITTLE EM'LY AND DAVID COPPERFIELD....
THANHOUSER

WEDNESDAY, OCTOBER 25th
LAW OR THE LADY.....CHAMPION
LONE BILL'S LAST RIDE.....NESTOR
THE EMPTY CRIB.....RELIANCE
PERCY AND HIS SQUAW.....SOLAX
SALAMBO .....AMBROSIO

THURSDAY, OCTOBER 26th
THE TRAIL OF THE EUCALYPTUS.....
AMERICAN
THE WAIF .....IMP
THE BREACH OF FAITH.....REX

FRIDAY, OCTOBER 27th
FLOWER OF FOREST.....YANKEE
AN INDIAN HERO.....BISON
THE JEWELS OF ALLAH.....THANHOUSER
FOR BIG BROTHER'S SAKE.....SOLAX
BILL, HIS WIFE AND THE WATER.....LUX
BERTIE AND HIS RIVALS.....LUX

SATURDAY, OCTOBER 28th
REVENUE OFFICER'S LAST CASE....POWERS
MUTT AND JEFF DISCOVER A WONDER-
FUL REMEDY..... .....NESTOR
THE TEST OF A MAN.....RELIANCE
THE VICISSITUDE OF FATE.....
GREAT NORTHERN
TOTO AND DUMMY.....ITALA
REARING OF PHEASANTS.....ITALA



AROUSES AN EPIDEMIC OF ENTHUSIASM WHEREVER SHOWN.
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MOTION PICTURE DISTRIBUTING & SALES CO.

111 EAST 14th STREET NEW YORK CITY

WILL MAINTAIN QUALITY.

Imp Company Will Increase Output to Three Reels a Week—A Talk With Carl Laemmle.

"CAN the Imp Company maintain its standard of quality if it produces three reels a week instead of two? No question about it, my dear sir. Not the least in the world. You see we have gone about it in a businesslike way by increasing the facilities of the plant, installing new machinery, engaging additional stage directors, scenic artists, camera men and actors until we are equipped for the added task. I have engaged some of the best moving picture talent in America and will pay the highest salaries of any concern in the country, bar none."

This was the answer to a question propounded Carl Laemmle, the president of the Imp Company, by a representative of this paper. Continuing, Mr. Laemmle further unbosomed himself.

"I will not be satisfied until the Imps are the best pictures in the world. This is saying a great deal, but we have mapped out a plan of campaign and will not depart from it one iota. We will forget about profits and dividends for the next year and spend the entire receipts in improving our pictures. Our films will be produced regardless of expense, and this determination, backed up by capital and experience, ought to make a combination that will win out. We are going to release three reels a week. The third one will be comedy, high-class polite comedy. We will also produce scenic, educational and historical pictures as well as dramas, selecting the subjects carefully and staging them with fidelity to facts and conditions. We are now engaged in the filming of a two-reel subject which will be one of the notable stories of the year. In the way of scenarios it is the intention to pay the highest prices of any concern in the business. We will enlist the services of writers of national reputation and expect to have strong, gripping dramas and bright, scintillating comedies submitted for our consideration. I am more enthusiastic to-day than ever before in regard to the picture industry, and I am out to give the best years of my life to improving conditions. I am encouraged in doing all those things, for it is a well known fact that moving pictures are more popular to-day than ever before, and the demand is becoming greater in consequence. The Imp product has always enjoyed a flattering patronage, and the incentive is to do bigger and better things and at the same time satisfy the growing demand for Imps.

"As to conditions in Europe, will say that I traveled extensively during my trip and found the future very bright on the other side. At present England is proving the best market in Europe. I noticed that on the continent they are showing extra reels, stories from 1,500 to 3,000 feet in length. I am heartily in accord with this arrangement, and it will only be a question of weeks when the best makers in this country will be compelled to fall in line. The European output recently does not have a tendency to elevate the moving picture industry, and I would not like to see such productions shown in America for the subjects are suggestive, in

MR. CARL LAEMMLE

many cases, and not fit to show for the amusement of the young. I believe, however, that strong, gripping dramas of say 2,000 feet in length will become popular in this country. I notice in Europe a growing demand for scenic and educational subjects, which is a good indication, and they are bound to become popular in this country where the amusement caterer must provide entertainment for the student.

"Conditions on the whole are very favorable at present, and I desire to say my trip abroad was highly satisfactory as I learned that Imp films have become very popular in England, Germany, Russia, Italy, Norway, Sweden, Switzerland, Spain, etc."

"AFTER THE BALL" OF THE SALES CO. EMPLOYEES

By Margaret I. MacDonald

THE ball given by the employees of the Motion Picture Sales and Distributing Co., on Saturday night, October 14th, was, to cay the very least of it, a grand success. It was one round of pleasure from start to finish, a round of pleasure in which some three or four hundred people participated.

Arrived at the entrance to the ballroom I stood dazzled for the moment by the bright lights and the gayety of the scene. Each of the many boxes surrounding the room was occupied by the different manufacturers and their representatives. Each box was identified by a pennant bearing the name of the manufacturer occupying the box, and which formed a part of the decoration of the exterior of it.

Never have I seen a bevy of more beautiful women than

MR. H. A. SPANUTH
President M. P. D. & Sales Co. Employees' Association.

graced the interior of the ball room that night. There were many women there of whom it could be truthfully said, "She was a dream"—beautiful faces, and beautiful forms, enhanced by gowns in some of which were mirrored the flowing robes of ancient Greece. The grand march was indeed a beautiful sight; and as the different mazes of the march were gracefully sauntered through, from the boxes above were thrown brilliant colored serpentines, which wound in and out among the vari-colored costumes, adding a fantastical touch to the already beautiful scene. And then, all unawares, as if a mere look was not enough, but it must needs gather in its embrace the rampant beauty of the scene below, the entire ceiling decoration of serpentines, of pink, white. green, lavender, etc., fell upon the astonished throng, enveloping it in its subtle folds. It was a sight fit for the gods; and it did seem to me that little Cupid's wings fluttered for a brief moment among the suddenly disrobed candelabra. Maybe 'twas only a fancy!

During intermissions in the dance, pictures were thrown upon the screen which was arranged above the orchestra gallery. Among pictures shown were portraits of different Independent managers. The question "Who?" was prefixed to the exhibition of each picture, then as the picture was thrown upon the screen, the name of each individual subject was shouted from different parts of the ball room, followed by loud applause. It was indeed a gala night for the Independents. A night when they were all thrown together in friendly communication, forgetting their troubles of the moving picture plant, making merry together. Everyone seemed in good humor. The management had done everything to make the guests enjoy themselves—everything was done that ought to have been done—and nothing apparently had been left undone.

The following are the names of some of those present: Mr. and Mrs. Mark Dintenfass, Mr. and Mrs. Edwin Thanhouser and the Thanhouser Kids, Mr. Harry Raver, Mr. Lawrence McGill, Miss Dorothy Gibson, Mr. and Mrs. George D. Nicholls, Mr. and Mrs. Lucius J. Henderson, Mr. William Russell, Miss Margaret Snow, Miss Florence La Badie, Mr. James Cruze, Mr. Harry Benham, Miss Martin, Mr. Levine, Mr. Joe Engel, Mr. I. C. Oes, Mr. Brulatour, Mr. Herbert Miles, Mr. and Mrs. Alfred H. Saunders. Mr. Charles Sewell, Miss E. R. Steiner, Mr. Carle Laemmle, Miss Brown, Miss Pearl White, Miss Rock, Mr. Leon Rubenstein, Mr. Charles Simone, Miss Jessie B. Bishop, Mr. Theodore Heise, Mr. Charles Gercke, Mr. Emmett Williams Miss Tillie Specht. Miss Annie Egan, Miss Rose Scott, Mr. Carl L. Gregory, Mr. Gerald J. Bagley, Mr. J. P. Chalmers, Mr. G. A. Magie. These are all the names which I was fortunate enough to secure, and I do sincerely hope that those I have not mentioned will forgive me on the grounds that either they were personally unknown to me, or then that in the busy whirl of pleasure I missed seeing many who were doubtless concealed in the throng.

The memory of the pleasures of the 14th will remain a pleasant recollection to many of us until the calendar has rolled around another year, when we hope the occasion will repeat itself.

The souvenir programs and pillow tops were a much appreciated asset.

A Few Interesting Incidents of the Ball.

Mr. Harry Raver reports having a most enjoyable time at any rate he was noticed among the last to leave.

Some time during the evening a daughter of the "Trus was caught kissing a father of the Independent "A whi pered vow, a fond caress, a kiss—and all is well—o." H ha! but 'twas a joke, and the lights glimmered on.

Some of the more serious-minded guests were seen gliding early from the ballroom—among them was spotted Mr. G. A. Magie.

The exasperating penetration of the spot light to the secluded nooks was the cause of annoyance to many an interested pair.

The officers of the Motion Picture Distributing and Sales Company Employees' Association are:

H. A. Spanuth, president
H. L. Taylor, vice-president
E. B. Garrett, secretary
J. R. Miles, treasurer
E. G. Brown, assistant treasurer
E. B. Deil, corresponding secretary
F. E. Gribbons, assistant secretary
G. Ryan, assistant corresponding secretary
A. H. White, sergeant-at-arms
J. Lewis, assistant sergeant-at-arms
Charles Abrams, general director
Charles P. Warshauer master of ceremonies
Robert B. Warshauer, floor committee

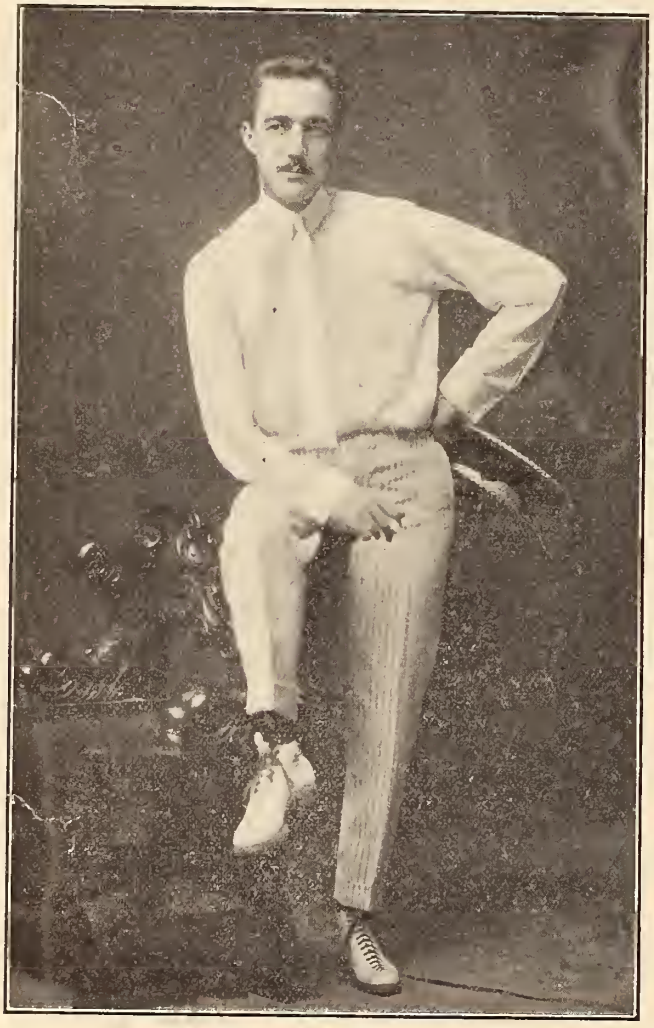
The members are as follows:

C. P. Abrams
E. G. Brown
R. E. Burns
E. B. Diehl
E. B. Garrett
R. C. Gallagher
F. E. Gribbon
J. H. Hoffmeier
T. M. Kurner
J. J. Lewis
J. R. Miles
N. M. Moore
M. H. Pivar
G. M. Ryan
Charles Sanwald
Charles Sanwald, Jr.
H. A. Spanuth
H. L. Taylor
J. V. Ward
A. H. White

MR. HERBERT MILES EXPRESSES SOME OF HIS VIEWS TO OUR "ROVING COMMISSIONER"

MR. HERBERT MILES was in his office completing the business for the day when I happened in upon him. Although he was about to depart on a mad rush for a train, he gave me the glad hand, and in a very few words imparted to me a few facts which I am about to impart to my readers, with regard to the arrangements and tactics to be followed by the Republic, of which Mr. Miles is the general manager and sole head of the concern.

"We are going to work on a new idea," said Mr. Miles, "of which we are the originators, or pioneers. We are going in for two-reel feature films and will release one a week on the same day. We have been convinced of the advisability of doing this by the great success of such films as "The Crusaders," "Dante's Inferno" and other feature films which have been recently placed on the market. We may be ahead of the times in this venture, and, to use a slang expression, we may prove ourselves to be the "fall guy," but we are doing this to offset a certain condition with which the exchange man all over the country is struggling.



MR. HERBERT L. MILES

"The exchange man pays a certain price for every reel he takes into his place. If he does not find use for these reels, they lie on his shelves—a dead loss. The exhibitor comes to him and says: 'Now, I am running a certain feature film this week, and I want you to give me a rebate on my account.' The exchange man had made preparation to furnish the exhibitor with a certain number of reels each week, therefore the week that the exhibitor has used a feature film, the exchange man has been at a dead loss, besides having to give a rebate on the exhibitor's bill.

"Each one of our films is to be examined by a person who is closely connected with the educational authorities of New York State, and if there is anything in any of those films that is not absolutely correct and eligible from an educational standpoint to be shown before children, that film will either be cast aside or remedied, if possible.

"In the first place, our scenarios will be very carefully selected and studied. Everything that we produce must be dramatically and chronologically correct—there must be no achronisms in our pictures. We want our pictures to be so thoroughly authentic that they can be used without scruple in the education of children. There is no way in which an erroneous idea of any subject can be placed in the mind of a child more easily than through the medium of a picture, and we propose to turn out pictures that are absolutely correct in every detail.

"We do not intend to confine ourselves to the resources of a stock company," continued Mr. Miles. "When you confine yourself to the limitations of a stock company in the production of different subjects, to be obliged to use the same people over and over again for all kinds of different characterizations, it is like trying to fit a round peg in a square hole, or vice versa. We have located ourselves near Broadway, and when it is necessary to look up a particular type for some particular story, we will look up and down Broadway until we find the type we want, and then pay for it. This insures much better work than the putting of the same faces and figures into picture after picture. For the part of George Washington in "Before Yorktown" we have a man who stands about six feet three inches."

The Republic Film Company have at 145 West Forty-fifth street, a suite of seven offices, which will be fitted up for the accommodation of the different departments of the work.

"I am still secretary of the Sales Company," said Mr. Miles, "and although I have given up everything else to take charge of the Republic Company, I still feel as if the Sales Company was a child of mine, for I was one of the original members of the firm.

"The Sales Company is a unique institution," he continued. "It is a very remarkable thing to see a large number of manufacturers of the same article contentedly pouring their goods into one common receptacle, to be handled altogether by one firm."

The directors of the Republic Film Company are Mr. William Davis, a very young man of large experience, and Mr. Harry Harvey. Mr. Davis has had three years' practical experience with various manufacturers; he was six years in stock at Proctor's at Toronto; he was with the Forepaugh and Girard Theaters, Philadelphia; was also with Savage's "Devil" Company, "The Child Wife," and a number of other Broadway productions. Mr. Harry Harvey, assistant to Mr. Davis, has grown up in the theatrical profession, and is not only an actor of consummate skill, but is also a clever writer.

Among the first "Reps" to be released will appear "Before Yorktown," "Daniel Boone," "A Leather Stocking's Tale" and "Ivanhoe."

As one of the pioneers of the moving picture business in New York, Mr. Miles' movements will be watched with a great deal of interest. We will endeavor to keep our eagle eye on Mr. Miles so as to be able to acquaint our readers from time to time with interesting facts of his progressiveness which are bound to occur.

GET A REP

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"La Cinematografia Italiana" is the official organ of the Universal Exhibition of 1911 at Turin.

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Great Northern

THE "KING PIN" OF QUALITY FILMS

RELEASE FOR SATURDAY, OCTOBER 21st

HIS FIDELITY INVESTIGATED

A REAL feature comedy. A laugh producer that is sure to please every audience. Insist on getting this film from your exchange. Length 871 feet.

RELEASE FOR SATURDAY, OCTOBER 28th

THE VICISSITUDE OF FATE

Powerful dramatic feature production, showing how time proved an employer's hasty conclusion to be ill-founded.

LOBBY DISPLAY PHOTOS OF ALL GREAT NORTHERN PLAYERS NOW READY. WRITE FOR CIRCULAR!

ALL FIRST-CLASS INDEPENDENT EXCHANGES HANDLE OUR PRODUCTIONS.

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The Bear-on-the-Globe trade mark is the emblem of high quality

GREAT NORTHERN FILM COMPANY

7 EAST 14TH STREET, NEW YORK

ALL FILMS SOLD THROUGH THE SALES COMPANY

THE WAIL OF THE OPERATOR

FROM ONE WHO SUFFERS

The Moving Picture News being a professional publication, it's of no use to go over the old ground with regard to the conditions under which the operator works. Every one in the profession knows the kind of booth the average theater is equipped with. Some are good, roomy structures, others are not—some are well ventilated, while in others little or no attention is paid to the comfort of the man at the machine. Yet all expect a good picture, and it is astonishing how a good picture can be produced in some of the rabbit-holes provided for the operating-room. In these small booths it's just impossible to get away from the heat of the arc, the machine taking up most of the room. The boss thinks he's done a whole lot when he puts in a fan. This is generally placed so that it stirs up all the dust, etc., in the place, which finally goes down the operator's throat or in his eyes, at the same time blowing a draught of air upon his perspiring body, with the result that he has generally got a cold. As this individual is one that cannot be done without—as he and his machine constitute the whole show, at least the boss should see after his comfort—a fan properly placed in a shaft to draw out the hot air instead of fanning it about, is the best and costs no more than the other kind. Some bosses have done all this and this kick is not meant for them; but recently the city inspectors drew up plans, and booths, in a short while, are to be constructed according to them; they call for booths that will enable an operator to work in comfort, both with regard to size and ventilation. How do you suppose some of the bosses took that? Why, they organized and attended a meeting, engaged counsel to protest against this new humane order just to save their pockets. Don't think that this applies to all exhibitors, because there are a number whose booths are all and more than the new law calls for; then there are others, while in A1 condition, are just a few inches of floor space short of the new requirements. Theirs is hard luck, but the others—and there are quite a number that are not fit for a human being to work in—these are the guys who are wailing loudest. Inspectors of W. G. and E., as well as Inspector of Buildings, and even fire officers, have made suggestions in the past, but of course no notice was taken in most cases, as the law called for nothing except a box to hold the machine. The man who worked it was of no account.

So we kick. If we kick to the boss he fires us and gets another man who won't, and will work under any conditions—so we kick to you, sir.

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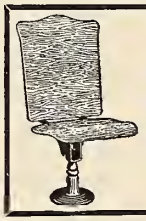

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SHAMROCK FILM.

Enquiries are coming in thick and fast, as to the progress of the "Shamrock Company" of St. Louis.

During the past three weeks, more than three hundred letters and cards have been received by its projectors, anxiously enquiring the date of their first release.

The beginning, or formation of an industry, is the most trying problem to solve. A false start is often fatal to any chance for success that might have been in store for the projectors of any enterprise, or business.

Realizing this fact, the executives of the St. Louis Motion Picture Company have approached cautiously, and are devoting every energy and straining every nerve, to bring their efforts to a successful issue. The magnitude of the work thus far accomplished can scarcely be realized. The building up of their plant, the installation of the many new and improved devices, to insure perfection in their product, the organization of their company, said to be one of the strongest in the world of cinematography, has been no simple task, but the labor involved in this particular has been comparatively easy, when compared to the energy spent, and vitality consumed in the selection of suitable themes and the careful direction and minute attention to detail necessary to insure their being up to the same standard of excellence as that enjoyed by those with whom they hope to compete.

The ten and more negatives shown thus far are said to be "chef d'oeuvres" of photographic art. They have been prepared with a view to treating a variety of subjects all widely different which run the entire gamut, from tense drama to broad farce.

One picture recently completed is an Indian story, written along novel and original lines, and in construction and portrayal is apart from anything yet shown.

A breezy Western comedy is another of their efforts that is sure to attract attention, and will cause some of their competitors in this field to "sit up, and take notice."

Complete harmony has been a great factor in accomplishing the results obtained by the Shamrock Company. Only recently a member of the staff was asked by a visitor the secret of the seeming goodfellowship existing. The reply came quickly, "How could there be other than harmony, with two such able generals as Mr. Goebel and "Bert" Hamilton?" And it is reported that the visitor remarked: "Selah!" And departed.

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Boston Local No. 182

A. F. S. E. OF UNITED STATES AND CANADA

WHEREAS, This Local having applied to The Enterprise Optical Company, of Chicago Ill., for a "Mutoscraph" Machine to be used for demonstrating and educational advancement of this Local, and

WHEREAS, The Enterprise Optical Company, of Chicago, Ill., having kindly complied with the request of this Local, and presented for the above mentioned purposes an electrical "Mutoscraph" Machine, therefore be it

RESOLVED, That in order to show our appreciation and gratitude for said gift from The Enterprise Optical Company, of Chicago, Ill., a hearty vote of thanks is hereby tendered said Company, and be it further

RESOLVED, That a copy of same be spread on the minutes of Boston Local, No. 182, and an engrossed acknowledgement be presented to aforementioned Company, also a copy hung in the Lodge Hall as a constant reminder of their unselfish interest in our behalf.

James F. Burke, President
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NOTES OF THE WEEK

FROM THE OBSERVATORY.
By G. F. Blaisdell.

MOVING picture operators are coming to favorable public notice these days. They are establishing a deserved reputation for coolness and efficiency in emergencies. This past week or ten days two notable instances of the heroism of operators have come to hand.

In Baltimore, Ray Levy, the operator of the Little Gem, discovered four reels in a box blazing briskly. He threw on the house lights, stopped his projector, and quietly informed the audience that his machine had broken and would require several minutes to repair. He then removed the burning films to the street. In doing so he was burned on the hands and arms. On his return he told the audience that the break was too serious to admit of immediate repair, and, as it was 10:30 o'clock, dismissed the house. When the people filed out they saw the blazing films, and an approaching engine, summoned by a silent alarm.

Thomas Cochard, an operator in the Cameraphone, in Pittsburgh, had a painful experience on the afternoon of October 3. While reeling off the final scenes of a picture a spark flew from the glowing carbon of the electric light and sputtered on the film, sending a sheet of blue flame around the booth. Realizing the excitability of the average audience, the operator ignored his own danger, turned quickly and backed up against the "view hole" in sight of those in the seats. Fearing to leave this post lest those below should see the flames, Cochard saw four other films flash into fire. At the same time much of the hair on his brows and head curled into nothingness. Cochard attempted to pull the untouched portions of the films from the blaze and blistered his hands. In a few minutes the pictures had burned out. Then the operator turned, put his head through the hole and announced the show had ended.

* * * *

The captain of a good sized ship has no greater responsibility than at times devolves on the moving picture operator. If there is a yellow streak in a man there is no agency that will more quickly uncover it than a blazing film in the confines of a projection booth. That the operators are rising to the emergencies with which they are so suddenly confronted is a credit to themselves, but in greater measure it is a credit to the craft in general.

* * * *

The Sunday opening question is still agitating many communities, large and small, principally, of course, the latter. The new Mayor of Wichita, Kan., took his seat on September 30. His first act was to prohibit Sunday shows, under a penalty of a fine ranging from $100 to $200 or imprisonment for thirty days, or both. Mayor Shank, of Indianapolis, has stopped the charging of stated admissions to picture shows on Sunday, declaring that only contributions can be accepted. Illustrated songs will be permitted, but no vaudeville.

In Springfield, Mass., in spite of vigorous clerical opposition, the managers of four houses persist in running their shows on Sunday. Some of the managers are trying to weaken the ministerial antagonism by declaring that a percentage of their receipts will go to unnamed beneficiaries, one of them saying that his house had been paying out nearly $100 a week to charity, and inquiring if any of the churches could make an equal showing. There seems to be no good reason, however, why an exhibitor should give up to charity any part of his legitimate profits in order to display pictures on Sunday. As a general rule, the harder, the rougher, the tougher, any particular community, the more is that particular community benefited by Sunday evening picture shows.

The City Council of Plattsmouth, Neb., has passed to second reading an ordinance prohibiting Sundays shows. The bill was then referred to the Police Committee, where it is expected to remain.

The protest of the ministers of Lewiston, Idaho, did not avail against a petition of the majority of the voters in favor of Sunday shows. The managers promise that only appropriate pictures will be shown.

* * * *

On September 24 three proprietors of leading picture shows on Curtis street, Denver, agreed to advance their price of admission from 5 to 10 cents. The increase was in the nature of an experiment, and was to last thirty days. One of the owners was indiscreet enough to mention the time limit, and the patrons remained away. The "combine" lasted thirteen days and then went to pieces, and there is some feeling among the organizers of the pool.

* * * *

The "James Boys" are having a hard time of it these days. They have been prevented from performing in Minneapolis, Bowling Green, Ky.; Faribault, Minn.; Detroit, and Parsons, Kan. Poor Beulah has been barred also from the screens in Topeka and Parsons, Kan.; Grand Rapids, Mich., and Lowell, Mass.

* * * *

The Fort Worth censorship board may not disband, after all It hopes yet to find something for itself to do. It is said that several proprietors have disregarded the ordinance requiring the filing of synopses of coming pictures a week in advance of their exhibition. This rule ought to make some work for the exchange men.

* * * *

Mrs. E. K. Foster is the final appointee to the Police Commission of Los Angeles, Cal., which has been given jurisdiction over picture theaters and penny arcades. Mrs. Foster is a clubwoman. The other members are Miss Emma Bumiller, representing the Civic Association; Rev. Stanley Ross Fisher, appointed by the Mayor; Judge A. P. Tugswell, representing the Moving Picture Exhibitors' Association, and Ralph C. Daniels, representing the Board of Education. The first question to be presented to the board was the petition of the Exhibitors' Association urging the abrogation of the ordinance requiring that parents or guardians accompany children under sixteen.

* * * *

In Trenton, N. J., sixty-nine members of the Mercer County Christian Endeavor Union have asked the Mayor to appoint a local board of censors to pass upon all films intended for local exhibition. These presumably ordinarily truthful churchmen make the startling assertion that "We believe that the majority of the moving pictures exhibited in Trenton are of such a nature as to be detrimental to the moral well-being of the youth of our city."

* * * *

Here's a bit of humor from the facetious editor of the Winston-Salem (N. C.) Journal, who, in his issue of October 1, under the caption of "News of Beulah," says:

"News from West Virginia says that motion pictures of Beulah Binford are being displayed in that State, scriptural quotations accompanying the pictures, so as to better point the moral, and adorn the story of the Beattie tragedy, in which Beulah figured indirectly. It is understood that Beulah's manager has sold the exclusive privilege to exhibit her

pictures in West Virginia for $2,000. It is said that negotiations are now under way to sell the same privilege in Kentucky and Virginia.

"At present Beulah is in New York drawing her weekly stipend of $125 per week from Bernstein. It was reported that she would soon get on the board herself."

* * * *

The first prison sentence to be imposed in New York City for admission of unaccompanied children to picture shows has been given to Moses Mass. The Court of Special Sessions made the term a flat twenty days. At the time of the arrest there were over forty minors in the house, and only fifteen adults. A neighborhood organization, the Unity Club, secured the evidence, and turned it over to the Children's Society.

Ciro Pavlitto, of Brooklyn, was fined $100 for a similar offense.

* * * *

Miss Irene Langford, the opera singer, has accepted the invitation of the National Censorship Board to join that body. She will confine her attention chiefly to the artistic and theatrical side of the pictures. Miss Langford is a prominent member of the Actors' Church Alliance and the Professional Woman's League. She was recently conspicuous by her activity in condemning the stage and screen appearance of Beulah Binford.

* * * *

In regard to the kindly reiterated invitation of the Western Correspondent to visit Hot Springs, and the very natural query as to whether the tentative acceptance was a promise or a threat: When a man who, for various consecutive moons has been perched high on the water wagon hits a town like Hot Springs things are more than ordinarily likely to happen, in chunks. Threat, undoubtedly!

* * * *

Bishop George M. Matthews, presiding at the East Pennsylvania Conference of the Church of the United Brethren in Christ, in Reading, recently made a bitter attack upon moving pictures, taking for his theme the display of the Binford pictures in a local theater. Characteristically ministerial. If there happens to be one insignificant feature of an industry to which you take exception, by all means down the whole industry. It will put you in the local prints the next day. That ought to be glory enough for anybody.

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The Mayor of Donaldsonville, La., has ordered the discontinuance of the practice of giving cash prizes to the spectators at the two local picture houses.

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Among recent incorporations are the Republic Film Company, New York, capital $100,000; Ortho Film Company, New York, capital $150,000, and the New York Photo Play Company, capital $12,000.

* * * *

The recent increase in the price of admission from five to ten cents in some of the picture theaters of Denver has resulted in the ordering of an investigation by the license committee of the Board of Supervisors. Charges are freely made that in order to obtain a license to open a picture theater an applicant is asked to pay $1,000 for a license, whereas the city ordinances stipulate that the cost shall be $50. As the issuing authority takes the ground that there is no need of any more houses of this description, it is alleged that the only way a license may be obtained is to "see" a certain party who knows where can be found a man with a license which does not happen to be working and which he may be induced to sell.

From Our Western Correspondent

Hot Springs, Ark., Oct. 18.

The past week in the motion picture line witnessed the usual dull aftermath that follows the State Fair, and there wasn't much doing. The exposition of the State's products was the biggest and best that has ever been given, there isn't any doubt of that, and all of us spent our change more or less freely, so that the bottom of things appears to have dropped out.

Recall in my previous letters an account of a romance that has been going on in local picture society? Well, by heck, one of 'em has gone and "done" it. Yep, Leo is the guilty one. Married—sure. "Leo King and Miss Dorcia Dillow were quietly married," etc., is the way the local papers had it. Leo is the operator at the Lyceum Theater, and Mrs. King, nee Miss Dillow, was formerly cashier at the same institution. In fact, it was while watching the pictures together that the bond of affinity, divinity and all the other "inities" was discovered and day by day the romance grew until it just couldn't keep any longer. Leo is turning the crank of the machine with a smile on his face a yard wide.

I understand that his boss, Eddie Gavrel, took him to one side and made Leo tell him all about the marriage ceremony, what the minister says and what he said, because Eddie has that bee buzzing around him and when he flops off the bachelor's cart I'm going to get out an extra in Hot Springs.

Motion photography is certainly receiving a big boost in a series of special articles that are being written by Frederick Haskins, and published in the Arkansas Gazette. That paper, by the way, is the State's leading daily, and every day, on the editorial page, for the past week there has been a double column article devoted to motion pictures. These articles are interesting and have attracted a great many readers. Mr. Haskins, whoever he may be, knows what he writes about.

I didn't have time to write much about the attractions that were on the "Midway" at the State Fair, but the picture show there was the limit. The "front" of the theater was immense, but when one got inside it was seen that the machine had been thrown upon a small wooden stand. They showed two reels of pictures, one entitled "The Younger Brothers," and the other an alleged "Jesse James" reel, and both of them rotten. In fact, I never saw so much worthless junk since I gazed at the first picture years ago. It was the limit. I asked the operator how old the pictures were, and he told me that he had been with the "trick" for three years and that they were old when he came. The vaudeville was given in another theater and that, honest Injun, was worse than the pictures.

A day before coming here the girls left the show and the management must have raided several kitchens in order to get the bunch of "biscuit shooters" they brought on here. Poor things, they didn't know what to do with their hands or feet, and looked out at the audience with frightened, sheep-like eyes, and the boys guyed them unmercifully. One of the women—she was fifty-five if she was a day—sang "I Want Some One to Flirt with Me," and two back rows of empty seats toppled over and a pair of African lions in an adjoining tent fainted from actual fright.

Hats off to Thanhouser, and Mr. and Mrs. Thanhouser, the Thanhouser Kid and all the other Thanhousers go to the head of the class.

We had your "scoop," the Austin flood pictures, here this week, and desire to go on record at this time and state that they were the real thing and then some. It was a great surprise to the people of this city when the Scenic and Photo-Play theaters announced that they were going to show the pictures of the Austin flood. Some of the more skeptical ones did not believe it, but you delivered the goods and the pictures were wonderfully interesting. Congratulations on that "scoop," Thanhouser; it was a feat to be proud of.

There were several good pictures here the past week and the patrons who liked good wrestling had their fill in Ambrosio's reel of that nature. There was just one feature that I heard any kicking on, and that was when the negro wrestler appeared with the white men. People down here don't like to see a "dinge" in white society, and they manifested their displeasure.

American gave us a good reel in "The Love of the West," which contained more genuine sentiment than is usually found in a reel of that type. It was a great picture, American, and those who appreciate that unexplainable call that draws men to the mountains and the prairies—and I guess there is more or less of that in every one of us—took in every moment of that reel. It was immense. Give us some more like 'em.

Champion's "Barbara Frietchie" developed at the beginning an exchange of ladies that was amusing. That reel was hardly up to the standard, Champion, and a few good actors and actresses with your company might help some.

Imp sent us a good reel in "The Rose's Story" and "Through the Air." The latter was especially meritorious and elicited round after round of applause. That air craft caught the crowd in this city and the Photo Play and Scenic did a big business with the picture. The James Boys held forth at the Princess all week, three reels, and I cannot see that these pictures were any worse than the usual run of Western films. The scenario writer endeavored to show a good side to the life of Jesse, and he even went so far as to plant him in church. The pictures were thrilling and also much enjoyed.

"Mutt and Jeff's Quiet Day in the Country," as usual, was good for a packed house, and the boys who are handling this difficult comedy deserve a world of praise for the clever manner in which they are getting away with it.

And here, Thanhouser, is another bouquet. Your "Five Rose

Sisters" were about the niftiest bunch that hit these diggin's in many days. The little girl who won the "sky pilot" made an awful hit here, and if it had been possible to have cut her out of the curtain and taken her home with us, I fear me much there would have been a riot in the theater to get her. I think that the "Beauty Director" of Thanhouser has exceptionally good taste. Let us see more of that young lady, Thanhouser; give her other good parts to play. She's the real thing.

Biograph, as was to be expected, took the lead in the trust films and their reel, "The Squaw's Love," was immense. I was surprised at the little lady's performance in the water. I first became interested in her when she was with the Vitagraph and played the part, "When Bettie Became a Maid," but she eclipsed that performance tenfold in this latest Indian picture. It was a dandy reel and was the best of Western trust films.

"The Lady in the Baths" says that, in her opinion, Edison, however, deserves the blue ribbon of the week on his "Battle of Trafalgar," which, she claims, was about the best battle scene and military reel she has looked at in many days. Because it was historical in character she raved over it. She is still talking about the Edison reel, so I'll take her word for it.

Selig sent us "McKee Rankin's '49," and this, too, interested her greatly for the reason that she and the venerable actor-author are warm friends. It has been some time since I romanced "around old Boston" and used to hang out at the Adams House there, so when Selig took us on a trip through the "Hub" it brought back many well-known scenes.

I used to make a tour through New England with the stock companies every year, but never failed to run into Boston from Lynn, Mass., and other points. Although we couldn't enjoy the repast proper, we did appreciate Vitagraph's reel, "Over the Chafing Dish," which was a most interesting one, and "The Tired and Absent-Minded Man" was also a winner.

THE MAN IN THE BATHS.

WASHINGTON, D. C.

Tom Moore has some new schemes "up his sleeve" which will shortly surprise the patrons of the motion picture industry. These are not for publication yet, but it will be permissible to say that we are likely to see lots of local people on the local screens in the near future. The recent success of "Navajo Rag" in his theaters will cause the return of these singers to Washington when a "new stunt" of the Moore creation will be in order.

* * * *

Although such a dramatization as "Electra" would call forth a large attendance for a day or two, but when this kept big audiences for six days, as was the case at the Virginia, we are forced to admit that one of the chief causes was the appearance of a local favorite and former Washington girl, Mary Fuller. Contrary to a popular belief that one is not appreciated in one's home, local situations, local actresses and actors—and there are several of them—and local views always draw a crowd in the Capital City.

* * * *

An excellent demonstration of the above statement has been the great success of the military dramas of the Solax Company which have been presented at the Empress, in which our own Ft. Myer was the scene of action. Of course the music is also another attraction at this playhouse, an orchestral number always forming a part of the show's program. And this always calls forth applause, too.

* * * *

From the looks of things and a talk with William Airey, manager of the Alhambra, a news slide service will be shortly established in Washington. This will chronicle events in the East with a few pertinent views, something on the order of the "Pathé Weekly." Mr. Airey has been a long time in the motion picture business and he is always adding some "new tricks." As this slide service looks good to the up-to-date advertiser, several industrial corporations have become interested in the scheme, which means that we are likely to see some educational slides of excellent workmanship on the theater screens shortly.

* * * *

After a most successful run of a week at the Colonial of "Foul Play," "Colleen Bawn" took the screen for a week. It is a pleasure to add that the work of Mary Fuller in "Foul Play" has been highly praised in her home city.

* * * *

It is interesting to note that the Washington inventor, Sydney Jacobson, has launched his invention of the "Jacobson Arc Controller" in a company in St. Louis. The users of projecting machines have seen the advantage of this device, so that financial success is promising. Most all of the theaters in Washington are making use of the Arc controller, which is found very useful.

* * * *

There is little chance of "Just Kids" becoming popular. We can enjoy children's pranks and mischief, but disrespect to parents to the extent of hitting them, throwing things at them, or causing them to tumble when correcting their youngsters is not funny. Of course, this is on the order of the "funny papers" so eagerly placed by parents in the hands of children to-day, but we wish the motion picture industry to be more elevating and a stronger power for good.

* * * *

A progressive independent house is the Acme. The music here, under Mrs. Barr, is as much responsible for this condition as the pictures.

CHICAGO LETTER

Mr. R. D. Lett, formerly of the Reliable and H. & H. Film Exchanges has severed his connection with the above exchanges, in order to devote his entire time with the Amusement Supply Company, as manager of the film rental department. The Amusement Supply Company has taken a larger space, in order to handle its increase in business and have recently added a first-class independent film rental department.

* * * *

The Reliable Film Exchange has been purchased by Mr. Pearlman, the manufacturer and patentee of the well-known perfect calcium lights. At the present the Reliable is not a buying exchange, but Mr. Pearlman intends to enter it in this class as soon as conditions will permit. He is busily engaged building up his stock and installing various systems, so when the time comes to buy new films, he will be prepared to handle everything in a first-class manner. Mr. Pearlman's brother, who has had a great deal of experience in the managing of different branch offices for several exchanges will devote his entire time to the management of the Reliable Exchange. Mr. Pearlman will continue to look after his calcium light business, which he will enlarge and give his entire time to. He stated that business is past his expectations. He has contracted with the Sheldon Amusement Company to buy forty moving picture outfits. He has already sold them five outfits.

* * * *

Mr. J. B. Reilly has gone to St. Louis to demonstrate the system of the Exhibitors Advertising Association.

* * * *

The Western Song Slide service, Chicago, has recently enlarged their office in order to handle their increase in business, which has doubled in the last three months. They supply both the city and country with a high-class line of illustrated songs.

* * * *

At 1214 North Clark street, just north of Division, is an all-alive and successful independent moving picture theater, named the Lincoln, managed and owned by Mr. Autman, who, with the help of his operator, has brought about some unique improvements within the theater, at little expense. The screen is but ordinary canvas stretched over iron and painted with a mixture of alabastine and blueing. The pictures show well upon this home-made screen and the faintest facial expression can easily be seen from the rear of the theatre. A Powers' No. 5 machine is used, which throws a clear and as good a picture as any in Chicago. The lobby of this theater is fully as large as the interior and is neatly decorated with palms and posters, which are arranged upon the side walls in a manner which is pleasant to look upon. Around the sides of the lobby are comfortable benches where one may sit down and wait when necessary for the performance to end. When over with, the audience passes out of an eight-foot side space on the side of the building, thereby not pushing or tramping over people in the lobby. A different singer is booked in this theater every week by the American Theatrical Agency. The lady baritone there last week was extra good, and was well applauded by the audience.

* * * *

The boy who made Flo Adler is on the bill for next week, and is a good drawing card wherever he is engaged. The orchestra consists of a piano and mandolin and, although not as loud as a drum and a piano, they make very pleasant and agreeable music. They are played by Mr. Autman's brother and sister.

* * * *

One fact which I must mention is the original and unique lighting system which was installed by Mr. Autman and his operator. Six reflectors, made of ordinary tin in the shape of a hollow cone with beads attached to the edges, throw sufficient light so one may see all around the interior of the theater. The reflectors are both useful and ornamental and do not interfere with the clearness of the picture. Mr. Autman's unique ideas can be followed by any exhibitor with profit.

Increase Your Business
HOW?
By Giving Good Film Service

Scratched, brittle and defective films will not give you good results. THEREFORE send your films to the ORTHO FILM CO., 40 East 12th Street, New York, to be renovated.

WE MAKE THEM AS GOOD AS NEW

We have the only process on the market that positively redevelops photography, removes scratches and blemishes, and softens the film at the same time.

We can refer you to any film exchange in this city. Demonstration free of charge all over the United States. GOOD AGENTS wanted.

LOS ANGELES, CAL.

Oct. 12, 1911.

Once more the Independents of this city are going to the front. The latest recruits to this field are the Electric Theater, known as the old mainstay of the General Film Company, and the Optic Theater, which was the only five-cent theater in the city showing three first-run Trust pictures, is now showing four reels of first-run Independent. These exhibitors say, "that since they have been showing Independent pictures the increase in the receipts are about 20 per cent more.

The Ideal Theater exhibited Trust pictures for about a week and then changed back to Independent service, declaring that it is the only and best service it could secure.

The Mexican revolution pictures are being shown at the Grand Opera House for a week. The first two performances brought capacity houses, and the audience found much interest in the pictures. The pictures deal with the recent Mexican revolution, and are the first views of real battles to be shown; they embrace the engagements at Juarez, Morales and in Chihuahua and Guerrero states. Madero's arrival in the capital, and the floral parade in his honor, Taft and Diaz meeting on the international bridge in El Paso some time before the war, and a number of other now historic incidents.

The views of the battles are especially noteworthy, the attacks and defenses are being shown. The floral effects are unsurpassed, and the one of Madero's triumphal entrance into Mexico City is especially beautiful.

The new Board of Censors recently appointed by Mayor George Alexander held its first meeting this week, no definite steps were taken toward the organization of the board for the work to be accomplished by it.

Rev. Benjamin H. Ruetepohler, pastor of the Salem Congregational Church, has solved the problem of getting an attendance at his church by installing moving pictures and an orchestra. The pictures are of an educational nature and proved to be very satisfactory to the congregation. Rev. Reutepohler declares that he had an audience of from 600 to 700 people, where he formerly spoke to about 60 or 75 people. This also goes to show that moving pictures are rapidly going to the front.

The Gem Theater, which has been opened recently, was attached for about $220. The theater was opened after the proprietor paid all damages.

The Echo Theater, at 720 Temple street, has changed from the Los Angeles Film Exchange service to the California Film Exchange.

Among the Western Producers.

Manager McGee and some members of the Selig Company have returned from a trip to Northern California. While there several scenes were taken of the logging camps. Within the next two weeks they will make another trip to the same locality for additional scnes, calling into action the ox teams characteristic of that locality.

Alvin Wychoff, who has been associated with the Selig Company for over three years, as actor and operator, has severed his connection with that company, and will take charge of the supervision of all pictures manufactured by the Angelus Motion Picture Company, in which concern he is a stockholder.

Hazel Mitchell has severed her connection with the Pathé Company.

Anna Little, who was formerly with Ferris Hartman Musical Company, is one of the latest to join the motion pictures. She is now with the Bison company.

ALEX. FEINSTEIN.

LATEST FROM LONDON

8 Sherwood street, W.

Everyone whose memory of the trade goes back to its early days in the late nineties and a little later will remember the sensation caused by the pictures secured of the Boer War. Later the Russo-Japanese War provided the showmen of those days with some very special films. Both these little affairs occurred, however, before the cinematograph trade had really developed into a serious factor in the world of amusement—at least, so far as this country is concerned. What shows we had at that time were mainly of the touring variety; the establishments which now dot our chief thoroughfares were hardly dreamt of, so that the present disturbance at Tripoli is the first of the kind from which the present day cinematograph theater has derived subjects. Exactly how many films we shall have of the actual operation and of what class, it is yet too early to say. The campaign may prove to be a brief one—it is to be hoped it will—while the measures taken by military authorities to control journalists and photographers become more stringent with each war. Some of our leading firms are, however, disposed to risk some expense on the chance of securing some interesting films. The Warwick have already dispatched a man to the front and I know of another firm which has secured all the necessary permits and whose representative will set out for the seat of war immediately. These are English firms; I take it for granted that we shall have camera men from all the chief Italian producers on the spot. It seems doubtful if anyone is going to film the war from the Turkish side, if there is going to be any Turkish side at all!

I had an opportunity of making an inspection of Messrs. Jury's new premises this week and was surprised at the amount of space at the disposal of the various departments. The whole of a big building in Long Acre (Jury's have always been in that famous thoroughfare) has been secured and transformed both as to the exterior and interior, while a similar reorganization has, Mr. Jury tells me, been made in the business of the firm, whose business as compared to that with which it started its career in '97 has seen very many additions and alterations. To the hiring and exhibiting trade which was once his whole business, Mr. Jury has added a production department for topicals and locals, a department for the renting of special exclusive subjects, and an apparatus sale department; and his boast, not without reason, is that the showman can obtain under the one roof not only the film itself but everything necessary to its projection on the screen.

A question that is agitating the trade at the present moment is the ever increasing length of subjects. Hardly a day passes but one firm or another puts out a two or three thousand footer. At one time, such subjects would have had, perforce, to remain on the maker's shelves and opinion is very much divided at the present moment as to whether the showman is wise to feature them. The difficulty is mainly felt by shows of the continuous order, in which people are coming in and going out right through the performance. A person arriving after 1,000 feet of a three-reel subject has gone through cannot easily catch the thread of the story. Apart from this, there is no very strong reason why subjects should all be of short length, for the merits of the big subjects are usually on a par with its length or they would not be bought.

We are still waiting the first "Majestic" subjects. From what Mr. Aitken, who will handle them in the Western Import Co. has told us, and from the comments in the last issue of the

COMING! COMING! COMING!

Three Imps a Week

And Better QUALITY Than Ever! Watch! Wait! Listen!

NEWS, we expect something very good when the first consignment does arrive.

"Flying A's" are now properly located in their new home, and a very attractive home it is which the American Co., Ltd., have secured at 101 Wardour street. They have two floors, offices on one and projection theater and packing room on the other and the scheme of decoration which Mr. Scott has chosen makes his new headquarters as comfortable and convenient as any in film-land. To signalize the change, "Flying A" gave us two special subjects in "The Mother of the Ranch" and "The Gun Man."

The daily papers here are just attempting to do what yours have done for some time, in making arrangements for a regular moving picture column or page. They are meeting with some difficulties, but I believe this feature will sooner or later be a common one and one which will work to the good of both film maker and film showmen. This, although the publicity man of a firm which happens to dislike the idea, has gone out of his way to pen a screed in one of the trade journals proving to his own satisfaction that money spent in this form of advertising is thrown away. When this writer in one place says that the London local press is not worth an advertising outlay and in another recommends the showman to advertise locally instead of in papers with a wider circulation, it seems that his ideas could do with a little sorting out, while remarks as to the inequity of the film manufacturer bearing the cost of such pages have no meaning in view of the fact that sound schemes of this variety appeal primarily to the showmen for advertising support.

Nothing but good can come of the regular supply of information to the general public regarding the living picture subjects which it is the showmen's interest they should pay to see. The man who reads in his daily paper an account of a film of merit, will undoubtedly visit the theater which advertises the attraction and if the showman can obtain customers by advertising his special film in this way he is spending his money wisely. The film maker too, can only gain by advertising to the public, as Hepworth's, to mention only one firm, seem to realize if one may judge from the fact that posters advertising their subjects are displayed at stations on the tube railways. And very good posters they are, too.

That boom in English films is not far off. It has been given a start by correspondence in various papers regarding the class of films shown in Canadian living picture theaters, which have drawn their supplies heretofore from American renting concerns. The Canadian public is getting tired of so much "Stars and Stripes" and as a result of a meeting in London recently attended by the English manufacturers and also by Mr. Evelyn Wrench, of the Overseas Club, and editor of the Overseas edition of the Daily Mail, you may look for a vigorous Colonial press campaign in favor of the English film. England will come later and before a year is passed, I shall be very much surprised if the home-made subjects do not occupy a considerably larger portion of the average program than at present. I know personally many patrons of cinematograph theaters who evince a preference for English subjects and are surprised that there are not more of them shown.

Kinemacolor has many new delights for visitors to the Scala—indeed, Mr. Charles Urban is practically changing the entire program with the exception of the Coronation, Investiture and Victoria Memorial films, now considerably curtailed, and moreover reproduced by a recently improved process which increases the clarity and beauty of the pictures. First "Etna in Eruption" is a subject at once unique and marvelous, and one that was only filmed at the greatest personal risk and danger to the operator. Deserted by his peasant guides when half way up the mountain slope, he still kept on his way throughout the night, and at three in the morning secured the wondrous scenes of the glowing red lava submerging in its ten-mile serpent's course villas and orchards, and eventually even a railway bridge. Next, a particularly fine series depicting the Turkish peasantry of Asia Minor shows Turkey's war material in the present crisis, the suite including types of the invading Italians as well as views of Naples and Vesuvius.

A first instalment of some strikingly realistic scenes on the Nile (which will be constantly changed) will deal chiefly with Cairo and the everyday occupations of the fellaheen; while in surrender to sporting tastes, Mr. Urban is including some new films of the Squadron Regatta at Cowes, and the motorboat racing at Lowestoft and Burnham-on-Crouch. In Nature Studies, a new array of prize dogs has been taken, and, last but not least, comes a new departure—famous songs rendered by popular singers and simultaneously pictured by Kinemacolor, the first two being "Simon the Cellarer" and "Kitty of Coleraine." B. A.

MOTIOGRAPH 1912 MODEL ANNOUNCEMENT.

The Enterprise Optical Mfg. Co. takes pleasure in announcing to the trade in general that their 1912 Model is now ready.

The most important changes in the 1912 Model over those of former ones will be found in the intermittent movement or framing device, and in the full metal equipment, the wooden base board having been entirely discarded on the No. 1-A Models of the Motiograph.

The manner in which the lamp house is now mounted permits of the use of this metal board in conjunction with the lamp house as a spot light, a feature very greatly appreciated by some of the large houses who have difficulty in securing a satisfactory spot on an extremely long throw, but with the Motiograph lamp house so arranged as to lower or raise it without disturbing the set of the machine as wanted for the picture, and by the use of a tin slide with a hole punched of any desired size, a very satisfactory spot can be had by dropping a tinted glass into the slide carrier with this tin slide and securing any color effect desired.

The makers of the Motiograph have also designed, and are now prepared to furnish, a full metal adjustable operator's seat, which may be fitted to all of the 1911 and 1912 Models, and when not in use can be dropped completely out of the way, the price of which is $5 when ordered with a Motiograph equipment.

Another very strong move adopted by this company is the furnishing, as an extra item, their well known Professional Rewind when ordered with a Motiograph equipment, for only $10 above the cost of the machine.

For those desiring to use a motor, this company has, as is well known, been furnishing motors for some years past, but they have now designed a plate with screws for fastening the motor to the lower half of the swivel at the top of the pedestal directly under and in line with the motor pulley on the mechanism. This plate is furnished without charge when the motor is ordered with the full Motiograph equipment, including the motor attachment.

There is small space in the news items to devote to the many good features of the Motiograph for 1912, but an advance catalog is now being prepared and should be ready for mailing by the end of this week. This is free for the asking.

AND NOW YOU HAVE IT

Just exactly what every blessed Independent exhibitor was wishing and praying for; in a few weeks we will begin to supply you with a

SUNDAY RELEASE

That will mirror the doings of the day. It will be a moving picture review of the most commanding events in the week's news, including floods, earthquakes, wrecks, scenes of sensational happenings, celebrations, demonstrations, conventions of civic, military and fraternal bodies and intimate views of men, women and things famous and foremost in the public eye; in short, the news of the day.

THE POWERS COMPANY

Has completed its scheme for covering the world with a network of camera reporters who will be the first on every spot to gather these features, which will be known as

TIMELY TOPICS

Constituting a weekly newspaper in moving picture form. The plan which makes this possible has entailed months of hard work and planning, but the Independent exhibitor has been clamoring for it.

AND NOW YOU HAVE IT

Hanford, Cal.—Arch. J. Carl Thayer is preparing plans for a new $25,000 theater building to be erected on West Seventh street by E. O. Miller, of Visalia, to cost $25,000.

Los Angeles, Cal.—Jacob Smith has prepared plans for a new theater to be erected at Pico and Albany streets, for Mrs. Carey.

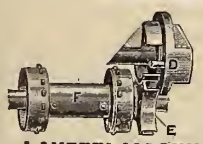
Milwaukee, Wis.—D. J. Borum will erect a moving picture theater at Thomas and Murray avenues, to cost $10,000.

Gulfport, Miss.—L. L. Chevalley will erect a new theater building.

SPLASH!

We have purchased 100,000 Pink Label 5/8 x 6 Electro Carbons, and while they last they go at $2.25 per hundred, or $21.00 per thousand, cash with order. Here's your chance; stock up for the winter.

Swaab Film Service Co.
129 N. EIGHTH ST., PHILADELPHIA, PA.



IMPROVE YOUR PICTURES

You can't put this movement out of order. Installed $12. Send head at once. 100 Pointers on repairing free with each order.

LAVEZZI MACHINE WORKS, 2940 Herndon St., CHICAGO

SPECIAL NOTICE

NON-BREAKABLE

Lantern Slides

ANNOUNCEMENT
ADVERTISING
LECTURE
MICROSCOPIC
NATURAL HISTORY

We make slides of all kinds

SLIDES

Artistic and beautifully colored

Don't be faked by would-be Original Inventors who claim, and are trying to manufacture non-breakable slides.

SEND FOR CATALOG.

MICA NON-BREAKABLE SLIDE CO.
2737 N. Croskey St. PHILADELPHIA, PA.

MANUFACTURERS' SYNOPSES of FILMS

HIS DRESS SHIRT
Imp Release, October 30

Mr. Kirby has rather a tart disposition for a newly married man and his wife is exactly the reverse, being eager to look after his comfort even to the minutest detail.

Kirby receives an invitation to attend a stag dinner on Thursday night and begins to make preparations Tuesday. He has only one dress shirt and admonishes his wife to have it sent to the laundry immediately. The wife sets about to do so but she receives an invitation from a dear friend to go motoring and, of course, forgets all about the shirt.

The evening of the dinner arrives and Kirby returns home out of sorts. He hunts for the dress shirt and then consults his wife. It dawns on her that she has been remiss in her duty. Kirby fumes and rants to the consternation of the young wife. In her desperation, she decides to launder the shirt and takes it into the kitchen, where she makes elaborate preparations. As she is a novice in the laundry art, she makes a mess of it, ending in burning a hole through the shirt and ruining the garment.

Kirby enters the kitchen at the crucial time to find his wife in tears and the shirt smoking under the red hot iron. The humor of the situation mollifies him and he takes his wife in his arms and kisses away her tears.

Released with "His Dress Shirt" is "A Few Minutes with Steeplejack Lindholm," a thrilling picture of the adventures of a steeple jack in painting flag poles in the city of New York.

One of the pictures show the dare-devil climber swaying in the air thirty-six stories from the pavement where a false move means death. Several scenes are shown of him on other staffs at a high altitude, making one of the most exciting pictures ever released.

KING, THE DETECTIVE
Imp Release, November 2

A detective story showing an up-to-date method of apprehending criminals.

Mr. Armstrong, a banker, returns to his home in his motor car driven by Ashton, his chauffeur, taking with him a large sum of money.

His daughter, Edna, has a sweetheart, Walter Hoskins, who has been forbidden the house and ordered to cease his attentions to her. Hoskins gains entrance to the house by climbing the lattice work on the piazza and the act is seen by Ashton.

Armstrong, asleep in his den, is murdered, the perpetrator being indistinct in the semi-darkness.

King, an expert detective, is called into the case. Suspicion points to Hoskins, as it is known that he has had a wordy war of words with the banker. The chauffeur tells his story of seeing the young man enter the house in a clandestine manner and he is arrested and charged with the crime. Edna believes implicitly in his innocence and implores King to clear him. The sleuth makes a minute search of the surroundings, examining the person of the dead man carefully. He finds thumb prints on the collar worn by Mr. Armstrong and makes his deductions from that fact. The young man is visited in prison by his sweetheart and told to be of good cheer.

King makes a thorough examination of the premises and visits the garage, examining the tools, etc. He is seen working in his laboratory, studying the thumb print under a powerful glass and then determines to try an experiment. Placing powder on his wrist he has an interview with Ashton, shaking hands with the driver, pressing his thumb firmly on the powder. Returning home, the print is examined and he is satisfied.

He visits the room in which the banker was killed and summons Ashton. Dramatically the detective goes through the actions of the murderer and, grasping the hand of the chauffeur, points to the thumb and accuses him of the crime, producing the wrench which was used to inflict the fatal blow.

The chauffeur is terrified and, with shaking knees, confesses the murder. Hoskins is released from prison and is warmly greeted by his sweetheart. Together they seek out King and thank him for his interest in the case.

JOHN BAXTER'S WARD
Powers Release, October 24

A number of ranchmen and cowboys are gathered around the postoffice of a western village expecting their mail. A letter is received by John Baxter, ranchman, from his niece, who is also his ward. The cowboys have been expecting that some day she would visit the ranch and are curious to know what the letter says. Baxter satisfies them by reading them the letter, which states that the young lady will soon arrive. He also shows them a photograph of her and the men agree that she is a "jim-dandy." Ethelbert, the dude cowboy, is there and is so enraptured with her beauty that he kisses the picture repeatedly. The cowboys give him the laugh, take the photo away from him and "rough-house" him considerably.

Baxter suddenly becomes an important personage in the village. The cowboys visit him at his cabin and treat him with great consideration. They bring him presents, whiskey, tobacco, rope, saddles, etc., hoping thereby to get on the good side of him. All except Ethelbert. He stays at home and has lovely dreams of the beautiful lady. Baxter makes a promise to each cowboy that he will have the preference over the others when the girl arrives.

Finally the great day dawns, and the men are all at the depot, dressed in the height of cowboy fashion. Baxter's ward steps from the train, while the men look at her in speechless awe. With rare presence of mind, Ethelbert steps forward and offers to carry her valise. Instantly there is a rush by the men to carry the bag, but she hands it to Ethelbert because he spoke first. The girl and Ethelbert start for the ranch house, leaving the cowboys dumfounded. On the way Baxter's ward and "Bertie" become quite chummy.

The cowboys by this time are framing up a warm reception for Ethelbert. They find him later and duck him in the river, which is easily done because there isn't much fight in him. Thinking it a good joke the men find the girl and tell her of it, but she doesn't see the point. Instead she hunts up Ethelbert and finds him a very wet person. She sympathizes with him and he proposes. The girl accepts and they disappear. There is much excitement in the village over this. Next morning Baxter receives a letter saying that the pair have eloped and are on their way to find a minister. Baxter reads it to the cowboys and laughs. They become angry at this and demand their presents back. Baxter refuses and walks away laughing, leaving the cowboys quarreling among themselves.

THE LITTLE BROWN CALF
Powers Release, October 24

A farmer's little daughter is greatly attached to a pet calf that has been given to her by her father. The child's father has been owing on a note to a neighbor, who appears and demands payment or he will make an attachment. While arguing his eye falls upon the pet calf and he offers to take the calf in payment. This the farmer is loth to do because the calf belongs to his child and parting with it will be heartbreaking to the little one. At length the farmer consents to give up the calf

because there appears to be no other way out of the difficulty.

The child hears of the transaction and weeps for her pet which will be taken away next morning. She is inconsolable and they put her to bed still weeping. The little girl tosses in her sleep until she awakes. She then determines that she will take the calf and go far away with it so they cannot take it away from her. Rising from bed the child goes in her nightgown to the shed and leads the calf away. When morning comes she and the calf are missed. The neighbor arrives to take possession of the animal which has disappeared. The party searching for the child find her in the field asleep with the calf grazing near. The neighbor, noting the strong attachment of the child for the animal, begins to see things in another light. He is not a hard-hearted man. His sympathy is aroused by the child's devotion and he ends the affair by tearing up the note.

THE REVENUE OFFICER'S LAST CASE

Powers Release, October 28

A story of love and hatred, depicting principally the violent hatred held by southern moonshiners for a revenue officer. In a moonshiner's cabin in the backwoods of Kentucky his daughter is being courted by a young mountaineer, who is also engaged in illicit distillation of liquor. It is plain to be seen that the moonshiner's daughter does not return his sentiments as she leaves the cabin impatiently. Her father appears and when the young man tells of his trouble the father merely laughs. Outside the cabin coming down the road is Jim Thornton, a United States revenue officer, disguised as a mountaineer, bearing a John Doe warrant for anyone whom he might find making moonshine whisky. Here he meets the moonshiner's daughter and strikes up an acquaintance which becomes a case of mutual admiration almost at once. They are still talking as the young lover emerges from the cabin. The latter approaches them from behind, and looking Thornton over fires a shot in the air. This shot is a signal to moonshiners that danger is near. From behind the cabin another shot echoes in answer for the father and his son are busy there taking liquor out of a hiding place in the ground. The disappointed lover goes to them and tells them of Thornton talking with the girl and of his suspicion of the revenue officer, after which he starts home through the woods.

On his way he comes across Thornton and the girl still talking. He takes occasion to tell the revenue man that he is not safe in those parts and had better be going. Finally the jealous youth forces a quarrel, but Thornton gets the better of it. Taking the young man's gun from him, he sends him on his way.

The following day as Thornton is going down the road he is shot from ambush by the young moonshiner who now hates him bitterly. Thornton is found lying wounded in the road by the moonshiner's daughter who assists him to her father's cabin. In loosening his shirt at the throat, the young woman discovers the warrant and knows for sure that he is a revenue officer, but by this time she is extremely fond of him and in order to shield him places the warrant in the bosom of her dress.

After three weeks Thornton is well and strong again. He is on good terms with the old moonshiner and his son and thanks them heartily for their assistance, but the two moonshiners are still a trifle suspicious. Thornton hides behind a bush in the rear of the cabin and awaits developments. Presently the girl's brother and her would-be lover appear at the hiding place to remove some of the liquor. As they do so the officer covers them and places them under arrest. The old moonshiner coming upon the scene is also arrested. The excitement attracts the moonshiner's daughter, who takes in the situation. She then pleads for her father and the other two and finally convinces Thornton that it is to her that he owes his life in more ways than one.

Thornton realizes that he owes a debt of honor, and as the girl produces the warrant he writes upon the back of it his resignation from the secret service and casts his lot with the moonshiner's daughter. As the two walk away the jealous lover raises his gun to shoot Jim Thornton, but the girl's father knocks the gun aside and allows the two lovers to proceed unmolested.

THE STRONGER MAN

American Release, October 30

Cliff Judson, a notorious bad man in a drunken imbroglio claims another victim and, rushing from the saloon, makes good his escape. Riding to the home of his sweetheart he tells her of the shooting, but claims it was an accident and that he will have difficulty in proving his innocence. She supplies him with food and water and he rides away. At the saloon the men are still discussing the crime when Bert Stevens, the sheriff, rides up and learns of the affray. Without pausing for food or water the sheriff follows the outlaw, whose trail leads to the desert.

Judson has a good start, but Bert follows the trail all day, gradually closing in on his quarry. At last, with the aid of his field glass, he locates Judson in the distance eating his lunch and preparing to camp for the night. The sheriff is beginning to suffer from thirst, while the sun and alkali dust affect his eyes, but he pushes on. He comes upon the outlaw asleep, and carefully removing Judson's gun from its holster, covers him and then awakens him. He compels his captive to put on the handcuffs and starts on the return trip.

But the long exposure to the sun and alkali have played havoc with the sheriff's eyes and he goes blind. Judson, seeing Bert's helplessness, slips from his horse and running to the opposite side of the sheriff wrests the gun from his hand and then deliberately shoots him. He places a note underneath the sheriff's star, and, finding the key to the handcuffs, he opens the lock by holding the key in his teeth. Then he puts spurs to his pony, leaving the sheriff for dead. Returning to his sweetheart's home, he tells her that the sheriff missed him in the desert and that he intends to make for the mountains. His story does not ring true and knowing that Bert is somewhere out in the desert, Bessies determines to follow him with provisions.

She finds the sheriff unconscious in the desert, but revives him by pouring water on his chest and down his throat. Then mounting him upon her horse she plods back to her home. She has read the note left by Cliff and knows that he has lied to her about missing the sheriff, but she still believes that the shooting in the saloon was accidental. She makes the sheriff promise not to prosecute her lover while she nurses him back to health and strength.

Some time later Judson comes to Bessie's home and she accuses him of attempting to murder the sheriff. Judson still denies having met him, when Bessie shows him the note. Judson becomes angry and starts to force his attention upon her when the sheriff appears. Covering the outlaw with his gun, he takes Judson's gun away from him, and orders him to leave the country.

Judson repairs to the saloon and, borrowing a gun from a crony, waits for the sheriff. When Bert appears Judson fires at him and misses, and the sheriff shoots in self-defense. In the melee that follows Judson is killed and Bert is wounded. Bessie, who has followed, rushes to the sheriff's side, ignoring her erstwhile lover, for she has learned that the sheriff is the nobler, stronger man.

A vivid Western drama that depicts the dangers to which the frontier sheriff was exposed. The story of a woman's awakening, a bad man's downfall, and the ultimate triumph of a noble character.

THE WATER WAR

American Release, November 2

Ed Newton encounters trouble with the ranchman the very day he starts surveying for the big dam. Tom Daniels rides up leading an extra horse and informs the young engineer that Bill Dolan, one of the wealthiest cattle barons in the neighborhood, desires to see him. Arrived at the ranch Dolan informs the engineer that the work on the big dam must stop. In vain the young engineer explains to the cattlemen that the dam will be a benefit to all the ranch owners. Dolan shows him his private reservoir maintaining that it is sufficient for his needs and if the engineer persists in the work there will be trouble.

Dolan's pretty daughter accompanies them to the reservoir and the young engineer is attracted by her sweet personality. Margaret starts to return to the ranch house when Tom Daniels intrudes himself upon her. She resents his attentions and Ed goes to her assistance. When he returns to his camp he has not only failed to help matters but has also made a personal enemy.

The surveying completed, the grading work is begun when the cattle baron sends Tom Daniels to the engineer with a message reading: "This is your last warning." Too busy to leave the camp himself, Ed sends one of his draughtsmen to the cattlemen, to reason with them. For answer the arrogant cattlemen assail the envoy and, strapping him to his horse, send it back down the trail to the camp. Realizing that further overtures for peace are useless, Ed and his workmen arm themselves and prepare for the attack they are certain is coming. When the cattlemen ride up and begin firing they find the working crew entrenched behind the building material ready to put up a good defense. In the battle that follows Bill Dolan and Ed Newton are both seriously wounded.

Hostilities having ended, the cattlemen learn that violence will not avail, and the injured engineer is carried to the Dolan ranch for proper care. Margaret prepares a room for him, although Tom Daniels remonstrates with her for allowing the engineer in her home after the recent trouble. Margaret's human sympathy for an injured man overcomes her own resentment.

In the days that follow she sees much of Ed Newton and propinquity and Cupid conspire to win her heart to the young engineer. Tom Daniels, who had hoped to win Margaret himself, is very bitter,

but bides his time to be revenged on Newton.

At last the big dam is finished and the young engineer shows his sweetheart his latest triumph in engineering skill. Together they go over the magnificent structure, Ed explaining to Margaret the things she does not understand. Trailing them Tom Daniels skulks in the shadows with a bomb, determined to blow up the dam, and Ed Newton with his sweetheart and himself into oblivion. When the young engineer and his sweetheart visit the tower, the madman places his bomb and lights the fuse. Ed and Margaret returning, discover the culprit and although Daniels reaches for his gun Newton is too quick for him and engages him in a desperate combat. Margaret takes up the sputtering, hissing bomb and flings it way out into the water below.

Daniels is struggling with the strength of a maniac to throw Newton over the rail into the water below, but at last Newton gains the mastery and grasping his assailant around the waist metes out to him the fate the maniac had intended for him. Turning to his sweetheart he clasps her in his arms.

Around the building of an engineering triumph, in itself a great picture, the producer has woven this dramatic story of history building "The Winning of our West."

A film that is educational, interest-compelling, and true to life.

AN INDIAN HERO
Bison Release, October 27

Little Ruth is captured by Indians while the cowboys are in town. Returning home, the boys meet Lone Wolf, a half-breed, and proceed to haze him. Ruth's sister, Grace, and her father happen along and indignantly compel the cowboys to desist from their cruel sport, and Lone Wolf is grateful. When Ruth's disappearance is discovered the cowboys suspect Lone Wolf and try to force a confession from him. Grace, however, has faith in him, and he goes to the scene and finds the Indians' traces. Borrowing a gun and a horse he volunteers to take up the trail. He rescues Ruth in a thrilling scene and starts back on a break-neck ride, holding the girl before him, hotly pursued by the redskins. In the running fight he kills a number of his pursuers, who make amazing falls from the galloping horses. The cowboys, hearing the shots, take a hand, and Lone Wolf, riddled with bullets, dies a hero's death as Ruth is placed safely in the arms of her parents.

PERCY AND HIS SQUAW
Solax Release, October 25

By mistake Percy puts on his roommate's coat in which is a photograph of a pretty girl. Percy's sweetheart, Vera, by accident sees the photo and demands to know who it is. Percy doesn't know. Vera, thinking she has been deceived, gives Percy her engagement ring and tells him to go. Heartbroken, Percy leaves for the West. Later on he gets lost in the woods and doesn't know which way to go. He hears a scream, and after a desperate struggle kills a big bear that had attacked an Indian squaw. Sunshine, the squaw, embraces him and takes him to her camp. She tells her father, Thunder Cloud, who is the chief, how Percy saved her live whereupon he is greatly admired and made a chief. Then Thunder Cloud gives Sunshine to Percy for his squaw. Percy nearly faints. Later on he leaves the camp with Sunshine following. He tries several times to bribe Indians to take Sunshine but is unsuccessful, and also tries to kill himself but is saved by Sunshine. Next we see Percy and his squaw at a cowboy tavern, where they are met by Vera, who embraces Percy but is pushed away by the squaw. Lone Wolf, long in love with Sunshine, appears and leads her away. Percy explains to Vera and both are happy.

FOR BIG BROTHER'S SAKE
Solax Release, October 27

Jack and Dolly Harvey are orphans. Jack, a manly young fellow of twenty-three, is in love with Mae Stanley, who thoroughly detests little Dolly. Dolly, eight years old, has been keeping house for her big brother, sees that Jack will never be happy with Mae while she is around and runs away. She is picked up by a gang of thieves who try to teach her to steal. As she refuses to steal, they treat her brutally and make her sell newspapers on the street. In the meantime Jack misses her and realizing why she has left home, he comes to the conclusion that he does not really love his fiancee, Mae Stanley. He hunts up Fannie Moore, a neighbor girl who has always admired Jack and been a good friend to little Dolly, and together they search for the child. Several days go by without any success. During this time Jack and Fannie have become sweethearts. At last Jack finds his little sister in the hands of ruffians and after a fight takes her home. Jack and Fannie are married and all three are very happy.

THE TEST OF A MAN
Reliance Release, October 28

Fred Allen and George Barr are in love with Grace Winters. Allen is favored, though he is inclined to fast companions. He promises Grace never to drink, but is persuaded by friends to join them in a jollification. While intoxicated he meets Grace, and she, in mortification and anger, breaks her engagement and marries Barr. Allen feels keenly the loss of her love, loses interest in life and becomes a derelict. Barr is secretly speculating with his employer's funds, and fearing exposure arranges a faked-up robbery. He is surprised by the watchman after he has opened the safe, dumped papers on the floor, etc., and in the struggle that follows the watchman is killed. Allen, who has been passing the building, hears the shot and enters. In an intensely dramatic scene he accuses Barr, and snatching up the revolver holds the bigger man covered, waiting for the police. His great love for Grace overcomes him, however, and to save her the pain of the disgrace he quickly pushes the gun into the hand of Barr, and when the police arrive Allen is arrested as the offender. He accepts a penitentiary sentence, and is seen working in convict's garb on the rock piles. He makes a sensational escape, unhurt by the bullets which the guards send after him. The great self-sacrifice of Allen preys on Barr's mind, and he writes a letter of confession to Grace and goes out to find Allen and bring him back. He locates Allen, and his nerve failing at the crucial moment, he destroys himself. Allen buries him and then writes to Grace, who comes and kneels in prayer over the grave. Through the heartaches and trials she has experienced, Grace recognizes the worth of the man who stood the test.

THE VAN OSTEN JEWELS
Yankee Release, October 30

The metropolitan police are mystified by a number of robberies in which the robber leaves absolutely no clew. When a cable from France informs them to be on the lookout for a famous French crook who is a master of hypnotism, they assign their best detectives on his trail.

At the Van Osten reception the police mingle with the guests and one of their number becomes suspicious of an apparently dignified French nobleman with exceptionally piercing eyes. His watchfulness is finally rewarded when he sees the Frenchman put under hypnotic power the young woman who is engaged to marry the son and heir of the Van Osten millions. The detective hears the explicit instructions given to the young woman to take the famous Van Osten jewels from their hiding place and bring them to him. Under the hypnotic power, the young woman obeys the command and is seen handing them to the Frenchman by her fiance. Thinking that his sweetheart is in league with the man, he obtains the jewels and permits suspicion to fall upon himself. All ends happily when the detective steps forth and arrests his man, compelling him first of all to release the woman from the hypnotic spell.

AT DAISY FARM
Yankee Release, November 3

Mrs. Burridge, a widow, satisfied that her husband has died while in the U. S. Army service, marries an honest old farmer, Andrew Armstrong, who gives her and her son a pleasant home. To supply his stepson with money the old man is

compelled to mortgage his home. While he has the money in his possession he is accosted by an old tramp who claims to be his wife's first husband and to keep the tramp from revealing the secret he hands him the money he has received from the mortgage. This transaction is witnessed by his stepson, who robs the old tramp and throws him over a cliff.

Captain Craven, an ex-army officer who is spending his vacation in the town, saves Kate, the stepson's fiancée, from drowning and falls in love with her. In visiting Kate at her home he finds the tramp, who has recovered from the fall over the cliff, proclaiming himself as the husband of the present Mrs. Armstrong. He recognizes the tramp as Keets, a deserter of the U. S. Army, and denounces him. The old tramp then confesses his identity and upon see-

ing the stepson upon the scene, he accuses him of having robbed him and thrown him from the cliff. Kate, upon hearing that her fiancé is a thief, breaks her engagement and accepts the attentions of the man who had saved her from a watery grave.

BILL AND THE BEAR

Lux Release, November 3

Bill and his little bear are employed to track burglars. They succeed in tracking them to a river where bruin spends a lively quarter of an hour fishing them out one by one. The bear quite enjoys his unexpected bath, and succeeds in obtaining free board and lodging for several little burglars. One the same reel is:

TOMMY'S CAMERA

Tommy has been a good boy at school and his delighted parents present him with a camera. Tommy then sets out in search of something to snapshot. Going into the kitchen he soon finds a subject worthy of his attention. The cook and the butler are snapshotted in the act of consuming their master's whisky. Unknown to them Tommy steals quietly out and goes into his auntie's bedroom. He manages to snapshot that dear old lady in the act of removing her wig. The old lady does not notice his presence and neither do his fond mamma and papa when they have a slight tiff and papa gets his face slapped. Tommy's sister and the nice young man that calls to talk finance with papa are also caught in a compromising attitude. The consternation of the guilty ones can well be imagined when they enthusiastically inspect the negatives. The cream of the joke is when they each get hold of the negative which reveals to them the misdeeds of the others. They all start laughing at each other, but the laughter dies away when they exchange negatives. Their consternation will afford much laughter to the beholders of this cute idea.

BILL, HIS WIFE AND THE WATER

Lux Release, October 27

Billy was shaving when he discovered that he had no water with which to wash the lather from his noble countenance. He made a rush for the tap only to find that the water had gone on strike, and that there was a famine in the land. Bill then went forth to beg, borrow or steal, but water was so precious that none would part with what little they possessed. There was no hope for Billy but go further afield. He therefore took the first train to the seaside, and returned later in the day with two large jugs full of the preeious liquid. Meanwhile his wife had developed an awful thirst. She began to look at Bill in a way that made him feel nervous when he arrived, and she very soon drank both the jugs of water. Poor Billy, he had a lively time of it until the water taps were in action again. On the same reel is:

BERTIE AND HIS RIVALS

This is an excellent comedy of rather a different character from the ordinary class of humorous films. Jackson receives an invitation to a dance at the house of the father of Ethel, with whom he is in love. He aceepts with alacrity, and arrives at the ball to find that he has two rivals for her hand, and how the three suitors attempt to outvie each other is very amusingly depicted. At last, however, Jackson manages to propose, in spite of the fact that the two others plaee the foot of a chair on his toes whilst he does so, which causes him the most excruciating agony. The proposal successfully accomplished, Jackson rushes to his room to bathe his tortured member, and presently falls asleep with his foot in a basin of water. The rivals discover him in this position, steal away, and shortly return with a large bag of cement, which they pour in the water. They then contrive to cause Ethel to fetch Jackson that he may lead her out in a dance. The wretched Jackson jumps up and discovers to his horror that his foot is firmly attached to the basin, which he has perforce to drag with him whenever he walks. Thus they arrive in the drawing-room where, as may be imagined, their entry is very sensational. All ends happily, however, and a final view shows Jackson and Ethel joyously united.

FIELD DAY SPORTS AT FORT RILEY, KANSAS

Champion Release, October 30

This film of Fort Riley Encampment is a grand revelation of the work National Guard Troops undergo. The average person knows very little of what is called "Military Manœuvres." The marching of soldiers in gala attire on some national holiday is all they ever witness in this regard; and they do not know that the soldier is trained in any other performance, except perhaps the carrying of his gun.

And if there be any who doubt what our "boys" can do one look at this pieture, of their work on the Pawnee Flats, will be a convincing answer to the question. In the target drills we behold the amazing accuracy of our gunners. The Champ camera man was on the job, and the boys crept up with the camera until they were within 500 yards of the target against which rage missiles were smashing.

They were compelled to vacate the danger zone in quick order by the officials as they were in imminent peril of their lives; but the camera had caught the targets under fire, at a focus never before attempted in picturedom. It was a singular achievement.

This feature alone of the picture puts it in a class entirely by itself; but apart from the daring charges and counter-charges, the many and wonderful evolutions, bewildering drills, realistic sham battles with lumbering field artillery, this film is an educator. It is unique merely as a spectacle, in fact, without a peer, but viewed from a patriotic standpoint it has a mission. To inculcate a feeling of self-protection in that our country is in the vanguard as to military prestige.

Every form of field sports, drills and athletic stunts are gone through with a vim and dash that make the spectator's veins sparkle and thrill with new life and spirit. This release is part two of the Fort Riley manœuvres. The first issue is our release of October 9th, entitled "National Guard Encampment at Fort Riley." There is a third release of this subject, which will be announced in the near future.

THE COWBOYS' PIES

Champion Release, November 1

There is an old bachelor ranchman—well not so old, about forty or thereabouts, living not fifty miles from Silver Springs, Colorado. Two nieces and a sister pay him a visit. We see the party drive up in the carry-all and it is a cure for sore eyes to look at those nieces. Splendid looking girls with mischief peeping out all over them. We feel instinctively when looking at them that something will soon be "doing."

The auntie starts to bake a cake and the girls resolve to try a hand at pies. Out in the bunkhouse they see the forms of the handsome cowboys. Well, you may surmise some complications will ensue, something stormy and worth while, when handsome cowboys and dashing girls have a fling together.

Slipping over a lot of amusing incidents and detail, we come where the girls with cakes and pies have become the object of the cowboys' quest. These latter spy the girls and not knowing of their advent or the manner of it are after them in genuine cowboy fashion in full tear. But the girls are their match to a certain extent. Their wild dash on horseback followed by the cavaliers of the prairies in full chase is most exciting.

The boys swing the ropes. Swish! Swish! They whirl through the air and the girls become their prey; "roped in" as it were in true Western style. Then the cowboys get to "workin'" on those pies such as mother used to bake, and there is a good old time that beggars description.

We have only attempted a partial narration of this A-1 cowboy comedy, but we leave it to those who will see the picture to enjoy twenty minutes of swell Champion comedy.

A BREACH OF FAITH

Rex Release, October 26

It is the unpleasant truth that Iscariots still walk among us. There is a Judas in every camp; there are Cains still stalking the face of the earth, and there are those who kill more than the mortal flesh of their brothers—those who slaughter hope and faith and trust.

Antone and Luigi are sitting in the latter's café in Mulberry street, talking of their affairs. Or rather should it be said that Luigi was talking of their affairs, for Antone was silent with thoughts of a girl, a girl far away yet near to him. Antone had received a letter with a very flattering offer to go west, but he cannot go away, because Anita, the only girl, is even now on her way to Ameriea, to him and happiness. Luigi prevails upon him, however, and tells him he will take care of Anita when she arrives. And so Antone, confident that the girl will be comfortable, leaves a note for her and departs.

Anita arrives, and Luigi receives her and welcomes her heartily. Anita is pretty and winsome and sweet, and her eyes—they are the kind that buy men, and Luigi sells himself. He is just about to give her the letter from his brother, when—he realizes! He tells her Antone has gone away, but that he will take care of her. And the girl becomes a woman, one of the legion of them who have lost faith and trust in the men they loved because fate, or misfate, so directs.

Luigi asks her to marry him, and the girl is forced to do so. And when he has attained that which he desired, in the manner of men, he forgets to appreciate it. He neglects Anita, pays attentions to other women, and once again causes Anita to hate the creature called man.

Far away in the West, far away in all except his thoughts, Antone's thoughts wander. He wonders why his letters have not been answered, he worries, and at last wearies of the suspense. In frantie frenzy he deeides to return home. . . . He enters the little café to see Anita sitting with head bowed upon her arms,

weeping with the abandon of one who knows only dreary desolation and the death of hope. Recognition, a happy cry, questions, answers, explanations—and they see the light, they understand, they realize! As they are talking they hear Luigi, returning from a drunken spree, chanting a ribald song. Antone conceals himself behind the counter; Luigi saunters in and roughly hurls the woman aside. Antone, unable longer to restrain himself, rushes out and faces his brother, the traitor and traducer. Latin blood calls for vengeance; a great wrong cries for revenge; Antone strikes, and a Cain is slain by Abel.

THE LOVES OF DAVID COPPERFIELD

(Third of the series from the novel by Charles Dickens)

Thanhouser Release, October 21

This chapter of David's life presents a simple study of character development.

Uriah Heep, the 'umble creature, loquacious Mr. Micawber, eccentric Aunt Betsey, Mr. Wickfield, the lawyer, Dora, the "Doll wife," lovelorn and sighing Agnes, and the others, all move about in a sphere totally Dickensonian.

The scenes are set in Mr. Wickfield's home, and his office, the homes of Aunt Betsey and David, and the church in which David is married to Dora.

These scenes are reproduced with remarkable fidelity to the masterpiece.

The different incidents chosen for reproduction help to bring out forcibly the characteristics of the chief actors.

The picture introduces the irrepressible Mr. Micawber, who is always waiting for something to "turn up." It covers the period of the story where David and his Aunt Betsey come to the office of Wickfield and Heep on a business transaction. Heep, the 'umble creature, is portrayed with almost startling realism.

Threaded with the machinations and forgeries of Uriah Heep and his final undoing, through the sagacity and suspicions of Mr. Micawber, are David Copperfield's love affairs.

David is much attached to Agnes and Dora, but Dora's doll-like face and childish manners captivate him and he marries her. The marriage, however, does not turn out a happy one, for Dora is a poor housekeeper with little mentality and less adaptability. Dora dies shortly after her marriage, and on her deathbed she asks Agnes to marry David. Agnes is in love with David from the very first, and when he returns from a trip abroad, after the death of his wife, he learns of Agnes' love for him and he marries for the second time.

THEIR BURGLAR

Thanhouser Release, November 3

In the course of a fashionable reception at her home, a young girl quarrels with her suitor. Piqued by a fancied wrong, the girl with complaisance accepts the proposal of a foreign nobleman and determines to forget the man forever.

As time progresses and the day set for her wedding to the sallow baron approaches, she is obsessed by a feeling of discontent and a yearning for her former lover. On the night before the wedding, in a moment of decision and desperation, she decides to recall her idol.

She pens a note in her boudoir, asking her lover to rescue her from a loveless marriage. At midnight she quietly goes downstairs. The drawing room is in darkness, but by candle light she fancies she sees the butler locking things up; in reality it is an interrupted half-scared burglar who had come to "look over" the wedding presents. She excitedly thrusts upon the bewildered burglar the note with instructions to deliver it at once, which he does after experiencing some trouble with a policeman who happens to be awake at the time.

By delivering the letter to a happy recipient the burglar dodges the officers of the law. But the young man is slightly suspicious, and forces the burglar to accompany him back to the house, until he can learn why the girl selected such an extraordinary looking messenger.

At the house the girl is bewildered. The burglar then confesses, and explains that he had called to steal the wedding presents, and asks them in return for the service he has rendered to give him his liberty.

They grant his request and do more than that. As the girl points out, the wedding gifts are valueless to her under the new arrangement. She is deeply grateful to the burglar, and is anxious to make him happy. So she gives him all the wedding gifts for his very own, and he departs, happy and contented.

Later when the couple are married they hear from him. He writes them that he has reformed, and is no longer a burglar, but a plumber; and he sends them a wedding gift, explaining that it is in return "for the bunch youse gave me." Being a plumber is a lead-pipe cinch for him to be honest.

LONE BILL'S LAST RIDE

Nestor Release, October 25

Thankful that at last he might call the little home his own, Sheriff Kirby was starting out to make the final payment, when from Governor Wright arrived an order to escort the stage coach from Big Run to Culver, as Lone Bill had been seen in his country. Reluctantly, Kirby handed the money to his son, Joe, then hastened to execute the Governor's orders, while Joe rode gaily away to make the last payment on their home.

Unfortunately, however, he stopped in at Dan's saloon to bid his friends goodbye, and there, although not recognizing him, Joe met Lone Bill, whose adroit persuasion soon induced the young man to play "just one" game. He let Joe win at first, then gently led him on, so that ere two hours had passed, the sheriff's money had changed hands, and Lone Bill had departed to don his mask and await the stage coach at the bend of the road. But as he sprang out and commanded the driver to throw up his hands, Sheriff Kirby and his men dashed forward. Springing upon his horse, Bill galloped furiously away with the posse in close pursuit. Although severely wounded, the desperado managed to evade them by dismounting and sending his horse off the other way.

Seeing that he had been duped, the sheriff sent his men out in various directions, while he and Deputy Ward chanced upon the very path that Bill had taken, and soon discovered their man hiding near a large tree. At the first shot, the desperado fell and lay motionless, nor did he move when Kirby touched him with his boot, but no sooner were their backs turned than the command came to throw up their hands, and upon wheeling found themselves looking into the muzzle of Lone Bill's six shooter.

Quickly the desperado took possession of the sheriff's horse; but had scarcely gone half a mile when he lost consciousness, and it was only when brought to the Kirby home that Bill managed to slip to the ground, where kind-hearted Mrs. Kirby soon found the wounded man and helped him into the house. Here, from another room, he heard Joe's broken confession to his mother of the gambling, so that ere the angel of death claimed him, Lone Bill had an opportunity to repair at least a part of the havoc he had wrought.

MUTT AND JEFF DISCOVER A WONDERFUL REMEDY

Nestor Release, October 28

Dr. Fakewell has cleaned up $30,000 and is now in search of pastures new. Who'll fill his place? Why, Mutt and Jeff. So they take up their "working" quarters at the old stand, that is, Dr. Fakewell's late office.

The electrician in charge is glad to decamp, so he pockets whatever cash Mutt and Jeff can spare, shows them the workings of the wonderful machinery with which all the ills that flesh is heir to may be annihilated and "vamooses."

The first patient is an old man who has not walked in twenty years. Jeff plays doctor while Mutt manipulates the electric wires from behind the screen. With a yell, the old chap springs up and discovers that he is cured and dances away, leaving behind a goodly sum of money.

The news of this wonderful cure spreads like wildfire, and a poor devil on crutches, who has tried everything in vain, decides to see the new doctors. He finds them still busy counting the "mazuma."

Jeff gets busy over the new victim with the aid of a mallet, and, finding the case rather hopeless, takes fifty dollars for the examination and demands two hundred bones for treatment. The patient is willing, in fact, he says they can make *him* an extra charge should they cure him. An extra charge? Why certainly! Mutt is not going to be stingy with so generous a cripple, so he not only gives him the full benefit of the electrical appliances, but uses the emergency lever as an extra charge. A flash, a puff of smoke and everybody drops to the floor in a writhing heap. Kind-hearted neighbors rush in, and in splinters and bandages, doctors and patient are carted away to the hospital. On the same reel is:

DIPPY ADVERTISES FOR A PUP

His name is J. Lancaster Dippington, but his friends call him "Dippy" for short. The surname fits him like the proverbial glove, for, besides his apparent stature shortage, his desire to make his little chee-ild happy has made him "dippy" on the dog question.

Notwithstanding his better half's opposition, "Dippy" advertises for a pup, and numerous dog salesmen, together with a motley crowd of mutts, mongrels, curs, cross-breeds and miscellaneous bow-wows, storm his home.

A belated dog fancier meets with success, and "Dippy's" little chee-ild is made happy with a pup to fondle and caress. "Dippy" is also made happy, and, as the Mrs. refuses to share his happiness, he insists on sharing it with his neighbors.

While engaged in reading the dog's pedigree to a friend, the chee-ild and the pup disappear back of the house. The dog catchers' wagon is spied in the distance, and "Dippy" promptly gives chase. This

is "some" chase. The chaser is finally routed with a net and driven to the police headquarters. Here mamma and the chee-ild put in an appearance at the psychological moment, and the happy trio, plus pup, go home.

SALAMBO

Ambrosio Release, October 25

This is another of the Ambrosio big features which is put out as a regular release. It is magnificently staged and costumed, the cost is very large, and the acting and photography are perfect. Salambo is in command of the Mercenaries (hired foreign soldiers). Payment being delayed they make a hostile demonstration and the High Priestess addresses them. Salambo becomes infatuated with her and quiets the threatening men. Violating the sacred rules, he enters the temple and forces his way to the Idol Chamber where the Sacred Veil reposes, in quest of the woman. He is set upon by the holy guards, and tears down the veil and wraps it about himself, and while the priests and guards are spellbound with horror at the sacrilegious act he makes his escape. The Priestess, whose heart has been stormed by the fearless, dashing soldier, goes to his tent and in a wonderfully acted emotional scene persuades him to give her back the veil. After she has returned it to the temple, amid the great rejoicing of the priests and the people, she goes back to Salambo and becomes the warrior's bride.

THE VICISSITUDE OF FATE

Great Northern Release, October 28

Charles, a young trusted clerk, is in love with his employer's daughter, and while talking to her in the office one day a draught of wind carries away unnoticed several of the bank notes which he had just been busy counting. Their pleasant tete-a-tete is interrupted by the entrance of the girl's father, who sends his daughter away and proceeds to check up the work of the young man. He finds a shortage of $75 and demands an explanation as to the missing money. The young fellow, unable to give a satisfactory reply, is accused of stealing the amount, and is instantly discharged in spite of his protestations of innocence. Arriving at his home, he breaks the ill-tidings to his mother and father, expecting sympathy, but, although his mother clings to him and declares her belief in his innocence, his father turns him out of the house. Charles, in his dejected wanderings from home, strays near the docks, and becomes friendly with the captain of a sailing vessel. He gets a free passage to a new country, where ere long he is seeking employment. Having no credentials, however, he fails to find a position. Being compelled to sleep in a shed one night, he overhears the plot of a band of thieves. As luck would have it, the plot is directed against the manager of a firm who had refused Charles employment owing to lack of references. Our hero advises him of the plot at once with the result that the thieves are foiled in their attempt and arrested and Charles secures the coveted position. In the meantime, spring cleaning at his former employer's office has disclosed the fact that the missing bank notes were blown under a steam radiator, and the result is that when Charles returns his innocence has already been established, and he gains a reward for what he has undergone by his old employer giving him his daughter's hand in marriage.

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Data from Manufacturers' List of Releases

MEMBERS OF SALES CO.

AMBROSIO

(By N. Y. M. P. Co.) Feet

Sept. 20—Tiny Tom as a Detective.....
Sept. 23—The Mask of the Red Death.....
Sept. 27—Alice's Dream .....
Sept. 23—The Hornet (Com.).....
Sept. 27—Tweedledum's Auto Skates (Com.)
Oct. 4—Wrestlers and Wrestling.....
Oct. 11—The Little Chimney Sweeper.....
Oct. 14—Tweedledum's Monkey .....
Oct. 14—One of Tweedledum's Tricks (Com.)
Oct. 18—The Conversion of St. Anthony....
Oct. 25—Salambo .....

AMERICAN

Aug. 24—Aunty and the Cowboys (Com.)....
Aug. 28—The Western Doctor's Peril (Dr.)..
Aug. 31—The Diamond Smugglers (Dr.).....
Sept. 4—The Cowboy and the Artist (W. Dr.) 1000
Sept. 7—Three Million Dollars (W. Dr.)...1000
Sept. 11—The Stage Robbers of San Juan (W. Com.-Dr.) .....
Sept. 14—The Mother of the Ranch (W. Dr.) 1000
Sept. 18—The Gun Man .....
Sept. 21—The Claim Jumper .....
Sept. 25—The Circular Fence (Com. Dr.)...1000
Sept. 28—The Rustler Sheriff (Dr.).....1000
Oct. 2—The Love of the West (Dr.).....1000
Oct. 5—The Miner's Wife (W. Dr.).....1000
Oct. 9—The Land Thieves (Dr.).....1000
Oct. 12—The Cowboy and the Outlaw (Dr.).1000

CHAMPION

Sept. 11—Charley's Butte (Dr.).....
Sept. 13—The Red Devils (Dr.)..... 950
Sept. 18—Shenandoah 950
Sept. 20—The Stolen Horse..... 950
Sept. 25—The Black Horse Troop of Culver. 950
Sept. 27—The Cook of the Ranch..... 950
Oct. 2—Barbara Frietchie 950
Oct. 4—As Things Used to Be..... 950
Oct. 9—The National Guard Encampment at Fort Riley 950
Oct. 11—What the Indians Did..... 950
Oct. 16—A Girl and a Spy (Dr.)..... 950
Oct. 18—Circumstantial Evidence (Dr.).... 950
Oct. 23—The Copperhead 950
Oct. 25—Law or the Lady..... 950

ECLAIR

Aug. 28—A Marriage in the Stars (Com.)... 755
Sept. 4—All On Account of a Coat (Com.).. 886
Sept. 11—How Poor Babies Are Reared in Paris 630
Sept. 11—How Teddy Lost His Bet (Com.).. 335
Sept. 18—Magic Music 330
Sept. 18—When the Leaves Fall..... 665
Sept. 25—A Just General (Dr.).....1000
Oct. 2—Hearts and Eyes 630
Oct. 2—For Your Hats, Ladies..... 370
Oct. 9—Better to Have Remained Blind (Dr.) 740
Oct. 9—The Motor Chair (Com.)..... 260
Oct. 16—A Lucky Change (Com.)..... 805
Oct. 16—Lake Garda (Scenic)..... 185
Oct. 23—Youth! Queen of Hearts" (Com.). 740
Oct. 23—Percy Gets Tired of the Theater (Com.) 260

GREAT NORTHERN

July 29—A Happy Home.....
Aug. 5—The Burglar and the Girl (Dr.)..
Aug. 12—The Mother's Mark (Dr.).....
Aug. 12—Teddy Trained by His Mother (Com.) .....
Aug. 19—The Victory of Love (Dr.)..... 950
Aug. 26—A Traitor to His Country (Dr.)....
Sept. 2—The Foundling (Dr.).....
Sept. 9—A Dream with a Lesson.....
Sept. 16—The Conspirators (Dr.).....
Sept. 23—Caught in His Own Net (Dr.)....
Sept. 30—The Conspirators (Dr.).....
Oct. 7—The White Tulip (Com.).....
Oct. 7—Barcelona (Scenic) .....
Oct. 14—Secret of the Underground Passage (Dr.) .....
Oct. 21—His Fidelity Investigated (Com.)..

IMP

Independent Moving Picture Co. of America.

Aug. 28—His Royal Highness (Com.).....
Aug. 28—Hot Springs, Arkansas (Sc.).....
Aug. 31—The Toss of a Coin (Com.).....
Sept. 4—The Haunted House (Dr.).....1000
Sept. 7—Duty (Dr.) 1000
Sept. 11—By the House that Jack Built (Dr.) 1000
Sept. 14—The Brothers (Dr.).....1000
Sept. 18—The Great Charleston Hurricane Flood .....
Sept. 18—The Bicycle Bug's Dream.....
Sept. 21—By Registered Mail.....
Sept. 25—The Co-Ed. Professor (Com.)..... 750
Sept. 25—Through the Dells of the Wisconsin in a Motor Boat (Sc.)..... 250
Sept. 28—'Tween Two Loves (Dr.).....1000
Oct. 2—The Rose's Story (Dr.).....1000
Oct. 5—Through the Air (Dr.).....1000
Oct. 9—The Sentinel Asleep.....
Oct. 12—The Better Way.....
Oct. 16—Uncle Pete's Ruse.....
Oct. 19—The Aggressor .....
Oct. 23—The Biting Business.....
Oct. 26—The Waif .....
Oct. 30—His Dress Shirt.....
Oct. 30—A Few Minutes with Steeplejack Lindholm .....
Nov. 2—King, the Detective.....

ITALA

July 20—The Charitable Young Lady (Dr.).
July 22—Foolshead's Heels (Com.).....
July 27—The Fatal Sonata (Dr.).....
July 29—Toto's Butterfly (Com.).....
July 29—Toto Without Water (Com.).....
Aug. 3—The Evening Bell.....
Aug. 5—Foolshead's Last Roguery.....
Aug. 12—Sport Restores Youth.....
Aug. 17—Toto's Little Cart.....
Aug. 17—In the Valley of Viege.....
Aug. 19—Foolshead—Manikin .....
Aug. 19—The Blunt Sword.....
Aug. 24—Modern School of Italian Cavalry..
Aug. 26—Foolshead—Chauffeur .....
Aug. 26—For a Straw.....
Sept. 2—Clio and Phyletes.....
Sept. 7—The Infinitive Ways of Providence (Dr.) .....
Sept. 9—Foolshead Hypnotizer (Com.).....
Sept. 9—Toto Has a Purse.....
Sept. 16—The Horse of the Regiment (Com.)
Sept. 16—Foolshead Charges Himself with Removal (Com.) .....
Sept. 23—The Mask of the Red Death.....
Sept. 23—The Hornet .....
Oct. 7—Foolshead a Model Guest.....

LUX.

By Prieur.

Sept. 8—A Romance of a Wager (Dr.).... 642
Sept. 15—Bill as a Billposter (Com.)..... 573
Sept. 15—His Mania for Collecting Antiques (Com.) 357
Sept. 22—Bill as an Express Messenger (Com.) 344
Sept. 22—The Stolen Diamond (Dr.)..... 629
Sept. 29—Bill and His Friend (Com.)..... 491
Sept. 29—The Little Goatherd (Dr.)..... 386
Oct. 6—Bill Has a Bath (Com.)..... 452
Oct. 6—Neighbors (Com.) 488
Oct. 13—A Dog in a Coiner's Den (Dr.).... 593
Oct. 13—Bill, Police Cyclist (Com.)..... 390
Oct. 20—Bill Pays His Debts (Com.)..... 442
Oct. 20—Henpecked Bertie Goes Fishing (Com.) 514
Oct. 27—Bill, His Wife and the Water (Com.) 455
Oct. 27—Bertie and His Rivals (Com.)..... 472
Nov. 3—Bill and the Bear (Com.)..... 554
Nov. 3—Tommy's Camera (Com.)..... 393

NESTOR FILM COMPANY

Sept. 20—Across the Divide (Dr.).....
Sept. 23—Mutt and Jeff and the Dog Catchers (Com.) .....
Sept. 23—Obliging a Friend (Com.).....
Sept. 27—The Young Doctor (Dr.).....
Sept. 30—Mutt and Jeff as Reporters (Com.)
Sept. 30—Getting Even (Com.).....
Oct. 4—Those Jersey Cowpunchers (Dr.)..
Oct. 7—Mutt and Jeff Spend a Quiet Day in the Country (Com.).....
Oct. 7—The Meddling Parson (Com.).....
Oct. 11—Let Us Smooth the Way (Dr.).....
Oct. 14—Mutt and Jeff and the Blackhand (Com.) .....
Oct. 14—Romance and Uppercuts (Com.)..
Oct. 18—The Town Marshal (Com. Dr.)....
Oct. 21—Mutt and Jeff Join the Opera Co.
Oct. 21—The Blessed Baby (Com.).....
Oct. 25—Lone Bill's Last Ride (Dr.).....
Oct. 28—Mutt and Jeff Discover a Wonderful Remedy (Com.).....
Oct. 28—Dippy Advertises for a Pup (Com.)

NEW YORK MOTION PICTURE CO.

("Bison")

Aug. 29—An Indian Legend.....
Sept. 1—The Sheriff's Love.....
Sept. 5—Little Dove's Romance .....
Sept. 8—A Western Tramp.....
Sept. 12—The Lost Letter.....
Sept. 15—Lone Star's Return.....
Sept. 19—The Sheriff's Brother.....
Sept. 22—The Missionary's Gratitude.....
Sept. 26—Lucky Bob .....
Sept. 29—White Fawn's Peril.....
Oct. 3—The Red Man's Penalty.....
Oct. 6—Range Justice .....
Oct. 10—The Pioneer's Mistake.....
Oct. 13—The Indian Rustlers.....
Oct. 17—A Western Bride.....
Oct. 20—A Warrior's Treachery.....
Oct. 24—A Noble Red Man.....
Oct. 27—An Indian Hero.....

POWERS' PICTURE PLAYS

Feet

Sept. 5—Red Feather's Friendship (Dr.)... 960
Sept. 9—The Twin Squaws (Dr.)..... 975
Sept. 12—Gray Wolf's Grief (Dr.)..... 950
Sept. 16—The Horse Thief (Dr.)..... 950
Sept. 19—Lost in a Hotel (Dr.).....
Sept. 19—An Old Time Nightmare (Dr.)...
Sept. 23—Red Man's Honor (Dr.).....
Sept. 26—The Falls of Bohemia (Sc.)..... 300
Sept. 26—Imaginative Willie (Com.)..... 670
Sept. 30—The Half-Breed's Atonement (Dr.) 970
Oct. 3—The Call from the Hills (Com.)...
Oct. 3—A Matrimonial Idyl (Dr.).....
Oct. 7—The Branded Indian (Dr.).....
Oct. 10—Large Lakes of Italy (Scenic).... 285
Oct. 10—Thou Shalt Not Steal (Com.)..... 700
Oct. 14—Running Fawn's Chief (Dr.)..... 990
Oct. 17—Yarn of a Baby's Shirt (Com.)...
Oct. 17—First Mail by Aeroplane (Topical).
Oct. 17—Headline Acrobats (Com.).....
Oct. 21—The Awakening of John Clark (Dr.) .....
Oct. 24—John Baxter's Ward (Dr.).....
Oct. 24—The Little Brown Calf (Dr.).....
Oct. 28—The Revenue Officer's Last Case (Dr.) .....

RELIANCE

Oct. 4—Winning Papa's Consent.....
Oct. 4—A Quiet Evening.....
Oct. 7—The Anonymous Letter.....
Oct. 11—The Human Sacrifice.....
Oct. 14—A Narrow Escape.....
Oct. 18—The Trapper's Daughter.....
Oct. 21—Divorce .....
Oct. 25—The Empty Crib.....
Oct. 28—The Test of a Man.....

REX

Aug. 24—Castles in the Air (Com.).....1000
Aug. 31—The Torn Scarf.....
Sept. 7—Picturesque Colorado (Scenic)....
Sept. 14—Faith (Dr.) .....
Sept. 21—The Rose and the Dagger (Dr.)..
Sept. 28—The Derelict (Dr.).....
Oct. 5—Lost Illusions (Dr.).....
Oct. 12—Chasing a Rainbow.....
Oct. 19—Her Sister .....

SOLAX COMPANY

Sept. 22—Nellie's Soldier (Dr.).....
Sept. 27—How Hopkins Raised the Rent (Com.) .....
Sept. 29—An Italian's Gratitude (Dr.).....
Oct. 4—A Breezy Morning (Com.).....
Oct. 6—His Sister's Sweetheart (Military)
Oct. 11—He Was a Millionaire (Com.).....
Oct. 13—His Mother's Hymn (Dr.).....
Oct. 18—A Corner in Criminals (Com.)....
Oct. 18—A Lover's Ruse (Com.).....
Oct. 20—His Better Self (Mil. Dr.).....

THANHOUSER COMPANY.

Aug. 11—Cupid the Conqueror (Dr.).....
Aug. 15—Nobody Loves a Fat Woman.....
Aug. 18—The Train Dispatcher (Dr.).....
Aug. 22—The Cross .....
Aug. 25—The Romance of Lonely Island....
Aug. 29—The Moth.....
Sept. 1—Romeo and Juliet, Part I.....
Sept. 5—Count Ivan and the Waitress.....
Sept. 8—Romeo and Juliet, Part 2.....
Sept. 12—The Buddhist Priestess (Dr.).....
Sept. 15—In the Chorus (Dr.) .....
Sept. 19—The Lie (Dr.).....
Sept. 22—The Honeymooners (Dr.).....
Sept. 26—Lochinvar (Dr.).....
Sept. 29—Love's Sacrifice (Dr.).....
Oct. 3—The Five Rose Sisters (Dr.).....
Oct. 6—The East and the West (Dr.).....
Oct. 9—The Higher Law (Dr.).....
Oct. 13—The Tempter and Dan Cupid (Dr.)
Oct. 17—The Early Life of David Copperfield
Oct. 24—Little Em'ly and David Copperfield
Oct. 31—The Loves of David Copperfield...
Oct. 20—The Satyr and the Lady (Dr.)....
Oct. 27—The Jewels of Allah (Dr.).....

YANKEE FILM COMPANY

Aug. 14—A Children's Paradise (Scenic)....
Aug. 18—Her Father's Secretary (Dr.).....
Aug. 21—Colleen Bawn (Dr.).....
Aug. 25—Retaliation (Dr.) .....
Aug. 28—The Power of Devotion (Dr.)....
Sept. 1—A Great Wrong Righted (Dr.).....
Sept. 4—Inshavogue (Dr.) .....
Sept. 8—Mesmerizing Moe (Com.).....
Sept. 8—Faded Roses (Dr.).....
Sept. 11—Tangled Heartstrings .....
Sept. 15—Woman .....
Sept. 18—The Star Reporter.....
Sept. 22—The Girl and the Chauffeur (Dr.)..
Sept. 25—For the Wearing of the Green (Dr.)
Sept. 29—Man (Dr.) .....
Oct. 2—She Never Knew (Dr.).....
Oct. 6—The Goose Girl (Dr.).....
Oct. 9—His Second Wife.....
Oct. 13—Society Hobos .....
Oct. 16—The Lost Handkerchief (Com.).....
Oct. 20—The Man Who Came Back (Dr.)..
Oct. 23—The Drummer Boy of Shiloh (Dr.)
Oct. 27—Flower of the Forest (Dr.).....

LICENSEES OF PATENTS CO.

BIOGRAPH

		Feet
Sept.	7—The Old Confectioner's Mistake (Dr.)	998
Sept.	11—The Village Hero (Com.)	675
Sept.	11—The Lucky Horseshoe (Com.)	321
Sept.	14—The Squaw's Love (Dr.)	998
Sept.	18—Dan, the Dandy (Com.)	998
Sept.	21—When Wifey Holds the Purse Strings (Com.)	463
Sept.	21—A Convenient Burglar (Com.	534
Sept.	25—The Revenue Man and the Girl (Dr.)	999
Sept.	28—Her Awakening (Dr.)	997
Oct.	2—Too Many Burglars (Com.)	499
Oct.	2—Mr. Bragg, a Fugitive (Com.)	497
Oct.	5—The Making of a Man (Dr.)	1000
Oct.	9—Italian Blood (Dr.)	999
Oct.	12—Trailing the Counterfeiter (Com.)	529
Oct.	12—Josh's Suicide (Com.)	469
Oct.	16—The Unveiling (Dr.)	998
Oct.	19—The Adventures of Billy (Dr.)	999
Oct.	23—Through His Wife's Picture (Com.)	530
Oct.	23—The Inventor's Secret (Com.)	468
Oct.	26—The Long Road (Dr.)	999

EDISON

Sept.	30—The Maiden of the Pie-Faced Indians (Com.)	500
Sept.	30—Turning the Tables (Com.)	500
Oct.	3—Eugene Wrayburn (Dr.)	1000
Oct.	4—The Summer Girl (Com.)	1000
Oct.	6—Foul Play—Part I (Dr.)	1000
Oct.	6—Foul Play—Part II (Dr.)	1000
Oct.	6—Foul Play—Part III (Dr.)	1000
Oct.	7—Leaves of a Romance (W. Dr.)	1000
Oct.	10—How Mrs. Murray Saved the American Army (Dr.)	1000
Oct.	11—Mae's Suitors (Com.)	1000
Oct.	13—At the Threshold of Life (Edu.)	1000
Oct.	14—Her Wedding Ring (Dr.)	1000
Oct.	17—An Old Sweetheart of Mine (Dr.)	945
Oct.	18—Mike's Hero (Com.)	650
Oct.	18—Launching of the Battleship Rivadavia	350
Oct.	20—A Conspiracy Against the King (Dr.)	1000
Oct.	21—Three of a Kind (Com.)	1000
Oct.	24—A Day at West Point Military Academy, N. Y.	1000
Oct.	25—The Fairies' Banquet (Com.)	400
Oct.	25—How the Telephone Came to Town (Com.)	600
Oct.	28—An Island Comedy (Com.)	1000
Oct.	28—The Kid from the Klondyke (Com.)	1000
Oct.	31—The Reform Candidate (Dr.)	1000

ESSANAY FILM CO.

Oct.	5—Master Cupid, Detective (Dr.)	1000
Oct.	6—The Sheriff's Decision (W. Dr.)	1000
Oct.	7—Townhall, To-night (W. Com.)	
Oct.	10—Reparation (Dr.)	1000
Oct.	12—Get Rich Hall & Ford (Com.)	1000
Oct.	13—The Deacon's Reward (Dr.)	1000
Oct.	14—The Stage Driver's Daughter (W. Dr.)	1000
Oct.	17—A False Suspicion (Dr.)	1000
Oct.	19—Their Tiny Babies (Com.)	
Oct.	19—'Tis Better to Have Loved and Lost (Com.)	1000
Oct.	20—Dr. Bill's Patient (Com.)	1000
Oct.	21—A Western Redemption (W. Dr.)	1000
Oct.	24—The Tricked Trickster (Com.)	
Oct.	24—The Family Pet Revenge (Com.)	1000
Oct.	25—Athletics vs. Giants in the World's Championship Baseball Series of 1911 (Topical)	1000
Oct.	26—Too Many Engagements (Com.)	1000
Oct.	27—Pals (Dr.)	1000
Oct.	28—The Forester's Plea (W. Dr.)	

GAUMONT
G. Kleine

Sept.	19—Jimmie on Guard (Dr.)	710
Sept.	19—Crossing the Alps in a Motor	285
Sept.	23—A Heart Breaker by Trade (Com.)	710
Sept.	23—The Culture of Bulbous Flowers	290
Sept.	26—A Friend of the Family (Com.)	850
Sept.	26—The City of Bordeaux, France (Trav.)	175
Sept.	30—Hearts May be Broken (Dr.)	1015
Oct.	3—Jimmie's Midnight Flight (Dr.)	675
Oct.	3—Ajaccio, the Birthplace of Napoleon (Trav.	325
Oct.	7—The Upward Way (Dr.)	726
Oct.	7—Cintra, a Picturesque Town of Portugal	269
Oct.	10—The Missing Bracelet (Dr.)	1150
Oct.	14—Rejected (Dr.)	845
Oct.	14—Pansies (Botanical)	155
Oct.	17—Done Brown (Com.)	837
Oct.	17—A Fairyland of Frost and Snow (Scenic)	163
Oct.	21—The Masked Huntsman (Dr.)	784
Oct.	21—Opening Flowers (Botanical)	216
Oct.	24—Jimmie in Love (Com.)	555
Oct.	24—The Ostrich Plume Industry, France (Ind.)	428
Oct.	28—Fridolin	578
Oct.	28—The Principality of Monaco	400
Oct.	31—The Widower	1020
Nov.	4—The Jesting Princess (Com. Dr.)	787
Nov.	4—Belgian Cavalry at Exercise (Mil.)	200
Nov.	7—The Vagabond (Dr.)	623
Nov.	7—A Trip on a Dirigible Balloon (Topical)	331
Nov.	11—The Hour of Execution (Dr.)	787
Nov.	11—Manresa, a Spanish Town (Travel)	200
Nov.	14—Jimmie and His Country Uncle (Com.)	820
Nov.	14—The Outskirts of Paris (Scenic)	164

KALEM CO.

Sept.	8—When the Sun Went Out (Dr.)	1000
Sept.	11—A Sheepman's Triumph (Dr.)	1000
Sept.	13—The Express Envelope (Dr.)	1000
Sept.	15—The Alpine Lease (Dr.)	1000
Sept.	18—The Ranger's Strategem (Dr.)	1000
Sept.	20—Losing to Win (Dr.)	1000
Sept.	22—The Cowboy's Bride (Dr.)	1000
Sept.	25—Arizona Bill (Dr.)	1000
Sept.	27—Hal Chase's Home Run (Dr.)	1000
Sept.	29—The Blackfoot Halfbreed (Dr.)	1000
Oct.	2—The Phoney Strike Breakers (C.)	1000
Oct.	4—The Saving Sign (Dr.)	1000
Oct.	6—The California Revolution of 1846 (Dr.)	1000
Oct.	9—The Mistress of Hacienda Del Cerro (Dr.)	1000
Oct.	11—For the Flag of France (Dr.)	1000
Oct.	13—The Smugglers (Dr.)	1000
Oct.	16—The Colleen Bawn (3 reels)	3000
Oct.	18—Daniel Boone's Bravery (Dr.)	1000
Oct.	20—The Mesquite's Gratitude (Dr.)	1000
Oct.	23—A Prisoner of Mexico (Dr.)	1000
Oct.	25—The Lost Freight Car (Dr.)	1000
Oct.	27—The Peril of the Plains (Dr.)	1000

LUBIN

Sept.	27—A Cowboy's Love (Dr.)	1000
Sept.	28—A Counterfeit Roll (Com.)	1000
Sept.	30—A Nearsighted Chaperon (Com.)	1000
Oct.	2—His Stubborn Way (Com.)	1000
Oct.	4—The Idle Boast (Dr.)	1000
Oct.	5—His Exoneration (Dr.)	1000
Oct.	7—Revenge is Sweet (Com.)	
Oct.	7—From the Field to the Cradle (Ind.)	1000
Oct.	9—What Will Be, Will Be (Com.)	1000
Oct.	11—The Slavey's Affinity (Dr.)	1000
Oct.	12—The Gambler's Influence (Dr.)	1000
Oct.	14—A Hot Time in Atlantic City	1000
Oct.	16—The Maniac (Com.)	1000
Oct.	18—The Cure of John Douglas (Dr.)	1000
Oct.	19—Git a Hoss (Com.)	1000
Oct.	21—Tobacco Industry (Edu.)	
Oct.	21—Her Exclusive Hat (Com.)	
Oct.	21—Willie's Conscience (Com.)	1000
Oct.	23—The Scandal Mongers (Dr.)	1000
Oct.	25—The Tars Ashore (Com.)	1000
Oct.	26—A Rural Conqueror (Com.)	1000
Oct.	28—Love's Victory (Dr.)	1000

G. MELIES.

Aug.	17—Two Foolies and Their Follies (Com.)	
Aug.	24—A Spanish Love Song (Dr.)	
Aug.	31—The Call of the Wilderness (Dr.)	1000
Sept.	7—The Hobo Cowboy (Dr.)	1000
Sept.	14—A Shattered Dream (Dr.)	1000
Sept.	21—$200.00 (Dr.)	1000
Sept.	28—The Mission Waif (Dr.)	1000
Oct.	5—The Stolen Grey (Dr.)	1000
Oct.	12—Tommy's Rocking Horse (Dr.)	1000
Oct.	19—The Cross of Pearls (Dr.)	1000
Oct.	26—The Gypsy Bride (Dr.)	1000

PATHE FRERES

Sept.	28—Gypsy Honor (Dr.	
Sept.	29—The Bell Ringer of the Abbey	
Sept.	29—Across the Polar Seas (Scenic)	
Sept.	30—A Convict's Heart (Dr.)	
Oct.	2—Little Moritz is Too Short (Com.)	
Oct.	2—Rangoon, India (Scenic)	
Oct.	3—Pathe's Weekly (No. 40)	
Oct.	4—Crazy Dope (Com.)	
Oct.	4—Circus in Australia (Scenic)	
Oct.	5—The Squaw's Mistaken Love (Dr.)	
Oct.	6—Flirts (Dr. Com.)	
Oct.	6—Fishing in the Ceran Islands, Oceania (Scenic)	
Oct.	7—For Massa's Sake (Dr.)	
Oct.	9—The Little Animal Trainer (Dr.)	
Oct.	9—Bttty's Boat (Com.)	
Oct.	9—Marvelous Transformations	
Oct.	10—Pathe's Weekly (No. 41)	
Oct.	11—One on the Masher (Com.)	
Oct.	11—Scenes on the U. S. S. Connecticut	
Oct.	12—Romance of the Desert (Dr.)	
Oct.	13—Raffles Caught (Dr.)	
Oct.	13—Guerrero Troup	
Oct.	14—Marooned (Dr.)	
Oct.	16—The Gambler's Dream (Dr.)	
Oct.	17—Pathe's Weekly No. 42	
Oct.	18—The Ranch Girl's Terrible Mistake (Dr.)	
Oct.	19—The Renegade Brother (Dr.)	
Oct.	20—A Trip Down the Magdapis River (Scenic)	
Oct.	20—Eva Moves In (Com.)	
Oct.	20—Up the Flue (Com.)	
Oct.	21—A Puritan Courtship (Dr.)	
Oct.	23—The Traitor (Dr.)	
Oct.	23—Nomadic Tribes in El Kantara Gorges (Algeria) (Sc.)	
Oct.	24—Pathe's Weekly No. 43	
Oct.	25—Revolution in a Bachelor's Club (Com.)	
Oct.	26—In Frontier Days (Dr.)	
Oct.	26—The Island of St. Kilda, Scotland (Sc.)	
Oct.	27—Mother is Strong on Hypnotism (Com.)	
Oct.	27—Funeral in Annam (Sc.)	
Oct.	27—Logging and Milling in Sweden (Sc.)	
Oct.	28—Saved by the Flag (Dr.)	

SELIG

Sept.	25—Two Orphans	1075
Sept.	26—Two Orphans—Part II	986
Sept.	28—Two Orphans—Part III	1090
Sept.	29—John Oakhurst—Gambler (Dr.)	1000
Oct.	2—A Summer Adventure (Dr.)	1000
Oct.	3—The Rival Stage Lines (Com.)	1000
Oct.	5—Maud Muller (Dr.)	1000
Oct.	6—The Artist's Sons (Dr.)	1000
Oct.	9—An Indian Vestal (Dr.)	1000
Oct.	10—Told in Colorado (Com. Dr.)	1000
Oct.	12—Out-generaled (Com.)	1000
Oct.	13—Making a Six-Ton Cheese (Edu.)	425
Oct.	13—Seeing Washington (Sc.)	575
Oct.	16—Making a Man of Him (Com. Dr.)	1000
Oct.	17—On Separate Paths (Dr.)	1000
Oct.	19—The Run on the Bank (Com.)	1000
Oct.	20—His Better Self (Dr.)	1000
Oct.	23—Coals of Fire (Dr.)	1000
Oct.	24—Why the Sheriff is a Bachelor (Dr.)	1000
Oct.	26—Lost in the Jungle	1070
Oct.	27—A Painter's Idyl	1000

URBAN ECLIPSE
G. Kleine

July	5—Ancient and Modern London	530
July	5—Boys Will Be Boys (Com.)	470
July	12—The Free Lance (Dr.)	640
July	12—Temples of India	365
July	19—The Tie That Binds (Dr.)	760
July	19—A Round-Up In Chili	240
July	26—An Amateur Skater	440
July	26—Satan on a Rampage	660
Aug.	2—The Struggle for Life	650
Aug.	2—On the Coast of Bengal	326
Aug.	9—The Heiress	705
Aug.	9—Lyons, the Second City of France	295
Aug.	16—For the Honor of the Name (Dr.)	790
Aug.	16—Moss-Covered Ruins on the Isle of Wight	245
Aug.	23—Condemned for Treason (Dr.)	845
Aug.	23—Wool Industry of Hungary	135
Aug.	30—A King for an Hour (Com.)	572
Aug.	30—Sights of Berlin	423
Sept.	6—Clever Beyond Her Years (Dr.)	675
Sept.	6—Lake Thun in Switzerland (Scenic)	325
Sept.	13—The Hand of the Law (Dr.)	665
Sept.	13—Norwich and Vicinity, England (Travel)	330
Sept.	20—In Ancient Days (Dr.)	1000
Sept.	27—The Trials of a Tall Traveler (Com.)	458
Sept.	27—Manufacturing Fireworks (Ind.)	542
Oct.	4—A Jealous Wife (Com.)	338
Oct.	4—The Grand Chartreuse (Trav.)	292
Oct.	4—Ezra and the Fortune Teller (Com.)	348
Oct.	11—Pardoned by the Governor (Dr.)	646
Oct.	11—Making Cheddar Cheese (Ind.)	342
Oct.	18—Ordered to Move On (Dr.)	605
Oct.	18—Madeira, Portugal (Travel)	385
Oct.	25—A Woman's Slave (Dr.)	950
Nov.	1—Trapped (Dr.)	975
Nov.	8—An Eye for an Eye (His. Dr.)	1000

VITAGRAPH

Sept.	1—The Thumb Print (Dr.)	1000
Sept.	2—The Prince and the Pumps (Com.)	1000
Sept.	4—Jealousy (Dr.)	1000
Sept.	4—A Friendly Marriage (Dr.)	1000
Sept.	6—The Willow Tree (Dr.)	1000
Sept.	8—Cherry Blossoms (Dr.)	1000
Sept.	9—Jimmie's Job (Com.)	1000
Sept.	12—Her Crowning Glory (Com.)	1000
Sept.	13—Beyond the Law	1000
Sept.	15—Vitagraph Monthly (Sc.)	1000
Sept.	16—By Woman's Wit (Com.)	1000
Sept.	18—One Flag at Last (Mil. Dr.)	1000
Sept.	19—How Millie Became an Actress (Com.)	1000
Sept.	20—Beyond the Law (Dr.)	1000
Sept.	22—Forgotten (Dr.)	1000
Sept.	23—Over the Chafing Dish (Com.)	
Sept.	23—The Tired, Absent-Minded Man (Com.)	1000
Sept.	25—By the Camp Fire's Flicker	1000
Sept.	26—His Sister's Children	1000
Sept.	27—A Western Heroine	1000
Sept.	29—The Ninety and Nine	1000
Sept.	30—Her Hero	1000
Oct.	2—Our Navy	1000
Oct.	3—The Wager (Com.)	1000
Oct.	4—The Mate of the John M. (Dr.)	1000
Oct.	6—Carr's Regeneration (Dr.)	1000
Oct.	7—Ups and Downs (Com.)	1000
Oct.	9—Daddy's Boy and Mammy	1000
Oct.	10—The Missing Will	1000
Oct.	11—The Indian Flute	1000
Oct.	13—Answer of the Roses	1000
Oct.	14—By Way of Mrs. Browning	1000
Oct.	16—The Fighting Schoolmaster	1000
Oct.	17—Vitagraph Monthly	1000
Oct.	18—Selecting His Heiress (Com.)	1000
Oct.	20—The Cabin Boy (Dr.)	1000
Oct.	21—Lady Godiva (His. Dr.)	1000
Oct.	23—The Foolishness of Jealousy	1000
Oct.	24—Wig Wag	1000
Oct.	25—Aunt Huldah, the Matchmaker	1000
Oct.	27—Kitty and the Cowboys	1000
Oct.	28—Regeneration	1000
Oct.	30—Captain Barnacle, Diplomat	1000
Oct.	31—Madge of the Mountains	1000

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COMEDY

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Scene from "Following Cousin's Footsteps"

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"FOR BIG BROTHER'S SAKE"

DRAMA

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MILITARY

RELEASED NOVEMBER 3rd

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4 - VERY EXCELLENT PICTURES - 4

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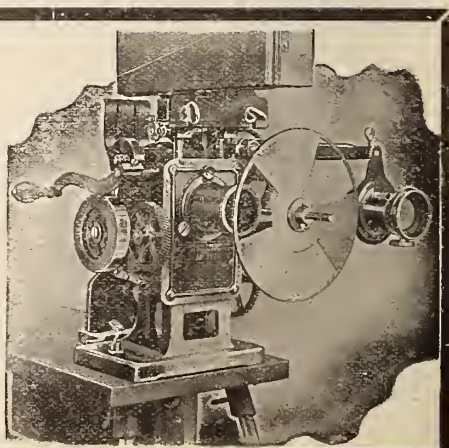

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NOV 4 1911

MOVING PICTURE NEWS

Volume IV
No 43

October 28
1911

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"Touchin' on and Appertainin' to—"

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An Elopement by Aeroplane. RELEASED TUESDAY, NOVEMBER 14th.

A prize fighter carries away in an aeroplane an unwilling sweetheart, because the higher you go the fewer are the rivals. Have you ever had something which was really good and yet which you were loath to praise because you were afraid some one would question the truth of your enthusiastic opinion?

That is exactly how we feel about "THE HIGHER THE FEWER." It is a comedy of the Willie Collier type. Refined, clean and full of novel and delicate comedy situations.

The Missing Heir

RELEASED TUESDAY, NOVEMBER 7th.

A dumbwaiter is the silent vehicle used by a wide-awake newsgirl and a good-natured janitor with which to ride the Missing Heir, a

child of the streets, into his fortune and thus frustrate the plans of an avaricious Italian and a calculating relation.

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The Last of the Mohicans

From the Novel by James Fenimore Cooper.

RELEASED FRIDAY, NOVEMBER 10th.

This Cooper novel has been declared "the greatest Indian story

ever written." It is a story of Indian cunning, daring, devotion, revengefulness and superstition. It is the most vivid portrayal ever attempted of the "classical" Indian in his own environments in the year 1757.

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The Moving Picture News

PUBLISHED EVERY SATURDAY

The CINEMATOGRAPH PUBLISHING COMPANY, 30 West Thirteenth Street, NEW YORK CITY

Telephone, 4092 Chelsea

Sole Agent and Correspondent for advertisements in Great Britain
B. Allan, 8 Sherwood St., Piccadilly Circus, W., London

Chicago Representative: Warner Kennedy.
844 Waveland Ave. 'Phone 3818 Lake View

ALFRED H. SAUNDERS, Editor.

This newspaper is owned and published by the Cinematograph Publishing Company, a New York corporation. Office and principal place of business No. 30 West 13th Street, New York. Alfred H. Saunders, President; John A. Wilkens, Secretary, and W. M. Petingale, Treasurer. The address of the officers is the office of the newspaper.

SUBSCRIPTION: $2.00 per year. Postpaid in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands. Canada and Foreign Countries: $2.50 per year. All communications should be addressed to The Moving Picture News, 30 West Thirteenth Street, New York City.
ADVERTISING RATES: $60 per page, $30 ½-page, $15 ¼-page, single column $20, $2 per inch. Discounts, 20% 12; 10% 6; 5% 3 months.

Volume IV **October 28, 1911** **Number 43**

PECULIAR TACTICS

WE have once or twice before given an expose of some of the tactics adopted by the General Film Company. Here is the latest: Mr. Rice, of Milwaukee, opened a new theater on Saturday, October 14th, and took his rental service from the General Film Company and was supplied by one of the prominent exchanges. The film was shipped and everything went right, but in the middle of the second reel a Mr. Bomb, assistant to the Film Company, goes to the manager, Mr. Schermaly, and asks him what interest Mr. Freuler, of Milwaukee, has in that theater. Mr. Schermaly replies, "None whatever. He has no interest in this house." "Sure he has," replies Mr. Bomb, "and you cannot put one over me like that." He immediately goes to the operating booth and before the operator could finish running the second reel, he orders him to stop, take it out, and taking the three or four reels which were ready for the other part of the exhibition goes into an automobile and hands it over immediately, stating that Freuler was not smooth enough to slip one over them. This, in a house full of people with five hundred outside. The manager hardly knew what to do, so he rings up Mr. Freuler, who calls up another exhibitor and arranges for four reels of Independent subjects to be taken to the house which was there in twenty minutes, but the mischief had already been done. The audience were dissatisfied and demanded their money back, which was given to them and the film from the Trust was taken away. In addition to that they took some film belonging to Mr. Rice, which he bought and paid for, such as a runner of title film giving the words of "Ladies, please remove your hats," "Intermission of ten minutes," etc. Are not these beautiful tactics, are they not honest, are they not to be commended, beautiful magnanimous General Film Company? But here is the fun of the whole thing. Are they conceited enough to think that Mr. Freuler would run their film in one of his houses? Are they conceited enough to think that Mr. Freuler is going to damage his reputation by running licensed film when the Independent proves much more popular in every way, is a better money-getter and Milwaukee is strongly and firmly Independent. Hence such tactics fail in their purpose and only act as a boomerang returning to the one who throws it.

THE WAIL OF THE OPERATOR

In our last week's issue, on page 21, we gave an article with the above caption, and so that we might be better posted as to conditions we want to call the attention of the city authorities to booths which are a disgrace to the city. The article is rather over than under the mark. The law is not being complied with by any means in the instances we know of, and if we were operating the machine in the conditions that we were invited to see, whether we lost our job or not, we would ring up the Department and ask them to send an inspector right away to see if such conditions, worse than slavery, should be allowed to exist. Fancy an operator being almost chained in a booth 6 feet by 4 feet 6 by 4 feet, and another 5 feet 6 by 4 feet 6 by 4, to be in these places and grind from 12 o'clock until 11 at night is a little too hard on any man's constitution.

It is not our province to publish the names of the five or six booths that we examined, but unless conditions are altered quickly we will bring it before the attention of the Mayor. In the meantime any other operators working under such conditions, if they will send to us the names and addresses and the dimensions of the booths of the shows they are working in, we will see that the conditions are made at least bearable for them to work in.

CANADA AND THE AMERICAN FLAG

By Margaret I. MacDonald

I WAS surprised and not a little ashamed of the attitude of my country with regard to the use of the American flag in moving pictures. Patriotism is a very good thing; in fact, but for the predominance of the patriotic spirit the great achievements of nations might never have been accomplished.

What does patriotism mean, may I ask? I request permission to make answer to my own query. Patriotism means love of country and loyalty to its welfare. The welfare of a nation demands good citizenship. Good citizenship is born of good environment, and an environment filled with petty prejudices is as a poison to true patriotism and model citizenship. Prejudice is a hindrance to mental growth, and so long as a nation allows individuals of limited mental expansion to occupy positions of the nation's trust, to be loud voiced in matters pertaining to the nation's welfare, just that much longer will that nation be in attaining the broad, healthy mental sphere which shall place it among the great nations of the earth.

To bar from the country moving pictures in which appear the Stars and Stripes, seems not only to Americans, but to Americanized Canadians as well, to be a thing

worthy only of ridicule; and I am indeed sorry that my fellow countrymen have placed themselves in such a ridiculous position. To the casual observer the action savors of the petty jealousy of a country maiden for her city cousin, or vice versa. On the part of Canada it is surely adding insult to injury as regards her sister country, both in connection with the turning down of the Reciprocity bill and the trivial matter of the American flag in the moving picture.

Says the Independent on the matter of the flag, "The Over-Seas Club of Toronto has held a mass meeting demanding expurgation of the American flag from all the films. The managers yielded and have notified the American film manufacturers to substitute the Union Jack for the Stars and Stripes in all pictures henceforth, though they are not sure the Yankee manufacturers will consent to do this in the plays of the Spanish-American and Civil wars. Now it seems to us that this will lead to a lot of trouble. To have Colonel Roosevelt charging up San Juan Hill and Dewey bombarding Manila under the Union Jack is certainly misleading. If these films are preserved in a museum they may some day be brought forward in support of British claims to Cuba and the Philippines by right of visible conquest. In the case of the Civil War the confusion would be no less, for the British flag would be on the other side, if on either, since Great Britain supported the rebels with men and money, ships and shouting. And think how it would look in Revolutionary scenes. We should see —after the dramatic manner of moving pictures—Lord Cornwallis at Yorktown hauling down the British flag with his own hands and then General Washington hoisting in its place its twin brother."

Canada as regards her resources of trade and commerce is a great and beautiful country. Where is there another that can outshine her in mineral, vegetable, forest or fruit wealth? Is it not a pity that anything but a broad spirit of universal love—a love that has room for more than just the immediate family and friends of the nation—should be allowed to permeate the atmosphere of her skies?

MRS. MARY LAWTON METCALFE GIVES THE MOVING PICTURE FIRST PLACE AS AN EDUCATOR

By Margaret I. MacDonald

A FEW days ago I was privileged to meet one of the most energetic and progressive women that it has ever been my pleasure to meet. Mrs. Mary Lawton Metcalfe is a female phenomenon of brain and magnetism—the magnetism that follows in the wake of a higher intelligence—the natural essential of a power that makes itself felt. Some one has said of her, "She is the reincarnation of the brain of a man in the body of a woman," and maybe it is so. However it may be, or to whatever source it is due, Mrs. Metcalfe has already had a marvelously eventful and useful career. She has accomplished what it would take many others, at the rate at which some of us go, a half dozen lifetimes to accomplish.

Mrs. Mary Lawton Metcalfe is a Southern woman by birth, born in South Carolina. Her people came to this country in 1690. The grandfather of Mrs. Metcalfe was the Hon. Winton Lawton, "Owner of a Hundred Pines and six hundred slaves." She was the organizer and former state secretary of the King's Daughters in South Carolina. Mrs. Metcalfe has been widely associated with educational movements of all kinds, and was manager of the Department of Education of the Richmond County Agricultural Society, and was the originator of the first educational tent. Here at the recent Agricultural Fair on Staten Island she arranged for a tent where were all kinds of exhibits in connection with things educational—work from different schools, etc. She was the originator of the school garden. As Mrs. Metcalfe says, speaking of the school garden, "It creates in the children not only the love of caring for the plants, but it inspires a love of ownership. The child says, "This is my garden," and therefore at that moment there takes root in the mind of the child the desire for ownership—the desire to own something more—and consequently the seeds of good citizenship are sown, later on to produce the fruit of usefulness nourished in the proper environment."

Of the moving picture, Mrs. Metcalfe has said, "The moving picture has appeared upon the threshold of the

MRS. MARY LAWTON METCALFE

Temple of Knowledge to distribute its teaching to the world." Further she continued, "The world's great necessity is the distribution of knowledge. The eye receives impressions long before the portals of the ear are unlocked for understanding and instruction. The picture in the camera of the mind sets in action the brain of the thinker. Therefore in the mind of the child is its hunger for food. Moving pictures reproducing life suggest such ideas as to create healthy impressions in the child mind. Reading alone cannot satisfy the demands of the mind thirsting for knowledge. It is more cruel to teach reading and then keep back pure books to satisfy ideas than it is to leave the child in ignorance. Therefore, moving pictures and stereopticon talks are the most valuable and progressive education through every step of the child's life from the beginning of its consciousness to receive impressions and to digest the same. Therefore the introducers of public and village libraries must be attracted to establish and supply apparatus for this work of eye teaching, if they desire to create thinking individuals in future citizenship."

Mrs. Metcalfe continues further to say, "Citizenship begins in the individual before either a knowledge of language or customs is arrived at, because of the im-

pressions received through the eye, of what goes on around them. As the foreigner walks along the street he may not know a single word that he hears spoken, yet his eyes, drinking in the sights around him, establish a knowledge in his mind without the aid of a single word."

As she chats away with one, Mrs. Metcalfe is constantly dropping words of truth and encouragement that are an inspiration to the weary sojourner.

"Stagnation is death," says Mrs. Metcalfe. "And at the same time you may use up a great deal of energy doing something for which you have no call, before you at last succeed in finding your rightful place in this world. In me there is no ego—I recognize no ego—I am simply a manifestation of the infinite force in nature. My only heaven is the satisfaction I get out of being understood.

"Environment means everything to children," continued Mrs. Metcalfe. "In the mind is a camera which photographs the pictures of life which present themselves, and the influence surrounding the individual—the picture creates an idea, and the idea creates a thought. The picture necessarily determines the nature of the thought, and the nature of the thought influences the action of the individual. Do away with reformatories for boys: supply them with environment of the right kind and give them something to keep them busy. As Luther Burbank created a white raspberry out of a black one, so is it possible for the blackest soul to be made white, as was the raspberry. If you delve deep enough into the slime and grime enveloping the criminal of the slums, you will find beneath the folds of vice and crime the smile of God."

Mrs. Metcalfe is most enthusiastic in her praise of the educational value of the moving picture, and has gone so far as to write a lecture on "The Moving Picture to the Good." Says Mrs. Metcalfe at another time, "The picture creates an idea, and the idea creates a thought. The picture necessarily determines the nature of the thought, and the nature of the thought influences the action of the individual. And above all things the moving picture—the picture with a good, wholesome theme—the picture that is a true representation of what it is intended to represent—is a valuable aid in the establishment of good citizenship. My daughters attend a private school on Staten Island, where the lessons are illustrated by stereopticon views, and they are obliged to take the pointer, and as they relate the lesson, point to the different objects in the picture relative to the lesson. Oh, what I would have given if such a thing had been possible when I was a girl going to school."

Mrs. Metcalfe belongs to the National Press. She was the "Dorothy Dix" of the Staten Island World for several years, and wrote under the name of "Electral Sparks." As the name would imply, she is interested in psychology, and is interesting herself most enthusiastically in the psychology of the moving picture. Mrs. Metcalfe has written a book which is now in the publisher's hands, entitled "New Light on Old Thoughts." She has made herself so loved in her own state, in connection with the King's Daughters, and also with The Daughters of the Revolution, that when she last returned to South Carolina she went there as the guest of the state. At the semi-annual meeting of the Federation of Women's Clubs of New York City, held on Friday, October 27th at the Hotel Astor, and which includes a membership of some fifty thousand women, Mrs. Metcalfe was the guest of honor, when she laid before the club her views on some important subjects.

Mrs. Mary Lawton Metcalfe is undoubtedly a wonderful woman—an inspiration to all who meet her. "Electral Sparks" is indeed a fitting name, for her presence at once inspires with a desire to do. You leave her filled with an enthusiasm and a new light in your soul. Said she, "I am a Daughter of the Revolution, but just change the R into an E and you have 'A Daughter of Evolution,' which I really am."

Surely knowledge is a folded book which unfolds as we grow, and Mrs. Metcalfe says, "Truth means the universe in harmony."

It is expected that in the near future Mrs. Metcalfe will be heard in a lecture on "The Psychology of the Moving Picture," also as a contributor of interesting articles in the columns of The Moving Picture News.

SOLAX SCOOP OF ATLANTIC SQUADRON MOBILIZATION

We congratulate the Solax Company on being commissioned by the Sales Company to produce for them and for the Independent ranks, the special feature film of the mobilization of the Atlantic Squadron on the Hudson River, New York. It is well known that this is to be the largest assemblage of warships of one country ever gathered together in any waters of the world. The mobilization will show 102 fighting vessels comprising 39 battleships, 2 armored cruisers, 22 destroyers, 16 torpedo boats, 8 marines, 4 gunboats with oil tanks, miscellaneous fighting war craft with tenders, tugs, and all the adjuncts necessary to a fleet of war vessels, when either on defensive or offensive tactics engaged (which we trust they may never be engaged in).

We understand the Solax Company have permits on several of the war vessels, and every facility that they may require to make this an unique feature film will be at their disposal. We feel sure that in the hands of the Solax Company the Independents will receive the finest pictures it is possible to produce by the aid of cinematography, and especially as they have the exclusive rights from the Sales Company. It should be a record runner.

Official Call of the Ohio State Moving Picture Exhibitors' League

Dear Sir:

Every member of the Ohio State League is notified that the annual meeting for the purpose of electing officers and transacting other business will be held at Columbus, Ohio, November, 1911.

It is the duty of every member of the League to be at Columbus. I urge upon all members to be there. The League is growing and the great amount of good we have accomplished should influence every exhibitor to put forth his best effort to get every worthy exhibitor in the State to join our League.

Matters of keen importance will come before the meeting to be decided, matters of vital interest to exhibitors. Money spent in attending this meeting is like bread cast upon the water. We are now a strong, thorough organization, in a position to promote the best interest of every exhibitor in Ohio.

We would ask every exhibitor in Ohio to attend this meeting; if they are not members now they can join the League when they arrive at Columbus. Brother Exhibitor, remember you have a duty to perform if you would protect your own interests. That duty is to co-operate with your brother exhibitor, that all may receive a fair and square deal.

M. A. NEFF, President,
Exhibitors' League of Ohio.

Sheridan, Wyo.—The Pastime theatre, owned by Waisner & Kerby, was sold to James Brown.

Shelburn, Ind.—S. K. Baird and Harry Banister have sold the Sambo House to Harvey Arbaugh, of Terre Haute.

Detroit, Mich.—L. R. Grosslight is considering the erection of a theatre on the site of the building owned by him at 9-11 Cadillac Square.

Worthington, Ind.—Charles Risely has sold the Palace Theatre to Walter Kunz.

MOVING PICTURE POSSIBILITIES AND REALITIES

By M. A. Neff
President, Moving Picture League of America

THE wonderful progress that is being made by the moving picture, the average citizen does not realize. Of the educational features, the industrial, commercial, political, historical and religious possibilities of the moving picture, the average citizen has only a faint realization, for instance, the moving picture has advanced surgery many years and has made it possible for students of surgery to see clearly and quickly comprehend the most difficult operations performed.

All are warned of the disease germs carried by insects and distributed by them one to another; the pictures bring vividly to the mind of every citizen the destruction of the germs of disease carried by insects. Therefore, they are educated to the facts of the dread disease that

M. A. NEFF

we are often called upon to battle with by reason of our ignorance heretofore until the moving picture came and educated along these lines.

The moving picture has already been used in moulding political sentiment; what the result will be in the future with sixteen or twenty thousand moving picture theaters, time only can tell. We can draw on our imaginations only.

History that it takes volumes to tell, and months to read, can be fully comprehended in only a few hours and longer retained in the mind by watching and studying the moving picture. The primitive ways of living of the most ignorant and superstitious will be shown to the highest civilization. The highest civilization with all of its inventive genius and the wonderful progress of the world will be shown to every nation and people.

The moving picture is really the great civilizer of the age. The pictures and names of every important ruler and person will be made familiar to the whole world, and by the moving picture the Czar of Russia in a short time will be known in the most remote part of every country, and the President of the United States will be known everywhere. His picture is now as well known by many in India, China, and Africa as it is in the United States.

Thirty-two picture shows in China have done more to bring about the higher standard of civilization and inspire patriotism in the hearts of the Chinese than all the lecturers and books that have been shipped into China in the last hundred years.

The foreign element coming into our country that heretofore knew nothing of the struggle for independence and the history of these United States, quickly absorbs it. He sits quietly in a moving picture theater and looks upon a patriotic picture and sees Paul Revere as he makes his famous ride, notifying the settlers of their danger, Washington and his soldiers crossing the Delaware at night, the rain pouring down on them; the surrender of the British; Lincoln delivering his speech at Gettysburg, which will live in the hearts of every American as long as the human heart throbs; General Grant and General Lee, as they clasp hands and the great Civil War is closed.

Patriotic pictures tell of the suffering and hardships that it takes to bring about a republican government, that he might enjoy freedom. These pictures tell him a story that he could not have read; they impress upon his mind things he otherwise would never have known; they inspire a greater love in his heart for his adopted country, and he becomes a better citizen than he otherwise would be. Things that books could never tell him he has learned in a few nights at the picture theater.

It will not be long until the pictures will bring to the churches history and tidings that will arouse and fill the churches, and many that are now condemning the pictures will be lecturing with them.

The National League is growing very fast. The spirit of organization is manifested by the large number of inquiries received. It is only a matter of a few days until every state in the Union will be represented in the Moving Picture League of America.

As our business interests increase the necessity for a strong National organization is more manifest. To every exhibitor we urge the necessity of local and state organization.

Thousands of dollars are being invested in the moving picture business, and hundreds of people are daily becoming financially interested in this, the greatest business of the century.

To any one desiring information, it will be freely given.

M. A. NEFF, President,
1003 Mercantile Library Bldg.,
Cincinnati, Ohio.

IMPORTANT GAUMONT LETTER

New York City, October 26, 1911.

Moving Picture News,
30 West 13th Street,
New York City.

Dear Mr. Saunders:—In passing through New York, I take the opportunity to inform you, in case the news should interest your readers, that we have made arrangements to terminate the contract between Mr. George Kleine, of Chicago, and ourselves, for the importation of our ordinary moving picture films, and that after the 1st of January, 1912, films of our make will be independent and the Gaumont Co., of Flushing, New York, will have charge of our interests.

Yours very truly,
SOCIETE des ETABLISSEMENTS GAUMONT.
L'Administrateur Directeur.
L. GAUMONT.

HOW MOVING PICTURE MAKES THEATERGOERS

Robert Grau, the Famous Old-time Impresario, Shows How Millions of People Have Been Started Towards the High-Class Playhouse by the Cinematograph—Fortunes Made in a Short While

By Robert Grau

ALTHOUGH it has been the custom of late to blame the moving picture for any lack of public interest in high-grade attractions, it can be truthfully said that millions of new theatergoers have been created in the last few years by the cinematograph. The moving picture has implanted the theatergoing impulse to thousands by arousing in them a desire to see the fresh plays and players portrayed on the screen. Ten thousand biograph theaters varying in seating capacity from 200 to 5,000 each have been erected in this country in the last decade. A large portion of these are conducted by men who have refused to invest their capital in theatrical ventures. It is true that some of these have since reverted to theatrical usage, but the reason for this the reader will see later.

But this is offset by the astounding fact that thirty-three and one-third per cent of the American playhouses have had their problems finally solved by the advent of the camera man. Fifty millions of dollars are now invested by a score of big operators in this line of endeavor, and among this number are a few men who have risen meteorically within a very few years and by reason of their ambitions and because they have raised the level of their entertainments have become, not only millionaires, but central figures in the amusement world.

Less than five years ago a middle-aged man was conducting a penny arcade in Harlem. He began to observe that the craze for moving pictures was interfering with his patronage so he shifted to the newer field. That man was the Marcus Loew of to-day. In five years he has made a fortune of not less than five millions. He has fifteen theaters in greater New York alone, and he owns a number of these. Moreover he is building a theater at the corner of Thirty-first street and Sixth avenue which is to cost two million dollars, and it will be inaugurated this fall with Mr. Loew's favorite policy of "pop" vaudeville which means an entertainment divided between motion pictures and a "minor" grade of vaudeville.

The term minor may well be qualified here, for recently in a five-cent theater Amelia Bingham and the Four Mortons were on the program. No seat in the house was held above 10 cents, and this is a status recorded in the infancy of an amazingly successful policy in playhouses quite as large and beautiful as those in which the public is asked to pay $2 a seat.

The advent of such men as Marcus Loew has made difficult the conduct of the higher grade of vaudeville theaters. Managers of these, who have for years accumulated vast fortunes, are now face to face with the first serious problem which has yet confronted them. This is so true that it is quite likely that New York will see far fewer of these theaters in the next year than have been in operation up to now.

On East Fourteenth street just three years ago a wholly unknown showman, William Fox, was intrepid enough to lease the Dewey Theater, paying an annual rental of $50,000. He had prospered in Brooklyn and he adopted a 5 and 10 cent scale of prices. It is a fact that his profits exceeded $1,000 a week, in that one house, despite the tremendous rental. Then Mr. Fox took a half dozen more theaters and he made gold mines of them all. Now he has ten places in greater New York. Mr. Fox leased the Academy of Music at a rental of $100,000 a year; his plan was to prevent any one from operating it as a moving picture house in opposition to the Dewey.

He owns a part interest in the new City Theater, and when that failed in the high-class drama, Mr. Fox—in self-defense, no doubt—took the house and began to operate it with a higher grade of vaudeville at popular prices, yet much higher than at the Dewey, next door. The public stayed away; Mr. Fox was in a quandary, but he argued that he had struck a bonanza every time he charged low prices, and made his first failure with an attempt to raise them. So he conducted the handsome City Theater on the very same policy which was so successful at the Dewey, and what do you suppose did happen? The City Theater had its problem solved by taking in the overflow from the Dewey. Both houses are packed day and night, and there are those who predict that Mr. Fox will yet turn the Academy of Music over to the camera man. This would mean that the great "stomach" of New York City (which a decade ago contained five legitimate theaters), as Fourteenth street has often been called, has eight moving picture places including the historic house at the corner of Fourteenth street and Sixth avenue where for forty years every manager had met disaster, until a few years ago in desperation, the present lessee saved himself from bankruptcy by adopting the same policy now so profitable at the Union Square Theater on the same street. To-day the profits are about $1,000 a week.

ICE

Isn't always what it's cracked up to be. So it doesn't cut any with us that there are so many new manufacturers entering the field. Suffice it to say that REX remains

THE STANDARD

We recommend that the three exchanges not yet buying REX glimpse our next release,

"THE TALE of a CAT"

"The Blind Child's Companion"

which happens REXDAY, THURSDAY, NOVEMBER 2nd.

It's one of those strong, simple stories that tug at something somewhere deep down in you. A dumb animal is often the agent of Providence. Kindness shown any of Earth's creatures often results in happiness for ourselves. And running

"THE TALE OF A CAT"

is told by
——you guessed it——

REX MOTION PICTURE MASTERPIECE CO.

573 ELEVENTH AVENUE,
NEW YORK CITY

Sales Co. says it has heard many tales, but this one by Rex is the head and tail of all good film.

Among the playhouses which have reverted to moving pictures in New York City in the last three years are: The Harlem Opera House, Proctor's 125th Street, Fifty-eighth Street, and Twenty-third Street Theaters, the Union Square, the Lincoln Square, the Circle, the Savoy, the Dewey, the Gotham, the Family, the Star, the City, the Fourteenth Street, the Manhattan (now the site of the Gimbel stores, but since rebuilt at Thirty-first street and Broadway), and the Majestic.

A number of places where high-grade vaudeville prevailed are now operated with "pop" vaudeville at prices ranging from 5 to 25 cents. Among these are the American, the Plaza and until this week, the New York. Thus it will be seen that the moving picture is now the compelling feature of more than one-half of New York's theaters. While in addition there are over five hundred smaller theaters in which cinematography is either the sole attraction or else one or two minor vaudeville acts are added.

But if the situation in New York is an extraordinary one, what may be said of conditions outside of the metropolis?

In Philadelphia five years ago there were seven of what are called "neighborhood" theaters. These are establishments equal to the best, but which were used to present popular plays at prices a shade lower than the highest grade houses. All of them now are either moving picture theaters or devoted to "pop" vaudeville. In those five years two hundred new theaters have sprung up, some of them of surpassing beauty, and all now are prosperous. There are a half dozen new houses in the Quaker City with an average seating capacity of 2,500, and not one of these cost less than $200,000 to erect. They are packed to the doors from noon to midnight, and the greatest theatrical firms in that city are protecting themselves from losses that threaten to their high-grade establishments by investing their personal fortunes in the gold-laden field whereof I write.

In the cities known as "one night stands" conditions simply beggar description. There are fifty towns between New York and Boston where five years ago the one theater in each was open perhaps one or two nights a week. Now these theaters are closed to the legitimate stage, and are conducted by the very same local managers as moving picture resorts, and it is a fact that all are tremendously profitable. Not a single one of these cities has a stage to offer to a company of real actors. This has resulted in an increase in patronage for the playhouses in the larger cities, where now the playgoers from the smaller sections must go to see worthy stage performances.

In one city of 30,000 population, not twenty-five miles from New York, three years ago it was not possible to find an audience for anything theatrical at all. The one opera house there had bankrupted every manager intrepid enough to tempt fate with it. Keith & Proctor in their quest for new worlds to conquer came to this town three years ago. They leased the opera house, put up an electric sign, installed a picture machine, charged five and ten cents admission, and invited the public to enter. It is a poor week now when one-half the population of the town is not found there at least once a week. The theater seats 1,700, but one has to be at the box office by 6.30 p.m. to gain admittance, while it is a common sight to see from 1,000 to 1,500 persons standing in the lobbies or on the sidewalk awaiting an opportunity to see the "second show."

But the extraordinary part of all this is yet to be told.

Notwithstanding the results at this opera house, and that another exclusively moving picture house plays to 1,500 persons a day, the craze for moving pictures has brought about a community of theatergoers. In this self-same town, where it was impossible to draw a paying house for even one night, there now is a company of "stock" players appearing in a remodelled theater but two blocks away from the picture house. Here a play is given an entire week; the prices range from twenty-five to seventy-five cents, and yet the house is packed, while on Saturdays it is impossible to obtain standing room.

One can only believe that the "theater habit" has been formed in this little town through the motion picture craze, and that the immense crowds come to desire more solid theatrical food. At any rate, it is a unique condition, and one that may well cause a complete change of the theatrical map.

If the motion picture has really created ten million new theatergoers, and if the many thousands of new theaters erected in the last few years are gradually to become "stock" houses, and a renaissance of the drama is in sight, who shall say that cinematography has come in vain? Already the spectacle of stranded actors is a thing of the past, as the demand for players by the film companies is too great, and these have the most complete stock organizations and the country's best stage directors in charge of them.

A well-known impresario in the foyer of the Metropolitan Opera House the other evening informed the writer that the phonograph had helped to solve the grand opera problem, and that the galleries are now filled by thousands of music lovers whose incentive for being present came from hearing the vocal

YANKEE

VARIETY AND QUALITY

MONDAY

NOVEMBER 6

COWARD'S REGENERATION

A semi-military picture of intensely dramatic situations.

Code Coward

FRIDAY

NOVEMBER 10

HE DIDN'T LIKE THE TUNE

A roaring comedy of a wife's sweet vengeance.

Code Tune.

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THE OLDEST AND LARGEST INDEPENDENT FILM EXCHANGE IN NEW ENGLAND

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Start the Season right by using an Independent Service from a Reliable House. We are buying the Output of the Sales Co. and have some choice services open. Write—wire—or call To-Day at

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Telephone: 2187-3790 Oxford.

records of the world's greatest singers, such as Caruso, Bonci, Sembrich, Melba and Tetrazzini in their own homes, and even in penny arcades.

The roster of such film manufacturers as the Biograph, the Vitagraph and the Edison companies now contain quite as well-known players as will be found on the stages or our best theaters. Moreover, the custom of not advertising the picture player is going out of practice, and the day is not far off when the stars of cinematography will be featured the same as they are in legitimate and vaudeville theaters.—The Globe & Commercial Advertiser.

THE SHAMROCK OF ST. LOUIS

The extensively heralded and anxiously awaited "Premier," of the St. Louis Motion Picture Company, will be announced in our issue of November 4th.

The anxiety which existed in the minds of the projectors of the Shamrock Company has gradually been allayed by the excellent showing, and highly praised quality of their product. It is within the bounds of reason to venture the statement that no organization in the history of cinematography has excited the comment and conjecture occasioned by the formation of this company.

In the beginning, some of the knowing (?) ones elevated their eyebrows, smiled audibly and remarked:

"It will never materialize."

But it has.

Not only is it a living, breathing fact, but a sturdy and healthy enterprise, which is destined to lend additional strength to the already robust proportions of the Independent ranks.

At first it was a difficult task to even obtain a hearing when the name "Shamrock" was mentioned, but as affairs progressed, and their wares were shown, the doubters and skeptics were gradually weaned from their obstinate unbelief, and by ocular demonstration became converts.

Ten stories widely divergent in theme, which run the entire gamut, from broad farce to tense and gripping drama, the photography of which has been pronounced faultless by a number of unbiased experts in the realms of motion pictures, are now complete and ready for the markets. Visitors to the plant of the St. Louis company have been quite numerous during the past fortnight, and the willing, courteous treatment they have received from President Goebel and Manager of Production Hamilton has been most convincing that their efforts are in the right direction, and that success cannot fail to be their reward.

CARL GREENBAUM OF VITASCOPE

The name of Carl Greenbaum is familiar to the majority of our readers as being the representative of the original Vitascope machine of Berlin. Mr. Greenbaum has been out of the country for some little time looking after the interests of his firm in Berlin, and we understand he is now on the way to New York on the Kaiser Wilhelm II, and that he is bringing with him one of the greatest films staged by the Monopoly Film Company. The length of these films are two and three reel subjects, and on his arrival in New York we will have something further to say about his prospects for the future.

AMUSEMENT MANAGERS

Learn of our AERIAL ATTRACTIONS, TOY RUBBER GAS BALLOONS, ELECTRIC SPARKLERS and Parade Torches. Illustration shows our COMET BALLOON in action. TWO complete large outfits $1. Write to-day and learn to-morrow of our many unique but effective AERIAL ADV. STUNTS that will arouse public interest and gather the crowds and shekels.

BRAZEL NOV. CO.,
Northside, Cincinnati, O.

THE AMERICAN FILM MFG. CO. CHICAGO

THAT DEMAND FOR COMEDY

Is Universal. But—IT'S THE BIG, BROAD COMEDY OF THE WEST they want—Not the Slap-stick, tiresome "Hot-house Humor" of the East—**AMERICAN FILMS SUPPLY THAT DEMAND.** Every scene a Western Scene, pictured in El Cajon Valley, Southern California, Garden Spot of the World! AMERICAN FILMS will increase your attendance. Bring a better class of patrons—Irresistibly appeal to any and all classes—and—There's TWO CORKING GOOD FILMS—**"THE EASTERN COWBOY"** and **"THE WAY OF THE WEST"**—dated for November 13th and November 16th, respectively, that you shouldn't even think of missing!

"THE EASTERN COWBOY"
Release date, Nov. 13th.

"THE EASTERN COWBOY"

A Rollicking, Rip-roaring, "one-long-laugh" picture of the efforts of two Western girls to capture a good-looking Easterner out West on a heart-curing mission that failed! They didn't land him but—another did—and—but that's telling, and we wouldn't spoil the joy of seeing that film for anything. It's a **Humdinger** from **Funnyville!**

"THE WAY OF THE WEST"

You know they have a way out West of getting what they want. Well, two old men wanted to marry off their kiddies—and they did—but not just as they planned. Anyhow—but what's the use. For genuine, side splitting, clean-cut Western humor it's in a class by itself. Order it while the ordering is good. You won't regret it.

"THE WAY OF THE WEST"
Release date, Nov. 16th.

AMERICAN FILM MANUFACTURING COMPANY, "Producers of Flying A Cowboy films"
Bank Floor—Ashland Block, Chicago, Illinois.
Sold through Motion Picture Dist. & Sales Co.

SIDE LIGHTS ON THE CINEMATOGRAPH

The Artistic Film (Continued)

By L. W. D.

THE producer who is anxious to produce a really "artistic" film would do well to borrow a few of the painters' principal laws of light, shade and composition. "The great object of composition," said Ruskin, "is always to insure unity; that is to make out of many things one whole—the first mode in which this can be effected is by determining that one feature shall be more important than all the rest; and that the others shall group with it in subordinate positions."

Lines, like colors, affect one another by their juxtaposition and combination. The camera man will notice in most pleasing landscapes a balance of lines which are opposed in direction, so that if on one side of the picture, for example, a mass of trees of foliage slope downwards from left to right, be in almost certain of finding a corresponding mass sloping downwards from right to left; and so on with rhythmical interlacing of line. Moreover, sets of line will often appear to radiate from a common center, whether from effects of retreating parallel forms which converge to a common point in perspective, or from the influence of a common origin, such as is often visible in the branches of a well-formed tree. In addition to correct composition *an artistic film must have contrast*, which is the most effective when spread unobtrusively throughout the subject; it should combine the principle of *repetition* with that of *opposition;* harmoniously blending portions of light with masses of shadow and vice versa, and thus exemplifying another rule of composition, viz.: *interchange*. Furthermore, the light should be so arranged as to show a distinct variation of tone perceivable throughout the picture. Remember a mass of light is only seen as such by contrasting with something dark, thus a dark picture will have its gloominess accentuated by the introduction of a beam or spot of light. Great care should be taken to insure consistent treatment. We have seen many an otherwise excellent "scenic" film spoiled for want of attention to this rule. Should one portion of the composition present an appearance of strong action, whilst another is in calm repose, the whole picture will be thrown, as it were, out of tune, and will lack harmonious feeling. There should again be *unity*—the "object" of the film should be evident at a glance; it should therefore contain a dominant note, having the less important details kept in strict subordination. Too many accentuated points will distract the attention from the main object, and the "motive" will be lost. Moreover, unless several subordinate figures are included in a composition for the purpose of supporting the principal object, it should *never* occupy the center of the picture, which is at variance with the laws of correct pictorial composition. In scenic and travel films the line representing the horizon should never be equidistant between the top and bottom of the picture, but either above or below the center. Following upon these principles the camera man should be enabled to produce a really pleasing and artistic film.

THE SUPERIORITY OF THE AMERICAN FILM—A PROMINENT ENGLISH PRODUCER INTERVIEWED

THE increase in the number of cinematograph theaters in London has been so rapid of late that the time is ripe to take them in hand for serious criticism. There are fresh ones opening every week; each one more palatial than the last. There is a preponderance of the American film, and let us consider in this article the reason for its popularity. We cannot do better than give our attention to the views of a prominent English producer, Mr. A. J. Ellis, of the Warwick Trading Co. When discussing the subject recently, he said: "The percentage of foreign films is about 97½. A full explanation would make a long story. But chiefly the reason is that we are such fools in England! The picture theater managements are not to be blamed. Most of the important films are American and French, and they receive preference because they are mechanically much better than ours. The pictures are taken more skilfully and more carefully. Consequently, they are presented more clearly to the spectators. A flickering film tries the eyes. The foreign films are much steadier and the figures are larger than ours."

AMERICAN FILMS RECORD FACIAL EXPRESSION

"Why is that? Partly because the Americans and French, when they are photographing a picture drama, place the instrument close up to the actors, so as to get the facial expression and gestures intimately revealed; and they get the incident so plainly that you can't fail to follow the play coherently. Again, the foreigners rehearse more often than we do before taking the film. I have just produced a play called "Ave Maria" on the American principle. We rehearsed and rehearsed again. We placed the machine close up; then with a synchronising invention we took acting, singing and dialogue together; and the result is a picture with "effects," that no foreigner can beat.

A QUESTION OF CAPITAL

"Why are there so many Western American films? Because boys like them. They have an inbred love of Wild West adventures, and these cannot be done realistically in England. Then we must remember, also, that the American climate is more favorable to picture making than the English. For example, when I was in New York taking films of the performance of a well-known American actress, one day, the temperature was below zero. We took the photographs on a roof in the open air. And the cold was so intense that we only threw the actress' furs off her when she had to step within the range of the lens. She would go on and do her turn. And when she stepped out of the scene we had to rush at her and pile furs on her to save her from frost bite. On a bitter winter day such as that, photographing would have been impossible in London.

"We can do the acting and find the plays, but if I am to state briefly why we are behind, I should say that capital has been supplied liberally for the building and equipment of the cinematograph theaters themselves, but insufficient has been put into the film business. So if the public want more British films, we must have more capital."

A NEW EXPERIENCE FOR THE EXHIBITORS

Our customers have found **one** Exchange that tells **the truth.**

It's easy with **twenty-four reels** a week to give what we promise.

Let us supply you with **film service** and quit worrying over broken promises.

Agents for Motiograph and Powers machines—Full line of parts.

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TREATING OF THE ENTERPRISE OF REV. GEORGE J. BECKER, THE PLUCKY YOUNG PASTOR OF MONTCLAIR, N. J.

THE religion of to-day is a religion of education. It is not, among intelligent, thinking people, so much a pounding in of rules and precepts as it is a sympathetic teaching of the doctrine of Christ applied in a practical way to the modes of modern living.

The up-to-date pastor of to-day is the man who realizes that, as the whole universe is in motion, so is the mind of man. The course of evolution keeps sternly on its way, and the religion of to-day must be just as much in keeping with the life of modern humanity as was the old religion with the lives of the people who lived before the days of steam cars, conveniences of electricity, moving pictures and such things.

An interesting interview was obtained during the week with the enterprising young pastor of Montclair, N. J., Rev. George J. Becker. Mr. Becker is the pastor of Grace Presbyterian Church, Montclair, and is a young man of advanced views and sincere interest in the welfare of the human race. Notwithstanding the fact that moving pictures had been previous to this time barred from Montclair, Mr. Becker, for very sensible reasons apart from the educational value of the moving picture, introduced them into his church on Sunday evening last, in connection with his sermon. The church was packed to the doors; so much so that the Sunday school room had to be thrown open to accommodate the crowds.

Said Mr. Becker in answer to a query: "Montclair is suffering, as are many other small cities, from little local prides. It is a wealthy town where plenty of amusement is provided for the richer members of the community, and none whatever for the poorer members. My aim has been to offset this condition to a great degree by introducing moving pictures into my church, and providing cheap musical entertainment as well.

"Montclair," continued Mr. Becker, "is very ambitious and progressive in a way: they are going to build a music hall which is to cost $50,000, and also the erecting of an art museum is in view, at a cost of $100,000." We understand from Mr. Becker that pictures will be shown in his church one night a week during the winter. He was not able to say whether or not he would be allowed to use moving pictures in the church on Sunday, as the matter is up before the board of trustees of the church, for approval.

"I have experienced no trouble with regard to showing them," said Mr. Becker, "but have of course been subjected to a great deal of criticism. I have discussed the matter with a number of prominent New York clergymen, and not one of them found any fault with me for the move I had taken; on the contrary, they approved it—all of them were in favor of the use of the moving pictures. Also the other churches in Montclair heartily sympathize with this work and they will help us carry it on."

It is Mr. Becker's belief that no church should exist unless it is some specific good to the community. That the ground occupied for church purposes being exempt from taxation on the ground of its service to humanity, should give its equivalent or more in service to the people. It is his desire that Grace Church shall render the highest service possible.

The pictures used by Mr. Becker on week nights will be of various kinds, comprising religious, community welfare, educational, and clean comedy subjects. Some trouble was experienced by Mr. Becker in obtaining pictures desired for the Sunday evening entertainment and an appeal has been made by him to the editor of the Moving Picture News to aid him in the selection of films for the different occasions on which the church may see fit to use them.

THE LAVEZZI MACHINE WORKS OF CHICAGO

Below we reproduce a sample of the letters which Mr. Lavezzi is receiving from his satisfied customers:

Lavezzi Machine Works,
Chicago, Ill.

Dear Sirs—I received your improved star, cam and intermittent sprocket all O. K. and installed same in Powers' No. 5 machine, and would be willing to stake $10.00 that I am projecting the steadiest picture and have the quietest running Powers machine in this city

Yours respectfully,
Morton E Bundy,
441 Rembroke St., Bridgeport, Conn.

Mr. Lavezzi advertises that he will send 100 pointers on repairing, free with each order for his movement, which is installed for twelve dollars.

TOLEDO OPERATORS FORM LOCAL UNION TO AFFILIATE WITH C. L. U.

The Toledo Motion Picture Operators' Union was formally organized at a meeting held on October 17th.

Carl Kock was elected president; Belmont Homes, vice-president; A. M. Vignall, recording secretary, and Edward Boze, sergeant-at-arms. L. B. Duncan was selected as temporary financial secretary.

The new union was formed last Friday, and includes a membership of more than half the motion picture operators in the city. W. S. Croft, of Kansas City Local No. 170, I. A. T. S. E., assisted the local operators in organizing and launching the project, and Tony Leon, Jr., of the T. M. A., acted as secretary.

The meeting was called to order at 10:30 o'clock last night, with L. B. Duncan acting as temporary chairman. The election of officers did not take place until midnight.

William Cameron, business agent of I. A. T. S. E. Local 24, representative of the International Alliance, and representative of the Central Labor Union, with which the local is to be affiliated, obligated the newly elected officers. He also gave a short talk, outlining the work ahead of the newly organized union men, and assuring them of the support of the other labor organizations in the city.

The Toledo Motion Picture Operators' Protective Union is under a charter from the International Alliance of Theatrical Stage Employes, affiliated with the A. F. of L. The new charter is expected within a few days.

With the organization of the motion picture operators, every branch of the theatrical business is organized in Toledo.

Permanent offices of the new union have been established in Moose Hall.

Cleveland, Ohio.—The Gordon Square Realty Co. will erect a new theatre at Detroit avenue and West Sixty-fifth street.

Butte City, Mont.—The Montana Amusement Co. will build a $50,000 theatre on West Park street.

Milwaukee, Wis.—The Atlas Amusement Co. will erect an addition to their theatre at Third and North avenue, to cost $3,000.

Owing to the disbanding of the MELIES COMPANY, at Los Angeles,

WILLIAM PALEY

the father of American cinematograph camera men, is out of a position and wants another.

Who needs him? He can put some of the younger men to blush in the work he has turned out in his fifteen years' experience. Write him, OCCIDENTAL HOTEL, LOS ANGELES.

DINNER IN HONOR OF MR. NICHOLAS POWER

The directors of the Nicholas Power Company celebrated the fifty-seventh birthday of Mr. Nicholas Power on Saturday, the 21st inst., by a dinner and a theatre party in his honor.

The dinner was given at Martin's restaurant and those present were Mr. Power, Mr. Edward Earl, Mr. John Munroe, Mr. J. C. Bell and Mr. Baxter Morton.

During the course of the dinner Mr. Power was the recipient of numerous congratulatory telegrams from old friends and persons prominent in public affairs and in the

MR. NICHOLAS POWER

moving picture trade. He also received a number of souvenirs of the occasion, among which were a box of fifty-seven Havanas especially made up to suit Mr. Power's taste in smokes, and a large basket containing samples of all of Heinz's "fifty-seven varieties." After dinner the party adjourned to the New Amsterdam Theatre under the chaperonage of Mr. Edward Earl, who acted as master of ceremonies for the evening, and personally saw to it that each member of the party reached home in good repair and in time for Sunday breakfast.

Formal speechmaking was not indulged in, but anecdotes were the order of the evening and all present contributed their quota. The only regret expressed was that no opportunity would ever be presented for again celebrating Mr. Power's fifty-seventh birthday.

Bankruptcy Matters

A petition in bankruptcy has been filed against the Simplex Home Motion Picture Company, of 46 West 24th street. The business was started in January last and was incorporated on May 12th, with capital stock of $500,000, and a factory was equipped at 511 West 42d street. Liabilities are said to be $30 000 and assets $15 000. (We have received the above with the request that we state if this is Simplex Co. of 14th street. It is not! The above is a poor, small machine for home. Simplex is professional.—Ed. M. P. N.)

MOVING PICTURES AND PAPER-BAG COOKING

By Rose Small Hill

Fail to see the connection, do you? Well, read what follows.

Some busy housewives I met told me they wished they could go to a show more often, and when I smiled and said: "Why you have a theatre within a stone's throw; you could go every day if you wished to," one (she seemed to be the spokeswoman) replied as she glared at me: "Yes, precious lot you know about it. By the time the dinner dishes are washed and a half-dozen nasty, greasy pots scraped and scrubbed you'd be tired, too."

"Hm!" I supposed she was right, but—a brilliant idea struck me. "Why don't you go in the afternoon?" I said, "then you have no dishes to wash."

"Oh yes, you are right," she retorted sarcastically. "I really have no dishes to wash, just a soup to cook and some vegetables and a roast, that takes from two or three hours to get done, and sometimes a pudding or pie. Yes, I could go if I wanted to."

I felt "squelched," and I must have looked uncomfortable, for she added more gently: "I do go when I have steak or chops for supper, but John likes roast meat best, so I don't have the others often."

The day before yesterday I met this same little group of women coming out of a moving picture theatre. Immediately I thought of all the steaks that would be eaten by discontented husbands that night, and hurried on. One of them spied me and greeted me.

"Had a pleasant time?" I called to her.

"Splendid," she answered. "We are all going again tomorrow. They have something special."

"Poor John," I thought. Aloud I said: "I'll not delay you."

"Oh, we're not late," said the spokeswoman of the meeting of the other day.

"Let's tell her all about it," she said, turning to her companions.

"You see, Mrs. J. went to the food show, and they exhibited some wonderful paper bags that you can cook in. A lady cooked a chicken in one right at the show. Mrs. J. bought some of the bags and told us all about them. Now, whenever we want to go to a show, we just use the paper bags instead of pots, and then we get dinner ready in time."

"But," I interrupted, "steak doesn't take long in a pan either."

"But we don't have steak, we have ——. 'Oh, don't you know it takes half the time for things to get done in these bags."

"Oh," I ejaculated in my turn.

Then, as I started home: "Hurrah for paper bags and moving picture shows!". Five pairs of eyes smiled an answer.

Los Angeles, Cal.—Paul Biel will build a $3.000 addition to the theatre at 2604 North Broadway.

Akron, Ohio.—The Pastime Theatre, at South Main street, will be remodeled at a cost of $500.

NORDISK FILM TIDNING

The first trade paper in Scandinavia.
Best advertising medium in North Europe.
Subscription 6 shillings.
Sample copy free upon request.

Editor, A. SEABURY, Post Box 163, Stockholm, Sweden.

SEND YOUR NAME AND ADDRESS TO THE

COMET

FOR ADVANCE INFORMATION

COMET FILM CO. 344 E. 32nd St., New York

CHAMPION'S FORT RILEY MANOEUVRES

THREE DISTINCT FEATURES

RELEASED
OCT. 9th, '11
OCT. 30th, '11
NOV. 20th, '11

"The Fort Riley Manoeuvres'

are the best films for photography, interest and action." So writes Will Hunt, of Elkhart, Ind., and so will every other exhibitor commend Champs who books them.

FIRST, SEE A CHAMP—THEN NAB IT

"Folks of Old Virginia"

CHAMPION RELEASE FOR MONDAY, NOVEMBER 6th, 1911

Deeds of Southern chivalry shine forth, as the penetrating rays of a searchlight, through the fitful period of Civil War Strife, and in this picture they are sublimely brought before you.

THIS PICTURE SHOULD SURELY BE BOOKED BY YOU

"The Moonshiner's Trail"

CHAMPION RELEASE FOR WEDNESDAY, NOVEMBER 8th, 1911

A Drama of the Southwest, built about the Moonshiner's defiance of and capture by the Law's officials, during the progress of which Love darts his shafts.

CAPTURE THIS REEL AND INSURE PROGRESS HENCEFORTH

CHAMPION FILM COMPANY

Sold thro' Motion Picture Distributing And Sales Company

MARK M. DINTENFASS, GEN. MGR.,
12 EAST 15TH STREET, NEW YORK CITY.

SALES COMPANY

The following films have been released during the week of October 30th by the Motion Picture Distributing and Sales Company:

Monday, October 30th

The Stronger Man.....American
Field Day Sports at Fort Riley, Kan.....Champion
His Dress Shirt.....Imp
Few Minutes with Steeplejack Linhorn.....Imp
The Van Osten Jewel.....Yankee
A Father's Heart.....Eclair

Tuesday, October 31st

The Cattlemen's War.....Bison
Downfall of Man.....Powers
Progressive Book Agent.....Powers
The Loves of David Copperfield.....Thanhouser

Wednesday, November 1st

The Cowboys' Pies.....Champion
Big Noise Hank.....Nestor
Mixup in Suitcases.....Reliance
Following Cousin's Footsteps.....Solax
Judas.....Ambrosio

Thursday, November 2d

The Water War.....American
King, the Detective.....Imp
Tale of a Cat.....Rex

Friday, November 3d

Daisy Farm.....Yankee
A Young Squaw's Bravery.....Bison
Their Burglar.....Thanhouser
A Heroine of the Revolution.....Solax
Bill and the Bear.....Lux
Tommy's Camera.....Lux

Saturday, November 4th

Pride of the West.....Powers
Mutt and Jeff and the Lady Stenographer.....Nestor
Suitcase Mystery.....Nestor
The Greater Love.....Reliance
The Actor as a Soldier.....Great Northern
Foolshead's Holidays.....Itala

MOTION PICTURE PIANO MUSIC

Everything comes to him who waits and works and looks. So many of us sit through really fine subjects and interesting scenes at the various playhouses, and those of us who have any musical sensibilities are shocked by a thoughtless pianist playing ragtime music whilst a wife is parting with her husband, who is going to prison for twenty years, or something like this. We really owe Mr. Gregg A. Frelinger a debt of gratitude for his excellent selections contained in this book, some 150 different styles of musical compositions, all well known and suitable for most any kind of situation or scene.

I wish there was a law compelling all pianists to use this book in an appropriate way—"Motion Picture Piano Music," published by Gregg A. Frelinger, of Lafayette, Ind., at one dollar per copy, is a valuable book for all moving picture pianists and is well worth their consideration. E. R. S.

Donizetti had to be arrested for imbibing too much and the mayor, at his home, would have to tell him that he could not gain his freedom until he would write another opera. "Lucia" was composed and scored for orchestra in nine days. Query: If it took imbibing and nine days in jail to produce such a wonderful sextette as the one in "Lucia" (the best ever written), how long would it take with the present composers locked up, to produce a real melody once more. The life of some of the immortal composers would make wonderful moving pictures.

Donizetti was a prolific writer and a fine man. His friends (?) made him drunk, however. E. R. S.

Majestic Going Ahead

We learn that the Majestic Company are sending their two stock companies out to California, for the purpose of taking pictures under sunny skies and good photographic conditions, that they may keep up the excellence of the work which they have started, and which our readers will be able to judge of the quality on November 26th. We learn that they are staying over in Chicago to do some very special work which at present is secret, but of which we will give full information in an early issue, so it is our duty to say "Adieu, Majestic, may success attend your efforts."

GET A REP

"OUR REP"

THREE MASTERPIECES

COSTING OVER $6,000.00

DANIEL BOONE

BEFORE YORKTOWN

IN THE DAYS OF THE SIX NATIONS

A TWO REEL FEATURE EVERY SATURDAY

ASK YOUR EXCHANGE

WRITE FOR BOOKLET

REPUBLIC FILM CO., 145 West 45th Street, NEW YORK

"GET A REP"

GET A REP

"AT THE END OF THE WAR"
Scene from "Folks of Old Virginia"
Champion Release of November 6th

MIRROROIDE

ROLLABLE MOVING PICTURE CURTAINS AND SCREENS HAVE THE WORLD BEAT.

TESTS ALL OVER THE WORLD PROVE IT.

The Secret of an Exhibitor's Success, Insurance of Big Receipts and Increased Patronage is

MIRROROIDE—Perfect Pictures, Without Haze, Glare or Eye Strain, Perfectly Detailed.

DARKNESS A MENACE TO LIFE—Install Our Mirroroide Screen or Curtain and

KEEP YOUR THEATRE Brightly Illuminated.

MIRROROIDE Will Save You 20 Per Cent of Your Juice Bill. We are the Only Firm Who Will send you Demonstration Samples.

We Show You. We Invite Any Tests in Comparison With Any Curtain or Screen Now Before the Public.

MIRROROIDE Is Sold By the Square Yard. 9 Square Feet to Every Square Yard. At a Cost of $2.50 Per Square Yard Up to Nov. 1st. After Nov. 1st $3.00 Per Square Yard.

MIRROROIDE Will Not Crack, Blister, Peel or Tarnish.

IT IS A MERCURY FOIL COATING That Will Last a Lifetime. Demonstration Samples 50 Cents, Ordinary 4 Cents, The Cost of Mailing. Circulars, Testimonials, Etc. Ask for Them. All Orders Shipped in 3 days.

BENJAMIN GENTER CO., Newburgh, N. Y.

A1 Pianist-Director

desires position with first-class picture or vaudeville house. Six years in the biz.

A. WALSTEIN 733 Canal St. New Orleans, La.

RETAIL

"MACKIE HAS IT"

EVERYTHING IN MOVING PICTURE EQUIPMENT EXCEPT THE FILM.

Special This Week—No. 6 ASBESTOS WIRE, per ft. 7c, per 100 ft. $5.75

A REQUEST WILL BRING OUR NEW PRICE LIST, JUST ISSUED.

H. A. MACKIE, Inc., 851-853 Broadway, Corner 14th Street, NEW YORK CITY

WHOLESALE

Cinematography and Farming

Illustrating this short article are two cuts showing the value of dynamite to the farmers. They are taken from a film made by the Industrial Moving Picture Company, of Chico, of which Mr. Watterson R. Rothacker is the enterprising general manager. They illustrate stump and boulder blasting, tree felling, deep plowing to break up hardpan, tree planting, and ditching by means of dynamite. The one cut shows the action of lighting the fuse in sub-soil blasting and the other the blasting of hardpan. We understand these pictures have been and are to be exhibited at fairs and farmers' institutions throughout the country.

SUBSOIL BLASTING BY MEANS OF DYNAMITE; LIGHTING THE FUSE

BLASTING HARDPAN BY MEANS OF DYNAMITE

Cedar Rapids, Ia.—The Lightner Bros. have been awarded the contract for the erection of a new opera house at Conroy, to cost $10,000.

George Le Soir with the "Comet" Co.

Pursuant with the policy to produce nothing but the best, the Comet Film Company has engaged the services of George Le Soir as one of their directors. Mr. Le Soir is well fitted to hold this position, owing to his many years' experience in the theatrical business.

Mr. Le Soir studied art in London and Paris and pantomime under Cavallazzi. He was one time producer at the Palace Theater, London; was in charge of several stock companies in New Orleans New York and other cities; formed the first Commonwealth Stock Company in America, and also founded the first school of dramatic art in Canada.

GEORGE LE SOIR

Thanks is also due to Mr. Le Soir for having discovered Isadora Duncan, the famous dancer. For ten years he was stage director for Augustin Daly and later became director for Pathe Freres' American studio. Among his many successes with the Pathe Company may be mentioned "Society Girl and the Gypsy," "The Billy Series," "Up-to-date Squaw," "The Step Sister," "Dramatic Mirror," etc.

Mr. Le Soir will devote his entire time to productions of refined comedy and high-class drama.

UTILIZING OPPORTUNITIES

Opportunities for profitable advertising are constantly arising, if only the manager watches for them and then exploits his discoveries for his advantage.

This was illustrated not long ago by a manager in a town just outside New York who learned that a certain film was made in his town, or most of the scenes were set there. He immediately began advertising that film. The result far surpassed his expectations. His house was crowded afternoon and evening of the day the film was on view, and the audiences in each instance expressed themselves as pleased with the show.

It was only another example of the well-known fact, that people like best to see pictured that with which they are familiar. This manager was astute enough to realize it and his advertising brought good results. During the evening, for example, there was a line on the sidewalk, waiting for each show, so dense that the police were required to keep a line open through the waiting throng. And all because a picture was to be shown which had its outdoor scenes set in their home town.

It seems as though that here is a hint worth remembering. Maybe not all managers can obtain films with the scenes in their own community or even vicinity, but they can exploit what they do get. There are plenty of good subjects which have some connection with the news of the day, and in these there is ample opportunity to advertise as a special attraction.

There isn't a theater in existence whose patronage cannot be increased by proper advertising. One of the best ways of all is to use your home paper, if you have one, advertising by means of liners on the local page. These short liners are read by everyone and advertisements inserted in those columns will be seen and read when display would be overlooked. In a daily two or three lines every day will go a long way toward keeping your theater filled, and the expense is not great.

In weeklies the problem is more difficult, but the liner is still the best and while a small display can be carried containing general information, the place to advertise the specific features is in the local column, where everybody looks to see who has a two-headed calf, or whether the Widow Jones has got married yet, or not.

Get your theater before the people and keep it before them by judiciously advertising, arousing their curiosity and gratifying their desire for information. In this way you will accomplish much more than you would by carrying a considerable display without specifying what you intend to do.

The posters and other display matter which most managers have is good, but it needs to be supplemented with the more specific information which can be imparted through the columns of your local paper. Two two-line readers in the local columns will be seen by more people than the display advertisement, though the latter is by no means to be decried. Both are essential, but the reader is the better of the two.

Make them large, if you want. It won't do any harm, but these little fellows are helpful and accomplish much good work. Make the experiment and see your theater fill.

HAVE YOU SEEN MY BULL DOG

LUG?

IT'S A CORKER—WON'T BURN OFF

Condensers, Pure White, 40c. Each. Electro Carbons, Pink Label, 5/8 x 6, $1.85 per hundred.

BIO CARBONS—5/8 x 6—$1.75 PER HUNDRED

Send for my new Illustrated Catalog of machine parts and supplies.

N. Y. MOTION PICTURE SUPPLY HOUSE,
167 Sumner Ave., BROOKLYN, N. Y.

WILL SELL CHEAP ON ACCOUNT OF DEATH —a Missouri state right—Feature Film in good condition—write today.

B. FOX, Gen. Del., CHICAGO, ILL.

FOR SALE

		Each.
3	Continuous Printing Machines (includes Motor)	$150.00
9	W. B. H. Printing Machines	150.00
8	Prevost Printing Machines	150.00
2	Prevost Perforating Machines (Large)	150.00
1	Prevost Perforating Machine (Small)	100.00
2	Itala Perforating Machines	250.00
9	Carlton Perforating Machines	50.00
1	Itala Printing Machine	100.00
8	Motors, 1/8 h.p.	5.00

CARLTON LABORATORIES,
540 W. 21st ST., NEW YORK.

The Independent Film Service You Need

We can take on a few more customers who want MONEY DRAWING SUBJECTS. Are you satisfied to continue using uninspected, worn out films? Try our service for a week and WE WILL CONVINCE YOU. Our reels are sent out ready to run.

WE ARE HEADQUARTERS FOR MACHINES AND SUPPLIES.

AMUSEMENT SUPPLY COMPANY, 109 N. Dearborn Street, CHICAGO

BARGAINS $35 UP, BARGAINS.

Motion Picture Machines $35 up. Cineograph complete $65. Powers Cameragraph No. 5 only $110 as new. $225 Standard for $175. Model B Gas Outfit $25. Electric Lamps, Calcium Jets, Rheostats, etc. NEW Edison Model B, Powers No. 6 and Standard are Specialties.

Send for Sup. No. 33 Bargain List.

Motion Picture Machines Wanted.

HARBACH & CO.,
809 Filbert St., Philadelphia, Pa.

One of the Most Modern European Film Manufacturers

Specialty: { MONOPOLY FILMS
SENSATIONAL FILMS
FEATURE FILMS

Will arrive in America about November 15th. All persons interested, write "M. O. R.," Moving Picture News

THE WORLD'S GREATEST THEATRE CHAIR

Sanitary, Space-Saving, Life-Saving, Money-Saving.
To Use This Chair Is to Make Your Business Grow.
Write Today for Circular W.

HARDESTY MFG. CO.
Canal Dover, Ohio.

NAVAL REVIEW

THE LARGEST AND MOST IMPORTANT NAVAL REVIEW EVER HELD IN THIS COUNTRY WILL TAKE PLACE IN NEW YORK HARBOR OCT. 31st TO NOV. 2nd—102 OF UNCLE SAM'S WAR VESSELS WILL BE IN LINE, MAKING THE MOST FORMIDABLE FLEET EVER SEEN IN AMERICAN WATERS.

We have been appointed by the Sales Co. to make the picture of this review—and we are going TO MAKE IT ESPECIALLY GOOD.

This reel will be released as a "Special" immediately after the Review, and we expect to have them ready for shipment about Nov. 3rd. TINTED AND TONED AND GUARANTEED MECHANICALLY PERFECT. VERY ATTRACTIVE POSTERS.

ORDER THROUGH SALES CO.—GET YOUR ORDER IN QUICKLY.

Solax Company

CONGRESS AVENUE
FLUSHING, L. I.

REMEMBER—ALL OUR FILMS ARE TINTED AND TONED

Sold exclusively through M. P. D. & S. Co.

A CORRESPONDENT'S VIEW OF AMERICAN FILMS

The rejection of reciprocity by Canada surprised no one born in the British Isles who is resident in the United States. Canadians share that distrust of American business men and their methods which prevails on your side of the Atlantic. The United States, as a country, has not yet "found itself." Unbounded prosperity for a period has led to the virtual exhaustion of its natural resources. "God's own country" is almost played out, whilst Canada's time is to come. Hence, the Canadians wisely refuse to throw in their lot with such a prodigal and untrustworthy partner.

Although at present largely a pastoral country, the future of the United States is bound up with manufacturing. In time, when she has acquired the rudiments of honorable business ideas, she will probably be the greatest manufacturing nation in the world. But that time is a long way off. The Americans have much to learn, and they are not good learners.

What has all this to do with the film business? A great deal. Years ago, when I began to interest myself, practically and with the pen, in the moving picture, I did my utmost to wake up my fellow countrymen to the importance of putting quality into their work. The stuff that was sent here was childish, as compared with the American-made picture. The British picture was poor in plot, badly acted, and unattractive in theme to this market, although the photography, as a rule, was good. The result was that the British picture was not well received here.

Excellent though the average American picture was, however, it still left room for improvement. Has that improvement yet taken place? Yes and no. In one or two instances, American-made pictures are better to-day than they were two years ago, but generally they have manifested a standstill quality. The American manufacturers don't care; they have no need to care; they have an assured sale for their productions, and there's an end on't.

What is more, many manufacturers, and their employees also, are mostly unreceptive of new ideas. Why should they trouble to use their brains and really work hard, when prosperity comes to them without being asked for? Why indeed? And the same question is of general application in this country, which has thriven so far on the enormous natural resources with which it has been blessed.

Meanwhile, what of the British-made film? From authoritative hearsay, and what is more, from actual observation, the quality of the British picture has advanced by leaps and bounds. I am not alone in this opinion. My congratulations, Messieurs, the British Manufacturers.

The regrettable feature of the situation is that greedy, jealous Americans won't let good British films come on this market. The National Company is trying to release some, but I fear I shall be an old man before it finds its way into reputable theatres.—Kinematograph Weekly, London, England.

Chicago, Ill.—A new moving picture theatre will be erected at 2611 Lincoln avenue for Fred Hartman, to cost $5,000.

Laramie, Wyo.—A new opera house is being considered for this town.

Butte, Mont.—The Montana Amusement Co. will erect a new theatre to cost $96,000, on Park street.

THE WESTERN FILM EXCHANGE
OF NEW YORK

CITY CUSTOMERS ARE ALL SATISFIED

NOW READY TO CATER TO OUT-OF-TOWN BUSINESS

LET US HEAR FROM YOU

Telephone 2892 Bryant 2893

Forty-Fifth St. Ex. Bldg.
145 WEST 45th STREET

THE HIGHER THE FEWER
Up in the Air with Thanhouser

When the Thanhouser directors had in preparation "The Higher the Fewer," an aeroplane elopement, which is to be released Tuesday, November 14th, there was a question of either dropping the whole production or else getting a real aeroplane and an instructor to teach one of the Thanhouser players the science of aeronautics. Without realism it was decided that the force of the humor of this comedy would be considerably weakened.

The directors knew that if they wished to make effective

the scene where the "Yorkshire Kid," a prize fighter, carries off the girl he loves in an aeroplane, from under the very nose of a rival, the picture had to show the kid and his sweetheart in actual flight.

Actors are people who usually can act, but it is, at this date, too much to expect that they should know the intricacies of a flying machine. The problem, therefore, was, how much would it cost to hire a real aeroplane and a man who could instruct a Thanhouser star?

After jockeying a bit, arrangements were finally consummated with Captain Thomas Baldwin and Augustus Post. They undertook to run a kindergarten for the benefit of the Thanhouser Company, and gave up the use of their machine. Of course, there were many interesting incidents and narrow escapes during the time of training. Chief among these incidents was the experience with a farmer on Long Island, who demanded a thousand dollars because a Thanhouser actor alighted on his property. A thousand dollars from an actor! One may just as well ask the moon for a Swiss cheese sandwich.

There are many comedy situations in "The Higher the Fewer" that would make William Collier envious. In his haste to evade his rival and get to a parson, the "Yorkshire Kid" goes up in the air with a Prince Albert and a silk hat.

This incongruity, coupled with the astonishment of the girl when she unexpectedly finds herself defying the laws of gravitation, produces the kind of comedy that is clean and at the same time infectious. The sight of the rival trying to follow the eloping couple by auto also presents an unusual scene.

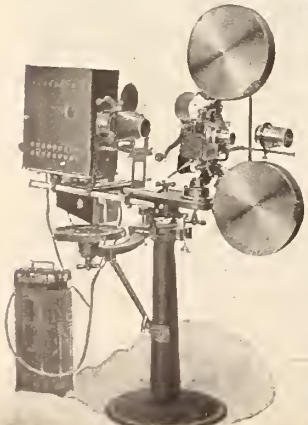
KINEMACOLOR PICTURES OF NATIONAL CASH REGISTER AT BUSINESS SHOW

The first Kinemacolor pictures taken in America shown in connection with the National Cash Register exhibit at the Business Show at Madison Square Garden constitute an interesting feature of the exhibit.

The manner in which the work of the National Cash Register Co. is conducted is indeed a credit not only to the immediate company but also to the nation, and as a subject for photography and for motion picture films to be distributed throughout the country none could be better. The manipulation of these works is more or less a solution of the labor and capital problem.

The National Cash Register Co. started out with one small building, in the most disreputable portion of Dayton, Ohio. To-day it comprises no less than sixteen buildings of thirty-six acres floor space, four-fifths of the wall space being glass. In "Slide town," as that portion of Dayton was named, many bad boys lived; they broke the company's windows with stones. The Cash Register Company, instead of arresting them, made beautiful gardens for them to work in which employed their time and fostered a desire to be of use. Soon these boys grew into suitable applicants for different positions in the factory, becoming proficient in their work and each growing into a useful unit of the community; sewing classes and cooking schools were also instituted, and general welfare settlement work began, and to-day "Slide town" has so far evoluted as to become worthy of a change of name—it now goes by the respectable name of "South Park." Classes for the purpose of teaching landscape gardening were started, and lectures given on the subject, illustrated by lantern slides. The result of this latter is that to-day that portion of Dayton shows back yards, and unsightly back fences converted into things of beauty. Classes of all kinds are arranged for the employees—salesman's classes, agent's classes, etc. Every accommodation, convenience and comfort is arranged for at the factories. All machinery of a dangerous nature is safely capped. A playground where all kinds of amusement and accommodation for modern sports is arranged for is provided. $90,000 is the weekly average payroll for the National Cash Register Company, and $15,000 daily.

The Kinemacolor pictures of this wonderfully conducted modern business plant are full of interest and are introduced by stereopticon views illustrating the evolution of machinery, from the very crudest beginning up to the sawing in two of the American continents and the instituting of the Panama Canal. The Kinemacolor pictures cover most thoroughly every detail in the manufacturing—the making of the different portions of the register, etc., and the wonderful photography in natural colors gives an added interest to the many interesting scenes.



1912 MODEL No. 1000-B WITH OPERATOR'S SEAT

The Final Word in M. P. Machines
Always in the Lead

1912 MODELS READY—SEND FOR ADVANCE SUPPLEMENT

OVER ONE HUNDRED SALES OF THE 1912 MODEL IN THREE WEEKS attest the fast growing demand for **THE MOTIOGRAPH**—Deliveries are being made in the fastest possible time consistent with **THE HIGH QUALITY** of **THE MOTIOGRAPH.**

The Motiograph is the last word in Motion Picture Machines and always wins out, in the best Theatres, after all other makes have failed—for instance—Keith's Bijou, Bijou Dream and National in Boston—Cameraphone in Pittsburgh and Cleveland—Starland, Ltd., Circuit in Canada and hundreds more for which we have no space.

ONCE A USER ALWAYS A USER.

NECESSITY IN M. P. MACHINE QUALITY IS THE MOTHER OF THE MOTIOGRAPH.

THE ENTERPRISE OPTICAL MFG. CO., 564 W. Randolph St., CHICAGO

For Sale by Reputable Dealers Everywhere.

Great Northern

THE "KING PIN" OF QUALITY FILMS

RELEASE FOR SATURDAY, OCTOBER 28th

THE VICISSITUDE OF FATE

Powerful dramatic feature production, showing how time proved an employer's hasty conclusion to be well founded.

RELEASE FOR SATURDAY, NOVEMBER 4th

THE ACTOR AS A SOLDIER

A real comic. One of the funniest pictures of the year, showing the ruses adopted by an actor to secure liberation from military service.

THROUGH THE SOUTH OF FRANCE

One of the finest travel subjects issued for some time.

ALL FIRST-CLASS INDEPENDENT EXCHANGES HANDLE OUR PRODUCT

The Bear-on-the-Globe trade mark is the emblem of high quality

The Bear-on-the-Globe trade mark is the emblem of high quality

GREAT NORTHERN FILM COMPANY

7 EAST 14TH STREET, NEW YORK

ALL FILMS SOLD THROUGH THE SALES COMPANY

DOROTHY DAVENPORT WITH NESTOR

"Flickers," the interesting little paper published by the United Motion Picture Co., Oklahoma City, Okla., had this to say concerning Miss Dorothy Davenport's recent engagement with the Nestor Film Company:

David Horsley has been stirring things up lately. The

general changes that are usually made in the fall in the moving picture business have taken place with the Nestor Film Co., and they have made an entire re-organization of their stock companies.

Dorothy Davenport, who has done such splendid work with the Reliance Company, now heads the dramatic company. Her work needs no recommendation, as it has won her thousands of friends among moving picture audiences throughout the world. She has played leading parts with the Reliance Company, and her splendid work has given charm to each and every picture in which she has appeared.

We are mighty glad to see Nestor engage such fine people, which only goes to show that they are sparing neither money nor pains to give the exhibitor the best pictures that can be produced. Mr. Horsley is certainly entitled to a great deal of credit for the manner in which he has worked to further the interests of the Independent movement, even when it was a losing proposition to himself, and we are glad to see him at last attaining the success that he so justly deserves. Mr. Horsley was the first of the present Independent film manufacturers. Personally, it does us good to see David coming to the front.

Nestor Notes

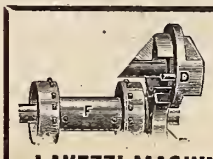
There are three distinct Nestor companies in the field, a Western, a Mutt and Jeff—Desperate Desmond and an Eastern, the latter producing only high-class comedies and light dramas. Of these three Nestor companies, the Western and Mutt and Jeff are now releasing; Desperate Desmond will make his debut on Saturday, November 11, and "His Vacation," a brilliant comedy, will mark the beginning of the Nestor Monday release by coming to the fore Monday, November 20.

This third Nestor release is due to that vast legion of enthusiastic exhibitors who are loudly clamoring for more Nestors. The "Three-Nestor-a-Week" announcement will be hailed with delight by all lovers of motion pictures.

Apropos, we had almost forgotten to say that on Saturday last David Horsley started on his cross-country trip, his destination being Los Angeles, Cal., or thereabouts, where he intends to permanently locate his Western company. For the winter months, all the three Nestor companies will operate there, and these are now en route for the West.

Alice Davenport, the well-known actress and sketch writer, has been engaged by the Nestor Film Co. to do character parts, and she and her daughter, Dorothy Davenport, leading lady with one of the Nestor companies, are now speeding in the direction of Lower California with fifty more Nestor players.

Milwaukee, Wis.—The Atlas Theater Co. will erect a new moving picture theater at Twentieth street and Fond du Lac avenue, to cost $50,000—not $20,000, as we reported last week. Thirty thousand dollars make a big difference.



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THE EDUCATIONAL VALUE OF THE MOTION PICTURE ONCE AGAIN

THE educational value of the motion picture is growing every day that we live. And best of all, the world is beginning to recognize that fact. The press in different parts of the country are repeatedly referring to the question. In fact, the educational value of the moving picture is a thing so taken for granted, except with the ossified mind, that there is no room to question the fact.

The best of everything is now being given to the production of the moving picture, even the wonderful talent of the "divine Sara"—Sara Bernhardt has been lent to the aid of the cause, so we are told on good authority; the best actors and actresses of both Europe and America are demonstrating their willingness to pose for the pictures which are to play a large part in the enlightenment of not only the adults and children of today, but the more intelligent beings of future generations. According to the Literary Digest, "Sara Bernhardt, as if to add one more proof of her greatness, has taken even 'the second step down,' if you choose the expression, and appeared before the moving picture camera. She gave one of her greatest roles, Marguerite Gautier, in 'La Dame aux Camelias,' in a special adaptation for this purpose." The Cincinnati News says, "Vowing that she would ne'er consent, Mme. Sara Bernhardt has at last consented to present her art to the masses through the medium of moving pictures." And again, "Furthermore, it is a progressive step that will perpetuate dramatic art as it never has been or could be perpetuated before. To us the great stage names of the past are only names. To posterity Bernhardt will be almost as flesh and blood. They will know that she was a great actress, not simply because she is now acclaimed as such, but because their own eyes will tell them so."

"With the best players acting in pantomime, and thus staging the best of the drama for popular consumption, an awakened imaginative interest in the artistic side of the theater will be the result. People will come to depend less on the words of the play, to supply that which their imagination should afford them.

"Besides, when Bernhardt acts for the camera, her work will become immortal. What would we give today for graphophone and cinematograph records of the acting of Garrick or Peg Woffington? Only ghostly descriptions of them remain; when they left the stage all of them except mental impressions disappeared."

As we see all around us signs of such wonderful progressiveness, is it not good to be allowed to live? My only "kick" is that I may not live to see the ultimate outcome of the preparations in which we all are participating, for the education of the thrice lucky individuals of the future. To-day the moving picture manufacturers are bending their best efforts toward the improvement of the moving picture as an educator. It may not be realized by the majority of people, but at the present time what is good for the child mind is the thing that is uppermost in the minds of many of the manufacturers. That the child is father of of the people is something that is sinking itself deep into the minds of the more intelligent portion of humanity. Says the Dallas, Tex., News, in connection with the child and the moving picture, "It will at once be conceded that they should have the best that can be produced; that they should be instructive—and they are either for good or evil. Even the painted picture can scarcely have for the child the influence possessed by the moving picture, for while the one is still and lifeless, he sees depicted in the other the actual movements of living human beings, and thus he knows that whatever the action depicted, it was actually enacted in real life, even if the scene was a 'make-believe.'"

The above quotation brings to mind a fact which should never be lost sight of, and that is the care that should be taken in the selection of themes for moving pictures—what may seem a moral lesson to some may prove an incentive to criminal action to another. Especially does the child believe what it sees in the picture. The happiness in a picture is much more real to a child than a story read to it out of a book. What the child sees in the moving picture is, to it, absolute truth—the moving picture to the children in its truthfulness is infallible. Manufacturers, do not lose sight of this fact; and especially in the picture intended to be used for educational purposes, be very exact as to detail, historical or otherwise.

THE VALUE OF CINEMATOGRAPHY

WHEN we have the full value of the work of cinematography many of the old ideas will be exploded and the people will get the truth, especially such as regards the food supply of the nation. When we received the following information from Brussels, Belgium, we thanked our lucky stars that we had nothing to do with the slaughtering of life for food. In other words, we were rather more than pleased that our practice of vegetarianism did not necessitate the nauseating effects of the information. It certainly is a step in the right direction when the camera is put to such good use:

GERMS SHOWN IN MOVING PICTURES

Butchers Get Object Lessons Which May Improve the Quality of Meat

Cattle dealers and others are greatly interested in reports from Berlin that in that city the cinematograph has been made use of, and quite successfully, too, in the discovery of microbes in meat. It is expected that similar experiments will be made in other large cities on the Continent.

The cinematograph continues to advance in public favor as much for its practical use as for the amusement it provides. In Germany they are making it serve a very practical purpose, for the inspectors of slaughter houses have called it in to aid them in detecting bad meat.

In the past this has been done with the microscope, involving much delay. There have been many disputes with cattle dealers and meat purveyors who insisted that the inspectors' judgment was often wrong and always unreliable.

In Berlin, it is reported now, the cinematograph has been set to work, the meat photographed, the films rapidly developed and then the pictures enormously enlarged and the results, with often horrifying revelations in the form of microbes, set before the eyes of the slaughtermen, butchers and cattle dealers. They could not well deny what they saw with their own eyes.

So satisfactory has been the result in Berlin, where time is saved, as well as much friction, that other German town authorities intend adopting the same plan.

After reading the above we hope more of our readers will join the ranks of food reformers and let the cinematograph teach them a lesson that they may appreciate and profit by. When other branches of food supply are taken up a great advance will be made for the enforcement of the pure food laws, and in time we feel sure the Government will use this form of education to instruct their health officers in the duty of the selection of the fittest for mankind's consumption.

Minneapolis, Min.—F. J. Lake will erect a new moving picture theatre at 1305 West Lake street, to cost $2,000.

Milwaukee, Wis.—Edward Kezick is preparing plans for a new theatre to be erected at Green Bay avenue and Ring street.

THE FILMING OF FICTION

Predilection of Manufacturers to Produce Well-known Stories Regardless of their Fitness for Picture Production

By H. A. C. Kryter

MANUFACTURERS of moving pictures are facing a dilemma and the cloud that is hovering over studios is somewhat larger than the proverbial man's hand. There is a famine in the way of suitable scenarios—subjects to film. The more enterprising producers are clamoring for something new—and there is nothing original. The field has been scraped bare, so to speak, and directors are at their wits' end for plots that have a semblance of something new. A find is welcomed with open arms and out of the thousands of manuscripts submitted very few acceptable ideas are culled. The hopes of these thousands of authors receive jolts that they are not prepared to withstand. The writer who is successful is immune from rebuff but the novice weakens when his story is returned and he concludes that the hand of every scenario editor is against him and that he is the victim of a foul and premeditated conspiracy to blanket his talent and deny him the privilege of making a livelihood in the way of selling his ideas to the moving picture concerns.

It is a fact that the person who can write acceptable scripts is the most sought after of any writer at present, and few of them have "arrived." Owing to this fact concerns have sought to film well-known stories by the best authors, hoping that the fame of the writer or the excellence of the story, which is a familiar one, may account for any shortcomings in the film. A number of stories written by the best known of the novelists have been dramatized and the result has not always been satisfactory for the reason that few written hits are suited to the picture story. To attempt to faithfully follow the story plot means failure in almost every instance, and to garble the version robs it of its original value as a story, and the changing of the plot to conform to the mechanics of the picture is sure to be detected to the detriment of the film version and booklovers are disappointed.

As an instance in point I will refer to the film "Foul Play" recently released by a trust concern. This story was written by Charles Reade, many years ago, and is a familiar tale. It is done in three reels and has been lauded by the way of the press agent route as the ne plus ultra of the picture. The production suffers in many respects for the reason that the story cannot be told convincingly on film. Stripped of the master hand of Reade, it stands out cold and unsatisfactory in the pictures. The graphic description of the author is lacking. The story is an interesting one to read and one becomes so absorbed that he forgets to consult the clock and generally finishes with a yawn at an unseemly hour in the morning, if the reading is done by artificial light. I have no timidity in saying that the staging of the story is crude in spots. This is said with all respect to the concern, which has a well-earned reputation for putting out excellent film stories. The producer no doubt thinks he made the best of the material at hand, but he was handicapped in not having an excellent picture story as the nucleus. He confined himself too closely to the Reade version. To depart from it meant failure, and there you are.

Young Wardlaw forges his father's name to a check to assist his friend. The friend, not doubting the young man, presents the check for payment and the spurious signature is at once detected. There is a speedy trial and Robert is convicted, being abandoned by John. In after years the dishonesty is cleared up by a very simple process—that of employing an expert in handwriting. To analyze this part of it critically, one is led to inquire why the delay in resorting to this procedure? Robert knows that John imitated the handwriting of the elder Wardlaw, and yet John is excused from court by reason of illness. The honor and integrity of Robert was at stake and yet he went to trial, apparently, with his unsupported denial that he had forged the check and it availed him nothing, for appearances were against him and he was convicted before going to trial.

The novelist explains this to the satisfaction of the reader, but as a film incident it is inconsistent. Reade never intended to have Robert and Helen, together with two sailors, pull away from a sinking ship in mid-ocean in a skiff which would not keep afloat in any sort of a sea. There must have been lifeboats on the ship he wrote about and the craft in which the two principal figures reach the deserted island would never be carried on any sea-going boat. This particular incident in the film story is laughable. That Reade erred in his version—so far as the picture worth of the story is concerned—in having Rolleston leave Robert on the uninhabited island to starve for the reason that he recognized in him a convict is apparent. It is quite difficult to reconcile this particular situation.

Robert had saved the life of Helen. She loved him. Yet when her father comes to rescue her she walks calmly away from her savior—her lover—and leaves him to his fate with very little provision in the larder and the flat-bottomed skiff. It would seem that any man possessed of an atom of the milk of human kindness would not be a stickler for the upholding of the law and taken Robert off the island.

The incident of the duck—the homing-duck—alighting on a ship far at sea with the call for help attached to his leg, or wing, is quite far fetched. One could read this and follow along in the chain of events, but it is doubtful if ducks really fly far out to sea, and the providential alighting on the ship is a miracle to say the least.

Again, the heroic act of the convict in protecting his employer from robbery, and thus earning his gratitude, is a cheaply contrived situation and is somewhat ludicrous. Reade had words to waste on this incident but the producer was hampered by a mathematical proposition. He was working inside the three thousand feet limit.

The one thing that stands out clear and sharp is the hirsute appendage provided for Robert. As an often and much-bewhiskered character, he stands alone in the moving picture class. He wears whiskers of all lengths, and in the final scene appears with the most rapidly grown tapestry in the history of the picture. He has the Seven Sutherland Sisters looking like a bald-headed quartet. His rapid change of beard when he decides to accompany Helen home is a good stunt, but the uncombed bunch did not prevent recognition on the foam-lashed rocks of the deserted island, Mr. Rolleston lamping him immediately.

There was a great opportunity for a shipwreck scene but the producers seem to be short on marine effects throughout the whole picture. The scenes in the Wardlaw office were repeated too often. One becomes tired of the same setting. This cannot be laid up against the author of the book. The arriving at the latitude and longitude of the island by the means of a watch, a crooked stick and a piece of cloth might get over with a landlubber, and one cannot be technical, for without locating the haven of rest, Robert would have had no incentive for snaring the ducks while concealed behind his whiskers; the feathered messenger would not have alighted on the ship—but why go on? The young people were doomed to double in the Robinson Crusoe act to the end of of their days, or until speared by cannibals with teeth for the white meat, unless something heroic was done and performed quick—and the way devised was unique, novel, and has all the required elements of the drama.

The denouement comes swift and conclusive. Young Wardlaw is shown up as completely as any stage villain was ever unmasked. He gets all that is coming to him, including the loss of his sweetheart, who buries her face in the whiskers of the hero, who is Johnny-on-the-Spot with the signed papers to cinch the case.

As a novel "Foul Play" is an entertaining story and one well done by a master in story writing, but the picture version is subject to criticism and the principal objection is that can overlook the incongruities for the reason that they are the dramatic incidents are not convincing—on film.

Virginia, Minn.—Work has just begun on the new Lyric theatre to be erected here.

Wenatchee, Wash.—The Wenatchee Realty Co. will erect a new theatre at Mission and Palouse streets.

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NOTES OF THE WEEK

FROM THE OBSERVATORY
By G. F. Blaisdell

THE committee on civic affairs of the Lynn (Mass.) Interchurch Union declares that the motion picture theatres in Lynn are one of the most successful substitutes for the licensed saloon. Here's the exact language:

"We are impressed anew by the social possibilities of the moving picture exhibition, regarding it as the most effective foe of the saloon as well as the low-grade theatres."

Representatives of thirty-three churches have delegated a committee to consider the question. Fine! At last churchmen have recognized a condition which for a long time has been patent to many non-churchmen. The saloon men also knew all about it, so also did the owners of the low-grade theatres. Another class of men has felt the effect of the moving picture domination, and that is the high-priced theatre owner.

Of course, it should be understood that in Lynn, at times, there are two different kinds of saloons—hence the reference to "licensed" saloons. Under the local option law there are occasions when at the annual municipal election the voters declare that no licenses shall be issued for the sale of liquor. The result is the following year the unlicensed saloon—the "speak-easy," the pocket, or perambulating saloon; the disappearing closet, the hotel "gag"—all a piece of unmitigated nonsense, folly. The sale of liquor is not much restricted. The sale of abominable liquor is encouraged by referendum enactment.

The licensed saloon, in the opinion of most rational-minded men, is far less an evil than is the unlicensed. The term "evil" is used advisedly. Evil it is when men spend too many of their waking and some of their sleeping hours in a gin-mill. The shorter the sessions at the bar the better the general welfare of the community.

So it is a fact that the moving picture, by providing a place where people of ordinary means can "kill" an evening and at the same time be entertained and instructed, is a benefit to any neighborhood.

* * * *

How much wiser and of keener observation are the men of Lynn (good, old Lynn—the Observer's "home town") than, for instance are such men as the Rev. J. C. Bierri, of Reading, Pa., who in addressing 250 delegates attending an Epworth League convention in Phoenixville, Pa., recently, declared that "The sooner the church awakens to the necessity of combating this growing danger, which threatens the religion of the young, the more secure can she feel in what the future holds for her. If the moving picture shows and cheap vaudeville are permitted to continue undisturbed in impressing upon the minds of the young pictures of melodramatic adventure, the tragedy of divorce and stories of evil and debauchery, the child patrons of these disgusting exhibitions will grow up with an unhealthy and distorted view of life and of what it holds."

The means advocated by Mr. Bierri are the introduction into the church of religious entertainments for the children which will satisfy their cravings and at the same time drive home some lesson of morality.

Glittering generalities! What sort of entertainment will the reverend gentleman substitute for the moving picture to satisfy this craving? Dr. Warner, of Park Congregational Church in St. Paul, and the Rev. Mr. Becker, of Grace Presbyterian Church of Montclair, N. J, have tried the experiment of giving the children and the adults of their churches and communities moving pictures on Sunday evenings—and with remarkable success. The latter had his first experience last Sunday evening. The church was crowded; at the close of the services the officers of the church were talking of a larger structure.

The experience of the last-named clergyman is the unvarying experience of the many who have introduced in their churches similar innovations.

* * * *

Clerygymen—real live ones, at any rate—desire men and women and children in numbers. The more they can reach the better are they satisfied with their opportunities. Your militant pastor wants to reach non-churchgoers. He knows he will find the regulars in their pews on Sunday morning. The moving picture will serve as a medium to bring to his church those who under other circumstances would not enter his doors.

* * * *

An interesting phase of the introduction of pictures in Mr. Becker's church lies in the fact that in Montclair the municipal authorities have refused, uniformly denied, applications for permits to open picture houses. It is not inconceivable that the popularization of pictures by the pastor will in time force the city officials to reverse their former decisions—which, of course, were ridiculous—and permit the establishment of picture theatres in what the New York Sun on a former occasion described as "that pluperfect spot."

* * * *

An Aurora (Ill.) dispatch to the Chicago American tells of the following film romance:

A sister and brother, for twenty years lost to each other, both now old and bent with age, have been reunited through the brother's fondness for five-cent picture shows. He attended a performance at a theatre here and saw his long-lost sister in the nurse role in "Romeo and Juliet." John Stanton, seventy-three years old, is the brother, and Mrs. G. W. Walters, seventy-six years old, of Philadelphia, Pa., is the sister. The aged couple are to spend their remaining years together.

* * * *

Under a charter from the I. A. of T. S. E., affiliated with the A. F. of L., the Toledo (Ohio) Motion Picture Operators' Protective Association has been formed.

* * * *

The Ammex Motion Picture Company has leased the old National Bank Building in National City, Cal., and on two floors, each eighty by fifty, is installing appliances for the manufacture of moving pictures. With one exception, the plan is said to be the only one on the Pacific Coast that will turn out the finished film for the producer. The company expects to deal with foreign as well as domestic exchanges.

Actual photographing will begin November 18. Western pictures and Spanish scenes will be the principal productions to begin with. The company has contracted, it is reported, with one of the best known producing managers in New York City, who will assume charge of the stage productions. Six other leading people will accompany him. The remainder of the company will be filled out with local talent, principally cowboys, cowgirls and a small-sized army of supers. The plant will be equipped to turn out 200,000 feet of films a week.

The Ammex Motion Picture Company was recently incorporated with F. W. Randolph as general manager. It is the claim of General Manager Randolph that the water supply of National City is particularly adapted for develop-

ing motion pictures, for the reason that it does not produce rust, being free of iron. The general offices of the company are to be in San Diego.

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Those who were so fortunate as to witness the work of Windsor McKay in the four thousand drawings reproduced by Vitagraph will be glad to know that this artist is at work on another series, which he promises will be the greatest he has ever drawn.

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Thirty-five Minneapolis exhibitors have organized to protect the interests of the first-class picture theatres. Steps were taken to raise a fund of $450 for mutual protection.

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Five moving picture outfits will be used in the Kentucky State campaign. The pictures will be non-political and will be exhibited free. They are to be in the interest of Judge O'Rear, the Republican candidate for Governor.

* * * *

The Rev. Dr. J. H. Hackenburg of Reading, Pa., has denounced moving pictures and billboards. As to the latter, much might be said. Posters that are not issued by the manufacturers of pictures, and that have absolutely no relation to the pictures that are supposed to be displayed on the inside of the house, unquestionably do more to bring into disrepute moving pictures than any other single agency. They are an unmitigated abomination. They are dishonest in that they do not portray what they pretend to portray. They make no appeal to intelligent discrimination. They do appeal to those who will be less interested in wholesome comedy, drama or educational subjects than they are in the more sensational pictures.

If the National Exhibitors would make a stand for the display only of posters actually descriptive of the pictures on exhibition they would do much toward removing one of the most vulnerable of the picture features that are the subjects of attack.

* * * *

Telling the story of the moving picture show proprietor who was sent to jail for admitting to his theatre children unaccompanied by adults, the Norfolk (Va.) Landmark rises in its editorial wrath to inquire:

"If it is not freakish to bar children from moving picture shows, what is it?"

The Landmark goes on: "One is inclined to wonder, when reading that verdict, what kind of shows are given in the metropolis. If such an ordinance were enacted in Norfolk there would be a righteous and sky-piercing howl. The best patrons of these miniature show places are the children; and, to insist that they should not be admitted unless some adult accompanied them would amount locally to a practical confiscation. If the scenes are not fit for children to witness they should not be exhibited. If the theatres are unsafe they should be altered. But to bar children from pleasure and prevent mothers purchasing inexpensive relief is freakishness run riot."

* * * *

The question raised by the Landmark is a great one—one on which wise and observing men and women differ—and, it may be added, that is the situation right in New York City.

* * * *

Mr. and Mrs. Charles King, employed in a picture theatre in Memphis, Tenn., were severely burned a few days ago by a blazing film.

* * * *

Butte, Mont., is to have a $96,000 picture theatre, which will be one of the finest west of Chicago. The Montana Amusement Company will operate it. George W. Bennethum, of Allentown, Pa., will begin, on November 1, work on the Hippodrome, seating 800, which will occupy a plot forty by one hundred and fifty.

* * * *

Among recent incorporations are the Clansman Kinemacolor Company of New York, capital $10,000; Kanawha Film Company of Charleston, W. Va., capital $5 000.

* * * *

Searching for data of moving picture shows as they affect children, an investigator in a Connecticut factory town has learned that out of 350 pupils from ten to fourteen years of age, all but thirty-four were habitues, more or less, of the picture shows; 183 went twice a week or oftener; nine children went daily, three of them having business connections with the theatre, selling popcorn, etc. Of the 316 who attended, 130 were allowed to go unattended by grown people.

From Our Western Correspondent

Hot Springs, Ark., Oct. 25.—When I sent last week's letter to the official headquarters I had no idea that in the next one I would have to chronicle as the concluding chapter of the moving picture romance and matrimonial finish of the first, the fact that the happy bridegroom was kidnapped and passed a very strenuous night "in the hands of his friends," as they say in political circles, yet such is the case.

Leo Kind and Miss Dorcia Dillow were happily married here about ten days ago. They didn't expect that the glories of their flat would be rudely shattered, for the reason that they did not count on the program that was especially arranged for the benefit of Leo being pulled off and gone through with in such a realistic manner. Leo had concluded his day's work on a certain evening the past week and with his bride was happily discussing the joys of married life, when, without warning, bedlam broke loose beneath their window. He thought that the world had come to an end and he rushed to the window to get a good view of the show. In the glare of a nearby street lamp he discovered fifteen of the moving picture employees of the various houses in the city "doing things." These active workers had brought with them about everything that would produce sound and all of 'em were turned loose at one and the same time. Carl Hansen, trap drummer at the Lyric, headed the bunch, and to make a real genuine, honest-to-goodness-serenade Carl had raided the orchestra pit of the Lyric and appropriated several of his specially-made whistles and other effects that he uses for the pictures.

While Leo was bowing his thanks, Joe Hunt, stage manager at the Lyric, stole softly up the stairs, accompanied by "Pat" Gilliam, and while the noise outside drowned Leo's yell of protest and his bride's screams they yanked the bridegroom out of his apartments and almost out of his trousers at one and the same time and hurried him downstairs into the willing hands of the other Indians awaiting him. "The Black Hand" could not have accomplished it with better results. The first place they took Leo was to a nearby emporium where they serve those concoctions that were responsible for the W. C. T. U. movement in this glorious land of ours. There were many things to sample and none of them were overlooked; aiso, there were many like places to visit, and fearing that the others might feel jealous they played the entire circuit. Along about 3 "P. X." they decided to show Leo sights that he never dreamed existed in the city of his birth, and the gang set forth to accomplish the fitting finale. They did, believe me. Two hours later—5 o'clock—they were, oh, so tired! It was then that Carl Hansen decided to show the true spirit of philanthropy and he telephoned for his horse. "Selig," named after the moving picture firm. Carl had other reasons for his charity. There were several members of the night force strolling along the avenue, and their appearance was such as might cause said officials to believe that a delegation of inmates from Bloomingdale had visited the resort without preliminary warning. The little carriage had not been built to accommodate such a crowd, and "Selig" protested with more horse sense than his heavy-ladened companions possessed, but man was ever destined to rule and "Selig" was given a good idea of what "The White Man's Burden" actually consisted of. He hauled 'em all home, one at a time.

Now, what did Dorcia say when her illuminated "hubby" was delivered into her waiting arms. Hoot mon! That is another story, and "The Man in the Baths" isn't telling tales out of school. "Pat" Gilliam informs me, however, that they'll never catch him napping that way for when he decided to include the little yellow buggy among his personal assets—for it is in this same vehicle that he goes "romancing around," accompanied by one of Hot Springs' most talented and pretty young ladies—that he will make his honeymoon of such long duration and so thoroughly barricade his doors that it will take a regiment of soldiers to capture him. The "bunch," however, just dare him to get married.

There arrived in this city the past few days an old moving picture theatre stalwart, Frank Ritter, of Brooklyn, N. Y. Frank had left the pretty "valley of vapors" some months ago for a visit East stopping in Memphis long enough to tear off a few hunks of harmony in some of the houses of that booming city, after which he hit the train for the "City of Churches." They do say, though, that once you come here you don't want to leave, and I guess that is eminently correct in Frank's case, for he's back once more.

He holds the record for long engagements in this city. Previous to his departure he sang at the Lyceum for over two years. Being acquainted with the big song publishers, his melodies are always up-to-date. Frank is taking it easy at present, enjoying a much-needed rest. There is a rumor to the effect that when the new theatre opens that George Walker is building, he will be found in charge of the harmony department, as he and George are very good friends.

Mr. Walker isn't saying much concerning his new theatre, but from the rapidity with which the work is going on I opine that this house will be a credit to the city. There is considerable discussion of the report he will only charge five cents admission. That idea hasn't been a howling hit with the other managers, who would like to see him maintain the same standard as they are doing and have his patrons lay a dime at the cashier's window. The new house will have one of the swellest entrances of any in the city. George has promised to outline to me every feature of his theatre, which I hope to put in cold type in the very near future, and let the other managers get a slant at it and see what they think of the same.

The Photo Play has found business to be so good since taking on Independent service that they have recently placed a very pretty and unique tile floor in their lobby, as well as redecorating the same. This little house is located right in the heart of the business section and the pictures there are immense. The regular "season" is rapidly approaching and business is picking up at every theatre in the city. Eddie Gavrel, of the Lyceum, had two pretty pictures painted on each side of the lobby, enclosing them in large oak frames, which enhances the beauty of that theatre. Eddie is a real "live wire" in local picture circles, and his house is doing a banner business.

Harry Hale informs me that when the baseball series between the Giants and the Athletics are released that they will be shown at his theatre, the Lyric. This series is attracting a great deal of attention in this city, where many of the big league teams come to train, and the moving pictures of the same will be the magnet that will draw packed houses.

There was one picture the past week that caused a laugh and the reel was, I believe, intended to portray an historical event. It was the limit. Imp, how could you do it? And little Mary, we sure pitied you. I refer to "The Sentinel Asleep." It's too bad that "sentinel" ever woke up long enough to get out of the factory. "Napoleon" might have looked the way the "Little Corporal" actually did look, if he hadn't looked the way he looked when he looked that way. Some directors must imagine that all that is necessary to get a "Napoleon" acceptable is to pick out a small man, twist a bunch of his hair down between his eyes, get a soft hat, mash it together and slam it sideways on the poor boy's head, and he's the hero of the Island of St. Helena. That's just the way that Imp "Napoleon" appeared. Ring down the curtain, mother, I can't sing to-night! Also, officer, call a cop!

The American sent us two good reels the past week, "The Land Thieves" and the "Cowboy and the Outlaw," both of which were not only well acted but contained some of that glorious scenery for which this firm is noted. Keep it up, American; you've won first place here in this man's town for Western pictures.

Great Northern gave us an excellent view of "Barcelona," which was much enjoyed, and Nestor's "Mutt and Jeff" series drew the usual big house Wednesday, at the Scenic and Photo Play theatres. Powers enabled us to see what the "Largo Lakes of Italy" were like, and the view we got was all to the good. "The New York Cowboy" was the best Trust picture of the week, for which Selig deserves mention.

THE MAN IN THE BATHS.

CHICAGO LETTER

The Laemmle Film Service has recently installed the fan-effect air-purified system for the benefit of its employees and is agent for the same throughout the United States. Mr. Fleckles, at this exchange, states that business is better than ever and that they are doing more business to-day than ever before.

Abe Stern, of the Crusaders Exhibiting Company, has recently purchased State right for "Old Wyoming Days" in Wisconsin, and is busily looking after the booking of the same.

Art, operator at Laemmle's, is going to be a member of Local No. 2. He stated that he is a lucky guy as another baby boy has been added to his family; therefore, Local No. 2 should plug for Art. May his troubles be little ones.

We will have to hand it to Hammond for a local of game and nervy fellows. Local No. 103 at Hammond, Indiana, went out Tuesday, October 17, and demanded the union scale of wages, and to make sure of it the old men have been put back in their former places. An operator from Detroit, Mich., not knowing that the strike was on, worked at Hammond, and not wishing to have his card taken from him by the crowd of union men waiting for him at the railroad station, he walked from Gary, Ind., to Ann Arbor, Mich., in order to get a train.

The Orpheum Theatre, Kenosha, Wis., which was closed for alterations, has reopened under the same management, with a run of first-class pictures. It has a seating capacity of six hundred and is owned and managed by Mr. George Rugg.

In my interview with Mr. Franke, of the Sheridan Theatre, at 939 Irving Park Boulevard, last week, he stated that they were a happy-go-lucky bunch at his theatre and couldn't be otherwise, on account of the good business they were doing. A kinodrome machine is used, which throws a clear and steady picture. The seating capacity of this theatre is about 750 and therefore a good programme can afford to be shown.

Owing to a recent article of one of my contemporaries about a moving picture theatre situated on Halsted street just south of Thirty-third, I investigated the matter and found that the theatre has a first-class and good programme for a theatre of its size. Three reels of first-class Independent pictures are run and also an illustrated song is on the evening bill. The theatre is managed by Mr. Walter Immerman, and although run down by recent managers it has steadily come to the front through the persistent advertising and excellent management of Mr. Immerman, who is well experienced in this business.

The orchestra consists of a violin and piano, played by Mr. Immerman's father and sister. The elder Mr. Immerman is a violinist of no mean ability, being a graduate of the Conservatory of Music of Berlin. Miss Immerman is also a talented musician and, although only classical music is played in this theatre, it is a big drawing card and is appreciated by all who attend. The operator, Mr. Charles Forberg, of Local No. 2, knows his business, having worked for the Jones, Linnick & Schaffer circuit for several years. The picture which is produced by Powers' No. 5 machine on an ordinary curtain, shows very clear and plainly. I can say it is as good as the average picture shown in Chicago. The theatre itself, which although not built fancy, is plain and a very attractive house. The side lights are placed in a position where they do not interfere with the clearness of the picture. The floor has a gradual incline, making it convenient for everyone to see without craning or stretching their necks.

Mr. Immerman has been manager of this theatre only a short time and he has made good so far, and we sincerely hope his success will continue.

Mr. A. A. Frudenfeld, proprietor of the Barrison Theatre, at Waukegan, Ill., was a visitor to the Standard Film Company last week. He stated that business was great in his part of the State. He has one of the most successful and best-managed theatres in this part of the country. He never shows less than two reels and always has first-class pictures, which he can very well afford as his theatre has a seating capacity of eight hundred.

Mr. Joseph Hopp, of the Standard Film Service, Chicago, is not only a big man in the motion picture business, but is classed as one of Chicago's prominent citizens by the Chicago Magazine, which had a whole page of data on Mr. Hopp's life.

WARNER KENNEDY.

LOS ANGELES, CALIFORNIA.

To provide the proper facilities for the censor committee is now up before the city council, to purchase a moving picture machine and employ an operator and to fit up quarters in the Temple Block. Mayor Alexander will make this recommendation if his further investigations do not run him up against the city's ordinances, for the building laws are very strict. So the Temple Block may not be suitable after all, but if it is it may be possible to arrange one of the largest rooms in the building for an experiment station where the new films can be tried out.

There are about two hundred moving picture theatres in the city and fifty-five new films come to Los Angeles every week. It would require a straight sitting of the committee for about twenty hours to see all the pictures shown in the city, if they saw them in one place. Divided into working days of eight hours each, the actual watching of the films would require about three of these working days, leaving but little time for the other pursuits of the members of the committee. And this committee serves without pay.

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This is the time required to view the films if the committee could sit in one spot and watch reel after reel. But as no provision has been made for this one spot, the committee would have to go from one show to another, covering all two hundred of them. In such a case the committee would not have time to do anything else at all; in fact the seven days of each week, with twenty-four hours a day, would not be nearly long enough to do all the work required.

The finance committee will have to be convinced that the city should run a municipal moving picture show.

The Co-operative Film Manufacturing Company filmed the pictures of President Taft's parade. A very clear picture was secured, especially that of President Taft.

The European, First and Wilmington, has for the third time sent its owners to bankruptcy. Who's the next one.

The G. A. R. picture released by the Imp Company was shown at the Optic Theatre. Manager Woddley said that while the picture has shown for three days there was not an empty seat in the house. The Daughters of the G. A. R. attended this picture.

Berkeley, Cal., is planning to establish a municipally owned moving picture theatre in the high school building. They propose to purchase one of the finest machines available and install it in the high school auditorium. The pictures will be shown at periodical meetings and will be of the best educational pictures. The meetings will be far enough apart so as not to come with the local picture shows.

The Lyric Theatre has installed five 500 candle-power globes in the lobby, and has also a new aluminum curtain.

F. O. Keife, Tucson, Ariz., has changed his service from Trust to Independent.

The Pastime Theatre of Long Beach has changed from Trust to Independent service from the California Film Exchange.

Manager Fred Dawes, of Miles Bros'. Film Exchange, is once more on the sick list.

The Consolidated Securities Company has an option on the Tally's Theatre in Santa Barbara.

Miss Louise Glaum, who played ingenues with Nat Goodwin, has been engaged by the Pathe Freres studio in Edendale. Manager Youngdeer declares that Miss Glaum is a valuable addition to his forces, as she was at one time a member of the Selig Chicago studio.

Hobart Bosworth, of the Selig studio, returned to work last week after being ill for about two weeks.

OUR LONDON CORRESPONDENT

(London Office of the News.)

8 Sherwood street, London, W.

The News' editorial comment on the stopping of the Johnson-Wells match has acquainted the American trade with some of the aspects of the campaign waged by the Rev. F. B. Meyer and his allies, including the Archbishop of Canterbury, who distinguished himself by describing the South African War as "a regrettable necessity" and who can usually be relied upon to oppose any humanitarian medicine which reaches the House of Lords, and the Bishop of London, whose opinion is certainly worth more. What has not been pointed out, is the shifty methods of these gentlemen, who started on the "brutalizing spectacle" tack and finished on the color question. I would like to publish in the News Mr. Will G. Barker's letter to the Rev. F. B. Meyer. Mr. Barker, like the rest of us, had no objection to fair criticism, but it is a trifle too much, that any boxing match should be stopped at the instance of men who confess they have never seen a match, and on the pretext that one man is a black. Is there not a general idea that Christianity knows no distinction of race or color?

It is not my intention to discuss the pros and cons of the Johnson-Wells affair, however. What led me to the subject was the part played in the agitation by the Rev. F. B. Meyer. Now it can be said without offense that Mr. Meyer, whose many fine public services are not forgotten by those who happen to differ with him in this matter, is just a wee bit disposed to start a crusade without thoroughly investigating the facts. About a year ago, I was producing a special issue of a cinematograph trade paper here and asked Mr. Meyer to substantiate in an article for that publication some general charges against the cinematograph theatre which he had made on a public platform just before —I believe at a Free Church Congress. I also placed facts before him which went to show that it was practically impossible for an immoral film to be put on the screen. Mr. Meyer replied very courteously, accepted my assurances that everything was as it should be, and said that his remarks had been prompted by the facts that films of a doubtful nature had been sent for showing at his institute three or four years before. At that time of course, there was no cinematograph trade to speak of. Now it seems to me that just as Mr. Meyer levelled an accusation at the cinematograph trade in 1910 on the strength of things which happened in 1907, so he has been led to attack a modern glove fight on account of things he has heard of happening in an old-time prize fight some time early in the 19th century. For which reason, whether we are or are not greatly concerned at the stopping of the fight, we are opposed to the methods which went to bring that stoppage about.

Truth to tell, fight films are not great drawing cards here. Many showmen will not feature them, realizing that many members of their audiences do not like them. It is not worth while to get extra patronage for a week if you lose part of your regular patrons. Then again the prices asked for these subjects are usually much too heavy for the average show and out of proportion to the film's drawing powers. Even the Johnson-Jeffries film fell very flat and I do not think the N. S. C. can have broken records with their bookings of the pictures of the matches at their establishment.

The "American" Co. Ltd., which is the name of the company now handling "Flying A's," is very cosily established

at its new premises in Wardour street, which undoubtedly are among the most comfortable and convenient in the trade. Mr. Scott now has Mr. Leslie Smith as his lieutenant. Mr. Smith is a brother of "Jack" of that ilk, Barker's Baron Munchausen, and another brother, Harry, is doing good business as sales manager for Edison. We have also connected with the trade Mr. George H. Smith of the Vitagraph and Mr. Smith of "Kinemacolor," but it's quite easy to tell one from the other when you've had a little practise.

There was sure to be trouble sooner or later over the question of incompetent operating. It is going to become a very acute question before many weeks are over. The N. A. C. O. are behind a bill which will be before Parliament, making it essential for an operator to pass an examination and secure a license. The N. A. C. O., of course, is the National Association of Cinematograph Operators and its members are in a particularly good position to give instances of the really scandalous manner in which various music hall proprietors are jeopardizing the safety of the public for the sake of a little economy in the wages list. Mr. Hutchings, their president, who is now with Mr. Barker, and whose standing as an operator is evidenced by the fact that W. G. B. has placed him in charge of the projector at the Empire Theater, was himself discharged by one of the chief music hall combines and his work given to an electrician for two shillings (50c.) a week extra.

I happen to visit the hall in question fairly frequently, and you may take my word for it that the picture nowadays is calculated to make angels weep. This hall is owned by a company with two millions of pounds capital, whose variety shows are not remarkable either for their length or quality. The shortsightedness of spoiling which was often the best turn in the program would be obvious to the manager if he took the simple precaution of seating himself among the audience and listening to their opinion of the greyish smudge he calls a picture. This hall is one out of many such; in London alone I know of twelve halls where the operating is in incompetent hands. Let's hope the bill goes through; it will mean a bigger wages bill for the music hall companies, but emphatically this is a case where money well spent is money earned.

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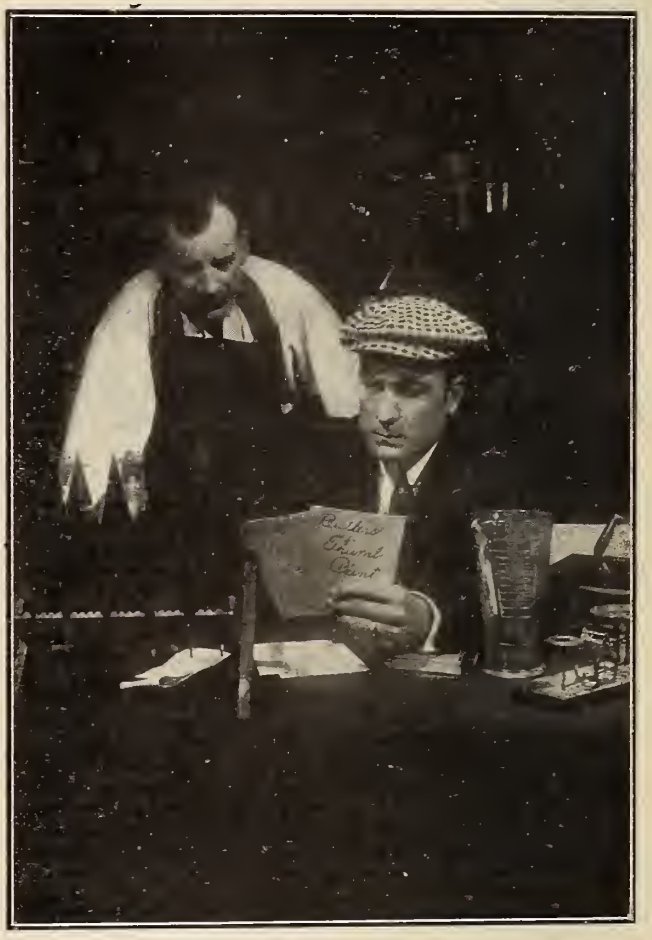
As theatre patrons are always interested in the methods employed by officers in the detection of crime the Imp company has in contemplation the producing of a series of



detective stories. The first of these will be released Thursday, November 2, under the title of "King, the Detective." It is a powerful and convincing drama, with King Baggot in the title role, and it gives that excellent actor a great chance to display his histronic ability. The story is a cleverly constructed one, with that suspense that holds the attention from start to finish. The plot hinges on the murder of a banker for his money. The deed is committed in his own house and his son-in-law, who has been secretly wedded to his daughter, is suspected. There is strong evidence that he committed the deed, for he was seen to enter the house in a stealthy manner by a servant. The young man is arrested and thrown into jail pending his trial and the young wife is distracted. In her desperation she seeks the services of King, the famous detective, and he enters into the work with a relish. He is nonplussed as he proceeds with his investigations, but finally discovers a thumb print on the collar of the dead man. He procures the thumb print of the suspected young man and discovers he is not the guilty party. By a clever ruse he obtains an impression of the thumb print of the chauffeur, who has not been suspected. This is an exact replica of the telltale print. King confronts the auto driver and by a novel demonstration compels him to confess. The young husband is liberated and the wife is profuse in her thanks to the detective. The unfolding of the plot is unique and original, and the suspense is interesting and entertaining.

"La Cinematografia Italiana ed Estera"
IS ITALY'S LEADING PAPER FOR THE
AIMATED PICTURE BUSINESS,
PUBLISHED FORTNIGHTLY.
28 Large Pages. Eight Shillings per annum.
Editor-Proprietor: Prof. GUALTIERO I. FABBRI,
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"La Cinematografia Italiana" is the official organ of the Universal Exhibition of 1911 at Turin.

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Powers at Mobilization

The mobilization of the Atlantic Squadron on the Hudson River, the assembling of the greatest fleet ever gathered at one place under the American flag, began early Tuesday morning, October 24. At the same time the camera man for the Powers Motion Picture Company was on the job, armed with permits that took him without delay on board the big flagship Connecticut.

From on the bridge beside Admiral Osterhaus he got a point of vantage. There is no question but that the gathering of this giant fleet will arouse the greatest enthusiasm, and it is a commendable fact that the great event has been exposed to the film from its very beginning. Mr. P. A. Powers is going to put it out as his regular release for November 7th. The film already taken has been blessed by ideal weather. so that the results are beautiful.

J. H. HALLBERG'S CATALOGUE

We have received from Mr. J. H. Hallberg, Hallberg's catalogue and we congratulate Mr. Hallberg on the artistic get-up of it and the admirable printing and also for the display of practically everything necessary for an exhibitor. It has been our province to examine catalogues of various supply houses, but can safely say Hallberg's is the premier of them all. In the whole ninety-six pages there is grouped together such a vast display of goods that an exhibitor need not go anywhere else for anything that he may need, and we heartily commend the catalogue to every exhibitor, it being well worth the price of twenty-five cents. Ask for it, if only for the information contained therein.

Picture Show Operators Strike

Union operators in all the 5 and 10 cent theaters in Lake County are out on a general strike because of the refusal of the managers to grant them an increase of $4.50 per week. Gary operators are now receiving $15 per week. Non-union operators have taken the places of the strikers and unless a settlement is reached the strike threatens to involve other unions.—La Porte, Ind., Herald.

Gulfport, Miss.—L. L. Chevalley will erect a building to be used as a moving picture theatre.

An official meeting of the Executive Board of the Moving Picture League of America will be held at the Southern Hotel, Columbus, Ohio, November 1. Every member of the Executive Board is requested to be there without fail. Important matters will come before the meeting, that vitally interest every exhibitor. All States that desire to join the National League will please send their application to C. M. Christenson, and if possible have an authorized delegate attend the meeting.

The League is making splendid progress. It is the duty of every officer of the League to be at Columbus on the first day of November, and those that cannot come will please send a brother with an authorized proxy to act for him.

M. A. NEFF,
President of the Moving Picture League of America.

To M. P. Owners, Managers and Pianists.

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MANUFACTURERS' SYNOPSES of FILMS

THE THREE SHELL GAME

American Release, November 6

Dick Henkle, an outcast, is seen crawling out from beneath a a freight car. After many rebuffs he finally secures work at the Weston Ranch, where he is made welcome by the daughter, Clara, and her mother.

Weston and Dick start for the bank to pay off a mortgage long due. At the entrance to the bank they are attracted by a three shell game and despite the remonstrances of Dick Weston gambles away his money, returning heartbroken to his home.

Clara and her mother blame Dick for their father's weakness. Appalled by his desperate situation Dick goes forth into the mountains, where he luckily meets the three shell gambler, whom he holds up, at the point of his revolver. He then goes back to the ranch and returns Weston's money. In the joy which follows he successfully pleads his cause with Clara, who had learned to love him during their brief acquaintance.

A powerful tale, vividly told, showing the extremes to which a desperate man may go.

THE MEXICAN

American Release, November 9

Joe Curvez, a Mexican, while idly strolling about his ranch finds, in a basket, a charming baby girl evidently deserted by her parents. He names her Dolores, and adopts her. Eighteen years elapse. A bitter race prejudice against the Mexicans prompts Charlie Mason, leader of a lawless gang of cowboys, to assault Joe Curvez when the latter calls at the local store for supplies. Thinking the beautiful Dolores would be unmolested, her aged foster father sends her on the next shopping errand. She, too, is reviled and insulted by the drunken cowpunchers, who finally bombard her and the Mexican in their dugout hut. A lively fight follows. Dolores then steals away for help. She returns with Clarence Stowell and a band of rangers who quickly put the invaders to flight.

Clarence immediately falls in love with Dolores, who returns his affection. The Mexican, however, rankling under his many injustices, gathers his friends together and an extremely interesting battle between rangers, cowpunchers and Mexicans is the result. Charlie Mason and his gang finally capture the old Mexican and his daughter, and are about to hang both of them when Clarence Stowell again arrives in the nick of time. The Mexican then confesses that Dolores is an adopted daughter, and removes all objection to her marriage with Clarence Stowell.

An intensely exciting story, beautifully told, depicting the fierce racial animosities of early California.

WAITING AT THE CHURCH

Imp Release, November 6

The trials and tribulations of a young man in reaching the church to become one of the principals in a marriage consummation furnishes the material for an amusing comedy.

Harry Graham is to marry Elsie Williams at high noon and the preparations are all made for the event which is to occur at the church in the presence of a few relatives and friends.

Graham visits the office where he is employed and announces the coming event to his fellow workers. He is admonished to make haste as the hands on the clock dial are rapidly approaching the hour.

He rushes out and at his lodgings has trouble in preparing his toilet. Becoming impatient everything goes wrong but he is finally arrayed in his wedding suit.

Starting on a run for the church he collides with a nurse carrying a child. The woman is thrown violently to the ground and badly injured. The prospective bridegroom picks up the child and impatiently awaits the coming of the ambulance to convey the nurse to the hospital. He stuffs a wad of bills into the hand of the surgeon and tries to dispose of the child. No one will take it off his hands and he is in a quandary.

In the meantime the wedding party has arrived at the church and waits.

Graham rushes on and at last, in his desperation, places the baby in an ice wagon but it does not remain. The vendor of congealed water grabs the baby and pursues and gives it to Graham. The latter hails a cab, jumps in with the child, and is driven to the church where he arrives just as the patience of the party is exhausted. The ceremony is performed but as the bridal party emerge from the church, the cabman approaches with the baby and indignantly demands that Graham care for his own.

There is consternation and the bride and her parents are horrified. Graham is roundly denounced and his troubles multiply and he is in despair. At this time the parents of the baby arrive and are overjoyed to find their offspring and all is made clear. Graham is forgiven and is once more happy.

THE WIFE'S AWAKENING

Imp Release, November 9

The drama opens with the household of Enoch Harrington plunged in sadness. Their first born has died and the father and mother are inconsolable in their grief. Mrs. Harrington later seeks diversion in society, but the husband is engrossed in his work as a scientist, having a laboratory in his house. He conducts several experiments and is on the verge of success in his invention when an explosion of the chemicals occurs and it subsequently develops that he is blinded for life, his eyesight being permanently destroyed. The wife is saddened for a time, but again seeks relief from sorrow by attending society functions, being the gayest of the gay.

At a ball she meets Gilbert Huston, a blase devotee of fashion, who has a penchant for flirting with young, handsome married women. He is genuinely impressed with the beauty of Mrs. Harrington and lays siege to her heart. She is lonely, as her husband's affliction prevents him from mingling with her set and turns to him. The intimacy is dangerous. At first she is horrified and then listens interestedly. The villain pleads ingeniously and she yields and consents to elope with him. They plan flight and everything is in readiness.

They have an interview in the garden underneath her husband's window. He overhears and it is made clear. He is heartbroken as the perfidy of his wife dawns on him. Harrington procures a revolver and debates whether to end his own life or try to wreak vengeance on the polished tempter. While he is revolving the matter in his mind, the wife has stealthily repaired to her room and is packing a few of her belongings in a grip. She discovers a shoe and stocking worn by her dead child and then the horror dawns on her. She sees her contemplated shame in all its hideousness—her afflicted husband—the memory of the dead child—their child—and she is stricken with remorse, sobbing bitterly.

Summoning her maid, she bids her go to Huston and tell him to leave the grounds as she has reconsidered her de-

cision. Then she goes to her husband, who is crazed with grief, and takes him in her arms, begging his forgiveness, which is freely given and there is a happy reconciliation.

THE MISSING HEIR

Thanhouser Release, November 7

A lawyer is given the execution of a will, which bequeathes to the child of a disinherited son a large fortune. The disinherited son is now dead. The father, on his deathbed, is penitent. By way of making amends he leaves to his son's offspring his entire fortune.

He is ignorant of his grandchild's fate but provides that a thorough search should be made. The will further provides that should the search for the child prove a failure, the fortune should go to the old man's nephew—a worthless and idle youth of loose morals. The nephew tries his best to make the finding of the child impossible, while the lawyer, who had a sentimental interest in the dead son, uses every known means to locate the missing heir.

The missing boy falls into the hands of an Italian fruit vender. The Italian reads in the papers that there is a hunt for the boy. He easily establishes the boy's identity by a scar on his cheek. Then he goes to see the lawyer to claim the reward.

But he meets the nephew at the lawyer's office and is bribed to keep quiet. It was the nephew's plan to keep the boy out of the way until after the expiration of the time limit set in the will.

In the tenement house where the Italian lived, there was a very wideawake, energetic janitor. And he had a sweetheart, a newsgirl, who also took a great deal of interest in what was going on. The girl's suspicions were aroused when the natty nephew called on the shabby Italian.

The two men hold a conference in one of the Italian's two rooms, having sent the boy into the kitchen. The girl listens outside, at the keyhole, and is shocked to hear of a plan to send the boy adrift. She decides to rescue the boy by strategy.

The plotters are earnestly conversing in the front room, and they do not hear a slight stir in the back kitchen. But the janitor, a former sailor, comes up the dumb waiter rope, hand over hand, hoists the car, and lowers the boy to safety, before the astonished villains realize that anything out of the way is happening.

Seeing that their scheme has failed they try to escape, but are trapped on the roof of the tenement, and ignominiously marched off by the janitor and turned over to the police. And the missing heir is produced in time to secure the fortune.

THE LAST OF THE MOHICANS

Thanhouser Release, November 10

During the French and Indian war, while America was still under the rule of England, Col. Munro was the commander of Fort William Henry, in New York State. His two daughters arrived from England, and pushed their way into the wilderness, determined to join their father.

The last stage of their journey was made under the escort of a young army officer, Major Heyward, one of their father's most trusted officers, and who was deeply in love with Alice, the younger girl.

Their guide was a treacherous Indian who had planned to lure them into the wilderness and make them captives. They were saved, however, by a chance meeting with a trapper and his two In-

dian companions, who were men of reputation throughout that wild region.

The trapper, American born, had lived with Indians all his life, and because of his skill with his rifle was known as Hawkeye. The Indians were the last of the tribe of Mohicans, who at one time ruled the country that is now New York City. But they had been driven back by the encroachments of the white men, and made their homes in the then wild region around what is now Lake George.

Through the aid of this trio, the little party of whites were led toward the fort, but their treacherous guide escaped, and backed by the Huron Indians, a hostile tribe, followed and attacked them.

During the attack the girls were captured, and carried off to the Hurons' village. Heyward and Hawkeye, disguised as a medicine man and his trained bear, by skill and daring, managed to rescue the younger of the two girls, but the elder was still in the power of Magua, their former guide. He was cornered at last with his fair captive, and in an effort to rescue her Uncas was killed. His death was avenged by the unerring rifle of Hawkeye.

The old chief, the last of his tribe, mourned his dead, comforted by Hawkeye, who tells him, "the gifts of our color may be different, but God has so placed us as to journey in the same path. I have no kin, and, like you, no people. The boy has left us for a time, but, sagamore, you are not alone."

FOLLOWING COUSIN'S FOOTSTEPS

Solax Release, November 1

George Moore, a young man living in the country, visits his cousin Harold Sidney in New York City. He tells Harold he has come to have a good time and Harold promises to break him in. Harold shows him a number of photographs of different girls, giving a little story with each. George sits with eyes and mouth wide open taking it all in. George refuses a cigarette, but Harold tells him in order to be a sport he must learn to smoke. The usual sick scene follows. The next day Harold, dressed as the typical college boy, takes George for a walk. Harold flirts with several girls and makes engagements. They escort two girls to a soda fountain. George is very bashful and the girls make fun of him. He slips out and runs home. Harold finds him at the house and tells him he has got to be a sport and go out and get acquainted. George goes to the park alone. He tries to flirt with a couple of girls but they get indignant and threaten to call an officer. He walks away, gets some cards printed. After making faces at a young lady, he offers her his card. She bangs him on the head with her parasol and he runs away. Thinking his clothing is what is causing him to be turned down, he buys a flashy suit and cane and goes out to try again. He gets very bold and finally gets thrown in the pond. Harold witnesses the ducking and rescues his cousin, who has had enough and wants to go home.

A HEROINE OF THE REVOLUTION

Solax Release, November 3

Ruth Fairfax lived with her widowed mother on the banks of the Potomac. She was in love with Will Rathburn. Will is a captain in Washington's army. One day while going to the spring, she sees two British soldiers hold up an American soldier and take from him a message from George Washington to Colonel Montgomery. Ruth, hiding behind a tree, hears one of the British soldiers read the message, which is to the effect that Colonel Montgomery must turn his regiment aside in order to elude 5,000 British soldiers who are lying in ambush waiting for him. She rushes out, grabs the message and runs home followed by one of the British soldiers. She jumps on horseback and flies to warn Montgomery. A most exciting chase follows. She reaches the American regiment just in time to save them, and falls in her lover's arms.

BIG NOISE HANK

Nestor Release, November 1

Hank Rouser, "Big Noise Hank," as a daring stranger had called him, was mad clear through. Julius Jones had faithfully promised to return that $500 after thirty days, and now it was long past due, and not even a line from Mr. Jones. So after a little friendly persuasion, in which Hank's six-shooter was brought into prominence, the bar was effectively cleared of its patrons, despite the protests of the bar-

keeper, and the bully sat down to despatch a few terse sentences to his tardy friend, upon the receipt of which Julius, with the aid of Caleb, his old family servant, quickly packed his traveling bag and started on a little journey, which, he wrote to Mr. Rouser, would surely keep him away several months.

As Caleb pushed out the rowboat which was to take his master to the railroad station by a short cut he tumbled into the water, and Julius upon coming to his aid, met with the same fate, while the boat with his coat and bag drifted calmly away. Hastily they returned to the house for dry clothing, but had scarcely reached the sitting room, when a violent ringing of the bell and a cautious glance through the window warned them that Mr. Rouser, true to his promise, had arrived; Caleb had scarcely time to lock his master in the bedroom before their unwelcome guest, after shooting off the lock on the door, strode angrily into the room, and to the servant's consternation declared that he would camp right there until Mr. Jones returned!

Julius had gone supperless to bed, and had almost given up hopes of breakfast, when his door opened stealthily and Caleb appeared. Not with breakfast, however, but the morning paper with the headlines, "Julius Jones Drowned—Body Not Yet Recovered!" Then followed a long account of the empty boat, the coat and suit-case. But comment was cut short by Mr. Rouser lustily calling for breakfast. As it was impossible for Caleb to get out through the sitting-room, Julius hastily tied the sheets together and assisted him out of the window.

All might have gone well had it not been for the new policeman, who, seeing a man leaving the house in that fashion, called for assistance, and in a few moments, not only were Caleb and Hank whisked off to the station house, but Julius as well. Fortunately, the lieutenant recognized the latter and his servant, and at once discharged them, while "Big Noise Hank" was unceremoniously locked up for carrying concealed weapons and disturbing the peace.

THE SUIT-CASE MYSTERY

Nestor Release, November 4

"Red Mike" and "Yellow Joe," a pair of crooks, overhear Ethelyn Flounce's appeal to Policeman Macclub. Her suit-case, filled with all her valuables, has been stolen. Won't the uniformed chap please find it for her? He will.

The two crooks are also on the lookout for the lady's valuables, and prove to be better sleuths than the guardian of the peace. From the interior of an auction room issues forth a man and a suit-case. The man fits the description given to the police and the case—well. "Red Mike" and his companion, "Yellow Joe," are very much on the job and follow both the man and the suit-case.

After some patient work on the pursuers' part, they almost succeed in getting the lady's valuables, but the lynx-eyed officer of the law is there with bells on and captures man, suit-case and valuables—three Teddy bears and a doll. On the same reel is:

MUTT AND JEFF AND THE LADY STENOGRAPHER

Hurrah! Mutt and Jeff go into the life insurance business; the former as a canvasser and the latter (lucky dog!) as a chair-warmer in the company's office.

Mutt tries his "muttiest" to insure various people, but his efforts spell failure. Though a magnet, he's not magnetic, and the people's wrath as well as hands and feet are drawn to him. At last, an old man permits the persistent canvasser to explain the multitudinous advantages of insurance; but, alas! the aged fellow, though a very good listener, does not hear—he's both deaf and dumb.

Jeff, however, faces quite differently; he is "solid" with the man "higher up" and is making a decided hit with the charming lady stenographer. The little chap believes in making hay while the sun shines, and as a result, the girl coyly consents to go to the theatre with him this very evening.

Mutt tires of the "receiver general" job and goes home pretty well mussed up and feeling considerably sore. Here he finds his little friend all spruced up and enveloped in his evening togs. What's up? Jeff won't tell and departs. Mutt follows; and at the affectionate meeting of Jeff and the pretty gir-r-r-l, his optics bulge out with envy.

Will the lady be glad to see a nickel show? No; she will not. Mutt comes to the rescue and walks away with the fair one.

Who is that big, burly gent camping on Jeff's trail? The stenog.'s hubby. Ha! the plot thickens. With a diplomatic whisper Jeff saves himself, and the tough "gink" goes after the "tall" game. Poor Mutt gets the finishing touches and soon reposes on the cold, cold ground. The "woman in the case" casts a derisive smile at the fallen Don Juan and leisurely walks away with her hubby.

Jeff, true to his business training, sits upon Mutt's chest and hastily writes him a life insurance policy.

A COWARD'S REGENERATION

Yankee Release, November 6

Courage was never a great factor in the make-up of Dick Moore, and, when his father orders him to give up the girl whom he loves Dick, after a mild excuse, consents to do so. But when he meets his sweetheart, her love and beauty overcome all promises and he decides to run away.

In the meantime, the butler and his wife decide to rob the old man of a large sum of money and in the struggle which ensued the butler picks up a riding crop which belongs to Dick and strikes the old man in the head, killing him instantly. Dick's crop is considered sufficient evidence and a general search is made for him. Instead of facing an inquiry, he deserts his sweetheart at a ferry landing and disappears.

A year later, as a private in the U. S. army he volunteers to carry important papers across the enemy's camp and almosts loses his life in the attempt. While in the hospital tent he is put in the care of a special nurse, in whom he recognizes the sweetheart he had deserted. Explanations follow and the young woman is finally satisfied that she can trust her future with the man who, though at one time a coward, had completely vindicated himself in the brave action for his country.

HE DIDN'T LIKE THE TUNE

Yankee Release, November 10

Mr. and Mrs. Le Moine have just returned from their honeymoon and are visited by Mrs. Le Moine's brother, Franklyn Bachelder. Mrs. Le Moine and her brother both possess musical talent and are very fond of one tune that they play as often as possible, which proves very annoying to Mr. Le Moine. His constant pleading to have them play something else proves unavailing and at last the "worm turns." Le Moine, seated in his room, hears the strains of the hated tune and rushes down to the music room and tearing the violin from his wife's hands, smashes it into a thousand pieces.

The wife and brother plan to repay him for his loss of temper by pretending that the wife has eloped with another man. They leave a note stating these facts and leave the house.

The brother disguises himself and taking two grips they board a train. When the husband reads the note he jumps into an auto and gives chase. An exciting race takes place between the auto and train in which the train wins. The supposed elopers board a launch and are chased in another by the husband. The chase continues in carriage and auto until finally in a roundabout way the elopers reach their home and are having a hearty laugh over their sweet revenge when the husband comes in. When he discovers the trick he shamefacedly promises never again to interfere with their music and to buy his wife a new violin.

FOLKS OF OLD VIRGINIA

Champion Release, November 6

In this story we have a splendid exhibition of the moral and physical strength of courage possessed by the chivalrous Virginians. Don Preston is refused the heart and hand of Vera Chatbourne, one of the fairest of Virginia's femininity. Don is a splendid fellow, strong and courageous, but he retires in defeat before the beautiful Vera. Vera likes him very much; though not after the fashion she cares for Frank Burnell. She loves Frank, and when he sues for her hand, she gives him all the happiness that mortal man need look for—the love of a beautiful woman—beautiful in mind and body.

The breaking out of war starts Don for the front at the head of a regiment. Not so, Frank. He has an invalid mother, and she exacts a promise of her boy to remain with her and soothe her weary progress to the grave.

When it is discovered that Frank is not going to war, he is taunted by his comrades; but their taunts avail not. His moral courage rises above it all; he'll stay with his mother. Not understanding or knowing the reason of his action Vera turns against him for his seeming cowardice, and thus she throws him over, and accepts her old suitor, Don, on the eve of his departure for the front. So Don got a taste of happiness also.

Now six months later, Frank's mother departed the world in peace, and Frank flew to the service of his fair Virginia State. Then one day, it became his fortune to save a comrade in the heat of battle. That comrade was Don, mor-

tally wounded. He dragged him into an old house. In looking over the wound, he found a locket of his sweetheart, and there came to Frank a jealousy born of Satan. The house was struck by a bomb and was soon burning fiercely—but not more so than the fire of jealous hate raging within Frank's breast.

He decided then and there to leave his rival to the flames. But he hesitated, his better nature regained the mastery of him, and he seized and carried the stricken man to safety—the Confederate hospital. There, as if ordained by Fate, Vera was nursing. The heroism of Frank now stood out in bold relief. On learning the true cause of his first objection to joining the ranks, Vera opened up the well springs of her heart to him once more, and true happiness came to them.

THE MOONSHINER'S TRAIL

Champion Release, November 8

Up in the mountains of Tennessee, Dave Harvey and his son Jack plied their nefarious calling of making and disposing of illicit whisky. For years they had defied Government sleuths, and offset every plan and trap laid for their capture. However, boldness born of security proved their undoing, and Dave Harvey met with it. One day he drove from his cabin with his wagon stocked with "Mountain Dew" all neatly covered with hay—a very innocent load.

A handsome young revenue officer, one of the bravest and most intelligent in the service, came their way. The wagon did look quite harmless to him, but unfortunately for the Harveys, a jug had overturned and a tiny stream was dripping all the way. In an instant the officer's instinct was aroused. He followed the trail back until it brought him to the cabin.

Harvey's niece was at home. The sleuth had met her before and had been struck by her winsomeness as he slaked his thirst, by her kindness. The girl, too, had been taken by his manly bearing. But yet she deemed his presence a menace and had set off immediately to warn her relatives.

In the meantime, a mishap had befallen them, for an axle had broken on the wagon. Jack at once went for assistance. It so happened he missed the girl on the way, and when she arrived on the scene her uncle mounted the horse, which had been unhitched, and his niece getting on behind him, a wild dash was made for the cabin.

At the cabin the young revenue officer awaited their advent with drawn revolver. Jack was the first to fall into the trap. Later came the father, who found himself looking into the muzzle of a big .45. It seemed all up with them; but not yet. Down on the head of the young officer came a sharp, hard blow from a club, in the hands of the young mountain girl. They fastened the handcuffs on his own wrists.

After making merry at his expense, the two Harveys turned into their blankets and sought repose. A revulsion of feeling overcame the girl. She released the prisoner. Before the morning, he returned with others and made his capture. Love triumphed over the sorrow which the maiden experienced, for locked in the sweet embrace of her lover, a new vista of a brighter world unveiled before her.

THE FALL OF MAN

Powers Release, October 31

Algy, a city chap, visits the country and comes upon a farmer's daughter peeling apples in the yard. He uses all his city tricks to make a mash. He gives her some advice about peeling apples and she tells him that he may go and pick some since he knows how to do it so well. Algy starts for the orchard with a basket and is soon seen up in the tree picking apples.

A couple of tramps come along and endeavor to hold him up. About this time the farm hands learn that there are tramps on the premises. Algy in fear of the tramps comes down from the tree and runs for his life. The farm hands, thinking that Algy is one of them, pursue the frightened dude. Algy runs until out of breath and they overtake him in a marsh where he has floundered in a helpless state. In a sadly bedraggled condition they march him back to the farmhouse, where he is seen by the farmer's daughter, who explains she sent Algy to pick apples and thereby taught him a lesson that he would probably never forget. On the same reel:

THE PROGRESSIVE BOOK AGENT

A foxy book agent comes to a general storekeeper in a country town and expatiates upon the merits of a book that he is handling. The storekeeper does not want to buy it and tells him he has no money and that he will have to see his wife. The book agent goes at once to the storekeeper's house and tells the wife that her husband wants the book and wants her to pay for it. She gives the book agent $2.00 and he leaves the book. The agent then proceeds back to the storekeeper and tells him that his wife desires a copy very much and for him to buy one for her. In this way the book agent gets $2.00 from the merchant and starts on his way to the depot.

After he has gone the storekeeper notices that the book fakir has not left a copy of the book and dispatches his son to overtake the book agent and get the volume. The boy comes upon the man and tells him that he wants the book. The agent gives him the book but tells him that there is $2.00 due on it, whereupon the boy digs deep into his pockets and produces the $2.00 and returns to the store with the volume. At the end we see the book agent smiling to himself on the back platform of the train as it pulls out of the station.

THE PRIDE OF THE WEST

Powers Release, November 4

A group of cowboys are gathered about the railway station post-office in a Western town. The mail train comes and from it alights the paymaster of a large mine situated in that vicinity. The paymaster carries a grip full of money, which is intended for the payroll. John Archer, a cowboy, received a letter at the same time from his mother, stating that the mortgage upon her home will be foreclosed unless a certain amount of money reaches her at a certain time. Previous to this Archer has had trouble with another cowpuncher by the name of Denny O'Shea over the affections of Julia Brett, who is known far and wide as the "Pride of the West" through her abilities as a horsewoman. Archer rides off through the woods. The paymaster follows that way shortly after on his way to the mine.

Knowing the contents of Archer's letter and the contents of the paymaster's bag, O'Shea evolved on the spot a scheme both of revenge and profit and for that purpose rides in their direction. Archer is troubled over the contents of his mother's letter and dismounting sits by the wayside and ponders over how he can raise the funds. In a short time he falls asleep and the letter falls beside him. Denny riding up sees the letter and the cowboy sleeping there, but hides when he hears the paymaster approaching. When he is near O'Shea steps out from the bushes with a mask upon his face and holds up the paymaster. The paymaster rides furiously back to the station and summons a party of cowboys. They ride to the spot and there find only the letter. They read the letter and at once discover what they consider to be his motive for robbing the paymaster. During this time O'Shea is among the cowboys who accuse Archer. By this time Archer has joined his sweetheart and while they are conversing in the meadow, the cowboys descend upon them and arrest Archer. Julia is indignant and determines that she will clear her sweetheart's name before they have a chance to hang him. As the party rides into camp Denny O'Shea lingers behind, riding beside Julia. He takes this opportunity to propose to her and suggests that they elope, at the same time displaying a large roll of bills to show her that he is well fixed. The money arouses Julia's suspicion and as they ride she stealthily draws Denny's pistol from his side and covers him. She then compels him to ride up to the others and they accuse him of being the thief. The money is examined and identified by the paymaster as that which was taken from him. This settles all doubt as to Archer's innocence and the rope is transferred from his neck to the neck of Denny O'Shea. They lead him off exclaiming: "Hang the Mick!"

THE ACTOR AS A SOLDIER

Great Northern Release, November 4

A real comic. One of the funniest pictures of the year, showing the ruses adopted by an actor to secure liberation from military service. Smith's time to become a soldier under conscription has arrived. Smith is an actor, and we see him at a farewell dinner given him by his pals. He makes a bet that on the following Monday morning he will be back with them, exempt from all military service. Off he goes to the barracks, and soon we see him attired in his new garb. He adopts all sorts of tricks in order to win his bet. In his squad he does everything wrong. His rifle always gets on the wrong shoulder; his fingers get jammed in the barrel. On sentry duty, he wraps himself up with all manner of apparel to keep out the cold. Before the commanding officer or at mess, he appears as Hamlet, or Napoleon, and is always giving one the impression of a mad actor. Taken before the surgeon, he is examined and his antics procure for him the coveted document informing all and sundry that "Mr. John Smith is unqualified for military service on account of mental debility."

Armed with this, he repairs to the restaurant where his friends have assembled in the hope of winning their bet. But they are doomed to disappointment for at the stroke of time agreed upon, Smith enters and collects ten to one all around.

THE TALE OF A CAT

Rex Release, November 2

A dumb thing to which we show a kindness isn't always the only animal that benefits by it. Sometimes the human animals who bestow the kindness profit as much as the primary recipient. Even a thing as scruffy and unimportant as a cat may be the agent Providence selects to secure its ultimate purpose, and bring peace and content that before were not.

Mrs. Moore takes in washing to support herself and her blind little child, Helen. Among her patrons is Mr. Thornton, a wealthy widower. His little motherless boy, Robert, alone and lonely all day in the big empty house, with its luxury and dreariness, its wealth and woe, yearns for a comrade. So Mr. Thornton gives him a kitten to be a companion to him. Housekeepers are not the most tender and sentimental brand of humanity, and Thornton's housekeeper, determined to be rid of the feline nuisance, gives it to Mrs. Moore when she calls for her wash.

The heart of the blind little girl is made happy by the soft, furry, little pussy. So, as all through life, one's joy is another's grief.

Then fate, or a feline whim, or the wanderlust, or kittenish skittishness, impels the cat to return to the scenes of her childhood. She meanders back to her former master, and the little girl is desolate over the loss of her loved possession. She sets out to find the treacherous treasure, and after an ardent and arduous search discovers her in the proud and protecting possession of Master Thornton. She demands the cat, and what at first looks like a belligerent episode transforms into a peace congress. The boy looks at the tender little face, shy and sweet and sombre with the shadow of suffering. He looks into her unseeing eyes, and something that one day the world would call manhood comes to the fore. That which more than any other one thing has banished brutality and bestiality from the earth and made men civilized—the little thing called sympathy—surges through the three feet of his being, an eloquent response to the silent sorrow of the other. . . . They become friends.

Mrs. Moore, anxious about the girl's absence, sets out to seek her, and finds the three playmates together. She asks the girl to come home, but the boy, who now wants to keep his new playmate even more than before he wanted to keep the cat, protests. He appeals to his father to detain the girl, and the latter solves the problem by engaging Mrs. Moore as housekeeper.

Mr. Thornton procures surgical assistance for the girl. . . . The operation is successful, and the little blind girl can at last SEE the blessings of friendship. The years fly by, you know, and perhaps some day the boy and girl will tell another little boy and girl to LOVE DUMB ANIMALS!

FOR THE TRIBE

Powers Release, November 11

Frank Deerhead is his name to-day. It's twenty years since Banker Ferguson adopted him, and took him away from the land of tepees to the East, where he became one of the Ferguson family, and a valuable business aid, trusted and highly honored by the old banker. More than that, in fact, for it had long been whispered about that the handsome Indian was paying reciprocated court to pretty Jane Ferguson.

He wrote his father, Chief Sharp Arrow, often, and he was the pride of the tribe. One day the long-kept peace of the tribe was broken by Fierce Wolf, who incited his Indian brethren to rise against their white neighbors. Old Sharp Arrow delivered a mighty oration, pleading with the braves to be peaceful, but they would not have it so, telling him he was old and tired of the excitement they craved. So the old chief sent for his son, from the land of the white man.

And Frank came. Came, and saw, and conquered. But even while he was preparing to go back to his love and the Eastern light, Fierce Wolf, the plotter, laid the old chief low in a jealous rage. But before he went to the Happy Hunting Grounds he called his son to him and charged him with the duty of keeping peace in the tribe.

Frank's situation—Jane Ferguson, luxury, civilization on one hand; on the other, his father's last wish that he remain the Indian chief he was born to be. And now, as ever, the call of blood, of race, of tradition and the primal order of things, conquers absolutely. Frank is an Indian.

MOBILIZATION OF THE AMERICAN FLEET

Powers Release, Tuesday, November 7

The gathering of the greatest fleet ever assembled under the American flag has set the world agog. One hundred and two fighting vessels strung along the beautiful Hudson River is an inspiring sight, and most appropriate it is that Uncle Sam chose that magnificent setting for this gigantic display of his strength on the seas. We steam up along the line of grim fighters, then take a survey of the general make-up of several of the biggest of the water bulldogs, with their trim decks and majestic new-style skeleton masts.

But even more than this, for we now go into the quarters of the men, and call them out on the big parade-deck to go through their masterful drills for us. We size up the work of various crews, then watch them at the serious work of keeping their big floating home in order. By this time they are all pretty well tired out, so they adjourn to the forecastle, and start their dances, music, and those hundred and one pranks and tricks that have made your Uncle Sammy's Jacktars the rollicking, jolly sailor boys that they are.

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WEDNESDAY	CHAMPION, SOLAX, RELIANCE, AMBROSIO, NESTOR.
THURSDAY	REX, AMERICAN, IMP.
FRIDAY	COMET, SOLAX, LUX, THANHOUSER, BISON.
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REPUBLIC (Two reel subjects)—Starts SATURDAY, NOVEMBER 18th or 25th.
MAJESTIC RELEASE—Starts SUNDAY, NOVEMBER 26th.
IMP, REX, SOLAX AND POWERS, additional release dates will be advertised later.

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Data from Manufacturers' List of Releases

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AMBROSIO

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		Feet
Sept.	23—The Mask of the Red Death	
Sept.	27—Alice's Dream	
Sept.	23—The Hornet (Com.)	
Sept.	27—Tweedledum's Auto Skates (Com.)	
Oct.	4—Wrestlers and Wrestling	
Oct.	11—The Little Chimney Sweeper	
Oct.	14—Tweedledum's Monkey	
Oct.	14—One of Tweedledum's Tricks (Com.)	
Oct.	18—The Conversion of St. Anthony	
Oct.	25—Salambo	
Nov.	1—Judas (Dr.)	

AMERICAN

Sept.	7—Three Million Dollars (W. Dr.)	1000
Sept.	11—The Stage Rohhers of San Juan (W. Com.-Dr.)	
Sept.	14—The Mother of the Ranch (W. Dr.)	1000
Sept.	18—The Gun Man	
Sept.	21—The Claim Jumper	
Sept.	25—The Circular Fence (Com. Dr.)	1000
Sept.	28—The Rustler Sheriff (Dr.)	1000
Oct.	2—The Love of the West (Dr.)	1000
Oct.	5—The Miner's Wife (W. Dr.)	1000
Oct.	9—The Land Thieves (Dr.)	1000
Oct.	12—The Cowhoy and the Outlaw (Dr.)	1000
Oct.	16—Three Daughters of the West (Dr.)	850
Oct.	16—The Caves of LaJolla (Sc.)	150
Oct.	19—The Lonely Range (Dr.)	1000
Oct.	23—The Horse Thief's Bigamy (Dr.)	1000
Oct.	26—The Trail of the Eucalyptus (Dr.)	1000

CHAMPION

Sept.	27—The Cook of the Ranch	950
Oct.	2—Barhara Frietchie	950
Oct.	4—As Things Used to Be	950
Oct.	9—The National Guard Encampment at Fort Riley	950
Oct.	11—What the Indians Did	950
Oct.	16—A Girl and a Spy (Dr.)	950
Oct.	18—Circumstantial Evidence (Dr.)	950
Oct.	23—The Copperhead	950
Oct.	25—Law or the Lady	950
Oct.	30—Field Day Sports at Ft. Riley, Kansas	950
Nov.	1—The Cowhoy's Pies	950
Nov.	6—Folks of Old Virginia	950
Nov.	8—The Moonshiner's Trail	950

ECLAIR

Sept.	4—All On Account of a Coat (Com.)	886
Sept.	11—How Poor Babies Are Reared in Paris	630
Sept.	11—How Teddy Lost His Bet (Com.)	335
Sept.	18—Magic Music	330
Sept.	18—When the Leaves Fall	665
Sept.	25—A Just General (Dr.)	1000
Oct.	2—Hearts and Eyes	630
Oct.	2—For Your Hats, Ladies	370
Oct.	9—Better to Have Remained Blind (Dr.)	740
Oct.	9—The Motor Chair (Com.)	260
Oct.	16—A Lucky Change (Com.)	805
Oct.	16—Lake Garda (Scenic)	185
Oct.	23—Youth! Queen of Hearts" (Com.)	740
Oct.	23—Percy Gets Tired of the Theater (Com.)	260
Oct.	30—A Father's Heart (Dr.)	920

GREAT NORTHERN

Aug.	5—The Burglar and the Girl (Dr.)	
Aug.	12—The Mother's Mark (Dr.)	
Aug.	12—Teddy Trained hy His Mother (Com.)	
Aug.	19—The Victory of Love (Dr.)	950
Aug.	26—A Traitor to His Country (Dr.)	
Sept.	2—The Foundling (Dr.)	
Sept.	9—A Dream with a Lesson	
Sept.	16—The Conspirators (Dr.)	
Sept.	23—Caught in His Own Net (Dr.)	
Sept.	30—The Conspirators (Dr.)	
Oct.	7—The White Tulip (Com.)	
Oct.	7—Barcelona (Scenic)	
Oct.	14—Secret of the Underground Passage (Dr.)	
Oct.	21—His Fidelity Investigated (Com.)	
Oct.	28—The Vicissitudes of Fate (Dr.)	

IMP

Independent Moving Picture Co. of America.

Aug.	28—His Royal Highness (Com.)	
Aug.	28—Hot Springs, Arkansas (Sc.)	
Aug.	31—The Toss of a Coin (Com.)	
Sept.	4—The Haunted House (Dr.)	1000
Sept.	7—Duty (Dr.)	1000
Sept.	11—By the House that Jack Built (Dr.)	1000
Sept.	14—The Brothers (Dr.)	1000
Sept.	18—The Great Charleston Hurricane Flood	
Sept.	18—The Bicycle Bug's Dream	
Sept.	21—By Registered Mail	
Sept.	25—The Co-Ed. Professor (Com.)	750
Sept.	25—Through the Dells of the Wisconsin in a Motor Boat (Sc.)	250
Sept.	28—'Tween Two Loves (Dr.)	1000
Oct.	2—The Rose's Story (Dr.)	1000
Oct.	5—Through the Air (Dr.)	1000
Oct.	9—The Sentinel Asleep	
Oct.	12—The Better Way	
Oct.	16—Uncle Pete's Ruse	
Oct.	19—The Aggressor	
Oct.	23—The Biting Business	
Oct.	26—The Waif	
Oct.	30—His Dress Shirt	
Oct.	30—A Few Minutes with Steeplejack Lindholm	
Nov.	2—King, the Detective	

ITALA

July	27—The Fatal Sonata (Dr.)	
July	29—Toto's Butterfly (Com.)	
July	29—Toto Without Water (Com.)	
Aug.	3—The Evening Bell	
Aug.	5—Foolshead's Last Roguery	
Aug.	12—Sport Restores Youth	
Aug.	17—Toto's Little Cart	
Aug.	17—In the Valley of Viege	
Aug.	19—Foolshead—Manikin	
Aug.	19—The Blunt Sword	
Aug.	24—Modern School of Italian Cavalry	
Aug.	26—Foolshead—Chauffeur	
Aug.	26—For a Straw	
Sept.	2—Clio and Phyletes	
Sept.	7—The Infinitive Ways of Providence (Dr.)	
Sept.	9—Foolshead Hypnotizer (Com.)	
Sept.	9—Toto Has a Purse	
Sept.	16—The Horse of the Regiment (Com.)	
Sept.	16—Foolshead Charges Himself with Removal (Com.)	
Sept.	23—The Mask of the Red Death	
Sept.	23—The Hornet	
Oct.	7—Foolshead a Model Guest	
Oct.	21—Foolshead Quarrels With His Sweetheart	

LUX.

By Prieur.

Sept.	8—A Romance of a Wager (Dr.)	642
Sept.	15—Bill as a Billposter (Com.)	573
Sept.	15—His Mania for Collecting Antiques (Com.)	357
Sept.	22—Bill as an Express Messenger (Com.)	344
Sept.	22—The Stolen Diamond (Dr.)	629
Sept.	29—Bill and His Friend (Com.)	491
Sept.	29—The Little Goatherd (Dr.)	386
Oct.	6—Bill Has a Bath (Com.)	452
Oct.	6—Neighhors (Com.)	488
Oct.	13—A Dog in a Coiner's Den (Dr.)	593
Oct.	13—Bill, Police Cyclist (Com.)	390
Oct.	20—Bill Pays His Dehts (Com.)	442
Oct.	20—Henpecked Bertie Goes Fishing (Com.)	514
Oct.	27—Bill. His Wife and the Water (Com.)	455
Oct.	27—Bertie and His Rivals (Com.)	472
Nov.	3—Bill and the Bear (Com.)	554
Nov.	3—Tommy's Camera (Com.)	393

NESTOR FILM COMPANY

Sept.	27—The Young Doctor (Dr.)	
Sept.	30—Mutt and Jeff as Reporters (Com.)	
Sept.	30—Getting Even (Com.)	
Oct.	4—Those Jersey Cowpunchers (Dr.)	
Oct.	7—Mutt and Jeff Spend a Quiet Day in the Country (Com.)	
Oct.	7—The Meddling Parson (Com.)	
Oct.	11—Let Us Smooth the Way (Dr.)	
Oct.	14—Mutt and Jeff and the Blackhand (Com.)	
Oct.	14—Romance and Uppercuts (Com.)	
Oct.	18—The Town Marshal (Com. Dr.)	
Oct.	21—Mutt and Jeff Join the Opera Co.	
Oct.	21—The Blessed Bahy (Com.)	
Oct.	25—Lone Bill's Last Ride (Dr.)	
Oct.	28—Mutt and Jeff Discover a Wonderful Remedy (Com.)	
Oct.	28—Dippy Advertises for a Pup (Com.)	
Nov.	1—Big Noise Hank (W. Com.)	
Nov.	4—Mutt and Jeff and the Lady Stenographer (Com.)	
Nov.	4—The Suit Case Mystery (Com.)	

NEW YORK MOTION PICTURE CO.

("Bison")

Sept.	8—A Western Tramp	
Sept.	12—The Lost Letter	
Sept.	15—Lone Star's Return	
Sept.	19—The Sheriff's Brother	
Sept.	22—The Missionary's Gratitude	
Sept.	26—Lucky Boh	
Sept.	29—White Fawn's Peril	
Oct.	3—The Red Man's Penalty	
Oct.	6—Range Justice	
Oct.	10—The Pioneer's Mistake	
Oct.	13—The Indian Rustlers	
Oct.	17—A Western Bride	
Oct.	20—A Warrior's Treachery	
Oct.	24—A Noble Red Man	
Oct.	27—An Indian Hero	
Oct.	31—The Cattlemen's War	
Nov.	3—A Young Squaw's Bravery	
Nov.	7—A Race for a Bride	

POWERS' PICTURE PLAYS

		Feet
Sept.	16—The Horse Thief (Dr.)	950
Sept.	19—Lost in a Hotel (Dr.)	
Sept.	19—An Old Time Nightmare (Dr.)	
Sept.	23—Red Man's Honor (Dr.)	
Sept.	26—The Falls of Bohemia (Sc.)	300
Sept.	26—Imaginative Willie (Com.)	670
Sept.	30—The Half-Breed's Atonement (Dr.)	970
Oct.	3—The Call from the Hills (Com.)	
Oct.	3—A Matrimonial Idyl (Dr.)	
Oct.	7—The Branded Indian (Dr.)	
Oct.	10—Large Lakes of Italy (Scenic)	285
Oct.	10—Thou Shalt Not Steal (Com.)	700
Oct.	14—Running Fawn's Chief (Dr.)	990
Oct.	17—Yarn of a Bahy's Shirt (Com.)	
Oct.	17—First Mail hy Aeroplane (Topical)	
Oct.	17—Headline Acrohats (Com.)	
Oct.	21—The Awakening of John Clark (Dr.)	
Oct.	24—John Baxter's Ward (Dr.)	
Oct.	24—The Little Brown Calf (Dr.)	
Oct.	28—The Revenue Officer's Last Case (Dr.)	
Oct.	31—Apples and Destiny (Com.)	
Oct.	31—The Progressive Book Agent (Com.)	
Nov.	4—The Pride of the West (Dr.)	

RELIANCE

Oct.	7—The Anonymous Letter	
Oct.	11—The Human Sacrifice	
Oct.	14—A Narrow Escape	
Oct.	18—The Trapper's Daughter	
Oct.	21—Divorce	
Oct.	25—The Empty Crih	
Oct.	28—The Test of a Man	
Nov.	1—A Mix-up in Suitcases	
Nov.	4—The Greater Love	

REX

Sept.	7—Picturesque Colorado (Scenic)	
Sept.	14—Faith (Dr.)	
Sept.	21—The Rose and the Dagger (Dr.)	
Sept.	28—The Derelict (Dr.)	
Oct.	5—Lost Illusions (Dr.)	
Oct.	12—Chasing a Rainhow	
Oct.	19—Her Sister	
Oct.	26—A Breach of Faith (Dr.)	
Nov.	2—The Tale of a Cat	

SOLAX COMPANY

Oct.	4—A Breezy Morning (Com.)	
Oct.	6—His Sister's Sweetheart (Military)	
Oct.	11—He Was a Millionaire (Com.)	
Oct.	13—His Mother's Hymn (Dr.)	
Oct.	18—A Corner in Criminals (Com.)	
Oct.	18—A Lover's Ruse (Com.)	
Oct.	20—His Better Self (Mil. Dr.)	
Oct.	25—Percy and His Squaw (Com.)	
Oct.	27—For Big Brother's Sake (Dr.)	
Nov.	1—Following Cousin's Footsteps (Com.)	
Nov.	3—A Heroine of the Revolution (Dr.)	

THANHOUSER COMPANY.

Aug.	15—Nohody Loves a Fat Woman	
Aug.	18—The Train Dispatcher (Dr.)	
Aug.	22—The Cross	
Aug.	25—The Romance of Lonely Island	
Aug.	29—The Moth	
Sept.	1—Romeo and Juliet, Part I	
Sept.	5—Count Ivan and the Waitress	
Sept.	8—Romeo and Juliet, Part 2	
Sept.	12—The Buddhist Priestess (Dr.)	
Sept.	15—In the Chorus (Dr.)	
Sept.	19—The Lie (Dr.)	
Sept.	22—The Honeymooners (Dr.)	
Sept.	26—Lochinvar (Dr.)	
Sept.	29—Love's Sacrifice (Dr.)	
Oct.	3—The Five Rose Sisters (Dr.)	
Oct.	6—The East and the West (Dr.)	
Oct.	9—The Higher Law (Dr.)	
Oct.	13—The Tempter and Dan Cupid (Dr.)	
Oct.	17—The Early Life of David Copperfield	
Oct.	24—Little Em'ly and David Copperfield	
Oct.	31—The Loves of David Copperfield	
Oct.	20—The Satyr and the Lady (Dr.)	
Oct.	27—The Jewels of Allah (Dr.)	
Nov.	3—Their Burglar	

YANKEE FILM COMPANY

Aug.	21—Colleen Bawn (Dr.)	
Aug.	25—Retaliation (Dr.)	
Aug.	28—The Power of Devotion (Dr.)	
Sept.	1—A Great Wrong Righted (Dr.)	
Sept.	4—Inshavogue (Dr.)	
Sept.	8—Mesmerizing Moe (Com.)	
Sept.	8—Faded Roses (Dr.)	
Sept.	11—Tangled Heartstrings	
Sept.	15—Woman	
Sept.	18—The Star Reporter	
Sept.	22—The Girl and the Chauffeur (Dr.)	
Sept.	25—For the Wearing of the Green (Dr.)	
Sept.	29—Man (Dr.)	
Oct.	2—She Never Knew (Dr.)	
Oct.	6—The Goose Girl (Dr.)	
Oct.	9—His Second Wife	
Oct.	13—Society Hohos	
Oct.	16—The Lost Handkerchief (Com.)	
Oct.	20—The Man Who Came Back (Dr.)	
Oct.	23—The Drummer Boy of Shiloh (Dr.)	
Oct.	27—Flower of the Forest (Dr.)	
Oct.	30—The Van Osten Jewels (Dr.)	
Nov.	3—At Daisy Farm (Dr.)	

LICENSEES OF PATENTS CO.

BIOGRAPH

		Feet
Sept. 11	The Lucky Horseshoe (Com.)	321
Sept. 14	The Squaw's Love (Dr.)	998
Sept. 18	Dan, the Dandy (Com.)	998
Sept. 21	When Wifey Holds the Purse Strings (Com.)	463
Sept. 21	A Convenient Burglar (Com.)	534
Sept. 25	The Revenue Man and the Girl (Dr.)	999
Sept. 28	Her Awakening (Dr.)	997
Oct. 2	Too Many Burglars (Com.)	499
Oct. 2	Mr. Bragg, a Fugitive (Com.)	497
Oct. 5	The Making of a Man (Dr.)	1000
Oct. 9	Italian Blood (Dr.)	999
Oct. 12	Trailing the Counterfeiter (Com.)	529
Oct. 12	Josh's Suicide (Com.)	469
Oct. 16	The Unveiling (Dr.)	998
Oct. 19	The Adventures of Billy (Dr.)	999
Oct. 23	Through His Wife's Picture (Com.)	530
Oct. 23	The Inventor's Secret (Com.)	468
Oct. 26	The Long Road (Dr.)	999
Oct 30	Love in the Hills (Dr.)	998
Nov. 2	A Victim of Circumstances (Com.)	382
Nov. 2	Their First Divorce Case (Com.)	616

EDISON

Oct. 17	An Old Sweetheart of Mine (Dr.)	945
Oct. 18	Mike's Hero (Com.)	650
Oct. 18	Launching of the Battleship Rivadavia	350
Oct. 20	A Conspiracy Against the King (Dr.)	1000
Oct. 21	Three of a Kind (Com.)	1000
Oct. 24	A Day at West Point Military Academy, N. Y.	1000
Oct. 25	The Fairies' Banquet (Com.)	400
Oct. 25	How the Telephone Came to Town (Com.)	600
Oct. 28	An Island Comedy (Com.)	1000
Oct. 28	The Kid from the Klondyke (Com.)	1000
Oct. 31	The Reform Candidate (Dr.)	1000
Nov. 1	The Rise and Fall of Weary Willie (Com.)	1000
Nov. 3	The Girl and the Motor Boat (Dr.)	1000
Nov. 4	Love and Hatred (Dr.)	1000
Nov. 7	A Modern Cinderella (Com.)	1000
Nov. 8	Logan's Babies (Com.)	1000
Nov. 10	The Black Arrow (Dr.)	1000
Nov. 11	Willie Wise and His Motor Boat (Com.)	650
Nov. 11	Icebergs Off the Coast of Labrador	340
Nov. 14	Ludwig from Germany (Com.)	1000
Nov. 15	The Living Peach (Com.)	600
Nov. 15	The Young Men's Christian Association	400

ESSANAY FILM CO.

Oct. 13	The Deacon's Reward (Dr.)	1000
Oct. 14	The Stage Driver's Daughter (W. Dr.)	1000
Oct. 17	A False Suspicion (Dr.)	1000
Oct. 19	Their Tiny Babies (Com.)	
Oct. 19	'Tis Better to Have Loved and Lost (Com.)	1000
Oct. 20	Dr. Bill's Patient (Com.)	1000
Oct. 21	A Western Redemption (W. Dr.)	1000
Oct. 24	The Tricked Trickster (Com.)	
Oct. 24	The Family Pet Revenge (Com.)	1000
Oct. 25	Athletics vs. Giants in the World's Championship Baseball Series of 1911 (Topical)	1000
Oct. 26	Too Many Engagements (Com.)	1000
Oct. 27	Pals (Dr.)	1000
Oct. 28	The Forester's Plea (W. Dr.)	
Oct. 31	Outwitting Papa (Com.)	1000
Nov. 2	The Right John Smith (Com.)	364
Nov. 2	Hi Feather at the Fair (Com.)	636
Nov. 3	Bill Bumper's Bargain (Com.)	1000
Nov. 4	The Outlaw Deputy (W. Dr.)	1000

GAUMONT
G. Kleine

Sept. 19	Jimmie on Guard (Dr.)	710
Sept. 19	Crossing the Alps in a Motor	285
Sept. 23	A Heart Breaker by Trade (Com.)	710
Sept. 23	The Culture of Bulbous Flowers	290
Sept. 26	A Friend of the Family (Com.)	850
Sept. 26	The City of Bordeaux, France (Trav.)	175
Sept. 30	Hearts May be Broken (Dr.)	1015
Oct. 3	Jimmie's Midnight Flight (Dr.)	675
Oct. 3	Ajaccio, the Birthplace of Napoleon (Trav.	325
Oct. 7	The Upward Way (Dr.)	726
Oct. 7	Cintra, a Picturesque Town of Portugal	269
Oct. 10	The Missing Bracelet (Dr.)	1150
Oct. 14	Rejected (Dr.)	845
Oct. 14	Pansies (Botanical)	155
Oct. 17	Done Brown (Com.)	837
Oct. 17	A Fairyland of Frost and Snow (Scenic)	163
Oct. 21	The Masked Huntsman (Dr.)	784
Oct. 21	Opening Flowers (Botanical)	216
Oct. 24	Jimmie in Love (Com.)	555
Oct. 24	The Ostrich Plume Industry, France (Ind.)	428
Oct. 28	Fridolin	578
Oct. 28	The Principality of Monaco	400
Oct. 31	The Widower	1020
Nov. 4	The Jesting Princess (Com. Dr.)	787
Nov. 4	Belgian Cavalry at Exercise (Mil.)	200
Nov. 7	The Vagabond (Dr.)	623
Nov. 7	A Trip on a Dirigible Balloon (Topical)	331
Nov. 11	The Hour of Execution (Dr.)	787
Nov. 11	Manresa, a Spanish Town (Travel)	200
Nov. 14	Jimmie and His Country Uncle (Com.)	820
Nov. 14	The Outskirts of Paris (Scenic)	164

KALEM CO.

Sept. 18	The Ranger's Strategem (Dr.)	1000
Sept. 20	Losing to Win (Dr.)	1000
Sept. 22	The Cowboy's Bride (Dr.)	1000
Sept. 25	Arizona Bill (Dr.)	1000
Sept. 27	Hal Chase's Home Run (Dr.)	1000
Sept. 29	The Blackfoot Halfbreed (Dr.)	1000
Oct. 2	The Phoney Strike Breakers (C.)	1000
Oct. 4	The Saving Sign (Dr.)	1000
Oct. 6	The California Revolution of 1846 (Dr.)	1000
Oct. 9	The Mistress of Hacienda Del Cerro (Dr.)	1000
Oct. 11	For the Flag of France (Dr.)	1000
Oct. 13	The Smugglers (Dr.)	1000
Oct. 16	The Colleen Bawn (3 reels)	3000
Oct. 18	Daniel Boone's Bravery (Dr.)	1000
Oct. 20	The Mesquite's Gratitude (Dr.)	1000
Oct. 23	A Prisoner of Mexico (Dr.)	1000
Oct. 25	The Lost Freight Car (Dr.)	1000
Oct. 27	The Peril of the Plains (Dr.)	1000
Oct. 30	For Her Brother's Sake (Dr.)	1000
Nov. 1	The Greatest of Engineering Feats.	
Nov. 1	The Plot Against Bertie (Com.)	
Nov. 3	The Price of Ambition (Dr.)	

LUBIN

Oct. 5	His Exoneration (Dr.)	1000
Oct. 7	Revenge is Sweet (Com.)	
Oct. 7	From the Field to the Cradle (Ind.)	1000
Oct. 9	What Will Be, Will Be (Com.)	1000
Oct. 11	The Slavey's Affinity (Dr.)	1000
Oct. 12	The Gambler's Influence (Dr.)	1000
Oct. 14	A Hot Time in Atlantic City	1000
Oct. 16	The Maniac (Com.)	1000
Oct. 18	The Cure of John Douglas (Dr.)	1000
Oct. 19	Git a Hoss (Com.)	1000
Oct. 21	Tobacco Industry (Edu.)	
Oct. 21	Her Exclusive Hat (Com.)	
Oct. 21	Willie's Conscience (Com.)	1000
Oct. 23	The Scandal Mongers (Dr.)	1000
Oct. 25	The Tars Ashore (Com.)	1000
Oct. 26	A Rural Conqueror (Com.)	1000
Oct. 28	Love's Victory (Dr.)	1000
Oct. 30	Somebody's Mother (Dr.)	1000
Nov. 1	A Gay Time in Atlantic City (Com.)	1000
Nov. 2	One on Reno (Com. Dr.)	1000
Nov. 4	The Mexican (Com.)	1000

G. MELIES.

Aug. 24	A Spanish Love Song (Dr.)	
Aug. 31	The Call of the Wilderness (Dr.)	1000
Sept. 7	The Hobo Cowboy (Dr.)	1000
Sept. 14	A Shattered Dream (Dr.)	1000
Sept. 21	$200.00 (Dr.)	1000
Sept. 28	The Mission Waif (Dr.)	1000
Oct. 5	The Stolen Grey (Dr.)	1000
Oct. 12	Tommy's Rocking Horse (Dr.)	1000
Oct. 19	The Cross of Pearls (Dr.)	1000
Oct. 26	The Gypsy Bride (Dr.)	1000
Nov. 2	Right or Wrong (Dr.)	360
Nov. 2	Mexican as It Is Spoken (Com.)	590

PATHE FRERES

Oct. 3	Pathe's Weekly (No. 40)	
Oct. 4	Crazy Dope (Com.)	
Oct. 4	Circus in Australia (Scenic)	
Oct. 5	The Squaw's Mistaken Love (Dr.)	
Oct. 6	Flirts (Dr. Com.)	
Oct. 6	Fishing in the Ceran Islands, Oceania (Scenic)	
Oct. 7	For Massa's Sake (Dr.)	
Oct. 9	The Little Animal Trainer (Dr.)	
Oct. 9	Bttty's Boat (Com.)	
Oct. 9	Marvelous Transformations	
Oct. 10	Pathe's Weekly (No. 41)	
Oct. 11	One on the Masher (Com.)	
Oct. 11	Scenes on the U. S. S. Connecticut	
Oct. 12	Romance of the Desert (Dr.)	
Oct. 13	Raffles Caught (Dr.)	
Oct. 13	Guerrero Troup	
Oct. 14	Marooned (Dr.)	
Oct. 16	The Gambler's Dream (Dr.)	
Oct. 17	Pathe's Weekly No. 42	
Oct. 18	The Ranch Girl's Terrible Mistake (Dr.)	
Oct. 19	The Renegade Brother (Dr.)	
Oct. 20	A Trip Down the Magdapis River (Scenic)	
Oct. 20	Eva Moves In (Com.)	
Oct. 20	Up the Flue (Com.)	
Oct. 21	A Puritan Courtship (Dr.)	
Oct. 23	The Traitor (Dr.)	
Oct. 23	Nomadic Tribes in El Kantara Gorges (Algeria) (Sc.)	
Oct. 24	Pathe's Weekly No. 43	
Oct. 25	Revolution in a Bachelor's Club (Com.)	
Oct. 26	In Frontier Days (Dr.)	
Oct. 26	The Island of St. Kilda, Scotland (Sc.)	
Oct. 27	Mother is Strong on Hypnotism (Com.)	
Oct. 27	Funeral in Annam (Sc.)	
Oct. 27	Logging and Milling in Sweden (Sc.)	
Oct. 28	Saved by the Flag (Dr.)	
Oct. 30	Grandfather's Violin (Dr.)	754
Oct. 30	A Burlesque Bullfight (Com.)	210
Nov. 1	Love Moulds Labor (Dr.)	941
Nov. 2	A Sioux Lover's Strategy	899
Nov. 3	An Episode Under Henri III	968
Nov. 4	The Coward (Dr.)	1000

SELIG

Oct. 9	An Indian Vestal (Dr.)	1000
Oct. 10	Told in Colorado (Com. Dr.)	1000
Oct. 12	Out-generaled (Com.)	1000
Oct. 13	Making a Six-Ton Cheese (Edu.)	425
Oct. 13	Seeing Washington (Sc.)	575
Oct. 16	Making a Man of Him (Com. Dr.)	1000
Oct. 17	On Separate Paths (Dr.)	1000
Oct. 19	The Run on the Bank (Com.)	1000
Oct. 20	His Better Self (Dr.)	1000
Oct. 23	Coals of Fire (Dr.)	1000
Oct. 24	Why the Sheriff is a Bachelor (Dr.)	1000
Oct. 26	Lost in the Jungle	1070
Oct. 27	A Painter's Idyl	1000
Oct. 30	Little Injin (Dr. Com.)	1000
Oct. 31	Captain Brand's Wife	1000
Nov. 2	The Inner Mind	1000
Nov. 3	His First Long Trousers (Com.)	500
Nov. 6	The Coquette	1000
Nov. 7	Western Hearts (Dr.)	1000
Nov. 9	Old Billy	1000
Nov. 10	Lieutenant Grey	1000

URBAN ECLIPSE
G. Kleine

July 5	Ancient and Modern London	530
July 5	Boys Will Be Boys (Com.)	470
July 12	The Free Lance (Dr.)	640
July 12	Temples of India	365
July 19	The Tie That Binds (Dr.)	760
July 19	A Round-Up In Chili	240
July 26	An Amateur Skater	440
July 26	Satan on a Rampage	660
Aug. 2	The Struggle for Life	650
Aug. 2	On the Coast of Bengal	326
Aug. 9	The Heiress	705
Aug. 9	Lyons, the Second City of France	295
Aug. 16	For the Honor of the Name (Dr.)	790
Aug. 16	Moss-Covered Ruins on the Isle of Wight	245
Aug. 23	Condemned for Treason (Dr.)	845
Aug. 23	Wool Industry of Hungary	135
Aug. 30	A King for an Hour (Com.)	572
Aug. 30	Sights of Berlin	423
Sept. 6	Clever Beyond Her Years (Dr.)	675
Sept. 6	Lake Thun in Switzerland (Scenic)	325
Sept. 13	The Hand of the Law (Dr.)	665
Sept. 13	Norwich and Vicinity, England (Travel)	330
Sept. 20	In Ancient Days (Dr.)	1000
Sept. 27	The Trials of a Tall Traveler (Com.)	458
Sept. 27	Manufacturing Fireworks (Ind.)	542
Oct. 4	A Jealous Wife (Com.)	338
Oct. 4	The Grand Chartreuse (Trav.)	292
Oct. 4	Ezra and the Fortune Teller (Com.)	348
Oct. 11	Pardoned by the Governor (Dr.)	646
Oct. 11	Making Cheddar Cheese (Ind.)	342
Oct. 18	Ordered to Move On (Dr.)	605
Oct. 18	Madeira, Portugal (Travel)	385
Oct. 25	A Woman's Slave (Dr.)	950
Nov. 1	Trapped (Dr.)	975
Nov. 8	An Eye for an Eye (His. Dr.)	1000

VITAGRAPH

Sept. 4	A Friendly Marriage (Dr.)	1000
Sept. 6	The Willow Tree (Dr.)	1000
Sept. 8	Cherry Blossoms (Dr.)	1000
Sept. 9	Jimmie's Job (Com.)	1000
Sept. 12	Her Crowning Glory (Com.)	1000
Sept. 13	Beyond the Law	1000
Sept. 15	Vitagraph Monthly (Sc.)	1000
Sept. 16	By Woman's Wit (Com.)	1000
Sept. 18	One Flag at Last (Mil. Dr.)	1000
Sept. 19	How Millie Became an Actress (Com.)	1000
Sept. 20	Beyond the Law (Dr.)	1000
Sept. 22	Forgotten (Dr.)	1000
Sept. 23	Over the Chafing Dish (Com.)	
Sept. 23	The Tired, Absent-Minded Man (Com.)	1000
Sept. 25	By the Camp Fire's Flicker	1000
Sept. 26	His Sister's Children	1000
Sept. 27	A Western Heroine	1000
Sept. 29	The Ninety and Nine	1000
Sept. 30	Her Hero	1000
Oct. 2	Our Navy	1000
Oct. 3	The Wager (Com.)	1000
Oct. 4	The Mate of the John M. (Dr.)	1000
Oct. 6	Carr's Regeneration (Dr.)	1000
Oct. 7	Ups and Downs (Com.)	1000
Oct. 9	Daddy's Boy and Mammy	1000
Oct. 10	The Missing Will	1000
Oct. 11	The Indian Flute	1000
Oct. 13	Answer of the Roses	1000
Oct. 14	By Way of Mrs. Browning	1000
Oct. 16	The Fighting Schoolmaster	1000
Oct. 17	Vitagraph Monthly	1000
Oct. 18	Selecting His Heiress (Com.)	1000
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Oct. 25	Aunt Huldah, the Matchmaker	1000
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Solax

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(COMEDY)

RELEASE OF NOVEMBER 8th

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RELEASE OF NOVEMBER 10th

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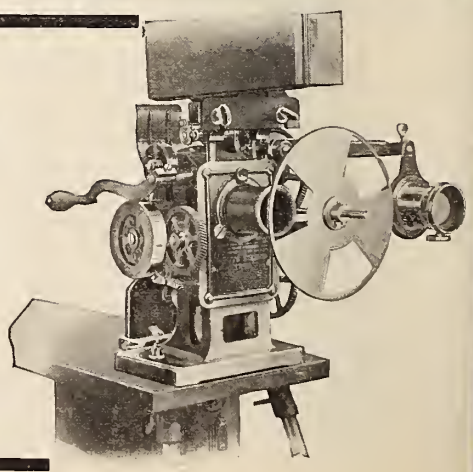

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What is the cause of this sudden change in

tactics? The answer is simple. Gen. Flimco has seen his customers leaving him by hundreds and by thousands during the past year or two. He has finally awakened to the fact that the exhibitors of America are not to be bluffed: and that there are ten good fighters on the Independent side to every one brainy fighter on the trust side. He now seeks to gain by flattery what he lost by bone-headed mismanagement.

You've won a tremendous fight and it's up to

you to reap the benefits. Don't be wheedled or flattered into giving up the fruits of your victory. The Japs licked the very dickens out of Russia on the field of battle and then lost on the field of diplomacy. Don't let that happen to you. Don't believe any of the promises of the very trust that tried to throttle you. Place your faith in the Independents; in the film exchanges which have helped you make a winning fight; in the Independent manufacturers who made it possible for you to be your own boss, and who are turning out better films every day so that you can crush your competition by means of Q-u-a-l-i-t-y! and not by bluffs or threats. Hook up with Laemmle films, Laemmle service and "Laemmle luck" and make the profits you are entitled to!

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NOV 16 1911

MOVING PICTURE NEWS

Volume IV
No. 44

November 4
1911

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OUR NEXT TWO RELEASES:

"THE FALLIN' OUT"—One of the sweetest stories ever filmed. The kind that reaches the heart and satisfies completely. Released Monday, Nov. 13. (Copyright, 1911, by I. M. P. Co.)

"BREAKING THE SEVENTH COMMANDENT"—Another of the "dog dramas" for which the Imp has been praised so highly. Get it sure! Released Thursday, Nov. 16. (Copyright, 1911, by I. M. P. Co.)

BULLETIN! BULLETIN! BULLETIN!

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The United States Government has co-operated with the "Imp" Company in producing what we believe to be the grandest feature film ever attempted by any manufacturer in America. A feature film—**BUT A REGULAR "IMP" RELEASE!** Meet your exchange man halfway by offering to pay extra for this feature, so that he can afford to buy this 2,000-foot subject. Just tell him you want the Imp's great Submarine Picture, and he'll understand. Do this on your faith in the "Imp." Take our word that it is a marvelous film. Extra posters in preparation. Title, "**FROM THE BOTTOM OF THE SEA.**"

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¶ We know of no Independent Exchange that is not anxious and willing to improve its service to the extent of satisfying its present customers as well as taking over many from our common friend, "the enemy."

¶ We know of no Exhibitor who would willingly overlook the opportunity to increase his patronage.

¶ With these thoughts in mind, we are working very hard and have good reason to believe that the Exhibitors and Independent Exchanges will appreciate our efforts when once they see our product.

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STARS OF THE STAR PHILADELPHIA

BIG CHIEF BENDER
JACK COOMBS
FEATURING
RUBE OLDRING
CY MORGAN

ATHLETICS

CHAMPIONS OF THE WORLD

RELEASED TUESDAY, NOV. 14
An Airy Aeroplane Comedy

The Higher the Fewer

A prizefighter who inherits a mania for aeroplanes and a title loves a cultured girl. He determines that this "swell dame" should

carry his name through life. So he carries her off in an aeroplane and cinches things up in the air—for the higher he went the fewer thoughts his sweetheart had of his rivals. A number of delicate comedy situations punctuated the story. The "big scene" shows the prizefighter dressed in a frock coat and silk hat, going up with the "swell dame" at his side, defying the laws of gravitation.

RELEASED FRIDAY, NOV. 17
The Story of a Resurrection

A Mother's Faith

The ne'er-do-well son of a rich man "goes wrong," but throughout his long career of dissipation his mother never loses faith in

him. After the death of his father the son comes back, a broken-down tramp. His sister sees him before he sees his mother and she advises him to go out into the world and "make good"—and thus sustain his mother's unbroken faith. The boy strikes out and after years comes back a man who knows how to earn a living by toil. This story will bring many a tear.

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The Moving Picture News

PUBLISHED EVERY SATURDAY

The CINEMATOGRAPH PUBLISHING COMPANY, 30 West Thirteenth Street, NEW YORK CITY

Telephone, 4092 Chelsea

Sole Agent and Correspondent for advertisements in Great Britain
B. Allan, 8 Sherwood St., Piccadilly Circus, W., London

Chicago Representative: Warner Kennedy.
844 Waveland Ave. 'Phone 3818 Lake View

ALFRED H. SAUNDERS, Editor.

This newspaper is owned and published by the Cinematograph Publishing Company, a New York corporation. Office and principal place of business No. 30 West 13th Street, New York. Alfred H. Saunders, President; John A. Wilkens, Secretary, and W. M. Petingale, Treasurer. The address of the officers is the office of the newspaper.

SUBSCRIPTION: $2.00 per year. Postpaid in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands. Canada and Foreign Countries: $2.50 per year. All communications should be addressed to The Moving Picture News, 30 West Thirteenth Street, New York City.
ADVERTISING RATES: $60 per page, $30 ½-page, $15 ¼-page, single column $20, $2 per inch. Discounts, 20% 12; 10% 6; 5% 3 months.

Volume IV **November 4, 1911** **Number 44**

PICTURE PLAY DIRECTORS AND SCENARIO WRITERS

WE are constantly hearing the cry, "Why don't the Independents put out educational films, and why do they not try to improve, and beat the licensed manufacturers and turn out more and better educational subjects?" We have listened to this cry and have urged again and again in these columns the elevation of the industry and it has been our province within the last six weeks to receive on an average of eight or nine scenarios that have been rejected by the various directors, and no cause whatever has been assigned, or reason made for this rejection. In our opinion the scenarios submitted have been of the highest class, clean, moral, heart-touching stories, that the only reason we can give is that the directors or the manufacturers are afraid to produce such good material.

In conversation with one or two of the principal directors of a company, we learned that looking over the scenarios it simply came to the question of "I don't like this. Who wrote it? Oh, I don't know who he is, and who is she anyhow? Oh, this is not spicy enough, throw it out." Now, Messrs. Directors, this is not the way to select scenarios, because you don't know a man, woman, girl or boy writer, and because it is not spicy enough, must you reject real good stories? We want to say that they should be taken fully upon their merits and some of the useless material thrown out. Take, for instance, this wail from a correspondent, who writes:

"For God's sake, cannot something be done to stop this crazy epidemic of Western and Indian pictures? This Western thing is getting to be a joke, and unless the manufacturers come to their senses before long and begin producing something other than Western junk, they are going to put such a big crimp in the moving picture business that it will take more brains than what is necessary to make these fool Indian pictures to straighten out that crimp."

Some of the pictures you produce are fairly good photography, some of it is most excellent photography, but the story is, to use a slang expression, "Rotten." It is obscure in its meaning and its teaching, but because there is plenty of shooting, racing, and something a little blase, it has to go. This is entirely wrong. The people of Nickelodia, and especially the National Exhibitors' Association, are looking for clean-cut, healthy, heart-stirring stories that will elevate and uplift the attention of the audiences to whom they are shown. Is it any wonder that intelligent people are getting utterly disgusted with some of the stories exhibited? Directors, please note and put your house or houses in order and select, not from favoritism, but from quality.

THE PURPOSE OF THE THEATER

Primarily it is for amusement. Secondarily, it is to disseminate a certain variety of information. Lastly, it is to offer an opportunity where an audience can see a tragedy more or less closely allied to tragedies in real life performed.

The primary reason for the existence of a theater seems to be almost wholly ignored in some motion picture places. Educational films, which are the best in their place, and tragedy until you can't see anything but murders and executions fill the canvass to the exclusion to everything else. Amusement is forgotten in the attempt to arouse the emotions to the highest possible strain. It is well to have some tragedy, but too much of it has a tendency to create a feeling of depression which is not the sentiment which wins audiences and therefore nickels and dimes.

Keep your program lightened up. A dark tragedy in which more or less persons lose their lives is essential to balance a program, but there is objection to having tragedy predominate. Give the audience something lighter, a pretty light drama, a comedy, or where the tragedy is particularly heavy a roaring farce or a slapstick comedy. You will make no mistake. The average person goes to your theater to be amused, not to have the tragedies which are enacted before his eyes every day reproduced for his benefit at night. Look out for this and see that the high lights over-balance the shadows. Otherwise all your pictures will appear somber.

Exchanges are arbitrary in many instances, but they can be induced to make up these programs if the manager insists upon it. And they can distribute the characteristic funny pictures, or the others in such a way that the manager can make up an interesting program without resorting to the questionable means of all tragedy, or near tragedy.

How many love stories to include is a question which can't be easily answered. There are many localities where love stories seem to be the prime favorites, and they will be applauded when everything else is passed in silence. However, the manager can determine what is most desired by the action and the comments of his audience. He only needs to go among the people while the show is in progress to secure a good deal of in-

formation which will be helpful to him in making up his programs in the future.

The purpose of the theater should be kept in mind. Amusement first, then educational features and following that tragedy, or the illustration of real life, which under some circumstances is sufficiently dark and disagreeable to be tragedy.

Holding the mirror up to nature, as Shakespeare has it is not the only thing to be done. If the shadows can be brightened up a bit, and if the high lights can be made to appear even brighter and to overbalance the shadows, then the situation will improve and your theater will benefit by reason of its amusement features.

WILLIAM N. SELIG

ONE of the oldest and best friends we have in the industry is William N. Selig of Chicago, and it was with a feeling of horror that we read in our newspaper of Saturday morning, October 28th, that he had been shot by a Japanese employee, who was drink-crazed at the time, in his Los Angeles studio. The horror was not only felt by us but by every member of the cinematograph industry because it goes without saying that everybody respects bluff, hearty "Bill" Selig.

The story, as we learn it, is that Frank Minnimatsu, the Japanese gardener and janitor, rushed into the office, brandishing a revolver, where he saw Mr. Selig in business conference with his manager, Francis Boggs, for the production of a new pantomime play He fired the revolver at the two men and the first bullet passed through Boggs' heart, who, toppling out of his chair, died on the way to the hospital. The slayer then turned his weapon on Mr. Selig and fired four shots. Two bullets went wide over the mark, narrowly missing Santal, the leading man of the company. The third bullet hit Selig in the right arm and the fourth also went wide. Selig grappled with the man who hit him a crushing blow with his gun, knocking him senseless. This gave rise to the story that friend Selig was also killed. We are pleased to inform our readers that the latest telegram received by us in answer to our inquiries reads, "Selig is feeling good, nothing serious." We are sure that this will be a relief to all the trade and that congratulations from everybody connected therein are tendered to William N. Selig and full sympathy of all concerned are tendered to the widow and family of Francis Boggs.

BRANDENBURGH, OF PHILADELPHIA, IN THE TOILS

"It is a long lane that has no turning." The whole trade has looked upon every manufacturer as being "easy marks" for Brandenburgh, of Philadelphia. It remained for the Great Northern to bring to justice, under the copyright laws of America, the man who defied everybody heretofore. The story, simply, is this:

"The Temptation of a Great City," a special film made by the Great Northern, copyrighted by Mr. Oes, and distributed by the Monopol Film Company who have the sole American rights for it, was imported by Brandenburgh through some one in London, who have no right to sell. Mr. Oes learning these facts, went to Philadelphia and offered Brandenburgh $200 for it, which he refused, demanding $500, which Mr. Oes refused to pay. In conjunction with the authorities at Washington and the custom authorities at Philadelphia, Special Officer Jacobs, of the Department of Customs, seized the film from Brandenburgh who was taken to the lockup and released on $500 bail for hearing November 3rd (too late to give full particulars in this issue.) Two copies were also seized at the customs in New York City. The penalty for this crime is a fine of $1,000 and one year imprisonment. This will give three years imprisonment and $3,000 if convicted. In addition to this, every exhibitor who has used this film through Brandenburgh is liable to a fine of $50 for each time exhibited. Some of the exhibitors have used it for five and six shows which may make $250 or $300 fine for them. Who says the copyright laws of our country don't copyright?

OUR POLICY

WE want to take our readers into our confidence as to what they may expect in the future. The policy of the News has always been one of advancement. We don't usually say what we do, but do it and leave others to judge, and as "imitation is the sincerest flattery," we have noticed that all good points are taken up by our contemporaries; but for our future policy we can assure our readers of high-class contributors. For instance, our Mr. C. W. Long will be able to take up operatic music for moving picture shows, working in unison with some of the largest composers and music producers. Mr. William Lord Wright, who is well known as a high-class writer, who has two poems in this issue, will be a steady contributor to our pages in the future. Mary Lawton Metcalfe (Electra Sparks), whose article this week will appeal to a large number of our readers and who was so ably introduced by our Miss Margaret I. MacDonald, will also contribute regularly to the higher intelligence of our readers. Miss Virginia West, the well-known and successful scenario authoress and magazine writer, will contribute to the story page each week. Lindsay Bancroft, on educational matters, will send in an occasional article on the education and uplift movement. His articles have been read in the past with a great deal of avidity and profit by officials of the universities.

We need not introduce to our readers Mr. Charles E. Dressler. He is so very well known to them as an inventor and repairer of machines and well known as an expert on electrical and mechanical ends. He will contribute a series of high-class articles suitable for the operator. Last but not least, Mr. Horace Vinton, who is so well known in many capacities, will also contribute to the columns of the News.

Is not this a good chance now to get in line for a subscription? Look at our premium page and select which you want. Send in your contribution at once so that you may not lose these good things.

WILL MOVING PICTURES PREVENT WAR?

The Great Powers Adopt the Bioscope

From time to time within the past two years we have had pleasure in recording the many strange uses to which the bioscope has been harnessed; we have systematically done so, because we hold to the conviction that moving pictures are far and away the best method that has ever been devised for imparting knowledge of "things out of sight." When we say "out of sight" we mean things that are not obvious and visible to the man in the street.

Take as an example the common butterfly; ten years ago how many people could tell you, offhand, how a butterfly is bred and reared; why, where, and when it dies; its shape, markings, and so on? Yet, since the introduction of moving pictures, such matters are of common knowledge. Similarly, the sciences of medicine, surgery, and bacteriology are such better understood now that films of the various processes have been obtained. Even medical men and scientists are compelled to admit that moving pictures convey a better and clearer impression of the subject than practically any number of still-life photographs.

A few years ago it might be said that only people who had specially studied the subject knew anything at all about the life and habits of the great majority of insects, birds and reptiles; industrial processes, too, were incomprehensible to all except those actually engaged in them. The man who happened to live in a "pottery" town perhaps knew all about the manufacture of cups and saucers, but the brewing of beer or the making of clocks was entirely beyond him. The only knowledge he possessed was gleaned from the dry-as-dust pages of an encyclopædia.

What a different position he is in now! For a few coppers he can see those things—and many more—upon the screen at the local picture show.

Our readers will remember that, during the early part of this year, we published a series of articles upon the subject of "Education by Cinematograph," with the avowed object

of inducing the Government of this country to realize, at least to some extent, the educational value of moving pictures. At that time the Government apparently did not see its way clear to adopt the cinematograph in schools—mainly on the score of expense—but it was hinted that moving pictures would be utilized in other directions.

Apparently no very great steps in the direction of adopting the cinematograph as an educational medium have been taken during the intervening months; at any rate, no public announcement has been made; but now, for the first time, we are in a position to record that the War Office is either making use of cinematograph films itself, or allowing someone to do so on its behalf.

On Monday of last week an experiment was made at Aldershot, says the Daily Mail, to discover what would happen to a dirigible compelled to make a sudden descent by means of a ripping panel. The army airship Gamma was selected, and when she was at a height of twenty feet, an aperture was made in the balloon, the gas rushed out, and the dirigible fell to the ground a shapeless wreck.

With the object of obtaining a permanent record of what actually took place, a cinematograph camera was operated nearby. It is said that the films show every detail of the "accident," and they will be projected for the benefit of airmen generally, and the staff of the army balloon factory in particular.

The German army authorities are also keenly alive to the possibilities of "Education by Cinematograph," and have ordered the purchase of five cinematograph cameras for use by air-scouts. It is intended to take moving pictures of entrenchments, forts, etc., and afterwards to give lectures to the German soldier in barracks. It is well known that the German Emperor appreciates the possibilities and probabilities of the use of moving pictures in time of war, and only a few months ago he permitted films to be taken of manœuvres which he was directing.

Several others of the Great Powers—notably Russia—are known to be experimenting with aero-cinematographs—if they may be so described—and ere long it may be taken for granted that every nation in the world will possess its own corps of cinematographers.

What is the trend of all this? Surely it will materially assist in maintaining the peace of the world, for if every nation knows all about its neighbors' fortifications, entrenchments and disposition of troops, there will be move and countermove, move and countermove, which will not lead to anything at all. Of course, until the adoption of the cinematograph is universal amongst the Powers, the ones who are best equipped will be in a practically incomparable position. But one nation does not allow the other to get far ahead nowadays.—London Bioscope.

GREAT NORTHERN FILM CO.

We learn that this company at Copenhagen have secured services much sought after by every film manufacturer abroad for their films, and as Mr. Alstrup is known as one of the foremost comedians abroad we congratulate the Great Northern upon securing his services. He will create a ripple of laughter among American audiences with his contagious smile and genuine humor. We think he has this time become one of the most popular facts in motion pictures. Our readers will be able to judge for themselves as he appears for the first time in the November 4 release, in the film "The Actor As Soldier."

Another point we want to make mention of is the beautiful lobby display of the Great Northern, giving photographs 8 x 10 in size, with the actor's name on each photograph, and advise our readers to write for circular of particulars.

ISIDOR BERNSTEIN—"BERNIE"

Mr. Bernstein has been so well known to the trade from the Paramount and the Yankee Film Company that he needs but little introduction to our readers. We learn he resigns from the Yankee Film Company, to take effect on November 4th. He has three offers for his services, two in the city and one outside, but at present he is undecided

ISIDOR BERNSTEIN

as to what to do, and as he has been working so hard plugging the Yankee Company, he thinks he needs a little relaxation and so with his good wife they have decided to take a second honeymoon, and if any of our readers meet them on the way we hope they will shower them with rice and old shoes, but please see that the shoes are soft, that they may come back to us safe and sound in wind and limb so that Bernie may be ready to take up his duties with some good go-ahead firm.

SOLAX NAVAL REVIEW PICTURE

This, beyond doubt, is going to be the most interesting "special" you have ever had. Not because the newspapers all over the country have created a demand for it, nor because it will be popular for months, but because the film itself is very remarkable from start to finish. The Secretary of the Navy has very kindly allowed the Solax Co. to put a camera on his vessel, the "Dolphin," and should President Taft review the fleet, as they expect, they will not only get the Secretary of the Navy, but also the President close up into the camera on the deck of the vessel, with all prominent officials.

GREAT INDEPENDENT VICTORY

The Independent exhibitors have good cause to be elated over the fact that the Independents have won to their side one of the largest Trust manufacturers and importers. The importation of moving picture films, of the best class, has been held by the Licensed manufacturers, and as these films have been so very popular that the Licensed houses' program was not complete without one of these films being shown in the house, the people of Nickelodia looked forward with great delight to seeing this film featured.

It shows to very great advantage, with the Independents progressing to such a wonderful degree, and making such great strides toward perfection, that they can secure for their ranks so magnificent an addition as will be theirs on January 1st. We understand that another large importer is seriously considering the step of becoming Independent. "A straw shows which way the wind blows," and our readers, with all interested in the industry, would gladly welcome such a consummation which is devoutly to be wished for.

We may have more to say on this subject in our next issue.

"'NEATH ENGLISH SKIES," BY DIXIE; MAD VOGUE OF THE MOVING PICTURES

From the King, with His Special Performances, to the Lowest Classes Who Waste Needed Money, England Seems Mad Over the Whirring Films—Southdown Shepherds, Their Long Silences, and the Wool in Their Coffins

THE solemnity of the English Sunday has for long been regarded as one of the bulwarks of English civilization, but in this era of change, even the English Sunday does not remain immovable. As an institution peculiar to itself and country, it has practically disappeared, and in its stead we have a day not absolutely unlike other days, whereon you may venture to amuse and interest yourself without danger of being considered an extremely wicked person. A Frenchman once told me that when he was a young man he spent two years in Manchester and that he invariably stayed in bed on Sunday because there was nothing to do. Even in these times young men not infrequently show an undue partiality for bed on Sunday, but that is simply because they have been overdoing things on Saturday. The man who has never left these island shores, as well as the stranger within our gates, can, nowadays, find plenty of diversion on the Sabbath. Indeed, in some places there is a tendency to go to the other extreme and to crowd the day of rest out of existence. In Brighton, for instance, where so many people come just for the week-end, it has been proposed to open the picture theaters or cinemas, on the plea that such places do not interfere with churchgoers, but that they prove highly instrumental in keeping a certain class of people out of public houses. However, the municipal authorities do not seem to have been entirely convinced, and, so far, the churches are in no danger from the rivalry of the picture theater.

On whatever day of the week or whatever hour of the day you may go to a cinematograph show, you will find it crowded. Its popularity is extraordinary. It is much in little, all things in one, entertainer and educator both. You have but to sit passive as one picture succeeds another, and in a few moments you may absorb as much information as if you had spent hours in reading about things that you see at a glance. And seeing is believing, they say.

Perhaps, some day, moving pictures will be used in schools, and through their vivid instrumentality, the history class will learn of great men and stirring events, or the geography class will practically visit those far countries whose mountains and rivers, cities and forests, have hitherto been so dull to the child of no imagination. The magic of words can kindle in some of us glorious visions of delight, but to the mind, which is incapable of being touched by syllables, the cinema is a revelation.

Behind me, the other day, I heard two women talking:

"Mrs. Goble comes 'ere every week of her life," said one.

"Some folks has all the luck," remarked the other, "but who takes care o' the shop?"

"She comes of a Wednesday. She always shuts the shop up of a Wednesday, and she says she's been an 'appier woman since these 'ere picture shows was started."

I felt I should like to make Mrs. Goble's acquaintance. Imagine the things she must have seen! All the wonderful pageants and processions of the past summer, and, incidentally, no end of stories wherein good is always triumphant and the villain meets with appropriate punishment. She must be familiar with the appearance of foreign dignitaries and quite at home with American scenes. American pictures are extremely popular in England and no habitue of the cinema can fail to become acquainted with episodes of the Civil War or life in the Far West, or ingenuous romances wherein the hungry tramp who has been kindly treated in the humble log cabin, ultimately repays his benefactor by saving him from ruin.

The cinema-picture theater, electric theater, or whatever it may be called, has come to be almost a necessity to English people of the less wealthy classes, who live in the big towns. Not content, like Mrs. Goble, to visit one only once a week, they go to see them all in town, and finally become so accustomed to obtaining their knowledge from pictures, that information conveyed in any other way scarcely seems to reach them.

"Would you like to look at the paper?" I said to a young maid servant the other day, pointing to an account of something locally interesting.

"No, thank you, ma'am," she replied, "I don't care about reading. I shall see it all at the pictures."

Years ago, I knew a village where the children used to ask each other for a pin to see a peep-show. On payment of the pin, a small flat package, neatly covered with brown paper, was produced. A square of the paper was deftly moved aside and there was revealed to you a piece of glass, behind which flowers, and sometimes tiny figures had been arranged in a more or less artistic pattern.

The village children had been taught to make these little peep-shows by their mothers and grandmothers, who, in their day, had learned this simple art from mothers and grannies of an older time, when pins, doubtless, were far more precious than they are now. The child whose early youth is nourished on the cinema will never make a simple peep-show of his own. Even the Punch and Judy show would probably leave him cold.

The old peep-shows, though humble, boasted a certain originality. The modern peep-show tends to make all humanity alike. Are not the same pictures shown in Paris and Berlin, in London and New York? The cinema has made it unnecessary to find a universal language. It tells the same tale to all the world.

Here, at last, is the talisman that confounds Babel. The same laugh will echo over the inhabited globe, and the same naive sentiment link unconsciously the hearts of nations whom politics sever in vain. Emigration has lost its pathos, and of the wanderer to distant climes it will be said "Coelum non cinema mutant."

Nor is it only the illiterate who fall under the spell of the cinema's fascination. From the king on the throne to the humblest of his subjects, the moving picture makes its appeal. Lately King George commanded an exhibition of "Kinemacolor" pictures at Balmoral. This is a process that reproduces the real colors of things, and is wonderfully lifelike. It was by means of the "Kinemacolor" that Queen Alexandra was enabled to see the coronation procession. The exhibition was given at Sandringham immediately after the coronation festivities, and was the first entertainment attended by the widowed Queen since the death of King Edward. Her Majesty is said to have been wonderfully impressed. She said it was like looking into the magic mirror of the fairy tales. If, as the papers tell us, Mr. Edison has really completed his invention for combining the gramophone with the cinematograph, we shall have talking as well as moving pictures, and the effect will be more lifelike than ever.

The peep-show of these days is a wonderful entertain-

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ment, but it has its dangers like every other form of pleasure. The cinema habit may become almost vicious and as a temptation to spend money, more powerful than the public house. For it tempts the women and children as well as the men. And only too often money is spent on picture seeing which is sadly needed elsewhere. In a city like Brighton it is appalling to find what vast sums are spent on amusements by poor people and how the craving for amusement has penetrated the lowest sections of society. There are not many towns in England so given up to the pursuit of pleasure as Brighton is, and I think this is the more noticeable because the surrounding country has such an old world air about it. Tucked away amongst the Downs we find villages not only of patriarchal appearance, but of patriarchal customs, whose inhabitants are as far removed from the dwellers in Brighton as if they were divided by centuries. Within a few miles of this big town, where you may see the most up-to-date automobiles, and where the sight of an aeroplane in the sky is becoming almost as common as that of a ship on the sea, you will find a primitive-looking cart, drawn by oxen, and perchance, a ploughman guiding a team of the same slow, patient beasts.

The occupations of the rural districts are all pastoral, sheep-tending being one of the most important. Southdown mutton is prized in many places where nothing is known of the south downs, those beautiful uplands that extend for a distance of fifty-three miles through Sussex and Hampshire. In the churchyard of Glynde there is a memorial to the farmer who originated the Southdown breed. Of him, Mr. E. V. Lucas writes:

"Glynde's most famous inhabitant was John Ellman, the breeder of sheep. The last of the patriarchs, as he might be called. Ellman lodged all his unmarried laborers under his own roof, giving them when they married enough grass land for a pig and a cow and a little more for cultivation. He built a school for the children of his men, and permitted no licensed house to exist in Glynde. Not that he objected to beer, on the contrary, he considered it the true beverage for farm laborers, but he preferred that they should brew it at home. It was John Ellman who gave the Southdown sheep its fame and brought it to perfection.

"The descendants of Mr. Ellman's shepherds still follow the calling of their forefathers. You may meet one sometimes in rambling over the downs, his crook in his hand, his faithful dog at his heels. It is said that he sometimes pipes in true Arcadian fashion and Richard Jeffries tells us, 'There is no tune, no recognizable melody; he plays from the heart to himself. His simple notes harmonize with the open plain, the looming hills, the ruddy sunset, as if striving to express the feeling these call forth.'

"It is difficult to make him talk, he evidently prefers thought to speech, but he knows every one of his sheep, and if you express wonder at this, he will perhaps say simply, as a shepherd said to me: 'They all have different faces.' Only he said 'dimfunt' instead of different, for the Sussex peasant has a queer pronunciation of his own. The shepherd could not live in a town. There is a story of one who, being obliged to go to the city, stood with his back against a shop window and counted the people going by as though they had been sheep. 'I was weary for my sheep and the hills,' he said, 'I could not bear tramping those gray streets with never a known face to greet me.' The shepherd's work is so continuous that he can rarely take a holiday and rarely go to church. It is because of this that old custom demands that a lock of wool should be placed in a shepherd's coffin, so that at judgment day he may thus prove his vocation, which prevented him from being a regular churchgoer."

A charming series of cinema pictures might be gathered together amongst the villages of the Southdowns.—Dixie in New Orleans Times-Democrat.

Rutherford, N. J.—A very attractive motion picture and vaudeville house, to seat 750, is now under construction here. The owners are Messrs. Walker W. Vick, John T. Collins and Thomas E. Lawrence, and the house will be opened early in December. Everything will be done to promote the comfort, safety and pleasure of the patrons of the house and a high-grade policy will be maintained.

West Chester, Pa.—The Everhart Building, at Market and Church streets, will be remodeled as a moving picture house.

Oklahoma City, Okla.—New State Amusement Co.; capital, $10,000; Benn Greenwood, A. Levine and A. J. Meininger.

Rome, Ga.—Interstate Amusement Co. awarded contract to Wilken & Johnson to remodel building as moving picture theatre.

ACTORS IN MOVING PICTURE OUTFIT HAVE CLOSE CALL

Several members of a moving picture making company of Chicago had a thrilling escape from death yesterday morning in the Arkansas River, near the entrance of the Royal Gorge. In producing a moving picture film at the mouth of Grape Creek, showing the pursuit of two cattle rustlers, Tom Mix and Charles Serra, both cowboys and expert horsemen, rode their mounts at breakneck speed from the south side of the river, 500 feet above the mouth of Grape Creek, and then went with a mighty splash into the current of the river from a rock raising fully ten feet above the water. A few moments later the sheriff and posse followed and a mixed fusillade of shots completed the performance.

There is an unusually high stage of water in the creek, due to recent floods, and this volume of water pouring out of the creek produces a heavy current in the Arkansas River at this point. Serra was caught in the current and horse and rider shot into the river and were submerged in the whirling waters. Mix, although in serious danger himself, succeeded in throwing his lariat around his companion's shoulders and hauling him out on the bank.

Frank Carrow and Leon Watson, of the sheriff's posse, were both nearly drowned in the same place in a similar manner a few minutes later.

George Hook, another member of the party, was carried off his feet by the rushing waters and saved from drowning only by the heroic efforts of Charles Canterbery.

Eddy Cull, the operator of the picture machine, while wading in the water to avail himself of the most advantageous point, also was swept from his footing and landed in a bed of quicksand, from which he was extricated only with the greatest difficulty.—Denver Post.

Brooksville, Fla.—Robert Bracey awarded contract to L. B. Varn and L. S. Petteway to erect opera house.

Niles, Ohio.—Plans have been prepared by Jack Stafford for a new theater to be erected on Furnace street.

Detroit, Mich.—Otto A. Seestedt, 351 25th street, will erect a $6,000 theater at Baker and 22d streets.

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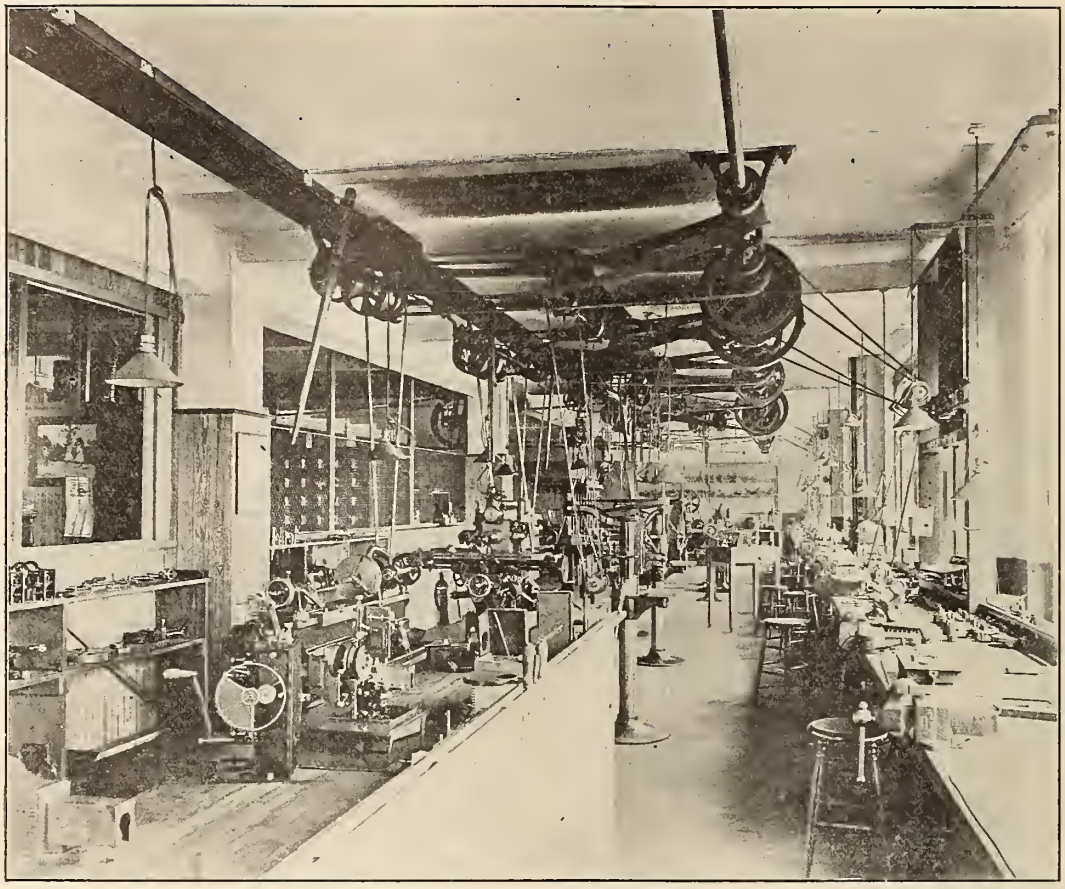

HOME OF THE SIMPLEX

We recently remarked that the Simplex was going to take more space. We learn this week that they have a still larger floor space than they previously anticipated making the change for; that they have installed more machinery, making it possible for them to now turn out forty machines per week. Even with this at their disposal, we understand that in a week or two they will still further increase the space to another floor. The illustration above will give some little idea of the present size of the machine shop from whence the Simplex emanates.

MOVING PICTURE PREFERENCES ABROAD

Few American films are popular at the moving picture shows in Nuremberg and adjoining German cities. Consul George N. Ifft states that the only ones of interest are those depicting cowboy and Indian life.

An excellent film showing American baseball was not appreciated at San Luis Potosi, Mexico. Consul Wilbert L. Bonney states that Mexicans do not understand the humor of the United States, while French humor, based on mistake, accident, or ignorance, is easily understood. It is the same with the plots of the little dramas shown. The Mexicans understand and prefer French motives, manners and atmosphere in all matters of entertainment. However, panoramic films showing important cities and scenes are popular, as are also films showing troop and fleet movements.

Consul Charles S. Winans writes that the films shown at Seville, Spain, are of excellent quality; often they have a distinctly educative value; and invariably the French films are artistically set. Good French actors are employed and the scenic effects are in good taste. In the films of current and historical events, of course, the European field is unlimited. The burning of the Palais d'Art in Brussels; surf at Taormina, Sicily; and cavalry manœuvres in Morocco are only a few of the endless variety of interesting pictures which the European field affords.

In Barcelona, Spain, according to Vice-Consul General Harry A. McBride, there are now over seventy moving picture shows, and the number is increasing.

Lists of moving picture theaters in foreign countries may be obtained from the Bureau of Manufacturers.

To M. P. Owners, Managers and Pianists.

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English Syndicate Enters the Field

The London correspondent of the Manchester Guardian hears that a London cinematograph syndicate has just concluded negotiations with the Chinese Government by which it will have the privilege of organizing and supplying films for an extensive system of cinematograph theaters throughout the whole of China. The capital is being provided by local mandarins, and the theaters will be entirely in Chinese hands. The other part of the arrangement is that the syndicate is to be given the right to take films in any part of China, and to have special privileges for taking records of religious and social ceremonies which hitherto were quite unattainable. During the past three years a good deal of cinematograph work of one kind or another has been done in China, and an operator who recently returned had some terrifying experiences.

Connellville, Pa.—John T. Laughrey has purchased the Nickelet Theatre, on North Pittsburgh street, from E. T. Clabaugh.

THE OSSIFIED THINKER

By Margaret I. MacDonald

A FRESH, new thought, like a tender plantling but lately sprung forth from mother earth, must have pliable, nourishing soil with which to feed the delicate roots. A brilliant butterfly quivering on the sunlit breeze, clutched at by hands of youthful destroyers, and impaled ere it has been delivered of the regenerative egg, is not unsimilar to the impaling, or crucifying of a brilliant thought, by the ossified thinker.

Nevertheless, there is a difference: and that difference is just great enough to prove the salvation of the thought. Had it been that our Creator had made thought a material thing, there had never been known such a word as "progress." As it is, the very abstraction of the thing is all that saves it from the charnel-house prepared for it by the mentally deceased. As the knife of the ossified thinker plunges madly in the darkness at the ghostly shadow, it slips subtly from his grasp, and in the twinkling of an eye becomes a great and shining light, dazzling in its brilliancy—a power so convincing, so all-forceful that either he is borne upon its wings to the great white fields of higher and more intelligent thought, or then he is left a poor ossified thing to the charnel-house of his own preparation.

MARGARET I. MACDONALD

In our issue of October 21 our editor told of the birth of the thought, from which has evolved the moving picture industry to the wonderful dimensions which its present state of development presents. From the highly respectable beginning as a form of preservation of a unit of perfected art, it fell to the seductiveness of the financial kingdom, dragged in the slime of immorality and indecency only to arise thrice purified, to take up the broken thread, and weave such a perpetuation of knowledge as has never yet been known. Evolution and revolution have worked unceasingly on that little, embryo thought—the wheel has taken a sudden quickened turn, linking at the point of severance, the result of the evolution with its slighted progenitor.

My inspiration for the present writing has come from the following letter from a highly respected member of the New York Board of Education; and with all apologies to the Board, I must say that unless this member of the most useful and important department of the city, can be persuaded to loose his mind from the grip of prejudice, and fall in line with the procession of advanced thought, a seat in the Board of Education of such a mighty metropolis as New York, with more than a million units of the future generation who are to replace us as pillars of civilization under its jurisdiction, is no place for him. The following is the letter which flaunted itself before my astonished eyes but a few days ago.

Miss Margaret I. MacDonald,
30 West 13th Street, City.

Dear Madam:—In reply to your esteemed favor of the 18th in which you ask my advice on the educational aspect of the moving picture, I beg leave to say:

Moving picture shows as they are being exploited nowa-days are not only not helpful to children, but are proving to be a serious evil.

The educational authorities are in this particular instance confronted with a situation in which careful consideration of the children's welfare is to be found on their side, and pecuniary profit on the other.

The Board of Education has already taken steps to install in the schools good specimens of what has been

SOLOMON
WASN'T WISE

as the gent who asserted the fact that there's a little good in the worst of us and a little bad in the best of us. There are satans and saviours, saints and sinners—and sometimes their identities get so mixed, we don't know which is which.

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preaches a doctrine of the victory of virtue, a gentle gospel of guidance. It's a tale of sweet sadness, of pathos and primeval principle, of real romance, and warm interest in unfortunate humanity; a tale of human minds, human hearts, human nature and human recklessness—with only a suggestion of the ruin that generally follows. But in this case the disaster is averted, and bad business will be avoided and averted by running

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WEDNESDAY
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THURSDAY
REX, AMERICAN, ITALA, IMP, ECLAIR

FRIDAY
BISON, LUX, THANHOUSER, SOLAX, COMET

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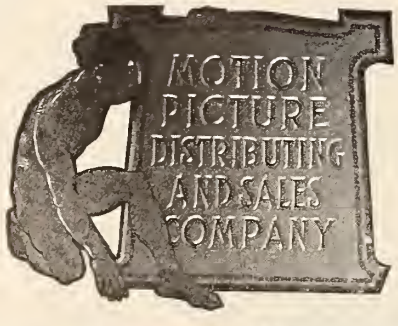

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found greatest in pictorial art as well as in other departments of arts.

The children are under tuitional care only five hours a day for five days in the week for about half the total number of days in the year. The present number of interruptions of the regular studies is becoming unnecessarily great; and even if there were some educational value (which I do not admit) attached to these moving picture exhibits, I could not conscientiously favor the making of further inroads upon the pupils' valuable time for the purpose of diverting their attention from their regular studies to the moving picture show.

Yours very truly,

The moving picture represents the highest form of photographic art. The still picture, whether in black and white, or in the beautiful colors copied from nature, is but a novice in the distribution of knowledge, beside its powerful brother. Again I reiterate the oft-repeated statement that what a child actually sees with his physical eye he never forgets. The pictures that remain deep seated in the cells of memory are those that the physical eye has reflected back from the material world. Why does the old man repeat over and over again the scenes of his childhood? Why does the little child running in from its play delight to tell the things that have happened on the street, or in the playground? Because these are the scenes which the eye has drunk in from the living, moving world of their environment. The things which the physical eye devours are the things that are destined more than anything else, to influence the mind and life of the individual. I have known a child not more than seven years old sit up and tell of the things which it had seen and heard at the theater with an intelligence at which I marvelled. The child was enabled to do so because of the knowledge imbibed through the conjunction of two of the senses, seeing and hearing. Had the child not been taken to see and hear the great stars, its knowledge of such matters would have been limited to a very indistinct idea of names, at the best.

At the same time an argument might be set forth on the strength of just what I have said, against the moving picture. But let me tell you, reader, the day of the unwholesome picture is over. So rapidly are improvements being accomplished in the world of the motion picture, that one must needs keep both eyes and ears open every day in order to keep abreast of the times. That certain unhealthy conditions prevailed a year ago is no criterion by which to judge the conditions of to-day without actual knowledge of them. The moving picture is without a doubt destined to become the greatest educator of modern times. Already many appeals have been sent in to our magazine for aid in selection of pictures, and advice as to the securing of films, by churches as well as schools. It has been left for the western schools to take the initiative in this respect.

A glimpse into our columns each week by the educators of our city would greatly aid them in keeping abreast of the times with regard to an industry which is producing the most powerful vehicle for the distribution of knowledge that the world has ever known.

Chicago, Ill.—T. Schuchman, 518 South 48th avenue, to cost $6 000. Moving picture theater.

Louisville, K. Y.—The Preston Amusement Co. will erect a moving picture theater, to cost $5,000.

Boone, Ia.—A new Virginia theater is to be erected on 8th street and Allen street.

Williamsport, Pa—An addition will be built to the Lyceum Theater, to cost $3,000.

Chicago Ill—The Victoria Theater Corporation will erect a new $146,000 theater at 2145-51 Sheffield avenue.

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SIDE LIGHTS ON THE CINEMATOGRAPH

By Leonard Donaldson

THE INFLUENCE OF THE MOTION PICTURE ON THE PUBLIC

PERHAPS it is a little early to form a retrospect of the year's work in cinematography, and weigh in our independent balance the creditable achievements and the mistakes which have been made in the world of films during 1911, but the many truly excellent subjects it has been my pleasure to see of late have prompted me to attempt to voice the opinion of the public, and to tell of those films they have enjoyed; of those which have elevated them, and of those which they can say with truth have helped them to better things. The year 1911 has marked the rise of the "moral" film, and has incidentally witnessed an improvement in the status of cinematography. The potential influence of the motion picture on public life is no longer disputed; but on the contrary, has become a matter for careful and serious consideration. In the work of the general uplift of the community the picture theater is destined to play a great part. To this end it has ever been the object of the "News" and its editor to proffer the "candid word" to those responsible for the production and exhibition of films. If they have had any criticism to make upon the quality of the pictures offered to that exacting and impressionable public, it has been that they savour too much of the frivolous, that the comic element, in fact, forms too large a portion of the average programme, and that there still remains ample room for the introduction of the educational film. No one believes more firmly than do we in the saving grace of humor, or comprehends more keenly than do we the advantage of men and women who, like the mass of the toilers in our great cities, lead dull and sordid lives, being taken out of themselves; made to forget—if only for the nonce—their worries, troubles and anxieties, and given an opportunity to enjoy the physical and mental benefits of a real hearty laugh.

Without the comedy film, cinematography would indeed suffer badly; but the comic element, or, to be candid, the china smashing and inevitable chase picture, must not be allowed to predominate. In this case the ability of the picture theater as an educational and uplifting factor in the lives of the people will be in danger of sinking into oblivion.

The public may, and apparently still do, recognize that there is a fund of humor in one man being pursued by a crowd; but that same public are the first to applaud the moral and educational subject when presented in the form of a strong and impressionable drama, unglorified though it may be by the red and green "limes"; of the curses and wiles of the inevitable malefactor; the entreaties of a butterfly heroine, and the hundred and one attractions the passing melodramas have to offer that same public for whom we are now catering.

The picture theater must continue to strive toward that higher plane, and take itself more seriously as an ethical and educational force; playing its part in dispelling ignorance, raising the tone of the masses of the people, and providing them with a rendezvous where they can meet together to be instructed, and given a higher and healthier conception of humanity and the complex problems of life.

WRITIN' PICTUR' PLOTS

It ain't so dad-blamed easy, arter all; a-writin' these here funny pictur' plots. I seen an avertisment long last Fall, offerin' fifty dollars fer new thoughts. "Send in yer idees mebbe yew will hit th' nail square on th' head, fust thing yew know 'fore yer through, yew'll hev writ a play," th' avertisements said. I allus go tew see these pictur' plays—I don't miss nothin' good, never fear! But when I'm busy cuttin' corn, there's days an' days an' days I don't git near. But arter readin' 'bout thet easy coin, I knocked off work more'n a week, an' I spent my time visitin' shows, a-studyin' up th' subjec', so ter speak. Now all this here happened long last Fall—an' play-writin' ain't so easy arter all.

Well, several of them pieces took my eyes, an' my best gal, Sairy Jane, she liked 'em, too. I jest made up my mind thet by an' by I'd show 'em all what I could do. Some of them actors wuz quite pert; 'specially in th' scenes where they made love. But Sairy Jane said: "You're a flirt!" when I cas'ally mentioned th' above. I told her I wuz writin' pictur' plays an' needed some kissin' parts in one. "You'd better stick ter cuttin' corn these days, an' quit this here writin' you've begun!" An' this wuz all I got from Sairy Jane, when I wanted tew git some intrust stuff. An' arter thet she didn't act th' same, but peared tu be in a constant huff. An' I told my ole bay mare, Susan, in her stall, thet play-writin' ain't so easy arter all!

It ain't so dad-blamed easy arter all; a-writin' these here "simple" pictur' plots. I writ' an' writ', an' writ' all through th' Fall, an' my pieces cum back hum as quick as shots. All of these here Editurs wuz kind, an' said "Yer plays will never, never do; this here we regret tew find; an' we's try somethin' else if we wuz yew." Then I turned back tew cuttin' corn, an' doin' th' chores 'bout th' place. An' then, so sure as yew air born, Sairy Jane hed smiles upon her face! "Let someone else do th' writin'," I said, "seein' 'em is good ernough fer me"; an' Sairy Jane jest turned her purty head, an' she looked as pleased, as pleased could be. One feller only in this world I'll maul, if he sez play writin's easy arter all!

—WILLIAM LORD WRIGHT.

FIRST IMPRESSIONS OF LIVING PICTURES—THE MANUFACTURE OF MENTAL FILMS—HOW TO PROJECT MEMORY PICTURES

Scientific Principles of Psychology in Human Reproduction, by Mary Lawton Metcalfe, D.A.R., New Thought Evolutionist

A HEALTHY mind glories in its best asset, which is a good memory. A memory is begun by the ideas the mind receives from the impressions, voluntary and involuntary, before birth and progressively through every stage of unfolding consciousness.

It is from the riches of the memory that the successful author draws the threads of ideas, which imagination weave into fiction, drama, comedy, farce, tragedy, poem. It is to the treasury of the memory that the artist goes to get his phantom-films of former views upon which he paints the idealized picture that carries its message to souls which understand the language of art.

Yes, Psychology is the Science of that wonderful mechanism the—Mind.

In this busy workaday world, it is left to the professor and scientific student to understand the processes of the unfolding mind of man into its present state of power.

Commercial interests cry aloud on every hand: "Come on, you have no time to bother with science—it's money you want." Business men are not going to sit up nights to burn the midnight gas to get Mental Light in the abstract. Those of us who have come into the understanding of the power of every man to manufacture mental films of advanced psychology, must give deep draughts of truth in films easily read, as the first steps in the impressionable matter of the mind.

Film 1.—The Memory Box. Impressed at the Age of Three Years.

The normal child is a creature susceptible to its surroundings. It follows the call of nature.

I see with my mind's eye a hill with tall dark pines on the top.

Big black crows are flying down to the brown brook, chattering over rough rocks. Some little birds are drinking—will they swallow little stones? My birdies!

Tiny creatures are swimming around an old, long wicker basket—ah, those are new babies not grown big yet to wear clothes!

I see the big, old southern mansion with white columns, half hid in the trees. Long streamers are flying from the trees, like on my hat. Why do trees have to wear streamers?

My black nurse is running down the road. Her red and yellow headkerchief is falling off; she grabs it and drops on her knees to look under the bushes for the little runaway.

Here's Dash, our big Newfoundland, leaping ahead to help find me.

I see Mammy's godchild, "Janey," climbing over the fence to get to the brook first. Mammy boxes her ears.

Dash beats them all.

Everybody thinks I am lost. Mother has gone to town to get my new dolly.

I crept out of the crib when Mammy went to dinner in the kitchen.

Now comes Mammy, mad as a wet black hen.

I see her jerking me from the slippery rock. My feet are muddy and the socks filled with sand, "to make believe" real feet in them, while mine paddled in the cool water. There's a nasty froggy—ugh! I'm scared of him. Finally in a view dissolving, I see myself in the mahogany crib in the early afternoon. The sunbeams creep through the rose-vines over the window and I see little fairies sliding up and down, like my brother Bobby slides on the banisters.

The fat, old colored "lady"—my good Mammy, is still awfully mad and hot. Her head-cloth is on the floor and little pigtails stand up on her head, tied with old shoestrings. She won't talk, but rocks away, waving mother's feather fan to keep off the flies.

I see little water babies with my eyes shut. They are singing: "Bye-bye, little May, run away another day," and now it's only the pink roses on the wallpaper—that's all.

No. 2.—Mental Film. Taken at Six Years.

Grandma reading a story.

It is a big cloth book and it has an old woman; a fat pig, and a fire and things.

Grandma is a pretty lady with curls and she lets "Janey," the godchild, look at the pictures, too.

I see that pig with this mental eye, as if he were right up there on our Dutchess farm. He would not budge a step and I see myself so mad that I hit him with a switch; before the mouse with a mouthful of cheese, set the rope hanging the butcher; and the butcher killing the ox; and the whole lot of things helping each other to make the pig move in the picture.

The butcher has a big nose and a long pinafore. He waves a blood-red knife. Everything is plain on my picture. Yes, just as perfect as if I had seen the "release" today in a New York theater!

No. 3.—Mental Film of School Days. Taken at Nine Years.

There is the fig-tree with its dark, purple clusters of figs hanging up high. They are the forbidden-fruit of Dame Lee, who knits away with her clinking needles, as we tell the story of the Sabine ladies being stolen by the Roman soldiers.

I see myself going down into the well to get a drink. The figs are peeping through the thick leaves, inviting the little girl of nine summers to climb up and eat them.

In the top of the tree my long curls are caught in the branches, but I am having a feast of figs fit for the gods. The big boy, Jack, is ringing the dinner bell. Heavens—it is recess! Twenty boys and little girls run down in the school yard. I see myself clambering down before they spy me. Alas! the foot slips and down I am tumbling twenty feet this side of the stone wall. A stout branch catches the brand-new flannel petticoat and here I see myself hanging eight feet from the ground, making frantic efforts to tear the flannel which holds me swimming in mid-air.

Here are the vivid faces of those ten horrid boys, dancing around the hated tree and yelping like dogs after the coon in the tree.

"Oh, I hate you—I hate you—take me down," I am howling."

Each freckle stands out on Billy Green's nose as big as a wart.

I hate you—I hate you, Harry—unhitch me."

"Stop thief! Stop thief!" jeers Sam Johnson. His double row of wolf-teeth seem to need the wolf's head.

Fanny, Alice, Katy and the girls with anxious faces are begging the boys to take me down.

Dame Lee in severity comes out on the piazza and wants to know the meaning of the hullabaloo.

I see her under the tree. Her white hair is silver with the sheen of sunshine.

Al Brown is ordered off for the step-ladder. It is placed directly under the awful old branch holding me, head down. Two boys are ordered to hold fast the ladder-steps, while Al is appointed as a committee of one to "unhang" me.

The tense situation of the assembled school under the tree with the old lady is a mental-film of horror. I cry myself silly and a big girl is sent home with me.

* * * *

They could never get me back at that school, in spite of its merit. For weeks the picture of myself hanging in the tree kept me awake and the grinning faces of teasing boys was the only picture of a real—hell—that a memory-film could give me at nine years.

* * * *

No. 4—A Medley. At Twelve Years

Old Peter Parley believed in teaching history with pictures.

I "project" Hannibal crossing the Alps. I see Roman chariots crushing down armies. In Bible history, dear old Mr. Parley did not yet know how to make pictures move, but he put such illustrations of David and Goliath that I see the truthful face of the shepherd boy as he poises himself to sling his pebble—and it gives me now the inspiration to work on that it is not the avoirdupois weight of the worker that defeats apparent foes, but the spirit of the Mighty One of all men, who affirm in confidence: The God-spirit is on my side, who then can defeat me? My Father and I are one.

* * * *

The associative gift of learning facts by picture-helps is an enormous assistance to every human being.

Verily, psychology is the science of the mind.

Emerson incessantly reminds us in his philosophy that the education of children must begin a hundred years before they are born. That actually means to be able to enjoy the real essence of life that parents, grandparents and even great-grandparents must be persons who cultivate themselves by living in good, pure air; seeing pleasant things of life; taking part in the public interests of their communities as helpful workers, and not to live as dumb driven cattle. Can men and women live as beasts and expect their children

THE FINAL FORT RILEY RELEASE

MONDAY, Nov. 20th, 1911 Reel No. 3

NATIONAL GUARDSMEN AND REGULARS AT FORT RILEY, KAN.

EVERY MONDAY and EVERY WEDNESDAY

A VARIETY CHAMP APPEARS ON THE BOARDS

Champ is an old stand-by and so are THESE:

"The Redemption of a Coward"

Champion Release for Monday, Nov. 13th, 1911

Is a film designed to make of Exhibitors Staunch Champion stand-patters and getters. The picture shows how John Maynard deserts from the line of battle to his sweetheart's home. He encounters the enemy's soldiers ransacking the household, and meets with death in defending the girl's honor.

A Champion Getter is a creditable Independent.

"The Passing of Sal"

Champion Release for Wednesday, Nov. 15th, 1911

With knife in hand, Sal makes her way to deal vengeance unto Jim Brantwood, who had wedded another, in preference to her. Her hand was stayed by death which reached her heart.

We want the exhibitors to keep in touch with us!

CHAMPION FILM COMPANY

Sold thro' Motion Picture Distributing And Sales Company

MARK M. DINTENFASS, GEN. MGR.,

12 EAST 15TH STREET, NEW YORK CITY.

and grandchildren to be moving pictures of beauty, health, happiness and prosperity? No! It is a psychological impossibility.

Impressions on the mental films of unborn children are made from earliest conception. Far, far back in days of ancient Greece, so noted for the beauty and nobility of her race, women to whom came the first message of the unborn child, were induced to spend whole days in the temples and sit in peace and quiet to look upon the marble statues of gods and goddesses; that the unborn boys and girls should be started right in the race for life. The parents "mark" their children, as the saying goes, by their own thoughts.

Constant scenes of beauty cannot fail to make a brand-new mental-film on the minds of unborn children.

But you ask me how are the city's poor to get the inspiring scenes of nature; the breezy scent of early dawn from the meadows? How are expectant mothers to enjoy the flowers and fields and see young lambs frisking on the hillside and run to their mothers for milk? And I answer you:

The Moving Picture Theater Is the People's Theater

Let those whose culture began before they were born; those who have gone in the business of manufacturing films for popular demand begin now and create a desire of the masses to see such pictures projected that will impress the mental films of unborn babes, and begin thus the first steps in primary education of the unborn race.

Constant scenes of light, color, symmetry, cannot fail to provide priceless "films" in every parent's memory gallery; especially with child-bearing women. Each person by his will-power can project these pictures in his kindly countenance, in his unselfish deeds; in his words—of praise and encouragement.

Ah, me—why are we waiting to "project" the pictures from our own mental films, that splendid co-workers are making every day upon us?

Give out now all the expressions you have in your film-box of good impressions.

Many are languishing for the word of praise. It is a psychological truth that "heaven" is the state of a man's mind. At the moment when my words reach you, if they make you stop and think and affirm that each man's mind is the strongest projecting mental-battery for good, I say at that moment the moving picture industry from its commercial standpoint becomes glorified and each of the splendid army of workers will become the idealist of what he can do to establish only inspiring mental-films in memory's gallery.

Remember that the "sensitive plate" of the human mind is called the "sub-conscious self." It is the wireless receiving station. It is this invisible "second-self," that is the cold storage or conservatory of every human being.

The sub-conscious self is practically the subway to a man's happiness or misery. It leads him in his mind to heaven or to hell.

The gate of the subway is opened, as I repeat, before the child is born! No loving father, therefore, will want to manufacture a ready-made "hell" for his children to welcome them to this great wide, beautiful, wonderful world of love, beauty, truth. When men begin right now to realize that money is not all the aim of life and that religion is only good when it practices the principles of universal brotherhood, then we awaken into heaven. Every man does conceive in the mental-picture that he really wants his children to be—the very sons of God—Our Father; let him, therefore, "project" his best ideas in the expressions of his daily life.

Seattle, Wash.—Hans Peterson will erect a new theatre at 2423 Jackson street, to cost $3,500.

Urbana, Ill.—This city is to have a new vaudeville theatre to cost $12,000.

NORDISK FILM TIDNING

The first trade paper in Scandinavia.
Best advertising medium in North Europe.
Subscription 6 shillings.
Sample copy free upon request.

Editor, A. SEABURY, Post Box 163, Stockholm, Sweden.

THE COURTING OF MARY

BY VIRGINIA WEST

Majestic Film Co. Release of November 26

When John Manor received word from the United States Consul in Rio de Janeiro that his sister and brother-in-law had died there of fever, and that their little ten-year-old daughter was on her way to him and would reach him almost as soon as the Consul's letter, he had a problem on his hands that few men are called upon to solve. No doubt there have been uncles who have inherited ten-year-old nieces, but not such nieces as Mary. She was as lovely as a child could be, with her sweet, laughing face, and bright curls blowing around her head, but she was like the proverbial flea when it came to locating the whereabouts of the small possessor of these charms.

No part of the large Manor estate was unfamiliar to her long; she slid down the hay stacks, waded in the trout stream, rode all the horses, and even some of the cows, and did everything else that could possibly come into the head of a child to do. Sometimes she would get a cut or bruise, but as soon as she had gone to the house to have it attended to, away she would go again.

These days were full of anxiety and uncertainty for poor Uncle John. He was deeply attached to Mary, and she to him, but he had advanced far along the road of bachelorhood when she came to him, and she had an individuality of her own, and one which did not correspond at all with Uncle John's preconceived notion of little girls.

One hope he had: Mary was bound to grow up some day and then she would want to marry, and he could hand his troubles over to another man—if he could find the right one. For, with all her wild tomboy ways, Mary was very feminine, and some day Cupid would mark her for his own.

So the thoughts of John Manor ran, and as Mary began to develop into a beautiful girl he sighed a sigh of relief and thanked God that his days of terrible responsibility were almost over.

But when Mary reached sixteen her uncle looked anxiously for signs of awakening consciousness of womanhood, but if Mary had such consciousness she did not show it to her uncle.

He invited the young men of the neighborhood to call—those he thought fitting companions for his niece, but Mary was always anywhere but at the house when they called, and they seldom saw her.

About this time a complication arose in the life of Mr. John Manor. Into a neat little house near by his estate moved a lady of uncertain age, but charming manner. At once she captured the poor man's heart, and he felt that come what might he must have this fair lady to share with him the remainder of his years and his large estate.

The lady was almost as much affected as her suitor, but she could not bring herself to live in the same house with Mary.

"No," she said, "I greatly appreciate the honor you have done me, but I could under no condition assume the guidance of your niece, which, if I became your wife, I should feel it my duty to do."

After this speech Mr. Manor was silent. But he knew there was but one thing to be done. Mary must fall in love and then all would be plain sailing. So he redoubled his efforts with the young men of the neighborhood.

There was George Henderson, a fine looking, well built young fellow, just home from law school, and plenty of money to start in his profession. Any young girl should be glad to know him—even to marry him. Then there was Dana Rogers, the young poet—just the man to appeal to the heart of a romantic young girl. And there was young Dr. Long and Oscar Knight and James Anderson—all fine fellows. He had picked out the best in the town and countryside—all but one, Owen Mathews, his next-door neighbor, but he was no good, for he was a woman-hater, and cared only for trout fishing.

Uncle John went systematically to work. He said not a word to the young men about Mary, but he cordially invited them to his home, knowing that they knew she was there. Nor did he say anything to Mary about the young men. He would just wait for opportunities.

Mary was seventeen the summer that her uncle laid this plan, and a lovelier girl could not be found. Entirely unconscious of her beauty, she was doubly charming.

Not a day passed that some young man did not call. When they had once seen the prize they could not stay away. By the middle of the summer they were all ready to propose, although their interviews with Mary had been extremely scant. She was always just going for a run with the dogs; to walk to the other end of the estate; to inspect the stables, or anything she might think of to get away.

By the middle of September Mr. John Manor was almost in despair. He was beginning to think that his beautiful niece hid within her breast a heart of stone—also that the charming spinster would never be his.

The young men were getting desperate, too. Each was burning with the desire to tell her he loved her, and each trying to believe that she looked a little more kindly on him than on the others. And with the supreme determination of all-consuming love each swore to find an opportunity of speaking his heart.

* * * * * * * * *

The morning was perfect. The air was cool and bracing, but with that peculiar, underlying quality which promises delicious warmth later in the day.

Mary stepped out onto the front porch and threw back her head, drawing in her breath and stretching out her arms as she did so. "Oh, how good it feels, and how delicious everything smells," she said. Then with a bound she was off to the garden. The dahlias and asters nodded their gay heads and the goldfinches and chickadees called good-morning from every stalk and bough.

As Mary looked around her she was deeply conscious of the sweetness and beauty, and of the joy of just being alive to enjoy the beautiful world. But she seemed a little serious, and she did not understand herself. All the birds and flowers and the breeze and the sunshine seemed to say to her, "Be happy, Mary, always happy. Look at us, listen to us, feel us, and be happy." And she was happy; but something had stirred in her that she did not know, and she was a little serious. That beautiful, delicate flower of awakening womanhood needed but the right touch to burst into perfect bloom.

When Mary came to the arbor hanging heavy with red and blue grapes and filled with the lazy buzz of bees, she stopped very short, and in great surprise. There, upon a rustic bench, his hair tossed about and his face

anxious, sat the poet. He was not embarrassed. He was too miserable to be embarrassed. "Miss Mary," he said, "I wish to speak to you. I have tried to find an opportunity, but you seemed never to give me one. I must speak to you, I must tell you——" "Wait," said Mary quickly, but as gently as she could, "wait, and I'll tell you what to do. Go home and write me a poem. Tell me what you wish to in that way." And she smiled, and of course he had to go.

With a sigh of relief she pulled a bunch of grapes and walked on as she ate them.

Suddenly she heard a noise in the elder bushes beside her and stopped to listen. Out stepped Oscar Knight.

"Oh, how you startled me! Have you been sleeping in there? You look like it." Mary was child enough to say what she thought. "No," he said, "I have not been sleeping there, nor anywhere else. I cannot sleep! I want to tell you what I seem to have had no opportunity to tell you before. I want to tell you——"

"Don't you want to do something for me?" said Mary, sweetly.

"You know I'd do anything for you."

"Then go to town and get me a spool of blue silk," she said, and before he could reply she had gently turned him 'round and started him toward town.

"What shade?" he called back, as he turned a bend in the road.

"Any shade," she replied, and he went to get it.

"Well," she thought, "two in one morning is enough." And she turned down a lane.

In the distance she saw some one on horseback approaching her. As he came nearer she recognized Dr. Long.

"Good-morning," he said, and his voice was not quite steady. "I rode this way purposely this morning to see if I could meet you. I seem never to have an opportun——" "Oh, Dr. Long," said the girl desperately, "won't you go to see the groom's children, they seemed to have fever last night; please go. I'll see you another time."

"Why, certainly," he said, "I'll do anything you ask me to, for I——" "Please go at once," broke in Mary; and she gave the horse a little sly tap on his flank.

When the Doctor was out of sight Mary sat down on a log. She wanted to cry, and she wanted to laugh, and yet she didn't really want to do either. Somehow, the morning didn't seem quite so bright. What business had these men making love to her?—and yet, for some reason, she felt sorry for them.

She leaned over and lay her cheek against the soft, cool moss that covered the log.

"I'm so glad I've found you alone," said a voice at her side. She sprang up and stood face to face with George Henderson.

"Why are you so glad?" she almost demanded.

"Because I have waited so long for an opportunity to——." But he never got any further. Mary gave a bound over the fence and sped across the fields to the house. When she reached the porch her uncle met her. "What in the world is wrong?" he asked.

Mary looked at him for a moment. "Don't you ever let any of those men come here again! Never! Never! Never! I've been proposed to four times, and I'm tired of it. I hate them all. I hate every man, and I'll never get married!"

Having given vent to her feelings, Mary flew into the house and up to her room, leaving poor Uncle John to meditate on the queer ways of women.

Once in her room Mary's mood changed. She began to think over her experience of the morning. Those young men looked so miserable and yet when they spoke to her of their love they seemed filled with a great joy. She had been angry and was a little so yet, but it seemed as though something weighed her down. A burden had been laid upon her—the knowledge that she had been the cause of suffering in others. And then there was a lack. There seemed a space that needed to be filled. A longing came, and vaguely she knew why she felt serious in the morning when there seemed nothing to make her so. She found herself wishing that she could have responded to one of the four—but it was no use.

* * * * * * * * *

The property of Mr. Manor was divided from that of young Owen Mathews by a stream, both useful and beautiful. Owen loved more than anything else to fish there.

He had come into possession of the property at his father's death about the time he finished college a year before. Few people knew him, as he was very seclusive. He hated women, and therefore made every effort to keep out of their way.

On the afternoon of the day of Mary's proposals Owen was enjoying his favorite sport. So engrossed in it was he that he did not notice Mary when she came to the stream and crossed in a shallow place on some stepping stones.

Mary knew she was on some one else's property, but she was trying to find a place where she could not be interrupted. She remembered that poem and that spool of silk, and she didn't want any more proposals that day. So she seated herself comfortably under a tree and opened a book.

Owen, gradually working his way upstream, came opposite her. He stopped and stared. A strange female had the audacity to come onto his property.

"I beg your pardon," he said, "perhaps you are not aware that you are on private property?"

Mary looked up with an annoyed expression. "Yes," she answered, "I know very well, but it is the only place I can get away from men."

"Indeed? You want to get away from them?"

"Yes, I do. I'm tired to death of them. But I'll go back to the house." However, she did not move.

"It would be best, no doubt," he said, but he threw himself down a few feet from her. "I don't like women, you know."

"I didn't know," she said quietly, and arose. He was on his feet in an instant. She walked along the bank to the stepping stones, and he in the shallow water. But they did not speak.

When they reached the stones he held out his hand and she put hers into it without a word. When they had reached the other shore he said, "If you like it here you might come. I can fish farther up the stream."

"Thank you," she said.

That night Mary sat by her window very late into the night and wondered why the moon and the soft breeze and the noises of the night made her sad.

Along the bank of the stream, near the stepping stones, Owen walked back and forth. From time to time he threw a stone into the water, sometimes softly and sometimes with an angry splash.

* * * * * * * * *

It was only a week later that Owen found her on her own side of the stream. He came straight to her and, dropping down beside her, sat silent for a moment. "It's no use," he said finally. "I love you. I've tried not to, but it's no use. Can you love me?"

"I do," and then she put her head down and cried. Perhaps you don't know why, and perhaps she didn't know why herself, and perhaps Owen didn't know, but he knew enough to find the right place for her to cry, and to let her have it out.

So absorbed were they that they did not see the shadow of Uncle John protruding from behind a hawthorn bush.

Great Northern

THE "KING PIN" OF QUALITY FILMS

RELEASE FOR SATURDAY, NOVEMBER 4th

THE ACTOR AS A SOLDIER

A real comic. One of the funniest pictures of the year, showing the ruses adopted by an actor to secure liberation from military service.

THROUGH THE SOUTH OF FRANCE

One of the finest travel subjects issued for some time.

RELEASE FOR SATURDAY, NOVEMBER 11th

A WOMAN'S WIT

A classy comedy feature, illustrating a clever wife's display of matrimonial strategy. One of the comedy hits of the season. Don't miss it!
Our lobby display is now ready for the trade. Write for circular.

ALL FIRST-CLASS INDEPENDENT EXCHANGES HANDLE OUR PRODUCT.

The Bear-on-the-Globe trade mark is the emblem of high quality

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GREAT NORTHERN FILM COMPANY

7 EAST 14TH STREET, NEW YORK

ALL FILMS SOLD THROUGH THE SALES COMPANY

He heard it all, and he didn't know what to do. He was afraid if he stepped out and said "Bless you, my children," that Mary, with the perversity of women, would decide she didn't want him, and so break the poor fellow's heart—incidentally preventing his marriage with the charming spinster.

He finally evolved a plan, and tip-toed off from behind the bush to consult with his lady love.

So the next day when Owen came to ask Uncle John's consent, he was met with a stern refusal.

That night the smell of gasoline might have been detected with the odor of the autumn flowers, and a slightly trembling shadow to creep down from a high window into the arms of another shadow waiting below. And then when they were gone you might have heard a chuckle and have seen a third shadow steal away down the driveway and up to the window of a little house not far away, and you might have heard a tap and then a whispered, "It's all right, dear; they're gone. Goodnight."

Philadelphia, Pa.—The Allegheny Amusement Co. will erect a new theatre at 3139-49 Frankford avenue, to cost $45,000.

St. Joseph, Mo.—T. Saxe will remodel the Schlitz Theatre into a moving picture and vaudeville theatre, to cost $20,000.

Richmond, Cal.—Ground has been broken at Fifth street and McDonald avenues, for the erection of a new theater to cost $15,000.

FILM SERVICE

FILM SERVICE

BUYING **24** REELS WEEKLY

FILM SERVICE

ANTI-TRUST FILM COMPANY

128 LAKE ST., CHICAGO

Branch Office Grand Rapids, Mich.

Branch Office Minneapolis, Minn.

SALES CO.

The following films have been released during the week of November 6 by the Motion Picture Distributing and Sales Co.:

Monday, November 6

The Three Shell Game	American
Folks of Old Virginia	Champion
Waiting at the Church	Imp
Coward's Regeneration	Yankee
Willie Challenges Jim Jackson	Eclair
At the Bottom of the Sea	Eclair

Tuesday, November 7

A Race for a Bride	Bison
U. S. Fleet	Powers
The Missing Heir	Thanhouser

Wednesday, November 8

The Moonshiner's Trail	Champion
A True Westerner	Nestor
Marriage	Reliance
An Interrupted Elopement	Solax
Tweedledum's Motor Car	Ambrosio
Dolly's Doll	Ambrosio

Thursday, November 9

The Mexican	American
Wife's Awakening	Imp
Saints and Sinners	Rex

Friday, November 10

He Didn't Like the Tune	Yankee
Wenona's Broken Promise	Bison
The Last of the Mohicans	Thanhouser
Grandmother Love	Solax
Bill Taken for a Ghost	Lux
The Diversions of a Nursemaid	Lux

Saturday, November 11

For the Tribe	Powers
Desperate Desmond Almost Succeeds	Nestor
The Trackwalker	Reliance
A Woman's Wit	Great Northern
Victim of Competition	Itala
Effects of a Racket	Itala

LEO J. RUBENSTEIN

Leo J. Rubenstein, we understand, is the scenario editor for the Powers Picture Company. Ruby tells us that there has been so much dissatisfaction in the way some scenario editors and directors handle these articles that he guarantees to return every scenario submitted to him in three days, or its equivalent, in the shape of a check. This ought to be good news to scenario editors owing to the fact that we have on our desk complaints of scenarios that were submitted to some of the manufacturers as far back as April of this year. This is a shame and an unreasonable hold-up.

NOTES OF THE WEEK

FROM THE OBSERVATORY

By G. F. Blaisdell

TALK about applied versatility! A friend tells me an interesting story of how a popular moving picture actress broke into and entered her own apartment. The actress, it may be said, in all truth, is vivacious. Any one who has seen her on the screen or in the flesh must confess that—unless she is trying to ride a horse. But that's another story. The bit of gossip was related to the aforesaid friend by the side partner of the aforesaid vivacious one.

"L. was dining at Tankup's the other night with some rich boob. She had a fairly pleasant evening, and all went smoothly until she arrived home and discovered that she had no key to our apartment. I was out, it was late, and L. did not see fit to stick around and wait for me to turn up. She climbed the stairs to the roof; clambered down the fire escape in the pitch dark until she came to the landing opposite our ranch; then she said things. The window, of course, was locked. I had attended to that before I went out. However, a little thing like that never would stop L. She kicked the glass out, or in, reached through, and turned the catch, and climbed in.

"And she had on a mighty tight hobble skirt, too!"

* * *

President Taft enjoyed the unusual treat of a buffalo steak during his recent visit in Pierre, S. D. The animal was killed by Sioux Indians in a hunt arranged by a moving picture company.

* * *

The State Insane Asylum at Pueblo, Cal., has installed a moving picture apparatus, and will give exhibitions two days each week. One day will be set aside for the 550 women and the other for the 650 men patients.

The Western Kentucky Asylum management will resume the picture shows which were suspended during the summer.

* * *

Colonel Thomas S. Earl, of Texas, is making arrangements in Springfield, Ill. for the establishment of a moving picture plant. He plans to manufacture religious films, and also those depicting various phases of the life of Abraham Lincoln.

* * *

In Springfield, Mo., "Jack" Hutchison, prominent in local theatricals, announces the formation of a stock company for the making of pictures. The concern will be known as the Springfield Motion Picture Company. It is said the first productions of the new combination will be representations of the famous "Bald Knobbers of Missouri," a law-defying outfit. Ten local business men are said to have invested $500 apiece in the venture.

* * *

Cowboy and Indian films are blamed for the departure from their homes in Minneapolis of three boy scouts. One was twelve years old, the two others thirteen. Each was armed with a rifle, plenty of ammunition, bacon, ham and—cookies! They also had some money. They carried cooking utensils and blankets.

* * *

According to the Minneapolis Tribune, "Elk River feels the need of a good moving picture show." Here is a chance for somebody.

* * * *

Kansas City, Mo., exhibitors hereafter will have to pay an annual license of $200 if they put on vaudeville between reels. The picture license is $100 yearly. The change takes effect December 1.

* * * *

Witnessing a portrayal of a child being struck by an automobile, Mrs. Caroline Snedeker, of Jersey City, went into hysterics and had to be carried out of the show. Her screams nearly precipitated a panic. Children are not always the only ones who should attend shows under guardianship.

* * * *

In honor of the seventieth anniversary of the birth of the Brooklyn Eagle, Colonel Hester, the publisher, gave a reception and entertainment in the Academy of Music on the evening of October 26. The guests were the 600 employees and their families. A leading feature of an entertainment furnished by one of New York's leading theatrical men was Kinemacolor. Three reels were shown. One of these depicted scenes in Italy—landscape, marine and snow-clad mountain. If in all the pictures that have been made since the beginning of cinematography there has been one that for beauty and charm equals this one, this writer has not been privileged to see it. The famous Italian sea and sky in all the delicacy of their characteristic coloring were so impressively and vividly portrayed as to bring forth hearty applause.

* * * *

Dallas, Tex., is one of the latest cities to be photographed by the motion camera.

* * * *

Lewiston, Idaho, now has picture shows seven days a week.

* * * *

Referring to the introduction of motion pictures at a Sunday evening church service in Montclair, N. J., the New York Mail pertinently remarks: "What was it that Wesley said about 'letting the devil run away with all the good tunes'? Perhaps the phrase is properly quotable again, with 'modern inventions' in the place of 'tunes'."

* * * *

The congregation of the Church of Olathe, Kan., has taken up the motion picture as an adjunct of the Sunday evening service. The pastor of the church is the Rev. Walter Burr, prominent in Boy Scout work.

* * * *

Rock Island, Ill., has a new picture censor—a woman; also she officiates as police matron. Paraphrasing a somewhat ancient remark, it might be said that "Pictures don't care what censors 'em."

* * * *

The chief of police of New Haven, Conn., has appointed two policemen to act as censors of local picture shows.

Berkely, Cal., is to have the latest thing in municipal innovations—a civic moving picture show. The new civic centers committee, composed of ten representative citizens, both men and women, has voted to purchase an expensive machine and install it in the high school auditorium. Here at stated intervals far enough apart so as not to compete with the local nickelodeons educational and classic reels will be shown to the people free of charge.

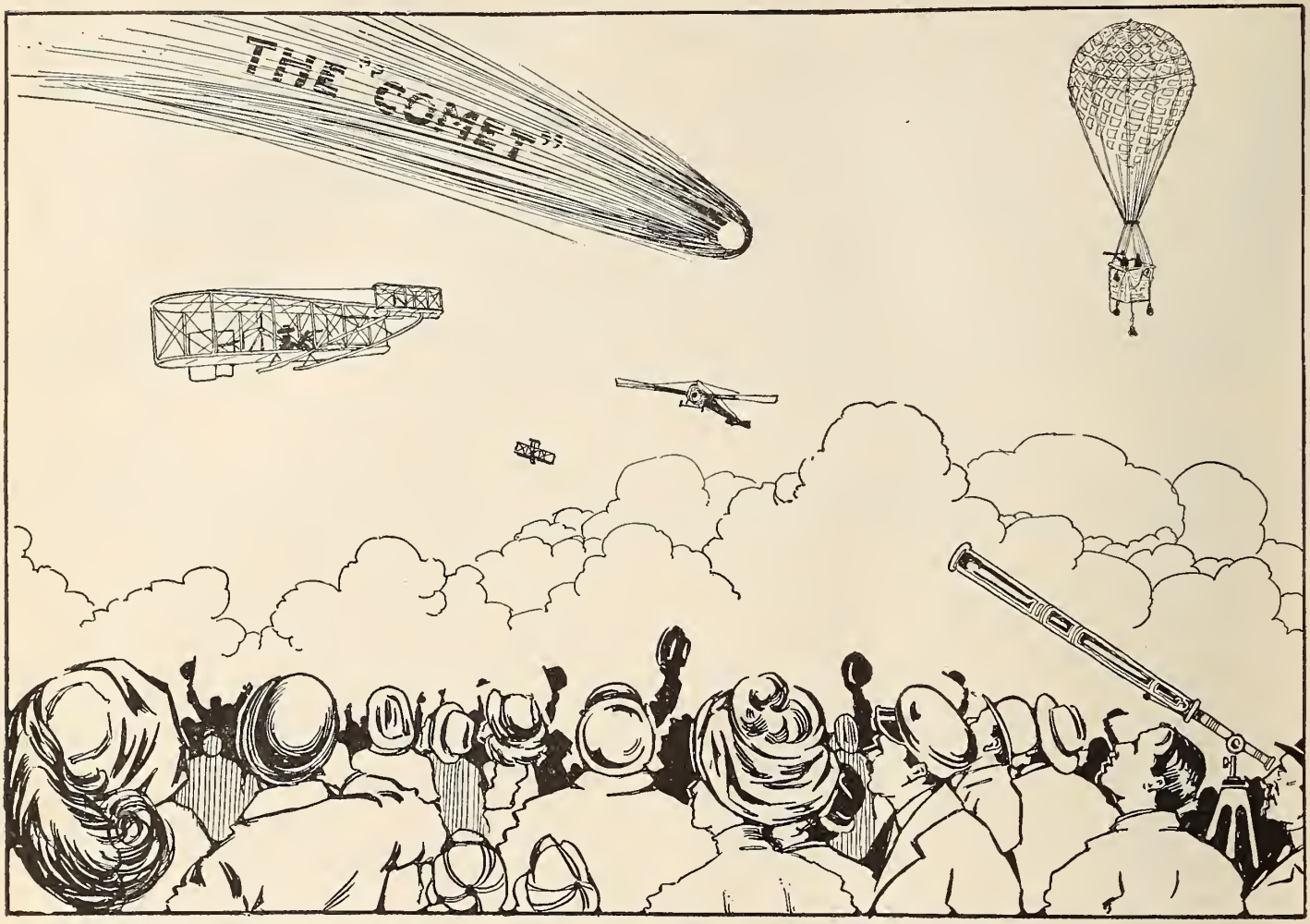
* * * *

By direction of Governor Dix there will be no moving pictures taken of any boxing exhibitions in New York State. The governor believes that pictures, as an addition to boxing, would commercialize the sport, a thing he wishes to avert.

* * * *

An interesting question, of importance to real estate

FIRST RELEASE, NOV. 20th—OFFICE BOY'S DREAM



COMET FILM CO., 344 East 32d St., New York City

owners, has arisen in connection with the granting of a license for a moving picture show in Boston. A complaint has been made to the mayor's office that as a result of the granting of such a license the insurance rate on adjoining property has been materially increased. Fire insurance men generally regard the installation of a moving picture show in a building as increasing the fire hazard. If the mayor cannot require the licensee in such cases to pay, as part of the license fee, the increase in the insurance rate on adjoining buildings, the matter will undoubtedly be brought up before the next Legislature.

* * * *

When a fire started in the cellar under a picture show house in Pittsburgh and filled the hall with smoke, the piano player, Miss Maude Harvey, struck up the national air and the audience filed out in good order. Peter Hicks, the operator, escaped through a window. Plucky, cool-headed Miss Harvey! The show place was damaged to the extent of $1,000.

* * * *

Fire that is supposed to have started from crossed wires in the operating booth of the Lyric Motion Picture Theater in Louisville did $2,500 damage. This was in the afternoon. In the evening there was a blaze in the Grand Theater, in Market street, but the damage was confined to the operating booth. Carl Shaffer, the operator, and Morris Reno, the stage manager, were burned slightly.

* * * *

The motion pictures being used by the Kentucky Republicans in their state campaign are making a great hit. People from miles around are coming into towns to see the shows—and incidentally being compelled to listen to campaign speeches.

* * * *

The city commissioners of Montgomery, Ala., have refused permission to applicants for a proposed negro amusement house.

* * * *

An ordinance designed to prohibit unaccompanied children under fourteen years of age from attending picture shows caused a lively discussion in a hearing before a committee of the council of Richmond, Va. The vote was 4 to 4, leaving the question as it was.

* * * *

The Schlitz cafe, in St. Joseph, Mo., will be remodeled for a picture theater at an expense of $20,000.

* * * *

The Princess Theater Circuit Company will spend $12,000 on a new theater in St. Cloud, Minn.

* * * *

The well-known Garden Theater, of New York City, has been transformed into a picture and vaudeville house.

* * * *

David J. Borun will erect a $10,000 picture theater in Milwaukee.

* * * *

Dorchester, Mass., is to have a new $15,000 picture house. John Williams is building it.

* * * *

Among new picture theaters planned and building are a hundred-thousand-dollar structure in the West End of St. Louis with a seating capacity of 3,000; a brick structure in Preston street, Louisville, costing $10,000; a theater at Twenth-eighth and National avenues, Milwaukee, costing $10,000; the Oakland Foto Play Theater, seating 1,700; a $20,000 structure in Colorado Springs, seating 1,000; the Arcadia of Savannah, seating 750; a $7,500 building at 308 Grand street, New York City, and a one-story theater at 2221 Crystal Lake avenue, Chicago, costing $2,500.

* * * *

Representatives of a moving picture concern recently en-

deavored to induce Mrs. Gertrude Patterson, of Denver, who killed her husband, to pose in pictures. Mrs. Patterson refused, saying she had had all the notoriety she wanted.

* * * *

President Neff, of the National Exhibitors, was robbed of a film recently. The thief attempted to sell the reel, but when the prospective buyer telephoned for the police the robber took to his heels.

FROM OUR WESTERN CORRESPONDENT

Hot Springs, Ark., Nov. 1.—It isn't often that this old burg gets considerably wrought up over things that the Governor of the State pulls off for the reason that his excellency is not thought very much of in this locality, but he handed Hot Springs a "package" this week that has made us all sit up and talk.

For some months the Supreme Court of the State has had under consideration the case of the former sheriff of this county, Sid Houpt, who was removed from office for the technical escape of a prisoner under indictment for murder. The decision upheld every contention of the State and the removal was "O. K." by the Supreme Court. When Houpt was removed, Charles C. Webb, one of the most popular men in the city, was made sheriff, and has been serving in that capacity, giving the people a good administration, and things were going along great. Every one thought that Governor Donaghey would reappoint Webb, but Prosecuting Attorney Wood went to Little Rock and succeeded in getting the appointment of Hugh L. Hale, deacon in the Baptist church, a strong Prohibition Democrat, a reformer of the most radical type, and a man who, it is said of him, drew the original plans and specifications for the first municipal "lid." Was there a howl? Oh, me; oh, my; what a yelp of protest went up. At first people could not believe it, but, by golly, it's so, and Hale is sheriff.

Things were progressing so nicely, and the town was on a liberal footing. The "palaces of chance" were open and well regulated, a "square game" was assured all who cared to play, and word was being sent out all over the country that "Hot Springs had come into its own," when the Governor goes and spoils it all. And the worst of it is that Hale's appointment runs for a year, and there promises to be, unless the citizens can mandamus the Governor and force him to call a special election, which the law states he must do, one year of strife and contention. It seems that they won't let this old town alone. The "lid," it was said by the new sheriff, would be clamped down, and Judge Wood opined that it would go down to stay, too. Every man by the name of Hale was subjected to more or less good natured jest the past week, and in this respect Harry Hale, proprietor of the Lyric, did not escape. Whether or not Harry is any "kin" to the new sheriff I know not. I hope he isn't, and if he is he isn't saying anything to any one along these lines. A friend stepped up to him the past week and said:

"Mr. Hale, I understand that your uncle, Sheriff Hale, is going to make you chief deputy. Is that correct?"

And then some one touched off the fuse, and the pyrotechnic display started. If this was asbestos paper that I am writing on I might faithfully record what Harry said in reply, but as it is not I'll leave it to the vivid imagination of ye readers to figure it out, the only stipulation I make being that ladies are not admitted to the guessing contest. Harry Hale has been one of the few men who have put up his good hard cash and fought the fanatical policy of closing only the picture shows and letting everything else run on Sunday. When the arrests were being made, Harry generally stood for the test case. He has a dandy little theater in this town, where at all times they give a good show and first run pictures, and when he realized what he had gone through in fighting such men as Hale and Prosecuting Attorney Wood, to have some one accuse him of taking the chief deputyship in the sheriff's office—wow. The "blow almost killed father." The town has gone "daffy" over this crusade, and Joe Hunt, manager of the stage at the Lyric, threw a fit and sent me the following daffy, with a request to publish it:

"If Sheriff Hale will not resign, do you think Judge Wood?"

Now, you know the case is serious.

Fred Pernell has returned to the "valley of vapors," and is now in charge of the Auditorium Theater, the largest house in the city. He is one of the most experienced theatrical men in the South, as well as one of the most popular. Fred had a strike on his hands the first week he was here, but managed to settle it with that diplomacy that should win him a place in the Diplomatic Corps. There

(*Continued on page 26*)

Powers
Weekly Corner

FOR TUESDAY, NOVEMBER 14th
A SPLIT REEL OF GOOD VARIETY

"When First We Met"
A Brilliant Burst of Serio-Smilefulness and

"The Tell-Tale Parasol"
REAL REEL COMEDY
FOR SATURDAY, NOVEMBER 18th

"FOR THE TRIBE"
A drama of the barrier between the Redman and YOU.

POWERS MOTION PICTURE COMPANY
511 West 42d Street NEW YORK CITY

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LECTURE
MICROSCOPIC
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ST. LOUIS MOTION PICTURE CO.

Our Western Trip

TWO weeks ago we took one of our periodical trips out to Chicago to ascertain how matters were working in the West. We had quite an enjoyable run in among the exchanges and manufacturers of Chicago, who report progress all along the line, and while so far out we thought extending the trip to St. Louis would be a good move so that we might look over what the St. Louis Motion Picture Company were doing, and to our surprise we found they had the most completely equipped plant that has been our lot to examine for some considerable time, but under the management of Bert Hamilton we ought not to have been surprised, knowing of his experience and products in the past. We were more than glad to shake Horace Vinton by the hand, and have a good long chat with him, and to meet Mr. Goebel, the president, and his worthy lieutenant, Mr. Reno. We were met with a reception that will linger long in our memory.

The St. Louis Motion Picture Company, which has been operative now since midsummer, has finally arranged for the release of the first picture that will bear the trade-mark Shamrock.

Much has been written and spoken, and various opinions expressed as to the outcome of this new company, and its advance has been watched with more than ordinary interest,

O. E. GOEBEL
President St. Louis Motion Picture Co.

HORACE VINTON
Scenario Editor and Dramatic Producer

HERMAN SCHLICKER
Superintendent of Plant

G. P. HAMILTON
General Manager St. Louis Motion Picture Co.

ALOIS HEIMERL
Head of Camera Department

LUCELLA POTTER
Grande Dames and Characters

DOT FARLEY
As "Lelia" in "A Gypsy's Love"

BENITA VILLEREAL
Heavies and Characters

for it was the first of the recently heralded companies in the field, and its advent seems to have given an impetus to others, for since the Shamrock's inception several new manufacturers have announced their intention of joining out with the Independents.

We do not wish to stultify ourselves, or in any manner give offense to others, but will tell a true, unvarnished tale without bias, for we feel great credit is due the St. Louis Company for the modest and unpretentious manner in which they announced their coming.

We had occasion, on a mission of investigation recently made to the West, to visit the plant of the St. Louis Company, and while there, it became the privilege of the executives of the company to entertain us.

Our approach was fraught with skepticism, for "So many have been called," and "So few chosen," in the Cinematographic industry, we were in a measure doubtful as to the outcome.

But, in the hands of "Bert" (as he is familiarly called) Hamilton, we melted, for his suave, gentle, and modest bearing, while showing us through the plant, soon won our confidence, and when shown into the projecting room we began to "sit up and take notice," for we at once recognized the hand of an expert in every detail.

The room itself, was a revelation. Large, clean, and well ventilated, with an operating booth that would do credit to a more pretentious manufacturer; two of the latest projecting machines, a screen of clearness, speaking tubes, so arranged as to instruct the operator, without the annoyance of yelling instructions, from the spectator's point of view, and other recent innovations of value.

As the introductory exposure of the first picture was shown upon the screen, its sharpness and detail for a moment staggered us, for we were entirely unprepared for anything quite so clearly defined, but as foot after foot of the picture was reeled off, the same artistic clearness, ex-

JOSEPH ARONS
Characters and Heavies

E. B. BONNER
Characters and Heavies

RANDOLPH GREY
Leading Man

celient portraiture, and beautiful environment were disclosed.

Every foot of the one thousand was identical, in clearness and precision, with the earlier exposures.

When the whir of the machine ceased, deep silence prevailed for an interim, until Mr. Hamilton modestly inquired:

DOROTHEA GREY
Ingenue and Soubrette

DOT FARLEY
Leading Lady

"How do you like it?"

Not wishing to appear too enthusiastic, we replied:

"A very beautiful subject, and splendidly handled in every way."

But, we will, without hesitation, go further now and pronounce it "great."

Ten other themes, all widely different in treatment and handling, were shown, and a consensus of opinion asked of the several persons present, as to their choice for the vital, first release, and after a vote was taken, the decision centered upon a drama called "A Gypsy's Love."

It is a pastoral theme, written around the love of a beautiful gypsy maiden for a handsome youth who came to her rescue when she was attacked by a couple of ruffians, whom she met on a lonely country road when returning from a jaunt to the city, where she went to dispose of her wares.

An innocent flirtation follows, and the ardent blood of the gypsy became inflamed; she takes the attentions of the youth seriously.

He subsequently breaks off with her, and marries a young woman of his choice, and after an interval of a few years, their beautiful child is shown. This little one, left in charge of a careless maid, wanders away across the fields, and is soon lost to view in a meadow of golden rod.

Becoming weary, the child seats itself in the midst of the flowers, and is idly plucking them, all unconscious of the fact that the almost frantic maid is searching for her to no purpose.

It so transpires that the band of gypsies were returning from a distant camp to their old quarters. Leila, the gypsy maiden, is among them.

As the caravan passes, the child, without an attendant, is seen by them, and they think it is lost.

With a hope of reward, they carry the little girl away.

The distracted parents, after a vain search, believe their darling is dead, yet continue the search heartbroken, with hope abandoned.

As time wanes, the mother of the little one, hearing of the presence of a band of gypsies in their vicinity, expresses a desire to visit their camp.

In company with her husband they do so. Chance leads them to Leila's tent, where she is disclosed toying with their baby girl.

They accost her. She recognizes her former sweetheart, and through a newspaper, inadvertently dropped, she learns the identity of the child, and in a spirit of vengeance she concludes to keep it.

She places the little girl in a fashionable seminary, and toils for years for its maintenance and education.

When next seen, the little one has grown to girlhood, under the care and tutelage of the attendant sisters.

Leila later visits her child (by adoption), and repentantly confesses her treachery to the good sisters, in whose care she was reared and is advised by the Mother Superior to return the little girl to its parents.

SCENES FROM "A GYPSY'S LOVE," SHAMROCK'S FIRST RELEASE

Accompanied by one of the sisters, she visits the home of her sweetheart of years before, and makes a full and complete confession, restores the child now grown to young girlhood to its overjoyed parents and disappears in a maze of memories, friendless, abandoned, and alone.

One of the features of this picture is a panoramic view of a gypsy camp, in which are centered three tribes, numbering nearly a hundred persons.

It has been pronounced by all who have seen it a masterpiece of cinematographic effort, and is, we think, destined to make a record for the Shamrock Company.

A comedy of high class, entitled, "How He Won Her," it is thought will be their second release.

These two will be followed by a breezy Western comedy called "A Petticoat Ranch Boss," which contains all of the environment obtainable, to picture the surroundings which will place it in the front rank of Western comedies.

"White Fawn," an Indian picture, written along original and novel lines, entirely free from conventionalism, will follow the "Petticoat Ranch Boss."

"Ben Saunders' Redemption," "Discontent," and "The Kissing Germ," will doubtless follow in the order named.

The above subjects are only a preliminary to others already finished, and ready for the market, with several more in preparation.

The executive heads of the several departments of the factory and studio were selected after very careful consideration.

At the helm will be found G. P. Hamilton, a name known, recognized, and respected in the motion picture industry wherever pictures are shown.

Mr. Hamilton as an organizer stands alone.

To his efforts, the formation and successful issue of more than one extensive plant in the moving picture industry is due.

His faculty for selecting heads for departmental work is little short of marvelous, and the results with the Shamrock Company, under his able administration, thus far, prove his sterling worth.

To him has fallen the strenuous duties of installing the machines, the arrangement of the studio and factory, the engagement of the stock company, the supervising and producing of the several themes already handled, and a general surveillance over every department.

Keen, observant, quick, and alert, he seems impervious to fatigue.

One of Mr. Hamilton's first selections was Horace Vinton, an actor widely known for some years back, who has filled many important theatrical engagements in this country and abroad.

Mr. Vinton's occupation with the Shamrock Company has been indeed varied. To his efforts the publicity department has been entirely entrusted; the press matter and advertising work, with an occasional invasion into the production department.

Mr. Vinton is not a stranger in the world of motion pictures, having been a contributor of scenarios, and producer with various companies for the past five years.

Herman Schlicker, is in charge of the technical and mechanical department.

Mr. Schlicker was nurtured in the severe technical schools of Germany and Continental Europe, pursuing his scientific and mechanical studies in Die Technical Gewerbe Schule in Berlin, and Die Technicum Ilmenau, graduating with high honors. He has served with distinction with the leading manufacturers in America and Europe.

Alois Heimerl is a prominent figure in the camera department.

Mr. Heimerl recently came from California, where he was known as one of the foremost artists in the photographic world.

Uranus Hord, for some years the head of the photographic department of the Pettibone Company, of Cincinnati, has charge of the developing.

Of the Shamrock Stock Company too much cannot be said in praise. Miss Dot Farley is the leading woman.

Miss Farley's experience as an actress dates from the cradle, when as a baby in arms she was carried into the theater to represent the petted, pampered first-born of fond and loving parents.

Since young girlhood her marvelous aptitude and stage versatility has been marked, noted, and commended by critics in every part of this country.

She entered the field of motion pictures nearly five years ago, and since her advent has been prominently identified with the leading studios of the United States.

Miss Farley has been pronounced by critics the most versatile woman in the entire field of the Photo-play, with a knowledge of technique, ranging from broad farce to heavy emotional roles.

She will be recognized as Leila, the gypsy, in the first release, "A Gypsy's Love," the scenario of which was prepared by her.

Miss Benita Villareal, the second woman, has had a wide and varied stage experience, and a personality of expression which adapts her for the requirements of the prominence she occupies with the company.

The ingenue parts are entrusted to Miss Dorothea Grey, a petite, smiling, vivacious brunette.

For some years past Miss Grey has occupied a prominent position in the theatrical world.

The St. Louis Company were fortunate in securing the services of Miss Lucelia Potter, a well-known actress of grand dames and characters.

The other minor female characters will be entrusted to Miss Erminie Evans and Miss Anna Lowry.

The male contingent consists of Mr. Randolph Grey, a leading man of sterling worth, who has for years occupied an enviable position among the best actors of the period.

Mr. Grey is a handsome type of vigorous manhood, tall, and splendidly proportioned.

He is a native of Texas, and equally at home in the saddle with "guns" and "chaps," or in a fashionable salon, attired in evening clothes.

He is ably seconded by Mr. E. B. Bonner, to whose care and discretion the heavy roles are entrusted.

Mr. Bonner is a matured and mellowed actor, with a wide range of experience, both on the stage and in the field of motion pictures.

Mr. Joseph Arons plays characters and second heavies.

The most recent addition to the Stock Company is Gilbert P. Hamilton, Jr.

Young Mr. Hamilton, scarcely out of his teens, has been a member of Troop "A," Eleventh U. S. Cavalry, in which he served with distinction for the past three years.

He was recognized by his comrades in arms as one of the most fearless and daring riders among "Uncle Sam's" enlisted men.

Mr. Charles Huber and Mr. Robert Coffey are a few of the minor members of the organization who are ever ready to ride a bucking broncho or don the habilaments of courtier and gentleman.

O. E. Goebel, the executive head, "the man behind the gun," so to speak, representing the stockholders, is a young man of astuteness, and great business acumen.

Mr. Goebel is largely interested in many of the St. Louis industrial enterprises in whose directorates his name is ever prominent.

He has handled the business and financial end of the company's affairs in a most liberal manner, and has spared no expense in his endeavor to make the Shamrock's future success a certainty.

Ada, Okla.—Several citizens here are organizing a company with a capital of $7,500 to erect an opera house.

Fort Wayne, Ind.—The Fairy Theater has been sold by J. P. Mollett to Charles Clark.

Butte, Mont.—The Montana Amusement Co. will erect a new $50,000 theater on W. Park street.

AMUSEMENT MANAGERS

Learn of our AERIAL ATTRACTIONS, TOY RUBBER GAS BALLOONS, ELECTRIC SPARKLERS and Parade Torches. Illustration shows our COMET BALLOON in action. TWO complete large outfits $1. Write to-day and learn to-morrow of our many unique but effective AERIAL ADV. STUNTS that will arouse public interest and gather the crowds and shekels.

BRAZEL NOV. CO., Northside, Cincinnati, O.

EVERY EXHIBITOR reads the Moving Picture News. ADVERTISEMENTS BRING RESULTS

You'll Be Delighted

With American Releases for November 20th and November 23rd. You will find in

THE TEST

RELEASE NOVEMBER 20th. (Approx. Length 1000 ft.)

A Really Brilliant, Sparkling, Western Comedy—new in thought, Beautifully Portrayed, with that Spicy, Zip and Snap so Characteristic of all AMERICAN films.

She couldn't decide between two Lovers; so she consulted her old friend, the Orange Grower. He advised her to cut an orange in half, give a half to each suitor, the one returning both halves to be her choice. Then Jack departed on a mission into the mountains, and Dick, the other suitor, determined to obtain that other half. He did—but he lost the Girl—How it all happened makes one of the most Interesting Pictures Ever Produced. **It's Distinctly Western.**

THE MASTER OF THE VINEYARD

RELEASE NOVEMBER 23rd. (Approx. Length 1000 ft.)

Is One of Those Genuine, Dyed-in-the-Wool AMERICAN films that has made the "Flying A" Production Synonymous with All That IS Best in WESTERN DRAMA—pictured in Beautiful, Historic El Cajon Valley, Southern California.

Through the thrift of wife and daughter, Jim Bradley acquires a home. Kirk Winters wants to marry Mildred and to force his suit obtains control of the Bradley home while the father is intoxicated. The family seek refuge with George McLean, a kind-hearted vineyardman. Kirk makes trouble among McLean's employés, and while drinking in a saloon, Jim Bradley overhears Kirk and his followers planning an attack on the vineyard. He warns McLean. A thrilling fight between the factions headed by McLean and Kirk takes place during which Jim Bradley is shot by Kirk. A wonderfully well told tale that will grip with its intense dramatic action and perfect interpretation. Approx. Length 1000 feet.

AMERICAN FILM MFG. CO.

BANK FLOOR, ASHLAND BLOCK, CHICAGO

Sold through Motion Picture Dist. & Sales Co.

FROM OUR WESTERN CORRESPONDENT

(Continued from page 21)

are several good shows booked at the Auditorium, and unless I am very much mistaken, the "College Boys' Minstrels," which made such a hit a few weeks ago at Whittington Park, will again be given, this time bigger and better than ever before.

The Moose, the largest fraternal society in the city, are also very seriously considering putting on a drama or entertainment of some kind. Being a member of that organization, I have been "elected" to take charge of the same. It is the intention of the Moose to have a military company of the members of their order, not for any "scrapping" purposes, mind you, but just to show the town that they can do it, so if the play goes through the Order will offer for the critical approbation of the public the four-act military drama, "A Peculiar Coward," which I have played successfully throughout the East a few seasons ago.

All Hot Springs turned out to welcome Miss Eaulia Wylie, former music teacher in the public schools, who came to the Princess as one of the principal members of an opera company. It seemed that her friends could not do enough for her. She was entertained from the time she arrived until she left, and demonstrated by the manner in which she handled several important solos entrusted to her that she is "there," and has a very bright future in front of her. Miss Wylie is getting her first vaudeville experience. The company was the best singing feature that has ever been at the Princess. I asked the little lady if she found the stage to be as bad as reformers would make it. She laughed, and said she had not, and, still laughing, admitted that nature had never intended her for a "school ma'rm."

Our correspondent in Houston, Tex., sent me the following the past week. I did not use it in the New Era, believing that it would be more appropriate for the Moving Picture News, and is submitted without comment:

"Society and high school work do not mix in the belief of P. W. Horn, superintendent of the Houston High School. Also picture shows and dancing should not enter the life of the high school student, according to the superintendent, who, in a recent issue of the official school paper gives a frank talk to the parents.

"The superintendent adds that should the outside attractions, such as picture shows, dancing, society, music and elocution, be worth more to the boy or girl, they should be withdrawn from high school. The two cannot go hand in hand, says he.

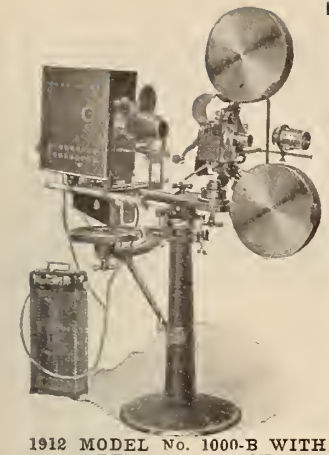
In reference to picture shows the superintendent says:

"I do not believe it possible for a fourteen-year-old boy who goes to moving picture shows from five to seven nights a week to do well in his school work."

The superintendent concludes that the children should be kept at home and entertained by either their school books or books of the right kind from the library of the Y. M. C. A. or the public library.

The News Scimitar, of Memphis, carried a special dispatch from Los Angeles the past week, telling of the probable fatal shooting of William Selig, of the Selig Co., and his manager. The news was freely commented on in this city among the picture show managers, and universal regret was heard. Although I have scanned the exchanges carefully I have been unable to learn whether this is true, or, if true, whether the shot was fatal. Possibly I am behind the time in this respect, but the fault is not mine, believe me. I hope that it is not true, to begin with, but, if so, that Mr. Selig's wounds are not fatal. His pictures are great favorites here, and to lose him would be a distinct loss, a heavy blow, not alone to the Trust, but to all interested in the continued progress of the world's greatest industry—motion pictures.

Ambrosio deserves a great deal of credit for their reel, "The Conversion of St. Anthony," which was heavily featured here this week at the Photo Play and the Scenic Theaters. It was a masterpiece and deserved all the great praise it received. "The Cowboy and the Outlaw" was the last American reel I saw, and like it very much. Leave the scenic and Western product to American and there would be nothing more desired. Great Northern weighed in with "The Secret of the Underground Passage," and while it was not a local mine story so far as the good old "U. S. A." is concerned, it was interesting, just the same. "Foolshead" as a "Model Guest" kept us laughing while he demolished the apartments of his host, and Bison gave us one of their usual good Western subjects in "The Indian Rustlers." One can always expect some great riding in the Bison pictures. "The Yarn From Baby's Shirt" was the greatest laugh producer of the week. I thought the bunch in the Photo Play would have to have medical assistance when



1912 MODEL No. 1000-B WITH OPERATOR'S SEAT

The Final Word in M. P. Machines
Always in the Lead

1912 MODELS READY—SEND FOR ADVANCE SUPPLEMENT

OVER ONE HUNDRED SALES OF THE 1912 MODEL IN THREE WEEKS attest the fast growing demand for THE MOTIOGRAPH—Deliveries are being made in the fastest possible time consistent with THE HIGH QUALITY of THE MOTIOGRAPH.

The Motiograph is the last word in Motion Picture Machines and always wins out, in the best Theaters, after all other makes have failed—for instance—Keith's Bijou, Bijou Dream and National in Boston—Cameraphone in Pittsburgh and Cleveland—Starland, Ltd., Circuit in Canada and hundreds more for which we have no space.

ONCE A USER ALWAYS A USER.

NECESSITY IN M. P. MACHINE QUALITY IS THE MOTHER OF THE MOTIOGRAPH.

THE ENTERPRISE OPTICAL MFG. CO., 564 W. Randolph St., CHICAGO

For Sale by Reputable Dealers Everywhere.

that was being run off. It was the best comedy for many moons, Powers, and thanks for the hearty laughter, for we sure had to hand out the loud giggles when this came down the line. The split reel, "Too Many Burglars" and "Mr. Bragg" were also interesting and caused much joy from the Biograph factory, and Edison showed in his usual realistic manner "How Mrs. Murphy Saved the American Army," a very good picture, indeed. Lubin fell down in the "Gambler's Influence," which was silly and without interest, but Selig made up for it with "The Indian Vestal."

Business all over town is picking up. All the houses are doing nicely, notwithstanding the reform sheriff and prosecuting attorney won't let them open on Sunday. The Rock Island and the Iron Mountain railroads have both decided to contribute $9,000 as an advertising fund to help boost the city, and the local citizens will also add a few thousand of their own. The advertising campaign starts immediately, two months earlier than before, so the prospects for a banner season in every respect are very bright.

In conclusion, will state that I have made a note of Brother Blaisdell's "threat," and I hope that the fact there is a reform regime sitting on the "lid" won't keep him away. Fact of the matter is this:

I know where that municipal covering is cracked the least bit, and I'll guarantee that his education won't be neglected while "romancin'" with us, and as the old cattleman would say—"that's whatever."

THE MAN IN THE BATHS.

CHICAGO LETTER

There are many signs that the David Copperfield pictures will be a large drawing attraction. The coming celebration of Dickens' hundredth anniversary will have the whole world aroused and talking about Dickens, which makes this feature a timely and opportune one. It is being booked throughout the surrounding states by the Anti-Trust Film Company, who are fully prepared to help the exhibitors with advance advertising, as they have on hand one and three-sheet posters, heralds and other advertising matter.

* * * *

The Buffalo Theater, 1355 West Division street, is now using Independent service, supplied by the Standard. This theater is owned and managed by Mr. Charles Andrews, who puts on an excellent program, considering the seating capacity of 200. A Motiograph machine is used which throws a clear and bright picture. Two reels and an illustrated song make up the evening's program, which seems to please the audience, as he has a crowded house every evening.

* * * *

Mr. Tom H. Quill, general manager of the World's Best Film Company, who has Mr. R. E. Lacey out handling Wisconsin state rights of the "Crusaders, or Jerusalem Delivered" for his own company, played a seating capacity of 1,485 for three days, October 22 23 and 24, at the Racine Opera House, Racine, Wis. Also played big business in Kenosha, Wis., as well as in Madison, Wis., where same was played to a seating capacity of 1,600 at the Fuller Opera House, for nine shows, October 28 and 29. The theatrical managers state that Mr Quill got in more money for "Crusaders, or Jerusalem Delivered," than any of the other theatrical shows for the past six months. He plays "Crusaders, or Jerusalem Delivered," at the Columbia Theater, Milwaukee, Wis., October 30, 31, and November 1, a seating capacity of 1,800 seats.

Mr. Tom Quill, general manager of the World's Best Film Company, is making trips throughout Canada.

* * * *

Mr. Carl Laemmle, president of the Imp Company, New York, is getting out three releases with Imp. Thousands of exhibitors all over the country are congratulating Mr. Laemmle for bringing out extra Imp releases. Mr. Laemmle showed the Chicago representative of the Moving Picture News hundreds of inquiries, stating that since using the Imp their receipts have doubled.

* * * *

Mr. Carl Laemmle, president of the Imp Company, New York, has been spending the past week in Chicago, calling on old friends. He left for New York on the Twentieth Century on the 28th.

* * * *

Two new theaters will be erected on the North Side, one at 3819 Evanston avenue and the other on Evanston avenue between Dakin street and Irving Park Boulevard. The latter will be built by Mr. Stevens, who is the pioneer of the moving picture theaters in this locality, having built the Buena and Sheridan theaters several years ago, when there was not a moving picture theater within a radius of several miles from his first theater. The Sheridan Theater has a seating capacity of 300; a Motiograph machine in used, which Mr. Stevens is very well pleased with. The floor has a gradual incline, the side lights are placed in a position where they do not interfere with the brightness of the picture. The theater is well planned and excellently laid out. Mr. Stevens can be congratulated upon his idea of a model theater.

* * * *

Mr. William H. Swanson was in Chicago last week attending to the removal of his Chicago office, and in the future he will have no Chicago holdings but will give his entire time to his business in and around Denver, Col. He stated that business is great out there, and much better than he expected.

* * * *

Mr. E. E. Fulton, Western agent for The Lubin Company, has taken the lease at the old exchange of William Swanson on Lake street. He will be located at both his new and old office until May 1st.

* * * *

The George Hoke Supply Company are doing much larger and better business than ever before. Mr. Hoke stated that if business keeps up reports will show a wonderful increase over last year's business. The Hoke Supply Company is well known for the quality and high class of goods which they carry.

Seattle, Wash.—C. Allen will erect a moving picture theatre at 1327 East Madison street, to cost $3,500.

The Bioscope The Leading Journal of the Moving Picture Business in Europe. Has the largest circulation and is the best Advertising Medium, bar none.

SUBSCRIPTION, $2.00 A YEAR. SAMPLE COPY MAILED FREE.

85, Shaftesbury Ave., London, W., England

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SHAMROCK FILM

Scenes from

"A GYPSY'S LOVE"

Will Be Released at an Early Date

WATCH FOR OUR ANNOUNCEMENT

Following which in order named will be

"HOW HE WON HER"
HIGH CLASS COMEDY

"ON THE VERGE"
TENSE PROBLEM DRAMA

"A PETTICOAT RANCH BOSS"
BREEZY WESTERN COMEDY

"WHITE FAWN"
ROMANTIC INDIAN STORY

And TEN OTHERS Ready to Announce

ST. LOUIS MOTION PICTURE CO., St. Louis, U. S. A.

LUX FILMS THE CROWN OF PERFECTION

RELEASED FRIDAY, NOVEMBER 10, 1911

Bill Taken for a Ghost

COMEDY . . . Length, 426 Feet

A laughable comedy in which Bill fools his friends by proving to be the ghost.

The Diversions of a Nursemaid

COMEDY . . . Length, 495 Feet

A film brimful of laughable situations

R. PRIEUR, 10 East 15th Street, NEW YORK CITY

TELEPHONE 3427 STUYVESANT

Sold only through Motion Picture Distributing and Sales Co.

ONLY EASTMAN RAW STOCK USED.

OUR LONDON CORRESPONDENT

London Office of the News,
8 Sherwood St., W.

I hear that the series of films recently secured by Mr. Dufresne, one of the cleverest of the clever band of "Kinemacolor" photographers, during an extended foreign tour, beats anything that the process has so far produced. More I am not at present permitted to say, but it is sure that holders of "Kinemacolor" licenses will soon receive a batch of film which should prove great business pullers, and which will deepen the favor with which the natural color pictures are already regarded by the public. It is hardly necessary to add that "Kinemacolor" has made all the necessary arrangements for filming the Durbar. Here is a subject offering possibilities in the way of color which Mr. Urban will rarely find equalled; one which the ordinary film can only reproduce in a very inadequate way, but which should make a new "Kinemacolor" record and pack the "Scala" in a more pronounced manner than ever. By the way, Mr. Bruce London is now manager for Mr. Urban at this theater and finds receipts still more than a little gratifying.

* * * *

Mr. Mackenzie, the veteran of Mr. Urban's camera staff, indeed one of the old guard of the trade, who was taking and showing his own pictures all over Scotland while most of us were gasping at the novelty of the just introduced form of entertainment—is at present putting in one of his rare stays in London. Mr. Mackenzie has probably done more globe trotting than any other kinematograph man in this country. Canada, India, China, the Balkan States, are only a few of the places at which his trusty camera has been operated, and it is only at rare intervals that one finds him at headquarters. He has braved revolutionaries in the Balkans, superstitious natives in China—he once had to abandon his camera to save his skin—and fever in India and is as wiry and cool as ever and prepared to proceed at a moment's notice to any spot on the earth's surface where a picture is to be obtained.

* * * *

Mr. A. E. Manwaring has taken the place of Mr. Scott as manager of the Western Import & Film Co. Mr. Scott, as already reported, having gone with "Flying A's" to Wardour street. Mr. Manwaring will be known to many members of the American trade from his travels there in the interests of the Warwick Trading Company, with whom he was associated until he migrated to Rupert Court at the beginning of the present week. Mr. Manwaring had previously had charge of the film department for the Palais de Luxe Cinema in Windmill street, and earlier still was a member of Mr. R. W. Paul's staff. He has also had considerable theatrical experience.

* * * *

I regret to hear of the recent indisposition of Mr. W. F. Jury, who, however, was at his desk again on Tuesday after a few days' absence. One of these members of the trade who gets good work out of a staff by himself working harder than any, Mr. Jury is at St. Martin's Lane early in the morning until very late at night and takes few holidays, and he has been busier than ever since his new premises were opened. Just lately, Jury's Pictures, Ltd. have been scoring heavily with exclusive pictures. They have had sole rights in "Captain Midnight" (the first Australian production and a real thriller), "Victim of the Mormons," "Voyage to the North Pole" and many others, not the least of which is a film showing an ascent of Mount Etna during an eruption—really startling picture which takes one within twelve feet of the seething crater and shows the river of lava flowing across country. This is at present running exclusively at the Alhambra, where it has secured remarkable press notices, and I believe it will continue there for at least three more weeks, after which it is booked all over the country.

* * * *

The methods of film salesmanship in this country have been gradually altering during the last few years. It is curious to remember that the uniform release day is after all quite a modern development, and that not so long ago manufacturers printed off as many copies of a subject as their judgment led them to think would be required, taking the risk of being "left." Some very fine bargains were at that time to be picked up in the subjects of a leading continental maker, who not unfrequently overstocked and was generally supposed to sell off at 2½d a foot—a proceeding which naturally excited the resentment of his competitors. As I remember it, Cricks & Martin were one of the first to start the present system of showing in advance of release, which is to the advantage of seller and buyer alike, though the latter would be better pleased if all makers were showing subjects for the same release day. At present you can see on the same day an English film scheduled for next week, a Continental subject for a fortnight to a month later, and an American picture which may not be marketed for six or more weeks. No wonder we sometimes have to think whether we are in December or October.

* * * *

Apart from the institution of "display ahead of release" methods have changed a lot. The film trade in its early days was one of the most conservative in the world in regard to advertising. If you got a Ten Dollar ad. out of a manufacturer you had done pretty well. Now the "Kinematograph Weekly," which started with twelve pages, carries something like 50 to 70 ad. pages alone per week—a fact which is eloquent alike of the amazing growth of the trade and of the much more liberal view taken by manufacturers of the value of advertising. There are still firms only half converted, but it is a significant fact that the most extensive advertisers are the firms who have come forward most rapidly. Selig, for instance, advertises as widely as he does well, and I don't think Mr. Montague regards the money as wasted. Anyway "Selig's" have gained immensely in prestige since the new offices were opened, and a strong advertising and publicity campaign launched. Film advertising, too, is being more and more divided and the showman is getting a say as to the films which compose his program. Many see all the releases and choose for

themselves; and advertising has done its share in bringing about this, to the manufacturer, desirable state of affairs.

* * * *

Just on the point of closing, I notice that publicity is being given to the fact, of which I previously had private information, that "Kinemacolor" have taken action for infringement of patents against "Biocolour." Very few people have seen the examples of the latter process, and as I was not one of them I cannot say how the result on the screen compares with "Kinemacolor." Presumably, it depends upon the result of the action whether "Biocolour" is placed on the market. I know for a fact that the "Kinemacolor" patents cover a pretty wide field, and it is possible that others beside "Biocolour" will be affected if Mr. Urban wins his case. B. A.

NOTES OF INTEREST

By Our Roving Commissioner

The new Rex poster is causing a good deal of interesting comment. They have established a precedent in the way of posters that it takes some nerve and hard cash to be able to follow; hence the hue and cry that they have in this instance exceeded the bounds of publicity. However, we will all agree that money is the creator of more money, and the best thing to do is to follow up the lead and beat 'em to it next time.

* * *

Champion's new studio adjacent to the plant proper is making rapid strides toward completion. It is to be built entirely of steel and glass, with cement flooring, and will be one of the best studios anywhere about the country.

* * *

The natives of Petersburg, Va., were seized with a severe malady of curiosity and excitement when the Ortho Film Co.'s stock company took possession of the town. Indian chiefs traversed the streets, and the usual motley assortment of fantastic characters that go to compose a series of moving picture films have been playing a very important part in the entertainment of the citizens.

* * *

Within a few days a member of the Board of Health, along with a member of the Board of Education, and a representative of the Board of Underwriters, will meet at the Ortho Co.'s office to investigate their new method for making moving picture films explosion proof.

* * *

The Kinemacolor Theater is doing great business. The interest in the Coronation pictures does not seem to lag. Kinemacolor has established a precedent for the opening of more regular moving picture theaters.

* * *

Mr. Isadore Bernstein has resigned his position with the Comet Film Co.

* * *

Mr. Bertram Adler returned to the Thanhouser Co., on Monday, October 30, in his former capacity, after a ten weeks' sojourn in the hospital.

* * *

William F. Milliken, president of the Film Co. of America, was arrested at his offices, No. 145 West 45th street, on Tuesday, October 31, at 7 P. M., charged with grand larceny in the first degree.

* * *

The Majestic have been busy on their production of "Little Red Ridinghood." Most of the scenes are being taken on and in the vicinity of the estate of the famous writer of animal stories, Ernest Seton Thompson. The company will in a very few days proceed westward for their winter sojourn in California.

* * *

Mr. Mendlebaum, of Lake Shore Film Co., Cleveland, Ohio, has been in the city during the past week.

* * *

The exchange men of Canada are feeling sore on account of the injustice which they feel is being shown them with regard to the showing of moving pictures containing even the faintest suggestion of an American flag. They do not see why the Stars and Stripes are allowed to be used on the stage and not in the moving picture theater.

* * *

Mr. Aitken, of the Majestic Film Co., sailed for England aboard the Mauretania, on November 1. Mr. Aitken, who has with him quite a collection of films, remains in London five days, and will return to the city on the 17th.

* * *

William Crawford has leased to the National Film Co. for a term of years the entire second floor in the twelve-story building in Nos. 141 to 145 West 45th street.

Mr. Horsley, of the Nestor Film Co., is still with his stock company at Hollywood, Cal., near Los Angeles.

* * *

It was the pleasure of a member of the staff of the Moving Picture News to view, at the invitation of Mr. Charles Simone, the first release of the "Desperate Desmond" series, one of which will be released each week from now on by the Nestor Film Co. It is intensely amusing, and it is expected that it will meet with the same splendid success as the "Mutt and Jeff" series.

"Desperate Desmond Almost Succeeds," is the title under which "Desperate Desmond" makes his debut in motion pictures. Release date, November 11.

* * *

The route list of Clyde Martin, "Playing the Pictures" (Ronk and Pyle, mgrs.), is: Princess, Blue Island, Ill., October 31 to November 1; Fashion Theater, Chicago Heights, Ill., November 2-3; Lyric, Gibson City, Ill., November 4; Dreamland, Streator, Ill., November 6-7; Court Theater, Kankakee, Ill., November 8-9; Lyric, Champaign, Ill., November 10-11.

National Film brokers announce the opening of an office located at 186 North La Salle street. Mr. A. G. Spencer, formerly connected with the Standard, General, and Anti-Trust Film Co., of this city, has been appointed manager. Mr. Spencer says that the company will be in a position to handle any class of film service, as they have one of the largest stocks of Independent films in the city. They will also handle many of the special releases. Mr. Spencer's ability as a business getter in the past speaks well for the future of the National Film Brokers.

"THE WATER WAR"

An Educational Film

Responding occasionally to that insistent call, ever increasing, for the film that educates, manufacturers find their efforts appreciated by exchange and exhibitor. There is no denying this better tendency in subjects and the fact that the public never fails to cordially receive those pictures which both amuse and uplift. This happy combination is the ultimate aim of all manufacturers, but it is hard to attain and seldom realized.

The American will release on November 2d an exceptionally good specimen of the sort of film in question. "The Water War" presents a really delightful story with a good bit of instruction in dam building, and shows some very fine views of the world-famous dams of San Diego. There is so much discussion nowadays of Western lands, irrigation projects, and the big West generally, that this film should be received with more than ordinary attention.

The story itself is charming. A young engineer with a corps of assistants surveys for the great dams when he is interrupted by ranchmen of the neighborhood. Spirited opposition on both sides results in an interesting situation, and to further complicate matters the engineer and the ranchman's daughter succumb to the universal disease and hold a number of clandestine meetings. It is during one of these that the young engineer, heart and soul in his great building project, takes her for a trip over the mammoth dams. The gigantic scope of these operations is then revealed in all their grandeur to the uninitiated mind. The huge tower, climbing hundreds of feet into the air, great walks of concrete surrounding the top of the tremendous dams, the "heavy" man, hauling himself up by means of a rope, hand over hand for apparently an interminable distance to plant a stick of dynamite in the completed work, all finish an unusual combination of interesting story and instructive photography.

Indianapolis, Ind.—Halton Powell Co., capital $5,000, to operate theaters: F. C. Overton, K. K. Stokes and H. C. Overton.

Provo, Utah.—The Rex Theater Co. will erect a new theater here, to be called the Princess.

DER KINEMATOGRAPH, DUSSELDORF

The leading Organ for the Motion Picture Trade in Germany.

Special Supplement for Talking Machines, &c.
Published every Wednesday. Annual Subscription 11/- Post Free.
Advertisements (4 columns to page); 2s. 6d. per inch. Situations Wanted, 1½d. per line.
Reduced Price for a Series of Insertions.
Publisher—Ed. LINTZ. Chief Editor—EMIL PERLMANN.

FROM THE BOTTOM OF THE SEA

Imp's Remarkable Release

Time was when the workings of internal machinery of the nation's fleet was clothed in mystery; the interior of the submarine was known to but a favored few. Not so to-day. Moving picture photography has come to the rescue. Because of her inimitable powers of distribution of knowledge she has been granted admission to the cloisters of almost every science known to humanity, and we are proud, indeed, of the steps being taken by some of our foremost manufacturers toward the filming of the up-to-date subjects and progressive arts.

The Imp Moving Picture Co. have come to the front with a very remarkable story cleverly woven around a submarine war vessel, and the intensity with which the attention of the spectators is held is remarkable. The "in'ards" of the vessel are displayed to view in such a manner that even a child could gather sufficient knowledge to enable it to understand something of what a "submarine" really is. The story runs thus: A young ensign of the navy has fallen in love with and proposes to the sweet young daughter of his superior officer. The superior officer upon being asked for his consent to the union promises the young man that upon his securing a promotion which will put him on equal footing with her father he may then marry the daughter. An attache of the French navy appears upon the scene, and having an eye for the pretty daughter himself, plans the destruction of the young officer's hopes. The two men first mentioned are called away on a cruise. Before starting, the French officer is invited aboard the submarine, all parts of which are viewed by him. An incident occurs which creates a necessity for his being left alone. Taking advantage of his opportunity to work harm, he steals one of the component parts of the compressed air valve. As the vessel proceeds on its way out of the harbor gradually it dawns upon all hands that something is radically wrong. The depth gauge goes off on a mad carecr of inconstancy, until to the consternation of all, the hand of the indicator is seen to move slowly but surely indications of greater and greater depth—60, 70, 80, 90, are passed by the merciless hand until the sad tale is but too plainly told of the total submersion of the vessel beneath the cruel waters. The young ensign comes to the rescue, however, by making an escape by being shot by the torpedo tube and swimming ashore. In the twinkling of an eye the rescue corps are out and at work pumping air into the submerged vessel. The picture is very intense where the scenes of the alienated distress of those within knowing that aid has come, is alternated with the scenes of the slowly arising vessel, until it is entirely righted and all are saved.

Needless to say, the young hero, who is given the ovation which is due to his display of presence of mind, and who has won the confidence and admiration of the father, is given the promised consent to wed the daughter. The picture closes with the father placing the girl in the young lieutenant's arms.

The uplifting of the submarine from the water seemed to us emblematic of the rise of progress in connection with the moving picture. It is very suggestive of the present condition of the trade, for it is upward and onward for the moving picture trade.

November 20 will be the release date of this excellent film of the Imp Co.

INDEPENDENT FILM SERVICE

that's RIGHT
at a price that's RIGHT
from the house that's RIGHT

NATIONAL FILM BROKERS
186 N. LaSalle St. Chicago, Ill.

A CHATTY LETTER FROM AN OPERATOR

Port Jervis, N. Y., Oct. 28, 1911.

Mr. Saunders:

Dear Friend—I can't let this opportunity slip of telling you what a grand show we had here to-day and how well the people liked it. They simply went wild over the "Three Daughters of the West," and "Foolshead's Last Roguery." I will now tell why we had to put our "Standing Room Only" card out afternoon and evening, and also put the kibosh on the theater across the way with their "Trust" pictures.

Here is a list of the pictures: 1st, An Italian's Gratitude (Solax); 2d, Redfeather's Friendship (Powers); 3d, Dr. Jekyll and Mr. Hyde (Feature); 4th, Three Daughters of the West, Caves of La Jolla (American); 5th, Foolshead's Last Roguery (Itala), and two illustrated songs. Now, can you beat that for a good show? Well, I should say not! Before I forget I must tell you how well the Flying A goes here. First thing in the morning when the manager puts out the posters there are a lot of boys on the watch, and if they don't see the "A" they are somewhat disappointed, and ask the manager why he has no Big A cowboy pictures. The grown-ups are just the same. "Mutt and Jeff" is going better than ever here. To-morrow we have M. and J. and the Dog Catchers. Quite a number of the people who attend regularly flatter me by telling me that I run the best of any operator that has been here in a long time, and they say that goes for both houses. I always get there about two or three hours before starting time and examine all film to see that it is in good shape. Clean lenses, condensers, machine and lamp house, so that everything goes along like a song. Have just been wondering if any of the Canadian boys could be coaxed to give us a little news in the "News" from the "Land of the Maple." I would like very much to start a "Chat Column" in the "News" with the operators from Toronto, Ottawa, Montreal, Quebec, Sherbrooke, in fact, from all over the Dominion. I am sure we could swap some pretty good yarns. (Canadian boys come out of your shell and let us know what you are doing, and how you do it. Do you ever read the "News"? I do, and always have, and wouldn't be without it.) The new opera house here opens about the 4th of November, and will run dramatic shows on Mondays and Saturdays only; during the week pictures and vaudeville. Mr. James Sweeney and Mr. Kinsler, who are to run this house have never been in the show business before (so I have been told), but they positively assert that they will make good. I wonder if I would be considered too inquisitive if I were to ask if Margaret I. MacDonald is Scotch or Canadian. "The Man in the Baths" must be a "Happy Guy" from the weekly news he gives us. Is he in the baths all the time or just once in a while. The Observer said something about the "water wagon" in last week's "News" and I kinda thought that too much water might spoil it all. Hoping I have not taken up too much of your valuable time with my wandering prattle I will now apologize for coming in unannounced, and make my exit.

Best regards from "Canuck" in the Catskills.

MUST HAVE MOTION PICTURES

Town Dark in Order to Give Power to the Shows.

The inability of the Newton, N. J., lighting plant to furnish power to run the moving picture places and at the same time keep the streets of the place lighted has resulted in a partly darkened town and it is not an uncommon sight to see the rural residents coming to the post-office carrying lighted lanterns.

Hundreds of the villagers find their only amusement in the moving picture houses, and the officials of the company reasoned that it would be better to let the streets remain dark than deprive them of their pleasure.—New York Tribune.

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Gary, Ind.—The A. B. Marcus Building will be remodeled into a moving picture theater.

Gary, Ind.—C. C. Cronin will establish a moving picture theater in the H. B. Jones Theater Building, Broadway and 10th streets.

Baltimore, Md.—Lyceum Theater & Amusement Co., capital $25,000.

Detroit, Mich.—Philip Gleichmaire, of the Cadillac Film Co., will erect a new theater at Broadway and Gratiot avenue, to cost $200,000.

Pomona, Cal.—The Congregational Church at Third and Thomas streets, will be replaced by a new opera house.

Pineville, Ky.—Commercial Club is promoting erection of opera house.

St. Edward, Neb.—The R. E. Case building on Third street is being torn down to make room for a new opera house.

Denver, Colo.—A new $100,000 theater is to be erected on Curtis street, near 18th, to replace the Bijou Theater.

Brainerd, Ill.—The Princess Theater Circuit Co. have purchased the Grand Theater.

Bridgeport, Conn.—Plans have been made by T. F. Kelley for a moving picture theater to be built on Jane street for M. W. Leighton.

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TWO COMING CHAMPION RELEASES

"THE PASSING OF SAL"
Released November 15th

"THE MOONSHINE TRAIL"
Released November 8th

"SUNLIGHT" PROGRESS

Our Chicago representative, calling on Mr. Wylie, of the Sunlight Metallic Cloth Curtain Company, gathered from him the following particulars:

Mr. Roy Keppel has opened up a new moving picture theater in Chicago Heights. He is a young, but progressive exhibitor who first opened a house which he still operates at Blue Island, Ill. (The Princess Theater) and conducted his business along progressive lines and made it successful. He has now opened the Fashion Theater, located at 14-16 Illinois street, Chicago Heights, Ill., with up-to-date features, including a "Sunlight" Metallic Cloth Curtain and patent "standard" frame with tightening device.

We have also just received an order by wire from Crute & Ragland, of the Lyric Theater at Huntsville, Ala. They are making extensive alterations and improvements in their theater and are to open about November 1. Having seen one of our "Sunlight" screens installed upon our special "Standard" frame with tightening device in use elsewhere they immediately determined to purchase, and wired us in their order. Messrs. Crute & Ragland are interested in other public amusements in Huntsville, and are considered Huntsville's most progressive moving picture exhibitors.

Other shipments of this week are for the Cosmos Theater Company at Washington, D. C. Mr. Brylawsky, president of the company, controls seven of Washington's most attractive theaters, including the Cosmos, which is probably a theater as well known as any theater in the East.

We are also shipping Pearce & Scheck at Baltimore, Md., for installation in their Victoria Theater a "Sunlight" screen, size 12′ x 16′ with patent standard frame, with tightening device to be used as a drop curtain. The Victoria Theater is one of the most attractive theaters in Baltimore, and one of the best known theaters in that section of the country. Pearce & Scheck are the leading exhibitors in Baltimore, and control six or eight other houses.

The screen in this instance, is to be used in connection with a mixed vaudeville and photoplay program, and the purchase was made after Mr. Pearce had looked thoroughly into the matter and found a "Sunlight" screen was the only screen that could be used as a drop curtain to secure a high-class picture result in connection with his vaudeville program.

We have also recently installed at the Royal Theater in Brooklyn, one of Marcus Loew's enterprises, a screen 14′ x 18′ with patent "Standard" frame with tightening device as a drop curtain. However, at the present time the Royal Theater is being exploited as an exclusive picture house.

We might make special mention of another shipment this week to W. T. Horne, of Los Angeles, Cal. This shipment is for "Horne's Big Show," 423 Spring street, Los Angeles, owned and managed by Mr. W. T. Horne. This is a particularly attractive playhouse, pretentious in design and architecture, catering to highest class trade and showing licensed films and operating as an exclusive picture house. It is one of Los Angeles' recognized amusement places. Mr. Horne ordered a "Sunlight" screen with our patent "Standard" frame and tightening device.

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MANUFACTURERS' SYNOPSES of FILMS

SAINTS AND SINNERS

Rex Release, November 9

Solomon was a wise old gink, but he was a hopeless fool compared to the man who asserted the fact that there's a little good in the worst of us, and a little bad in the best of us. The only really bad transgressors are those who take up sin as a business, of which dastardly number there are few—for which reason we are said to be civilized. There are as many forms of sin as there are recipes for cooking rice in Charlestown, S. C. But the most nefarious, ruthless, the most devastating, depraved, is the black transgression which makes perdition of purity, vice of virtue, infection of innocence.

This is a story of the sons of Adam and the daughters of Eve, of the wanton wolves of the earth and the weak women that are their prey, of sanctity and sin, of saints and sinners.

Mr. Burton leaves his bride of a few weeks to go off on a business trip. In the same boarding house at which Mrs. Burton is stopping are living an adventuress and a "sport," a man-about-town, one of the smooth-tongued gentry ready to make money or marplot, as the case may be. He sets evil designs on the young matron; the adventuress divines his intention—and the sinner becomes a saint. The adventuress realizes he will have as easy a time in working destruction with the unsophisticated, unwary girl as Roosevelt killing a grizzly with both hands, and she determines to prevent the murder of a soul. She warns the young woman—but advice seldom justifies itself; the wise need it not, and fools don't take it anyhow.

She appeals to the man, but she might as well petition Satan to become a reformer. At last, in despair, she asks them both to come to her room to talk the matter over. They agree. An unseen observer, a serious person, sedate and sober, one of the clan of humans that long to make the world better—and invariably make it worse—informs the landlady that "a man has entered Miss Winthrop's room." The irate landlady, right in her element at the suggestion of scandal, makes a formidable entrance upon the three. Miss Winthrop conceals the other woman behind a curtain, insinuating by her act that she alone is the wrongdoer, sacrificing the dearest possession of woman, her reputation, for a weak sister. They are both told to leave the house. The man departs at once, and the next morning the "adventuress"—a "bad" woman—goes out into an evil world with the sweet consciousness of having done a real good in it.

The husband returns. He takes the little woman in his arms, and neither knows the misery and heartache to which they both were doomed and from which they were spared by—a "bad" woman.

And we hope when the final record is weighed and judged by One Who Understands, the "bad" woman will take her place among the good and pure and clean—and we're sure you do, too.

THE EASTERN COWBOY

American Release, November 13

Jack Richards and Belle Bruce have been engaged for some little time and are very happy, but one day—after a visit to the lotus pond, a little misunderstanding grows into a lover's quarrel of large dimensions, and Belle runs away from him in an angry pout. Jack, quick-tempered and hasty, writes a note telling her that he is going out West and will never return. When Belle returns to coax him into good humor she finds her lover gone and the note informing her of his intention.

Jack arrives in the West and is fortunate in obtaining employment on the ranch of Frank Morlin. The ranch owner's daughters, Kate and Jean, are pleased with the new Eastern cowboy and both try to win his favor. They are with him on all possible occasions and make his life a burden with their attentions. They are both winsome girls but Jack's temper has had time to cool, and, although too proud to write to Belle and ask her pardon, his thoughts are constantly of her.

Belle misses Jack more than she cares to admit even to herself, and when she receives a letter from her cousins in the West she decides to accept, and, in the new environment, forget her grief.

When Belle arrives, Kate and Jean treat her royally and the first topic of conversation she hears from her cousin is about their new Eastern cowboy. They insist that she must meet him right away. Belle, whose thoughts are all with Jack, refuses pointblank. Kate remains to plead with her and Jean hurries to the barn to ask Jack to come to the ranch-house and meet Belle. Jack has had so much attention from the sisters since his arrival at the ranch, that he decides to forego the pleasure of adding a third admirer to his conquests and takes refuge in flight, and Jean—not to be denied—starts in pursuit.

At the ranch-house Belle has decided not to wait for Jean to bring the Eastern cowboy to her for an introduction and also runs away with Kate hotly pursuing her. Both parties of hunter and hunted head for the orchard and Jack and Belle, looking back at their tormenters, run blindly into each other. Turning, they come face to face and with a little cry of happiness Belle runs into Jack's willing arms, while the sisters look on in astonishment.

There is no striving after great effects in this picture, but the tale is as sweet as the first dreams of young love, light as a cream puff, and sparkling as a brook, with a strong current of fun that is irresistibly delightful.

Approximate length, 1,000 feet.

THE WAY OF THE WEST

American Release, November 16

Hi Newton meets his old school friend, Zeb Barker, after many years. A good old-fashioned rejoicing takes place and both find that they are prosperous ranchmen. Zeb learns that Hi has a daughter and Zeb a son, so what more natural than that they should decide to further cement their friendship by the marriage of their children. Theoretically O.K. but—

Newton introduces his daughter to Zeb, who mistakes the ranch cook for the young miss in question. Newton explains the mistake, and, after meeting his charming daughter, Barker returns to his ranch fully determined to bring about a marriage.

Enter here Young America. Young Barker entertains some strong opinions on the subject but, after his father has submitted a picture for his inspection, his antagonism lessens and he determines to investigate for himself. So he bids good-bye to his home and is seen soon after applying at the Newton ranch for work. He is given a chance. So is Cupid. Horseback rides and a charming panorama of mountain scenery bring about something more than platonic affection. Young Barker declares himself, is accepted, and then explains a clever plan to teach the two old men a lesson. After being thoroughly repulsed by Newton, young Barker hires a "bad man" to call at the Newton ranch and introduce himself as young Barker. There is some corking good comedy here. Naturally, Newton is seriously alarmed at the possibility of his

daughter marrying such a beast, and, naturally also, he is immediately reconciled to young Barker, who arrives in time to throw the villain into the road.

Approximate length, 1000 feet.

INTO THE LIGHT

Comet Release, November 13

Cupid has played many mischievous pranks and has sent his darts into many strange beings, but the strangest prank of all was when he sent his love dart into Bud Tucker, the burglar and all-around bad man. Bud never knew the tender passion until he met Anne, the Salvation lassie. While seeking to escape from the police he enters her room, and she, recognizing him as the man who had returned her prayer-book and one for whom she held out great hopes as a convert, decides to protect him from the law's clutches. She orders him to jump into bed and when the police call she tells them that he is her sick brother.

Through her influence he in time reforms and obtains a position as butler in the home of Anne's friends. Surrounded by good influences, trusted and respected, his cup of joy is full to overflowing. With the tenacity that characterizes him as a successful bad man, he adheres to his new principles in life and when his death occurs, he is deeply mourned by his new friends.

THE TWO ROOMS

Yankee Release, November 17

The life of a settlement worker means a series of self-sacrifices which none but the bravest in spirit dare undertake. When the Rev. Horace Thomson signified his intentions of entering this neglected field of spiritual work his friends were greatly surprised, but all persuasion could not turn him from his path.

Renting a room in a typical tenement, he began his charitable work with "love to all and malice toward none." He became acquainted with his next room neighbor, a young matron in poor circumstances whose husband was in jail, through her little girl who, with childish candor, made friends with the handsome young minister and made his room her playroom during the absence of her mother. The minister learns that his neighbor is to be evicted for non-payment of rent. Eager to assist but fearing to offend her, he hits upon a novel method. He volunteers to care for the child during the mother's absence, and when the little one falls asleep he hides a sum of money in her clothes, which the mother later finds, and, appreciating the deed, accepts the help.

An eventful day arrives when her husband, who has escaped from jail, comes and demands help. He brutally attacks her and leaves her unconscious. The little girl runs next door for assistance and the minister is in time to meet the escaping convict, but being unarmed, is unable to stop him, so turns his attention to the unconscious woman and the frightened child.

The ex-convict is shot by the police in trying to make good his escape, and when the minister learns the identity of the man, he takes the mother and child to the home of his mother while he returns to his settlement work with the picture of the woman and babe ever before him.

Love cannot remain silent forever, and although reluctant to confess his love for his former neighbor, he shows it by every action and deed. Brave under all circumstances, he is compelled to rely upon his mother when it comes to declaring his love; but all ends happily when she assures the mother of her willingness to became her daughter.

THE REDEMPTION OF A COWARD

Champion Release, November 13

John Maynard kisses his sweetheart good-bye and goes bravely to war. John is a Confederate and his sweetheart is of the same faith, and before his departure she makes, with her own little hands, a beautiful flag—the stars and bars. John places it in his bosom and swears fealty to it. But alas! the spirit is willing but the flesh is weak, and one sad day John flees like a coward in the face of the foe. His comrades being forced to retreat, start in hot pursuit after the fleeing man, and God help him if they catch him.

The home of John's sweetheart has been invaded by Yankee soldiers, who rough-house it in that dastardly fashion peculiar to soldiers—more like brutes than men. Everything is knocked topsy-turvy and Mary herself is grossly insulted. Just here, John the coward, comes on the scene, for he has sought the home of his sweetheart as a refuge in his hour of distress.

Then we witness a singular state of affairs. The deserter—the coward—suddenly becomes a raging lion. John lays about him right and left, dealing death at every blow; but he himself is laid low—shot through the brain, and his Mary throws herself on his body, heart-broken, but glorying in the wonderful prowess and courage of her sweetheart.

John's comrades, in search of him, arrive on the scene and make short work of what the fallen hero had left of the enemy, and seeing how he had redeemed his honor, they cover his body with the folds of the flag they find on his breast—the flag she gave him. With respectful and sympathetic mien, they uncover and swear never to reveal the one blot on his escutcheon, for they rightly judged that his last great act was truly a deed of redemption.

THE PASSING OF SAL

Champion Release, November 15

Sal is a character as imperious and wild as her Western upbringing could make her. She loves Jim Brantwood with a strength that is wholly reciprocated. But Sal is also whimsical as well as imperious—two bad traits—and the upshot of one of her moods is that she turns Jim down, good and proper. Jim is at once troubled, but gladdens later on. With Jim out of the way, Bill Grant, who hankered after Sal, tried to win her good graces, while Jim turned to a girl who was more worthy of him, Lucy Phillips.

Sal learns from Bill that Jim is going to take Lucy to a ball, that she had long since made arrangements to attend herself, dressed in a gorgeous gown which Jim had presented to her before his "throw-down." Beside herself with jealous rage, she tears the dress from her shoulders. After this, the news that

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—The "Imp" Company wants the best 500-foot comedy scenarios it can buy for its third release. To stimulate the interest of the best writers, we offer special prizes for the four best comedies received at the "Imp" office before the first of the year. Names of winners will be used on title of prize films as well as advertised in the papers. Address scenarios to **Carl Laemmle**, "Personal," care of IMP Company, 102 West 101st Street, New York City.

1st Prize	**$100.00**
2nd Prize	**75.00**
3rd Prize	**60.00**
4th Prize	**50.00**

—The "Imp" Company will unhesitatingly pay the highest prices for all other scenarios submitted during this contest and found available by Mr. Laemmle. We want to be known as the company that makes the best comedy films on earth—and we are willing to pay for it! Let's have the best you've got—and quickly!

THE IMP COMPANY
102 W. 101st St., New York, N. Y.
Carl Laemmle, President

Jim is going to marry Lucy tears her very heart out. Her fury is now intense, and she borrows Bill's knife to deal death to Jim, telling Bill she has a purpose and will return it to him when it is accomplished.

High up were the cliffs that lay between Sal and the object of her dire vengeance. Deep, impassable gorges intervened, but she was not to be deterred—this wild girl of the plains. So we see going hand over hand along the sides of rocky crags, revengeful Sal. The sight is blood-curdling to the beholder, but it meant nothing to the wild pursuer.

But now her goal is reached, and it is only a question of a few moments until her knife would reach Jim's body. He little knows the impending danger and is oblivious of all but his beautiful Lucy. However, a higher power intervened, for so it seemed, and stayed the hand of Sal, by reaching her heart. They called it "heart disease," but Bill thought differently when he found she didn't come back. He had divined her plan of revenge and her purpose in borrowing his knife.

But if none else seemed to care, Bill did, and he wasn't ashamed to drop a tear o'er the passing of Sal.

THE HIGHER THE FEWER

Thanhouser Release, November 14

"The Yorkshire Kid" is a clever little bantam weight prizefighter, who is blissfully unaware of his antecedents. All he knows is that when he was very young he had "folks" who came from England, but they all died so long ago he does not even remember them. He is perfectly contented with his lot, and knocks out his man joyfully every time he gets a chance.

Love, however, deals him an uppercut. He meets while out on the road training, the daughter of a wealthy merchant, whom he worships from afar. He is in the depths of despair, realizing that a prizefighter can never meet a "swell dame who has her own benzine buggy."

Suddenly he is confronted with the news that through the death of an old man in England he is now a belted earl, instead of a belted prizefighter, with an independent fortune on the side.

With wealth and a title, he easily obtains an introduction to the lady he adores. With most girls, his title would have been enough to make a conquest easy, but this particular young woman is not at all dazzled by his high position. She is rather inclined to like him, if it were not for the fact that he is decidedly undersize, and she thinks him a typical, anaemic little lord.

The secret of his former profession, the "Kid" guards jealously. He discovers that he can look the part of an earl if he does not give himself away often by opening his mouth. The effect upon others being that they think him a timid little man, unduly silent.

He woes the American girl persistently, but she refuses to take him seriously. Not until he forcibly carries her off in an airship, and knocks out his brawny rival in a fistic encounter does she even deign to notice him.

When, however, he proves himself a man of action and resource, to say nothing of an exceedingly strong right arm, she decides that the British peerage is not as puny as it has been painted, and determines to join the ranks of the aristocracy.

A MOTHER'S FAITH

Thanhouser Release, November 17

The spoiled son of a wealthy man is expelled from college. He regards it as rather a good joke, but his father warns him that he will have but one more chance to make good. The "chance" is in a broker's office, where the young man airily neglects business, and is finally discharged. He rather welcomes it, however, has an enjoyable evening with some college chums, and returns late at night in exuberant spirits.

Angry words are exchanged between father and son, which end in the younger man being ordered out of the house. His mother and sister plead in vain. They might have gained pardon for him had it not been for the drunken bravado displayed by the youth.

The son has no special training, nor ambition. He rapidly degenerates into a common tramp. In a city park one day he picks up a newspaper. One item that strikes his eye tells of the death of his father, and he realizes that his way is clear if he wants to return home. He returns with all speed to the residence of his parents. He arrives there, a shabby, drunken outcast.

At the gateway of his home he meets his sister. She is shocked when she sees him, and more shocked when he tells her that he means to return. She leads him around to a window of the house, and bids him look inside. There he sees his mother, weeping, and clasping his picture in her hands.

"Mother's prayer by day and by night has been for your return," the girl explains. "She believes that you are somewhere out in the great world, manfully fighting to make a name for yourself; that the faults of your boyhood have taught you a lesson, and that you are a man of whom your family can be proud. Will you spoil her belief by showing yourself for what you are, a dissipated and worthless tramp?"

For the first time, the young man realizes to what low condition he has sunk. The scales of selfishness drop from his eyes. He determines to be worthy of the faith of his mother. Then and there he promises to drop his idle ways.

The struggle was a hard one, but he found that it paid. For a day came when he could go to his old home, neatly dressed, clear eyed, and respected by his associates, and clasp his mother in his arms. And he could hear her say, "I knew that my boy would prove that he was a worthy man, and I am glad he is home again."

MARRIAGE

Reliance Release, November 8

A young doctor marries an extravagant society girl. His profession interferes with her pleasures, he being called away as they are leaving for a reception, and another time having to leave a gay dinner, etc. Diphtheria breaks out in the poor districts and he volunteers his services. His wife strenuously objects, as she fears he will bring the disease home. He stands firm in his duty, but his child becomes infected and dies.

The mother is very bitter and becomes wildly extravagant, finally ruining him. She then goes back to her mother. The old-fashioned mother takes her to task and succeeds in showing her that her place is by her husband's side, and that she has been a very unsuccessful wife. Repentant, she decides to make up for the past and goes to his bare little office, arriving in his absence.

A poor, distracted woman comes in seeking the doctor for her sick child. The doctor's wife sees a chance to redeem herself, and leaves a note for the doctor to call at once at the home of the poor woman. She goes there herself, cleans up the squalid place, buys necessary things, etc.

The doctor gets the message and hurries to the sick child, whose life he saves. Over its bedside the estranged husband and wife are reunited, and start life anew with perfect understanding to light the way. The lines of the marriage service are used as sub-titles, viz.: "To have and to hold," "to love and to cherish," "for better or for worse," "in sickness and in health," "for richer or for poorer," and "till death do us part."

THE FALLING OUT

Imp Release, November 13

A beautiful and satisfying story of rural life.

Andrew Stebbins, an aged farmer, who has grown peevish and irritable, abuses his kind old wife over a trifling incident and, being in his dotage, decides to try and obtain a divorce. Mrs. Stubbins tries to placate him to no avail and he hitches up his old horse and drives to the village, bent on a legal separation. Alighting at the office of the village lawyer, he enters and states his errand. The disciple of Blackstone has known Farmer Stebbins for years, and he tries to dissuade him from the step, telling him he has no cause for separation and that Aunt Betsey is the most indulgent of wives, but the old man is stubborn, and to humor him the lawyer prepares the preliminary papers.

Andrew then climbs into his buggy and starts for home with the legal document tucked in his pocket. Becoming drowsy, he falls asleep and the old family horse jogs along at will, stopping to crop the grass from the roadside, and finally halting at the watering trough at the forks of the road.

The occupant of the buggy dreams, and in his fancy his boyhood days are recalled. How as a barefoot boy he was the sweetheart of Betsey at school; their first quarrel and the final consummation of their love; their walk out of the churchyard, married and happy at the bright prospect of life. He sees Betsey with silvered hair ministering to his wants when he is ill—the kind companion. He sees her in his fancy doing the chores while he is sick—always the same sweet, kind, considerate woman, forgiving and indulgent.

Andrew awakes from the sleep, and slowly picks up the reins and heads the horse homeward. The dream has impressed him. He sees himself in his true colors and the injustice of his recent action is made all too plain.

Arriving at the farm, he sees the candle gleaming in the window, a beacon light to welcome him home. The can-

dle has been placed there for years whenever he has been driving to town.

He enters the kitchen and finds a steaming supper on the table awaiting him. Betsey is all kindness and he feels remorse. She heaps his plate with food and for the first time in years, he does not complain. The food is cooked to his taste. He smiles on Betsey, and she is happy. After supper she brings him his pipe and he pulls the document out of his pocket and bids her light it by the blaze of the lamp. He lights his pipe with the paper and takes the old lady in his arms, eminently satisfied and contrite.

BREAKING THE SEVENTH COMMANDMENT

Imp Release, November 16

Andrew Standish, although poor, is a satisfied carpenter. He has a wife and daughter, Gladys, whom he loves dearly. The latter has a dog of which she is very fond. They are inseparable companions, and the little girl derives much pleasure from her associations with the dog.

John Mortimer, the contractor, who employs Standish, is wealthy, and has a daughter whose every wish is gratified. One day she and her father pass the humble residence of Standish, and the child sees the dog and immediately induces her father to try and buy it. Gladys is approached, but declines to part with her pet. She tells her father of the flattering offer for the dog, and he commends her for not wishing to part with it.

Standish is growing old, and is discharged from Mortimer's employ. Deprived of his weekly wage, the family is almost destitute. To make matters worse Gladys becomes ill, and the father has no money to secure medical attention or buy the necessaries of life. He debates with himself for a time, and then decides to sell the dog to Mortimer, which he does. Overjoyed, he returns home with a physician and some delicacies, but finds the child disconsolate by the absence of the dog, which is not explained to her satisfaction. The girl refuses to take medicine and moans and calls for her pet.

In his desperation Standish steals the dog and brings it home. Gladys is delighted and immediately shows signs of recovering. The theft has been discovered, and Mortimer, accompanied by an officer, visits the cottage, and the carpenter is charged with the crime, which he does not deny. The dog is on the bed of the sick child and the father contritely confesses the motive that caused him to steal.

At heart Mortimer is a kind man, and the pathetic scene causes a revulsion of feeling. He gives the dog to the little girl and reinstates Standish in his old position in the carpenter shop.

WHEN FIRST WE MET

Powers Release, November 14

Old man, do you remember the day you first met the little girl who has now gone through half a century, by your side? Just as if it was yesterday—you went out to steal some apples, and that stingy old farmer chased you with the rest of the boys, you ran for dear life, over the orchard wall, across the meadow, pell-mell down the hill, and across the old stubble ground. Then you got a nail in your foot—the rest of the boys outdistanced you, but you limped along, with the apples banging and jungling in your blouse. And just as it seemed that the old skin-flint was going to get you, you took that sharp turn in the road, and came upon little blue-eyed her . . . standing by the dog-kennel; how quick she was to help you stuff yourself into that kennel, and when your pursuer came along she told him innocently that you had just run by, up that way. That act earned her the biggest, reddest and juciest apple of all that you stole—say, old man, just dry that tear, now; fifty years have passed since then!

On the same reel as

THE TELL-TALE PARASOL

Hiram Perkins is not a flirt, but that isn't because he's so fond of his stern old wife. On the contrary, he's exceptionally obliging to those of the fair sex who cross his path, and so it is not surprising when he gives Minerva Smith (quite unmarried, if you please), a lift in his one-horse shay as he meets her on the dusty road. And she discreetly keeps her fancily-decorated parasol over their heads all the way to the village. Both enter the general store, and it just so happens that the horse considers this his cue to take a walk unguided; and he does. Hiram's chagrin is intense, to say the least, but instead of starting quietly on the scent he starts a hullabaloo and gets the whole town out searching for his team. Mrs. Cynthia Perkins hears of it, of course, and arrives on the scene just as the strayed quadruped is being walked back by the finder. But Hiram's joy is changed to dismay, and finally panic, as he sees that Miss Minerva Smith's parasol is still lying on the seat!

P. S.—Mrs. Perkins is averse to explanations, and has a fine muscular development.

THE OLD LEADER

Powers Release, November 18

Pretty tough going when a man gets the hand of Father Time pressing heavily on him. And even though Frank Engel is a genius in music, it's a little hard for him to get along. But his aged, sweet-souled old wife is an incentive to him, and he struggles bravely on as the conductor of the orchestra at the opera.

One day he meets with an accident, and it interferes seriously with the quality of his work. So much so, in fact, that it led to his discharge. And did he bring his sorrow home, to add to the gray hairs of his loving old life-partner, to cause her anguish and worriment? No, he was of too noble and sacrificing a nature for that, so he just went out to seek other work, and finally found it—with a gang on a building construction job. He worked faithfully and every day, during the noon hour, he thrilled his fellow laborers with the sweet notes from his violin. And he might have spent the rest of his days at this work if it had not been that he was one day "discovered,"—yes, twice discovered. For at the same time that his wife discovered what a sacrifice he was making to keep a roof above her head, the great impresario of the Royal Opera sent him word that his opera has been accepted—that his crowning success is to divorce him from the construction gang, and he is to take his place among the bright constellations of the musical firmament. And thus it happens that we finally read in the newspapers of the riotous enthusiasm that greeted the first performance of his masterpiece at the opera.

AN INTERRUPTED ELOPEMENT

Solax Release, November 8

Ruth Morton's love affair with Tom is much opposed by her parents, so she and Tom decide to elope. Tom puts a ladder up to her window, but hearing a noise he hides. Along comes a young fellow in evening clothes. He is intoxicated, and seeing the ladder, decides to investigate. He manages to crawl up to Ruth's window, and she, thinking it is Tom, throws her arms around his neck. Tom sees the drunk crawling into Ruth's room and rushes up to help

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her. Drunk puts on Ruth's night clothes and goes to bed, while Ruth and Tom speed away in an auto. They are held up and robbed by tramps who take auto. Ruth and Tom get lost and go to a house to inquire. An old maid lives in the house, and hearing them at the door thinks it is burglars. She calls the police, who take Ruth and Tom to the station house. Soon after, a policeman brings in the tramps, arrested for speeding, Tom gets back his money and marriage license, and he and Ruth are married. As the ceremony is finished in rushes an officer with the drunk, followed by Ruth's parents. An explanation follows and all ends merrily.

GRANDMOTHER LOVE

Solax Release, November 10

Willie, a cute but mischievous little boy of eight, comes home with the seat of his pants torn out and his pockets full of green apples. His parents look him over sternly and papa applies the slipper, to grandma's sorrow. Mamma says Willie must go to bed without any supper. At the supper table Granny tucks away some of the good things and takes them to Willie's room, where clouds change to sunshine.

In the meantime, father is taken with a violent attack of remorse and decides to take his little boy something to eat. Mother is also unable to sleep with her darling child hungry, so she also decides to take him some goodies. Mother and father meet on the stairs, both with their hands full of good things for little Willie. They go to Willie's room, where a general happy explanation follows, with Grandma having the goods on papa and mamma.

A WOMAN'S WIT

Great Northern Release, November 11

Mrs. Brandel has just received a new hat, and also a large bill from her milliner. She goes into her husband's room, where he is at work, and after showing the hat, gives him the bill, and prevails upon him to read it. The amount is very uncomfortable in size, and hubby, tired of paying these everlasting bills, at once refuses to settle up. Mrs. Brandel, finding her arguments are of no avail, now simulates a fainting fit, but her husband is not to be caught napping, so, picking up a glass of water, he throws it over her. This has the desired effect, and she departs in a rage. Mr. Brandel sends for the doctor to ask his advice concerning this continual extravagance of his wife. The doctor, however, first sees Mrs. Brandel, and arranges a plan with her whereby she can fool her husband. Mr. Brandel, acting on his doctor's advice, buys a box of tablets, which his wife is to take, and which will cure her of her extravagance. At home, he tells his wife that she looks unwell, and persuades her to help herself to the tablets. This she does, and with the most surprising results. Gone, apparently, are her desires for costly clothes and hats; she arranges herself in the oldest rags she can find. But even now hubby is not contented, for his wife economizes in everything. A newspaper has to do duty for a tablecloth, and his meals are cut down to the lowest possible cost. But it was the last straw that broke the camel's back, and so it is with hubby. He has arranged to meet his wife at the station on his return from a journey, but on descending from the train, he has the greatest shock of his life, for in place of his usual spick and span wife, there is a most bedraggled looking female. The worst has still to come, for while in the street, several of his friends seeing such a woman with him, absolutely refuse to recognize him. At home, he calls in the doctor, who prescribes another description of tablet, which soon brings Mrs. Brandel back to her former self, and after his lesson, hubby pays the bills like a lamb.

BILL TAKEN FOR A GHOST

Lux Release, November 10

Bill goes bathing in the River Dee. With usual light-heartedness, he wraps himself in his bath towel and taking his umbrella, a white one, wanders down the stream in search of pure enjoyment. Shortly after he comes to the dismantled Chateau of Spookeybrook, where he plays the part of the Ghost of Benjamin Binks for the benefit of some globe trotters who are exploring the ruins. Upon beholding this apparition, they trot off as fast as their legs can carry them. But it's only little Willie after all, and, of course, all's well that ends well. On the same reel is—

THE DIVERSIONS OF A NURSE-MAID

This is a funny film, dealing with the adventures of a smart young man, a charming young lady, a nice little baby, and a very old gent. The smart young man and the sweet young miss desert their charges, and go in search of nourishment at an adjoining cafe. The exchange of their charges leads to results of the most humorous order. Just fancy what a fright you would have if you sent your baby out in charge of the maid, and by the time she brought it back it had grown into a man old enough to be your great grandfather.

A TRUE WESTERNER

Nestor Release, November 8

At last Bob Bonner had saved enough money to buy the little home out West, which Uncle Bill had selected for their mother. So, with his younger brother, Jack, he set out to look the place over, and in due time arrived at their small Western station. Here, seeing no conveyance in sight, the young men decided to walk.

They had gotten scarcely half way to the ranch, when, fortunately, they sat down to rest in the shade, where they overheard the plans of two hold-up men planning to waylay a ranchman and his foreman at that spot. Getting their new guns in readiness, the boys crept stealthily after the hold-up men, surprising them as much as they did the ranchman. But, although the bandits managed to get away, they were forced to leave Uncle Bill's (for it proved to be he), nice bag of gold behind.

Acting upon his uncle's advice, Bob decided to look around before buying, so it was a couple of months later ere he wrote to Mrs. Bonner that he considered the first place the best, and for her to come on at once. In the meanwhile, however, Jack had fallen into bad company at the gambling house, and had already "borrowed," unknown to his brother, half of the money for their little home—so that when Bob advised him that their mother would arrive the next day, Jack slipped the rest of the money from his brother's wallet, and hastened to the gambling house—determined to win what he had lost. But this went like the first, and the young man staggered blindly from the room—not noticing that Uncle Bill had been observing their play—indeed, observing it so closely that he promptly accused Jack's partner of cheating, and insisted upon the money being given him.

From there he hurried home to find Jack, who, almost frantic from the loss of his brother's money, was in the act of opening the ranch safe. Suddenly the young man paused—from the next room came the strains of his mother's evening hymn. Shamed and remorseful, Jack replaced the money in the safe, and rose to confess all to his mother. Then Uncle Bill stepped forward, returned the money from the gambling house, and loaned the boy the balance, and Jack met his mother a thoroughly repentant and wiser young man.

DESPERATE DESMOND ALMOST SUCCEEDS

Nestor Release, November 11

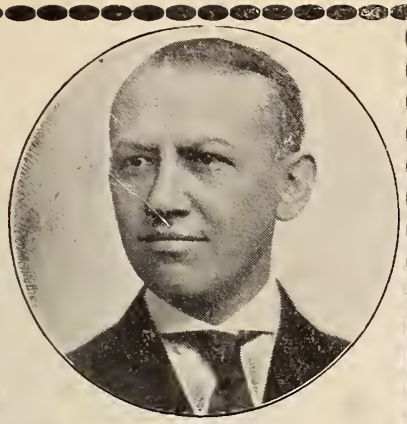
Desperate Desmond wants Beautiful Rosamond, and wants her at any cost. He's desperately in love with her, which fact causes him to do desperate deeds. At the psychological moment he abducts her with the aid of two minions.

Claude Eclaire, Rosamond's hero and sweetheart, manages to trail the villain, and, after some thrilling adventures, saves the girl, and with her bravely plunges into the sea to escape Desmond and his myrmidons.

The Desperate Fellow, however, pauses just long enough to curse the luck, and then starts in pursuit with Gomgotz and another Wild Man from Borneo. Despite the brave efforts of both Claude and Rosamond, the hunters gain ground, or rather, water, for the scene is laid over the briny wavelets. The fugitives soon repair to a semi-submerged, friendly house. There, from the chimney top, they hold the fort. Unable to make any headway, Desperate Desmond conceives and executes a diabolical plan. He puts a bomb in a box, lights the fuse and sends it by the water route on its errand of destruction.

Luck does not relish being cursed, and smiles upon the lovers. The faucet is open and the sink running over. The box with its smoking burden tries to navigate under the sink, but the falling water holds it there, and renders the bomb harmless. Claude captures the bomb, relights it, and, thus armed, turns the tables on his pursuers. With his beloved Rosamond, he leaves the enemy stranded and boards the ship to freedom and happiness. Desperate Desmond, defeated and crestfallen, swims back to the ship, but the anchor is as far as he can go—curse the luck!

When Writing Advertisers Please Mention Moving Picture News



ALL RECORDS SMASHED TO SMITHEREENS

At the present writing (Tuesday, October 31st) the offices of the Laemmle Film Service are doing a business far beyond all comparison with any previous record. I haven't seen such a sudden landslide toward Independence in any month for a year. About six weeks ago there was a slight lull in the gaining of recruits but as soon as exhibitors began to note the glorious improvement in the quality of Independent films, they began to come into the Independent fold in droves and flocks.

DIGEST THIS:

Last week in my Chicago office I gave three different demonstrations of Independent films (all brands) to three crowds of exhibitors who were **NOT** using Independent films. They were simply thunderstruck! They admitted openly they had no idea the Independent manufacturers were turning out any such features as I showed them. Not a man in the lot had a single word of criticism to utter. It was an absolute cinch to win some of these exhibitors then and there—and I'll bet I'll land the rest of them within a month. If you haven't seen any Independent films lately, wake up. Go somewhere and look them over. Note their stories, acting, photography, stage settings. See what a crackerjack program I can arrange for you. You owe it to yourself to find out what has caused this upheaval, this sudden and swift landslide of new converts to the Laemmle Film Service. Tell all your troubles to

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Data from Manufacturers' List of Releases

MEMBERS OF SALES CO.

AMBROSIO

(By N. Y. M. P. Co.)

		Feet
Sept. 23	The Hornet (Com.)	
Sept. 27	Tweedledum's Auto Skates (Com.)	
Oct. 4	Wrestlers and Wrestling	
Oct. 11	The Little Chimney Sweeper	
Oct. 14	Tweedledum's Monkey	
Oct. 14	One of Tweedledum's Tricks (Com.)	
Oct. 18	The Conversion of St. Anthony	
Oct. 25	Salamho	
Nov. 1	Judas (Dr.)	
Nov. 8	Dolly's Doll	
Nov. 8	Tweedledum's Motor Car	

AMERICAN

		Feet
Sept. 21	The Claim Jumper	
Sept. 25	The Circular Fence (Com. Dr.)	1000
Sept. 28	The Rustler Sheriff (Dr.)	1000
Oct. 2	The Love of the West (Dr.)	1000
Oct. 5	The Miner's Wife (W. Dr.)	1000
Oct. 9	The Land Thieves (Dr.)	1000
Oct. 12	The Cowhoy and the Outlaw (Dr.)	1000
Oct. 16	Three Daughters of the West (Dr.)	850
Oct. 16	The Caves of LaJolla (Sc.)	150
Oct. 19	The Lonely Range (Dr.)	1000
Oct. 23	The Horse Thief's Bigamy (Dr.)	1000
Oct. 26	The Trail of the Eucalyptus (Dr.)	1000
Oct. 30	The Stronger Man (W. Dr.)	1000
Nov. 2	The Water War (W. Dr.)	1000
Nov. 6	The Three Shell Game (W. Dr.)	1000
Nov. 9	The Mexican (W. Dr.)	1000
Nov. 13	The Eastern Cowhoy (W. Com.)	1000

CHAMPION

		Feet
Sept. 27	The Cook of the Ranch	950
Oct. 2	Barbara Frietchie	950
Oct. 4	As Things Used to Be	950
Oct. 9	The National Guard Encampment at Fort Riley	950
Oct. 11	What the Indians Did	950
Oct. 16	A Girl and a Spy (Dr.)	950
Oct. 18	Circumstantial Evidence (Dr.)	950
Oct. 23	The Copperhead	950
Oct. 25	Law or the Lady	950
Oct. 30	Field Day Sports at Ft. Riley, Kansas	950
Nov. 1	The Cowhoy's Pies	950
Nov. 6	Folks of Old Virginia	950
Nov. 8	The Moonshiner's Trail	950

ECLAIR

		Feet
Sept. 11	How Poor Babies Are Reared in Paris	630
Sept. 11	How Teddy Lost His Bet (Com.)	335
Sept. 18	Magic Music	330
Sept. 18	When the Leaves Fall	665
Sept. 25	A Just General (Dr.)	1000
Oct. 2	Hearts and Eyes	630
Oct. 2	For Your Hats, Ladies	370
Oct. 9	Better to Have Remained Blind (Dr.)	740
Oct. 9	The Motor Chair (Com.)	260
Oct. 16	A Lucky Change (Com.)	805
Oct. 16	Lake Garda (Scenic)	185
Oct. 23	Youth! Queen of Hearts" (Com.)	740
Oct. 23	Percy Gets Tired of the Theater (Com.)	260
Oct. 30	A Father's Heart (Dr.)	920
Nov. 7	Hands Across the Sea	

GREAT NORTHERN

		Feet
Aug. 12	The Mother's Mark (Dr.)	
Aug. 12	Teddy Trained hy His Mother (Com.)	
Aug. 19	The Victory of Love (Dr.)	950
Aug. 26	A Traitor to His Country (Dr.)	
Sept. 2	The Foundling (Dr.)	
Sept. 9	A Dream with a Lesson	
Sept. 16	The Conspirators (Dr.)	
Sept. 23	Caught in His Own Net (Dr.)	
Sept. 30	The Conspirators (Dr.)	
Oct. 7	The White Tulip (Com.)	
Oct. 7	Barcelona (Scenic)	
Oct. 14	Secret of the Underground Passage (Dr.)	
Oct. 21	His Fidelity Investigated (Com.)	
Oct. 28	The Vicissitudes of Fate (Dr.)	
Nov. 4	The Actor as Soldier (Com.)	

IMP

Independent Moving Picture Co. of America.

		Feet
Sept. 7	Duty (Dr.)	1000
Sept. 11	By the House that Jack Built (Dr.)	1000
Sept. 14	The Brothers (Dr.)	1000
Sept. 18	The Great Charleston Hurricane Flood	
Sept. 18	The Bicycle Bug's Dream	
Sept. 21	By Registered Mail	
Sept. 25	The Co-Ed. Professor (Com.)	750
Sept. 25	Through the Dells of the Wisconsin in a Motor Boat (Sc.)	250
Sept. 28	'Tween Two Loves (Dr.)	1000
Oct. 2	The Rose's Story (Dr.)	1000
Oct. 5	Through the Air (Dr.)	1000
Oct. 9	The Sentinel Asleep	
Oct. 12	The Better Way	
Oct. 16	Uncle Pete's Ruse	
Oct. 19	The Aggressor	
Oct. 23	The Biting Business	
Oct. 26	The Waif	
Oct. 30	His Dress Shirt	
Oct. 30	A Few Minutes with Steeplejack Lindholm	
Nov. 2	King, the Detective	
Nov. 6	Waiting at the Church (Com.)	1000
Nov. 9	The Wife's Awakening (Dr.)	1000
Nov. 13	The Fallin' Out	
Nov. 16	Breaking the Seventh Commandment	

ITALA

		Feet
Aug. 3	The Evening Bell	
Aug. 5	Foolshead's Last Roguery	
Aug. 12	Sport Restores Youth	
Aug. 17	Toto's Little Cart	
Aug. 17	In the Valley of Viege	
Aug. 19	Foolshead—Manikin	
Aug. 19	The Blunt Sword	
Aug. 24	Modern School of Italian Cavalry	
Aug. 26	Foolshead—Chauffeur	
Aug. 26	For a Straw	
Sept. 2	Clio and Phyletes	
Sept. 7	The Infinitive Ways of Providence (Dr.)	
Sept. 9	Foolshead Hypnotizer (Com.)	
Sept. 9	Toto Has a Purse	
Sept. 16	The Horse of the Regiment (Com.)	
Sept. 16	Foolshead Charges Himself with Removal (Com.)	
Sept. 23	The Mask of the Red Death	
Sept. 23	The Hornet	
Oct. 7	Foolshead a Model Guest	
Oct. 21	Foolshead Quarrels With His Sweetheart	
Oct. 28	Toto and the Dummy (Com.)	
Oct. 28	The Rearing of Pheasants (Dr.)	
Nov. 4	Foolshead's Holiday (Com.)	

LUX.

By Prieur.

		Feet
Sept. 8	A Romance of a Wager (Dr.)	642
Sept. 15	Bill as a Billposter (Com.)	573
Sept. 15	His Mania for Collecting Antiques (Com.)	357
Sept. 22	Bill as an Express Messenger (Com.)	344
Sept. 22	The Stolen Diamond (Dr.)	629
Sept. 29	Bill and His Friend (Com.)	491
Sept. 29	The Little Goatherd (Dr.)	386
Oct. 6	Bill Has a Bath (Com.)	452
Oct. 6	Neighhors (Com.)	488
Oct. 13	A Dog in a Coiner's Den (Dr.)	593
Oct. 13	Bill, Police Cyclist (Com.)	390
Oct. 20	Bill Pays His Debts (Com.)	442
Oct. 20	Henpecked Bertie Goes Fishing (Com.)	514
Oct. 27	Bill, His Wife and the Water (Com.)	455
Oct. 27	Bertie and His Rivals (Com.)	472
Nov. 3	Bill and the Bear (Com.)	554
Nov. 3	Tommy's Camera (Com.)	393

NESTOR FILM COMPANY

		Feet
Sept. 30	Getting Even (Com.)	
Oct. 4	Those Jersey Cowpunchers (Dr.)	
Oct. 7	Mutt and Jeff Spend a Quiet Day in the Country (Com.)	
Oct. 7	The Meddling Parson (Com.)	
Oct. 11	Let Us Smooth the Way (Dr.)	
Oct. 14	Mutt and Jeff and the Blackhand (Com.)	
Oct. 14	Romance and Uppercuts (Com.)	
Oct. 18	The Town Marshal (Com. Dr.)	
Oct. 21	Mutt and Jeff Join the Opera Co.	
Oct. 21	The Blessed Baby (Com.)	
Oct. 25	Lone Bill's Last Ride (Dr.)	
Oct. 28	Mutt and Jeff Discover a Wonderful Remedy (Com.)	
Oct. 28	Dippy Advertises for a Pup (Com.)	
Nov. 1	Big Noise Hank (W. Com.)	
Nov. 4	Mutt and Jeff and the Lady Stenographer (Com.)	
Nov. 4	The Suit Case Mystery (Com.)	
Nov. 8	A True Westerner (Dr.)	
Nov. 11	Desperate Desmond Almost Succeeds	

NEW YORK MOTION PICTURE CO.

("Bison")

		Feet
Sept. 12	The Lost Letter	
Sept. 15	Lone Star's Return	
Sept. 19	The Sheriff's Brother	
Sept. 22	The Missionary's Gratitude	
Sept. 26	Lucky Boh	
Sept. 29	White Fawn's Peril	
Oct. 3	The Red Man's Penalty	
Oct. 6	Range Justice	
Oct. 10	The Pioneer's Mistake	
Oct. 13	The Indian Rustlers	
Oct. 17	A Western Bride	
Oct. 20	A Warrior's Treachery	
Oct. 24	A Nohle Red Man	
Oct. 27	An Indian Hero	
Oct. 31	The Cattlemen's War	
Nov. 3	A Young Squaw's Bravery	
Nov. 7	A Race for a Bride	
Nov. 10	Wenona's Broken Promise	

POWERS' PICTURE PLAYS

		Feet
Sept. 19	An Old Time Nightmare (Dr.)	
Sept. 23	Red Man's Honor (Dr.)	
Sept. 26	The Falls of Bohemia (Sc.)	300
Sept. 26	Imaginative Willie (Com.)	670
Sept. 30	The Half-Breed's Atonement (Dr.)	970
Oct. 3	The Call from the Hills (Com.)	
Oct. 3	A Matrimonial Idyl (Dr.)	
Oct. 7	The Branded Indian (Dr.)	
Oct. 10	Large Lakes of Italy (Scenic)	285
Oct. 10	Thou Shalt Not Steal (Com.)	700
Oct. 14	Running Fawn's Chief (Dr.)	990
Oct. 17	Yarn of a Bahy's Shirt (Com.)	
Oct. 17	First Mail hy Aeroplane (Topical)	
Oct. 17	Headline Acrohats (Com.)	
Oct. 21	The Awakening of John Clark (Dr.)	
Oct. 24	John Baxter's Ward (Dr.)	
Oct. 24	The Little Brown Calf (Dr.)	
Oct. 28	The Revenue Officer's Last Case (Dr.)	
Oct. 31	Apples and Destiny (Com.)	
Oct. 31	The Progressive Book Agent (Com.)	
Nov. 4	The Pride of the West (Dr.)	
Nov. 7	Mohilization of the American Fleet	
Nov. 11	For the Trihe (Dr.)	

RELIANCE

		Feet
Oct. 21	Divorce	
Oct. 25	The Empty Crih	
Oct. 28	The Test of a Man	
Nov. 1	A Mix-up in Suitcases	
Nov. 4	The Greater Love	
Nov. 8	Marriage	
Nov. 11	The Track Walker	
Nov. 15	The Moonshiners	
Nov. 18	The Injustice of Man	

REX

		Feet
Sept. 14	Faith (Dr.)	
Sept. 21	The Rose and the Dagger (Dr.)	
Sept. 28	The Derelict (Dr.)	
Oct. 5	Lost Illusions (Dr.)	
Oct. 12	Chasing a Rainhow	
Oct. 19	Her Sister	
Oct. 26	A Breach of Faith (Dr.)	
Nov. 2	The Tale of a Cat	
Nov. 9	Saints and Sinners	

SOLAX COMPANY

		Feet
Oct. 11	He Was a Millionaire (Com.)	
Oct. 13	His Mother's Hymn (Dr.)	
Oct. 18	A Corner in Criminals (Com.)	
Oct. 18	A Lover's Ruse (Com.)	
Oct. 20	His Better Self (Mil. Dr.)	
Oct. 25	Percy and His Squaw (Com.)	
Oct. 27	For Big Brother's Sake (Dr.)	
Nov. 1	Following Cousin's Footsteps (Com.)	
Nov. 3	A Heroine of the Revolution (Dr.)	
Nov. 8	An Interrupted Elopement (Com.)	
Nov. 10	Grandmother Love (Dr.)	

THANHOUSER COMPANY.

		Feet
Aug. 29	The Moth	
Sept. 1	Romeo and Juliet, Part I.	
Sept. 5	Count Ivan and the Waitress	
Sept. 8	Romeo and Juliet, Part 2	
Sept. 12	The Buddhist Priestess (Dr.)	
Sept. 15	In the Chorus (Dr.)	
Sept. 19	The Lie (Dr.)	
Sept. 22	The Honeymooners (Dr.)	
Sept. 26	Lochinvar (Dr.)	
Sept. 29	Love's Sacrifice (Dr.)	
Oct. 3	The Five Rose Sisters (Dr.)	
Oct. 6	The East and the West (Dr.)	
Oct. 9	The Higher Law (Dr.)	
Oct. 13	The Tempter and Dan Cupid (Dr.)	
Oct. 17	The Early Life of David Copperfield	
Oct. 24	Little Em'ly and David Copperfield	
Oct. 31	The Loves of David Copperfield	
Oct. 20	The Satyr and the Lady (Dr.)	
Oct. 27	The Jewels of Allah (Dr.)	
Nov. 3	Their Burglar	
Nov. 7	The Missing Heir (Dr.)	
Nov. 10	The Last of the Mohicans (Dr.)	
Nov. 14	The Higher—the Fewer (Com.)	
Nov. 17	A Mother's Faith (Dr.)	

YANKEE FILM COMPANY

		Feet
Aug. 28	The Power of Devotion (Dr.)	
Sept. 1	A Great Wrong Righted (Dr.)	
Sept. 4	Inshavogue (Dr.)	
Sept. 8	Mesmerizing Moe (Com.)	
Sept. 8	Faded Roses (Dr.)	
Sept. 11	Tangled Heartstrings	
Sept. 15	Woman	
Sept. 18	The Star Reporter	
Sept. 22	The Girl and the Chauffeur (Dr.)	
Sept. 25	For the Wearing of the Green (Dr.)	
Sept. 29	Man (Dr.)	
Oct. 2	She Never Knew (Dr.)	
Oct. 6	The Goose Girl (Dr.)	
Oct. 9	His Second Wife	
Oct. 13	Society Hohos	
Oct. 16	The Lost Handkerchief (Com.)	
Oct. 20	The Man Who Came Back (Dr.)	
Oct. 23	The Drummer Boy of Shiloh (Dr.)	
Oct. 27	Flower of the Forest (Dr.)	
Oct. 30	The Van Osten Jewels (Dr.)	
Nov. 3	At Daisy Farm (Dr.)	
Nov. 6	A Coward's Regeneration (Dr.)	
Nov. 10	He Didn't Like the Tune (Com.)	

LICENSEES OF PATENTS CO.

BIOGRAPH

		Feet
Sept.	18—Dan, the Dandy (Com.)	998
Sept.	21—When Wifey Holds the Purse Strings (Com.)	463
Sept.	21—A Convenient Burglar (Com.	534
Sept.	25—The Revenue Man and the Girl (Dr.)	999
Sept.	28—Her Awakening (Dr.)	997
Oct.	2—Too Many Burglars (Com.)	499
Oct.	2—Mr. Bragg, a Fugitive (Com.)	497
Oct.	5—The Making of a Man (Dr.)	1000
Oct.	9—Italian Blood (Dr.)	999
Oct.	12—Trailing the Counterfeiter (Com.)	529
Oct.	12—Josh's Suicide (Com.)	469
Oct.	16—The Unveiling (Dr.)	998
Oct.	19—The Adventures of Billy (Dr.)	999
Oct.	23—Through His Wife's Picture (Com.)	530
Oct.	23—The Inventor's Secret (Com.)	468
Oct.	26—The Long Road (Dr.)	999
Oct	30—Love in the Hills (Dr.)	998
Nov.	2—A Victim of Circumstances (Com.)	382
Nov.	2—Their First Divorce Case (Com.)	616
Nov.	6—The Battle (Dr.)	1084
Nov.	9—The Trail of Books (Dr.)	994

EDISON

Oct.	17—An Old Sweetheart of Mine (Dr.)	945
Oct.	18—Mike's Hero (Com.)	650
Oct.	18—Launching of the Battleship Rivadavia	350
Oct.	20—A Conspiracy Against the King (Dr.)	1000
Oct.	21—Three of a Kind (Com.)	1000
Oct.	24—A Day at West Point Military Academy, N. Y.	1000
Oct.	25—The Fairies' Banquet (Com.)	400
Oct.	25—How the Telephone Came to Town (Com.)	600
Oct.	28—An Island Comedy (Com.)	1000
Oct.	28—The Kid from the Klondyke (Com.)	1000
Oct.	31—The Reform Candidate (Dr.)	1000
Nov.	1—The Rise and Fall of Weary Willie (Com.)	1000
Nov.	3—The Girl and the Motor Boat (Dr.)	1000
Nov.	4—Love and Hatred (Dr.)	1000
Nov.	7—A Modern Cinderella (Com.)	1000
Nov.	8—Logan's Babies (Com.)	1000
Nov.	10—The Black Arrow (Dr.)	1000
Nov.	11—Willie Wise and His Motor Boat (Com.)	650
Nov.	11—Icehergs Off the Coast of Labrador	340
Nov.	14—Ludwig from Germany (Com.)	1000
Nov.	15—The Living Peach (Com.)	600
Nov.	15—The Young Men's Christian Association	400

ESSANAY FILM CO.

Oct.	19—'Tis Better to Have Loved and Lost (Com.)	1000
Oct.	20—Dr. Bill's Patient (Com.)	1000
Oct.	21—A Western Redemption (W. Dr.)	1000
Oct.	24—The Tricked Trickster (Com.)	
Oct.	24—The Family Pet Revenge (Com.)	1000
Oct.	25—Athletics vs. Giants in the World's Championship Basehall Series of 1911 (Topical)	1000
Oct.	26—Too Many Engagements (Com.)	1000
Oct.	27—Pals (Dr.)	1000
Oct.	28—The Forester's Plea (W. Dr.)	
Oct.	31—Outwitting Papa (Com.)	1000
Nov.	2—The Right John Smith (Com.)	364
Nov.	2—Hi Feather at the Fair (Com.)	636
Nov.	3—Bill Bumper's Bargain (Com.)	1000
Nov.	4—The Outlaw Deputy (W. Dr.)	1000
Nov.	7—He Fought for the U. S. A. (Dr.)	1000
Nov.	9—Showing Uncle (Com.)	400
Nov.	9—Gee Whiz (Com.)	600
Nov.	10—The Empty Saddle (Dr.)	1000
Nov.	11—The Girl Back East (W. Dr.)	1000

GAUMONT
G. Kleine

Oct.	3—Ajaccio, the Birthplace of Napoleon (Trav.	325
Oct.	7—The Upward Way (Dr.)	726
Oct.	7—Cintra, a Picturesque Town of Portugal	269
Oct.	10—The Missing Bracelet (Dr.)	1150
Oct.	14—Rejected (Dr.)	845
Oct.	14—Pansies (Botanical)	155
Oct.	17—Done Brown (Com.)	837
Oct.	17—A Fairyland of Frost and Snow (Scenic)	163
Oct.	21—The Masked Huntsman (Dr.)	784
Oct.	21—Opening Flowers (Botanical)	216
Oct.	24—Jimmie in Love (Com.)	555
Oct.	24—The Ostrich Plume Industry, France (Ind.)	428
Oct.	28—Fridolin	578
Oct.	28—The Principality of Monaco	400
Oct.	31—The Widower	1020
Nov.	4—The Jesting Princess (Com. Dr.)	787
Nov.	4—Belgian Cavalry at Exercise (Mil.)	200
Nov.	7—The Vagahond (Dr.)	623
Nov.	7—A Trip on a Dirigible Balloon (Topical)	331
Nov.	11—The Hour of Execution (Dr.)	787
Nov.	11—Manresa, a Spanish Town (Travel)	200
Nov.	14—Jimmie and His Country Uncle (Com.)	820
Nov.	14—The Outskirts of Paris (Scenic)	164
Nov.	18—The Reckoning (Dr.)	875
Nov.	18—A Trip to Saxony	150
Nov.	21—The Sealed Confession (Dr.)	900
Nov.	21—A Stone Quarry in Saxony	75
Nov.	25—The Escape from the Dungeon (Dr.)	825
Nov.	25—Cave Homes in the Canary Isles	180
Nov.	28—A Busy Cupid	758
Nov.	28—Review of the Austrian Army	232
Dec.	2—The Promoter (Dr.)	1140

KALEM CO.

Sept.	27—Hal Chase's Home Run (Dr.)	1000
Sept.	29—The Blackfoot Halfbreed (Dr.)	1000
Oct.	2—The Phoney Strike Breakers (C.)	1000
Oct.	4—The Saving Sign (Dr.)	1000
Oct.	6—The California Revolution of 1846 (Dr.)	1000
Oct.	9—The Mistress of Hacienda Del Cerro (Dr.)	1000
Oct.	11—For the Flag of France (Dr.)	1000
Oct.	13—The Smugglers (Dr.)	1000
Oct.	16—The Colleen Bawn (3 reels)	3000
Oct.	18—Daniel Boone's Bravery (Dr.)	1000
Oct.	20—The Mesquite's Gratitude (Dr.)	1000
Oct.	23—A Prisoner of Mexico (Dr.)	1000
Oct.	25—The Lost Freight Car (Dr.)	1000
Oct.	27—The Peril of the Plains (Dr.)	1000
Oct.	30—For Her Brother's Sake (Dr.)	1000
Nov.	1—The Greatest of Engineering Feats.	
Nov.	1—The Plot Against Bertie (Com.)	
Nov.	3—The Price of Ambition (Dr.)	
Nov.	6—The Luck of Reckless Reddy (Com.)	1000
Nov.	8—White Brave's Heritage (Dr.)	1000
Nov.	10—The Engineer's Daughter (Dr.)	1000

LUBIN

Oct.	9—What Will Be, Will Be (Com.)	1000
Oct.	11—The Slavey's Affinity (Dr.)	1000
Oct.	12—The Gambler's Influence (Dr.)	1000
Oct.	14—A Hot Time in Atlantic City	1000
Oct.	16—The Maniac (Com.)	1000
Oct.	18—The Cure of John Douglas (Dr.)	1000
Oct.	19—Git a Hoss (Com.)	1000
Oct.	21—Tobacco Industry (Edu.)	
Oct.	21—Her Exclusive Hat (Com.)	
Oct.	21—Willie's Conscience (Com.)	1000
Oct.	23—The Scandal Mongers (Dr.)	1000
Oct.	25—The Tars Ashore (Com.)	1000
Oct.	26—A Rural Conqueror (Com.)	1000
Oct.	28—Love's Victory (Dr.)	1000
Oct.	30—Somebody's Mother (Dr.)	1000
Nov.	1—A Gay Time in Atlantic City (Com.)	1000
Nov.	2—One on Reno (Com. Dr.)	1000
Nov.	4—The Mexican (Com.)	1000
Nov.	6—Aunt Jane's Legacy (Com.)	1000
Nov.	8—Who Owns the Baby (Com.)	1000
Nov.	9—Jack's Umbrella (Com.)	1000
Nov.	11—The House that Jack Built (Dr.)	1000

G. MELIES.

Aug.	31—The Call of the Wilderness (Dr.)	1000
Sept.	7—The Hobo Cowhoy (Dr.)	1000
Sept.	14—A Shattered Dream (Dr.)	1000
Sept.	21—$200.00 (Dr.)	1000
Sept.	28—The Mission Waif (Dr.)	1000
Oct.	5—The Stolen Grey (Dr.)	1000
Oct.	12—Tommy's Rocking Horse (Dr.)	1000
Oct.	19—The Cross of Pearls (Dr.)	1000
Oct.	26—The Gypsy Bride (Dr.)	1000
Nov.	2—Right or Wrong (Dr.)	360
Nov.	2—Mexican as It Is Spoken (Com.)	590
Nov.	9—The Spur of Necessity (Dr.)	1000

PATHE FRERES

Oct.	13—Raffles Caught (Dr.)	
Oct.	13—Guerrero Troup	
Oct.	14—Marooned (Dr.)	
Oct.	16—The Gamhler's Dream (Dr.)	
Oct.	17—Pathe's Weekly No. 42	
Oct.	18—The Ranch Girl's Terrible Mistake (Dr.)	
Oct.	19—The Renegade Brother (Dr.)	
Oct.	20—A Trip Down the Magdapis River (Scenic)	
Oct.	20—Eva Moves In (Com.)	
Oct.	20—Up the Flue (Com.)	
Oct.	21—A Puritan Courtship (Dr.)	
Oct.	23—The Traitor (Dr.)	
Oct.	23—Nomadic Tribes in El Kantara Gorges (Algeria) (Sc.)	
Oct.	24—Pathe's Weekly No. 43	
Oct.	25—Revolution in a Bachelor's Club (Com.)	
Oct.	26—In Frontier Days (Dr.)	
Oct.	26—The Island of St. Kilda, Scotland (Sc.)	
Oct.	27—Mother is Strong on Hypnotism (Com.)	
Oct.	27—Funeral in Annam (Sc.)	
Oct.	27—Logging and Milling in Sweden (Sc.)	
Oct.	—Saved by the Flag (Dr.)	
Oct.	3x —Grandfather's Violin (Dr.)	754
Oct.	30—A Burlesque Bullfight (Com.)	210
Nov.	1—Love Moulds Lahor (Dr.)	941
Nov.	2—A Sioux Lover's Strategy	899
Nov.	3—An Episode Under Henri III.	968
Nov.	4—The Coward (Dr.)	1000
Nov.	6—Pathe's Weekly (No. 45)	
Nov.	7—Uncle's Money (Com.)	321
Nov.	8—The Story of the Typewriter	960
Nov.	10—The Bandit's Bride (Dr.)	236
Nov.	9—The Terms of the Will (Dr.)	
Nov.	9—Review of the Paris Garrison	
Nov.	10—The Astis Colored	
Nov.	11—Love's Renunciation (Dr.)	1000
Nov.	13—Pathe's Weekly No. 46	
Nov.	14—The Birth of a Flower (Educ.)	
Nov.	14—Vendetta (Dr.)	
Nov.	15—A Brother in Arms (Dr.)	
Nov.	16—A Western Postmistress (Dr.)	
Nov.	17—The Daughter of the Clown (Dr.)	
Nov.	18—The Reporter (Dr.)	

SELIG

Oct.	9—An Indian Vestal (Dr.)	1000
Oct.	10—Told in Colorado (Com. Dr.)	1000
Oct.	12—Out-generaled (Com.)	1000
Oct.	13—Making a Six-Ton Cheese (Edu.)	425
Oct.	13—Seeing Washington (Sc.)	575
Oct.	16—Making a Man of Him (Com. Dr.)	1000
Oct.	17—On Separate Paths (Dr.)	1000
Oct.	19—The Run on the Bank (Com.)	1000
Oct.	20—His Better Self (Dr.)	1000
Oct.	23—Coals of Fire (Dr.)	1000
Oct.	24—Why the Sheriff is a Bachelor (Dr.)	1000
Oct.	26—Lost in the Jungle	1070
Oct.	27—A Painter's Idyl	1000
Oct.	30—Little Injin (Dr. Com.)	1000
Oct.	31—Captain Brand's Wife	1000
Nov.	2—The Inner Mind	1000
Nov.	3—His First Long Trousers (Com.)	500
Nov.	6—The Coquette	1000
Nov.	7—Western Hearts (Dr.)	1000
Nov.	9—Old Billy	1000
Nov.	10—Lieutenant Grey	1000

URBAN ECLIPSE
G. Kleine

July	19—The Tie That Binds (Dr.)	760
July	19—A Round-Up In Chili	240
July	26—An Amateur Skater	440
July	26—Satan on a Rampage	660
Aug.	2—The Struggle for Life	650
Aug.	2—On the Coast of Bengal	326
Aug.	9—The Heiress	705
Aug.	9—Lyons, the Second City of France	295
Aug.	16—For the Honor of the Name (Dr.)	790
Aug.	16—Moss-Covered Ruins on the Isle of Wight	245
Aug.	23—Condemned for Treason (Dr.)	845
Aug.	23—Wool Industry of Hungary	135
Aug.	30—A King for an Hour (Com.)	572
Aug.	30—Sights of Berlin	423
Sept.	6—Clever Beyond Her Years (Dr.)	675
Sept.	6—Lake Thun in Switzerland (Scenic)	325
Sept.	13—The Hand of the Law (Dr.)	665
Sept.	13—Norwich and Vicinity, England (Travel)	330
Sept.	20—In Ancient Days (Dr.)	1000
Sept.	27—The Trials of a Tall Traveler (Com.)	458
Sept.	27—Manufacturing Fireworks (Ind.)	542
Oct.	4—A Jealous Wife (Com.)	338
Oct.	4—The Grand Chartreuse (Trav.)	292
Oct.	4—Ezra and the Fortune Teller (Com.)	348
Oct.	11—Pardoned hy the Governor (Dr.)	646
Oct.	11—Making Cheddar Cheese (Ind.)	342
Oct.	18—Ordered to Move On (Dr.)	605
Oct.	18—Madeira, Portugal (Travel)	385
Oct.	25—A Woman's Slave (Dr.)	950
Nov.	1—Trapped (Dr.)	975
Nov.	8—An Eye for an Eye (His. Dr.)	1000
Nov.	15—The Hindu Jewel Mystery (Dr.)	1015
Nov.	22—Guy Fawkes (Dr.)	1010
Nov.	29—The Mysterious Stranger (Dr.)	610
Nov.	29—Salt Industry in Sicily	372

VITAGRAPH

Sept.	13—Beyond the Law	1000
Sept.	15—Vitagraph Monthly (Sc.)	1000
Sept.	16—By Woman's Wit (Com.)	1000
Sept.	18—One Flag at Last (Mil. Dr.)	1000
Sept.	19—How Millie Became an Actress (Com.)	1000
Sept.	20—Beyond the Law (Dr.)	1000
Sept.	22—Forgotten (Dr.)	1000
Sept.	23—Over the Chafing Dish (Com.)	
Sept.	23—The Tired, Absent-Minded Man (Com.)	1000
Sept.	25—By the Camp Fire's Flicker	1000
Sept.	26—His Sister's Children	1000
Sept.	27—A Western Heroine	1000
Sept.	29—The Ninety and Nine	1000
Sept.	30—Her Hero	1000
Oct.	2—Our Navy	1000
Oct.	3—The Wager (Com.)	1000
Oct.	4—The Mate of the John M. (Dr.)	1000
Oct.	6—Carr's Regeneration (Dr.)	1000
Oct.	7—Ups and Downs (Com.)	1000
Oct.	9—Daddy's Boy and Mammy	1000
Oct.	10—The Missing Will	1000
Oct.	11—The Indian Flute	1000
Oct.	13—Answer of the Roses	1000
Oct.	14—By Way of Mrs. Browning	1000
Oct.	16—The Fighting Schoolmaster	1000
Oct.	17—Vitagraph Monthly	1000
Oct.	18—Selecting His Heiress (Com.)	1000
Oct.	20—The Cabin Boy (Dr.)	1000
Oct.	21—Lady Godiva (His. Dr.)	1000
Oct.	23—The Foolishness of Jealousy	1000
Oct.	24—Wig Wag	1000
Oct.	25—Aunt Huldah, the Matchmaker	1000
Oct.	27—Kitty and the Cowhoys	1000
Oct.	28—Regeneration	1000
Oct.	30—Captain Barnacle, Diplomat	1000
Oct.	31—Madge of the Mountains	1000
Nov.	1—Southern Soldier's Sacrifice (Dr.)	1000
Nov.	3—The Gossip (Com.)	1000
Nov.	4—A Message from Beyond (Dr.)	1000
Nov.	7—Auld Lang Syne (Dr.)	1000
Nov.	8—Arhutus (Dr.)	1000
Nov.	10—Who's Who (Com.)	1000
Nov	11—An Aeroplane Elopement (Com. Dr.)	1000

Solax

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(COMEDY)

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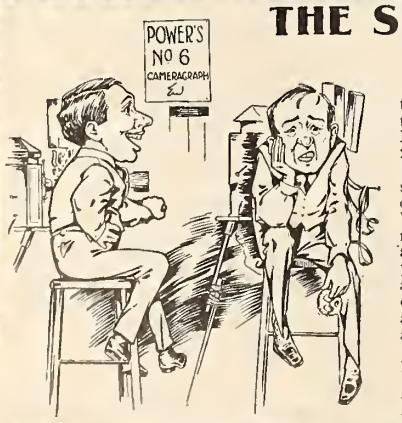

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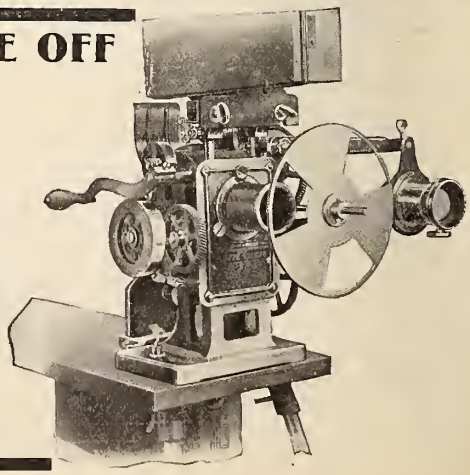

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MOVING PICTURE NEWS

Volume IV
No.45

November 11
1911

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When the Wind Blows, the Cradle Will Rock"
From Champion Film Co. Mother Goose Series
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FIRST RELEASE DAY

Sunday, November 26th

"THE COURTING OF MARY"

A HIGH-CLASS COMEDY

Sunday, December 3rd

"LOVE HEEDS NOT SHOWERS"

A HIGH-CLASS COMEDY

Sunday, December 10th

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A LARGE CHRISTMAS TREAT

THE MAJESTIC MOTION PICTURE CO.

145 WEST 45th STREET NEW YORK CITY

Sold through Motion Picture Distributing and Sales Co.

A Personal Letter from Mr. HERBERT MILES General Manager of the REPUBLIC FILM COMPANY

November 8, 1911.

Bowing to the will of the majority of the exhibitors of this country, we have decided to change our methods of releasing two-reel feature films on the same day and have REPUBLIC FILM COMPANY will therefore release one reel of its two-reel features on Saturday and the second reel on Sunday; thus giving the exhibitor an opportunity of featuring a master subject on the two best days of the week.

Eager to show some appreciation of the value of these splendid suggestions coming from the exhibitors of the country, unsolicited, and desiring to show deference to the opinion of the Executive Committee of the Exhibitors League of America, it is our intention hereafter to let the exhibitor dictate the policy of the REPUBLIC FILM COMPANY in every way possible.

We want every exhibitor to write us suggesting which one of our big two-reel features shall be released first, and we also want you to write an advertisement that will appeal to all exhibitors advertising that particular subject.

Every successful exhibitor knows how to advertise to reach the public. He should also be able to tell us how to advertise so as to reach the exhibitors. You may submit an ad for each of the subjects on terms mentioned below and win more than one prize. The judges will be the New York advertising managers of the Billboard, Telegraph and Moving Picture News. The contest will close for the first prize November 25th, for the second prize December 9th, and next fifteen January 1st.

With thanks for the many kind expressions and promises of co-operation, we remain, yours for quality,

REPUBLIC FILM CO.

Herbert Miles

PRIZE COMPETITION

To the one sending in the best advertisement we will send $10.00, for the next best advertisement, $5.00, and $1.00 each for the next fifteen advertisements. Read Mr. Miles' letter for full particulars.

DANIEL BOONE, IN THE DAYS OF THE SIX NATIONS, ROBIN HOOD, BRIAN BORU, PRIDE OF LEXINGTON, KIT CARSON, BEFORE YORKTOWN, OLD SETTLER'S STORY, WAR CORRESPONDENT'S LAST RIDE, BATTLE OF TIPPECANOE, IVANHOE, OLIVER TWIST, AMID FIRE AND FLAME, DANIEL IN THE LIONS' DEN, RETRIBUTION, THE WOMAN IN WHITE, "VENGEANCE IS MINE." SAITH THE LORD, REFORMATION OF DICK NOBLE.

THE THANHOUSER WO-A-WEEK

Out Friday, Nov. 24 (Regular Release) The Big Thanhouser Baseball Scoop

"THE BASEBALL BUG"

A Rattling Comedy Featuring

BIG CHIEF BENDER
JACK COOMBS

CY MORGAN
RUBE OLDRING

STARS OF THE PHILADELPHIA ATHLETICS
CHAMPIONS OF THE WORLD

RELEASED TUESDAY, NOV. 21
An Inspiring Sermonette

A Master of Millions

though he was, the chief figure in this fine story came to be mastered by an humble mountaineer. The millionaire's position in society had brought all men bowing before him, but here was a rude hillsman who proved more than the great man's equal—his BETTER! And his fear of the one who had character and no wealth impelled the one who had wealth and no character to do a deed that resurrected his manhood and changed his outlook.

BENDER COOMBS MORGAN OLDRING

Now let the hearts of all fans rejoice, for the four stars of the Philadelphia Athletics will be with them once more. And it will be a diversion to see them as actors—to see if they face the camera as confidently as they did the Giants.

FREE Descriptive DAVID COPPERFIELD POSTERS and free sample copies of DAVID COPPERFIELD four-page Illustrated Herald

THANHOUSER COMPANY NEW ROCHELLE NEW YORK

Sales Company agents for U. S. and Canada.

Cines Company of Rome

STUDIOS AND FACTORIES **Rome and Padova**

CAPITAL

PREFERRED STOCK	LIRE 2,000,000
ORDINARY STOCK	3,750,000
FULLY PAID UP	LIRE 5,750,000

THE FIRST SHIPMENT OF GENUINE WAR FILMS TAKEN AT TRIPOLI EXPECTED IN A FEW DAYS. EXHIBITORS GET NEXT TO THIS—IT MEANS MONEY TO YOU. EXCHANGES SEND FOR PARTICULARS

BRANCH FOR THE UNITED STATES OF AMERICA

445 Broome St., Cor. Broadway, New York City

TELEPHONE: SPRING 9232 TELEGRAPH: CINES NEW YORK

"The contents of this issue are copyrighted"

The Moving Picture News

PUBLISHED EVERY SATURDAY

The CINEMATOGRAPH PUBLISHING COMPANY, 30 West Thirteenth Street, NEW YORK CITY

Telephone, 4092 Chelsea

Sole Agent and Correspondent for advertisements in Great Britain
B. Allan, 8 Sherwood St., Piccadilly Circus, W., London

Chicago Representative: Warner Kennedy.
844 Waveland Ave. 'Phone 3818 Lake View

ALFRED H. SAUNDERS, Editor.

This newspaper is owned and published by the Cinematograph Publishing Company, a New York corporation. Office and principal place of business No. 30 West 13th Street, New York. Alfred H. Saunders, President; John A. Wilkens, Secretary, and W. M. Petingale, Treasurer. The address of the officers is the office of the newspaper.

SUBSCRIPTION: $2.00 per year. Postpaid in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands. Canada and Foreign Countries: $2.50 per year. All communications should be addressed to The Moving Picture News, 30 West Thirteenth Street, New York City.
ADVERTISING RATES: $60 per page, $30 ½-page, $15 ¼-page, single column $20, $2 per inch. Discounts, 20% 12; 10% 6; 5% 3 months.

Volume IV | November 11, 1911 | Number 45

Announcement!

Future Policy of the Moving Picture News

THE policy of the Moving Picture News from its inception has been progression and education, with a fair field and no favor. We have hundreds of letters on file thanking us for our advocacy of the right, combined with an open market for the best and the elimination of the worst features of cinematography. The time has arrived when another forward step should be taken, and following the Psychology of Evolution, we advance that step for the benefit of our readers, who, we are sure, will hail with delight our

New Venture

Nothing more, nothing less than the production of a monthly magazine of

Moving Picture Tales

We have felt for some time past that the independent cause is not having so fair a field as it deserves. In publishing "Stories" or "Tales" of the best films of the months so that in handling the vast population of Nickelodia, a monthly story magazine to read at home, we feel we are supplying a long-felt want. We have made arrangements with popular scenario and magazine story writers to undertake the task of writing a tale from the synopsis of one or two manufacturers each week, and at the end of the month publish four, six or eight tales—fully illustrated with half tones—in a popular monthly with the above title, retailing at the popular nickel per copy. Does not this appeal to you, Mr. Exchangeman, Mr. Exhibitor and Mr. Manufacturer. A popular monthly moving picture magazine for five cents? A magazine giving the tales of the best films which will be read in many households. We shall aim to rehearse only those film tales which have an uplifting, educational theme attached to them, murders, blase films, and western holdups will be rigidly tabooed. We want the boys and girls to learn a moral from every film the tale of which is told in Moving Picture Tales. Of course, it is fully understood the authoress will have free latitude to tell the tale in her own style, keeping as near as possible to the story as told in the synopsis of the manufacturer, and if the film does not come up to the standard of the tale, so much the worse for the film. As an illustration we selected "The Courting of Mary," a Majestic comedy; "From the Bottom of the Sea," an Imp drama; a third is "A Gypsy's Love," a St. Louis (Shamrock) release. If our readers will help us with their suggestions and criticism, we will endeavor to make our new venture "second to none." For our first issue we are aiming at a twenty thousand circulation which we will increase every month. We hope to reach a quarter of a million copies in six months.

Remember, Messrs. Exhibitor, Exchangeman and Manufacturer, this is to be a popular monthly magazine for five cents, and write for particulars of distribution. Every exchangeman will need 500 copies each month to distribute to his customers. Finally, we want the cooperation of the whole trade to make this venture a success.

MOTION PICTURE LEAGUE OF AMERICA

By M. A. Neff

THE Ohio State Motion Picture Exhibitors' League of America met at the Southern Hotel, Columbus, Ohio, November 1, 1911, in annual convention, elected new officers, and transacted a large amount of business. Previous to the meeting M. A. Neff sent out notices to all of the members, asking them to please consider some one else to be elected as president, but when the time for electing officers arrived they insisted that Mr. Neff serve one more year, and persuaded him to reconsider and accept the nomination; there was no one nominated except Mr. Neff, and he was unanimously elected.

Mr. W. A. Pettis, of Conneaut, Ohio, was re-elected first vice-president; J. H. Broomhall, Hamilton, Ohio, second vice-president; J. J. Huss, Cincinnati, Ohio, secretary, and Max Stearn, Columbus, Ohio, treasurer.

There was a large number of new members that came in, and especially from Columbus. A new local is to be organized in Columbus at once, and the State organizer will be put to work in Ohio. The State organization, financially, is in splendid shape, all bills having been paid, and a nice large balance in the treasury.

All of the important matters that came before the convention were thoroughly discussed in a business way and definite action taken. The slides that are now being exhibited on the curtains of picture shows frightening and intimidating the patrons by reason of a long explanation telling them what to do in case of a fire, these slides are shown to the detriment of the moving picture business, and cannot possibly be of any benefit to the public or the proprietor. There are comparatively no fires in picture shows. They have a State inspector, a city inspector and a fire insurance inspector; every picture theater has to undergo a strict examination, the booth is strictly fireproof, and the wiring perfectly safe.

Of all the fires that have occurred there has never been a fire in a real picture show where there was a competent operator. In nearly every case some ignorant man or hysterical woman has been the cause of the disturbance, and probably without cause the people have been frightened into believing that picture theaters are dangerous simply because many churches and schoolhouses have used pictures for the purpose of advertising or entertaining their members, the public receiving no protection whatsoever.

The Motion Picture Exhibitors' League of America requests and insists upon the officials of every State and every city, before allowing a picture to be shown, seeing that every church, every schoolhouse and all places where pictures are shown are fully inspected by the authorities, and that they be made to comply strictly with the law. The public has been and is being misled in regard to the danger of fire in the picture theater by reason of the temporary showing of pictures where the proper electric machinery is not placed and through political and social pull pictures are allowed to be shown at great risk to the public.

The Motion Picture Exhibitors' League of America requests that every official strictly adheres to the law and enforces it in regard to the protection of life and property.

The president of the Motion Picture Exhibitors' League of America, Mr. M. A. Neff, will be pleased to visit any State from the Atlantic to the Pacific, from the Gulf to the Lakes, to assist the States in organizing a thorough, vigorous organization. For full information and particulars the president requests that each State write direct to him, and he will be glad to assist the States in perfecting an organization.

The Motion Picture Exhibitors' League of America states that at the call meeting at Columbus they perfected plans for carrying out a vigorous campaign, and will soon have every State in the union organized. It is to the interest and benefit of every exhibitor throughout America to become interested in the movement, and to start a State organization by calling a meeting of the State exhibitors for the purpose of forming a permanent State organization.

THE MOTION PICTURE LEAGUE OF AMERICA

A meeting of the executive committee of The Moving Picture League of America was held at the Southern Hotel, Columbus, Ohio, November 1 and 2, 1911, pursuant to a call by the president, M. A. Neff.

Those present were: M. A. Neff, Cincinnati, O., president; Fred J. Herrington, Pittsburgh, Pa.; S. E. Morris, Cleveland, O.; William Ullman, Detroit, Mich.; William U. Sweeney, Chicago, Ill.; C. H. Phillips, Milwaukee, Wis.; H. S. Dickson, Winchester, Ind., vice-presidents; C. M. Christenson, Cleveland, O., secretary, and J. J. Rieder, Jackson, Mich., treasurer. Vice-presidents H. C. Farley, of Montgomery, Ala., and F. H. B. McLain, of Wheeling, W. Va., were represented by proxy.

The Executive Committee deemed it advisable to change the name of the league from "The Moving Picture League of America" to "The Motion Picture Exhibitors' League of America," for the reason that the former name was not specific.

The league was incorporated under the laws of the State of Ohio by M. A. Neff, Cincinnati, O.; William J. Sweeney, Chicago, Ill.; Fred J. Herrington, Pittsburgh, Pa.; S. E. Morris, Cleveland, O., and C. M. Christenson, Cleveland, O.

At this meeting the following resolutions were passed:

1. That the authorities of every city and town in the United States and Canada be requested to enforce, strictly, the law in safeguarding the public by refusing to allow films to be projected in any moving picture theater, or any other place, which does not comply with the law requiring the machine to be located in a fireproof booth, and with such other regulations as are covered by State laws and city ordinances.

2. That a law be enacted making it an offense equally on the part of any corporation, company or individual furnishing films to a theater, or any other place, not complying with the law as above stated, as well as the corporation, company or individual receiving such films and showing them.

3. That we condemn the practice of film manufacturers in releasing what are known as "Special Films," for which they charge the exhibitors, through the film exchanges, extra film rental.

4. That no single reel of film shall exceed a maximum length of ten hundred and seventy-five (1,075) feet; and that in the case of certain story subjects, as, for instance, "Colleen Bawn," or "A Tale of Two Cities," the length of which would greatly exceed the above named limit, the subject be so divided that one reel of it may come out on the regular release day of its manufacturer, the remainder to follow on the next succeeding release day, to the extent of one reel of film, proceeding in this manner until the subject is finished.

5. That the league members take notice of the action of Mr. William N. Selig, of the Selig Polyscope Co., Chicago, Ill., who recently manufactured and released the film known as "The Two Orphans," consisting of two reels of film. These were known as Special Films, and Mr. Selig personally notified The General Film Company that no extra charges should be made for these films to exhibitors, and that the exhibitor should get the film in the regular course of his service the same as any other film.

C. M. CHRISTENSON, Secretary.

The annual convention of the Ohio branch of The Motion Picture Exhibitors' League of America was held at the Southern Hotel, Columbus, Ohio, November 1 and 2, 1911. About 150 members were present at this meeting. The election of officers for the ensuing year resulted as follows:

President—M. A. Neff, Cincinnati, O.
First Vice-president—W. A. Pettis, Conneaut, O.
Second Vice-president—J. H. Broomhall, Hamilton, O.
Secretary—John J. Huss, Cincinnati, O.
Treasurer—Max Stearns, Columbus, O.

Forty-nine exhibitors made application, and were admitted into the league, giving a total membership, in the State of Ohio, of three hundred members.

Resolutions were passed favoring the regulation of length of program; it being recommended that two reels of film should be the maximum number of films to be shown for five cents, and that any excess should be charged for at the rate of ten cents or more.

Resolutions were also passed recommending the discontinuance of vaudeville in connection with moving pictures, for the following reasons:

First—That large vaudeville theaters are not regular moving picture theaters, and should, therefore, have a separate classification.

Second—That most cities in the State of Ohio do not allow vaudeville performances on Sunday, and, in order to keep their houses open on that day, it is the custom, with most vaudeville theaters, to run an old film after the regular evening's performance during the week, in order to secure films on Sunday, thereby keeping their vaudeville theater open on Sunday to the great detriment of the regular moving picture theater, as a greater number of films are shown in the vaudeville theater than in the moving picture theater. C. M. CHRISTENSON, Secretary pro tem.

NEW YORK CITY AND MOVING PICTURES

Result of Saturday's Meeting to Discuss Draft of Proposed Ordinance Regulating Motion Picture Theaters

At a meeting of the special commission on moving pictures held at the Mayor's office at 2 p.m., Saturday, November 4th, to discuss the proposed ordinance regulating motion picture theaters, the following representatives of different societies and also of the motion picture trade expressed views as given below:

The first to speak was Dr. Moscowvitz of the Downtown Ethical Society. Dr. Moscowvitz objected to the matron clause. His idea is that the children needing special restraint should have guardians and sit among the regular audience. He wanted, however, a separate place from that apportioned to adults whether accompanied by a guardian or not. Also he suggested that should a matron be employed she should be from thirty to forty years old.

Second came Mr. Montague for the Woman's Municipal League. Mr. Montague wanted a municipal board of censorship of pictures. According to Mr. Montague, Boston rejects fifty per cent of the pictures passed by the New York Board of Censorship. He had no objections to the rest of the draft.

A representative from the Neighborhood League wanted to take the children from the parents and put them in isolated seats. Also he would separate the boys from the girls.

Mr. Lloyd Fisher from the Peoples' Recreation Company thought the matron idea good from a business standpoint. He also thought that the employment of a matron would tend to elevate the tone of the place.

Mr. Marcus, from the Society for the Prevention of Crime, was in favor of the general scheme of the draft, but was against admitting children without a guardian. However, he would withdraw that objection if some official censorship of pictures was provided. He thought it advisable to have a paid board of censorship if children were to be admitted. He also wanted inspection by the Fire Department to be final on question of license. Instead of being obliged to consult so many different authorities on the question of license, he proposed that there be one head of the Bureau of Licenses which would be at liberty to consult with other municipal authorities if necessary.

Mr. McClintock, also from the Society for the Prevention of Crime, wanted to put out of business the present 300-seat shows, and would have all provisions at present applying to 600-seat shows apply also to the 300-seat shows. He also wanted a paid official Board of Censorship.

Mr. Keppler, from the Association of Exhibitors, thought the $100 license fee too high. He suggested a $25 fee for 300 seats and an extra fee of $25 to be imposed for each additional 100 seats. He also thought a $25 fee instead of $50 ample taxation for open air shows. Mr. Keppler thought a court review should be granted in case of withdrawal of license.

Dr. Slicer, chairman of the National Board of Censorship, thought the ordinance in general was good, and stated that he was not opposed to an official censorship.

Mr. Ashe, a motion picture exhibitor, thought fees were fair, and that the chief of the License Bureau should be required to call for these reports from the different other municipal offices, but should no reply be received within ten days, then power should be given to issue license. He would prohibit motion picture shows above or below the ground floor. Mr. Ashe also thought that specifications regarding booths should be made more definite—the State law should be more definite. He stated that there is considerable conflict between boroughs as to what a booth should be. Mr. Ashe has a matron in his place and believes in them. He also wanted a small percentage of leeway granted on height of fire court.

Mrs. Betts, of the Social Workers' League, thought children should not be admitted to the picture show during school hours. She thought the hours for children should be from four to nine in the evening. Also it was her opinion that the boys should be separated from the girls.

Mr. Richardson, of the Moving Picture World, wanted specifications for booths more definite. He said there has been no provision made for size of vent flue in top of booth. In his opinion, from 150 to 350 square inches should be insisted upon—this provision being left out of the State law. There should be more certainty as to what was to be fireproof in walls, also more definite provisions about fire shutters.

Mr. Lamberger, exhibitor, thought gas stoves should be allowed with proper escape flue, so as to prevent the lodging in the building of any combustible substance. He also wanted provision made for the rewinding of reels in an adjacent fireproof room.

Mr. Lloyd Fisher rose again to say that provision should be made in the ordinance to give the Department of Water Supply, Gas and Electricity the power to pass without a booth the small parlor machine intended for use in private houses and clubs, which calls only for a very low current.

The above represents only a discussion of the draft of the ordinance, the final decision will not be given until later.

There was also a suggestion advanced at this meeting regarding the raising of prices in the moving picture theater to enable the exhibitor to more easily carry out the requirements of the law.

PSYCHOLOGICAL POWER OF MOVING PICTURES

Constructive Rather Than Destructive Ideas to Be Impressed—Fear Is an Emotion to Be Eliminated From All Education

By Mary Lawton Metcalfe

(Electra Sparks)

FEAR paralyzes the mind. No man can think in mental paralysis. The paralyzed mind is worse than the dead body.

We dwell on the scientific aspects of Truth and of principles and laws which produce effects. Our New Thought leaders are taking live minds up to the very pinnacle of Spiritual Sinai. Each man can see himself to-day, as the ideal man in the transfiguration of his individual-consciousness from ashes and corruption to the grandest work of the Creator's mind. Each man then has the key to the puzzle of his own life. He is by his own power, I will, the master of his condition.

What then retards human progress?

There is only one answer—Human Ignorance voiced in Fear. Says Charles Fillimore (Leo Virgo):

"Before man can enter into his rightful place in the universe, he must know the character of his ideas. He must know them as he knows his spelling book and the rules of arithmetic.

"He must know what idea to bring forth to obtain definite results. There is dynamic power back of every idea and man must estimate the power of his ideas, as he does the voltage of his dynamo."

It is our privilege to focus our dynamic ideas in presenting the moving picture manufacturing and releasing industry to great audiences of intelligent readers, who as yet consider the invention only as a new form of public amusement.

Far deeper than simply legitimate, cheap diversion for the masses, moving picture men direct attention to its possibilities for distributing knowledge.

Editors and owners are united in their desire to turn on the calcium light of Truth, as to the possibilities of their work beyond mere commercial enterprise.

They are in the mental attitude to co-operate and develop the suggestions of progressive authors, teachers, preachers, lecturers, librarians, parents and guardians of the great trust of childhood. The illustrated lecture is the direct road to public enlightenment.

We know that the eye learns more rapidly than the ear.

Who would not accept stone-ears rather than glass eyes?

Light travels faster than sound.

The vivid flash in the angry cloud foretells the storm before the low growl of thunder vibrates on the ear-drum.

The first steps in all education must be constructive.

The baby that fears takes longer to stand alone.

Mothers tell of the inborn fear. It seems to be the first emotion which inspires the bare "life-study" to yell.

Really, who knows why the new son and heir shouts with terror before he knows where he is at?

Is it a question of psychology?

The doctor discusses the subject with the college-bred young mother. But nobody actually knows why the healthy young gentleman of a few hours clenches his fist to ward off blows; why he shivers and shudders and seems to be a moving picture of fear from the beginning of his "mortal coil."

One thing is certain, that the live mind of a new-born babe does give ideas of fear.

I am thinking that perhaps old Mother Eve was frightened at the moving picture of a big snake-in-the-grass and passed on the idea with dynamic force to young Cain. His inglorious career does not excite courage.

If this be true, dynamic power in woman has made a lasting impression on timid men from the first period of Adamic era.

The time has come then for moving picture men to help eliminate fear from the human race.

Thousands of unborn children could be numbered in the audiences of all nations where moving picture theaters are established.

Shall scenes be released which inspire depressing emotions—those of anger, fear, jealousy, pain, sorrow, horror?

The pictures are very real; I have seen studies which make men shudder and children put their heads in the lap of mothers from sheer fear.

Shall women pregnant with "future hopes" of nations for universal peace be impressed for war?

Shall unborn boys thirst for the blood of human brothers through the mental picture of the mother?

Shall the popular films excite fear that unborn daughters lead the life of the merrymakers of the Bowery?

It is a practical age; who has time to consider the psychological results as long as the pictures pass the city's censors? As long as no children are admitted without adults?

Gentlemen, it is to elevate the public demand for the best; it is to increase the international popularity of moving picture theaters and stereopticon teaching that we are concentrating our own fearless private opinions and express them publicly in the columns of the press.

We must affirm incessantly "Excelsior."

Only manufacture the best. Let us realize the summit of a practical realization of the knowledge that moving pictures are invaluable to teach and to entertain.

One hears men say:

"Sure, it is our business to make and sell to the trade."

Truly, but if the civic societies, women's clubs, preachers, teachers, and the rest adopt resolutions to serve you, the trade in that town is put out of business.

Right here we could go into a long debate as to what is after all moral and immoral?

But it seems to us new thought persons, poor, short-sighted policy to excite fear in the minds of any community.

We know that this industry has come to stay, and it is engaging the attention of psychologists in their investigations as to how to improve the human race.

We cannot emphasize too enthusiastically the successes of the American manufacturers at providing amusement for the masses, especially in the winter season.

As one notes the millions of people who swarm like flies on the beaches, in the parks in summer for amusement, the thought occurs, what do they do with themselves through the frigid months to get amusement?

The human mind demands diversion, that actual leading away of itself from the monotony of day's work.

Give your audiences clean fun. Make them laugh at the funny adventures of a French count when he comes to America to find millionairesses to cast themselves at his feet.

Let tired women forget the dishpan and scrub pail when they go to your shows.

No hard work drives a woman to gas; it is the humdrum cleaning of fishes and dishes; it is fighting dirt in all phases.

Moving pictures can color gray lives.

Very rosy views can turn to gray when one is condemned to take out ashes three times a day for twenty-five years.

Gentle reader, what must be the muddy pictures in minds of scrubwomen, who, on their knees, wash up men's tracks year in and out.

Oh, give them passes to your show once in a while.

Forget it! Forget it, old ladies, go to these people's theaters at night and forget that mop while you pin on the puffs. You will see blooming apple trees and sheep and cows and pretty sights. Without ever the sign of pail and darning needle.

Gentlemen, let us give them in the press and on canvass releases of beauty, courage, health, peace, plenty, prosperity, restfulness, fun, fancy.

Let us give the public pictures of live men and women, living right here in New York; in the United States; in the world. Pictures of persons who are leaders as citizens, to be admired for what they are doing to improve conditions of the one great human family.

Give us scenario that will prompt us to love and praise our fellow men.

We need all such films which will only paint in action life as inspiration, without fear and without reproach. Let the giants in this splendid industry get more active than ever to give visible scenes of moving pictures to the good.

TRIPOLI WAR FILMS BY THE CINES CO.

THE Cines Co., of Rome, announce that the first shipment of genuine war films taken at Tripoli are expected in a few days. This fact should interest all exchange men and exhibitors, and induce them to get in communication with the New York branch of this firm, at 445 Broome street. This is important and timely, and should not be overlooked, as films of this nature are sure to interest all patrons of motion picture houses.

IMPORTANT TO OPERATORS

Department of Water Supply, Gas and Electricity City of New York

13-21 Park Row, Nov. 3, 1911.

Editor, Moving Picture News,
30 West 13th Street, City.

Dear Sir:—Will you kindly make announcement of the fact that in a recent decision by the Supreme Court in the case of People ex rel. Lewis Gibelman against Henry S. Thompson, as Commissioner, etc., it has been held that "the condition precedent to an examination contained in Section 18, Chapter 252 of the Laws of 1911 is unreasonable and unnecessary to protect the health, morals or general welfare of the State." This ruling has the effect of nullifying the requirement that an applicant for license to operate moving picture apparatus shall serve an apprenticeship for a period of not less than six months under a licensed operator.

The Department is at present receiving applications, as formerly, for examination and is conducting these examinations as rapidly as practicable. The applicant must be twenty-one years of age, but need not be a citizen and need not have served an apprenticeship.

Respectfully,
(Signed) HENRY S. THOMPSON, *Commissioner.*

CADILLAC FILM COMPANY

On another page will be found an advertisement from the above company in the form of a night letter which practically speaks for itself. "A straw shows which way the wind blows," is a saying that we have used so frequently it has been almost worn thread-bare, and until we can invent another to express the same meaning we must still use it. It shows that General Flimco is getting defeated in every engagement he enters, his forces are getting routed and dispersed. As we have often said before, if the Independents would only deliver the goods, they could very soon monopolize seventy-five per cent of the business of the country, and it looks as though this is coming.

The fact of the Cadillac taking four first-run films from downtown theaters in Detroit, is exceedingly good; we commend them for their enterprise and success. We have the entry in many theaters and we have tried over and over again to view the first-run films of the Trust. Taking Fourteenth street in New York, Mr. Rosenquest always showed the first-runs of the Independents, but the exhibition now given there is very, very old and commercial.

A few more enterprising exchanges like the Cadillac are urgently needed, and then—a long pull, a strong pull, and a pull all together—away goes General Flimco into the mud and mire of oblivion. So mote it be.

If the Devil Joined the Church

you'd be no more surprised than at the picture we're going to talk about just now. Nor does this mean that it won't be talked about again—only you'll do the talking, and what you'll say will be stronger than this poor, little, humble ad can ever hope to be. But to return—

"The Return"

Released Thursday (how well you know it), November 16th,

will make your patrons return for another look. It really overthrows the common belief that they never come back—and you'll feel an uncommon relief at the first glance.

It's a picture with the prettiest outdoor scenes that Nature or Rand & McNally ever turned out; a story with the voice of New York and the whisper of the country; an epic of the wilderness of mortar and steel, yet close to the hills—and your heart.

NURSE YOUR BOX OFFICE! NOURISH YOUR RECEIPTS!
IF YOUR BUSINESS IS ROCKY, COME BACK WITH

"THE RETURN"

REX

REX MOTION PICTURE MASTERPIECE CO., 573 ELEVENTH AVENUE NEW YORK CITY

Sales Co. says Rex will arrive with "The Return"

BUREAU OF BUILDINGS, BOROUGH OF MANHATTAN

No. 220 Fourth Avenue

Booths Enclosing Cinematograph or Similar Apparatus
Bulletin No. 32—1911

Attention is called to the provisions of Chapter 756, Laws of 1911, which goes into effect this month:

1. No cinematograph or other apparatus for projecting moving pictures, shall be set up for use or used in any building, place of public assemblage or entertainment, unless such apparatus shall be inclosed in a booth or enclosure constructed of iron frame-work covered or lined with asbestos board, or with some equally strong and fire-resisting material.

2. The booths shall be constructed according to plans and specifications which shall have been approved by the Superintendent of Buildings, and must comply substantially with the following requirements.

3. Such booths shall be at least seven feet in height. If one machine is to be operated in such booth the floor space shall be not less than forty-eight square feet. If more than one machine is to be operated therein, an additional twenty-four square feet shall be provided for each such additional machine. Such booths shall be constructed with a frame-work of iron angles not less than one and one-quarter inches by one and one-quarter inches by three-sixteenths of an inch thick, the adjacent iron members being joined firmly with angle plates of iron. The iron members of the frame-work shall be spaced not more than four feet apart on the sides and not more than three feet apart on the front and back and top of such booth. The asbestos board shall completely cover the sides, top and all joints, of such booth. The sheets shall be at least one-quarter of an inch in thickness and shall be securely attached to the iron frame-work by means of iron bolts or rivets. The floor space occupied by the booth shall also be covered with asbestos board not less than three-eighths of an inch in thickness. There shall be provided for the booth a door not less than two feet wire and six feet high, consisting of an angle iron frame covered with sheets of asbestos board one-quarter of an inch thick, and attached to the frame-work of the booth by hinges, in such a manner that the door shall be kept closed at all times, when not used for ingress or egress. The operating windows, one for each machine to be operated therein and one for the operator thereof, shall be no larger than reasonably necessary to secure the desired service, and shutters of asbestos board shall be provided for each window. When the windows are open, the shutters shall be so suspended, and arranged that they will automatically close the window openings, upon the operating of some suitable fusible or mechanical releasing device.

4. No apparatus for projecting moving pictures shall be operated until a certificate has been obtained from the Superintendent of Buildings stating that the booth enclosing the same is in accordance with the law.

A violation of this law is a misdemeanor.

Applications for the erection of such booths, and certificates, should be made at once to the Superintendent of Buildings.

Dated August 17, 1911.

RUDOLPH P. MILLER,
Superintendent of Buildings.

The few lines I wrote about operators' booths seem to have caused quite a stir. Most operators would like to shake my hand. While there are a few exhibitors who wish I had never been born. Then followed an editorial the next week. They did not like that either. So much for the people who own the booths and those who have to work in them, but I find the law as laid down by the Bureau of Buildings with regard to "Booths enclosing Cinematograph apparatus," while very strictly describing the nature of material and size, say not a word about ventilation. An official of the above department said he would not reject a booth where ventilation was provided in Manhattan. But what about Brooklyn? The borough president, however, adheres strictly to the law, and says there shall be no ventilation except what air can get through the machine and spy holes. The W. G. and E. inspectors, as well as the firemen want the door closed, so how is that poor devil, the operator, going to live when he has used up all the air—hot or otherwise—that got in when he did? This matter could very soon be put right, I should think, if the W. G. and E. Bureau had all the say instead of only half.

CHAMPION'S MOTHER GOOSE SERIES

By Our "Roving" Commissioner

A VISIT FROM MOTHER GOOSE

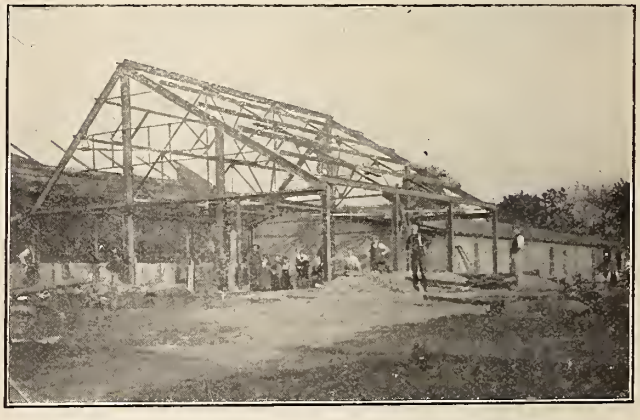
OUR FAIRY GODMOTHER.
DEAR OLD MOTHER GOOSE

JACK AND JILL WENT UP THE HILL,
TO FETCH A PAIL OF WATER.

AGAIN we feel a pride in the presentation to our readers of another novel theme which has been carefully thought out and filmed by one of our Independent brothers. And it is with great gladness that we hail the "Mother Goose" series of moving pictures from the Champion Film Co. These pictures will be wholesome food for the eye of both child and adult. There is a freshness and innocence, and also a sweet reminiscence for most of us in the atmosphere of the old "Mother Goose" tales. We really

RIDE A COCK-HORSE TO BANBURY CROSS
TO SEE AN OLD LADY UPON A WHITE HORSE

are not certain whether it is to Mr. Dintenfass or to Mr. Davis, the able director of the "Champion," that we are indebted for this departure from the beaten path, but to whichever of them it is due, the public should feel deeply grateful, and be glad that at last the children have been remembered, for the mysterious dream people of their nursery rhymes have suddenly developed from just a mere colored picture on the page of a book of nursery rhymes into real live beings.



CHAMPION'S NEW STUDIO NEARING COMPLETION

The first edition of the "Mother Goose" series will be released on November 27, just in time to greet the Thanks-

CHAMPION'S ORIGINAL STUDIO BUILDING—NEW ADDITION
TO THE LEFT

giving public and to awaken in the busy, bustling public heart a chord not lost, but slumbering—a chord whose harmonies are sweet melody as they echo again from the retreating memory land. The older people will love these pictures just as much as the children will—mother and father, grandpa and grandma, will feel just the same pleasant anticipation in view of greeting upon the screen their old nursery chums, as the little children.

The release of November 27 will be a split-reel comprising "Jack and Jill," "Rock-a-bye-baby," and "Ride a Cock Horse to Banbury Cross." These nursery rhymes are treated in a most original way by the Champion Co., and are applied to conditions in real life. The accompanying illustrations will give some idea of their application, as well as showing the beautifully artistic, and interesting manner in which they are presented.

We are growing very proud of our Independent rank and file. The recent developments among them in photography, artistic presentation and choice of theme, are marvelous, and every encouragement should be given those who are striving honestly and sincerely to do not only better work than heretofore, but to do the best that can be done. There is but one way to win the praises of the more intelligent and appreciative portion of the public, and that is to aim high—to hold steadily to a purpose which has for its object the higher development of the art.

We are also showing some cuts of the new Champion studio, which will be ready for occupancy in a couple of weeks or so. This studio will be one of the finest studios in the country. It is built entirely of steel and glass, with a portable flooring and stage, and its lighting capacity is excellent.

Rest assured, manufacturers, that each new step taken by you toward doing things that are worth while will be lauded by us, and the message of our approval scattered broadcast from ocean to ocean and over seas.

We also show above the facsimile of the front cover of the booklet which the Champion is sending out, which will give some idea of the high-class work employed in the preparation of their advertising literature.

BREAKING THE SEVENTH COMMANDMENT

An Imp Story That Is Full of Pathos and Genuine Heart Interest

No one who sees the Imp drama, Breaking the Seventh Commandment, will regard the hard-working and disappointed father as a criminal. Thou Shalt Not Steal is one of the divine commandments that is broken, but the temptation invests the act with mitigating circumstances. An aged mechanic, who is striving to support his wife and little daughter, is summarily discharged for no other reason than his age, and young blood and sinew is wanted in the shop of the wealthy contractor. He returns home broken-hearted and discouraged. The one bright thing in his life is his little girl and her dog. The canine is the constant companion of the girl, an intelligent and handsome specimen of a dog. The dog is noticed by the daughter of the contractor and she covets it. To ask is to have her wish gratified under ordinary circumstances, as nothing is denied

her. Her father tries to purchase the dog, offering a price far in excess of its worth, but the child, while poor, loves her dog and will not part with it. The father is unable to obtain work, and the child falls ill. The family purse is depleted and they have no money with which to secure the services of a physician or purchase medicines. The father secretly sells the dog to his former employer and returns home with money and a doctor, happy and relieved. The child is disconsolate over the loss of her dog and refuses to take the medicine. She moans and begs for her dog and the father is grief stricken. He returns to the home of the rich man and steals the dog. The child is happy at its return and improves in health instantly. There can be but one result—the theft is discovered—and the owner of the dog brings an officer to arrest the father. It is all explained to the contractor, and his heart is touched. The little girl is made happy by a present of the dog, and the father is reinstated in his old position.

Bristol, Pa.—Efforts are being made to form a stock company here and erect a new theater.

Porterville, Cal.—Walter Godley, of the Novelty Theater in Mill street, has approved plans for the complete reconstruction of the theater.

New York, N. Y.—Harrison & Sackheim, architects, have plans for an addition and the enlargement of the new theater at Second avenue and 79th street, to cost $1,500.

"The Flying 'A' and Quality Are Synonymous"

We SPECIALIZE on Western Life—and, being Specialists, Think We Know a Little More About It Than the Other Fellow!

All AMERICAN FILMS spell "QUALITY" if BRAINS, HUSTLE and COLD CASH Can Make Them So.

Our Stock Company Represents the HIGHEST FORM of Pantomime Talent Obtainable Anywhere.

The Western Studio—in Beautiful Historic El Cajon Valley, Southern California, With Its Mighty, Rolling Prairies, Tropical Vegetation and Mountain Grandeur, Gives To Each Picture a Background of Fairy Beauty.

"Jolly Bill of the Rollicking R"

RELEASE NOV. 27

"Jolly Bill" couldn't he tidy—so the "hoys" bundled him off to Miranda. He proposed and she—wonder of wonders—just happened to need a man. They eloped to 'Frisco. On their return the "cowhoys" met them and promptly fainted away at the sight! Lo! Here was untidy Bill togged out in the very latest—and all through the efforts of Miranda. How long did it last? The film itself can best answer that question. Don't miss one of the Livest, Jolliest and All-Around Funniest Films of the Season. Approximate Length, 1,000 Feet.

"The Sheriff's Sisters"

RELEASE NOV. 30

A powerful Western tale of fierce passions—the story of a wonderful love, heginning in jealousy and ending in nohle sacrifice, carrying a plot of many cross currents to an easy and logical conclusion. A Master Story of the Unusual Kind. Approximate Length, 1,000 Feet.

American Film Mfg. Co.

BANK FLOOR, ASHLAND BLOCK CHICAGO

A NOTABLE CAST IN ECLAIR COMING RELEASE

It has been left to the Eclair Co. to coerce the world's greatest actress, Madame Sarah Bernhardt, into lending her divine art to the furtherance of the moving picture industry. Subsequently, they will present the celebrated French artiste, Rejane, in Sardou's great comedy, "Madame Sans Gene." The winning over of such great artists to service in the industry represents not only an advancement in the industry, but also a tremendous step in the general advancement of the dramatic art.

In "Hands Across the Sea in '76," the American branch of the Eclair Co. are following the tactics of the mother company, and have employed some of the finest actors and actresses in the country in the preparation of this excellent film. The following are some of those who have lent their services to the preparation of this production:

MR. TOM IRWIN
Formerly with James K. Hackett, Henrietta Crossman, the Edison Co. and others.

C. NORMAN HAMMOND
With Klaw & Erlanger's "Prince of India," Nance O'Neill, Bertha Kalish and the Edison Company.

CARSON DAVENPORT
Popular stock actor, with Cecil Spooner, also Chestnut Street Theater, Philadelphia.

WILLIAM SLIDER
Late of Mrs. Leslie Carter's company, also "The Wolf."

WM. D. CORBETT
Formerly leading man for Blanche Walsh; also with the Lieblers; also the Lubin Co.

JOHN ADOLFI
Many years with Broadway productions; also with Vitagraph and other companies.

DARWIN KARR
Versatile stock leading man; also prominent with the Edison Co. in historical films.

GUY OLIVER
From the Lubin Co.

MASTER CLARENCE ROCKEFELLER
From "Jimmie Valentine"; also Mrs. Fiske's company and many prominent picture engagements.

WM. S. RISING
Late of the Bostonians; famous for years at head of his own companies; also Edison, Vitagraph, Pathe and others.

FRANK C. GRIFFIN
Four years with Lubin; also other companies.

ERNEST JOY
With Pathe and Vitagraph; also with Eleanor Robson and "Dawn of To-morrow."

FRED BERNARD
Formerly with the Vitagraph Co.

ROY APPLEGATE
Late of the Edison and Pathe companies.

GRACE SCOTT
A prominent stock leading woman of wide experience.

DOROTHY GIBSON
Late Harrison Fisher model and identified with leading New York companies; also Lubin and Imp.

HELEN MARTIN
Famous "Gibson Girl;" formerly with Biograph, Pathe, and others.

The release date of this remarkable film will be November 21. Its appearance on the market is looked forward to with a great deal of interest by exchange men, exhibitors and the general public—at least those of the latter who are up-to-date enough to following the developments of a great industry.

Chicago, Ill.—A. L. Katz will erect a new moving picture theater at 5619 South Center avenue, to cost $3,500.

Portland, Ore.—Rudolph Christman will repair moving picture theater at 1092 Hawthorne, at a cost of $800.

Reading, Pa.—James Graul will erect a new moving picture theater at 1643 Moss street, to cost $3,000.

Milwaukee, Wis.—The Silber City Amusement Co. will erect a $14,000 show house at 28th and National avenues.

Nashville, Tenn.—The Crystal Theater will be extensively remodeled. William Wassman, manager.

PURSUIT OF A MOVING PICTURE JOB

Experiences of an Art Student Who Heard of an Easy Way to Earn $5 a Day

A GIRL student was riding in a Broadway car when she overheard a plump woman who sat beside her say enthusiastically:

"It's $5 a day and all you have to do is run. If I were out of work I'd try it myself."

Five dollars a day for almost any kind of pot boiling work sounded good to the art student just then. She did not have to listen hard to catch most of the information which the plump woman proceeded to pour forth to the young woman who sat on her other side, and the consequence was that in a few minutes she had determined to act for moving pictures for one month and earn $120 before the autumn course began.

Two blocks before she reached her corner she screwed up courage to ask the plump woman where such work might be obtained.

"I couldn't help overhearing a part of what you've been saying," she explained, "and $5 a day for this next month would mean so much toward my studies."

The plump woman was cordial to the point of enthusiasm.

"Your studies? Oh, you're an art student. I love to hear of girls who are striving for the great things of life being willing to turn an honest penny any way they can. Now this piece of high mightiness," indicating her friend, "thinks it's beneath her to earn $5 a day in a way that's as easy as rolling off a log; she'd rather starve. And I went to the trouble of procuring these addresses for her. You're welcome to copy them if you want to."

The art student did so, thanked the plump woman warmly, and alighted seven blocks beyond her stopping place, filled with hope and determination.

"Why not?" she said in response to her chum's horrified exclamation that evening.

"Think of having your picture shown in cheap theaters all over the city," gasped the chum.

"You don't suppose I would be recognizable!" she retorted. "At college I was noted for my make-ups; my own mother couldn't have recognized me in some of the comic ones. And, of course, I shall ask for character work."

The next morning, selecting the address nearest to her, the art student made her way thither. In the outside office a clerk inscribed her name and address in a large book.

"Experience?" he inquired.

"I have never acted for moving pictures before."

"I mean your theatrical experience," he returned patiently, pen still poised.

"I am an art student, not an actress," she began.

The clerk promptly drew a line through her name, and put down his pen.

"We use none but professionals," he said, in a tone of finality.

"But I have acted in college theatricals, always in prominent parts," she protested.

The clerk smiled and turned back through the pages of the book, so that she could see that they were filled with names, addresses and descriptions.

"So many dozens of professionals out of work register with us that it would scarcely pay us to try amateurs," he said.

The art student was not to be discouraged by one setback.

"All companies cannot be so particular," she argued to herself, "or the plump woman would have known."

One of the addresses on her list was so far from the center of things that she had to consult both guide book and map to locate it. It was not likely they could get real actors away out there, she thought hopefully, and that afternoon she boarded an elevated train for the long trip.

The girl in the office told her that the manager was out on a run, and invited her to await his return, so she went into the hall and took a seat beside a smartly dressed young woman with light hair worn in an elaborate coiffure, who was also waiting. The latter at once entered into a friendly conversation and the art student learned with amazement that this elegant creature was on the same errand as herself, to ask for work at $5 a day.

"You don't look a bit like an actress," the light haired one remarked, as she glanced at the student's modest attire.

"I'm not. Do they require professionals even away out here?" the art student asked in despairing tones.

The other regarded her with amazement, and explained that this was one of the most important concerns of the kind in the city; that the studio was located far out because it did a great deal of outside work, and the country around afforded appropriate scenery.

"I might as well go home at once, for I'm only an art student without a scrap of experience," said the girl starting to rise.

"Oh, don't give up so easily; fake some experience," laughed the fair haired woman. "Say you have been with Williams and Kelly of Chicago; they keep a number of stock companies traveling in the Middle West. And say you took such parts as—— I'll tell you what. Let me talk for you this time, and I'll show you how to sling it off."

The art student expressed her gratitude and the actress offered the information that she had been with Williams and Kelly herself, that this was her first trip East, that she was going to work for the pictures while securing her first Broadway booking and that she had put on her "glad rags" for this interview, as moving picture actors had to supply their own costumes, and it went far with a manager if a woman looked as though she possessed a lot of pretty clothes.

The heart of the art student sank. Nothing in her wardrobe could deserve the title of glad rags when compared

Marion Leonard Engaged

DER KINEMATOGRAPH, DUSSELDORF
The leading Organ for the Motion Picture Trade in Germany.
Special Supplement for Talking Machines, &c.
Published every Wednesday. Annual Subscription 11/- Post Free.
Advertisements (4 columns to page); 2s. 6d. per inch. Situations Wanted, 1½d. per line.
Reduced Price for a Series of Insertions.
Publisher—Ed. LINTZ. Chief Editor—EMIL PERLMANN.

NORDISK FILM TIDNING
The first trade paper in Scandinavia.
Best advertising medium in North Europe.
Subscription 6 shillings.
Sample copy free upon request.
Editor, A. SEABURY, Post Box 163, Stockholm, Sweden.

with the smart attire of her companion. When the manager arrived she sat silent while the actress talked, generously introducing her as a friend and giving an account of her histrionic abilities that made the art student nervous.

"And she has a lot of glad rags at home, though she's too sensible to wear them on elevated trains," the actress ended.

The manager glanced at the art student and nodded assent.

"Come to-morrow morning at 8:30 o'clock sharp," he said, "and wear the gladdest rags you have."

Then he looked regretfully at the smart appearing little actress.

"It's a big lawn party scene we have on; you'd fit into it splendidly if you were only dark," he remarked.

"Would one more blonde spoil your picture?" she asked.

"One more? But my dear lady, we never use a blonde. I'm sorry you did not understand that. Blondes don't photograph well enough for our work. I'm afraid you won't be able to get employment in this line anywhere."

Thus the actress learned an important point in moving picture work which her friends had failed to mention, and the art student found herself accepted, while the woman who had seemed to outshine her was discarded as hopeless.

That evening she and her chum worked feverishly trying to fashion something resembling glad rags out of the best their joint wardrobes afforded, and she was rather proud of her appearance when she reached the studio the next morning carrying her make-up materials in a silver chatelaine bag. A large auto coach stood before the door and the manager called to her from a window to climb right in. The coach was already half filled with passengers—all of them dark, she noted—who greeted her cordially. Other dark haired men and women in gala array arrived and a little before the appointed hour the coach rolled away with the manager on the front seat.

On the lawn of an old-fashioned estate which the firm had hired for the day the art student found herself forming one of the ensemble of a lawn fete scene.

"Remember to keep talking," the manager called to them, "and when you shake hands with a friend say something appropriate. Don't say 'I'm tired to death; I wonder if we'll have to rehearse all morning.' What you say shows in the pictures more than you might imagine."

The art student marvelled at the ease with which the actors invented light talk among themselves and repeated trivialities with renewed sprightliness as the rehearsal was repeated time and again. Finally the scene was acted twice over while the films were exposed, and before noon the coach was rolling back to the studio, where each received a full day's pay for the morning's work.

"If you have anything which resembles to-day's finery, but which will stand a bit of rough usage, wear it to-morrow," the manager said. "The lawn party gets into a chase and, I believe, splashes through a stream."

The art student went home excited.

"What was your make-up?" asked her chum.

The art student stood aghast.

"I forgot all about it," she confessed. "Why, none of them were made up," she added as she thought the matter over.

"Perhaps they consider it an honor to have their pictures shown all over the city," her chum remarked, "but if I were you I'd disguise myself a bit for that chase to-morrow."

The art student kept the matter in mind. When she met one of the other women on the elevated train the next morning she spoke to her about it at once.

"Make up? Where did you ever make up for picture work?" exclaimed the other.

"I have never done this work before," the student began.

"I guess you haven't if you talk of making up." returned the other. "Why, child, just consider how hard the lines of the face take in any photograph, and these moving pictures are magnified 500 times when thrown upon the screen. Any make-up on the face would stand out in lumps and patches. It couldn't be put on skilfully enough to hide it."

"But how do they get their character parts?" asked the student.

"By using persons that look the parts; an old man for picture work must be a real old man, a fat woman a real fat woman. Oh, there are lots to choose from," she added with a sigh.

Evidently one must pocket one's pride if one would pocket $5 a day. The art student did so. That morning she ran madly down a quiet country road, climbed over a stone wall and splashed through a stream with the rest of the company, while the photographer, his machine mounted upon an auto, kept abreast of them and immortalized the event.

"What shall we wear to-morrow?" she asked as, dishevelled but happy, she accepted another $5 bill.

"There won't be any more group work this week," the manager replied. "We have only indoor scenes for two or three persons on. But phone on Saturday and we'll let you know about next week."

She rode home with some of the other women and heard a great deal about the uncertainty of extra work.

In the first office at which the girl applied the next morning a tall, handsome woman was protesting almost tearfully to a mild mannered man who looked more like an artist than a manager.

"I have always been considered a very fine emotional actress," she said.

"But, my dear madam, can't you see?" he replied. "That was on the stage, where your voice and the lights and colors and music all help out with the effect. It is quite another thing to be emotional under the green light of the moving picture studio. You have not even the help of a sympathetic audience, but must act to an utterly unresponsive machine."

When she had gone he turned to the girl with a weary smile.

"Just as though we were not searching everywhere for a fine emotional actress," he said. "Have you ever taken strong, emotional parts?"

The art student could not fake to that extent, and the manager showed his disappointment at her reply.

"Character work? Oh, the market is overrun in that line. Every vaudeville actor out of a job wants to do a funny stunt. The great demand is for good emotional actors, persons who can make their faces express anything and everything in the gamut of human joy and tragedy. Now the woman that just went out relies a great deal on her voice in producing effects on the stage, so she failed utterly with us."

Then the manager explained that his was a stock company and there was no vacancy except for a leading lady with an expressive face.

"Last month the woman who has been taking our strong parts for two years married," he said. "There's $85 a week for one who can fill her place."

Eighty-five dollars a week! The art student decided to devote her evenings to practising facial expression before her mirror.

That afternoon she walked a long distance west to another studio. At the door she met one of the women of the garden party, and was led by her past the clerks in the office, through a little gate and up broad stairs at the rear of the building. In a room on one floor they beheld a group of women singing into a phonograph, making records, and one flight further up they came to the door of a large bare hall with a stage at one end. The scenery representing a woodland, was all in black and white, and a dozen black-haired girls in fancy costumes were dancing and singing to the strains of another phonograph.

"A song and dance act," groaned the actress. "Nothing doing for us, apparently."

She led the way past the group of girls of the soubrette type who stood in the hall to a little office.

"Nothing to-day. Come to-morrow, early," the manager said pleasantly, before she could speak.

"Me too?" laughed the student.

"Sure," he replied genially. "Eight-thirty sharp."

"That's work for to-morrow, anyhow," the student said happily as they turned away.

"You're innocent, dearie," replied her companion. "I heard that yesterday, and this morning he even told me to come this afternoon. But if you have nothing else to do you might as well run around every morning early," she added. "There's always a chance that they will have a big scene on and be able to use you."

The art student lingered with the soubrettes to watch the rehearsal, and learned that this firm devoted itself principally to reproducing scenes from popular musical comedies and spectacular plays, and provided all its own costumes. For the first time she saw the ghastly green light in which moving pictures are taken, and she realized what the manager of the stock company meant when he spoke of the difficulty of rising to emotional heights on the moving picture stage.

"Nothing to-day. Come to-morrow, early," the manager said in the same cordial tone when she appeared the next morning at 8:30.

After she had heard it every morning for a week she grew to expect nothing else. It was a shock to her when one day the manager eyed her critically, as though he saw her for the first time, and said he would give her a trial. His tone suggested something important, and for the next half hour she

All Hail to MOTHER GOOSE

who held us all spellbound in childhood days,

AND WIDENED OUR IMAGINATIVE WORLD WITH HER RHYMES

Mother Goose will again enthrall us, but this time by her very appearance in a Champion Picture, entitled,

"The First Edition of MOTHER GOOSE RHYMES."

The date of release, dear readers, is NOVEMBER 27TH.

NATIONAL GUARDSMEN AND REGULARS AT FORT RILEY, KAN.

REEL 3, RELEASED NOV. 20

This is the third and last reel of THE FORT RILEY MANOEUVRES, which you have partially witnessed with glowing countenances, in the two reels already released.

EXHIBITORS SHOULD WATCH CHAMPS.

When the Sheriff Got His Man

RELEASED NOVEMBER 22nd

Is a powerfully exciting and neck-stretching subject. In fact, if not for sweetheart, Alice, the Sheriff would have succumbed to the tightening fingers of outlaw, Jack London.

FORGET NOT. IT'S A WESTERN

DELIGHTFUL FEATURES COMING ALONG

CHAMPION FILM COMPANY

Sold thro Motion Picture Distributing and Sales Company

MARK M. DINTENFASS, GEN. MGR.,

12 EAST 15TH STREET, NEW YORK CITY.

had rosy visions of herself in some emotional rôle, winning approval by her newly acquired wealth of facial expression. The dreams increased in rosiness while she donned an old-time garb in the women's dressing room.

In the end she found herself one of a street mob in a scene of the French Revolution, and after hours of careful drilling she ran and shouted, part of a throng made ghastly by the green light.

In the meantime she had 'phoned regularly to the studio where she was first employed, and had traveled as far as Brooklyn to visit other studios. She had watched where the scenery was painted in black and white, and acquired a speaking acquaintance with many of the women who sought to shine in picture dramas.

"It's about the same as getting on the real stage," one of them told her. "If your type strikes a manager as just what he needs for a certain part and you make good in it you'll become one of his standbys, and when you have made a hit in one set of pictures other managers will want to engage you. But until such a good time comes you have to be content with any little extra work you can pick up."

By the end of the month, when the art class was about to open, the student had earned $20 as a return for all her exertions.

"And there were my carfares," she counted up, "and I spoiled one pair of shoes splashing through that stream."

"And your face is spoiled with wrinkles from practising that wretched facial expression," her chum added.

The art student went to the mirror and made a critical survey.

"I suppose it will take at least the remainder of the $20 to purchase enough cold cream and massage to take them out," she sighed finally. "But what I should like to know is where did that plump woman get her information?"—N. Y. Sun.

CINES WAR POSTERS

We understand from Mr. Barry, the manager of the American office that they have had made some special posters of the war in Tripoli, and these posters are available for exhibitors or exchanges who may need them. These have been gotten up in the best and highest style of lithographic art, which is a credit to both the Cines and the lithographers.

CHICAGO LETTER

Mr. Joseph Hopp, president of the Standard Film Exchange, stated that the Independents are getting stronger every day. During the past week six exhibitors formerly using licensed service have joined the Independent ranks at the Standard Film Exchange.

Mr. Simone, of the Wolverine Theater Company, of Saginaw, Mich., was a visitor to the Anti-Trust Company's Exchange last week and purchased a complete moving picture outfit, and also arranged for Independent service.

Mr. E. Mandelbaum, president of the Feature and Educational Film Company, of Cleveland, O., has closed a deal with the Eclair Company to handle the American rights of "Zigomar," a French romance in three reels.

Mr. W. J. Sweeney, vice-president of the Exhibitors' Association of Illinois, has returned to Chicago from Cleveland, O.

In addition to the twenty-four reels now being bought by the Anti-Trust Film Company, of Chicago, they have placed orders for Majestic, American and Eclair outfits.

FILM SERVICE

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FROM THE BOTTOM OF THE SEA

BY VIRGINIA WEST

(Imp Release, November 16, 1911)

WAS there ever a girl who did not know when a man was going to propose? Marguerite Dalton knew, as she came down the stairs and into the parlor, but if you had asked her, she could not for the life of her have told how she knew—nor can most women.

As she went to the young man standing in the shadows of the low window there was an encouragement in the firm clasp of her hand and in the tone of her voice, although it was entirely unconscious, and added to —rather than took from—her maidenly sweetness.

"We must have some light," she said, as she slowly withdrew her hand, "what is Marie thinking of to leave you in the dark?"

"I told her not to make a light," Tom Burns replied. "Marguerite, I didn't want a light because I have something to say better in the dark. I have the audacity to think you love me, or I should never have the courage to tell you how much I love you, and to ask you to marry me. Will you, dear?"

There was silence in the darkness for a moment, and then a whispered "Yes," and he held her in his arms.

Of course, he thought he was unworthy of her, as every good man thinks of every good woman when he loves her, and, of course, he told her so. But her hand was laid upon his mouth and she reproached him for slandering himself, as does every woman reproach the man she loves when he speaks the least ill of himself.

A step sounded in the room, and the lights were switched on.

"Daughter, did I hear your voice?" asked Lieutenant Dalton.

"Yes, father," and she shyly came from the alcove, followed by Burns.

"Oh, Ensign Burns is with you," said Marguerite's father, a little coldly. "How are you, Ensign?"

"Very well, thank you, Lieutenant Dalton," said the young man, "and now that you have come, I'll speak at once. I love your daughter, Lieutenant Dalton, and have just asked her to be my wife."

The older man looked grave. "Marguerite," he said, "do you love this young man?"

"Yes, father," she answered softly.

Her father took her head gently between his hands and looked deep into her eyes. "Are you very, very sure?" he asked.

"Yes, father, very, very sure," and her eyes did not waver, and her father knew that the girl was sure of herself.

"Well," he said, "I'll not say 'No,' but neither will I say 'Yes.' I consider you a fine young man, Ensign Burns—and I think I know, for I have watched you closely, as I have watched all of Marguerite's young men friends. But, to be frank with you, I had greater ambition for my daughter; I expected her to marry a man of much higher rank."

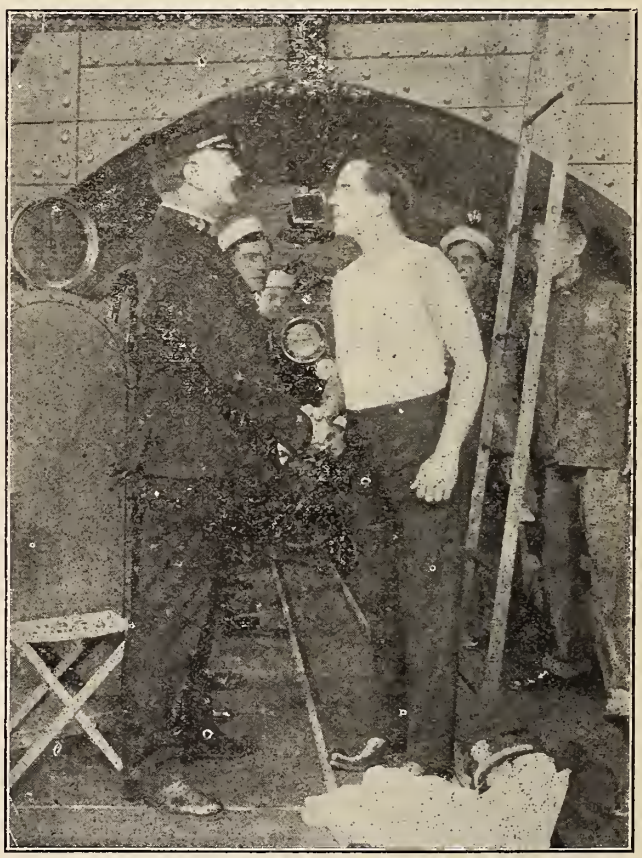
"I have been in the Navy a very short while, Lieutenant Dalton," said the young man, with a touch of wounded pride. "I expect to advance."

"I hope you will, my boy, and I expect you will, but I cannot give you my little girl until you have done so," replied the superior officer.

Young Burns determined in that moment that he would find some means to rapid advancement, if he had to start a war to do it. To Lieutenant Dalton he said, "Very well, since you do not object to me personally, it can be only a matter of time, and I assure you the time shall be very short if I have it in my power to make it so."

Lieutenant Dalton could not keep away the feeling that he could not find a manlier son-in-law anywhere, and he might have said more than he wished to say if the maid had not at that moment announced Monsieur Valois.

The Frenchman bowed low over Marguerite's hand. As he greeted her father he cast a sharp glance at



Burns, who, however, did not catch it, as he was too much occupied with his own thoughts.

Lieutenant Dalton turned to the Ensign, "Ensign Burns, this is Monsieur Valois. He is an attache of the French Embassy," and, turning to Valois, he said, "Ensign Burns has charge of the submarine Plunger."

"And, by the way, Burns, that reminds me, I have a letter here I almost forgot. I am to take charge of the Plunger on a trial trip, the last of the week."

"Very well, Lieutenant, I'll have everything in readiness," replied Burns. The two men drew to one side and talked over the matter of the submarine and left Valois to talk to Marguerite.

Nothing could have pleased the Frenchman more. He had been in love with Marguerite since their first meeting almost, and the few things his quick eyes took

in, enlarged by his jealous lover's heart, were causing him torture of uncertainty.

"Ah, Mademoiselle," he said, when they had seated themselves in a far corner of the room, "Ah, if you only knew how I love you! Can I not hope, then, a little bit for something in return? Is it that there is no hope?"

"No, Monsieur Valois, I do not, and cannot love you," the girl told him gently; "you must not speak to me on this subject again."

"Ah, it is indeed, then, as I suspected, you love another, and I have not far to seek him. Is it not true, Mademoiselle, is it not true, that you love the man who has just left this room?" In his excitement he had sprung to his feet.

"You have not the right to ask me that question," she said, in a low voice, but he needed no other answer to tell him the truth.

* * * * * *

By Friday the Plunger was in perfect condition for making the trial trip.

As Burns was on his way to the dock off which the boat was lying he met Valois. Never for one moment did he suspect that in him he had a rival. Nor did he suspect that under the polished exterior of the dapper little Frenchman beat a heart less honest and frank than his own. And being happy and in love with all the world that morning for the simple reason that Marguerite loved him, he asked Valois if he wouldn't like to go aboard the Plunger and have a look around.

The invitation was readily accepted, and in a very short time Burns was explaining to Valois the delicate mechanism.

"This controls the compressed air tanks," said the Ensign, placing his hand on a small wheel. "If anything happened to this wheel the air would become exhausted in a short while."

A light, almost diabolical, gleamed in the Frenchman's eyes. "The wheel is well attached?" he said. "It cannot come off; it is safe?"

"Oh, no," replied Burns, "it comes off, but is perfectly safe unless tampered with," and they moved on to look at the torpedo tube.

At a call from another officer, Burns excused himself for a moment, and left the boat. Valois soon followed him, but not until he had carried out the plan which had been working in his mind.

When he reached the dock he saw that Marguerite Dalton and her father had just arrived. Marguerite was clinging to the hand of her lover, entirely oblivious to the other officers and sailors around her. Valois walked quietly to a vacated part of the dock and, stooping down, quietly dropped the valve wheel into the water.

The command was given, and all those who were to make the trip went on board the little boat. Marguerite was a little nervous, but smiling as her father and her lover left her standing with several officers.

The Plunger steamed a short distance, went a short way under water, and then appeared again, and finally disappeared entirely. In a short while it appeared again, and the crowd of watchers cheered. Not the least enthusiastic in his demonstrations was Valois. He had come up to Marguerite as close as he could, but she did not see him.

Again the boat disappeared.

"Everything seems fine, Ensign; we are going down steadily," said Lieutenant Dalton. He kept his eyes on the indicator. Down, down, down they went, and then suddenly began to rise very slowly. To rise, but only for a few feet. The indicator stopped. The Lieutenant did not move his eyes for a few seconds, then he looked 'round the boat and back again at the indicator. Burns came quickly to his side. "What is it, Lieutenant?" he said, in a low voice.

"We aren't rising," answered the Lieutenant, and Ensign Burns hastens to discover the cause. In a moment he saw what had happened and, seizing a wrench, tried to regulate the valve, but it was no use. One after the other, the men all tried, but it would not turn. They looked at one another in silence. Then Lieutenant Dalton spoke. "There is one thing, my men, that may bring us aid. We can shoot a man through the torpedo tube. Will any one volunteer?" Without hesitation, Burns stepped forward. It was the work of but a moment for him to remove his outer clothing, and in another moment he was shooting, a living torpedo, toward the surface of the sea.

The blood beat in his temples until it seemed his head must burst. He never knew how he ever reached the surface alive. But he did reach it, and with a few strong strokes reached the dock.

"Quick, men," he gasped, "the pumps—the emergency tube—a diver, quick!" He worked as only a man racing with Death can work.

The diver, ready in case of an emergency, sprang into a boat, and taking the end of the tube, stood ready to dive. The oarsmen were strong, and soon he had dived, and was carrying help to the doomed men under the water.

"Pump, men; work as you have never worked before! Eight lives depend upon you! They cannot breathe without you," and so Burns urged them on, never thinking of his own exhausted state; never thinking of his sweetheart, who stood pale and trembling.

When Ensign Burns left the torpedo tube Lieutenant Dalton tried to instill into his men hope and cour-

MONDAY, NOVEMBER 20

The Office Boy's Dream

A Typical American Comedy

FRIDAY, NOVEMBER 24

The Diamond Locket

How an Unjust Accusation Brought About Happy Results

THROUGH MOTION PICTURE DISTRIBUTING AND SALES CO.

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age. But he had no easy task. Rapidly the air was becoming exhausted. One by one the men were beginning to gasp for breath, and they were losing their nerve. "Be men," he cried, "for God's sake—be men. If we must—die—let us—die—like men."

Suddenly one man sprang up and with a scream that was scarcely human sprang at the lieutenant's throat. "Give me—air—give me—— You—got it all—give me—— And with a choking laugh of a maniac, he tried to bury his teeth in the commander's throat.

Dalton's strength was fast ebbing, but, by an almost superhuman effort of will he threw the man to the bottom of the boat, where he lay quiet.

The minutes dragged like hours. Lieutenant Dalton closed his eyes, and with his failing strength prayed aloud.

"God—watch over my—little girl—and carry—her lover—to—her—in safe—ty. Thy—will—be—done."

Suddenly it seemed to the weakened men that the air was becoming a little fresher. Lieutenant Dalton gathered strength to look at the indicator. Yes, they were rising! With a gasping, husky voice, he told his men so. Fresher and fresher the air grew. Life! Life! Beautiful, throbbing life was to be theirs again! And the commander prayed again: "Thank Thee, Great Father, that we may be permitted to see our loved ones again. For myself and these, my men, I thank Thee."

When the boat reached the air there was no sound from the dock. The watchers stood in an agony of suspense. Had they been too late? That was the question in every mind. No! There was a head appearing in the conning tower—then another and another. They were safe!

When Lieutenant Dalton stepped onto the dock Marguerite fell into his arms with an hysterical sob. He soothed her gently, as he watched Tom Burns assisting the men to get the injured sailor into an ambulance. Then he called the young fellow to him:

"Ensign Burns," he said, with a suspicion of a tremble in his voice, "you deserve the greatest reward a man can have. I give you the best in my possession," and he placed his daughter in the young man's arms. "As for the promotion, you may be very sure that will follow very speedily. God bless you both." He pressed the ensign's hand tightly as he kissed his daughter's hair.

Those around saw and understood, and they shouted as people can shout when they have suddenly been relieved of a great nervous tension.

All but Valois. He did not shout, but came to Burns and held out his hand, "I congratulate you on both your heroism and your reward," he said.

Burns took not the slightest notice of his hand, but looked straight into his eyes as he answered, "Monsieur Valois, some of the things we are the surest of we cannot prove. Good-day."

"It is so funny—the English language—I do not understand," said Valois, with a shrug, as he turned to go.

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85, Shaftesbury Ave., London, W., England

Philadelphia, Pa.—George Hogg is figuring on plans for a one story moving picture theater at 2516-20 West Lehigh avenue, for W. J. Stewart.

NOTES OF THE WEEK

FROM THE OBSERVATORY

By G. F. Blaisdell

MONTCLAIR, N. J., has a rival. This town has been considered to be in a class by itself by reason of the fact that all applications for moving picture show permits were uniformly denied. Brookline, a suburb of Bosting (ing, Mr. Compositor, please), and in many respects resembling Montclair, has for the third time refused to permit the location of a moving picture theater within the town limits.

The remonstrants were led by four ministers, two Catholic and two Protestant. The former declared that such shows would have an unwholesome influence. The latter coincided with them. One of the applicants was Ralph Flanders, business manager of the New England Conservatory of Music, and formerly identified with the Boston Opera House.

* * *

How fortunate it is for the moving picture industry that the clergymen who think as these reverend gentlemen think they think are few and far between! How fortunate it is for the millions of people who love to watch moving pictures that there are so few town authorities who can be "buffaloed" by a few impractical and misguided sky pilots!

* * *

Too bad that the Brookline clergymen have not cool heads and warm feet. A hot head and cold feet are not conducive to right thinking.

* * *

The Atlantic City Underwriters' Association have asked for the immediate enactment of laws looking to the erection of fireproof projection booths.

* * *

On Sunday, October 22, five theaters in Dallas, Texas, were closed. Under a new law, actors are held equally responsible with show managers. As a result, the performers refused to perform. The "movies" were the only shows doing business. The local authorities announce their intention of going after these.

* * *

Some of the New York National League players labored under the delusion that the National Commission was to receive $20,000 for the pictures of the series. It developed, however, that $3.500 was the amount received for the privilege; which is probably enough.

* * *

Hutchinson, Kan., has declared itself. Never more shall it be lawful "for any person or persons to exhibit or show within the corporate limits of Hutchinson any motion picture of prize fights, bull fights, train robberies or any other immoral or obscene pictures. To carry this ordinance into effect a board of censors has been created. Violators of the law may be fined up to $100 or sent to jail for thirty days—or may receive both punishments. The first swing of the new ax got "The James Boys."

* * *

The officers of the Los Angeles (Cal.) Censorship Board are composed of two women and one minister.

* * *

The Appellate Division of the New York Supreme Court has declared unconstitutional the law requiring applicants for operators' licenses to have served a six months' apprenticeship. The decision has the merit, not necessarily usual, of having common sense on its side. The Legislature this year attempted to rectify this obvious inequity, but Governor Dix vetoed the bill.

* * *

The question was before the court on the application of Lewis Gibelman for a writ of mandamus to compel Commissioner Thompson, of the Department of Water Supply, Gas and Electricity, to permit him to take an examination. Gibelman came here from Scranton, where he had operated a machine for three years, and asserted that the law is unconstitutional because it deprives him of his means of earning a livelihood without just cause.

* * *

Licensed operators of Atlanta motion picture shows are in an embarrassing position through the workings of the ordinance covering the operation of picture machines, and will probably ask council for relief.

The restrictions on the machines forbid operators to use "side-patched" films, under penalty of losing their license, but there is no ordinance preventing film manufacturers or agents from unloading patched films on the picture houses, and the operators say they must use what the proprietor hands them or lose their jobs.

"Side-patched" films, or films in which the cog-wheel holes have been torn out and replaced by patches, are dangerous, the patches tearing off and catching fire. A blaze in a Whitehall street theater Tuesday night is said to have been caused by such a film.

They are not found on the "first-runs" but only on "commercial" films several months old.

* * *

Trenton, N. J., is enforcing the law barring from picture shows unaccompanied children under sixteen.

* * *

Kinemacolor is introducing a novelty in its theater in New York City. By a new process of natural color photography, "still" photographs of the fleet recently assembled at New York are being displayed.

* * *

Under the auspices of the White Rats and the Associated Actresses, steps are being taken in Boston to establish a minimum wage scale. Employes of picture houses will be included. The scale established in Detroit and Chicago is $25.50. It is estimated that 350 actors play Boston each week, and it is said that many of these work for less than $25 a week. It is to be hoped all of them are worth more.

* * *

Policeman John Nelligan is a credit to the Chicago force. When a fire started in a barn in the rear of a picture show the policeman stepped into the theater and announced:

"Ladies and gentlemen, if you want to see one of the greatest fires in years go outside and look to the south, half a mile away. Don't knock over anyone, as there is plenty of time. Then you can come back."

There was no panic.

* * *

A tongue of flame curling up a side partition of a Harlem (New York) picture theater inspired a man in the audience to yell "Fire!" There was a panic, as might be expected. Men and women fell over each other in the rush to the street. Buckets of water extinguished the blaze before the firemen arrived. The crowd came back.

* * *

When an operator in a moving picture theater at Second and Main streets, Anoka, Minn., threw a blazing film out of the booth into the theater, very naturally there was a scramble by the 200 persons present. No one was injured,

for which fortunate circumstance there would appear to be no credit due to the operator.

* * *

"Billie" Shafer, an operator in Huntington, W. Va., did nothing like the act described in the foregoing paragraph. Under similar circumstances he stuck to his post, and although severely burned, succeeded in putting out the fire before the flames spread to the building. In the meantime several people were seriously injured, in spite of the fact there were easy exits.

* * * *

Mayor Hanna, of Des Moines, Ia., is on the right track. The Mayor has been quietly investigating the picture and vaudeville houses in his town. He did not, in the first place, send a platoon of police for the Cornet Band; nor did he follow this with a public letter to the Federation of Women's Clubs, the Sons of Temperance and the W. C. T. U., urging them in the name of the city to attend a great mass meeting, the object of which should be the elimination of those things the people most earnestly craved. In the course of Mayor Hanna's tour he found material for the writing of a letter to a manager—just one letter to one manager. Instead of denouncing all managers and all houses, instead of tossing them all in one blanket and calling them all menaces to the city's morals, he put his finger on the spot needing attention; then he put his foot on it. This is what the Mayor said:

"While the act of which I am complaining was ridiculously funny in a large measure, in several places it grew suggestive, coarse and repulsive, and it was of such character that no conscientious parent or self-respecting girl or young man could think for a moment it was a proper act for any decent young man or woman to witness, let alone boys and girls."

* * * *

An executive of good intentions, who also is blessed with sound judgment, is a protection to the exhibitor who is seeking the right.

* * * *

The Pennsylvania Legislature this year passed a bill providing for the creation of two State censors, who were to issue a license for each individual film intended for display in the State. As the Solons failed to make provision for an appropriation to pay the salaries and expenses of the censors, the Governor declines to appoint.

Thus do censorship boards die a-borning.

* * * *

John C. Hemment, the famous photographer, has just returned to this country from a nine months' African trip with Paul Rainey. He has been operating a motion camera, intending to use the pictures for scientific purposes. If one of the experiences he describes may be taken as a criterion for others, there can be no question as to the entertaining qualities of the films.

Mr. Hemment has nerve. He showed that during the Spanish-American war. He also has modesty. He ascribes his return to his home country to the coolness and sure aim of Aaron Black, a mighty African hunter, who, on two occasions saved his life. Mr. Hemment, however, is entitled to share the honors for coolness. Hearken to this, ye film fans:

"One morning about 9 o'clock," said Hemment, "the natives had herded eighteen lions down the mountain side and had killed eight. I had carried my camera down within forty yards. A lioness whose two cubs had been killed, and who was slightly wounded, came towards me with great leaps. Black shouted warning and fired, sending a bullet between her shoulders. She kept on, but just as she sprang in the air, about five yards away, his second shot struck her in the head and she fell ten feet away from my machine. I think this is the most sensational picture ever taken.

"On another occasion a charging rhinoceros came at me and was shot three times by Black, who sent his bullets within a few inches of each other, all striking the neck, which is one of the few vital parts."

* * * *

The Rev. George J. Becker, the militant pastor of Grace Presbyterian Church, of Montclair, N. J., in deference to the wishes of some of the older members of his congregation, announces that he will discontinue his programme of moving pictures on alternate Sunday evenings. The more conservative of his flock feel that the step is too radical an advance. The exhibitions on stated evenings of week-days will be continued, however. It may be unnecessary to relate that the younger members of Grace Church were in hearty accord with the pastor on the Sunday evening question. There is no ill-feeling over the issue.

OUR WESTERN CORRESPONDENT

Hot Springs, Ark., Nov. 8.—Some one in this city is going to win a five dollar gold piece. Who that lucky individual is no one as yet can say, and the reason the "fiver" is going to be given away is because George Walker and Sidney Nutt, who are building the new picture house here, are stuck for a name for their new theater, and they are willing to give a five dollar gold piece to the person who selects the name for the new home for motion photography.

George met me a few days ago on the street and asked me if I wanted to earn five dollars. I told him that I might consider it, provided what he wished done wouldn't get me before the grand jury, so he said:

"Give me a nice name for our new theater and the money is yours."

"Nothing doing—just yet," I told George.

"Well, I am going to let the public take a crack at it, if that's the case. Five dollars to the one who furnishes the name the judges we select decides on. Contest closes November 10, and the name must not contain more than eight letters."

The reason the limit is put on the letters, I think, is because of the big electric sign feature, although he did not intimate that to me, and the more letters, you know, the more "juice" is burned, and the more "juice" the greater the bill, and "juice" in this man's town is some high, believe me.

Already, George has received any number of replies to his offer, and the judges should have no trouble in getting a name that is novel and pleasing and will make the proper "flash" in the electrical display at night.

The new house will seat 600 persons. He has not as yet decided whether the price is to be five cents or a dime, but I think he will maintain the usual standard. Also, they are considering vaudeville, and are building the theater now, so that in case they want to put vaudeville on later they will have all the stage facilities necessary. I told George that if he is going to build a "real shop" to please consider the question of dressing rooms, and not reach the conclusion that so many managers have that the actors can dress any old place. I have played some houses in my time where dressing rooms were not known, and in others where a store box would have answered the same purpose, yet the other part of the theater was all to the good. Managers seem to think that it's a crime for men and women not to always wear their best wardrobe, even if they have to dress without any accommodation. Some years ago, while playing through the New England States, we had a night out and jumped into a little Vermont town. The manager showed us one large room, where, he said, the "show folks got ready in." I asked him where the ladies dressed.

"Why, ye all dress in this room," he said.

"What, the ladies and the gentlemen dress together?" I asked.

"Why, certainly," he said. "Ye be show folks, and it don't make no difference with them kind, does it? What's the matter, don't ye speak to one another?"

It cost that gentleman something to build a partition in that room before the show went on that night.

Scenic Closes

There is one less theater in Hot Springs since my last letter. The lease on the Scenic Theater ran out and the management was unable to renew the same. The Scenic was located in the upper Central avenue section, near the big Arlington Hotel, and in the Ohio Club building, and was considered one of the prettiest and most comfortable in the city. Manager Morrison has not stated whether he will secure another location or not, but it would cause no surprise to see him get back in the game. He is very popular in Hot Springs and is recognized as one of its most progressive and valuable citizens. Morrison, also, is some "scrapper," especially when it comes to being made the recipient of trust dictation. He was the only man in the city, who, when running license pictures, dared take a chance and use the Imp series of "Hot Springs Views," and he was informed that if he did he could expect official notification that he was "canned" from the good graces of the "General." What he said on getting this information is not fit for publication, but the fact remains that he ran the Independent reel and HE WASN'T CANNED, EITHER. Get that? Why? Oh, well, perhaps the "General" needed the "two per."

Enter "Robert, the Bold"

While seated in the photo play one day this week with my better half at my side, a gentleman took the seat be-

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GREAT INDEPENDENT VICTORY

REFERRING to the past two issues of the News, in which we first announced a letter from Mr. L. Gaumont, and following that, the announcement we made last week regarding the great Independent victory, we want to supplement to-day some idea of what the Gaumont people have in view, and so that we could give this to our readers first hand, we asked Mr. Herbert Blache to tell us the plans they were going to adopt. We first asked Mr. Blache to outline the policy in general, of their methods of release, and when the Independents could expect to see these Gaumont films on the Independent market.

Mr. Blache replied, "The first release will be during the first few days following the 15th of January. A large quantity of samples are now on their way from Paris, and these will be in due course exhibited in advance to the various Independent exchanges. They will include a considerable number of feature films of two reels, or more, in length, amongst the first will be a magnificent picture of the Delhi Durbar, that is, the crowning of King George IV. of England, Emperor of India, which takes place at Delhi on December 10th. This ceremony is of the greatest splendor. All the princes of India, numbering over two hundred, with their followers, accompanied by one thousand elephants in their gorgeous trappings of gold and precious stones, will be present; this picture will therefore far outshine the Coronation film both in topical and general interest, instructiveness and splendor. One release every week will be entirely of the hand-colored variety, for which the Gaumont Company has such a great reputation, and there will also be included the Gaumont Graphic, the weekly moving picture newspaper with which the Gaumont people have had very great success in Europe. Owing to their having branches in all parts of the world, they have obtained the utmost variety of subjects in this newspaper film, which will include such items of interest as the progress of the war of Tripoli, the revolution in China, etc."

We asked Mr. Blache if it was his intention, or the intention of the company, to make an American film to go with these timely topics. "Yes, this will include the views of various scenes taken in the United States so that it will become of universal interest to the public." We also asked the question, if they were going to make American subjects in addition to what they were already doing. He replied, this question can not be answered definitely at present, as they were undecided as to their plans of future American releases. Asking information as to the distribution of films, we understand they will be sold through the Gaumont Company of Flushing, which company has the exclusive sale rights to the United States for the French Company.

Does not the above statement bear out what we said regarding the great Independent victory? We can assure our readers that any fresh developments that are of interest to them will be given in the columns of the News. In conclusion we may say that Mr. Gaumont during his stay in America made arrangements to his full and complete satisfaction, and has returned to Paris on the *Lusitania,* sailing November 8th from New York. We wish him bon voyage and success.

REPUBLIC FILM CO.

Men of splendid record in the theatrical and moving picture business make up the producing staff of the Republic Film Company.

* * * *

T. Hayes Hunter is one of the latest theatrical producers to enter the moving picture field. Mr. Hunter has been connected with Belasco, Klaw & Erlanger, Cohen & Harris and the Shuberts. His dramatic ability is shown in his recent successes: "The Sign of the Rose," "The Trail of the Lonesome Pine" and "The Aviator."

E. H. Curtis F. McGlynn Wm. Davis T. Hayes Hunter

THE FORMIDABLE PRODUCING FORCE OF THE "GET A REP" FILMS

* * * *

F. McGlynn is one of the new school producers. His successful productions with the Edison Company, viz: "Mid the Cannon's Roar," "Sandy's Substitute," "The Big Scoop," "Ononka's Vow," and many others, classes him as one of the best producers of heroic pictures.

* * * *

E. H. Curtis is another one to desert the ranks of stage productions in favor of moving pictures. Mr. Curtis has had over fifteen years' experience as stage director.

* * * *

William Davis, although one of the youngest producers, has made a splendid record for himself with the Yankee Film Company, for whom he directed many successful productions. "The Star Reporter," "Man," "Woman," "Retaliation" and "Power of Devotion" are among the many pictures produced by Mr. Davis which have won popular approval.

* * * *

The New York State Boxing Commission will prohibit the filming of any boxing contests held in this State. 'Tis well. Boxing is one thing. Most emphatically pictures are of a thing apart. Pictures without the assistance of boxing are getting along first rate, thank you. If boxing cannot exist on its own legs, then let it cease to exist. Healthy it may be of itself, but to the moving picture industry it can bring no real, enduring benefit. Joining the two factors would simply mean furnishing the irreconciliables with a tangible club with which to bang an industry that with profit may be spared the blows of its enemies.

OUR MUSIC COLUMN
By C. W. Long

A. B. D., Tusla, writes:—"I know I should not write you for information as to how to play for the 'trust' pictures, but I have been reading your hints on picture playing, and they are all so practical that I am taking the liberty of asking you how and what to play for Vitagraph's 'One Flag at Last,' which we are to have soon, etc."

Answer.—We are indeed glad to have you write us for the information desired, and we will say for your information that we are not against the trust pictures, so far as the pictures are concerned, only the manner and method that "Gen Flimco" has of doing business. The following is only a suggestion as to what could be played for "One Flag at Last":

1. At title, "War time in the South"—"Dixie," until
2. "Fred leaves to join his regiment"—one or two trumpet calls, then fife and drum playing "The Girl I Left Behind Me," as soldiers pass, until
3. "Captain Jack Meyers has escaped from a Southern prison," Valse Anto until
4. "Betty hears her brother Fred is a prisoner in the North." "In a Prison Cell I Sit" until
5. "Betty finds an enemy," "Love's Awakening," until
6. "I want you to go to the cave," "Old Black Joe" until Betty starts throwing things out of the window, then segue "You Tell Me Your Dream" until Mose enters cave, then waltz until Betty enters cave, then "Forgotten" until
7. "Bad news," "My Old Kentucky Home," until
8. "Betty sends the news," segue until Mose leaves the cave, then segue "Marching Thro' Georgia" until
9. "You coward, I'll go myself," waltz until, "Betty delivered the note to Gen. Sherman," then "There's No North or South To-day," until Betty and soldiers enter the cave, then the chorus of "Can't You See I Love You" until
10. "Back in the North, out of gratitude Jack tries to save Betty's brother," "America," until
11. "Freed," "I Want to Live and Die in Dixie," till
12. "Jack sends his picture to Betty," then "Forgotten" till
13. "Home," "Home, Sweet Home," segue "Carry Me Back to Old Virginia," until
14. "After the war—memories," chorus of "All That I Ask Is Love" and "You Are the Ideal of My Dreams" till
15. "One Flag at Last." "You're a Grand Old Flag," then segue "Annie Laurie" until finish.

Alabama writes:—"I seem to have a great deal of trouble with the pictures, but playing for a comedy bothers me the most. At times there seems to be absolutely nothing to work up, and as I don't like to play ragtime all of the time, can you offer me any suggestions?"

Answer.—I could hardly offer any practical suggestions unless I could see the picture and had a chance to study it, for you know yourself that one cannot remember a picture even that he has played well enough to lay out a good practical synopsis for another's guidance. There are many little musical numbers published that would serve well to break the monotony of ragtime with such as "The Mouse and the Clock," "A Donkey Laugh," "Jumping Jack's Jubilee," "Frog Puddles," "Bugville Parade," all of which could be used to advantage at times.

C. E. J. writes:—"I am the drummer in the Star Theater here, and I have read the Moving Picture News with much interest, especially the music department. We have the finest theater in town, and our pictures are as good as you will find anywhere, but I have had a little difference with my employer as to how certain effects should be worked, and we have both agreed to write to you and to abide by your decision in the matter. Our difficulty is this—in a picture where a man uses field glasses or a telescope and brings the object he is looking at close up, such as horses running, etc., the manager maintains I should use the effects so as not to allow interest in the picture to lag, and I say it should not be done—which of us is right?"

Answer.—There can be only one answer to the question, and that is that you are correct in the matter; it would be just as plausible to suppose that if there was a battle going on and a party was to hear the noise through a telephone that you would keep your effects of the battle going while the only thing in sight would be the party and the phone—the instances are the same. Your manager may mean all right, only he has not used his reasoning power quite as much as he should.

We are very glad to know that our music column is being appreciated. "Music hath charms" when appropriately applied to the pictures. Noise is not music, sound is not sense. Music is always acceptable, and the mere fact that the musicians of moving picture shows are willing to delve into the subject and to inquire and try to improve their knowledge by asking for suggestions, whereby they can improve the atmosphere of the picture, only goes to show that there is a great movement going on among the picture show musicians which will eventually result in a great improvement in the musical part of the photoplay.

I have just recently taken up the matter of special music for the better class of film with the different manufacturers, and a few have in a half-hearted way been in favor of it. Why must such beautiful pictures as "Romeo and Juliet," "The Human Sacrifice," etc., be ruined nine times out of ten for the simple fact that the manufacturers are too indifferent in regard to the music rendered for such pictures. One of the leading manufacturers wrote that special music was not necessary as the different pianists were able to handle it.

How much better it is to issue special music and to fit each and every scene and make the audience feel the atmosphere of the picture just as Pathe Freres did for their production of "Faust,"—do the Independent manufacturers mean to concede the fact that they are not as wide awake to the needs of the pictures as are the licensed manufacturers. It is not our object to try and tell them what they should or should not do, but the sooner they wake up to the fact and realize that special music to the better classes of pictures is an absolute necessity, just that soon will the special productions be appreciated to the extent that they are entitled, and no sooner. Every attempt made to reproduce a great subject is the herald of something better yet to come, and why is it not possible to better the better things with better music. It is entirely up to the manufacturers. It is true, where the picture is shown in a city where the musician has several large music stores to draw on for music he has a slight advantage over the musician who is not so fortunate, but even then it is not what it should be; for instance, the usual order of the manager to the musician is "play to the pictures"—all well and good. The change day comes and I will relate how "The Human Sacrifice" in one particular spot was played for. It has taken weeks of preparation and hours of thought previous to the actual final taking of the picture. One can plainly picture the poor brain-fagged director, pouring over the piles of books containing the lives, customs, etc., of the early Egyptians; delving into books, mythology, conceiving designs for costumes, etc., not to mention the vast amount of money spent to put out such a splendid production. The story runs along these lines:—The Egyptians are clamoring for water, and the overflow of the Nile. Prayer is offered; the image of the goddess Isis is carried through the streets. After conferences in the temple it is decided to tell the people that Isis has demanded as a sacrifice the most beautiful maiden of the land; the virgins are all called together, from amongst whom is chosen the beautiful Amebi (now look out, here is where the music in question comes in). The beautiful maiden and her lover, Rameses, are separated and Amebi is thrown into the Nile a sa sacrifice to appease the god's wrath—and while this last portion of the picture was going on there was "Maggie Flathead" at the piano grinding out "Oceana Roll." Ye gods and little fishes, for the love of Mike wake up to the fact that all of the musicians over the country are not as versatile as some, and that special music can be issued at such a very small expense compared with the fact of the good it will do toward the betterment of the picture, for the proper music to a picture is just as important as the accompaniment to a singer. Without the proper music the atmosphere is lacking, one of its most important constituents. To properly play the correct music for a picture is a very difficult task. The musician must become absorbed in the color which he is creating around the picture. The position, on account of the versatility of the subject, requires an intelligent musician who has the temperament to feel each and every emotion that is depicted in each and every picture, from the ridiculous to the sublime, and in many cases the management cannot secure a musician who has all of the requirements necessary to properly play for the pictures or the experience to properly interpret each and every picture, so it is plain to be seen how easy it would be to overcome some of this if the producers would only open their eyes long enough and wide enough to see the absolute necessity of special music for every classic picture that is produced. There is an inborn taste in every one in regard to suitable music. The field is an endless chain and the position a thankless one. The music as an art is swallowed at one gulp—and can you be surprised as to the cause of the lack of interest among

Released Monday, Nov. 20th

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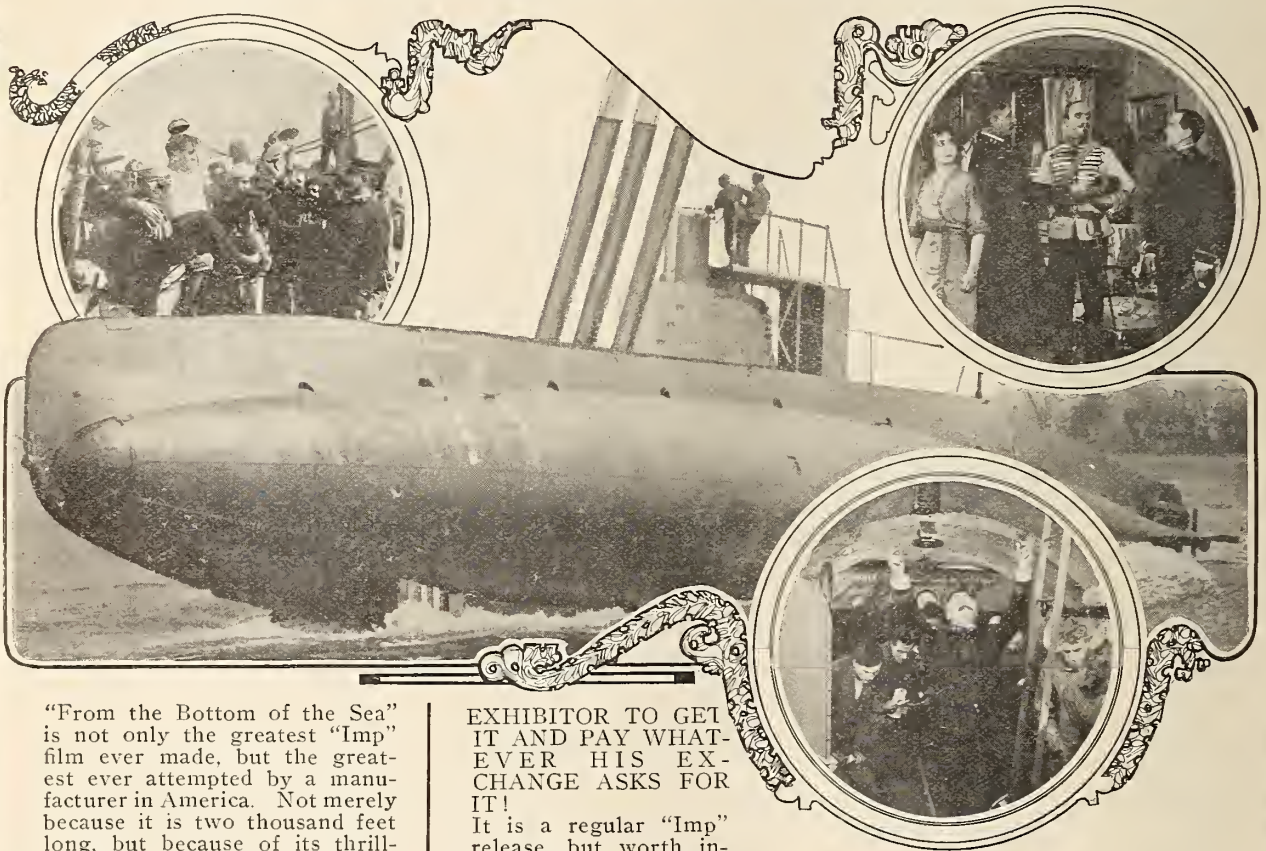

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More news about "THREE IMPS A WEEK" to come in our next announcement. We'll tell you about "A-SPLIT-IMP-EVERY-SATURDAY" and some other things of interest to every moving picture man. Don't forget to send us suggestions for novelty split reels. Tell us what your people want and WE'LL GET IT!

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some of the musicians. Other fields offer far more recompense. Is it right or justice to bill and adveritse the pictures and the vocalist and forget the musician? The latter sits where he cannot be seen and is unknown. Musicians ask for and need all of the glory they can acquire. What would the vocalist sound like if it were not for the musician who sits enshrouded in the pit; would not the song be a great drawing card without the harmony and accompaniment necessary to the singer. Musicians ask for glory just the same as other artists—they are not in the business for the coin of the realm. Good pianos, good lights, a warm pit when it's cold, and a cool one when it's hot and a little publicity at times means something. If you are wise, Mr. Manager, try it and see if the effect on the musician doesn't stimulate him (or her) to better efforts—try it once, the cost is trivial to the result you will obtain. Remember, musicians are human just the same as you.

SAY MOTION PICTURE CENSORSHIP IS LAX

Board Which Passes on Films Paid by Manufacturers, Women Investigators Declare—Want Municipal Censors—Board's Verdict on Objectionable Films Cannot Be Enforced—Secretary Storey Denies the Charge

The New York Times says:

Declaring that moving picture films are by no means all censored by the National Board of Censorship, that suggestions for the elimination of objectionable films are not always obeyed, and cannot be enforced, and, finally, that the secretaries of the Board of Censors are paid in part, at least, by the very corporation whose products they must pass, the Motion Picture Committee of the Woman's Municipal League has recommended that the league withdraw from membership and representation in the board.

The report of the Woman's League committee, written by its chairman, Mrs. Gilbert H. Montague, is a severe criticism of what it describes as the inefficiency of the Censorship Board, and says the time has come when a board, which is not subsidized by the film manufacturers, should be named to pass on the films to be exhibited in this city, one which can require the manufacturers to destroy the films which it condemns.

The charge that the Motion Picture Patents Company, usually called the Film Trust, through its treasurer, J. J. Kennedy, does contribute to the support of the Censorship Board, is now admitted and defended by the secretaries of that body, whose salaries are in part paid from that contribution, according to Mrs. Montague's report, but it was learned yesterday that there was a time when earnest efforts were made to keep this connection between the censors and the film-makers a secret.

Gilbert H. Montague, a lawyer of 55 Liberty street, who has been counsel for the Woman's League, has in his possession a letter signed by the late Charles Sprague Smith, then secretary of the People's Institute, which was instrumental in the organization of the Censorship Board, in which he not only admitted the fact of contributions from the film manufacturers, and advised that that fact should be kept secret, but intimated that the soft pedal should be used in reviewing films for use in this city. After describing the failure of another organization to censor the films, Mr. Smith wrote:

> Speedily thereafter at an interview held by Mr. Collier, John Collier, now secretary of the Censorship Board, and myself, with representatives of the manufacturers, an agreement was entered into whereby the People's Institute, on the one side, promised to reorganize the work, placing behind it a body of men who would command the confidence of the entire country, and the manufacturers, on their part, agreed to submit for a period their films to our censorship, and also to contribute to the institute for this purpose a definite sum, the fact of the contribution, however, to be kept secret.

In the same letter Mr. Smith intimated that the censors had better not deal harshly with the manufacturers, or the arrangement would fall through. This is his language:

> But this very relationship to the manufacturers limits in the nature of things the action of the Board of Censors within the local field. We cannot play the part of police and prosecutor and still maintain our cordial, cooperative relations with the manufacturers.
>
> That lies with the very nature of trade relations. Just so soon as the Censorship Board, as such, or individual members of the board proceed to police and prosecute, just so soon complaints will go up from showmen to manufacturers, and in self-defence they will be compelled to abrogate the censorship. This condition has been recognized clearly by those who are in the most responsible active relations in the work, and has been affirmed in so many words by Mr. Kennedy, as representative of the manufacturers.

This Mr. Kennedy was then, and still is, treasurer of the Motion Picture Patents Company, and in his name the money for the Censorship Board is given. Mrs. Montague finds that between June 8, 1909, and April 1, 1911, Mr. Kennedy gave the board $9,900, and she adds:

> Throughout this period this has been the only contribution for the expenses of the board and for the salaries of its paid secretaries for their services to the board, excepting that the People's Institute has contributed part of the time of several of its staff for administrative service to the board. What are the practical results? We find that:
>
> 1. Not all films come before the National Board of Censorship.
>
> (a) The "special release" films, which are not submitted to censorship, and which, it is insisted, comprise only travels, historical, and Biblical pictures, or prizefights, are pretty generally understood to include a number of other subjects which should be amenable to censorship.
>
> (b) While imported films normally come before the board through their authorized New York agents, it appears there is nothing to prevent an exhibitor from privately importing films, objectionable or otherwise, which he may wish to show.
>
> (c) As the agreement between the board and the manufacturers is purely oral, and not legally enforcible, nothing prevents a manufacturer from submitting some, but not all, of his films or withdrawing at any time when he dislikes the rulings of the board. Such a case recently occurred.
>
> 2. Not all censored films are amended before being shown in public.
>
> Owing perhaps to the fact that films are often advertised in trade journals before being censored and that trouble and expense are involved in cutting out objectionable parts of films, the decisions of the boards are not always carried out, since the films are often not seen again by the committee after correction. One of the secretaries is, in fact, supposed to keep track of the films when released, but this is an almost hopeless task, particularly in a city like New York. A certain film, very properly censored last season, was subsequently shown in its original form in several places.
>
> 3. Catering to trade interests is a constant temptation to the board, which meets in rooms provided by the trade, whose expenses are chiefly met by the trade, and which is frequently reminded of the heavy loss entailed in case of adverse censoring. This makes lenient judgment easy.
>
> The situation just described confirms your committee in the feeling that the time has come for New York to have a censorship with authority. The magnitude of the task confronting any board trying to be National in its scope is one outside the capability of any voluntary and informal committee. The fact that whenever the other members happen to be absent, and generally throughout the summer months the paid secretaries, whose salaries are paid in the manner above described, are compelled to do the censoring, is in itself enough to condemn the present arrangement. Moreover, no oral agreement is adequate in any manner involving such moral interests as the motion picture business at the present time.

Replying to Mrs. Montague's report yesterday Walter Storey, general secretary of the Censorship Board, characterized all the charges contained therein as either false or misrepresentations.

"The report of the Woman's Municipal League," said he, "greatly misrepresents the work and status of the National Board of Censorship. Taking up their statements specifically, let me say:

"Their report gives the impression of unknown numbers of 'special release' pictures being put upon the market without being censored. As a matter of fact, in addition to over 4,500 regular films viewed by the board during the last eighteen months, there have been three or four 'special release' films issued, most of them being submitted to the board. Such pictures do not get into the small show houses with which the board is mainly concerned, but are generally shown in regular theaters.

"As the motion picture amusement at large is greatly benefited by the work of the censorship, there seems no sensible reason why the manufacturers should not be allowed

to contribute toward the clerical and office expenses. The censoring of the pictures is done by the members of the board, who volunteer their time to this work, receiving no compensation, the two secretaries, who have no vote, alone being paid.

"In regard to a municipal censorship, the board has at no time opposed such a plan. It should be remembered that the work the board is doing is national in its scope and could not be legally constituted except by an act of Congress, which action is hardly possible. The board would heartily co-operate with any municipal censorship that would be appointed."

MOVING PICTURES OF THE RAISING OF THE BATTLESHIP "MAINE"

On Wednesday, November 8th, an exhibition of Mr. Jack Read's, Jr., moving pictures of the raising of the "Maine" was given for the benefit of the Maine Memorial Committee at Hammerstein's Victoria Theater. These pictures are a wonderful study in modern engineering. It is an impressive sight to see the stately vessel which has been submerged for thirteen years rising again to view, covered with barnacles and sea-weed. There is shown the scene of the pumping out of 750,000 cubic feet of water inside the cofferdam, the port hole of the officer's cabins which are still open, and the barnacle covered upper deck and hull. When the cofferdam, composed of twenty steel caissons, each fifty feet in diameter and driven seventy-two feet in the water and mud of the harbor, was found to be weakening under the terrific pressure of the water, it was found necessary to strengthen these caissons by banking against them from the inside more than 70,000 tons of crushed rock. This is also shown in the moving picture.

The work of raising the "Maine" was begun December 1, 1910, for the purpose—first of removing dangerous obstruction of the harbor of Havana, also to determine the cause of the calamity which even at this moment is still a mystery, and also to give proper burial to the dead heroes whose bones had known no other resting place for the last thirteen years except the interior of this ill-fated battleship. Mr. Read was in New York at the time this work began, and it occurred to him that it would make a picture of wonderful interest to the American public and also serve as a record of this daring feat of engineering for the archives of the U. S. Government. He then went to Havana and took the matter up of securing a special permit from the Government to do this work under their auspices. This permission was granted nim by the Department of War of the U. S. Government through Capt. H. B. Ferguson, the chief engineer in charge of the work.

Mr. Read will turn over to the War Department two complete records and copies of his work. The pictures that he has secured have taken a period of eight months to secure, during all of which time he has had a camera operator stationed at Havana taking every important step in the work. "It was quite a serious sensation to be taking pictures on the deck of the "Maine," and looking some thirty feet above you over the edge of the cofferdam to see trans-Atlantic liners and other vessels passing over you," said Mr. Read. Mr. Read secured not only all the general views of the work, but took his moving picture camera inside Captain Sigsbee's cabin, taking pictures of the washstand, bathtub and general interior. The plumbing of the washstand, after thirteen years' submerging, was found to be in perfect condition with water running from the facets when turned on.

These pictures will be controlled by the Raising the Maine Film Company, 145 West Forty-fifth street, room 804, which company will sell exclusive State rights throughout the United States.

It is estimated that $250,000 more will be required to complete the work of raising the "Maine"—a work which was so shamefully neglected by our Government for such a period of years.

Grundy Center, Ia.—Boyd & Wesp are figuring on the erection of a new brick building here.

Clinton, Ia.—E. L. Rowland and Bruce Quick will erect a new moving picture theater at 1008 South Fourth street.

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Only a few on hand
First come, first served

side me and spoke most pleasantly. I turned and was mightily pleased to see Robert L. Young, of Columbus, my old "Boss." To state that I was truly "de-light-ed" would be putting it mildly, indeed, and my joy was equally shared by "The Lady in the Baths," too. It hasn't been so long that we have forgotten our administration at the pretty Princess Theater, Columbus, Ohio. I speak of him as "Robert, the Bold," for the reason that there wasn't anything in the amusement line that Mr. Young was afraid to take a try at. Money was no object, and without doubt he possesses the most artistic taste where pretty decorations, novel effects, exquisite stage settings and the acme of refinement and courtesy are concerned of any man I have ever been associated with. His theater in Columbus was a picture of beauty, inside and out. His partner in the theatrical game is Proctor Sease, of Cleveland, O., who, like Mr. Young, believes in getting the best at all times. Mr. Sease at present has the Priscilla with Mr. Young, and from Cleveland visitors here I hear it is the prettiest and most successful theater in that city. They are "live wires," both of them, and deserve the great success they have attained.

While here, Mr. Young offered to buy the Lyceum, but Eddie Gavrel declined to sell. Neither would Eddie part with half interest. This did not stop the Columbus promoter, however, and he made a quiet little investigation of his own, which may bring forth some important news later.

The Shows

The theatrical event of the week was "Alma, Where Do You Live?" and it was a great show. The audience at the Auditorium appreciated every moment of the play. The Auditorium, under the management of Fred Pernell, promises to experience one of the most successful seasons of its history. The theater has been beautifully decorated, and Mr. Pernell is one of the most popular and progressive men who ever handled the theatrical reins in the city. He's the kind of a man who never overlooks a bet, and is on the job every minute of the day. He has announced a list of shows that include many of the big New York successes and each succeeding attraction is playing to excellent business. Nat Goodwin was here the past week in "The Captain," and society turned out to do the much married star due honors. The play and "Nat" made a big hit.

Good Pictures

I didn't get a squint at many pictures during the week, but what I did see I enjoyed immensely. Ambrosio's reel, "Salambo," seemed to meet with popular favor, and American gave us a scenic beauty in "The Caves of La Jolla." "Mutt and Jeff in the Opera Company" was, as usual, a knockout, and Bison came across with its usual thriller in "A Race for a Bride." Thanhouser sent us "David Copperfield," which, believe me, packed the photo play and received the honors of the week, and Biograph told a very pretty story in "Love In the Hills," staging this production with all their usual care as to details. Edison, see that we get your "Reform Candidate," for we have nothing but reformation here now, with a reform sheriff and a reform prosecuting attorney, and this reel is awaited with much interest. Gaumont, I congratulate you on going Independent, and your reel, on "Monaco" was a scenic treat. Pathe's picture, "Logging and Milling in Sweden," was very interesting and the Vitagraph monthly was also a delight, as was their "Lady Godiva," which drew a packed house at the Lyceum.

THE MAN IN THE BATHS.

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OUR WASHINGTON CORRESPONDENT

The Virginia gave its patrons another glimpse into the classic recently in the presentation of "Hamlet." From the posters in the lobby of a skull, under which was the line, "Alas, poor Yorrick!" and of a ghost, those unfamiliar with the Shakespearian play might have taken "Hamlet" to be something on the melodramatic order.

* * * *

The Empress, which makes a weekly showing of a Rex picture, does considerable to popularize this particular manufacture by posters and announcements. By an unusually large poster, Manager Notes succeeded in interesting the public in the reel of Pheasant Life, which was both educational and interesting.

* * * *

Dora Thorne had a successful run at the Alhambra. Manager Airey is still keeping abreast of the times in promoting his proposed slide service, and shortly we shall expect to see the product in our local houses. Mr. Airey is using a special light of his own design in his machine. This possesses both the property of brilliancy over other lights, as well as an extraordinary brightness on the screen that is not affected by the illumination of the hall. "Are you going to let the other houses have the privilege of this discovery?" I asked.

"If they can do the same, let them do it," he answered simply.

"You can patent it and make something off it," I urged.

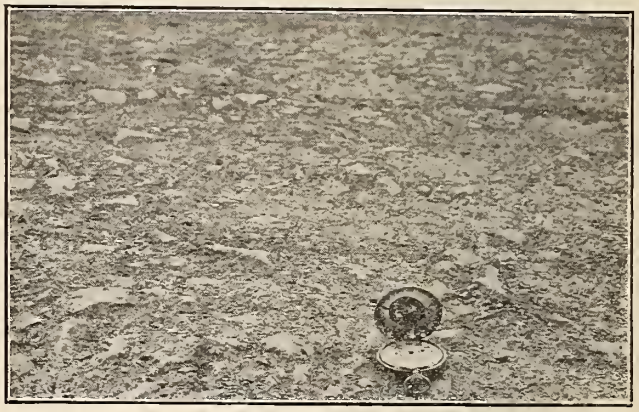
"To improve my own house and assist my patrons is my chief aim. That's profit enough for me. The public has come to discover that the Alhambra has things different."

* * * *

Stanley James, stage director of the Feature Film Co., has taken very seriously to aeroplaning. He is a frequent visitor at the Government station at College Park, where he will shortly receive his pilot license. It is expected that he will be instrumental in taking some motion pictures of the surrounding country from an aeroplane. This will demonstrate what use can be made of such a view in time of war. There is a movement afoot to take the interior of one of our Government forts near Washington for this same purpose. For a while such work will be experimental, but its practical use is sure to come.

* * * *

An exceptionally good series of motion pictures were obtained recently in Washington of the working of a monster



SURFACE OF ROAD AFTER AUTO DUST TEST, SHOWING ROUGHNESS AND MISPLACEMENT OF ROCK MATERIAL, NEAR WASHINGTON

for cutting the asphalt, preparatory to making excavations for the laying of pipes for various purposes. The demonstration was made for the city's officials at the time the film was secured. Several long, even slits in the streets show the use of such a machine, while it is claimed that it will do away with a large part of the laborers now necessary for street cleaning.

* * * *

The popularity of the motion pictures at the various houses using vaudeville is increasing. The Cosmos gives an entire picture show between 5 and 7 o'clock, for which the public is willing to pay the matinee price of this house—ten cents. These are changed frequently. The Casino mingles photo-plays among its acts discriminately, making an entire change of bill twice a week, and using first runs. Though expensive, this is found advantageous. The Sunday afternoon and evening concerts at the Gaiety and the Academy inserts as many as five or six reels of scenic, top-

"The Mystery of the Maine"

A two-reel motion picture spectacle taken by special permission of the United States Government, and controlled exclusively for the United States and all foreign countries by the

RAISING-THE-MAINE FILM COMPANY

TO STATE

"REMEMBER THE MAINE"

RIGHT BUYERS!

We offer you this wonderful and awe-inspiring historical feature film, which reveals for the first time the mysteries surrounding this national calamity, and in which the interest of every man, woman and child in every city, town and hamlet of America, can well be imagined when we remember that famous slogan which rang throughout our land.

Aside from showing every important step in the work, scenes have been taken inside Capt. Sigsbie's cabin, showing his washstand (from the faucets of which the water still runs, the plumbing having been found in perfect condition after being thirteen years under the waters of Havana Harbor), and a washstand set of three pieces with the monogram of the Maine still visible on each piece, and many other views of wonderful interest.

WIRE OR WRITE ALL BIDS AT ONCE TO

RAISING-THE-MAINE FILM CO., 145 WEST 45th STREET NEW YORK CITY

ical and dramatic and comedy variety into their shows. The "gallery gods" at the Academy take the photoplays as serious affairs, applauding the hero and heroines for their deeds, and heartily laughing at the comedy. Even impressive scenery is given approval. It is real drama to them, and I often wish the real actors and actresses could hear some of this open praise. Even Chase's, our most expensive home of polite vaudeville, opens and closes its performances with a motion picture which is enjoyed as much as many of the acts. This is usually of an educational nature.

* * * *

The Metropolitan Quartette has been making a big hit at the Plaza during the past week, using ballad and ragtime selections. The reception that this group of men received at the Academy on Sunday last would have been envied by great celebrities.

* * * *

The championship baseball series has been drawing large crowds during its round at the various theaters. The David Copperfield reels have been well received.

* * * *

It is interesting to note that the various reels of the demonstration work of the United States Office of Good Roads

DUST TEST, 35 MILES AN HOUR, NEAR WASHINGTON

have been making a circuit in various parts of the country with the result that the part that the national government is playing in making better roads is being understood. It is also making the States look to their own highways and giving them ideas of improvements. The motion picture industry is doing a good work here, and the Selig company is the manufacturer. Other works of the Government will be filmed shortly.

* * *

Nat Braham, who has been giving an exhibition with trained fleas in this city, has a motion picture made of his performers by a local firm. The reel is said to be remarkable, and the tricks of the tiny creatures wonderful. This will enable Mr. Braham to exhibit the wonderful stunts of his fleas to a larger audience with a lecture of explanation.

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OF NEW YORK

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LOOKING OVER THE FIELD

Mrs. George Rubenstein, assistant to Giles R. Warren, editor of the Lubin Manufacturing Company, is complimented in a recent issue of the Ohio State Journal, of Columbus, O. Mrs. Rubenstein was formerly Miss Lillian Spellman, of Columbus. A photograph of the lady is published with the account of her versatile work.

* * * *

The "Funny Fellow" of the Boston American, like Silas Wegg, drops into poetry while paying his respects to the "Moving Picture Craze." Following is his idea of the situation:

The moving-picture craze has spread like measles through the land, and every town and village has its own peculiar brand. The cities like the rural scenes, with pumpkins, corn and hay; the country wants the city scenes, the Bowery and Broadway.

The vivid views of "Western life" the small boy greets with glee are only meant for Eastern States and Eastern eyes to see. The Southern views of "darky life" the pictures claim to show would get a cool reception where the cotton blossoms grow.

The great, immortal Washington can nowadays be seen to cross a local Delaware with ice cakes painted green. Napoleon, too, is pictured on the field of Waterloo; the fields looks quite familiar with its peaceful Squantum hue.

The fiery steed Napoleon rides would not be known to-day as one that drew a milkman's cart for years along the way. But moving-picture scenes are set in most peculiar ways to fit the public's latest fad—the moving picture craze.

* * * *

The Cleveland, O., Sunday Leader devotes a page in each issue to the latest news of the moving picture field. We predict that all the leading newspapers of this country will be devoting a large amount of space to animated picture gossip before many moons. The critic of the moving picture play will have an equal standing with the theatrical critic and his department will be accorded equal position and prominence.

* * * *

Hysterical Canadians have been displaying some ridiculous and silly animosity toward the United States, although it was hoped on this side of the boundary line that when the reciprocity question was settled our cousins of the Dominion would compose themselves and permit us to forget the late unpleasantness. Apparently this is not to be. The brain storm is raging in one notable quarter.

Among its social organizations, the city of Ottawa rejoices in the possession of the Over-Seas Club. The suspicion just cannot be avoided that this high-sounding title has something to do with "half-seas over"; it is not clear what else the name could imply. The Over-Seas Club is in the throes of a valiant anti-American campaign. Sagely and impressively it announces that the Stars and Stripes should be eliminated from all moving pictures shown in Canada. Scenes supposed to have been taken from the Civil and Spanish-American wars should not be flashed upon Canadian screens until the Stars and Stripes are eliminated from the picture and the British Union Jack substituted. According to the Over-Seas Club, this should be done in order that the "Patriotism" of the Canadian youth shall not be contaminated. Just what the Union Jack has to do with historical playlets having the Spanish-American or Civil wars as backgrounds, is not divulged. Possibly the same action will be recommended in the Fall of Troy, the Crusaders and other historic films. Maybe the Over-Seas Club will next recommend some action by which the waters of Lake Erie can be shoved back from Canadian shores because they are "contaminated" by caressing the boundary line of Uncle Sam.

* * * *

The members of the Exhibitors' League of Ohio, at their meeting on November 1 in Columbus, expressed themselves as being favorable to limiting the five-cent performance to two reels of films and an illustrated song. No action was taken, but it was the sentiment that too long a performance is detrimental to the audience, as well as to the business. Objections were made against the large theaters and vaudeville houses becoming moving picture theaters in the summer months. A resolution to this effect was tabled. Officers elected for the ensuing year: President, M. A. Neff, Cincinnati; first vice-president, W. A. Pittis, Conneaut; second vice-president, J. W. Bloomenhall, Cincinnati; treasurer, Max Stearn, Columbus.

* * * *

Articles of incorporation have been filed under Ohio laws for the Motion Picture Exhibitors' League of America. The

MICHIGAN—OHIO—INDIANA—ILLINOIS—EXHIBITORS

LOOK

DAY LETTER

Form 2382

THE WESTERN UNION TELEGRAPH COMPANY
INCORPORATED

25,000 OFFICES IN AMERICA CABLE SERVICE TO ALL THE WORLD

THEO. N. VAIL, PRESIDENT BELVIDERE BROOKS, GENERAL MANAGER

RECEIVER'S No. TIME FILED CHECK

SEND the following DAY LETTER subject to the terms on back hereof which are hereby agreed to

Nov. 7, 1911.

Motion Pioture Dist. & Sales Co.,

111 East 14th St., New York, N.Y.

Hooray for the Independents. Hooray, Hooray, for the Cadillac Film Co., Have just taken from the trust four more first run down town Theatres, making six during the last three weeks, at an annual rental of about Forty-Thousand Dollars.

Increase our standing order commencing Week of Nov. 13th, to twenty-one reels as per schedule mailed today. This makes thirty-five independent reels per week coming into this city whereas seven months ago there were six. Out of seventeen down town theatres here twelve are independent. The wonderful improvement in the product of the Independent Manufacturers is responsible for this condition and to them is the credit due.

CADILLAC FILM COMPANY.
PHIL. GLEICHMAN. PRES.

THE ABOVE TELLS THE STORY

A 21 REEL EXCHANGE IN YOUR TERRITORY

BUYING THE CREAM OF THE INDEPENDENT OUTPUT

The quality of our service is proven by the rapid growth of our business.

Commercial business, April 10, 1911, buying 6 Reels—7 months later buying 21 REELS.

The only exchange between New York and Chicago buying this quantity.

We are prepared to supply several houses with service from one to thirty days old.

A trial will convince you that Cadillac Service means better selection of subjects, films in better condition, prompter shipments, more attention paid to details, in fact, better satisfaction all around. Give us a trial and see for yourself.

CADILLAC FILM COMPANY

92 GRISWOLD STREET DETROIT, MICHIGAN

EXTRAORDINARY

WE renovate any film and make it appear as good as new. Send sample, will give demonstration free of charge ::: :::

ORTHO FILM COMPANY, 40 East 12th Street, NEW YORK

incorporators are: M. A. Neff, Cincinnati; S. E. Morris, Cleveland; W. J. Sweeny, Chicago; Fred J. Harrington, Pittsburgh; C. M. Christensen, Cleveland. Fourteen State organizations are at present affiliated.

* * * *

M. A. Neff, of Cincinnati, president of the Ohio Exhibitors' League, is the chairman of the executive committee of the Abraham Lincoln Independent party of his home city.

* * * *

Superintendent John Davisson, of Lima, Ohio, has gone on record as being opposed to the use of moving picture films in the public schools as an aid to teaching the children. In a signed interview he says they might be interesting in connection with history and geography, but he is inclined to think that the cultivation of the habits of sitting still and being amused by moving pictures is a bad thing for the pupils. Davisson's assertion was brought forth by the recent energy displayed by a New York newspaper of the theatrical type. The superintendent has been given considerable newspaper space throughout the Central States in consequence. Opponents to everything good or bad in picturedom have seized upon the item with avidity. Newspaper enterprise is to be commended, but in this particular case it is doubtful if the end justified the means. A large number of comparatively obscure pedagogues and others have been given a fine opportunity to air their opinions. The comments, when detrimental, have been heralded far and wide by the enemies of the cinematograph.

* * * *

Dr. William M. Davidson, the new superintendent of the Washington, D. C., public schools is to install moving picture machines in several of the schools having large assembly halls, as an adjunct to education. This fact is not given the publicity, however, accorded to the sentiments of the superintendent of schools in a town of about 20,000 people.

* * * *

The following bit of fun appeared recently in the Chicago Record-Herald:

(Orders have been issued in Toronto forbidding the exhibition of the United States flag in moving pictures.)

Oh, say, can you see by the dawn's early light
What so proudly we hailed at the twilight's last gleaming?
Are the broad stripes still there, are the bright stars all right.
Despite the bad dreams the Canucks have been dreaming?
Is our flag waving where whiffs of frost-laden air
Are blown from Canadian woods—does it dare?
Oh, say, does our Star Spangled Banner yet float
In spite of Toronto's conservative vote?

Oh, say, what a flood would spread over our land
If streams that flow north from within our own borders,
No longer might wet a Canadian strand
Without running foul of Canadian orders!
What a shame it would seem if each pure tinkling stream
Were dammed to let Canada peacefully dream,

—William Lord Wright.

THIS CAT HAS TWO TALES

On November 2d, the Rex Motion Picture Masterpiece Company released "The Tale of a Cat." This doesn't mean, however, that the picture was in any way related to sausage. It was a pleasant yet pathetic tale of pride and poverty, of wealth and woe, of a poor, blind little girl and a wealthy little boy who quarrel over the ownership of a cat. It preached the moral that even a thing as scruffy and unimportant in the cosmic scheme of things as a cat may be the agent Providence selects to secure his ultimate purpose, and bring peace and content that before were not.

While the picture was being taken, an unusual difficulty arose which made it look for a while as though the picture never would be finished. It was a calamity dire enough to cause the strongest lip to tremble. Marsalane, the feline actress who played the title rôle in the release quoted, strolled away from the Rex studio. Consternation, chagrin, dismay, desperation and desolation were the result of the discovery that this talented member of the stock company was missing. As one of the bunch tritely and eloquently said, "Rats!"

A searching party was at once organized, and started out on the trail they believed most likely to have been taken by the wayward adventurer—Broadway. The pavements of the Great Blight Way are cold enough for a stray waif, as a rule, but on this particular Friday—a cold day, you'll shiveringly recollect—every cobblestone was an ice-brick. Marsalane must have thought she had joined an Uncle Tom's Cabin company, and was playing Eliza crossing the ice. Phillips Smalley, of the Rex Company, finally rescued her on the corner of Broadway and Forty-first street, and towed her back to the studio to finish her scenes for the completion of the reel. The recalcitrant leading lady returned to her duties, after being effectively chastised for her self-invited absence by the director.

Later, in an interview, Marsalane said she had thought New York was a warm proposition, but playing the reason in "Why Girls Leave Home" didn't particularly appeal to her. After which she went for a high-ball—a spool of cotton suspended on the wall of the studio for her particular diversion.

THE MAJESTIC MOTION PICTURE COMPANY

The Majestic Motion Picture Company certainly is trying to give such pictures as will please the public. Their first few releases are clean, high-class comedies. By special request they have produced "Little Red Riding Hood," the well-known nursery rhyme, with Mary Pickford in the title rôle. They will release this for the Christmas picture, and it is one well adapted to the season, for it makes a special appeal to childish hearts and brings back to older people the memories of happy childhood hours. No one could be more pleasing in this rôle than "Little Mary," for she enters so entirely into the spirit of it all that she must necessarily carry her audience along with her and take all hearts by storm.

The two stock companies, headed by Owen Moore and David Miles, have left for the West and we may expect excellent pictures from this company, which includes Mary Pickford, Mabel Prunnelle, Herbert Prior and others well known to the moving picture public.

LUX FILMS THE ACME OF EXCELLENCE

RELEASED FRIDAY, NOVEMBER 17, 1911

Faas Grund, a Village in the Alps

SCENIC—Approx. Length, 295 Feet

A charming little Alpine Scenic of good quality and great interest.

The Mystery of Beaufort Grange

DRAMA—Approx. Length, 695 Feet A unique photoplay.

R. PRIEUR, 10 East 15th Street, NEW YORK CITY

TELEPHONE 3427 STUYVESANT

Sold only through Motion Picture Distributing and Sales Co.

ONLY EASTMAN RAW STOCK USED.

AGRICULTURAL EDUCATIONAL FILMS

Madison Square Garden has been for the past week a dazzling display of the produce of the soil. The spirit of Agriculture which lives and works, bringing forth the most marvelous developments—that spirit which breathes free out under the blue, away from the stifling brick walls of the city—appears to have disgorged itself into our midst, displaying to our astonished eyes the most luscious fruits, the most beautifully developed grain, the most startling scientific experiments, as a result of the careful study and attention of the different plant wizards of our Union. The display of fruits and vegetables is very gorgeous, from the rich yellow pumpkin and the mellow apple to the soft-cheeked peach and luscious grape from more Southern climes. But the great revelation to Easterners is the Alaskan exhibit, where, from that supposedly frozen-up country, where we learn there are almost 2,000,000 acres of arable land, we are shown the most beautifully developed vegetables, fine specimens of grain, and different specimens of its natural vegetation. Alaska's mineral and foremost resources are well represented, one of the most interesting exhibits being the great slabs of copper just as they were cut away from the mother lode, or picked in stray fragments from the débris of the ages.

As an introduction to our subject of the moving picture and its use at the Farm Show, we could not help adding the few interesting details above mentioned; we love our country, and we love to see the produce of her soil, as was evidenced by the crowds of people who each day attended the exhibition. In the old concert hall in the upper portion of the building lectures were given illustrated by lantern slides and moving pictures. Crowds flocked to the darkened hall at each announcement. The pictures illustrating the wonderful transformation of formerly dried-out, waste regions, by the irrigation process, are a fine lesson in national economics and industrial enterprise, and again it remained for the picture, and especially the moving picture, to distribute a knowledge of the usefulness of the irrigation method of reclaiming waste lands, and making them blossom forth, producing fruit, grain, vegetables, second to none. Illustrated lectures were given during the week in different parts of the country with their respective products, in which the moving picture figured largely.

Chicago, Ill.—O. Landowsky will erect a one-story theater at 3819 Clarendon avenue, to cost $6.000.

Chicago, Ill.—Gottschalk & Kussell will erect a one story theater at 2801-13 Sheffield avenue, to cost $1,000.

Minneapolis, Minn.—W. M. Koon, 1347 Nicollet avenue, will erect moving picture theater, to cost $4,000.

Atlanta, Ga.—The moving picture theater at 98 Whitehall street was damaged by fire to the amount of $200.

St. Louis, Mo.—A new moving picture theater will be erected at 818 North Kings Highway, to cost $30,000.

Hastings, Neb.—The Electric Theater has been sold by Messrs. Gerlach & Tremayne to J. E. Newhoter, of this city.

A VALUABLE INVENTION UNITING TWO GREAT INDUSTRIES—AUTOMOBILES AND MOVING PICTURES

The Motion Poster Company of America recently incorporated at one million dollars, has acquired the auto-projecting device invented and formerly owned by the Peerless Motiograph Company of Philadelphia. Offices have been opened in the Real Estate Trust Building, Broad and Chestnut streets, Philadelphia, and a vigorous campaign is being planned by the new company, which is amply financed and is not offering any of its stock for sale to the general public. The auto-projecting device makes it now possible to have a high-grade moving picture show wherever an automobile can travel, as by this epoch-making invention a powerful, compact, cheap and safe, electric arc light plant, is at the service of every car owner, and can be put in action instantly with brilliant and dependable results.

The projecting machines used are also of special design and original invention, superiority and simplicity being claimed for them and successfully demonstrated. The stage of experimentation has been passed, and finished products are now offered to the public. More than a hundred private and public exhibitions have proved the great value of the inventions and many excellent testimonials have been received by the company from leading and influential newspapers, technical experts and national advertisers. No company ever started with fairer prospects, the definite orders now in hand being sufficient to warrant a splendid continuing business.

While the commercial and advertising world will at first engage the attention of The Motion Poster Company, it has been seen from the beginning that they have the ideal outfits for traveling exhibitors, who can now move about independently and give moving picture shows anywhere that will be equal to the best in the largest cities, and excel the great majority of projected pictures anywhere. Itinerant exhibitors should get in touch with The Motion Poster Company at once, and find out the full details of their various offers, as with their outfits traveling service will be revolutionized just as fast as the country can be covered and advertisers will not be slow to show their preference for the new idea.

The Motion Poster Company will also manufacture moving pictures of the better kind, and make a specialty of pictures to special order for National and other advertisers. The prices and terms are attractive and reasonable, taking into consideration the novelty and the quality of the work. Successful business and technical men are at the head of The Motion Poster Company of America, and we predict they will become an important factor in moving picture, automobile, educational, entertainment, and advertising circles.

Chippewa Falls, Wis.—Plans have been prepared for the new Lyric Theater to be erected here.

Decatur, Ill.—Charles G. Powers will establish a new moving picture theater in the building to be erected at Water and North streets, by J. J. Moran.

Powers Weekly Corner

FOR TUESDAY, NOVEMBER 21st
Still Generous With the Split Reels

"RIVALS"

A Little Comedy of Big Laugh Producing Quality
"VIEWS OF MONTSERRAT, ITALY"
A Sweet and Refreshing Bit of Education

SATURDAY FEATURE, AS USUAL
NOVEMBER 25th

"JUG O' RUM"

A Reel of Real Rural, Ripping, Resounding Roars—Rights!

POWERS MOTION PICTURE COMPANY
511 West 42d Street NEW YORK CITY

W. E. GREENE FILM EXCHANGE, Inc.

THE OLDEST AND LARGEST INDEPENDENT FILM EXCHANGE IN NEW ENGLAND

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Start the Season right by using an Independent Service from a Reliable House. We are buying the Output of the Sales Co. and have some choice services open. Write—wire—or call To-Day at

W. E. GREENE FILM EXCHANGE, Inc.
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OUR ROVING COMMISSIONER'S COLUMN

A Word About Mr. George D. MacIntyre, the Newly Installed Manager of The Motion Picture Distributing and Sales Co.

SUCCEEDING Mr. Herbert Miles, the recently resigned manager of the Motion Picture Dustributing and Sales Co., comes Mr. George D. MacIntyre to fill in the gap. Mr. MacIntyre hails from a long and wide experience in the dramatic profession, where he has been actor, producer, and manager. He is a man of most sincere intent, and intelligent foresight. That he is kindly and tactful in his relations with his employes is imminent by the expressions of satisfaction heard among the employes of whom he has so recently become the supervisor. It is no easy matter to fill shoes that were so satisfactorily filled by his predecessor, but Mr. MacIntyre is proving himself quite equal to the occasion.

Says Mr. MacIntyre, "At first I was rather hard to convince, but since then I have recognized to the full the wide usefulness of the moving picture—I believe that in the future it will be used for news publication. It is going to be of invaluable usefulness in the schools for the education of children, and in fact, there seems no end to its adaptability as a vehicle of education."

Mr. MacIntyre was the principal spirit in planning and organizing the Actors' Society of America, and it was under his direction, which extended over a period of eight years, that the Actors' Society achieved its greatest prosperity .

The moving picture industry should welcome with the greatest satisfaction the incorporation in their ranks of such men as Mr. MacIntyre, who are artistic, sincere, and who enter the business with the intention of giving their very best services for the benefit and furtherance of the trade.

Since resigning from his position in the Actors' Society, Mr. MacIntyre has been engaged in business positions with Henry W. Savage, S. S. and Lee Schubert, and William A. Brady, having just resigned from the latter's business staff to accept his present position.

IMP COMPANY

The scenario department of the Imp Company has been hitherto held at the studio on Fifty-sixth street. This has now moved and is located at the plant, 102 West 101st street. Any readers sending scenarios to the Imp Company will please note the change.

Mr. Hochstetter and Dr. Gamble, of the Ortho Film Company, are in town attending to business pertaining to the firm. During Mr. Hochstetter's absence from Petersburg some final arrangements in their studio there are being attended to.

* * * *

Harry Raver has been absent from the city for a few days. He found his way back to the skyscrapers the latter part of the week.

* * * *

Charles J. Gorman, of the Boston Film Rental Company, has been honeymooning in the city during the past week.

* * * *

Max Lewis, of the Chicago Film Exchange, is in town on a pleasure trip.

* * * *

J. J. Carrick, of the Philadelphia Projecting Company, was in town during the week.

* * * *

William Sacksemmair, Jr., of the Eagle Film Exchange, paid a visit to the city this week.

Mr. Jack Read, Jr., will leave very shortly on a trip to Japan for the purpose of exhibiting to the Japanese public the excellent moving pictures which he secured of the American sojourn of their beloved Admiral Togo.

* * * *

Mr. Isidor Bernstein has been engaged as assistant manager of the Republic Film Company. "Bernie" assures us that great things are in store for the exhibitor who will use Republic films. All who know "Bernie" are aware of that energy and enthusiasm with which he is constantly bubbling over, and we therefore feel assured that the Republic with Mr. Herbert Miles and Mr. Isidor Bernstein at the head of affairs cannot fail to push forward to a great success.

* * * *

Mr. Marvin, of the Biograph Company, has given moving picture circles something interesting to talk about, by having filmed the rehearsal of the wedding ceremony of his daughter. This is a novelty and will doubtless serve as a precedent for many others.

BENDER MORGAN COOMBS OLDRING

INDEPENDENTS CAPTURE CHAMPION BALL PLAYERS—BENDER, COOMBS, MORGAN AND OLDRING APPEAR IN THANHOUSER FILM

Stars of the Athletics Are Seen as Actors in "The Baseball Bug" Comedy Reel

BENDER, Coombs! Morgan! Oldring!
They're picture players!

Now let the hearts of all fans rejoice, for the four stars of the star Philadelphia Athletics will be with them once more, though the season is over. And it will be a diversion to see them as actors—to see if they face the camera as confidently as they did Mathewson.

In advance, let it be said that they did.

They enacted their rôles at the Thanhouser studio with the precision of veteran photoplayers, and they even played a "stage" game of ball with all the enthusiasm they manifested in their battles on the genuine diamond.

With characteristic film-maker's enterprise, the Thanhouser people set to capturing the Athletic cracks as soon as it became evident that the Athletics would win the World's Championship. As soon as the ball players were "cinched," work was begun on a scenario that would permit them to show both their acting and baseball talents. Here is the way the story was finally made to read:

A little frog who splashes into a tiny puddle sometimes thinks that he has created a commotion in the Atlantic Ocean. A young clerk in a small town was like the little frog, and local triumphs on an amateur baseball team convinced him that he was really a wonderful player, and far superior to the men in the big leagues.

Glory came to him—that is to say, his name was a household word in the small village where he lived, but he got no money for it. More than that, he neglected his regular work in a store, and was in danger of being discharged. For he thought baseball, drank baseball and dreamed baseball. He was a nuisance to his friends and a trial to his family, and his wife worried greatly as to what the future would bring.

The wife had a distant cousin, Big Chief Bender, the noted twirler of the World's Champions, the Philadelphia Athletics, and she decided to confide her troubles to him. She figured that a man who could pitch three out of the six post-season games against the Giants, win two of them, and lose the third by a fluke, must be resourceful enough to help her. She judged correctly and her appeal was not in vain.

To the conceited counter jumper came a letter purporting to be signed by Connie Mack, explaining that his fame had reached Philadelphia, and that Bender, Coombs (the pitchers who beat Mathewson), Morgan, the wonderful spitball expert, and "Rube" Oldring (the heavy hitting outfielder who broke up a world's series game with a home run), were coming to the country to learn from the village champion how to play baseball.

By this time the little frog had swollen to such a size that he really believed that the plea for help was genuine. So he gladly welcomed the seasoned champions of the world and they studied baseball together.

There was only one lesson. Then the little frog went sadly home. He burned up his uniform, his bat and the baseballs he had. He returned to his regular work behind the counter, and the wife finds that he is cured of his infatuation.

For if anyone can make a little frog realize that he is not stirring up the baseball ocean, it is "Big Chief" Bender and the other men who work with him.

The picture has been titled "The Baseball Bug," a name which seemed to best suit the diamond stars who appeared in it and which is well adapted for public advertising purposes. The Thanhouser release schedule gives the day that Bender, Coombs, Morgan and Oldring make their bow as film stars as Friday, November 24. The picture is a full reel one, and issues as a regular release of the company producing it.

WHO THEY ARE

Some Handy Data on the Champion Ball Players Who Became Picture Players

The four cracks of the World's Champion Athletics who were engaged by the Thanhouser Company to appear in "The Baseball Bug," a comedy released Friday, November 24th, have had stirring baseball careers and have figured strongly in the headlines for the past few years. To the dyed-in-the-wool fan, their diamond records are gospel. But for the So-So fan who likes to have his baseball memory jogged up, we have gathered the following:

* * * *

Jack Coombs, christened John Wesley Coombs, was born in Iowa twenty-nine years ago. At the age of two he moved to Maine and has since lived there. He graduated from Colby College in 1906 and went direct from college to the American League, his first noteworthy game being with the Athletics against Boston, when he pitched one of the longest games in the history of baseball, lasting twenty-four innings. Coombs' arm went back on him the next year, but he gamely stuck to the game, playing in the outfield. The next year his arm came back in good style, and since then he has been known as one of the headiest pitchers in baseball,

doing his best work on joining the Athletics. His record this year is 31 games won, 11 lost. In last year's World's Series against the Chicago Cubs, Coombs won three straight games, equalling Mathewson's famous record for 1905. In the World's Series this year he clashed with Mathewson for the first time, neither ever having lost a World's Series game, and Coombs won. Mr. Coombs will be in vaudeville this winter, appearing with Bender and Morgan and the Misses Katherine and Violet Pearl.

* * * *

"Big Chief" Bender is a full-blooded Chippewa Indian, twenty-nine years of age, born in Oklahoma. He attended Carlisle Indian Institute. A highly educated man, he is known in baseball as one of the cleverest pitchers and batsmen. He went direct from Carlisle to the Philadelphia Athletics nine years ago, and has been one of Mack's mainstays for the past three years, being virtually the best in the American League. His pitching record this year is 19 games won and 5 lost. Bender, besides being a wonderful baseball batter, is one of the best trap shooters, golf players and billiard players in the country. Aside from baseball, he has a flourishing diamond and jewelry business, owns his own home in Philadelphia, and is reputed to be very well-to-do.

* * * *

Henry Richard Morgan, known as "Cy," is a native of Martin's Ferry, Ohio, right across from the West Virginia line. He is known as the minstrel of baseball players—putting in his winters on the stage. He broke into professional baseball ten years ago in the New England League at the age of twenty-one, and pitched such sensational ball that he was signed by the St. Louis Nationals. Next year he went to the American Association for more seasoning and then to Boston three years ago, where his work was so excellent that Connie Mack paid $3,500 and two crack players for him. He is one of the best spitball pitchers in the business. His record for the year is 17 games won and 7 lost.

* * * *

Robert E. Oldring, known as "Rube," is a native of Mount Vernon, N. Y. He is twenty-seven years old and broke into the game around the lots of Harlem and the Bronx, New York City, six years ago. He was with Memphis down South when Connie Mack selected him for the Athletics. He has been the regular center-fielder of the Athletics for the last four years, and is ranked as one of the speediest men on the diamond. His batting average is the high one of .300, and he has few equals as a sure hitter. He appears to be getting better every year, with this past his most successful season to date in big league baseball.

The picture is issued as a regular release.

FIRST OF NESTOR—THREE A WEEK

On Monday, November 20, the first of the Nestor three a week will be released. This release will be entitled, "His Vacation," and is a high-class comedy and an A1 feature.

On the 22d, the "Cowboy Pugilist" will appear, and on the 25th, "Desperate Desmond Pursued by Claude Eclair."

It will be interesting to readers to know that the Nestor Studio at Hollywood, Cal., is now finished, and two pictures have already been completed.

Mr. Horsley is expected back among us again by November 18. The Nestor is certainly doing things. Hurrah for the Independents! Things are certainly moving along with them.

"The Cowboy Pugilist," which is after the same style as "The Parson and the Bully," is expected to meet with the same success as the latter excellent and popular film.

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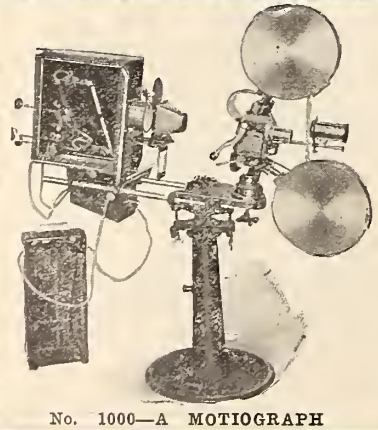
KINEMACOLOR THEATER

The feature introduced during the week at the Kinemacolor Theater is the exact reproduction of the words and music of the actual crowning ceremony in Westminster Abbey has proved so popular that it will be continued throughout the season. J. Strickland King and his choir from the Southwark Cathedral, London, who took part in the coronation service in the function of singing the responses, give the "Vivats" which were such a prominent part of that memorable occasion, while the principal figures are personated by members of the company as to their spoken words.

Of special interest to New York this week because of the great naval mobilization in New York is the film showing the coronation naval review at Spithead, England, when the greatest British fleet ever assembled was reviewed by his Majesty King George V; the Kinemacolor process shows the exact coloring of each scene without resort to artificial methods of coloring.



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RELEASE FOR SATURDAY, NOVEMBER 18th

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A case of mistaken identity, in which the lovers of two sisters play prominent parts.

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Little Jack Horner, sat in a corner,
Eating a Christmas pie.
He wanted another, but his wise mother
Mentioned the pictures, close by.

EXTRA! EXTRA!

An urchin, eight years of age, self-confessed horse thief, was recently sentenced to the Indiana State Reformatory. He blamed his misdeeds on the penny dreadful.

TOO MUCH OF IT

Our good friends in the Dominion,
In a clean, straightforward manner.
Have expressed their late opinion
As against the starry banner.
But your Uncle Sam won't worry
Very much about these strictures,
But will hump himself and hurry
On the best in moving pictures.

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MANUFACTURERS' SYNOPSES of FILMS

NATIONAL GUARDSMEN AND REGULARS AT FT. RILEY, KAN.

Champion Release, November 20

The third of the series of the Fort Riley pictures presents a visualization of the Army Manœuvres on a more extensive scale. The first and second regiments of Kansas Militia are noted throughout the West as the crack regiments of that section, besides being distinguished for their splendid and robust physique The evolutions of this military body are carried out with a vim and dash at times that are truly amazing.

Very few people imagine, indeed, how much enters into the soldiers' education, and when a picture like this is on view, no wonder that surprise is the principal manifestation exhibited by the spectator. But surprise after surprise is in store for those who will have the good fortune to witness the photo reproduction of these Kansas troops in action

To see their wonderful marksmanship in their target practice, practice drills, is to receive information at first hand, which astounds us when even we read of it in cold print. But, of course, the marching and counter-marching; the brilliant formations and drills which an occasion of this kind shows forth, is what must have the greatest appeal to the masses. To add to the effectiveness of the grand ensemble of this mobilization, if indeed anything was wanting to make effective the work of these sturdy Western soldiers, we have several companies of United States troops; these latter taking part in all the military manipulations of field and barracks.

Nowhere could be seen, and at no time could a better representation of Uncle Sam's military prowess be shown, than is here in this last Fort Riley release.

WHEN THE SHERIFF GOT HIS MAN

Champion Release, November 22

Music may have charms to soothe the savage breast, but the melting glance of a woman's eye hath charms to do the rest; that is, all the rest necessary to the capture of the savage, his enslavement and so on; and so it happened that Alice, the ranchman's daughter, caught and held in durance vile the heart of the new sheriff, Ben Humphries.

The parents of Alice liked Ben and were pleased that he showed a preference for their daughter, but Ben's desperate efforts at love-making caused them the greatest amusement in the world. The girl wasn't a flirt, but she certainly did lead Ben a pace, and he danced to her every whim like a trained bear in a circus ring. Finally he sends her a note by a Chink telling her he must get an answer from her to his numerous proposals, and he fixes the place where, next day, she must meet him with the precious assurance. Alice decides to give in at last to Ben, for she loves him dearly, so she repairs to the trysting place. But, alas! he is not there. Can you imagine how this girl felt?

At a dance given by her parents in her honor, she flirts desperately with a handsome rascal, out of spite, and this man was Jack London, an outlaw, on whose account Ben Humphries did not show up at the trysting place. He had received hurried word to get after this fellow at the last moment, and he followed his duty. He had, however, sent her an explanatory note by the Chink, but the Oriental had carelessly thrown it in the fire.

Ben had got to his man, but the bad man had gotten the "drop" on Ben good and proper, wounding and tying him to a tree. Thus it was that Jack London was at the dance, and Ben was not. But Ben came in "unexpected like" to the bad man in the midst of the flirting, and to the girl's surprise, the outlaw dove through a window, and the sheriff after him. Then what a chase, with Ben and the motley crowd in pursuit! He gave them all the slip but Ben who got after Jack London hot foot, and got him for fair this time, after a thrilling fight, which would have proved disastrous for Ben had not Alice come up and helped things a bit by putting a gun to the outlaw's head.

Still, she was angry with Ben, and no explanations would go either, but Mr. John Chinaman came along with the remnants of the note, which cleared Ben and gladdened both in a bear-like hug, they were nothing loath.

"THE DIAMOND LOCKET"

Comet Release, November 24

Kate Starr, a young girl, finds a position as governess in the family of the Vans, who belong to New York's exclusive social set. She is loved by Tim Hogan, an honest inspector in the employ of the street cleaning department in New York. They are to be married and the wedding day is set for the immediate future. One night on the way to a reception Mrs. Van loses a valuable diamond locket. Search is made for it high and low, but without avail.

While on duty, Tim picks up the locket and shows it to a friend of his, a New York detective, whom he aided one day in arresting three crooks caught in the act of robbing a drunken man. The detective suggests that in lieu of not being able to locate the real owner it would not be a bad idea to present the locket to Kate, which Tim promptly does.

Kate is happy over the gift and wears it around her neck, little dreaming that its rightful owner is her very mistress. When Mrs. Van sees the necklace on Kate, without an undue explanation or theory she promptly accuses the girl of having stolen it and has her arrested. Humiliated and disgraced Kate is thrust into a cell. The day of the trial arrives and Tim produces the detective to whom he showed the necklace when he found it. The evidence is conclusive and Kate's innocence is forthwith established. The judge is furious over the Vans' hasty procedure and tells them what he thinks of the idle rich. Approximate length, 1,000 feet.

It is an engrossing story which is developed with consummate skill and plenty of dramatic action.

THE OFFICE BOY'S DREAM

Comet Release, November 20

This picture contains a clever blending of comedy and situation telling in its entirety a story out of the usual run of moving picture films. A youth leaves his home in the country and comes to New York to seek his fortune. He secures a position as office boy with a man who is not as amiable and jovial as ordinary humans should be. On the first day of his new job the "boss" plans to go to the ball game and witness the initial contest between the Giants and Athletics. There is a longing in the heart of the youngster to see the game, but he has to be content by watching the throngs on their way to the grounds from a position through the office window. Disappointed, he seeks solace in smoking a cigar which he has taken from a private box belonging to his employer. Whether the cigar was bad or whether the fumes were too much for the lad is not here nor there. The boy falls asleep and dreams.

Fancy carries him to the game. He is in the grandstand alongside the "Boss." They are rooting and cheering in unison. The "boss" takes a liking to him and invites him to his home. There the new office boy is monarch of all he surveys. He meets the boss's beautiful daughter and the rest of the family, who immediately dance attendance and make the hireling feel completely at ease. There are other incidents. The girl falls in love with him, they are engaged to be married and the wedding day arrives. The palatial home

of his employer is all aglow with life and animation. The guests gather, lights are burning, music is playing and all is happiness and serenity. Automobiles are there to take the young couple on their honeymoon. It is all fine and dandy. But the "boss" has forgotten the tickets and returns unexpectedly. He finds his employees enjoying a game of cards and his office boy asleep with his legs strewn across the desk. There is an awakening—a cruel and heartless one—and the office boy finds himself on the highways again looking for another position.

THE LEGEND OF THE EAGLE

Eclair Release, November 13

This film, enhanced by beautiful landscape where the action runs, is of a remarkable quality. It shows with perfection an emotional episode of the wars of the First Empire, showing what strict discipline was imposed upon the army by Napoleon I. He never pardoned a disobedience to his orders; also whoever was caught in a state of intoxication or lacked respect for women in the enemy's country was shot instantly.

The army has been going for a long while through Austrian country. The sun was hot, the soldiers tired. Grenadier Gridart is resting in the garden of an inn. The wine was cool and nice. He drinks more than necessary. Wine and sun have intoxicated the grenadier, who goes to his camp wobbling. Going through a field, Gridart meets a young peasant woman who was coming from the village. The wine makes him lose his head and forget his orders. He wants to embrace the woman. She defends herself. He is obstinate and brutal. The husband arrives and hits the grenadier a blow on the head which sends him to the ground.

It is there that he was found by a canteen woman. She picks him up, and tries by supporting him to bring him to camp. The task is difficult. He can hardly stand on his feet. Arriving by a small bridge they stop. Unfortunately the Emperor passes there and sees the bleeding grenadier, whom he questions. The soldier says he was hit by a peasant, without cause. The Emperor commands that the peasant be caught and put to death.

Gridart, brought to camp, is taken care of at the ambulance. He is sober. He reflects. A man is going to die unjustly by his fault. He has remorse for his cowardice. His conscience of an honest man revolts. He arises, has himself brought before the Emperor, avows that he disobeyed his orders, got intoxicated and that the peasant had hit him in defense of his wife. Discipline is inflexible. The grenadier is shot.

In the woods in a green road the grenadied lies, his breast pierced by bullets. In a supreme moment of admiration for his heroic loyalty the Austrian peasant and his wife cover the unlucky grenadier's body with flowers.

THE PORTUGUESE CENTAURS

Eclair Release, November 23

For a long time the portrayal in motion pictures of wonderful feats of horsemanship has aroused a world-wide interest. The Portuguese Cavalry depicted in the Eclair release surpasses in dash and execution the crack regiments of sunny Italy. The spectator is held in suspense at the sight of these Centaurs of old, riding down steep declivities, bounding over hill and dale; and again, after a precipitous flight down a stone staircase, they speed away, climbing mountains with the ease of antelopes, surmounting, with apparent ease and little effort, all obstacles that lie in their path. One admires equally horse and rider for sure-footed agility, strength and graceful equestrian ability. On the same reel is:

CHARLEY BUYS AN AUTOMATIC LIGHTER

Delightful comedy is here revealed, dealing with the troubles of the smoker in France. Matches are very expensive in Europe, and especially in France, and are controlled by the government. Someone invented an automatic lighter to do away with matches, and they became very popular. Charley decides to buy one. He soon discovers that the government, quick to realize the danger of the new invention, insists that all these devices shall be stamped with the official seal before being used. Failing to comply with the law, he is followed by detectives and finally captured after a series of ludicrous situations and hairbreadth escapes, the most sensational of which is scaling the Eiffel Tower, where his troubles end through a clever ruse.

THE WHITE MEDICINE MAN

Nestor Release, November 15

Chief Mad Bull was well pleased, for was not Kottona, his daughter, sought by Morning Plume, only son of the powerful Chief Big Moon, and had not that chief, accompanied by Morning Plume, arrived with many presents to ask that their children's marriage be celebrated within two moons?

The old chief's peace of mind was soon cut short. Spotted Eagle, his favorite son, was taken ill with fever, and although the medicine man had done his best the young brave grew steadily worse and would have died, but for Dr. Roy Wallace and Ben Allen, who had stopped to inquire the way to the Rankin Mine. There the half breed, who acted as interpreter, prevailed upon Mad Bull to have the white medicine man treat his son. So skeptical was the old chief, that Roy and Ben were obliged to remain at the camp until Spotted Eagle had entirely recovered. Then they would have departed, had not Chief Mad Bull been stricken with the same disease. Roy agreed to remain until he, too, had recovered.

Once more the two friends prepared to leave, when the half breed appeared to say that the old chief required their presence. Hurrying to the council, Roy was dumbfounded to have the Eagle Feather bestowed upon him, and to hear Chief Mad Bull declare that he was now entitled to marry a chief's daughter, as they needed his skill as a white medicine man, and Kottona should be his squaw to keep him among them. At last, prompted by Ben, poor Roy managed to stammer his thanks, and, the young doctor handed Mad Bull a picture of Mary, his little wife. To wed the chief's daughter would be impossible!

Fairly beside himself, the Indian tore Mary's picture to bits, and had Ben not interfered the conflict between Roy and old Mad Bull would certainly have proven fatal. As it was, the two friends were thrown into their tepees to await the morning sun, when Roy would be sacrificed to their Getchie Manitou, for after receiving the Eagle Feather the pale face had repaid their great chief by not only refusing his daughter, but attacking him as well.

Ere night, however, Onesta, the girl's mother, had apprised Morning Plume of the intended sacrifice, and he, by sending a messenger to Mad Bull, saying the whites were preparing to attack them, drew the chief and his braves from their camp. Instantly Morning Plume rushed in, released the two friends; then with Kottona and Onesta hurried to Big Moon's camp, where, after sending the white men safely on their way, the marriage of the lovers was celebrated.

MUTT AND JEFF AND THE UNLUCKY STAR

Nestor Release, November 18

Without the necessary coin to pay their rent, Mutt and Jeff take up their abode in a garret littered with antique furniture. Being practiced hunters, they start looking things over and under. In a washstand reposes a sheriff's badge. Jeff gets a sudden and brilliant inspiration. Why not use the old badge to satisfy the inner man. They cannot eat the badge, but—

Jeff blows into a swell restaurant, orders a fine dinner, relishes it with great gusto; the garcon brings him a fragrant cigar, and between puffs he gently waves his handkerchief. Mutt answers the signal—he is a Pinkerton detective and wants Jeff. Jeff is pinched and yanked out of the restaurant, the proprietor of which fails to collect.

After going some distance, the badge passes into Jeff's possession, and Mutt enters a beanery to get his "fill." He does not get the same delicious spread as Jeff's, and beef stew or pork and beans is all he may feast upon. He chooses the stew and soon finds himself pretty well stewed.

Jeff wanders slowly away and, being somewhat sleepy, sits down in a convenient corner and journeys to the land of Nod. Mutt gives the signal, but the "Pinkerton detective" does not respond. Growing uneasy, he mounts the table and waves his handkerchief most energetically. This brings forth the 'boss" and a few tough-looking waiters, who, deaf to Mutt's explanations as to how and when the meal is to be paid, escort him into the kitchen to wash dishes until his bill is settled. On the same reel is:

THAT KID FROM THE EAST

Jim Collins had decided to try his fortunes on a ranch, so when he alighted from his private coach, which by the railroad would have been termed an empty freight car, the young man made straight for a group of cowboys. Here, however, his appearance created no end of amusement, and when he resented some particularly insulting remark of Allen Blair's, his chum, Big Pete Kelly, the bully of the ranch, stepped forward and was using Jim as a punching bag, until their foreman, Fred Ainsley, appeared, and not only put a stop to the unfair proceedings, but admiring Jim's pluck at once employed him for the ranch.

Here he soon became a favorite with the ranchman's daughter, Kitty, and as a consequence Allen and his chum lost no opportunity to make the new cowboy's life as miserable as possible. Allen, having the support of Kitty's father, was determined to marry the girl himself.

It was thus that matters stood when father and daughter, accompanied by Allen and Pete, set out for the village, and, although they had disregarded Jim's warning that the Indians were now hostile, the young man decided to follow at a distance and see that no harm came to his sweetheart.

From an adjoining peak, the redskins had spied the buckboard, and had so ob-

structed the trail with brush that the entire party alighted to assist in its removal. Then no sooner were their backs turned than an Indian seized the horse's bridle, while the others opened fire. At the first shot, the ranchman fell, and Allen and Pete, deaf to Kitty's entreaties, turned and ran for their lives. Fortunately at this instant Jim dashed up to assist the father and daughter behind a high boulder—from whence, as long as ammunition held out, he could keep the Indians at a safe distance. However, Jim's riderless horse, which had returned to the ranch, together with the knowledge that the redskins were on the warpath, and the shots which could be distinctly heard caused the foreman and his men to put spurs to their horses and ride as they had never ridden before, coming up just as Jim's last cartridge was fired.

While his boys drove off the Indians, the foreman hastened to the old ranchman, who, although quite severely wounded, was still loud in praise of his daughter's wisdom in selecting Jim as her future husband.

SAAS GRUND, A VILLAGE IN THE ALPS

Lux Release, November 17

This is a charming little Alpine scenic of good quality and great interest. One the same reel is:

THE MYSTERY OF BEAUFORT GRANGE

Mid the charming grounds of Beaufort Grange, Helen and a party of friends engage in the childish game of hide-and-seek. The game is exciting and Helen seeks to hide herself in the old castle. She hides in an old fireplace of the customary massive proportions, when suddenly,—as if by some unseen hand—a secret door springs open and a flight of stone steps are revealed. Thinking this is to be a fine hiding place, the young lady goes down the steps. Immediately the door closes after her, and she is entrapped in a dismal dungeon. Time wears on, and exhausted in her efforts to attract attention Helen falls into a stupor. Meanwhile her friends have searched high and low, and found no trace of her. The affair develops into a serious mystery. The Duke of Beaufort, owner of the Grange, becomes interested and alarmed. With the aid of some old maps of the Grange, he searches for the lost girl. By some chance, he happens to also place his hand upon the hidden spring—the door flies open, and he penetrates into the gloomy dungeon, where he finds the imprisoned Helen. Thus two people are entrapped, for the door closes and defies all efforts to burst it open. Things now become so serious that a detective is engaged to unravel the puzzle. He goes into the Grange and finds the Duke's papers where he left them. By this manner he is able to locate the secret trap, for he reads in the plans that there once existed a secret entrance to the dungeon. The secret is discovered, and the Duke and Helen are released from their prison. The Duke is much impressed by the fortitude of the brave girl, and the affair ends up in an interesting romance.

BILL AND BERTIE GET MARRIED

Lux Release, November 24

This is a funny story of how Bill and Bertie went into double harness on the same day. Their respective bridal parties met at the church door and quarreled and the quarrel continued with disastrous results. When a man's married his troubles begin. On the same reel is:

A PASSING CLOUD

Edward Bunthorne and his sweetheart Grace came down to the river to pass away an afternoon in luxurious idleness and sweet content. Their courtship could well be compared to a blithe spring morning. The sun shone, the birds sang, and all the world went merrily. Then came a tiny speck upon the distant horizon; it grew and soon loomed overhead, blocking out the light of the morning sun, hushing the song of the bird and making the world a dismal place indeed. The cloud was Madeline Martin, a young lady who came to the river with her little sister. The lovers made friends with her, and very soon they formed a pleasant party. Edward became infatuated with his new acquaintance, and some time afterward was observed by Grace carrying on a desperate flirtation. Alas, the cloud must break, and Grace's little world will be clad in somber hue, but —no, there proves to be no rain, for Grace bravely rescues Miss Martin's little sister from death. The unselfish bravery of this action reveals to Miss Martin the selfishness of her own actions, and she retired, leaving the lovers to make their peace. The sunshine comes again after a hard struggle, and Grace and Edward are finally forced to agree that Miss Martin was but—A Passing Cloud.

A MASTER OF MILLIONS

Thanhouser Release, November 21

A man of dominating personality, by exceptional ability rose from the humble position of foreman of a railroad section gang to that of a millionaire, before whom most men bowed. He owed his early start in life to the kindly favor of a railroad president, and when he became a master of millions he graciously consented to keep this official in his position.

At a reception in the president's house the millionaire met the daughter of his host, and decided to marry her. Accustomed to the power of wealth, he did not bother to court the girl. He sent for the father and bluntly announced his decision. When the perturbed father hesitated, the millionaire, furious, threatened to ruin his one time benefactor unless the marriage was arranged without delay. The girl, to save her father, consented to the loveless match, and again the millionaire was convinced that nothing could withstand his will.

Later, at his country estate, the millionaire gave a house party. With others of his guests he went hunting, became separated, and finally lost. When completely exhausted he saw a light shining in the woods; he dragged himself to it and found refuge in the humble home of a poor hunter.

The hunter had a beautiful wife, to whom the millionaire let his fancy lightly run. He told her of his wealth, promised to provide for her and was much astonished when she rejected his overtures. Roughly he grabbed and kissed her, and when the hunter returned he found his wife struggling in the arms of the man whose life he had saved.

The hunter, aiming a gun at the millionaire's heart, ordered him to leave the house. Then, with his gun still leveled, he followed him through the woods, the millionaire pleading cravenly for his life. They traversed the forest, and at the edge the hunter pointed out the home of the millionaire in the distance. Whereupon the man who tried to wrong him plucked up heart, thanked his guide and offered him money.

The hunter looked at him somberly and in silence, then knocked him down and the last words the millionaire heard as he staggered through the woods were the farewell ones of the hunter—"You cur."

It was the first rebuff he had experienced since wealth came to him. He realized that there was one thing and one man he could not buy. And the grim face of the hunter and his words haunted him.

The girl came to him at last and asked for her freedom. He tried to tell her that she must keep her promise or her father would be ruined, but the face of the one man who had beaten him appeared to him, and he found that he was powerless.

He gave her the freedom she asked and tried to forget his humiliation in hard work. His associates found the he was more lenient and less arrogant, and they wondered. For no one knew the story of the poverty-stricken hunter who had mastered the master of millions.

THE BASEBALL BUG

Thanhouser Release, November 24

A little frog who splashes into a tiny puddle sometimes thinks he has created a commotion in the Atlantic Ocean. A young clerk in a small town was like the little frog, and local triumphs on an amateur baseball team convinced him that he was really a wonderful player, and far superior to the men in the big leagues.

Glory came to him, that is to say, his name was a household word in the small village where he lived, but he got no money for it. More than that, he neglected his regular work in a store, and was in danger of being discharged. For he thought baseball, drank baseball, and dreamed baseball. He was a nuisance to his friends and a trial to his family, and his wife worried greatly as to what the future would bring.

The wife had a distant cousin, Big Chief Bender, the noted twirler of the World Champions, the Philadelphia Athletics, and she decided to confide her troubles to him. She figured that a man who could pitch three out of the six post season games against the Giants, win two of them, and lost the third by a fluke, must be resourceful enough to help her. She judged correctly, and her appeal was not in vain.

To the conceited counter jumper came a letter purporting to be signed by Connie Mack, explaining that his fame had reached Philadelphia and that Bender, Coombs (the pitcher who beat Mathewson), Morgan, the wonderful spit-ball expert, and "Rube" Oldring (the heavy hitting outfielder who broke up a world's series game with a home run), were coming to the country to learn from the village champion how to play baseball.

By this time the little frog had swollen to such a size that he really believed that the plea for help was genuine. So he gladly welcomed the seasoned champions of the world and they studied baseball together.

There was only one lesson. Then the little frog went sadly home. He burned up his uniform, his bat and the baseballs he had. He returned to his regular work behind the counter, and the wife finds that he is cured of his infatuation.

For if anyone can make a little frog realize that he is not stirring up the baseball ocean, it is "Big Chief" Bender and the other men who work with him.

THE TEST
American Release, November 20

When Ethel Dawson found herself much sought by two lovers and quite unable to decide her choice, she asked advice of her old friend the orange grower. Plucking an orange from the tree, he advises her to cut it in half, give one half to each admirer, and chose the one who, in a certain length of time, should return both parts.

The boys accept. Shortly after, Jack departs on a mission into the mountain and Dick determines on foul play to secure that other half orange. So he hires a band of "bad men" to hold up Dick in a lonely mountain pass. This is just what occurs and Jack is left, bound and helpless, while the victor returns to claim his sweetheart. Round the bend in the road come a party of ranchers. They release Jack and promise their aid in capturing Dick. The two factions meet just at the entrance to the orchard of Ethel's home, where a wonderfully entertaining battle takes place. Jack arrives in time to meet his rival pleading his cause with Ethel. A desperate fight ensues in which Jack finally masters his antagonist. Ethel has by this time learned to know her feelings and quickly goes to the arms of her waiting admirer. An engaging tale, full of life and action.

THE MASTER OF THE VINEYARD
American Release, November 23

Through the thrift of his wife and daughters, rather than by his own efforts, Jim Bradly has acquired a little home. Always shiftless and improvident, his weakness is intensified by a fondness for drink.

Kirk Winters has long admired Mildred Bradly and knowing her father's weakness, works his way into his good graces by giving him money from time to time, which the old man spends in drunken carousal.

Mildred distrusts Kirk Winters and in order to gain his ends he purchases their home from the father at a time when the old man is irresponsible for his actions. Highly elated at the success of his plan he hastens to the house and informs the women that unless Mildred becomes his wife they will be homeless. He shows them the deed and rather than concede to his demands they leave the house and seek employment in the vineyard owned by George McLean.

Here they meet with every courtesy and the genial owner extends to them the courtesy of his home. Learning of their trouble he seeks the father, but meets with failure in his kindly advances.

Learning from the father where his wife and daughters are located Kirk Winters determines to make them trouble, but they are protected by George McLean. He discharges those among his employees who assisted Winters. The men visit the saloon where Winters finds them and soon has them inflamed by drink and easily incites them to revolt.

Their plans are overheard by the father, who is now sober and realizes the consequences of his folly. He hurries to the vineyard with his warning, but McLean determines to stay and protect the women from the mob. When they arrive Winters attempts to shoot McLean, but Jim Bradly steps forward in time to save the master of the vineyard but received the bullet himself. The murderer is led away by the now sobered mob and the grief stricken wife kneels by the body of her husband.

A strong, virile drama of the West, full of heart interest that grips the attention with its intense dramatic action and perfect interpretation.

THE RETURN
Rex Release, November 16

The years tell their secrets. Men may fold their tents like Arabs, and silently steal away; vice and crime may leer at justice and mock the right of things; mystery elude discovery. But as the months join the dead aeons of the past, and the voices and vices of the living to-day become silent and dead with the vanished yesterdays, the solution, the realization, the final answer, cry their truth to a startled world. So has it been through the centuries; so must it be till the world closes shop.

Betty Blair is to the ranch manner born. She is of the West, the West is in her—a plain girl of the plains. Her father wishes her to go to school and become a lady; she wants to be a cowgirl, and is cowed at the prospect of leaving brooks for books, streams for reams, nature for Rand & McNally. It is finally decided to determine her future on the throw of dice. She loses and goes off to school.

Even school has its redeeming feature—vacation. She returns home to the ranch. While there Joe Keene, a gambler, a breaker of banks, homes and hearts, attempts to make love to her. He is just about to kiss her—she screams and snatches his gun—and shoots! The man falls, and thinking she has killed him she calls her brother, explains, and the two drag him to a cave and leave him. With the shadow over her soul, she returns to school.

She meets a friend of her girl chum, Frank Sterling. He looks into her eyes, she looks into his—and in their depths they read the question and the answer—the old, old tale of a man and a maid.

Then Fate returns from her vacation, and resumes weaving her eternal web. Frank tells Betty he must go West. He has received a letter from the sheriff of a small Western town, telling him that a wayward brother, a black sheep who had strayed away from the fold, had met with a disaster that had made his entire past a blank, and was living under the name of—Joe Keene. And Betty thinks the man he was to seek was dead! The years told their secret; the ghost in the closet walked out and proclaimed the truth. That moment some of Betty died.

A few days later she returned the ring with a note telling him why it was impossible for her to marry him. She goes back to the ranch—

Where comes Frank to see her, to plead with her to change her course. The night is the devil's own, a night such as when the gods are vexed. Betty and Frank are standing by the window, battling with the giant shadow that had cast itself over their paths. The door opens, the figure of a man enters the room. A flash of lightning illumines his face; the girl screams—screams as once before she did when that man would violate her honor. There before them stands Joe Keene! That scream! —the mist lifted, the shadow disappeared, a light came to Joe Keene's mind and—he remembered!

It might have been Fate's inexplicable way of deciding Destiny. It might have been Fate's test of love and youth, and their strength to combat doubt and despair. And it might have been—a good deal worse!

FROM THE BOTTOM OF THE SEA
Imp Release, November 20

"From the Bottom of the Sea" is a film that marks an epoch in Imp production in that it is the first 2,000-foot story to be released by that firm. It is one of the most thrilling and meritorious marine stories ever depicted on the screen—a large and ambitious effort—successfully accomplished.

It has to do with the love affair of an ensign on a submarine boat and the daughter of a lieutenant, his superior officer. The scene is laid in the U. S. Navy and a genuine submarine boat was placed at the disposal of the director in the filming of the picture.

The young ensign loves the daughter of the lieutenant and his love is returned. The lieutenant has other aspirations and tells the young man to win his stripes before he will consider his suit. The lover is not crestfallen, as he is ambitious, and the girl is willing to wait. A French army officer also loves the girl but, while he is favored by the father, the girl despises him.

The lieutenant receives a message from naval headquarters commanding him to take charge of the submarine boat on a cruise and to further instruct the ensign in his duties. Prior to his going abroad, the ensign kindly shows the Frenchman, his rival, over the boat. The villain, anxious to avenge himself on the young man, steals the valve handle off the mechanism which controls the buoyancy arrangement when the boat is submerged and carries it away.

The lieutenant boards the boat and she goes on the educational cruise. There are many scenes of the evolutions of the boat and she finally sinks to the bottom. The officers watch the gauge, but find themselves powerless to rise owing to the tampering with the mechanism. They are suffocating for the want of air and are doomed to die like rats in a trap. Then the young ensign shows his mettle. He proposes that his ship-mates shoot him through the torpedo tube and he will swim for assistance. It is a hazardous undertaking, as his life is in danger.

He is shot through the tube, against the wishes of the lieutenant, rises to the surface and swims for it, summoning a submarine boat tender. The boat is anchored over the submerged craft and the emergency expedient is resorted to with success. Air is pumped into the receptacles and the vessel rises and the crew is saved through the heroism of the young officer. The Frenchman is suspected of the trickery and is punished.

It is needless to chronicle that the ensign made good, and the lieutenant removed all objections to his marriage with the daughter.

EXECUTIVE CLEMENCY
Imp Release, November 23

Dan Fuller, an honest mechanic, is the victim of circumstances. He is ill one day and the rent collector, who is an unprincipled masher, with insinuating manners, calls and grossly insults his wife, attacking her in a familiar manner. Dan

is aroused and rushing into the room administers a beating to the rascal which results in a serious injury.

Fuller is arrested and, having no friends, is convicted on a charge of felonious assault, the mitigating circumstances not being considered.

He is serving a sentence in the penitentiary when he receives a letter informing him he is the father of a child. Obsessed by the injustice of his incarceration and insane with a desire to see his wife and child, he eludes the guards and makes his escape from prison, exchanging garments with a scare-crow.

He visits his home, to find his aged mother at the bedside of the young wife. Without awakening his wife, he kisses her and the baby and returns to prison and voluntarily gives himself up.

The facts connected with his conviction have reached the Governor, who has decided to pardon him on Thanksgiving Day. When it is reported he has escaped the official reconsiders his intention and Fuller is destined to serve his full sentence.

The daughter of the Governor reads in a newspaper that Fuller escaped to visit his wife and baby, and then returned to prison of his own volition and the incident touches her heart. She implores her father to be merciful, and he relents.

Fuller is released from prison on Thanksgiving Day. He returns home to find a bountiful Thanksgiving dinner provided by the daughter of the Governor, and the corn beef and cabbage his mother has prepared for the occasion is laid aside. The coming of the husband is unexpected by the wife, and there is a happy reunion witnessed by the daughter of the chief executive, who looks on approvingly.

BABY NEEDS MEDICINE

Solax Release, November 15

Mr. Smith has a gold mine for sale. He receives a letter from his attorney stating he has found a possible purchaser in Robert Moore, president of a well-known trust company, and they will arrive in time for luncheon. Mrs. Smith is worried, the baby seeming to be ill, but refusing to take any medicine. The attorney and the president of the trust company arrive; the baby is worse, and mother rushes in, begging father to make him take his medicine. Mr. Smith explains to the two gentlemen, who try to bribe the baby with money and candy to take the medicine. Father arranges water in one glass and medicine in another, which act baby sees. While the men are busy talking baby changes the position of the glasses and then tells his father if he and the two gentlemen will drink with him he will take his medicine. The three men all drink from the glass containing the medicine, while baby drinks water. At luncheon one after the other is taken ill, while baby eats heartily. Whether Mr. Moore bought the gold mine is an open question.

ONLY A SQUAW

Solax Release, November 17

Mary, a ranchman's little child, is gathering wild flowers in the fields. She meets Nona, an Indian girl, and gives her a bunch of flowers. Nona is greatly pleased and gives Mary a string of beads. An Indian, of the same tribe as Nona, tries to steal a horse belonging to little Mary's father, but is caught and given a severe beating. The Indian sees the child and decides to get revenge by kidnapping her. He watches his chance and when she is playing alone he grabs her and takes her to his camp. Nona recognizes her and by clever strategy takes her away from the camp. Mary is missed at home and cowboys go in search for her. They find Mary with Nona, and thinking her the one who had stolen the child, they treat her very roughly and take little Mary home, where she tells the whole story. The cowboys are then sent to find the Indian squaw. They attack the Indian camp and find Nona tied to a post. After killing several of the Indians and putting the rest to flight, they rescue Nona and take her to the welcoming arms of the ranchman's household.

RIVALS

Powers Release, November 21

You may say what you please in defense of our good country cousins, but they sure do have to look to the city man to learn how to make love, and this picture proves it. Of course, it is not the good old-fashioned way they talk about, but then, is not all fair in love and war? So it happens that when Si and Hiram confide in citified Jack that they are rivals for the hand of winsome Sue, that young gentleman essays to help them. And he does help them—to lose; for he loves her himself. He assumes to demonstrate to each of the rubes how a gift should be presented to a lady, and in so doing he appropriates all the favor that goes with candy and flowers that the rubes paid for to learn the art of courtship. It finally comes down to a point where the best man in a scrap is to win, and when they both appear after the fracas they both win—a kiss. Jack wins the girl.

VIEWS OF MONTSERRAT, ITALY

A cooling, refreshing glimpse of some grand Italian peasant landscape, from a railroad that wends its perilous way up the precipitous incline. Occasionally we stop for a view of a quaint old prayer house, and occasionally, just as if we begged the engineer to stop so that we may longer admire some particular view, we get a sweeping view of the majestic mountainland. Up hills, around gorges, and through dark tunnels we go, until the signs of village life tell us that the finest part of the trip is over.

JUG O' RUM

Powers Release, November 25

With the release of this film the jug of rum takes its place in history, occupying without question the niche so long filled by that famous apple from the Garden of Eden. As usual, the man is innocent of all blame, for he was a total abstainer and as far as he was concerned Aunt Maria could have been as militant as she pleased in her determination to keep liquor out of the hands of her husband, her son, the farm hands and every other man who crossed her path. Even little Toodles, her grand-daughter, had learned that the stone jug in the hayloft with the word "poison" painted across its width was good for rheumatism, but young Henry didn't even know that. He was growing lazy, it seemed to Aunty, but the truth is that he was deeply in love with Helen. Hired man though he was, his heart was deeply wounded by her indifference, and at last he decided to end it all. So he got a rope and the jug marked "poison" and hied himself to the elm tree. The hanging process, he found, was more painful than he thought, so he took a deep draught of the jug, then another, then still another, until the contraband liquor rendered him helpless. And it was just his fortune to be so found by Aunt Maria, and that good soul promptly decided that poor Henry was the real guilty party who had been encouraging drinking around the farm. And that same, poor, innocent Henry is promptly subjected to the Keely cure in its most primitive form—beneath the old farm pump.

A RENDEZVOUS IN HYDE PARK

Great Northern Release, November 18

Jack writes Mary a note asking her to meet him at three o'clock in Hyde Park. Highly elated, Mary asks her parents' permission to keep the appointment, but paterfamilias refuses consent. Lily has also an appointment with her lover at the same place at the same time. The two concoct a plan which in effect amounts to the substitution of each other's hats and jackets, and by this means they are able to get out of the house. Their absence is discovered, and their irate parents proceed to track them down. Meanwhile, their disguises have led to endless confusion between the girls and their lovers, but eventually matters have righted themselves, and when the happy quartet are discovered by their parents, the latter's ruffled tempers are smoothed down, and the double event soon occurs.

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Oct. 17—First Mail by Aeroplane (Topical).
Oct. 17—Headline Acrobats (Com.).....
Oct. 21—The Awakening of John Clark (Dr.) .....
Oct. 24—John Baxter's Ward (Dr.).....
Oct. 24—The Little Brown Calf (Dr.).....
Oct. 28—The Revenue Officer's Last Case (Dr.) .....
Oct. 31—Apples and Destiny (Com.).....
Oct. 31—The Progressive Book Agent (Com.)
Nov. 4—The Pride of the West (Dr.).....
Nov. 7—Mobilization of the American Fleet
Nov. 11—For the Tribe (Dr.).....
Nov. 14—When First We Met (Dr.).....
Nov. 14—The Tell-Tale Parasol (Com.).....
Nov. 18—The Old Leader (Dr.).....

RELIANCE

Oct. 21—Divorce .....
Oct. 25—The Empty Crib.....
Oct. 28—The Test of a Man.....
Nov. 1—A Mix-up in Suitcases.....
Nov. 4—The Greater Love.....
Nov. 8—Marriage .....
Nov. 11—The Track Walker.....
Nov. 15—The Moonshiners .....
Nov. 18—The Injustice of Man.....

REX

Sept. 14—Faith (Dr.) .....
Sept. 21—The Rose and the Dagger (Dr.)..
Sept. 28—The Derelict (Dr.).....
Oct. 5—Lost Illusions (Dr.).....
Oct. 12—Chasing a Rainbow.....
Oct. 19—Her Sister .....
Oct. 26—A Breach of Faith (Dr.).....
Nov. 2—The Tale of a Cat.....
Nov. 9—Saints and Sinners.....

SOLAX COMPANY

Oct. 11—He Was a Millionaire (Com.).....
Oct. 13—His Mother's Hymn (Dr.).....
Oct. 18—A Corner in Criminals (Com.)....
Oct. 18—A Lover's Ruse (Com.).....
Oct. 20—His Better Self (Mil. Dr.).....
Oct. 25—Percy and His Squaw (Com.).....
Oct. 27—For Big Brother's Sake (Dr.).....
Nov. 1—Following Cousin's Footsteps (Com.)
Nov. 3—A Heroine of the Revolution (Dr.)
Nov. 8—An Interrupted Elopement (Com.).
Nov. 10—Grandmother Love (Dr.).....

THANHOUSER COMPANY.

Aug. 29—The Moth.....
Sept. 1—Romeo and Juliet, Part I.....
Sept. 5—Count Ivan and the Waitress.....
Sept. 8—Romeo and Juliet, Part 2.....
Sept. 12—The Buddhist Priestess (Dr.).....
Sept. 15—In the Chorus (Dr.) .....
Sept. 19—The Lie (Dr.).....
Sept. 22—The Honeymooners (Dr.).....
Sept. 26—Lochinvar (Dr.).....
Sept. 29—Love's Sacrifice (Dr.).....
Oct. 3—The Five Rose Sisters (Dr.).....
Oct. 6—The East and the West (Dr.).....
Oct. 9—The Higher Law (Dr.).....
Oct. 13—The Tempter and Dan Cupid (Dr.)
Oct. 17—The Early Life of David Copperfield
Oct. 24—Little Em'ly and David Copperfield
Oct. 31—The Loves of David Copperfield...
Oct. 20—The Satyr and the Lady (Dr.)....
Oct. 27—The Jewels of Allah (Dr.).....
Nov. 3—Their Burglar .....
Nov. 7—The Missing Heir (Dr.).....
Nov. 10—The Last of the Mohicans (Dr.)...
Nov. 14—The Higher—the Fewer (Com.)..
Nov. 17—A Mother's Faith (Dr.).....

YANKEE FILM COMPANY

Sept. 8—Mesmerizing Moe (Com.).....
Sept. 8—Faded Roses (Dr.).....
Sept. 11—Tangled Heartstrings .....
Sept. 15—Woman .....
Sept. 18—The Star Reporter.....
Sept. 22—The Girl and the Chauffeur (Dr.)..
Sept. 25—For the Wearing of the Green (Dr.)
Sept. 29—Man (Dr.) .....
Oct. 2—She Never Knew (Dr.).....
Oct. 6—The Goose Girl (Dr.).....
Oct. 9—His Second Wife.....
Oct. 13—Society Hobos .....
Oct. 16—The Lost Handkerchief (Com.)....
Oct. 20—The Man Who Came Back (Dr.)..
Oct. 23—The Drummer Boy of Shiloh (Dr.)
Oct. 27—Flower of the Forest (Dr.).....
Oct. 30—The Van Osten Jewels (Dr.).....
Nov. 3—At Daisy Farm (Dr.).....
Nov. 6—A Coward's Regeneration (Dr.)....
Nov. 10—He Didn't Like the Tune (Com.).
Nov. 13—Into the Light (Dr.).....
Nov. 17—The Two Rooms (Dr.).....

LICENSEES OF PATENTS CO.

BIOGRAPH

	Feet
Sept. 21—A Convenient Burglar (Com.	534
Sept. 25—The Revenue Man and the Girl (Dr.)	999
Sept. 28—Her Awakening (Dr.).....	997
Oct. 2—Too Many Burglars (Com.).....	499
Oct. 2—Mr. Bragg, a Fugitive (Com.).....	497
Oct. 5—The Making of a Man (Dr.).....	1000
Oct. 9—Italian Blood (Dr.).....	999
Oct. 12—Trailing the Counterfeiter (Com.).	529
Oct. 12—Josh's Suicide (Com.).....	469
Oct. 16—The Unveiling (Dr.).....	998
Oct. 19—The Adventures of Billy (Dr.).....	999
Oct. 23—Through His Wife's Picture (Com.)	530
Oct. 23—The Inventor's Secret (Com.).....	468
Oct. 26—The Long Road (Dr.).....	999
Oct 30—Love in the Hills (Dr.).....	998
Nov. 2—A Victim of Circumstances (Com.).	382
Nov. 2—Their First Divorce Case (Com.)..	616
Nov. 6—The Battle (Dr.).....	1084
Nov. 9—The Trail of Books (Dr.).....	994
Nov. 13—Dooley's Scheme (Com.).....	530
Nov. 13—Won Through a Medium (Com.)..	467
Nov. 16—Through Darkened Vales (Dr.)....	990

EDISON

Oct. 25—The Fairies' Banquet (Com.).....	400
Oct. 25—How the Telephone Came to Town (Com.)	600
Oct. 28—An Island Comedy (Com.).....	1000
Oct. 28—The Kid from the Klondyke (Com.)	1000
Oct. 31—The Reform Candidate (Dr.).....	1000
Nov. 1—The Rise and Fall of Weary Willie (Com.)	1000
Nov. 3—The Girl and the Motor Boat (Dr.).	1000
Nov. 4—Love and Hatred (Dr.).....	1000
Nov. 7—A Modern Cinderella (Com.).....	1000
Nov. 8—Logan's Babies (Com.).....	1000
Nov. 10—The Black Arrow (Dr.).....	1000
Nov. 11—Willie Wise and His Motor Boat (Com.)	650
Nov. 11—Icebergs Off the Coast of Labrador	340
Nov. 14—Ludwig from Germany (Com.).....	1000
Nov. 15—The Living Peach (Com.).....	600
Nov. 15—The Young Men's Christian Association	400
Nov. 17—The Ghost's Warning (Dr.).....	1000
Nov. 18—The Story of the Indian Ledge (Dr.)	1000
Nov. 21—Life in the United States Army...	1000
Nov. 22—The Bosun's Watch (Com.).....	1000
Nov. 24—Home (Dr.)	1000
Nov. 25—A Perilous Ride (Dr.).....	1000
Nov. 28—The Lure of the City (Dr.).....	1000
Nov. 29—The Troubles of a Butler (Com.)..	1000

ESSANAY FILM CO.

Oct. 25—Athletics vs. Giants in the World's Championship Baseball Series of 1911 (Topical)	1000
Oct. 26—Too Many Engagements (Com.)...	1000
Oct. 27—Pals (Dr.)	1000
Oct. 28—The Forester's Plea (W. Dr.).....	
Oct. 31—Outwitting Papa (Com.).....	1000
Nov. 2—The Right John Smith (Com.).....	364
Nov. 2—Hi Feather at the Fair (Com.)....	636
Nov. 3—Bill Bumper's Bargain (Com.).....	1000
Nov. 4—The Outlaw Deputy (W. Dr.).....	1000
Nov. 7—He Fought for the U. S. A. (Dr.).	1000
Nov. 9—Showing Uncle (Com.).....	400
Nov. 9—Gee Whiz (Com.).....	600
Nov. 10—The Empty Saddle (Dr.).....	1000
Nov. 11—The Girl Back East (W. Dr.).....	1000
Nov. 14—Hubby's Scheme (Com.).....	1000
Nov. 16—President Taft at San Francisco..	1000
Nov. 17—The Point of View (Com.).....	
Nov. 17—Excess Baggage (Com.).....	1000
Nov. 18—The Cattle Rustler's Father (W. Dr.)	1000

GAUMONT
G. Kleine

Oct. 3—Ajaccio, the Birthplace of Napoleon (Trav.	325
Oct. 7—The Upward Way (Dr.).....	726
Oct. 7—Cintra, a Picturesque Town of Portugal	269
Oct. 10—The Missing Bracelet (Dr.).....	1150
Oct. 14—Rejected (Dr.)	845
Oct. 14—Pansies (Botanical)	155
Oct. 17—Done Brown (Com.).....	837
Oct. 17—A Fairyland of Frost and Snow (Scenic)	163
Oct. 21—The Masked Huntsman (Dr.)....	784
Oct. 21—Opening Flowers (Botanical).....	216
Oct. 24—Jimmie in Love (Com.).....	555
Oct. 24—The Ostrich Plume Industry, France (Ind.)	428
Oct. 28—Fridolin	578
Oct. 28—The Principality of Monaco.....	400
Oct. 31—The Widower	1020
Nov. 4—The Jesting Princess (Com. Dr.)..	787
Nov. 4—Belgian Cavalry at Exercise (Mil.)	200
Nov. 7—The Vagabond (Dr.).....	623
Nov. 7—A Trip on a Dirigible Balloon (Topical)	331
Nov. 11—The Hour of Execution (Dr.).....	787
Nov. 11—Manresa, a Spanish Town (Travel)	200
Nov. 14—Jimmie and His Country Uncle (Com.)	820
Nov. 14—The Outskirts of Paris (Scenic)..	164
Nov. 18—The Reckoning (Dr.).....	875
Nov. 18—A Trip to Saxony.....	150
Nov. 21—The Sealed Confession (Dr.).....	900
Nov. 21—A Stone Quarry in Saxony.....	75

	Feet
Nov. 25—The Escape from the Dungeon (Dr.)	825
Nov. 25—Cave Homes in the Canary Isles..	180
Nov. 28—A Busy Cupid.....	758
Nov. 28—Review of the Austrian Army.....	232
Dec. 2—The Promoter (Dr.).....	1140

KALEM CO.

Oct. 6—The California Revolution of 1846 (Dr.)	1000
Oct. 9—The Mistress of Hacienda Del Cerro (Dr.)	1000
Oct. 11—For the Flag of France (Dr.).....	1000
Oct. 13—The Smugglers (Dr.)	1000
Oct. 16—The Colleen Bawn (3 reels).....	3000
Oct. 18—Daniel Boone's Bravery (Dr.).....	1000
Oct. 20—The Mesquite's Gratitude (Dr.)....	1000
Oct. 23—A Prisoner of Mexico (Dr.).....	1000
Oct. 25—The Lost Freight Car (Dr.).....	1000
Oct. 27—The Peril of the Plains (Dr.).....	1000
Oct. 30—For Her Brother's Sake (Dr.)....	1000
Nov. 1—The Greatest of Engineering Feats.	
Nov. 1—The Plot Against Bertie (Com.)...	
Nov. 3—The Price of Ambition (Dr.).....	
Nov. 6—The Luck of Reckless Reddy (Com.)	1000
Nov. 8—White Brave's Heritage (Dr.).....	1000
Nov. 10—The Engineer's Daughter (Dr.)....	1000
Nov. 13—When California Was Won (Dr.)..	1000
Nov. 15—The Desert Well (Dr.).....	1000
Nov. 17—The Fishermaid of Ballydavid (Dr.)	1000

LUBIN

Oct. 16—The Maniac (Com.).....	1000
Oct. 18—The Cure of John Douglas (Dr.)..	1000
Oct. 19—Git a Hoss (Com.).....	1000
Oct. 21—Tobacco Industry (Edu.).....	
Oct. 21—Her Exclusive Hat (Com.).....	
Oct. 21—Willie's Conscience (Com.).....	1000
Oct. 23—The Scandal Mongers (Dr.).....	1000
Oct. 25—The Tars Ashore (Com.).....	1000
Oct. 26—A Rural Conqueror (Com.).....	1000
Oct. 28—Love's Victory (Dr.).....	1000
Oct. 30—Somebody's Mother (Dr.).....	1000
Nov. 1—A Gay Time in Atlantic City (Com.)	1000
Nov. 2—One on Reno (Com. Dr.).....	1000
Nov. 4—The Mexican (Com.).....	1000
Nov. 6—Aunt Jane's Legacy (Com.).....	1000
Nov. 8—Who Owns the Baby (Com.).....	1000
Nov. 9—Jack's Umbrella (Com.).....	1000
Nov. 11—The House that Jack Built (Dr.)..	1000
Nov. 13—His Chorus Girl Wife (Dr.).....	1000
Nov. 15—Some Mother-in-Law (Com.).....	1000
Nov. 16—A Newsboy's Luck (Dr.).....	1000
Nov. 18—A Romance of the '60s (Dr.).....	1000

G. MELIES.

Sept. 7—The Hobo Cowboy (Dr.).....	1000
Sept. 14—A Shattered Dream (Dr.).....	1000
Sept. 21—$200.00 (Dr.).....	1000
Sept. 28—The Mission Waif (Dr.).....	1000
Oct. 5—The Stolen Grey (Dr.).....	1000
Oct. 12—Tommy's Rocking Horse (Dr.).....	1000
Oct. 19—The Cross of Pearls (Dr.).....	1000
Oct. 26—The Gypsy Bride (Dr.).....	1000
Nov. 2—Right or Wrong (Dr.).....	360
Nov. 2—Mexican as It Is Spoken (Com.)..	590
Nov. 9—The Spur of Necessity (Dr.).....	1000
Nov. 16—The Miser Miner (Com. Dr.).....	1000

PATHE FRERES

Oct. 13—Raffles Caught (Dr.).....	
Oct. 13—Guerrero Troup	
Oct. 14—Maroonod (Dr.)	
Oct. 16—The Gamhler's Dream (Dr.).....	
Oct. 17—Pathe's Weekly No. 42.....	
Oct. 18—The Ranch Girl's Terrible Mistake (Dr.)	
Oct. 19—The Renegade Brother (Dr.).....	
Oct. 20—A Trip Down the Magdapis River (Scenic)	
Oct. 20—Eva Moves In (Com.).....	
Oct. 20—Up the Flue (Com.).....	
Oct. 21—A Puritan Courtship (Dr.).....	
Oct. 23—The Traitor (Dr.).....	
Oct. 23—Nomadic Tribes in El Kantara Gorges (Algeria) (Sc.).....	
Oct. 24—Pathe's Weekly No. 43———	
Oct. 25—Revolution in a Bachelor's Club (Com.)	
Oct. 26—In Frontier Days (Dr.).....	
Oct. 26—The Island of St. Kilda, Scotland (Sc.)	
Oct. 27—Mother is Strong on Hypnotism (Com.)	
Oct. 27—Funeral in Annam (Sc.).....	
Oct. 27—Logging and Milling in Sweden (Sc.)	
Oct. 28—Saved by the Flag (Dr.).....	
Oct. 30—Grandfather's Violin (Dr.).....	754
Oct. 30—A Burlesque Bullfight (Com.).....	210
Nov. 1—Love Moulds Labor (Dr.).....	941
Nov. 2—A Sioux Lover's Strategy.....	899
Nov. 3—An Episode Under Henri III.....	968
Nov. 4—The Coward (Dr.).....	1000
Nov. 6—Pathe's Weekly (No. 45).....	
Nov. 7—Uncle's Money (Com.).....	321
Nov. 8—The Story of the Typewriter.....	960
Nov. 10—The Bandit's Bride (Dr.).....	236
Nov. 20—Pathe's Weekly	
Nov. 21—Cain and Abel.....	
Nov. 21—A Grouch Cure (Com.).....	
Nov. 22—A Pinch of Snuff (Com.).....	
Nov. 22—The Bari Tribe (Sc.).....	
Nov. 23—Cowboy Life	
Nov. 23—The Kioday Equilibrists.....	
Nov. 24—Two Daughters of Havana (Dr.)..	

	Feet
Nov. 24—Comic New Year Games in Singapore	
Nov. 25—The Lost Necklace (Dr.).....	

SELIG

Oct. 13—Seeing Washington (Sc.).....	575
Oct. 16—Making a Man of Him (Com. Dr.).	1000
Oct. 17—On Separate Paths (Dr.).....	1000
Oct. 19—The Run on the Bank (Com.).....	1000
Oct. 20—His Better Self (Dr.).....	1000
Oct. 23—Coals of Fire (Dr.).....	1000
Oct. 24—Why the Sheriff is a Bachelor (Dr.)	1000
Oct. 26—Lost in the Jungle.....	1070
Oct. 27—A Painter's Idyl.....	1000
Oct. 30—Little Injin (Dr. Com.).....	1000
Oct. 31—Captain Brand's Wife.....	1000
Nov. 2—The Inner Mind.....	1000
Nov. 3—His First Long Trousers (Com.)..	500
Nov. 6—The Coquette	1000
Nov. 7—Western Hearts (Dr.).....	1000
Nov. 9—Old Billy	1000
Nov. 10—Lieutenant Grey	1000
Nov. 13—In the Days of Gold (Dr.).....	1000
Nov. 14—The Bootlegger (Dr.).....	1000
Nov. 16—The New Superintendent (Dr.)...	1000
Nov. 17—A Spanish Wooing (Dr.).....	1000

URBAN ECLIPSE
G. Kleine

July 19—The Tie That Binds (Dr.).....	760
July 19—A Round-Up In Chili.....	240
July 26—An Amateur Skater.....	440
July 26—Satan on a Rampage.....	660
Aug. 2—The Struggle for Life.....	650
Aug. 2—On the Coast of Bengal.....	326
Aug. 9—The Heiress	705
Aug. 9—Lyons, the Second City of France.	295
Aug. 16—For the Honor of the Name (Dr.)..	790
Aug. 16—Moss-Covered Ruins on the Isle of Wight	245
Aug. 23—Condemned for Treason (Dr.).....	815
Aug. 23—Wool Industry of Hungary.....	135
Aug. 30—A King for an Hour (Com.).....	572
Aug. 30—Sights of Berlin.....	423
Sept. 6—Clever Beyond Her Years (Dr.)...	675
Sept. 6—Lake Thun in Switzerland (Scenic)	325
Sept. 13—The Hand of the Law (Dr.).....	665
Sept. 13—Norwich and Vicinity, England (Travel)	330
Sept. 20—In Ancient Days (Dr.).....	1000
Sept. 27—The Trials of a Tall Traveler (Com.)	458
Sept. 27—Manufacturing Fireworks (Ind.)..	542
Oct. 4—A Jealous Wife (Com.).....	338
Oct. 4—The Grand Chartreuse (Trav.)....	292
Oct. 4—Ezra and the Fortune Teller (Com.)	348
Oct. 11—Pardoned by the Governor (Dr.)..	646
Oct. 11—Making Cheddar Cheese (Ind.)...	342
Oct. 18—Ordered to Move On (Dr.).....	605
Oct. 18—Madeira, Portugal (Travel).....	385
Oct. 25—A Woman's Slave (Dr.).....	950
Nov. 1—Trapped (Dr.)	975
Nov. 8—An Eye for an Eye (His. Dr.)....1000	
Nov. 15—The Hindu Jewel Mystery (Dr.)..1015	
Nov. 22—Guy Fawkes (Dr.).....	1010
Nov. 29—The Mysterious Stranger (Dr.)....	610
Nov. 29—Salt Industry in Sicily.....	372

VITAGRAPH

Sept. 22—Forgotten (Dr.)	1000
Sept. 23—Over the Chafing Dish (Com.)....	
Sept. 23—The Tired, Absent-Minded Man (Com.)	1000
Sept. 25—By the Camp Fire's Flicker.....	1000
Sept. 26—His Sister's Children.....	1000
Sept. 27—A Western Heroine.....	1000
Sept. 29—The Ninety and Nine.....	1000
Sept. 30—Her Hero	1000
Oct. 2—Our Navy	1000
Oct. 3—The Wager (Com.).....	1000
Oct. 4—The Mate of the John M. (Dr.)...	1000
Oct. 6—Carr's Regeneration (Dr.).....	1000
Oct. 7—Ups and Downs (Com.).....	1000
Oct. 9—Daddy's Boy and Mammy.....	1000
Oct. 10—The Missing Will.....	1000
Oct. 11—The Indian Flute.....	1000
Oct. 13—Answer of the Roses.....	1000
Oct. 14—By Way of Mrs. Browning.....	1000
Oct. 16—The Fighting Schoolmaster.....	1000
Oct. 17—Vitagraph Monthly	1000
Oct. 18—Selecting His Heiress (Com.)....	1000
Oct. 20—The Cabin Boy (Dr.).....	1000
Oct. 21—Lady Godiva (His. Dr.).....	1000
Oct. 23—The Foolishness of Jealousy.....	1000
Oct. 24—Wig Wag	1000
Oct. 25—Aunt Huldah, the Matchmaker....	1000
Oct. 27—Kitty and the Cowboys.....	1000
Oct. 28—Regeneration	1000
Oct. 30—Captain Barnacle, Diplomat.....	1000
Oct. 31—Madge of the Mountains.....	1000
Nov. 1—Southern Soldier's Sacrifice (Dr.).	1000
Nov. 3—The Gossip (Com.).....	1000
Nov. 4—A Message from Beyond (Dr.)....	1000
Nov. 7—Auld Lang Syne (Dr.).....	1000
Nov. 8—Arbutus (Dr.)	1000
Nov. 10—Who's Who (Com.).....	1000
Nov 11—An Aeroplane Elopement (Com. Dr.)	1000
Nov. 13—Suffer Little Children (Dr.).....	1000
Nov. 14—The Girl and the Sheriff (Dr.)....	1000
Nov. 15—Their Charming Mamma (Com. Dr.)	1000
Nov. 17—The Little Spy (Dr.).....	1000
Nov. 18—Vitagraph Monthly of Current Events	1000

Solax

WEDNESDAY—COMEDY

"BABY NEEDS MEDICINE"

(COMEDY)

RELEASE OF NOVEMBER 8th

"HUSBANDS WANTED"

(COMEDY)

RELEASE OF NOV. 22nd

A rare good comedy of the right sort.

FRIDAY—MILITARY AND DRAMA

"ONLY A SQUAW"

(INDIAN DRAMA)

RELEASE OF NOVEMBER 17th

Wonderful Indian pictures, beautiful photography and well acted.

"THE WILL OF PROVIDENCE"

(COMEDY DRAMA)

A beautiful picture of heart interest and some very laughable scenes.

WE WANT— EVERY BUYER

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Solax Company

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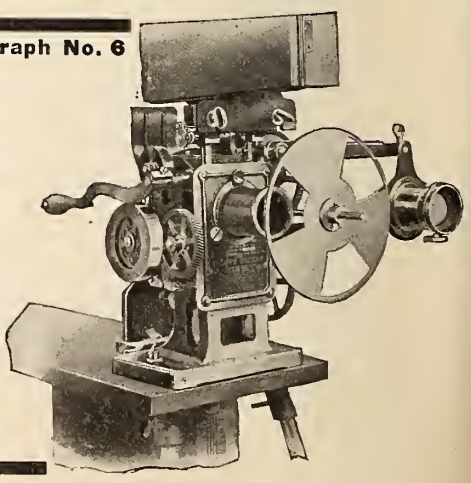

America, We Thank Thee!

After months of ceaseless struggle, after days and nights of anxiety and careful deliberation, gradually signs of understanding and recognition made themselves apparent until, finally, the vast majority of Independents in America gave promise of earnest support for our first Release in the land of Uncle Sam:

Hands Across the Sea in '76

(Released Tuesday, Nov. 21)

For this invaluable evidence of confidence in ECLAIR we are indeed thankful, and by our films will strive to merit the distinction shown us. Exchanges have nobly rallied to our side, nor have we advised a single exhibitor, among the thousands who wrote, to *demand* our first release. (Force is a poor weapon when measured with Quality, and the Legitimate Exchange is always anxious to please its clients.)

To those few whose order to the Sales Company has not gone forward, we would advise immediate action.

Our Releases for the Future

Send for our new Booklet, and keep posted on the coming issues.

ECLAIR FILM CO., STUDIO AND OFFICES **FORT LEE, N. J.**

BRANCHES THROUGHOUT THE WORLD

SIXTY-ONE

BUYING EXCHANGES

CANADA
Applegath, L. J., & Sons, 145 Yonge St., Toronto, Ont.
Canadian Film Exchange, Calgary, Alberta.
Canadian Film Exchange, Toronto, Ont.
Gaumont Co., 154 St. Catharine St., Montreal, Que.
Gt. Western Film Co., 613 Ashdown Block, Winnipeg, Man.
Canadian Amusement Co., c/o Western Film Exchange, Savoy Theater Bldg., Vancouver, B. C.

CALIFORNIA
California Film Exchange, 1065 Mission St., San Francisco.
Miles Bros., 1145 Mission St., San Francisco.
Miles Bros., 411 West 8th St., Los Angeles.
California Film Exchange, 514 So. Los Angeles St., Los Angeles.

COLORADO
Co-Operative Ind. Film Co., Barclay Block, Denver
W. H. Swanson Film Exchange, 301 Railroad Bldg., Denver.

DISTRICT OF COLUMBIA
Washington Film Exchange, 428 9th St., N. W.

GEORGIA
Consolidated Film and Supply Co., Rhodes Bldg., Atlanta.

ILLINOIS
Anti-Trust Film Co., 128 W. Lake St., Chicago.
Globe Film Service, 208 Fifth Ave., Chicago.
H. & H. Film Exchange, 98 Jackson Bldg., Chicago.
Laemmle Film Service, 196 Lake St., Chicago.
Standard Film Exchange, 168 W. Washington St., Chicago.

INDIANA
Central Film Service, 119 North Illinois St., Indianapolis, Ind.

IOWA
Laemmle Film Service, Suite 2 and 3, 515 Mulberry St., Des Moines.

KANSAS
Wichita Film & Supply Co., 122 N. Market St., Wichita.

LOUISIANA
Consolidated Film & Supply Co., 720 Maison Blanche Bldg., New Orleans.

MASSACHUSETTS
Boston Film Rental Co., 665 Washington St., Boston.
W. E. Green Film Exchange, 228 Tremont St., Boston.

MARYLAND
Baltimore Film Exchange, 610 E. Baltimore St., Baltimore.

MINNESOTA
Laemmle Film Service, 256 Hennipen St., Minneapolis.

MICHIGAN
Michigan Film & Supply Co., 1106 Union Trust Bldg., Detroit.
Cadillac Film Exchange, 92 Griswold St., Detroit.

BUYING EXCHANGES

In the United States and Canada. If your Exchange is not on the list you had better look up the nearest one to you and make arrangements for your service there.

WEEKLY PROGRAM

MONDAY—Imp, Comet, American, Champion, (Nestor starts November 20th).

TUESDAY—Thanhouser, Bison, Powers, (Eclair-American starts November 21st).

WEDNESDAY—Champion, Solax, Reliance, Ambrosio, Nestor.

THURSDAY—Rex, American, Itala, Imp, Eclair.

FRIDAY—Comet, Solax, Lux, Thanhouser, Bison.

SATURDAY—Powers, Itala, Great Northern, Nestor, Reliance, Republic starts December 9th.

SUNDAY—Majestic starts November 26th. Republic starts December 10th.

ADDITIONAL RELEASES COMING (Exact Release Dates to be announced later—Solax, Imp, Rex and Powers).

BUYING EXCHANGES

MISSOURI
J. W. Morgan, 1310 Walnut St., Kansas City.
Swanson-Crawford Film Co., Century Bldg., St. Louis.
Western Film Exchange, 15 W. 10th St., Kansas City.

NEBRASKA
Laemmle Film Service, 1312 Farnham St., Omaha.
Progressive Film Exchange, Elite Theater Bldg., Omaha.

NEW YORK CITY
Empire Film Exchange, 150 E. Fourteenth St.
Great Eastern Film Exchange, 21 E. Fourteenth St.
Peerless Film Exchange, 5 East Fourteenth St.
Metropolitan Film Exchange, 110 Fourth Ave.
Western Film Exchange, 145 W. 45th St.

NEW YORK
Rex Film Exchange, 84 N. Pearl St., Albany.
Victor Film Service, 39 Church St., Buffalo.

OHIO
Buckeye Lake Shore Film Co., 422 N. High St., Columbus.
Central, 109 W. 5th St., Cincinnati.
Cincinnati Buckeye Film Co., 315 W. 4th St., Cincinnati.
Lake Shore Film & Supply Co., 106 Prospect Ave., S. E., Cleveland.
Toledo Film Service, 120 Erie St., Toledo.
Victor Film Service, Prospect and Huron Sts., Cleveland.

OREGON
Independent W. F. Exchange, 84 Seventh St., Portland.

OKLAHOMA
United Motion Picture Co., 112 Main St., Oklahoma City.

PENNSYLVANIA
Eagle Film Exchange, 23 North 9th St., Philadelphia.
Exhibitors' Film Service Co., 49 So. Penn Ave., Wilkesharre.
Philadelphia Film Exchange, 934 Arch St., Philadelphia.
Philadelphia Projection Co., 44 No. 9th St., Philadelphia.
Swaab Film Service Co., 129 N. 8th St., Philadelphia.
Independent Film Exchange, 415 Ferry St., Pittsburg.
Pittsburg Photoplay Co., 412 Ferry St., Pittsburg.

TENNESSEE
Cons. Film & Sup., 95 S. Main St., Memphis.

TEXAS
Texas Film Exchange, 1315½ Elm St., Dallas.

WASHINGTON
Western Film Exchange, 807 Third Ave., Seattle.
Pacific Film Exchange, Globe Bldg., Seattle.

WISCONSIN
Western Film Exchange, 307 Enterprise Bldg., Milwaukee.

Motion Picture Distributing and Sales Company

111 EAST 14th STREET, NEW YORK

NOV 22 1911

MOVING PICTURE NEWS

Volume IV
No. 46

November 18
1911

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The Moving Picture News

PUBLISHED EVERY SATURDAY

The CINEMATOGRAPH PUBLISHING COMPANY, 30 West Thirteenth Street, NEW YORK CITY

Telephone, 4092 Chelsea

Sole Agent and Correspondent for advertisements in Great Britain
B. Allan, 8 Sherwood St., Piccadilly Circus, W., London

Chicago Representative: Warner Kennedy.
844 Waveland Ave. 'Phone 3818 Lake View

ALFRED H. SAUNDERS, Editor.

This newspaper is owned and published by the Cinematograph Publishing Company, a New York corporation. Office and principal place of business No. 30 West 13th Street, New York. Alfred H. Saunders, President; John A. Wilkens, Secretary, and W. M. Petingale, Treasurer. The address of the officers is the office of the newspaper.

SUBSCRIPTION: $2.00 per year. Postpaid in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands. Canada and Foreign Countries: $2.50 per year. All communications should be addressed to The Moving Picture News, 30 West Thirteenth Street, New York City.
ADVERTISING RATES: $60 per page, $30 ½-page, $15 ¼-page, single column $20, $2 per inch. Discounts, 20% 12; 10% 6; 5% 3 months.

Volume IV **November 18, 1911** **Number 46**

THE DAILY PAPERS

WE must confess to be completely puzzled regarding the attitude of the daily press, especially some of the narrow-minded and prejudiced parsons, bishops, archbishops, and whatever sort of things they like to call themselves, in the action they are taking in protesting against the moving picture. It is a well-known fact that many of these men have never placed their foot inside a moving picture show, and when they have been forced to attend they have altered their opinion considerably. At one of the missionary meetings some short while ago one prominent Canon made a statement that every moving picture show was a sink of iniquity. We made the offer to take this man from the Battery to the Bronx, from the Bronx to Harlem, from Harlem to the Battery again, visiting every show that we met on our way, and if he could find a single show showing indecent or objectionable films, we offered to give $1,000 towards an enterprise in which he was very strongly interested. The only reply we got was: "Oh, I have not got time, besides I would not degrade myself by visiting such places." We know of many religious people who are constantly using the moving picture show for the education of themselves and also for a little amusement, that have nothing but the highest praise to speak concerning the same. On other pages will be found due and fair criticisms of the New York World, which are justly deserved and which is acting in a narrow-minded, prejudiced and illogical method of work, and if those enquirers would put sensible men to examine the condition of affairs, we feel sure that they would take a right-about face in their methods of criticism and they would acknowledge that the moving picture show is the poor people's house of amusement and that they fill a long-felt want, and while some of the pictures should be suppressed owing to the ridiculous nonsensical attitudes used in Wild West and such like pictures—and in one instance we noticed a modern American flag with all the stars therein used in a picture representing the time when only thirteen states were in the Union—leaving these small things out, we feel sure that nothing but advancement and education follows in the wake of the moving picture.

In contradistinction to the New York World we want to turn to the New York Evening Journal who simply stole our thunder on the education of the future. If our readers will get the Evening Journal for Friday, November 10th, they will find therein an article on "Show Children the Real World. The Moving Picture—the Great Educator of the Future." They will observe that articles which have been written by Miss MacDonald, Mrs. Metcalfe, especially with her psychology for education ,and ourselves, they will find an exemplification of the saying that "great minds run in grooves together." We commend the New York Journal for its stand and trust that they will use our columns for still greater power in educating their readers ,and if the exhibitors in the various districts (where some of these antagonists, through a mistaken motive, are trying to create disturbances) would invite the whole of the community to a free exhibition to their show for one night and show them the quality we feel sure that it would be the best advertisement they could ever obtain, when the exhibitors have risen to the occasion, when they can expunge the silly Wild West pictures out of their programmes, leaving the better class Western dramas, they will have secured a wonderful educational advance for moving pictures in the localities which are now so blackened by yellow jaundice journals.

THE COPYRIGHT ACT

WE are gratified to find that the Supreme Court of the United States has upheld the copyright in stories, and that in future it must be the province of every producer of a film seeking permission from the owners of the copyright before they produce the story in detail. The following is a report of the act taken on the "Ben Hur" picture film:

SCENES TAKEN FROM COPYRIGHTED BOOKS ARE INFRINGEMENTS

Moving picture show promoters received a blow to-day when the Supreme Court of the United States decided that moving pictures, based on the scenes of a copyrighted book, may constitute an infringement of the copyright on the book or the reserved rights to dramatize.

The court's decision was announced in a contest over the copyright of General Lew Wallace's famous book, "Ben Hur." The copyright was owned by Harper & Brothers, book publishers. This company granted to Klaw & Erlanger, of New York,

the sole right of producing a dramatization of the story.

It appears that the Kalem Company employed a writer to read the story and write a description of certain portions of it, and that from this a moving picture film was produced. The Federal courts of New York held that the Kalem Company was a contributory infringer, not of the copyrighted book or drama, but on the author's exclusive right to dramatize his writings and publicly to perform that dramatization. The Kalem Company was enjoined from continuing to produce or sell the films.

The Supreme Court affirmed this action in an opinion by Justice Holmes.

In referring to the above we want to go back to the time that the Kalem people were about to produce this "Ben Hur" picture, and while it is not our province to say "We told you so," yet at the same time we want to point out that to both Mr. Marion and Mr. Long, of the Kalem Company, we expressed our opinion strongly and freely on the foolishness of their producing "Ben Hur." We had quite a lengthy argument and were told we did not know what we were talking about.

It has always been our contention that a copyright paper, book, or writing should not be used without full permission from everyone concerned in this matter, and as such the Moving Picture News has always acted, and every article we publish is copyrighted and can be used by all asking or acknowledging the source from whence they obtained it. If we use a story or an article from any other paper or magazine we always gain permission first to use the same, then we know we are on the right side. We always fully believe that credit should be given where credit is due, and when stories, or tales, or books, are copyrighted, it is better to pay the royalty demanded rather than hold themselves amenable to the law, and if the Kalem Company had taken our advice they would have been spared a vast amount of expense.

We had in mind when we argued with the Kalem people (especially with Mr. Marion) the fact that the Riley Optical Company had produced a series of lantern slides and they had been prosecuted on this copyright work and lost in the general run. The Supreme Court held that they were only entitled to use special pictures that they had had drawn, but no lecture should ever be given or any reading should follow or illustrate the lantern slides exhibited. This ought to have been sufficient to debar anyone else using the same stories without full permission.

We specially refer to the above in the hope that our readers will take notice in the future, and avoid using anything of the nature of copyright products without gaining the consent and full permission for the use. The same advice also applies to the films that are imported into this country and copyrighted, and we believe that foreign books are also now protected under the International Copyright Laws so that authors are now getting to be better safeguarded as to their rights and privileges for the use of their brains.

WILD WEST PICTURES

THE vast amount of letters sent to us regarding the Western film stories if published in our columns would about fill three issues, and out of this batch there is not one single letter in favor of the production of this class of films. The public is getting utterly sick and tired, utterly disgusted with the bad photography, the illogical stories, the poor acting, the general shooting and hold-up, that is being illustrated in these Wild West pictures, and, with the exhibitors, we feel the time has come when some stay should be made in thrusting these subjects before the public. Not only are the Wild West subjects absolutely incongruous, but they offend the better taste of the Western people, the settlers in Western towns, and all who are trying to uplift the industry from an educational standpoint. The stories as a general rule are so ridiculous, the chases are so long carried out and long-winded, with very little point or pointers attached to them, and the most foolish scenes of the whole lot are the vast number of revolver shots fired in such an aimless, nonsensical, idiotic manner. A party of dressed-up poor actors fire dozens upon dozens of shots, and not a single man is hit by the bullets, making the whole film ridiculous and the actors taking part in the productions of these films laughing stocks to the people of Nickelodia.

A letter from an exhibitor on another page meets with our full sympathy. We believe the time is ripe when the Motion Picture Exhibitors' League should vote against the exhibition of such foolish pictures in their houses. Some of the pictures show, or attempt to show, in an extremely foolish manner, Indian life which is about as absurd a caricature as it is possible for any set of men to depict. We do not wonder that Indians object to having themselves shown in such a foolish, illogical manner as is represented and portrayed in the moving picture film.

If it is necessary to produce Western subjects, let them be produced with an elevating, uplifting story, so that some lesson may be taught in the production. Within the last three months we have made a special study of Western films, and not only have we not taken one, but every manufacturer who produces these films and have tried to find a lesson in some of the stories and, in our opinion, we think it would have been better taste for the exhibitors to have eliminated every single one of the films we have seen during the past three months.

It is not a question with us as to who manufactured the films. It is a question if that or those films are of any real utility to the people of Nickelodia. It is a question whether they gain any advantage from witnessing such illogical, far-fetched scenes in which there is not one iota of truth, or possibility, or probability of anything of such like nature ever happening. In fact, they are so farfetched that we might describe them as an abomination or tissue of false impressions. It has been to us a wonder that the Censorship Board has not to some extent put their foot down with a view of suppressing such a large number of shootings, which have a tendency to impress the young mind and make them feel that these are every-day occurrences instead of mere flights of imagination resulting in bad photography, and still worse posing and acting.

We feel quite sure that in putting the above before our readers and making an appeal to the manufacturers that these men whom they employ either as directors, or actors, or producers, or scenario writers, are better fitted to write and produce real good plays of an uplifting nature which will be very much superior to the products they are now turning out. In the writing of the above we are voicing the sentiment of many members of the Exhibitors' League as well as hundreds of patrons of the moving picture theater.

Mr. J. H. Hallberg, "The Economizer Man," advises us that he has been appointed wholesale jobber of Edison Moving Picture Machines by the Thos. A. Edison Co., Inc., and is in position to make immediate shipment of latest model machines with improved large lamphouse, etc. He also reports the sale of two Model B. Edison Moving Picture Machines with Hallberg Economizers to A. Schurman, Asheville, N. C.; and one Edison Model B., with Hallberg Economizer, to C. E. Jourdan, Durham, N. C.

SIDELIGHTS ON THE CINEMATOGRAPH
THE PRESS AND THE PICTURE

By Leonard Donaldson

I HAVE read your editorial anent the daily press and moving pictures with interest. It is with little surprise that I notice the moral and uplifting tendencies of the motion picture have been questioned. These matters are continually receiving the careful attention of a "spleeny" press, on the other side, who have failed to draw an advertising revenue from the film industry, and in England at this time, although the malady has temporarily ceased in London, it has commenced in the provinces. A daily newspaper with a large circulation in and around Birmingham has discovered that the public do not wish to be educated, but, rather, prefer to be entertained and amused with a lurid melodrama or the comedy chase film.

"The picture theater has now been with us so long, and promises to remain so firmly established, that it is interesting to inquire into the causes of its astonishing poularity," says the journal in question. "For this there are diverse explanations. The promoter wishes to demonstrate that the films possess great educational value. His theory of the picture theater is that the general public pays to be educated, and that the only really popular films are those representing foreign lands and customs, the lives of flowers or animals, or interesting events of the day. The mind of the patron is to be expanded, and so the philanthropic promoter is to train his audience up to the level of his pictures. But practice points to a different idea. The cheapest kind of theater should be the best example of the tastes of such a public as attends this species of entertainment, and in there it will almost invariably be found, as far as London is concerned, that the astute manager, discarding his glorious educational theory, suits his pictures to his audiences. The public, in reality, does not wish to be educated, and the result is the inclusion of only one educational film in a whole program. The remainder is a very good reflex of the everyday London character. A lurid melodrama evokes storms of applause, and many patrons are reduced to tears by the combined effect of picturesque murder and the diligent five-finger exercises of the pianist. Almost as popular is what is known as the "Comic," which rivals the music halls in the primitive nature of its humor, and the hero must be a man of iron nerve, for his adventures are greatly of the most harrowing description. For the rest, the greatest favor is shown to "potted" love affairs, especially if they be between Red Indians; while only scant applause is given to the various audacious compressions of famous books that appear from time to time. In one London suburb, for instance, there are being played at the same time extracts from the "Inferno," the "Iliad," and the Bible; a truly electric combination for penny standing room and two-penny "tip up" seats.

I suppose, patient reader, you and I should feel "floored" at these assertions, and that the M. P. N. is conducting a vain and fruitless campaign in the cause of the educational film. Our contemporary's arguments are altogether too childish to merit an analysis. I have no hesitation as a Londoner in asserting that not one of the statements quoted have the slightest relation to facts, and further dare to contend that every positive statement in the article in question, except that in reference to the popularity of the picture theater, is the precise antithesis of the fact. In my opinion, criticism of this type might be described in strong terms, but the "means" is not of sufficient importance to justify the "end." These facts do not, and will not, affect another fact, which is really the all-important one, that this form of entertainment has come to stay, develop and educate, and that it is not going to be sneered or snuffed out by a bigoted press who have been unable to secure the advertising support of those they are attempting to kill! That the picture theater is growing in influence and importance day by day is demonstrated, were proof needed, by the venomous attacks with which it is from time to time assailed.

THE FAMILY THEATER

Father's Idea

I often go to the picture show
After my work is done.
There I can see what pleases me,
As the plays are run.
Price is small, within reach of all,
Show is just long enough.
Grave or gay—I invariably say:
A picture show's the stuff!
I generally go to the Nickelo.

Mother's Opinion

I frequently go to the picture show
For a little relaxation,
And obtain a view of what is new
Over our State and nation.
Neighbors attend, they like it, friend;
See how they are dressed!
Women's clubs mean sniffs and snubs,
A picture show's the best!
I always go to the Nickelo.

Daughter's Statement

I like to go to the picture show,
And my "steady" goes along.
We fancy reams of those love scenes,
They cannot come too strong!
Most any night when things are right
We take in every stand.
I always feel, with each new reel,
That picture shows are grand!
I love to go to the Nickelo.

Willie's Assertion

It's great to go to the Nickelo.
Teacher likes to go, too.
Ain't no harm, sez our school mar'm,
Fer it teaches us somethin' new.
Wuz out last night; seen th' derndest fight;
An' they shot a crockodile!
Seen a 'mobile race, an' a cowboy chase—
A picture show's worth while!
It's bully to go to th' Nickelo.

—William Lord Wright.

THE AMERICAN FILM MANUFACTURING COMPANY

This company through their manager, Mr. Nehls, and press agent, Mr. Doud, are issuing some very attractive four-scene posters. Either of them could be made a special for itself or the whole four posted on a board. They would certainly attract a great deal of attention. The picture and condensed synopsis are in the center, making a very effective and an attractive showing. We think this is a step towards popularizing their products.

DOROTHY GIBSON

It was the pleasure of one of our staff recently to meet and converse with Miss Dorothy Gibson of the Eclair Company of America. The accompanying reproduction of a photograph of Miss Gibson, and which is true to life, speaks for itself of the almost faultless beauty of the original. However, beauty of feature, coloring, and form, is not Miss Gibson's only charm. By conversing with her it is found that she is a most charming and unassuming young woman, who uses that beauty not merely as a medium to arouse envy in others of her sex, but as a beautiful gift from her Creator, by the grace of which gift, accompanied by remarkable talent as an actress, she earns an honest living.

Miss Gibson was for some time the model of Harrison Fisher, and belonged to the stock company of Lubin and others before becoming a member of the stock company of the American Eclair. Said Miss Gibson, of her employers, "They are the most charming people to work for. I think the reason why I like my work so much now is because I have such nice people to work for."

MISS DOROTHY GIBSON

Miss Gibson played the part of Mollie Pitcher in "Hands Across the Sea in '76," and her work will be seen to advantage in many Eclair releases to come.

THE PROPOSED ORDINANCE AND ITS ENEMIES

By Margaret I. MacDonald

CIVILIZATION is a heavy, cumbersome load for the evolutionists to carry along. The clumsiness of some of the methods of progression as applied by some of our would-be philanthropists is a menace to the bulwarks of rapid progression. In no instance is this evidenced more strongly than in the attitude of many of the clergy and others interested in philanthropic work toward the moving picture and the moving picture theater.

To those who have taken the trouble, as some members of our staff have done, to investigate in the smaller show houses of our city, and having found therein no harm, it ceases to be amusing, but on the other hand becomes an annoyance to be obliged to listen to behind-the-times criticisms of a not only useful industry, but a vehicle for the distribution of knowledge such as the world has never known.

It is true that man has not yet attained to a perfect moral development, and among some 800 managers of moving picture shows in so large a city as New York, it is not to be wondered at if some one or two have failed in their duty toward humanity. In fact, to unprejudiced investigators the marvel is that so much good and so little bad is to be found in these same much-abused picture houses. To impress on the public mind that what constituted a condition of yesterday may be absent from a condition of to-day, seems well nigh an impossibility. We are not deteriorating, my friends. Each day shows some advancement along the road of progression. If you have found to-day a condition which has displeased you, it would be best to look again to-morrow, before speaking of it, to make sure that it has not taken wings in the night. Evolution is at work; therefore do not be guilty of stretching forth your hand to retard her progress.

As the moving picture show is to-day there is little harm for the child. The majority of the moving picture theaters are now almost as light as the ordinary theater. The modern moving picture screen is so constituted that extinguishing of lights is unnecessary.

Every day that goes by lessens the danger in moving picture houses, in both a physical and moral sense.

We might remind the clergymen who are so loud in their denunciation of the proposed ordinance regulating moving picture houses that within their own circle are to be found men who are no more responsible so far as guidance and association with the young is concerned than are some of the least responsible of our exhibitors.

I have infinite respect for Mr. John Collier, who in his unprejudiced way sees not one side alone, but two sides to the question. I agree with Mr. Collier that next to church and home the coming moving picture show will be the best place in the city for children to congregate, and that they will be much better off there than in the street.

As the Lord said unto Abraham in question of the wickedness of Sodom "If I find in Sodom fifty righteous within the city, then I will spare all the place for their sakes." And Abraham, continuing down the scale until the number ten was reached, said, "Oh, let not the Lord be angered and I will speak yet but this once: peradventure ten shall be found there?" And the Lord said "I will not destroy it for ten's sake."

And now since the above quotation dates back several hundreds of years, may we not in deference to our present advanced state of civilization venture to revise the suggestion: peradventure that among 800 moving picture exhibitors there be ten irresponsible human beings, wolves in sheep's clothing, reptiles with the semblance of doves, or whatever other synonym you choose to apply, shall all of the 790 responsible exhibitors be made to suffer because of these ten? It seems to me that such a proceeding would be entirely at variance with our modern ideas of justice. Why not eliminate from the ranks of the moving picture exhibitors such men as wilfully encroach upon the laws of decency and moral judgment instead of branding the entire industry.

I want to say to the clergy, among whom I have met many a good fellow, if you will only take the time to go about among the moving picture houses, large and small, you will be greatly surprised to find in any of them very little, if anything, to offend the moral sense, and a great deal to satisfy the desire to educate the masses. Here the person who has a limited opportunity for travel or for mixing in scientific circles gets a knowledge of the homes and customs of their brothers and sisters in foreign lands, as well as an insight into sciences to which they have given little thought if any. Mixing with manufacturers, one of the great delights of my life is to witness the honest sincerity of the moving picture man, and his earnestness in persuing an elevated ideal. The moving picture has not reached perfection by any means, and the manufacturer of the moving picture to make it the success that it is bound to be in the artistic and educational world requires a great deal of intelligent, careful thought, prior to the preparation for the photography of any subject. The making of the moving picture is on its way to being classed among the fine arts. Criticism without proper investigation is very bad; and this is what we feel has occurred with regard to disapproval of the recent proposed ordinance.

Gentlemen of self-imposed service upon the jury to pass sentence on the moving picture show, please investigate more thoroughly before you again advance a verdict, and let your investigation be that of to-day and not yesterday. Evolutionists and advanced theorists have not time to loiter. They are hurrying toward a perfect civilization.

Marion Leonard

A Message from the Stars to the Brightest One of Them

TWINKLE, TWINKLE, LITTLE STAR,
HOW WE WONDER WHERE YOU ARE!
UP ABOVE OUR SALARIES SO HIGH—
WILL YOU TELL US BY AND BY?
* * * * * * *
AND ECHO ANSWERS, "WHERE?"

A NEW ONE! A DUPLEX STUDIO!

P. A. Powers takes the latest honors for originality. In planning his new studio on West 42nd street, he conceived the idea of getting four times the work out of it that such a studio can ordinarily do, and it is all summed up in the words—Duplex studio.

It typifies the new Powers system of time and labor saving moving picture production, embracing an ingenious arrangement of portable lights and two stages. The work of this novel arrangement will be watched by the trade with interest, and we have no doubt but that Mr. Powers will make the word "Duplex" stand for the highest in picture quality.

Aided by Tom Evans and Leon J. Rubenstein, Mr. Powers is now gathering a mighty staff about him, and the trade will get its Christmas present in advance of the day, in the shape of the first release from the Powers Duplex studios.

Winston-Salem, N. C.—W. E. Pike will erect theater here.

Tampa, Fla.—Orpheum Theater Co. will expend about $7,000 to remodel the Orpheum Theater.

Louisville, Ky.—Fidelity Trust Co. will expend about $4,000 to remodel building at 226 West Market street for moving picture theater.

Chippewa Falls, Wis.—Eli Nelson, of the Gem Theater, will erect a new theater building at Ladysmith. W. H. Goff, of Bruce, has contract.

Mason City, Ia.—The Wilson Theater, which was destroyed by fire, will be rebuilt.

New York, N. Y.—Sam Schwartz will establish a moving picture theater in the building at 120th street and Sylvan Place to cost $5,000.

La Grange, Ohio.—Princess Company, capital $1,600, will erect new theater; O. B. Ratcliffe, W. O. Ratcliffe and J. N. Frankel.

WHAT SHALL THE YOUNG PEOPLE READ?

Extreme Impressionable Period in Early Youth—Sights Create Impressions—Impressions Charge the Sub-conscious Self for Future Thought—Thought Suggests Acts—Deeds Make or Mar the Character of the Man

By Mary Lawton Metcalfe, D. A. R.,
Electra Sparks National Press

SOME few years ago the clubs for so-called child study became so popular that it amounted to a positive fad. All over the world learning to interpret the mind of the child from its first "mewling cries" seemed to be a subject of primary interest to professors and young mothers. Even bachelors and maids of the teachers fraternity formed child-study clubs.

Perhaps it was this great wave of concentrated enthusiasm for the welfare of the life of each little future citizen which stirred the minds of twenty-eight of the greatest American scholars to meet in weeks of a conference to a specific question: What shall young folks read?

It was decided that it is necessary to preserve psychological laws of child-development in providing ideas from the earliest stages of intelligence. The Young Folk's Educational League for supplying pure literature from kindergarten grades through high school was organized in New England.

The first point conceded by these twenty-eight American men and women of colleges and universities was:

To make impression on the mind, we must get the attention of the child.

In my constant talks to the mothers' and teachers' clubs in Greater New York that has been the keynote of suggestion.

Get the attention, teacherettes and suffragettes. It is my personal experience, as a teacher and organizer of relief and civic clubs, that I could put in more spice in ten minutes fresh talk with attention of the crowd than some people who grind out apologies for their remarks, until the audience begin the whispering tête-à-têtes and then behold—the best ideals fall flat as cold buckwheats.

It seems positively ridiculous that an intelligent man, or committee of men or women, should say that they see no good in moving pictures and stereopticon teaching in the public school system. It simply shows what incompetent persons are filling the most important offices, directly and indirectly preventing the practical education of young people.

Let me say with the word made flesh in my mind:

The moving picture has no rival in the classroom or in the church to attract attention.

Every Board of Education in the United States will be forced to recognize this fact when mothers are allowed to act officially as members of American Boards of Education.

Oh, it is sickening to read the names of those to whom are entrusted the million lives of future men and women.

Conservatism? Bah. Yes, there are parents to-day who say in cold complacency: "What was good enough for my grandfather is good enough for me." Whole communities are muzzled in progress by this so-called conservatism.

It is the same with the churches. Righteous bishops, priests and deacons are so afraid that more people will wake up to know what Our Father really means that they shut out every new thought idea to distribute knowledge, as the work of what the old colored preacher calls "De Debble."

The primary advantage of the moving picture is to attract attention. The attention may be for the purpose of teaching in the school room. This attention may be for attracting men to be taught in the doctrines of religion. This attention may be needed to correct wrong ideas of life.

It is the ideas that are seed in the mind. How stupid then for a whole community to permit such an act by municipal authority to deny license to a moving picture theater, whether good or bad.

One might as well forbid the use of electricity in town, because it sometimes gives bad light, and leaves a place totally in the dark as to why an electric company is licensed. Every city and village needs the lecture room provided with its moving picture apparatus. I talked this matter over with the manager of a traveling library of a borough this week.

She agreed with me exactly and urged that I should bring this matter before the authorities of the New York Public Service.

Miss X, I want to give you my reason for that assertion. You see I live in a suburb of New York City. In my own home I began a library center for the distribution of knowledge. Then it outgrew the home and we secured free space in the corner of a grocery store. From that corner the club circulated seven thousand books in one year from the traveling library of New York City. They have rented a small building and pay a librarian, as the conservatism of the community prevents all citizens working together to demand a New York City library and reading room.

The people who read because they have a natural mental hunger are, for the most part, children. Their parents do not care what they get and thus the child can take out any story, however silly, that stuffs its brain with wrong pictures of life and which do no end of harm.

Once a week there should be a set of pictures thrown on canvas, suggestions to the young of books they must read. The interesting moving pictures of happenings in the history of the United States and other countries will create a demand for the books. Scenes of foreign countries will create a desire for geography.

So, too, with new literature for grown-ups. Important new books should be introduced to every library center by their advance picture claims.

A public library is like a republic, it has its good and its useless members. The children get only the merest smattering of learning in the overcrowded class rooms; it is the supplementary home reading under expert leaders which gives ideas to the boys and girls in selecting their life work.

The manager of the traveling library agreed with me enthusiastically on every point. I had her attention because I was a moving picture of new ideas.

There is the Rev. George J. Becker, of Grace Presbyterian Church, Montclair, New Jersey. The town council ruled out the moving picture men in denying them the license. Some may have had very ugly ideas, but at least one orthodox preacher was brave enough to show that the Bible can be taught as the holy guide for the Golden Rule by moving pictures.

The reverend gentleman read the stories of ecclesiastical history and the moving pictures showed a packed house that the attention of the crowd for the Good Book comes through what it sees and not that which it hears of Shadrach, Meshach and Abednego.

What a new asset has the preacher, whose weekly tragedy is the sermon! Let them get the manufacturers to make the pictures and turn them loose in the church if they want to get attention of black sheep and wandering Willie's. Amen.

MOVING PICTURE SHOWS IN MEXICO

Editor, Moving Picture News:

Dear Sir: Under the above caption I have just read an article in current issue of your paper, and while one is generally prepared to accept Consular reports as correct, I cannot but add some modification to Consul W. W. Canada's remarks, probably the result of observing things in Mexico from a different angle.

To be brief in the matter is to be almost brutally frank with regard to Vera Cruz. The films shown are strictly anything but first-class. I am speaking from personal observation up to last May, for a period of over twelve months.

The average program sent to Vera Cruz, Cordoba, Puebla, Toluca and other large towns would not rank in quality with even "commercial run" in United States. I have seen many programs consisting of reels three years old, with added "Estrenos" or specialties that have seen much over eighteen months' service.

The Compania Explotadora Cinematografica is well known to me, and this company supplies the majority of the theaters throughout the Republic. Their films are well cared for, and on the whole satisfactory—but first class! Ye shades of night.

The above company is known by common consent as Pathé Frères, although the only connection between the great French producer and itself is indicated by a notice board that hangs over the office, to the effect that this company is the "sole importing agent in Mexico for Pathé Frères."

Regarding the instance where a thousand persons attended a show one night, and but six next evening, I do not think the main cause was the repetition of the films. Vera Cruz is a peculiar city, climatically and otherwise. And even in the very best theaters in Mexico City, supplied by this same rental exchange, it is not uncommon for a film to be shown at the same house eight or ten times in as many months.

Regarding the showing of American films, the main reason so few are seen is that the American makers do not care to print titles in Spanish for so limited a sale.

There are about 270 theaters in the Republic showing pictures, and in addition to the exchange named above, there is the Union Cinematografica—a small concern renting commercial stuff (very) and another that started last February, with a stock of about seventy-five reels of two to five-year old stuff.

Please understand, I do not take exception to the Consul's reports as such, but what I have added can very readily be verified by a glance at any current program of any of the following theaters—Teatro Principale, Toluca, Salon Rojo, Mexico City, Cine Palacio, Mexico City.

Mexico is going to be a good field for rental of American films, but the time is not yet.

LINDSAY BANCROFT.

THE TERPSICHOREAN ART FOR THE MOTION PICTURE

By Margaret I. MacDonald

THE terpsichorean art is an art not lost, but little understood. It is an art encompassing not only rhythmic motion with the feet, but with the body as well. It is the body expressing the poetry of the mind. It is a story told in motion. It is emotion expressed not merely through expression of face, or in words, but a muscular interpretation of every thought or emotion that is capable of expression in life.

Of this beautiful and expressive art I would like to speak in connection with the motion picture. The motion picture is coming to be recognized among us more and more as a vehicle of knowledge—a distributing vessel of marvelous capacity and penetration—an invention born to be the servant of the sciences, and the great "white way" of the fine arts. Then here is another of the arts—a most beautiful and fascinating art whose inner secrets are capable of being understood by presentation through the motion picture.

I have recently been lured time and again to the studio of New York's foremost teacher of the terpsichorean art. From the first time that I had entree there I have been deeply impressed with the graceful beauty of the art, and it is with a great deal of pleasure that I avail myself of every opportunity to witness the interrpetation of different tone poems through the medium of the dance.

The studio of Madame Elizabetta Menzell, the Knickerbocker Conservatory, 22 East 16th Street, N. Y., is a quaint long room, lined with photographs of its many successful pupils who have gone out into the world to seek fame through their knowledge of the terpsichorean art. With this famous teacher have studied Julia Marlowe, who, as an actress, recognized the necessity of grace in motion; Mademoiselle Dazie, Maud Allen, Ruth St. Denis, Gertrude Hoffmann, and many others of modern fame. Madame Menzeli was selected from among the dancers of Europe and America by Verdi to stage the religious dances in his greatest opera, "Aïda" on its first presentation in America.

There is at this studio, at the present time, and almost every day in the week to be seen a petite Jewish maiden of exquisite grace and winsome ways. This child of some twelve or thirteen years has a body of such strong, subtle grace that every motion is a dream to look upon. Sweet and unassuming, she pirouettes about the room with toes scarce touching the floor; one almost wonders how the body floats about with apparently so little support. This is "Petite Julie"—"a second Genee, or better," is the prophecy for her.

Only a few days ago I was completely entranced by another of the pupils of this school, when it was my pleasure to witness Madame Menzeli's interpretation of the "Lorlei," by Madamoiselle Wihr, a graceful classic figure. In fullsome pale green draperies, she floated, and whirled, and eddyed thro' the story of the Lorlei's wicked passion, which is told in the following poem:—

Sea weed, and sea shells, and white feathery spray,
Coquetting erstwhile where the Lorlei lay.

Whenever God

creates a beautiful woman, the devil jots something down in his notebook. We who have pressed soft hands, looked into tender eyes, whispered nothings in eager ears—we who have loved a rag and a bone and a hank of hair and found she was a woman who didn't care and never could understand,—we know

THE PRICE!

And when the immutable law of the years takes its course, and youth and beauty fly, bringing regret and repentance, the woman knows

THE PRICE!

AND YOU WILL KNOW

"THE PRICE"

RELEASED THURSDAY, NOV. 23,

IF YOU ASK YOUR EXCHANGE FOR IT!

It's a story as old as the Garden of Eden, and as new as the latest divorce suit, a page of human history from Adam to Eternity, a tale of temptation, transgression, travail and tears!

"THE PRICE!"

is the prize that will be the price of more admissions than the S. R. O. ever represented. And the price to you is "THE PRICE."

MARATHON IT!

REX

REX MOTION PICTURE MASTERPIECE CO.

573 ELEVENTH AVE.,
NEW YORK CITY

Sales Co. says "The Price" is a dear story!

You Couldn't Run Three Reels Without A Western Picture

Well balanced programs always show AT LEAST ONE Western film—and, that being so, why don't you use the BEST?

We're "SPECIALISTS"—and as specialists best able to serve you.

——Our Western Studio in Beautiful, Enchanted El Cajon Valley, Southern California, is especially designed for the production of the highest possible character of work—

———Our Stock Company—well, you know our reputation for detail—we've improved where we could but there isn't much room for improvement. AMERICAN pantomime ALWAYS HAS BEEN THE STANDARD.

"The Angel of Paradise Ranch"

(RELEASE DECEMBER 4)

Jack, with a sick mother on his hands and poverty staring him in the face, gives up placer mining, seeks a job on a nearby ranch, is refused and, in desperation, joins the cattle thieves. The ranchman's daughter catches him in the act and, when Jack confesses his plight, accompanies him home and nurses the sick mother back to health. A time comes when Jack returns that kindness. How—you should see. A really wonderful tale of surpassing interest. 1000 Feet Approx. Length.

"The Smoke of a Forty-five"

(RELEASE DATE DECEMBER 7)

She is the daughter of a cattle thief and falls in love with a neighboring ranger. There is an elopement, a marriage at the point of a gun—a marriage founded on hate from which she is soon released. A truly Western tale, bristling with adventure and dealing with those elemental passions whose appeal is universal. 4000 Feet Approx. Length.

American Film Mfg. Co.

BANK FLOOR, ASHLAND BLOCK CHICAGO

The little sea children gambled and played,
Dancing to music by white pebbles made.

Avaunt! She awakens! Dive quick in the sea,
Pert little sea nymphs, as saucy can be.

The Lorlei arises, leans, scans at a glance
The wide waste of water; looks heavenward askance.

Backward to slumber-land gently she steals
When lo! the horizon a white ship reveals.

Swift, willowy fingers from a silver harp guide
Sweet sounds of subtle power o'er dark waters glide;

Aloft, o'er the heavens dark clouds quickly close,
And to lightning's flash thunder's gruff answer arose.

On, on came the white ship, lured thence by the song,
The song of the Lorlei, so winsome and long;

On the breast of the charmer its white sails it flung,
Hark! the cry of deep anguish from a broken heart wrung;

For the swift, white limbed Lorlei from a wild embrace fled,
Dashed the ship on the rocks to a cold, cruel bed.

And the sea children scampered and scampered with glee;
"Come, sea nymphs! My children rejoice now with me!"

Then back to her niche in the gray, rugged rock,
The Lorlei slumbered, and slumbering forgot.

The presentation of the scene as it will be presented in the near future, with soft colored lights playing over the Lorlei discovered asleep on the rock, the little children representing sea nymphs dancing around her, disappearing at her awakening, her sighting of the ship, her luring of it to its doom, the representation of the fury of the storm and the lashing of the waters, her subsequent satisfaction—all will be a beautiful vision and a valuable lesson in the terpsichorean and pantomimic art.

Why not some manufacturer give a series of moving pictures of this style. It would be beautiful and unique, and I would be glad to give what aid I could in interesting some of the dancers for that purpose.

Italian-Turkish War Scenes

It was our privilege and pleasure to witness the first exhibition of the war pictures produced by the Cines Company of Rome in Tripoli, showing the Italian and Turkish troops in their various maneuverings and some of the moves of the war game. The pictures are wonderfully clear and distinct and the whole of the two reels are full of life and vigor of the military centers. Talking with Mr. Barry, the New York agent of the Cines Company, he informed us that these films are now ready to be distributed to the trade, and any exchange being fortunate enough to secure this magnificent subject is sure of an extended patronage. The immense audiences in the Unique Theater on Fourteenth street, New York, were enthusiastic in their praise and appreciation of the scenes thrown upon the screen, and if we take that as a criterion of what an audience or audiences may be, we feel sure that the country will be all the better for viewing these scenes and having accorded to them the highest education it is possible for them to get from Cinematography.

Minneapolis, Minn.—The Bell Theater Co., 1415 Fourth street, S. E., will erect moving picture theater to cost $1,800.

Sandwich, Ill.—William Burkhart has leased the Bleitz Building and will remodel first floor into moving picture theater.

FILMORE'S FILM FACTS

This Time on a Variety of Subjects—Papers, Magazines, Books, Editors, Writers, and "Little Bangs"

WHETHER the proposed regulations permitting children to enter picture shows under certain conditions ensuring their perfect well-being, are favored by the New York Board of Aldermen or not, the New York World's "crusade" on the regulations will always reflect disgrace on that leading newspaper. The vicious, denunciatory style in which the cheap reporter handled his story indicated only ignorance to veterans in picture knowledge, but what effect it had on the minds of the aldermen is another matter. And there's the rub. Any beggar of an editor can send out a reporter to "crusade," and while the reporter's opinion is merely that of a down-and-out who owns nothing but debts, isn't worth salt, that opinion in print under huge headlines, likely adorned with a picture or two, becomes of weight. Yes, it has caused many a good man to decide against the right thing, because the wrong thing seemed "public opinion." Small wonder that in some sections the courts will not permit the newspapers to comment on an action at law until it has been decided. And don't you believe for an instant that this whack at the "freedom of the press" hasn't benefitted the innocent man—who would have come into court convicted, in yellow journalistic New York.

* * *

The warmth of expression I use above shows I wrote in some anger—but then one has a right to anger when he sees the setback these hired-and-fired newsgatherers would inflict on the exploitation of the greatest invention of recent years. In fact, the next "picture crusade" story I read will cause me to reprint here some of the "medical" ads that the offending paper publishes for all who have a cent to see.

* * *

The World only recently, in telling that a candidate for Governor of Kentucky was touring the wild mountain regions with speeches and moving pictures, spoke of the latter as a civilizer. That's the odd part of the World's attitude; editorially it says nice things—in the news pages bad things. The bad things are usually said of the folks in the show end of the business—of the little fellow who can't fight back, who finds it all he can do to make ends meet "civilizing" at five cents per head. The big American producer is rarely railed at; in fact, he is complimented on some feat that places his country a little higher in the annals of Cinematograph achievement and he is encouraged in his strenuous effort to outdo in enterprise his French and other competitors.

* * *

But where would the best of American producers be if the shows did not prosper at least enough to rent his pictures? Which goes back to the old truism that on the show depends the industry. And when the show offers to provide matrons and other protection for the young, as in the New York instance, it is unfortunate that a foremost newspaper must print so one-sided and vicious a story as that in the New York World.

* * *

The World's reporter said in the story that even though the proposed regulations might look to the safety of the children once they were in the show, who would look to their safety as they went to and fro? Why, the shows would provide uniformed guards, or maybe transport the youths in taxicabs! Who looks after the reporter's children as they go to and fro in attending school? Do any greater dangers lurk on the way to the picture house than on the way to school—or the grocer's? This World statement is a splendid sample of the utterly ridiculous methods employed in the newspaper "picture crusades." The youngster's only danger on the way to and fro from the picture show is that he might buy a copy of the New York World at the newsstand and learn that sinning is safe because the cure is handy—from World "medical" advertisers.

* * *

The World goes on to say that "after the board met with some difficulties"—just what the difficulties were it DOESN'T say—"and reorganized into a national institution, the Woman's Municipal League was asked to co-operate, and this it did. A motion picture committee was appointed and Mrs. Montague took up the work in earnest. Recently she has been conducting an investigation of the method of censoring, and as a result has recommended that the league withdraw and that it ask the city to take up the matter.

"The moving picture people are fighting just such a move," according to G. H. Montague, of No. 55 Liberty street, counsel for the Woman's Municipal League.

"Last January, when a resolution was introduced into the Board of Aldermen providing for an official censorship, John Collier appeared at the Aldermanic hearing and argued against the proposition," Mr. Montague said yesterday.

Why, sure Mr. Collier did, or should, and so should any one who had the best interests of the moving picture entertainment at heart. What show would the fat-pursed film manufacturers stand with the Tammany aldermen? If Tammanyites are only one-quarter as crooked as the World painted them, it would have been a give-up game all around. No, the manufacturers are thoroughly contented to have Mr. Collier and the enlightened, non-political men and women associated with him continue judging the pictures ON THEIR MERITS ALONE.

* * *

The attitude of another New York paper, The Telegraph, toward the Board of Censorship, is another puzzle. Everybody in the industry knows that the National Board has helped put the Cinematograph entertainment in the high place it occupies to-day and that the entire business took on a class and tone it never knew before the board's advent. The manufacturer was persuaded to banish the objectionable subject—to his own advantage, as it proved, for the best people the country over came to see the censored pictures and the manufacturer came to enjoy his greatest period of prosperity. You will find evidence of this in the Telegraph's own pages; see how many manufacturers' ads they had before the National Board became a fact and see how rich in manufacturers' ads they are now. Hence the puzzle, for it is notorious that Telegraph "crusades" are not inspired by sentiment. And, after all, doesn't it seem ridiculous and unfit that the sheet that fosters "Hassard," "Jerry Dunn," "Ross Van" and the rest of the racing tipsters becomes a reform organ to abolish a board of censorship of motion pictures?

* * *

Anent the question, "Is the Modern Moving Picture as Baneful as Modern Literature?" it is interesting to note that in "Making a Living by Literature" in the current Saturday Evening Post, a writer tells how he visited a magazine editor and asked for the prescription for successful fiction writing. The editor pointed out a serial story then running in his magazine: It was called "The Red Hand," or something like that, and it was one of those stories that begin like this:

"Richard Abercrombie leaped lightly to one side and the blow which had been aimed at him from behind whistled harmlessly by. The three dark figures which loomed suddenly out of the mist, huddled together. Swiftly, and in silence, Richard struck. One of the figures fell, an inert mass on the pavement at his feet. The others fled. He shrugged his shoulders disdainfully and stooped to pick up his walking-stick which had fallen from his hand. As he did so the gleam of something white on the pavement caught his eye. He picked it up. It was a woman's handkerchief—a filmy nothing of lace—and as he raised it to scrutinize it more closely his nostrils inhaled a subtle and lovely perfume, faint but almost intoxicating. And at this a voice—"

"'That's the sort of thing for you to do,' said the editor. 'We can use worlds of that stuff. We never get enough of it. Give it to us in sixty-thousand-word lengths, with a big bang at the end of every ten thousand for an instalment ending, and a little bang at least every thousand words!'"

* * *

Oh, you Little Bang!

* * *

If a film producer admitted that his product must have "little bangs" in it to excite the spectator, every female notoriety-seeker, who ought to be at home with the babies, would send a letter to the press and the authorities, and yell about the scandal at the next meeting of the woman's civic club. On her way to the meeting she passes a multitude of stationers, book shops and newsstands with the

magazine of "little bangs" freely exposed for sale. But it doesn't draw her crusading attention. In fact, she's been a 'satisfied subscriber" to it from almost its inception, and it's home now on her library table!

* * *

Don't mistake the meaning of the "little bangs" that the author of "Making a Living by Literature" tells of. He undertook to write 'em along the lines of the editor's model. He says:

"I attacked the job in a spirit of savage hostility toward it. That editor wanted punch, did he? Well, he should have it! I had two deliberate murders, a suicide, an unsuccessful attempt at poisoning and three justifiable homicides in self-defense, in the course of that sixty thousand words, together with a passionate love story that occupied at least one chapter in each instalment. That editor thought he knew what he wanted, did he? Well, I'd see whether he did."

* * *

So into the sanctum went the lurid creation, and by return mail came a check for six hundred dollars. Rejoicing at his success, the writer got busy again. We read:

"I made up a new plot—that was easier, after all, than stealing an old one and transposing it."

* * *

Stealing and transposing—can you beat it?

* * *

And then: "A representative of a big book publishing house in New York came to Chicago and ran out overnight to the town where I live to see me. He wanted to know what I was doing, for being a good friend, he had been worrying about me more or less. I hadn't meant to tell anybody about this new occupation of mine, but I felt so good over having come to life again that I couldn't keep it back. He laughed over the idea and wanted to know what the stuff was like, so I handed him out the carbon of that manuscript. He read the first chapter under my eye, then asked if he might carry it back to Chicago with him.

"'It won't do you any good,' I said. 'I wouldn't sign it.'

"He said he didn't care whether I did or not and carried it off with him, and a week later I got a letter from him offering to publish it as a regular dollar-and-a-half book over the pen name I had used in the magazine."

Now the "little bangs" are REAL literature—from magazine pages they have ascended to the heights of the high-priced book. Again merit is its own reward.

All of which will cause careful parents to keep "modern literature" away from their offspring and send said offspring to the picture show instead—if the "woman's civic clubs" will give the matter publicity at their meetings—while the reporters jot it all down.

* * *

But, Oh, Sugar! The paper editors wouldn't print it; the book publishers are there with the advertising. In which connection it is inspiring to note that the picture shows aren't!

* * *

And so Young America is persuaded to prefer "literature" with its overflow of "bangs" to the film entertainment with its scarcity of them.

* * *

The humble film scenario-readers have been charged with (to quote the phrase again) "stealing and transposing," but have you ever heard of one who admitted it, as does the eminent literary man who turns out the "bangs" that youth is not barred from "enjoying?" And evidently the author's ethics are the editor's, too, for the "Making a Living by Literature" man goes on to tell how his editor ordered a story:

"'I'll pay you a cent a word,' he said. 'Don't take longer than three weeks. You'd better take an old plot—'Othello,' 'The Lady of Lyons'—anything. Transpose it, of course. Give it a modern twist and there you are.'"

When the literats draw attention to their own profession it doesn't look nearly as snow-white as the motion picture business that so many of them attack!

SCENARIO WRITERS

We have established a Clearing House for Scenarios. We buy your Scenarios outright or place them on a commission basis. A preliminary fee of one dollar is charged for handling, to cover expenses, and must accompany each manuscript. Call on us for a personal interview.

GALLY & MILLER, SCENARIO BROKERS,
1531 Broadway, Room 404, New York City.

THE AMERICAN FLAG

While I do not agree with the Overseas Club of Toronto, who demand that the American flag should be expurgated from all American films, I do think that manufacturers make our flag too cheap. It is used in every place and time possible. All films, where there are soldiers, carry a large flag, in fact it seems that is all that particular soldier has to do. I saw a film the other day, where a man away back in the 60's, needing some help to kill some Indians, at once rode off and found a dozen very modern United States cavalry soldiers wandering about in a field with an enormous flag. Again, in most pictures of the Civil War, you see the flag being waved about on the firing line—we also see our flag carried to foreign countries, as in the case of the "American and the Queen," where both marines and flag appeared almost as suddenly as a trick film. The above film was taken for a comedy in Europe, I feel sure. By no means bar the Stars and Stripes from all films, but a little judgment should be used and made to appear at the right time and proper place. There is an old saying in the show business, that "the Stars and Stripes have saved many a rotten show," and, believe me, the same flag has saved many a rotten film. Yours truly,

OBSERVER.

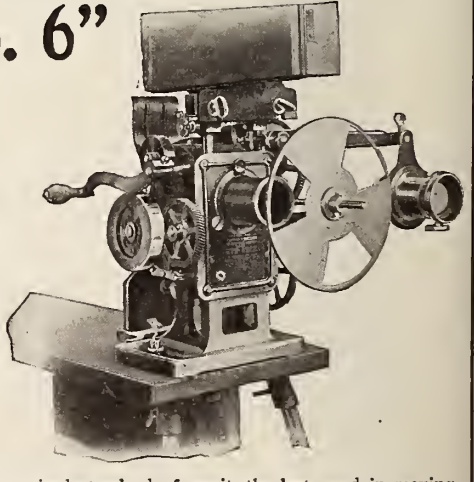
IT WASN'T A "POWER'S No. 6"

This man didn't know,
So he saw through a show
Where the pictures were all of a flicker.
Had the machine been a "POWER'S,"
He'd have passed pleasant hours;
As it was, he grew sicker and sicker.

The Moving Picture public will not stand for anything but the best; your patrons, who seek enjoyment and relaxation from care, will not come again if you give them poor pictures.

In **POWER'S CAMERAGRAPH No. 6** all flicker has been eliminated; the pictures are clear, sharp and absolutely steady. The result is satisfaction to your patrons, steady business and increased profits for you.

"POWER'S No. 6" is built to wear; it is the finished product of fourteen years leadership in the manufacture of motion picture machines.



In every corner of the civilized world **"POWER'S No. 6"** leads the procession; it is the recognized standard of merit, the last word in moving picture machines. Our catalog D will tell you all about it. Ask for one now and get our special proposition.

NICHOLAS POWER COMPANY, 115-117 Nassau Street, NEW YORK

For fourteen years the leading manufacturers of moving picture machines.

SEE THIS

Mother Goose Series

1st Edition Released Nov. 27th

HERE IS A SPLIT-REEL OF NOVEL TURN

When you *see it* on the screen, you'll hark back to the school where we learned all about Jack and Jill, Rock-a-by Baby, and the Young Lady Who Rode a Cock Horse to Banbury Cross.

"SEEIN' IS BELIEVIN'" Sez Farmer Hank, SO SEE IT

THE TWO BROWNS

RELEASED NOVEMBER 29TH

VIRGINIA DARE is beloved by two rivals bearing the same name. One, however, is a scoundrel who meets defeat through his own chicanery, to the profit of his rival and the girl in question.

YANKEE DOODLE and OUR NAVY

2ND EDITION OF MOTHER GOOSE. ANOTHER CORKER. DECEMBER 4TH.

This is another split-reel and is most original in conception. In fact, it's an enthusiastic booster for live exhibitors.

We'll Mail You Lobby Sheets Upon Receipt of a Postal

CHAMPION FILM COMPANY

Sold thro Motion Picture Distributing and Sales Company

MARK M. DINTENFASS, GEN. MGR.,
12 EAST 15TH STREET, NEW YORK CITY.

AN OPERATOR'S QUERIES

Mr. A. H. Saunders.

Dear Friend: Am in a tight place and would like to have your assistance. Have 110 volt 60-cycle current here; am using Powers inductor and getting a very good light, but my boss (formerly an operator), wants a stronger light. Can you tell me how to go about it? I have a 9 x 12 picture at a 50-foot throw. Have a little trouble with condensers; tried a pair of 7½, then a pair of 6½, but had to go back to 6½ and 7½. No matter how I try I don't seem to get the "nigger" out entirely. How can I get the side play out of the intermittent sprocket on a Powers No. 6? Can you tell me what is the best preparation to paint a sheet with? I have a number of other questions I would like to ask, but will not take up any more of your valuable time at present. Will close, thanking you in advance. I remain,

"CANUCK IN THE CATSKILLS."

In publishing the above letter which comes to us with a request that we make a Weekly Parliament for Operators and put them in a column apart for themselves instead of answering these questions as expounded by "Canuck in the Catskills," we will throw our columns open for the most expert operators or those who can write to try and elucidate and help such operators by their advice. If this scheme answers we will extend it and make it one of the most useful operators' column in the trade. If, in the course of the next week or so, no operator is able to answer these questions we will give our own explanation.

Ed. M. P. N.

THE MOVING PICTURE LEAGUE OF AMERICA

Cleveland, O., Nov. 10, 1911.

Editor Moving Picture News,

Dear Sir—At the regular meeting of our Local held on November 8, the following resolution was adopted:

Resolved, that The Moving Picture League of America, Cleveland Local No. 1, do not approve of any exhibitor showing the picture of the Johnson-Jeffries fight, or any other objectionable pictures.

That it is the object of this League to keep the standard of the motion picture theaters on a level with the most refined and moral places of amusement.

L. H. WILK, Secretary.

MR. JOHN C. HEMMENT IN BRITISH EAST AFRICA WITH HIS CAMERA

By Our "Roving Commissioner"

OWING to the previous agreement of Mr. Paul Rainey with "Outing" to give them the interesting story of the hunting and picture-making tour of himself and Mr. John C. Hemment, I was unable to gain all the information which I would so love to have had regarding the thrilling incidents attendant on such an enterprise. It was of necessity that I contented myself with "gathering up the fragments from the rich man's table." From the ragged edge I was obliged to cull the little leftovers so kindly scraped together for me by Mr. Hemment, the fearless camera man of the party. However, I will endeavor to weave from the various bright-hued threads a coat of many colors, to conceal the nakedness of the well-picked bones which I am about to serve up to my readers on this occasion.

MR. JOHN C. HEMMENT

British East Africa, the scene of the adventures of these men of the camera and gun, lies on the east coast of Africa, midway between Abssynia on the north and German East Africa on the south. Landing at Mombassa they continued on to Narobi, which place served as a base of supplies for the party. It was from Narobi that the sarfari started which carried their supplies, and guided them through the tall jungle grass and the brilliant African forests, of which later Mr. Hemment says: "If I would tell anyone the different varieties of shades and colors which I saw among the trees of the African forests, they would not believe me. It is just as though some one had taken a paint brush and dipping it into different colored paints had gone about among the trees daubing them full of it without any intent or purpose of blending. It is really indescribable—from the yellow ochre on the tree trunks to the ordinary green of our own native trees—every color that you could imagine was represented there. It would be a wonderful spot for Kinemacolor to work in!"

"Were you not afraid, Mr. Hemment?" I asked, womanlike, always considering the danger.

"Oh, not in the least; I never thought of being afraid," was his reply.

Mr. Hemment had five men employed to carry his supplies, and for the benefit of my readers I will say that the sarfari, of which we have spoken, consists of a train of men who walk single file. and carry on their backs the grub and general supplies of the hunting or exploring party,

Mr. Rainey with Colobus Monkeys killed at Kijabi, April 11, 1911.
Copyright by Paul J. Rainey—special permission of Outing Magazine.

after a spot has been reached where the ox wagon, which is generally used where accessible, cannot penetrate. On the wagons is left the bulk of supplies, from which the grub supply of the party is replenished at intervals. In this way, with the sarfari and a couple of guides, they file along for miles over the plains, or through the mountain passes to the hunting ground. At night a couple of askaris are stationed without the camp to keep watch over those that sleep, in order that no wild animal shall be given an opportunity of a midnight feast at the expense of the camp.

Hunter Allan Black Paul J. Rainey Hunter George Outram
Copyright by Paul J. Rainey—special permission of Outing Magazine.

"Are there not a great many reptiles there?" I asked.

"Oh, plenty of them. The python was of course the worst that we encountered. One day I was walking out through the tall grass, with a couple of men on each side of me at intervals apart, and all of a sudden one of them set up a cry of alarm in his native tongue, and looking up I

saw an immense python just raising his head up out of the grass, and flattening it to spring. I happened to have my rifle in my hand loaded at the time, and I just let her go, and shot the snake full in the head and killed it."

Of course, I screwed all up in a knot at this snaky tale,

An Impala (wounded) shot by Mr. Rainey at 432 yds distant.
Copyright by Paul J. Rainey—special permission of Outing Magazine.

for although I am able to see a wealth of beauty in all the universe, I have not yet been able to school myself to an admiration for our graceful friend, the snake.

It might not be out of place just at this point to copy an extract from a letter written by Mr. Hemment to his son from Lucy's Hill on the veldt, British East Africa. The following is with reference to the photographing of a wounded lioness: "The lioness had been wounded a few moments before with a bullet in the loin. She lay a while snarling. I thought she was done for—perhaps paralyzed in her hind legs, but still full of fierce and bitter fight.

"After she had made one or two attempts to get on her

The first lion killed that was hunted by Mr. Rainey's bear hounds.
Copyright by Paul J. Rainey—special permission of Outing Magazine.

feet and failed, I advanced on her to get a close-range moving picture of magnificent muscle movement and the opening of her awful mouth when she roared. She was distant about forty yards. I wanted to get nearer and was fascinated with the possibility of getting the very best picture of the lion breed in anger that had ever been obtained. This fascination carried me to the point of recklessness.

"Suddenly she stopped snarling and growling. She crouched low to the ground and lashed her tail ominously. I picked up some sticks and stones and threw them at her. Hunter Allan Black warned me not to go closer, but I was so carried away with her magnificent possibilities for a

The lioness that charged Mr. Hemment while he made a moving picture of her. The mark over the right eye shows where the bullet entered the brain when Hunter Black shot her only 15 ft. from the camera.
Copyright by Paul J. Rainey—special permission of Outing Magazine.

moving picture that I couldn't help moving up twenty feet nearer.

"The lioness looked at me contemptuously and snarled ominously, as though to say: 'Only wait until you have that pretty thing up and I will show you how soon I can spoil it.' She was now a trifle less than forty yards. Her eyes were shining like big balls of fire. A crouching movement forward of six inches at a time marked her progress. Not a sign that she was wounded. Just advancing with

The Rhino that Hunter Black shot after a picture of 300 ft. of films was made of him on the Veldt.
Copyright by Paul J. Rainey—special permission of Outing Magazine.

deadly intent was she, waiting for the psychic moment —to her—when the final, supreme crouching effort should be made and she should launch in the air on the leap that would land her on me and the camera, one to be torn apart as easily as the other.

"There was a tense period such as comes between the bolt of lightning and clap of thunder, when heads are in-

voluntarily bowed, waiting for the inevitable crash. I took pictures all the time and despite the peril, oddly enough, I wished she would come nearer and still nearer. I no sooner wished it than I was obliged. This apparently helplessly wounded creature was up and at me, bounding on its four feet, coming as straight as an arrow for the camera.

"On and on it came, leaps and bounds lessening the space between herself and me so quickly I really believe I did not draw one breath from the moment she sprang from the earth until she plunged head foremost, stone dead, four feet from my camera. I kept on turning the handle of the camera until she looked so big and close that I knew she was out of focus. Then I grabbed the legs of the tripod and tried to raise them to plunge into her, when I realized she lay at my feet."

Mr. Hemment found out afterward that the final felling of the lioness was due to the faultless aim of Hunter Black of the party who, realizing the danger in which Mr. Hemment was placed, shot at the animal, hitting her just over the right eye and straight into her brain, thereby saving Mr. Hemment's life.

It was in March that the Rainey party arrived in Africa. Some 26,000 feet of negatives were taken by the party, of which 11,000 feet were spoiled by delay in getting to its destination during the marine strike in England. The first lot of film sent home by mail came through in excellent shape; it was the second lot that was ruined by the delay on the docks at Liverpool, after coming through the terrific heat of the Mediterranean sea. "The Charging Rhino" is considered by Mr. Hemment to be the best picture that he took. This film is some 300 feet in length. In speaking of the pictures Mr. Hemment said: "We photographed everything interesting that we came across. We got one picture of 10,000 head of game at one time, consisting of the kongoni, the topi, the gazelle, the zebra, the wildebeeste, the hartebeeste, the ostrich, the impala, eland and others." All of these films will be utilized for Mr. Paul Rainey's private use. The hunting and picture making of the party was done on the Northern and Southern Guase Nyiaro. On being asked if he contemplated another like journey, Mr. Hemment answered: "Yes, I would like to go back again next year if I can get anyone to back me up. I would like to go there to photograph, but not to kill. I would like to take a series of educational pictures showing the natives, their homes, habits, etc. There is a great deal of interest to be told in picture form of the natives of British East Africa. Although they know not a thing of the Bible, yet you see them there to-day doing the exact things of which you read in the Bible—grinding corn, etc."

In Africa the women work and the men look on. "You will see the women carrying fire-wood for miles on their backs to sell to the different homes, and the men walking ahead of them with spears for their protection," said Mr. Hemment, and continuing: "The climate in parts of British East Aprica is very fine, and the greatest danger of sickness comes from the variation of the thermometer between sunset and early morning, which varies from forty to fifty degrees. The best time for taking pictures, and, in fact, the only time that really successful work can be accomplished there, is before nine o'clock in the morning and after three o'clock in the afternoon. In the intervening hours it is impossible to get artistic shading on account of the fact that this portion of Africa is directly under the equator."

Says Mr. Hemment of the lion: "It is a noble beast. The lion, although he seldom attacks unless first attacked or wounded, stands in his native forests and jungles supreme master of all he surveys. There is no other animal that has ever been known to kill a lion except a certain kind of dog that they have there, packs of which will hunt the lion and kill him.

"I believe in my heart," continued Mr. Hemment, "that the lion is a coward. In the graveyards there you will notice on the gravestones, 'Mr. So-and-So, killed by a lion,' but if you inquire into the matter you will find in most instances that it has been a wounded lion that killed the man."

Said he: "One day I shot at a bird in a tree. The report of my rifle roused two lions that were basking in the sun on a slope behind some underbrush adjacent to the spot where I was. All they did was to raise their heads up and look at me, then quietly settled themselves to sleep again, while I walked away."

It is hard for me to get away from a subject so interesting, for while I write my spirit seems to have been transported to scenes which my physical eye has never contemplated; yet at this moment I see in my fancy the brilliant forests. I hear the crackling of the underbrush as I force my way through it. I hear the roar of the wild beasts and the unfamiliar voices of the strange, bright-plumaged birds; now I am walking through the jungle—beyond me, banked up against the horizon, are the mountains; and now the rustle of the reptile in the tall grass at my side startles me, and I awake again to a realization of the fact that after all I am only repeating the story of another, and that I may never be prevailed upon to enter in the physical body the depths of the African jungle.

Mr. Hemment brought with him from Africa one of the finest collection of birds that has ever been brought into this country.

REX STILL AT IT!

Rex cannot restrain the enterprise and energy which have characterized all their deeds. When they are not improving the pictures themselves—some things cannot be improved very much more—when they are not busy concocting some novelty in the productions themselves, they are on the alert to manufacture ideas that are as new and effective as anything ever turned out in the huge workshop of the human mind. They went a mile and three-quarters ahead of any other manufacturer with their posters; but that was not the limit with them—there is none. They were not content until they had imported a poster from the country that knows what crowns are—you've guessed it—from England. One look at the accompanying photograph is enough, but we

infer that you'll take two looks without knowing it, if you have an eye for beauty—which you must have, since you read the News. (This is our own little advertisement, we admit, but it fits in so well we could not overlook the opportunity.) The poster is really beautiful, to return to the most important topic in hand, and truly representative of the art and general excellence of Rex. The idea is as novel as it is effective, as well executed as it is a credit to the trade at large. The other manufacturers should not feel much put out by this coup of Rex, strange as this may sound; they should rather look upon the incident as a boon to the entire industry; a chain cannot be stronger than its strongest link, and the other links should all link together and give thanks that there is a stronger one amongst them.

We do not doubt that the exhibitors throughout the country will grasp the opportunity of obtaining these posters from their exchanges with haste and glee. It is a tribute to commercial and artistic ingenuity, and a lithograph of such merit cannot but make any house more attractive. To our minds, it is a privilege to be able to hang it outside a theater, and the exhibitors should be deeply grateful to Rex for making it possible to procure such elaborate—and expensive—posters.

We don't know just who is responsible for the scoop. But still we gaze and still the wonder grows how one small head can carry all he knows!

"A GYPSY'S LOVE"

BY S. J. COTTON

Adapted from the synopsis of the film soon to be released by the St. Louis Motion Picture Co.

SOMETIMES among uncultured, illiterate people there is born one who is far above his kind—whose soul is alive to the more subtle beauties of Life and Nature. And to these, sorrow must almost surely come. He can seldom reach the things to which he aspires because of his environment, and certain traits he cannot eradicate in the short space of a lifetime.

Such a person was Lelia. Born and reared in a gypsy camp, and with a long line of gypsy ancestors, she had in her the great love of the open. But to this love was added an appreciation of the beautiful things in Nature; the changing sky, the flowers, the birds, and the deep, dark woods. When, sometimes, in the hot weather, she lay outside her tent and looked up at the stars, she felt more than the sense of freedom felt by her companions. She felt the vastness of space, and a longing for and reaching out toward something she knew not what—a bigger, better something than what she knew, but she could not have given it a name.

But deep down in the nature of this girl were the traits of the tribe; passionate love, bitter hate, cunning and cruel revenge. They were buried very deep, for nothing had yet come to Lelia to stir them.

When the band had settled in the neighborhood of a town for a prolonged stay, it was the custom of the girl to go from house to house with her baskets of needlework. She knew many strange and beautiful stitches which had been taught her by her grandmother, who, in turn, had learned them from her grandmother. The proficiency of her work and her dark beauty and bright manner won for her many customers in the town, and she seldom returned home with much in her baskets.

One very warm afternoon Lelia was returning from the town with empty baskets. June was almost gone, and the air was filled with the drowsy hum of insects as they hung over the fields and the blooming weeds along the roadside. Slowly and more slowly walked the girl, until, when she came to a beautiful green bank a little above the road, shaded by a spreading beech with the freedom of a child of nature she threw herself down under the tree and was soon fast asleep.

She had not slept long when there were voices at her side. But she did not hear them. Two tramps on their way to the town had caught sight of her. "Say, Bill," said one. "I see a prize. Gee, she looks good enough to eat."

"All right, you eat 'er," said Bill, "I'm gonna see wat's in 'er pocket."

Then Lelia was suddenly and roughly aroused from her nap. She screamed, but there was no one in sight, and she had little hope of her cries reaching any one. She struggled desperately and fought with tooth and nail like some wild wood creature.

She had almost given up when she saw the ruffians fall back, and first one and then the other drop to the ground. And there before her stood what seemed to her confused senses an angel of deliverance. In a moment she saw that it was a young man in white flannel, but to her he seemed an angel, so bright and beautiful he looked.

So struck was he with the girl's strange beauty as she sat gazing at him with wide open eyes, that he forgot the men he had thrown to the ground. When he looked for them they were disappearing down the road in a cloud of dust.

He stooped to raise the girl from the ground. "My name's Joe Lessing," he said. "Won't you let me walk home with you? You are still a bit upset, and I don't wonder. Those beasts!" And he looked in the direction the men had gone, and clenched his fists. "I wish I'd had sense enough to look at them better. I could never identify them now." He turned back to Lelia. "Well, I'm mighty glad I came along anyway. I was just cutting across fields to a friend's to play tennis."

"Then you go now," said the girl.

"Oh, no; I'm covered with dust now. And besides I'd rather walk home with you. Where do you live, anyway?" replied the young man.

Lelia hesitated for an instant before replying. "I live—gypsy camp—you know."

"Oh, you are a gypsy. I might have known it. Well, let me tell you, little girl, you are a mighty pretty gypsy."

Joe Lessing was a good fellow, and he would not have harmed a woman in the slightest degree if he could help it. But he was only recently home from college, and these pretty speeches and mild flirtations were understood and thought nothing of. But not so with this simple girl. She lowered her eyes and blushed through her dark skin, which made the young man look at her all the more admiringly.

He took her baskets and they walked slowly along toward the camp. Lelia talked little excepting in answer to his questions about her people, her life, what she did with her time, etc.

When they reached the path which led from the road, through a small wood, to the camp, Joe took the girl's unresisting hand. "I'd like mighty well to see you again," he said.

"By the woods I get berries—mornings," answered Lelia in her broken English.

"All right, don't get too far away or you might get into trouble again. But if you need assistance just call for me, and I'll be there soon." He pressed her hand and looked into her eyes for a moment, then he swung lightly up the road.

The gypsy girl stood still and kept her eyes on the retreating figure, and even when he had disappeared through a hedge she still gazed at the spot where he had entered it.

Lelia did not tell her people of her adventure as they sat around after their evening meal and recounted the experiences of the day; she said nothing but that she had been fortunate and sold all her work in town. And when the camp was still she took her blanket and lay under the stars. That night she thought more than she had thought in her whole life before. She was not ignorant of the cause of her wakefulness, and her thoughts were not vague, as are the thoughts of some young girls under like conditions. She knew that she loved a man, and that she desired to possess him, but she also knew that there was a gulf between them—although she probably did not put it so.

Did he love her? Would he take her to him? Or would he be one of them? These and other questions

went through her mind. Then she remembered his beautiful white skin, his soft hands and his lovely clothes that he had soiled in defending her. No, he could never be one of them. And was it less impossible for her to go to him? She feared not. So, over and over she asked herself the torturing questions as she lay on the grass wrapped in her blanket.

While Lelia lay on the ground that night and awoke to a consciousness of self that she had never before ex-

perienced, Joseph Lessing did two things. The first few hours he spent with his sweetheart in the town nearby, and the rest of the night he spent in sound and healthful sleep that should come to a young man who has nothing on his conscience.

Louise Jackson was one of the finest young women in the town, and every man thought Joe Lessing a mighty lucky fellow when she promised to marry him.

They had corresponded during his last year at college, and when he came home they became engaged almost immediately and set the wedding for the autumn.

"Do you know, Louise," he said on the night of his adventure, "do you know that your future husband is a hero? He saved a lady's life to-day."

"Really?" she said, with open eyes and mock solemnity of tone. "Tell me about it."

So he told her, and at the end he said: "She was mighty pretty, too; I think I'll go out and make love to her. Do you care?"

"Oh, I'm dreadfully jealous," she laughed, and then added, "Joe, dear, I'm so perfectly sure of you that I give you full permission to flirt with any other woman you want to. But you must remember that women are sometimes susceptible to the charms of handsome young men."

He arose and made her a low bow as he said: "You flatter me, lady." Then he took her in his arms. "You must go to bed. I mustn't rob you of your beauty sleep, for you must be the most beautiful bride in town."

He went home and to bed, thinking he was the most fortunate of men, and not once did the gypsy girl cross his mind.

Every morning as Lelia picked berries along the roadside or at the edge of the wood she looked up and down the road from time to time, always hoping, hoping. It seemed he would never come. Nor did he intend to come for the purpose of seeing her, but one morning about a week after the adventure he was riding past the place he had left her on that day. The air was fresh and cool, for it was early, and the birds were singing for the very joy of expression. So, when Lessing saw Lelia by the roadside, herself a part of Nature, and when he saw the glad welcome and the admiration in her eyes as she looked up at him, is it any wonder that he dismounted and told her how fresh and pretty she looked!

If he had stopped there all might have been well. But he did not stop. As they turned to walk along a little path that entered the wood she tripped on a root, and he caught her in his arms. Her face was so close to his, and all the ardent love-nature of the gypsy seemed to be glowing on her lips. Before he knew what he was doing he drew her to him and kissed her. In a moment her arms were around his neck, and with lips close to his ear she was telling him in her own language how much she loved him. He did not understand her words, but her tone was enough to bring him to his senses. He realized what he had done. He was as much ashamed as though he had spied on some one. He had uncovered a woman's secret that he had no right to know.

He tried to loosen her arms, but he could not. She clung to him with utter abandon.

Suddenly a man's voice was heard calling. She dropped her arms and sank down on the ground. Lessing felt like a coward to leave her in distress, but he knew that he could not help her, and he would only compromise her if they should be seen together.

He sprang onto his horse, which was grazing peacefully by the roadside, and galloped home as quickly as he could. He was ashamed and chagrined. He felt as though he would lose all faith in himself if he gave himself time to think.

When he reached home he went to his room and locked himself in.

Two hours later he unlocked the door, still feeling ashamed, but understanding himself and many things better; after all, he thought, he hadn't really harmed the girl. He would keep away from the neighborhood of the camp and she would soon forget him.

His first impulse was to go to Louise and tell her all about it; but after all, had he the right? Was it honorable to tell another woman the secret of even this simple gypsy girl which he had discovered by his lack of control? He concluded that it was not.

It was not until the early autumn that Joe went near the camp. All through July and August the young people of the town had made frequent trips to have their for-

tunes told. Louise had told him she wanted to go, but he had always put her off with some excuse. Finally, she would not take an excuse, and he consented to go. He thought the gypsy girl would have gotten over her fascination for him, and besides, he might not see her even if he went to the camp.

Had the young man seen the face of the girl as she stood in the shadow of a tent he would not have been quite so easy in his mind. Had Louise seen the look of

hatred darted at her she might have understood better some of the things told her by one of the other gypsies. "You marry man you love. He loves you, too, but he bring you great sorrow if he marry you. You no marry heem. You no have these sorrow." This the woman said as she held the girl's hand, and looked alternately at it, and at her face. Louise said nothing, but on the way home she asked Joe if he thought the woman could really know the future. Joe assured her that he thought she could not, and Louise was satisfied.

All these weeks Lelia had waited in vain. Many sleepless nights she spent. To her way of reasoning he must love her or he would not have kissed her as he did. And yet, if he loved her, why did he not come to her? Twice she saw him in the town, but he did not see her, and she

DOT FARLEY
As "Lelia" in "A Gypsy's Love"

made no sign. For even a gypsy has pride, and Lelia was above her kind.

She believed he would come some time, so she waited. Then when he did come, and with him another woman, all her love seemed to turn to hatred and desire for revenge.

One day in early October, Lelia was going with her baskets from door to door, when she saw in front of a church a crowd of people waiting. The girl joined the crowd to see what was going to happen. Soon a wedding party came down the steps and entered carriages drawn up to the curb. In a moment Lelia had recognized the bride and groom. Her eyes narrowed and her body became tense. Within her raged the most furious primitive passions. She longed to spring upon her rival and tear her in pieces, but she was dimly conscious that she would never be able to reach her in the crowd. In her heart she took an oath to revenge herself as quickly as she could. She realized that the opportunity might not come soon, but she would wait for it even to the day of her death.

* * * *

It seemed to Joe Lessing at the end of the fifth year after his marriage that the gods had certainly smiled upon him. He often told Louise that he didn't deserve such blessings. She straightway silenced him with a kiss, after which he always said the same thing, "There you are simply proving what I said."

Beside the blessing of their love for each other there was the possession of a dear little baby girl who was born to them a year after their marriage. For her sake they had built a house at the edge of town that she might have plenty of room to grow.

It was about as much as one nurse could do to care for her. She loved to play in the fields, and sometimes she would slip away by herself.

On a warm, sunny afternoon in September the nurse was left alone with the little girl for the afternoon. She lay so still on the rug the nurse had placed for her on the grass that Martha thought she would close her eyes for a moment—just a moment. It was so soothing—the September air—so drowsy—just a moment, and away to dreamland she went. Poor Martha, it was only for a moment.

Not so baby. She saw her chance, and as sly as a little fox she slipped through the gate and away she went up the road. Oh, the pretty flowers! Just the kind for baby. She knew them. Nurse had told her, goldenrod.

In a few moments she was in the midst of them, tugging away at the stems with her little hands.

What a little thing sometimes decides the future of a person. Ten minutes sooner or later in the happening of a certain thing, and the whole world seems changed.

As the baby delightedly gathered her flowers a string of wagons came along the road. It was the old gypsy band returning for the winter. One man saw the little child and thought she must be lost. He stopped his wagon and went to her. Then, as he saw the child so richly dressed, the thought came to him that she might be held for ransom. So he carried her gently and handed her up to a woman on the wagon, telling her in few words, his plan. It was Lelia. She was still pretty, but a hard, cunning look had come to her mouth and eyes. She was still waiting for her opportunity.

When Martha awoke and found the baby gone she ran to the gate. It was standing open. She ran into the road and called. There was no answer. Then she lost her head, and stood wringing her hands. So the child's parents found her when they returned a short time afterward. They assured her the child could not be far away and began a search of the grounds. Long they hunted, from time to time stopping to reassure one another with a confidence which was rapidly lessening.

They went outside their own grounds, and searched. When they had gone over and over the ground in the immediate neighborhood without success they telephoned the police. And then the search began in earnest. In the early morning they came upon the gypsy camp. Of course, they asked many questions, and even searched the camp, but such was the gypsies' cunning and so innocent did they look that they were soon left in peace. But not before Lelia had learned one thing—that her opportunity had come. She had in her possession the child of the man she had loved so desperately—the child of the woman she hated so fiercely, and at whose happiness she had been waiting so long to strike a blow. Now was her chance!

The next question to decide was what to do with the child. She knew she could not keep it there. Then she remembered passing a convent in their travels—it must be twenty miles away. She knew what she would do.

That night she dressed the child in clothes of one of the gypsy children and walked all the way to the convent.

She was admitted and told her story. The good sisters believed her, and promised to care for the little one, but she must pay so much for her board and education. This

Lelia agreed to do. By working very hard she thought she could manage.

When she returned to the camp at daybreak the next day, and without the child, she was met with a torrent of abuse. She stood it all, for she knew they dare not expose her.

The band camped first one place and then another within a radius of fifty miles, for a number of years. Lelia would go to the convent to see the little girl and feed her spirit of vengeance on the thought that the mother was being deprived of her child, and when she was in the old camp grounds she would go to the mother's house to sell something only that she might see her misery.

But somehow, as time went on, she seemed to get less and less enjoyment out of her revenge. She began to really love the little girl, who soon grew to think of her as her own mother. After all, what was she gaining, she thought. But a gypsy's vow cannot be broken, so she must carry it out to the end.

* * * *

Often, when we look back over the years, and think of the suffering we have borne, we wonder how we had the strength.

It had been twelve years since the disappearance of the Lessing baby, but to look at Mrs. Lessing one might easily think it had been twenty. The doctors had advised a trip abroad many times, but she always refused, saying she felt nearer baby there.

She sat on the front porch one afternoon as Lelia came up the walk. She had not been there for four years, for the band did not camp in that neighborhood any more. She was living alone, any place it suited her to live.

When she came up the steps and looked into Mrs. Lessing's face it seemed as though something suddenly awoke in her. She fully realized for the first time what this woman had suffered. And the man she had loved so much, he must have suffered as much. She did not know what had happened to her. Why revenge was no longer sweet. She did not know that her own long suffering and her love for the child she had stolen had awakened the soul within her and brought forth through much pain a feeling that was divine. She only knew that she must confess to some one, and there was no one but the Mother Superior. So she turned and went away without asking Mrs. Lessing to buy; leaving her to wonder at the strange action.

The next morning she was at the convent. On her knees she poured out her story and asked for guidance. The Mother told her there was but one thing to do—return the child. When Lelia shrank from doing this the Mother said she would go with her.

The child was sent for, and she came in rejoicing that her mother had come. She was now sixteen and a girl to make proud the heart of her parents.

When Lelia saw her she burst into sobs. The girl ran to her and threw her arms around her neck.

"My dear mother, why do you cry?" she asked. "Has any one hurt you? If they did I should hate them," she cried vehemently.

"No, no; my little girl. You must never hate anyone. Oh, promise me you will never hate anyone," and then she told the child all that she had done and asked her forgiveness.

"I do forgive you," she answered. "I have been very happy and I love you."

"But don't you want to see your parents—your own father and mother?"

The girl acknowledged that she did, but always adding that she loved Lelia.

The next morning they reached the Lessing home. The Mother Superior went ahead to prepare the mother and father. So gently did she do it that they were outwardly composed when Lelia and their child arrived. Silently the mother took her baby in her arms, and Lelia fell at her feet and begged her to forgive her. Mrs. Lessing did so freely. Who would not forgive at such a time?

Lessing gently raised Lelia to her feet. "I must be forgiven, too," he said. "I was young and thoughtless, and I did not know."

Lelia nodded her head. She forgave as she had been forgiven, but what had she before her now? Long years of hopeless longing and loneliness. And yet in her heart was a sweet peace—sweet in spite of the great suffering, or perhaps because of it.

So engrossed were they all with each other that they did not see her slip silently through a long window and across the lawn to the woods nearby. That night she took the road that would lead her to her old band.

"AN EXHIBITOR'S COMPLAINT"

November 9, 1911.

To Editor Motion Picture News,
New York, N. Y.

Dear Sir:

I am writing this letter to you with the hope that same will be published in your valuable paper. Why? Again I repeat, Why do so many of the manufacturers of motion pictures cling to that idea that the American public is Western and Indian picture mad? Mad they are, and I can assure you that they show their madness every time they come up to the front of my playhouse, and see a poster depicting some Western or Indian picture—fact of the matter is they become so confounded mad they take one look, show their disgust and then turn right around and walk away to the other picture house where they again repeat the aforesaid look of much disgust, and again do that walk away stunt. What we exhibitors want is a walk in and not a walk away. The manufacturers (that is many of them) are doing their utmost to crab our business right at a time they ought to be furnishing us with subjects that will get the business. While I am writing this letter I can see many of my best customers come up, take a look, and go away and methinks I can hear that nickel jingle, but not in my pocket. Oh, no! far be it from so. An Indian picture occasionally doesn't hurt, but when they come as fast as the manufacturers are now putting them out, then I say to you that the manufacturer is hurting our business, and I know whereof I speak. What we want is more dramatic subjects that will interest, entertain and instruct. We exhibitors are getting tired of shooting a couple hundred Indians every week, and both my operators and piano players are actually becoming saddle sore. I do hope you will publish this letter of mine, as I am satisfied that all of the better class of exhibitors are with me in this. Trusting this letter will help to accomplish that which it is intended to do, I remain,

Yours very truly,

CARL F. MILLER,
Proprietor Wonderland Theater.

Fremont, Ohio.

JULIUS STERN ENGAGED

We had the pleasure to interview Mr. Julius Stern, general manager of the Imp Company, just before he left Chicago on the Twentieth Century for New York. Mr. Stern stated that the Imp Company is working day and night turning out better quality of pictures than ever before, and that the Imp plan of three releases a week will be the best money getting proposition for exhibitors.

Although it seemed as if Mr. Stern's entire time was taken up in his visitation of the exchange men and exhibitors, who heartily congratulated him on the quality of the Imp, Mr. Stern found time to become engaged to Miss Minnie Dienstag, who lives at 3558 Grand Boulevard, the most fashionable neighborhood of Chicago, and who is a very popular member of the Chicago young society set, and will, undoubtedly, bring Mr. Stern into the social limelight. A reception was tendered the young couple and over 300 of their friends joined in the merrymaking of the evening. Mrs. Fleckles and also Mrs. Laemmle were among the guests present.

WM. LORD WRIGHT'S PAGE

AROUND THE EDGES

By Wm. Lord Wright

"Where are you going to send this story?" I queried a scenario writer the other day.

"To the 'Sunset Moving Pictures Company,' of course," was the prompt reply.

"Why to that concern?" I asked curiously.

"Well, when they cannot use my stuff they send it back along with a nice letter pointing out the faults. I know when you get a personal letter from the editor that your story has some talent even if they can't use it. I send all my stories to the Sunset Company first of all."

Of course, the name "Sunset" is fictitious. If you wish, you can substitute one or two well-known moving picture companies. Any scenario writer, successful or unsuccessful, will supply the correct names.

By a little extra trouble these concerns are getting the first reading of a majority of work from the pens of free-lance authors. By the personal letter method, these editors occasionally uncover a jewel of a scenario and, incidentally, a new writer who may become of great value to the manufacturer.

Printed rejection slips save time and bother. To enclose a printed card or slip with a rejected manuscript undoubtedly saves the salary of an extra stenographer and mayhap an assistant scrip reader. But the personal-letter-to-authors method pays.

An unknown author writes a scenario. It may be impossible to film. But that writer has expended time, money and much anxiety on his beloved script. It is the offspring of his mind and heart. Tenderly he prepares it, places it in the mails and counts the days until a report should come. The manuscript comes back. It is accompanied by a printed piece of paper or a card. The message reads:

"The editor regrets that your scenario is unavailable." That is all.

The slip doesn't inform the anxious author of his mistakes nor does it really encourage him to continue.

Take the "Sunset" method. The manuscript returns just as promptly, but with it is a friendly letter telling the author of the personal regret the editor has experienced because the script is not suitable to his needs. The story is too long, or too complex, or the subject has been used previously. Try again, urges the editor.

The writer is pleased. His effort merits careful attention. If he tries another story the "Sunset" concern gets it first. It may be a good story, too. The "Sunset" company also gains a friend who has good words for that particular company and its releases.

One prominent manufacturer orders that every contributor to the scenario department be written a personal letter. There is no deviation to the rule.

It's just the old jingle of "little drops of water, little grains of sand" applied to the moving picture business.

* * *

While on the subject of scenarios, let us repeat a criticism we heard a clergyman deliver not so long ago. "I can see no harm in moving picture plays," said he, "but the monotony of the stories filmed is what keeps so many of the educated from constant attendance."

Pressed for an explanation of the word "monotony," the clergyman stated: "After you have seen a number of picture stories you are struck with the monotonous ending or climax of them all. The lovers are always united, or there is a happy marriage; or they embrace and it's all over. Why not, for a change, occasionally film a story in which the man and maid, through strange circumstances, fail to reach an understanding; where the villain is not successful until the very last moment, or where the lover or heroine sacrifices self at the final moment for a principle? Certainly, I understand, the majority wish the happy ending to the story. But why not occasionally, for the sake of variety, tempt the great minority with a radical change in plot and climax?"

* * *

Some moving picture playlets are pathetic and they require music of the tremolo variety. The other evening the pianist was playing sadly, softly, as a guardian of the peace, who tips the scales at 300 pounds, tiptoed down the theater aisle and whispered in the ear of an usher to please find him two empty seats. The usher saw immediately the necessity for two seats and showed the patron the only two that were left together, well down in front. The pianist was in the most affecting part of her selection, when there was a sudden crash, not at all in line with the temperament of the music and the scenic effect. The crash was followed by a thump that sounded like Bill Taft falling down a stairway. After a few moments of confusion the rotund form of the policeman emerged from the wreckage of two broken seats and tiptoed toward the door. As he passed the doorway he was heard to mutter something decisive about managers who equipped their theaters with pasteboard seats.

* * *

Managers of the moving picture theaters in smaller towns have conditions to contend with that are unknown to amusement promoters of the larger cities. The smaller communities ofttimes have a superabundance of the narrow-minded who have nothing to do save to roam the fields and forests seeking that which they may devour. In many of the small cities recently well-meaning people have become active against the picture plays, claiming that many of the plots shown are not elevating to the young. Such activity in the larger cities is not serious, but in smaller communities much annoyance is caused picture play managers because the movements gain in importance through misguided persistence.

In one little city recently the W. C. T. U. drafted resolutions against picture theaters because Rex's carefully prepared and impressive film "The Dagger and the Rose" was claimed to have a suggestive dance. Then to cap the climax the same body of women protested against the showing of Nestor's moral playlet "The Parson and the Bully" because it was said to contain a prize fight! The chief of police was appealed to to stop the show. Of course, the appeal was fruitless but just the same prejudice against the picture theater was aroused. What made the movement the more unusual was the fact that the regular theater in the town was presenting such plays as "The Blue Mouse" and "Madame Sherry" without one word of opposition from the energetic ladies. Consistency would indeed be a jewel in this particular case.

The little city in question is in a "dry" community. The several picture theaters cater to high-class patronage composed largely of church people. The managers set about to offset the adverse sentiment aroused. One manager started to advertise his evening program in the afternoon newspapers. He gave a synopsis of each plot to be shown that night so that no more snap judgments of "prize fights" and "immodest dances" could be brought forth. The Sons of Veterans, a very influential and aristocratic organization in this particular city, was to give a home talent performance for the purpose of collecting funds with which to erect a shaft to the memory of the soldier dead in the city cemetery. This moving picture proprietor prepared slides and each evening for a week before the entertainment a free announcement of the coming event was flashed on the screen. High-class music was given in each theater. The audiences became larger and the prestige of the moving picture theater was saved.

The S. of V. officials, after the entertainment, published cards of thanks in the newspapers, expressing their appreciation of the aid extended to their cause by the moving picture theater proprietors.

With a little nice diplomacy, the villifiers of the moving picture were silenced. It is suggested that other theater managers in like circumstances go and do likewise. It is a much better method than replying hotly to such attacks through the medium of publicity.

* * *

Although some Canadian cities bar picture films that show the American flag, American gold and silver coins bearing the American emblem are still politely tolerated across the border, pertinently remarks the St. Louis Globe-Democrat.

* * *

Willie Loveman must be "some adapter" according to the following caught from the columns of the Cleveland Leader:

The Richard Wagner of the moving picture theater, the perfect physio-psychological pianistic performer, the link

between the white screen and the audience, between the moving picture playwright and the spectators, and the interpreter par excellence of the celluloid films has been found.

He is William Loveman, alias Willie Loveman, alias Willie, who holds forth nightly and eke matineely before the piano forte and organ forte, as the musicians would say, at the Penn Square moving picture theater.

What the great Richard did for music and the drama the equally great Willie in his own way has done for the moving picture. He has taken it, a flat thing of mixed shadow and light, from the screen, added depth to its length and breadth, breathed the breath of life into the lungs of the humans and made them pulsing, living, sentient beings.

How? By his organo-pianistic interpretation. This means that he performs on the organ as well as on the piano, and watching the picture like an orchestra director does his score. Willie interprets and translates every little movement in the pictures that has a meaning of its own. Willie calls to his aid thousands of popular songs that have left their impression on his memory. And that's the secret of the whole thing. Sounds extremely simple, doesn't it?

You and I and a lot of others could do the same thing, couldn't me? We could sit at a piano and when the picture showed a loving couple, of course, we would play Ernie Ball's "Love Me and the World is Mine," and when it showed a Revolutionary war scene, why we would play, "The Star Spangled Banner," or "The Red, White and Blue," wouldn't we, thinking it was eminently fit and proper?

But not so Willie. Not in a thousand years. Here is just where Willie shows his genius and mastery. Do you think for a minute that he would commit such an anachronism as to play "The Star Spangled Banner" or "The Red, White and Blue" for a Revolutionary war scene? Not Willie. Willie would play "Yankee Doodle." The other two songs were written long after the Revolution. See?

When William Loveman sees a married man in the picture commencing a quiet little flirtation with a willing young woman he spiels out on the piano, "Oh, What I Know About You"; when he sees a man putting a ring on his intended's finger forth comes, "Every Little Movement Has a Meaning of Its Own." Can you beat it?

When the reel shows a girl jilting a fellow, Willie accompanies it with "I Don't Care"; with a rube piece goes "The Chicken Reel"; for a sunset or sunrise "Glow Worm" is used; for a traveling man stunt, "When You're in Town," "I've Got You on the List" and "Call Me Up in the Afternoon," which is sizing them up very well. What? When a woman leaves her husband after a matrimonial fuss he uses "I Wonder Who's Kissing Her Now," which needs no explanation. For particularly solemn and sad pieces Willie uses the organ and you can't miss the dolorous sentiment when he does.

William is but twenty years old and when one sees what he has accomplished in just a score of years one wonders what he will bring forth in the next twenty. He has been performing publicly, at dances, and translating and interpreting moving pictures for the last eight years. He memorizes a score after one reading and can follow you on the piano no matter what song or air you whistle or sing.

"There are not many moving picture pianists doing what I am doing," says William Loveman. "There are very few good pianists in the business and the good pianists that there are are not appreciated by the general public. They don't seem to appreciate just how hard it is to give exactly the right music at the psychological moment in the picture."

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EXECUTIVE CLEMENCY

Imp Thanksgiving Story in Which a Convict is Made Happy on the Day of Thanks

In "Executive Clemency" the Imp Company has produced a story that is interesting in theme, timely in production, well staged and excellently acted. King Baggot has the principal part, and it gives that sterling actor one of the best opportunities of his histrionic career. The story has to do with the fortunes of a poor man and his wife. He is thrown in prison for defending the honor of his wife, protecting her from the attentions of a rascally rent collector. The collector has rich and influential friends, and the natural action of the poor mechanic is made to take on the mien of an unwarranted attack, a policeman appearing as a witness against him. The persecuted man bears his shame with fortitude that is commendable, making a model prisoner. His actions attract the attention of the governor, who probes the matter and ascertains that he is being unjustly detained in

prison. He decides to give him his liberty on Thanksgiving Day but the prisoner is not aware of the intended clemency. A few weeks before the holiday he is overjoyed to receive a letter telling him he is a father. He is almost insane with joy and chafes for the first time under imprisonment. He decides to escape and see his loved ones. He is employed in a stone quarry, and, watching his chance, secretes himself in a wagon until the men have been herded and taken to prison. Escape is easy and he exchanges clothing with a scarecrow and makes his way home without being discovered. He enters the house to find his wife and her babe sleeping. He kisses them gently without awakening them and returns to prison and gives himself up. This has the affect of making the governor recall the pardon, but the daughter of the chief executive interests herself in behalf of the prisoner, learns the true conditions, and she prevails on her father to reconsider his action. The heart of the governor is touched, and he grants the pardon. The daughter visits the humble home laden with good things for Thanksgiving, and the husband and wife are happy on the day of thanks.

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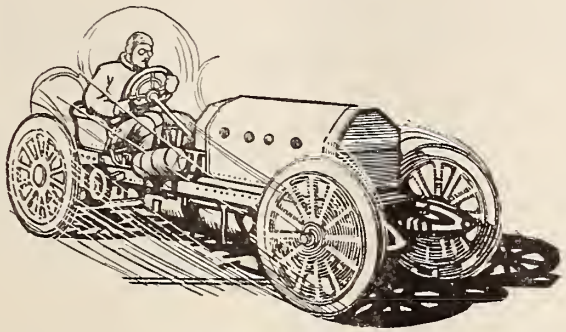

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THANHOUSER ENTERS PSYCHOLOGY WITH "THE LADY FROM THE SEA"

The Moving Picture News was accorded an advance view Thursday of "The Lady From the Sea," the Ibsen story that was filmed by Thanhouser. This is the reel that marks a new epoch in film production, in that it introduces the psychological subject. Psychology is a field that has heretofore been a foreign one to the film maker, and the Thanhouser entrance is an important one. The News' view of the picture in question will appear in next week's issue; this week we give you a running story of the play. In the main, it tells just how a young and imaginative girl can be affected and cowed by a thoroughly meaningless ceremony.

The girl, Ellida, was the daughter of a lighthouse keeper, and spent many hours near the water's edge, dreaming of the great ships that she could daily see sailing by her home.

While she was still scarcely more than a child, one of these ships put in for repairs at a fishing village near the lighthouse, and its second officer, while on a day's outing to kill time, visited the lighthouse. He there met Ellida, whose youth and beauty he admired. His stories of the sea and "the great beyond" won the immediate interest of Ellida. He paid frequent visits to the lonely lighthouse, and the girl's interest in him soon developed into a fascination which almost amounted to a spell, which he cast upon her when he was in her presence.

While his ship was still undergoing repairs, the second officer quarreled with his captain, and a fight ensued in which the captain was killed. The guilty man escaped from the ship, and making his way to the lighthouse forced Ellida to assist in his flight. Before going he compelled her to plight her troth with him, inventing a strong ceremony to impress her, by fastening a ring which she wore to one of his, and casting them both into the sea. As soon as he had gone, Ellida realized that to engage herself to this fierce and dominant man was sheer madness. And she wrote as soon as she could obtain his address, telling him that she would not consider the engagement binding, and that she would expect him to release and forget her, as she intended to release and forget him.

The sailor paid no attention to her letter, and simply wrote that some day he would return and claim her and that she must wait for him.

Being left alone by the death of her father, Ellida finally consented to become the wife of Dr. Wangel, a friend of her father's, who had long admired her. The doctor was a widower with two grown daughters, and Ellida found herself a stranger in her new home, and spent much of her time alone. Her loneliness naturally led to mental depression, and as the years passed, an awful dread grew in her mind of what her fate would be if her sailor lover returned to claim her.

Her imaginings had so strongly worked upon her, that when the sailor did finally return from the sea, she entreated her husband to allow her to go to him, although she feared and had grown to hate the strange man. Dr. Wangel tried to show her that her duty and her happiness lay with her husband and her home, but feeling that she would never be perfectly content with any fear darkening her life, he decided to tell her that she was absolutely free; he would not hold her to her marriage vows.

When Ellida found that she was free to choose between the sailor and her husband she realized that this man who had been a fearful mystery, whose very existence she concealed from everyone, including her husband, was simply a man whom she disliked, and whom she could freely marry or dismiss at her pleasure. Of her own free will, she ordered the sailor to leave her, telling him that he no longer had power to intimidate or mystify her.

With perfect trust and no secrets between them, Dr. Wangel and his Ellida started life anew, with no bar to their complete love and understanding.

The picture is released Tuesday, December 12th, complete in one reel.

Boston, Mass.—Superb Theater Co., capital $25,000; H. M. Ramback, O. Grodburg and W. Roxbury.

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EXHIBITORS' MASS MEETING

A mass meeting, under the auspices of the Moving Picture Exhibitors' Association of Greater New York, was held on Monday, November 13, at the Star Theater at 482 Third avenue.

This meeting was called for the purpose of discussing the draft of the new ordinance drafted by Mayor Gaynor's specially appointed committee, and to enter a protest against the scathing denunciations published in some of the daily newspapers of the city.

The meeting was called to order at 11:45 P. M. by Mr. Samuel Trigger, who presided, and there were fully one hundred and fifty exhibitors present which, considering the unseemly hour, was considered a very creditable showing.

Addresses were made by Mr. Trigger, Mr. Sidney Asher, secretary of the association, and Mr. Arthur D. Jacobs, treasurer of the association, in which these various gentlemen embodied in their addresses a summary of what took place at the Mayor's hearing in City Hall on Saturday, November 4, and each one of these speakers impressed on the exhibitors present the necessity of them banding and sticking together in the organization to successfully combat the powerful forces in the shape of various civic bodies and bigoted reformers that were arrayed against them.

Mr. Trigger addressed the members at great length, advising them just what was being done for the benefit of the industry by the Motion Picture Exhibitors' Association, and advising all those who were not already members to immediately join and give their financial as well as moral support to the organization.

Secretary Asher explained in detail what had been done by the committees appointed to represent the exhibitors at the public hearing and stated that at the request of the chairman of the mass committee, he (Mr. Asher) on behalf of the Moving Picture Exhibitors of New York, had greatly amended the draft proposed in the ordinance, and had made quite a number of additions and corrections which he, from his practical experience as an exhibitor, knew would tend to benefit the industry.

A profound impression was created among the exhibitors present by a statement from Treasurer Arthur D. Jacobs, in which he quoted Superintendent McClintock of the Society for the Prevention of Crime as saying that he was heartily in favor of passing laws that would eventually drive out everyone of the exhibitors in New York City with places having the regulation number of 299 seats or less; Mr. Jacobs urged upon the Exhibitors present the advisability of maintaining a stronger and more powerful Exhibitors' organization, and as a result of his remarks, ten new members were enrolled and the treasury was immediately swelled by payments from members aggregating over one hundred dollars.

In commenting upon the bitter attacks made on Moving Pictures industry by various newspapers, in particular the New York World, it was suggested that a mass meeting be called at Cooper Union or some other available hall to which the public should be invited, and at which they should be addressed by prominent speakers, and in this was trying to influence public sentiment in favor of the Motion Picture Exhibitors. No definite action was taken on this suggestion (which a great many Exhibitors present heartily approved of), as it was thought best to leave this important matter to a regular meeting of the organization or its board of directors.

Dr. Lamberger made an address in which he informed the Exhibitors present that in order to raise funds to defray the expenses of the organization for meetings, press work, legal services, drafting, legislation, etc., The Moving Picture Exhibitors' Association of New York was going to hold an entertainment and ball, for which purpose Palm Garden, at Fifty-eighth street, near Third avenue (adjoining Proctor's Fifty-eighth Street Theater), had been engaged for Monday, January 29, and all Exhibitors were requested to lend their aid in selling tickets and soliciting advertisements for a Handsome Souvenir Journal to be gotten up for the occasion.

S. S. HUTCHINSON TO ERECT MANSION

Samuel S. Hutchinson, president The American Film Mfg. Co., Chicago, has purchased of Edward Hines, the millionaire lumber magnate, an exceptionally fine piece of Chicago property on which the genial president of the American expects to erect a magnificent home. Chicago daily papers, commenting on the big deal, have called it one of the really big purchases of the year.

Mr. Hutchinson, it is said, will erect a residence costing in excess of $50,000, and which is expected to be one of the show places of the famous Chicago lake shore. The property has a west frontage and a ground area of 50 by 250 feet to the lake. E. N. Weart & Co., Chicago, were the brokers who negotiated the deal.

* * * *

Work is going forward on the new factory now in course of construction by the American Film Mfg. Co., and promises to live up to the expectations of its architect in being ready for occupancy by January 1. The realty secured for the factory lies in the heart of the exclusive residence district of the lake shore. It is believed to be a good speculation if property continues to treble in value in that section as it has during the past five years.

THE TEMPEST

Thanhouser again comes to the front with specimens of beautiful photography and artistic conception of theme. Of that quaint play of Shakespeare, "The Tempest," so full of the freshness of youth, and the old, old story of simple love, surrounded by a rustic atmosphere, so rustic that one can almost imagine that the odor of the leaves and the fragrant grasses comes floating on the air, Thanhouser has made a very pretty production indeed, keeping the heart interest which permeates the entire story intact. Release date of this film November 28th.

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A snappy, up to the minute, 1912 model machine, that for grace of design, perfection in construction, "and picture," cannot be equalled.

Naturally you wonder how we can give such astonishing value for the money. The reason is simple—we have been building machines for years. Have a splendidly equipped factory, and the wonderful success of the MOTIOGRAPH has done away with heavy experimental expense.

Dependable Service is what you are after, and every MOTIOGRAPH sold is **our silent salesman.** When you buy a MOTIOGRAPH and like it you tell your friends, and when they are in the market their decision is influenced by the wonderful results you have obtained.

We are always glad to demonstrate our line. Call at the factory and learn more about us and the MOTIOGRAPH.

Good MOTIOGRAPH operators: Get in touch with us.

ENTERPRISE OPTICAL MFG. CO., 564 W. Randolph St., CHICAGO

For Sale by Live Dealers Everywhere

HAVE YOU WRITTEN YET FOR PARTICULARS CONCERNING THE

MOVING PICTURE TALES

A PERSONAL LETTER FROM ALFRED H. SAUNDERS TO THE EXHIBITOR

MR. EXHIBITOR:

You no doubt have been aware that for some time past some of the small dailies throughout the country, and, sorry to say, one or two of our cosmopolitan dailies, have published editorials denouncing the moving picture exhibitor, his films, his theaters and his business in general. It behooves the moving picture man to protect himself, his business, and his patrons, and it is for this reason that I have started the publishing of a periodical called the "MOVING PICTURE TALES," which will be devoted exclusively to the publishing of short stories of the different films shown on the screens of the moving picture theaters throughout the country.

This paper will enable you to attract a larger and more intelligent audience to your theater and will maintain an interest that cannot be produced in any other way. There will be no cost to you, but rather a profit.

Yours for the Education of the People,

Alfred H. Saunders

Don't delay, write now, as only a limited First Edition of 25,000 will be disposed of

5c

Every Exchange Man Will Need 1000 Copies There Are 61 Exchanges

Let Us Know At Once How Many

WINNERS OF THE PRIZE NAME COMPETITION

Some weeks ago there appeared in our paper an ad announcing that $50 in prizes would be awarded for the best name of a brand of independent films to be placed upon the market. The prizes were to be distributed as follows:

$25.00 to the first,
15.00 to the second, and
10.00 to the third.

The three winners were selected from a batch of 1,863 letters, many of which contained splendid suggestions for names.

The advertisers were The Republic Film Company, 145 West 145th Street, New York City.

Following are the prize-winning letters:

Muskogee, Okla., August 23, 1911.

Gentlemen—I herewith enclose you my suggestion concerning name for your film, as per adv., namely:

Republic and XL (Excel). Submit two names, thinking possibly some other film manager may be using similar title.

The enclosed sketch, submitted as an illustration to convey a partial idea only.

Trusting you may find my suggestions to your favor, I am,

Very truly yours,
F. W. BOCKENHEUSER,
133 South Third St.

Mr. F. W. Bockenheuser,
Muskogee, Okla.

Dear Sir—We take great pleasure in forwarding you herewith our check for $25, being the first prize money in the contest for the best name for our company and brand. We wish to compliment you also upon the clever sketch you submitted accompanying the name.

We shall always be glad to hear from you with any advertising suggestions for our brand.

Don't fail to notice our advertising contest in this week's trade papers.

Complimenting you upon the cleverness of your suggestions, we beg to remain,

Yours very truly,
HLM/SF REPUBLIC FILM CO.,
Enc:check) General Manager.

August 23, 1911.

Submitted by Mrs. H. C. Wilbur,
The Register, New Haven, Conn.

1. Tiro—vo Firoman—After Tiro, the famous freedman, and learned amanuensis of Cicero. As Tiro was the originator of the Tiroman notes, the foundation of shorthand, it seems appropriate that his name be used in abbreviated drama. Trade sign, Head of Roman crowned with laurel on shield device and over shield eagle with widespread wings.
2. Viator—Trade sign: Circle of revolving light about letter.
3. Nomad—Trade sign: Owl with moving eyes.
4. Sarno—Trade sign: Large hand—palm facing outward, on tip of each finger letter spelling name.
5. Hupa—Trade sign: Four-leaf clover, each petal bearing letter of name.
6. Vitalia.
7. Kracke.
8. Kelso.
9. Gaddis—Trade sign: raceful greyhound in full flight.
10. Holeo.
11. Astor.
12. Yale—Trade sign: Diamond-shaped shield bearing name.
13. Chieftain.
14. Algona—Trade sign: Head of Indian Chief.
15. Sovereign—Trade sign: Lion's head.
16. Republic—Trade sign: Statue of Liberty.

Mrs. H. C. Wilbur,
Care The Register, New Haven, Conn.

Dear Madam—We enclose you herewith our check for $15, being the second prize money in the contest for the best name for our company and brand. The same name was submitted from one other party, Mr. F. W. Bockenheuser, Muskogee, Okla., but antedating the receipt of yours.

Complimenting you upon the cleverness of your suggestions, we remain,

Yours very truly.
HLM/SF REPUBLIC FILM CO.,
Enc) General Manager.

Everett, Mass., August 5, 1911.

Gentlemen—My choice for a name for the new moving picture is "Reputation Films."

Hoping that I am the successful one and wishing you success in your business,

I remain,
ELTON MACK,
46 Wellington Ave., Everett, Mass.

Mr. Elton Mack,
46 Wellington Ave.,
Everett, Mass.

Dear Sir—We enclose you herewith our check for $10, being the third prize money in the competition for the best name for our company and brand.

While you did not submit a name to be used for our company you gave the suggestion for the name of the brand.

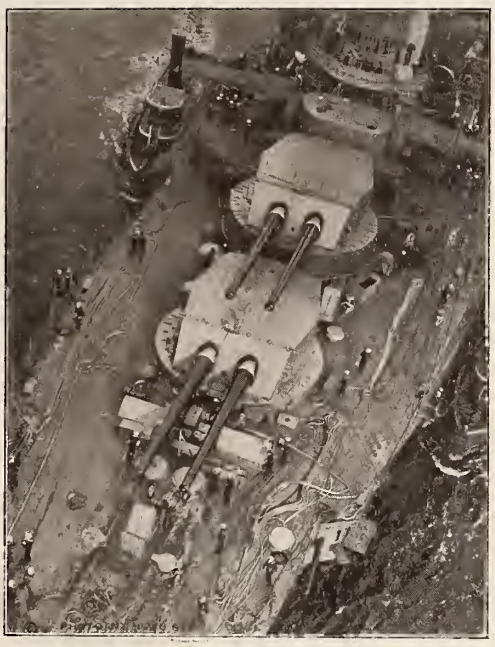
Complimenting you upon the cleverness of your suggestion, we remain,

Yours very truly,
HLM/SF REPUBLIC FILM CO.,
Enc:check) General Manager.

Yankee Doodle and Our Navy

This is the title of Champion's release for Monday, December 4th, and is a split reel of a most novel character. Both subjects are beautifully blended in a theme.

Intensely patriotic.



HIGH PRAISE FOR AMERICAN FILMS

The Wm. H. Swanson Company, of Denver, Col., is high in its praise of American releases. This exchange handles both the Monday and Thursday Americans and finds them more than satisfactory from the exchange man's standpoint. An interesting excerpt from one of the recent "reports on new releases" issued by this company, comments on "The Eastern Cowboy," an American picture of November 13, in the following language:

"This picture is a very high class comedy, with a very interesting life-story intermingled, illustrating the well-known fact that 'the course of true love never runs smoothly.' The opening scene of this picture at a lotus pond is very realistic and beautiful.

"The first scenes of this picture are taken in the Eastern end of our country and then swings to the orange groves of Southern California, giving us at the same time scenes of a typical Western ranch. This photoplay is without doubt one of the very best comedies ever told and an exceptional addition to any program. Beautiful scenery, excellent photography, and splendid acting. Right up to the minute in every detail. The 'Flying A' people are to be congratulated on issuing so valuable a film."

Olin, Ia.—The old opera house is being torn down to make way for a new one to be erected here.

Milwaukee, Wis.—The Fern Amusement Co. will erect a new theater at Third and Clark streets.

HANDS ACROSS THE SEA IN '76

We feel that the Eclair Company of America have scored a great success in their production of "Hands Across the Sea in '76." Much more marvelous than a masterpiece from the painter's brush is this living picture of bygone days. Just as a historical drama is presented to us on the theater stage, is this wonderful film given to us by Eclair, only with more vivid reality even, because we have the actual battle

scene given us, showing all its terrible consequence to man and beast. The scene "Before Yorktown," and the battlefield after the battle, with the women moving quietly among the dead and the dying, ministering to the comfort of the surviving ones, stand out by themselves as masterpieces of motion picture photography and intelligent artistic production. The opening scene, which is visionary, is emblematic of the surrender of the British and is a unique innovation. To be sure, the production, generally speaking, is not without its weak spots; it would scarcely be expected that it should be, no more than is the first production of a new opera or drama; if perfection had been attained there would be little left to strive for, but in this production the strong places so overbalance the weak places that one comes away from an exhibition of the film feeling a consciousness of having beheld a masterpiece.

Apart from the artistic and entertaining part of the picture it is a wonderful lesson in history, and is worthy a place both in the schools and other educational institutions of the country as well as in the archives of the city as the active

reproducion which we have with which to remember the noble deeds of the great Washington, the loyalty of Benjamin Franklin to the cause of his country, and the generous good will and unselfish spirit shown by the French officers Lafayette and Rochambeau toward the Americans. It will tend to foster in the children of the republic a reverence and love for the father of their country, and an appreciation of the efforts of the early patriots on behalf of posterity. It will help them better to appreciate the peace and power and

liberty which is their heritage, and for which their fathers fought.

In conclusion I would say that "Hands Across the Sea" as produced by the Eclair Company of America is a proud step forward for the Independents.

SALES COMPANY LETTER TO MAYOR GAYNOR

November 7, 1911.

To the Honorable William E. Gaynor, Mayor of New York City, and Committee on Proposed Ordinance Regulating Moving Picture Theaters,

Dear Sirs—The Motion Picture Distributing and Sales Company, representing a great number of moving picture exhibitors in Greater New York, desires to call your attention to Sub-section J, page 13, of the proposed ordinances regulating moving picture theaters. Sub-section J, line 6, reads as follows:

> "But the Bureau of Licenses shall have power in its discretion to enforce the provisions of said Paragraph 3 of Section E as to exits and courts."

Please read Section E, paragraph 3, and appreciate the power this would place in the hands of the Bureau of Licenses. It gives a discretionary power for the exercise of the grossest favoritism. Motion picture houses that in no way comply with the sections referred to could be kept open at the discretion of the Bureau of Licenses, while others, much better equipped in regard to exits and courts, might be closed up because they did not cater to the Bureau of Licenses, or for any whim of the head of said bureau. For instance, should he have a particular friend running a picture house in a certain neighborhood, he could have all the opposing houses closed that did not comply with Section E, paragraph 3, even should his friend's house be grossly behind the requirements of the section and paragraph referred to.

We trust that the Mayor and the Board of Aldermen will see that such a dangerous discretionary power shall not be placed in the hands of any one man. Laws should be made to apply to all equally and not be discretionary powers that may harass one citizen for the benefit of another. Picture exhibitors have no objections to comply with reasonable laws that treat all of them alike, but they will rise in a storm of protest if any such discretionary power as is here set forth be given to the Bureau of Licenses.

In regard to Sub-section D, article 3, we would suggest the following amendment:

That the Bureau of Licenses, upon the request of an applicant, shall without delay notify the Fire Department, Bureau of Buildings, Police Department, Department of Water Supply, Gas and Electricity and Department of Health to inspect the premises for which the application is made, requesting that the inspection be made without delay and report thereon returned to the Bureau of Licenses within two weeks. Upon receipt of reports from the departments in question, the Bureau of Licenses shall immediately pass upon the location of the moving picture theater and upon the character of the applicant requesting the licenses and if provisions of this ordinance be complied with, the Bureau of Licenses shall forthwith grant the license requested.

Yours very truly,

MOTION PICTURE DISTRIBUTING AND SALES COMPANY.

A REPUBLIC SCOOP

The Republic Film Company secured from the Savannah Automobile Club the exclusive right to make the moving pictures of the greatest international automobile events of the year.

The Republic will, no doubt, record many thrills in filming the events described in the official circular of the Automobile Club, as follows:

Third International Road Race

Under the auspices of the Savannah Automobile Club. Sanctioned by the Automobile Club of America, for the grand prize of the Automobile Club of America, the Gold Challenge Cup of the value of $5,000. To be run at Savannah, Ga., Thursday, November 30, 1911.

The length of the course is approximately seventeen miles, which will be covered twenty-four times, making the distance of the race about 408 miles.

The award of the trophy carries an additional award of $7,000 in cash.

The race will commence at 9:00 a.m., Eastern time, Thursday (Thanksgiving Day), November 30th. It will be the fastest, most thrilling and spectacular race ever run in this or any other country. The highest horsepower, the speediest cars and most famous drivers of the world, including Nazzaro, Wagner, De Palma, Bruce Brown and many others will participate. All so-called thrillers of the past will seek the level of child's play when compared with this race. There will not be a dull moment from the time the cars start until the big race is ended. Every minute will be thrilling and exciting. At times you will witness two cars abreast, racing at an awful speed for supremacy.

W. K. Vanderbilt, Jr. Cup Race

Conducted by the Savannah Automobile Club, Monday, November 27, 1911.

The length of the course is approximately seventeen miles, which will be covered seventeen times, making a total of about 289 miles.

To the car covering the required distance in the shortest elapsed time there will be awarded the William K. Vanderbilt, Jr., Cup. The award of the cup carries an additional award of $2,000 in cash. To the winner of the cup and cash there will be awarded a special "Donor's Trophy," for permanent ownership.

Tiedeman Trophy Race

Under the auspices of the Savannah Automobile Club, Monday, November 27, 1911.

The length of the course is approximately seventeen miles, which shall be covered ten times, making a total distance of approximately 170 miles.

To the car covering the required distance in the shortest elapsed time, there will be awarded the Tiedeman Trophy.

The award of the trophy carries an additional award of $1,000 in cash.

The Savannah Challenge Trophy

Conducted by the Savannah Automobile Club, Monday, November 27, 1911.

The length of the course is approximately seventeen miles, which shall be covered thirteen times, making a total distance of approximately 221 miles.

To the car covering the required distance in the shortest elapsed time, there will be awarded the Savannah Challenge Trophy.

The award of the cup carries an additional award of $1,000 in cash. To the winner of the cup there will be awarded a special "Donor's Trophy" for permanent ownership.

PRESTO

Poster frames, the best poster frame made, $1.75 each in quantities up to five. Six or more $1.50 each, cash with order.

ELECTRA Pink Label Carbons 5/8 x 6 soft cored, $2.00 per 100. $19.00 per 1,000, cash with order.

Swaab Film Service Co.

Pioneer Film Exchange
129 N. EIGHTH STREET PHILADELPHIA
Power's and Motiograph Machines

Powers Weekly Corner

FOR TUESDAY, NOVEMBER 28th
More generous than ever with split reels

"THE WANDERER'S RETURN"

In which drama turns to comedy, and
"VIEWS OF LAKE COMO, ITALY."
You've read of this famous beauty spot—here it is.

FOR SATURDAY, DECEMBER 2

"TOO MUCH INJUN"

The first Indian COMEDY ever made—a novelty.
AND
"THE LINEMAN AND THE GIRL."
More reel comedy—how's that for split reels?

POWERS MOTION PICTURE COMPANY
511 West 42d Street NEW YORK CITY

The Course

Drivers of international fame have pronounced the Savannah course the safest and fastest in the world. The course will be oiled to keep down the dust and make it faster. All previous world's records will be lowered.

WHO WAS THE REAL "LADY FROM THE SEA?"

Chief Character in Play Enjoying Stage Revival and Picture Premiere Evidently Suggested by an Authoress

The Thanhouser picture production and the New York stage revival of "The Lady From the Sea" has again brought attention to that old Ibsen classic and to the question, "Was there a lady from the sea?" There was, according to the latest reliable information, as given out by William Archer in his introduction to "The Lady From the Sea" (Scribner's), or at least he comes pretty near locating a lady who, while by no means from the sea, is quite certain through other characteristics to have suggested the play character of Ellida. Mr. Archer quotes John Paulsen as saying that the stranger's dæmonic power over Ellida was suggested by Welhaven's strange influence over Camilla Wergeland. Says Mr. Archer:

"This receives some confirmation in a letter which Ibsen addressed on May 3, 1889, to the lady from whom Paulsen mentions. This was Camilla Collett, born Wergeland, a sister of the great lyric poet, Henrik Wergeland, and the authoress of a book, 'From the Camp of the Dumb,' which is said to have greatly influenced Ibsen's attitude towards the woman question, and to have stimulated him to the production of 'A Doll's House.' I do not know the story of her relation to J. S. C. Welhaven, a distinguished poet, and her brother's chief rival, but it is clear from Ibsen's letter that she was in some way present in his mind during the composition of 'The Lady From the Sea.' This is what he wrote: 'Allow me to send you a few words of very sincere thanks for your comprehension of "The Lady From the Sea." I felt pretty sure in advance that from you more than any one else I could rely upon such comprehension, but it gave me inexpressible pleasure to find my hope confirmed by your letter. Yes, there are points of resemblance—indeed many. And you have seen and felt them—points, I mean, which I could arrive at only by divination. But it is now

Great Northern

THE "KING PIN" OF QUALITY FILMS

The Bear-on-the-Globe trade mark is the emblem of high quality

RELEASE FOR SATURDAY, NOVEMBER 18TH

A RENDEZVOUS IN HYDE PARK

A case of mistaken identity. A ludicrous Comedy film well enacted. On the same reel:

HIGH SCOTLAND

A travel film which will delight everybody. Charming scenery, beautiful water effects, national dances, and manoeuvres of the famous Highlander Corps.

RELEASE FOR SATURDAY, NOVEMBER 25TH

THE THEFT OF MONA LISA

A splendidly enacted comedy, with a novel and interesting plot. Length, 804 feet.

ALL FIRST-CLASS INDEPENDENT EXCHANGES HANDLE OUR PRODUCT!

The Bear-on-the-Globe trade mark is the emblem of high quality

GREAT NORTHERN FILM COMPANY

7 EAST 14TH STREET, NEW YORK

ALL FILMS SOLD THROUGH THE SALES COMPANY

many years since you, in virtue of your spiritual development, began, in one form or another, to make your presence felt in my work.' Camilla Collett died in 1895, at the age of eigthy-two."

The film production is released Tuesday, December 12th.

"THE LADY FROM THE SEA"

Where Ibsen Got His Inspiration for the Play that Is Enjoying a Stage and Picture Revival

While society is seeing Ibsen's "Lady From the Sea" at high admissions at a fashionable New York playhouse, the poorer-in-pocket will be enabled to enjoy it for a nickel or a dime, thanks to the enterprising Thanhouser producers. And it is likely that they will find more of the atmosphere of Norway about the film production than in the stage one. The camera can do such wonders!

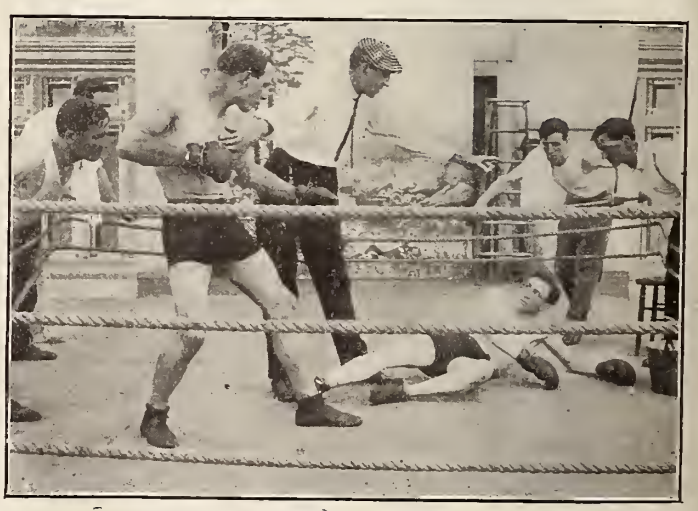
The picture is released Tuesday, December 12th. It is complete in one reel. Readers who are familiar with the releases that have gone before in the Thanhouser Ibsen series will look for a strong drama with the human interest element very heavily featured. In the matter of the source of inspiration of this great work, it is interesting to note that in his introduction to "The Lady From the Sea" (Scribner's) William Archer, who knew the playwright personally, says:

"Ibsen's birthplace, Skein, is not on the sea, but at the head of a long and very narrow fiord. At Grimstad, however, and again at Bergen, he had for years lived close to the skerry-bound coast. After he left Bergen, he seldom came in touch with the open sea. The upper part of Christiania Fiord is a mere salt water lake, and in Germany he never saw the sea; in Italy only on brief visits to Ischia, Sorrento, Amalfi. We find him in 1880 writing to Hegel from Munich 'Of all that I miss down here, I miss the sea most. That is the deprivation to which I can least reconcile myself.' Again, in 1885, before the visit which he paid that year to Norway, he writes from Rome to the same correspondent, that he has visions of buying a country house by the sea, in the neighborhood of Christiania. 'The sight of the sea,' he says, 'is what I most miss in these regions, and this feeling grows year by year.' During the weeks he spent at Molde that year, there can be no doubt that he was gathering not only the political impressions which he used in Rosmersholm, but the impressions of the ocean and the fiord, and of the tide of European life flowing past, but not mingling with the 'carp-pond' existence of a small Norwegian town, which he was afterwards to embody in "The Lady From the Sea." That invaluable bibliographer, Halvorsen, is almost certainly wrong in suggesting that Veblungsnes, at the head of Romsdalfiord, is the scene of the play. The "local situation" is much more like that of Molde itself. There Ibsen must frequently have seen the great English tourist steamer gliding noiselessly to its moorings, before proceeding up the fiord to Veblungsnes, and then, on the following day, slipping out to sea again.

"Two years later, in 1877, Ibsen spent the summer at Friederikshavn and at Saeby in the north of Jutland, not far from the Skaw. At Saeby I visited him, and from a letter written at the time I make the following extract. He said that Fru Ibsen and he had just come to Friederikshavn, which he, himself, liked very much—he could knock about all day among the shipping, talking to the sailors and so forth. Besides, he found the neighborhood of the sea favorable to contemplation and constructive thought. Here, at Saeby, the sea was not so easily accessible. But Fru Ibsen didn't like Friederikshavn because of the absence of pleasant walks about it, so Saeby was a sort of compromise between him and her. I remember that he enlarged to me at great length on the fascination which the sea exercised over him. He was then, he said, 'preparing some tomfoolery for next year.' On his return to Munich, he put his ideas into shape, and 'The Lady From the Sea' was published in November, 1888."

THE COWBOY PUGILIST

This is the title of the Nestor release for Wednesday, November 22, and, being invited to take an advance peep at this new Nestor "knockout" picture, we sallied forth in high spirits. Well, we went, we saw, and "The Cowboy Pugilist" conquered us. The story, though quite interesting, would not matter much were it not for the clever manner in which it is handled. A young cowboy, thoroughly conversant with the art of self-defense, meets and nearly vanquishes a professional pugilist, thereby winning two hundred dollars, the purse offered to any one able to go four rounds with the challenger. With the money thus earned, the cowboy satisfies the greedy landlord's demands, and his sweetheart and her grandparents remain in their present abode. Such is a cursory outline of the story around which the Nestor people have succeeded in building a photoplay of highest excellence, and which will, perhaps, outrival and outlast the tremendous popularity gained by a former Nestor masterpiece, "The Parson and the Bully."



CAN THIS BE TRUE?

San Francisco, October 5, 1911.

Moving Picture News.

Gentlemen:—Having read a number of your issues I know that the following incidents will prove of interest to your readers. It is showing how the Patents Co. procures cameras by systems that can almost be called theft. About six months ago I bought an optigraph mechanism from the Novelty Moving Picture Co., a Trust exchange of this city, and used it for some time as a projecting machine in my home. At this time I was employed by Miles Bros., and being in close proximity to a number of cameras I started to figure how I could make one. I soon worked out a plan by which I could use my optograph as the mechanism by revising a few minor details in its construction. Upon finishing the camera I found it up to my highest expectations. Sometime later a gentleman giving the name of Mr. C. C. Davis, of Los Angeles, called upon me and stated that he had a partner who owned a half million dollars of oil property near Bakersfield who wanted ten thousand feet of film made showing the oil industry in California, and he also said that he had a contract with the Board of Education of Los Angeles to supply them with films for school purposes. This so-called Mr. Davis struck me as being a straight man and I actually believed his cock and bull story, and showed him my camera. But after his telling me that he had such an enormous project on hand I advised him to buy a good camera and have me operate it for him on a salary, as the camera I had made could not be guaranteed to do the work as well as it might. This proposition seemed to satisfy him and he asked me if I knew of anybody who had a camera that he could buy. I happened to know of a Mr. Kanzee who owns a camera, and told Mr. Davis about him. I also knew of a Mr. Brodsky who owned a camera. Mr. Davis told me to go to these gentlemen under the pretext that I wanted to buy their cameras for my own amusement, as he claimed he was afraid they might find out what he wanted them for. These gentlemen having refused to sell their cameras, Mr. Davis claimed he had received a letter from his partner in Bakersfield, Mr. Smith (a very odd name by the way) stating that Miles Bros. had an Urban camera that they wanted to sell. Just before meeting this Mr. Davis I had given up my position at Miles Bros., and thought it very strange that they should have a camera for sale, but anyhow I went up to see Mr. Miles and he said that I must have been misinformed, as he had no camera to sell at any price. Having met with such failure, Mr. Davis thought that if he was to offer Mr. Brodsky a good enough price for his camera he would sell it. So he and his partner, who had come up from Bakersfield, and myself went up to see Mr. Brodsky and offered him $400 for his camera. Mr. Brodsky refused to sell. So Davis offered him $500 for it. Mr. Brodsky then saw through Mr. Davis's shallow game and said that he had no camera. We then started downtown and while waiting for a car I told Mr. Davis that I thought Mr. Brodsky had an idea that he was a detective from the Patents Co. Davis then threw back his coat, displaying a star on which was printed "Detective Motion Picture Patents Co.," and said, "Well I am." What I then said to Mr. Davis, alias Kelly, would not be fit to publish in your paper. Kelly said that he wanted to speak with me about something very important. I went to his apartment with him and upon arriving there he took a revolver out of his pocket and laid it near him. After displaying this formidable looking weapon he asked me if I would be so kind as to identify Miles Bros.' camera by means of drawings he showed me. I told Kelly that I knew nothing at all of Miles Bros.' cameras and if I did I wouldn't be fool enough to describe them to him. Kelly then said that if I would turn my camera over to Miller and White, the Patents Co.'s attorneys in this city, and made no rumpus about it he would see that I got a position that I had been after for some time, with the Essanay Co., who are located in San Rafael, Cal. Again I made a very serious mistake and turned my camera over to the very brilliant gentlemen who are representing the Trust. After having journeyed up to San Rafael several times I managed to get a hearing from Mr. Anderson in reference to the position Kelly had promised me. Mr. Anderson referred me to Mr. Portell, who told me to speak to Jesse Robbins, the camera man. Jesse told me to speak to Obrien, the business manager. Obrien told me to speak to Anderson again and I suppose I would be running around to different members of their company yet if I had not seen my mistake. After about a month I again went up to see the estimable gentleman and on being ushered into Mr. White's office was asked by him what I wanted now. I told Mr. White that the day after turning the camera over to him I requested him to mail me a receipt. He then offered to make one out for me, but I told him I had changed my mind and had decided to take back my camera. Mr. White said that that would be impossible, as upon turning the camera into his hands I had made an unwritten agreement with him of which I am entirely ignorant. He then asked me if that was all I wanted to see him about, and started to make out a receipt to me for my camera. I told him that it was a good waste of writing paper to do so as I would not leave his office until he turned over my own property to me. Then he rang a bell and called in his stenographer—a frail appearing girl by the way—to show me the door. Rather than to gain the notoriety of being arrested I walked out, but Mr. Kelly and Messrs. Miller and White can rest assured that any opportunity that comes within my reach to expose the Motion Picture Patents Co. will not be passed by. Furthermore, I wish to state that I am at present constructing another camera that it will take a whole army of Kelly's and gentlemen lawyers to get away from me. Hoping this rather long letter will prove a warning to other owners of cameras who are in danger of being robbed of their lawful property by the highly respected corporation known as the Motion Picture Patents Co., I remain very respectfully yours,

HAROLD L. MOHR,
2254 Van Ness avenue, San Francisco, Cal.

P. S.—A word to the wise is sufficient, General Film Co.

(We publish the above with all reserve, especially as our correspondent signs his name and gives his address. We cannot understand why the M. P. P. Co. want to do this, as there are no patents on cameras now, and cinematographers are at liberty to use any make without molestation. Will the Patents Co. give us their version?—Ed. M. P. N.)

THE WESTERN FILM EXCHANGE
OF NEW YORK

CITY CUSTOMERS ARE ALL SATISFIED

NOW READY TO CATER TO OUT-OF-TOWN BUSINESS

LET US HEAR FROM YOU

Telephone 2892 Bryant 2893

Forty-Fifth St. Ex. Bldg.
145 WEST 45th STREET

AUTHOR'S QUESTION BOX

A. B. C.—We are inclined to think that the caption: "A Human Doughnut," would be inappropriate for a picture playlet.

Maiden Lady.—Yes, love scenes are presented as naturally as possible. No; the gentleman who proves such an unmitigated scoundrel in the picture generally rents a pew in the Methodist church and reads the Ladies' Home Journal after the day's work.

Young Author.—Editors, as a rule, object to manuscripts written with pencil on both sides of the paper.

Ambitious.—You are right. It's a trifling matter to pose for the pictures. The few necessary qualifications are natural talent, theatrical experience, versatility, attractiveness and years of hard study.

Curious.—Thanksgiving pictures will not be taken in Turkey this season.

Colonial.—It is strictly au fait to blow out candles in picture plots of colonial day environments. To blow out the gas in latter-day scenes would not be apropos.

Suburban.—So far as we know, the chickens appearing in rural scenes are real chickens. We are unable to speak authoritatively on this subject, however, not having had the pleasure of gazing into the face of a chicken for some time, owing to the H. C. of L. 2. It is doubtful if any director is at present in the market for a gentleman expert as a human plow.

Artist.—No, moving pictures are not painted.

* * * *

C. B. Hoadley, popular editor of the Independent Moving Pictures Co., was once sporting editor of the old Toledo, Ohio, Bee.

* * * *

"Did you ever read, 'The Fall of the House of Usher?'"

"No; I was in the house when the usher fell, but I didn't think it would be worth reading about."

LUX FILMS

THE FILMS THE EXHIBITORS DEMAND

RELEASED FRIDAY, NOVEMBER 24, 1911

A Passing Cloud

DRAMA Approx. length 655 ft. A Drama of Emotional Interest.

Bill and Bertie's Wedding Day

COMEDY Approx. length 325 ft. A Short, Bustling Comedy.

R. PRIEUR, 10 East 15th Street, NEW YORK CITY

TELEPHONE 3427 STUYVESANT

Sold only through Motion Picture Distributing and Sales Co.

ONLY EASTMAN RAW STOCK USED.

THE CINEMATOGRAPH IN CHINA

(From Consul C. L. L. Williams, Swatow.)

Daily Consular and Trade Reports

Of recent years the cinematograph shows have made great strides in public favor in China, until now almost every port boasts of at least one theater, and many of five or six.

In the city of Swatow, which is one of the smaller ports as regards population, there are two theaters now in operation, and in the consular district of Swatow, geographically one of the smallest in the Empire, there are four or five traveling shows, in addition to the two theaters. Peking, Tientsin, Shanghai, Hankow, Hongkong and Canton each support several theaters and there are numerous traveling shows in the neighboring country districts.

Naturally there is a great demand for films, and to a lesser extent for apparatus. A well-known French company has a practical monopoly of the market so far as southern China is concerned, and it is said that the same state of affairs exists in northern China. The usual practice is for the theater or traveling show to rent such films as it may require, and to supply this demand the French firm has an agency in Hongkong. This firm's monthly charges and conditions for the hire of films are as follows:

Length	Two changes a week. Series A. Mexican	Series B. Mexican	Series C. Mexican	One change a week Series A. Mexican	Series B. Mexican	Series C. Mexican
500 meters ...	$500	$500	$300	$300	$200	$150
1,000 meters...	800	650	500	500	400	300
1,500 meters...	1,200	950	750	700	550	400
2,000 meters...	1,500	1,100	900	800	650	500

Prices are given in Mexican dollars, as in this business quotations must be in the currency actually in use. The Mexican dollar equals $0.423 in American currency, and the meter equals 3.28 feet. Series A comprises a program of films never before seen in the locality; series B, a program seen in one cinematograph in the locality; series C, a program seen in various shows. Series B films may be rented for one performance at the rate of 2 cents per meter per day; series C films at 1 cent per meter per day.

The rent for films is payable in advance, and the rentee must make a guaranty deposit, which is refunded without interest on return of the last lot of films. The foregoing prices are, of course, for ordinary "dramatic" films, and for "historic" films after their first novelty has worn off. Much higher prices are charged for films depicting special events.

Second-hand Films—Methods of Entering the Market

Secondhand films find a ready market in China, although the prices naturally vary considerably, according to condition and subject matter, etc. One operator here states that he has recently purchased a secondhand English film, in good condition, for a farthing ($0.005) a foot, f. o. b. London, which worked out at about $0.006 a foot landed in Swatow. The same man stated that he had tried to buy secondhand films in the United States, but that as a rule the prices asked were higher than English or French prices. In treaty ports and the larger cities electricity is usually available, but the traveling shows generally depend on some other artificial lighting system.

The only agency for the sale or rent of American films in the Far East, so far as can be learned, is located in Manila. If the American manufacturers can meet the French prices, there should be a good market for their films in China. There should be at least two depots—one in Shanghai for the Yangtze Valley and North China, and one in Hongkong for the southern coast ports and West River Valley. It is useless to attempt to conduct this business from the United States, as these theaters are usually concerns commanding but little capital. They require a few films at a time, but at least weekly changes. The import tariff on films and apparatus is five per cent ad valorem.

(A list of prices asked for apparatus by the French firm and the names of the proprietors of two Swatow theaters may be had from the Bureau of Manufacturers.)

Cricks & Martin had their housewarming at "Kinematograph House," 101 Wardour street, on Tuesday, when all the shining lights of picturedom gathered to wish good luck to Mr. G. H. Cricks, who is one of the veterans and yet at the head of one of the most go-ahead of cinematograph houses. The general opinion of the new officers was that they were in every way worthy to be the home of the "Lion's Head" films, both spacious and attractively filled, with a particularly cosy projection theater showing a good picture.

B. A.

TEN COMMANDMENTS

From Flickers

1. Thou shalt not wait for something to turn up, but thou shalt pull off thy coat and go to work that thou mayest prosper in thy affairs, and make the word "failure" spell "success."

2. Thou shalt not be content to go about thy business looking like a loafer, for thou shouldest know that thy personal appearance is better than a letter of recommendation.

3. Thou shalt not try to make excuses, nor shalt thou say to those who chide thee, "I didn't think."

4. Thou shalt not wait to be told what thou shalt do, nor in what manner thou shalt do it, for thus may thy days be long in the pob which fortune hath given thee.

5. Thou shalt not fail to maintain thine own integrity, nor shalt thou be guilty of anything that will lessen thy good respect for thyself.

6. Thou shalt not covet the other fellow's job, nor his salary, nor the position that he hath gained by his own labor.

7. Thou shalt not fail to live within thy income, nor shalt thou contract any debts when thou cannot see thy way clear to pay them.

8. Thou shalt not be afraid to blow thine own horn, for he who failest to blow his own horn at the proper occasion findest nobody standing ready to blow it for him.

9. Thou shalt not hesitate to say "No" when thou meaneth "No," nor shalt thou fail to remember that there are times when it is unsafe to bind thyself by a hasty judgment.

10. Thou shalt give every man a quare deal. This is the last and great commandment, and there is no other like unto it. Upon this commandment hang all the law and profits of the business world.

ST. LOUIS MOTION PICTURE CO.

SHAMROCK FILM

Scenes from

"WHITE FAWN"

ROMANTIC INDIAN STORY

Another of those heart stories that hold an audience spellbound from the opening scene to the end of the story, so realistically told as to bring tears to the eyes and a throb to the heart and peace to the weary mind, a firm determination to profit by so beautiful an object lesson, reminding us one and all that there is "A destiny that shapes our ends, rough-hew them as we will."

"HOW HE WON HER"

HIGH CLASS COMEDY

"ON THE VERGE"

TENSE PROBLEM DRAMA

"A PETTICOAT RANCH BOSS"

BREEZY WESTERN COMEDY

"BEN SAUNDERS' REDEMPTION"

A STRONG MELODRAMA

And MANY OTHERS Ready to Announce

We intend to produce nothing but the best and along the lines demanded by the critical, brainy patrons of that most wonderful institution, The Motion Picture Theatre.

ST. LOUIS MOTION PICTURE CO., St. Louis, U. S. A.

OUR MUSIC COLUMN

M. D., Alabama, writes:—"I have just started in playing for pictures in one of the theaters in our city, and as I have had no experience in this line of work, I wish you would be kind enough to tell me what kind of music I need and a few suggestions on how to use it, etc. I am very anxious to get started off right, so any advice you give me will be more than acceptable."

Letters such as the above are always interesting from their sincerity. The writers are all in the same position as "yours truly"—they want to know how, why, what, when and where. Now the best any of us can do is to offer suggestions, for it all rests with you, your application to the work, experience, individuality, etc. I have in previous articles, on this page, endeavored to set forth my ideas as to the principles of the application of music to the pictures, and any suggestions I might make could only be general in character, for as I have stated before there cannot be any set rule which will apply to all pictures alike, for their character and possibilities are so great and varied, and each musician must work them out according to his own ideas. There is one thing that the musician must at all times strive to do, that is, get into the spirit of the picure, allow yourself as much as possible to become enveloped in the atmosphere that you think the producer was trying to accomplish, bring out each and every point as clear and distinct as possible. If the picture is a comedy, help it along and thus help carry out the idea the producer had in mind. A drama may have both serious and comic elements in its make-up; very often in a dramatic picture it is possible to introduce a laugh where none was intended, and this you must be very careful to avoid at all times as it is very liable to interfere with a serious or important scene, for there is always some ass in the average audience who will laugh at anything, at any time.

"What kind of music is needed?" is another very natural question, and one that can be answered very briefly—"every kind." You need a library that is varied from all of the "rag time" to grand opera—for there is no limit to what you might be able to use, or may be in need of at a moment's notice. If you will consult some of our back numbers you will find many suggestions as to what you might be liable to need in case you have not the music mentioned in them.

It should be plain to every one that no one "system" or method of playing for pictures can be laid down or followed. You must use your "gray matter" a little, and it will be very liable to work out in the proper direction.

A. R. T., Wisconsin, writes:—"What music can you suggest to be used, for pictures of 'Ancient Egypt,' etc.? I am 'up a stump,' so will be pleased to learn of some."

Answer.—In case you have not the following they can all be used to serve as a musical background for this sort of a picture: "Vision of Salome," "Salambo," Beethoven's March from the "Ruins of Athens," March from "Aida" (Verdi), "Anthony and Cleopatra" (Grunewald), "Iris," Pryer's "Egyptian Love Dance," "Zallah," "The Caravan," etc.

R. F. D., Pennsylvania, writes:—"While I may be a little out of order in my request to you, I am going to ask and trust to your generosity to grant my request. I would like a list of German Home Songs and will be more than grateful if you will name some for me."

Answer.—It is true your request is a little out of order, but we are here to please, we are open day and night, our keys are in the river, so here is a list as per your request; trust it is what you desire: 1. "Lang! Lang! Ist's Her." 2. "O du lieber Augustin." 3. "Die Lorleiee." 4. "Im Wald und aufder Heide." 5. "Wenn die Schwaeben heimwarts zieh'n." 6. "Grad'aus den Wirthshaus." 7. "Im tiefen Keller." 8. "Du, du Liegst mir am Herzen." 9. "So wie du." 10. "Die Wacht am Rhein." 11. "Hoch sollen sie Leben." 12. "Zu Lauterbach hab'imein Strumpf verloren." 13. "Trink wir noch ein Tröpfchen." 14. "Die Holzauction." 15. "Mädele ruck, ruck, ruck."

Goodness, man, never again ask me to do anything like that, or I'll never be forgiven. Mercy, think of the poor typo who has to set all of that up. I'll forgive you this time, but never again.

S. P. DeB., New Jersey, writes:—"What can you suggest to me for cowboy pictures. I've been looking for some new music for them 'till I'm black in the face, but outside of what I already have my search has availed me nothing. Please come to my rescue."

Answer.—If you want your music to say "Yip! Yip! this is a cowboy picture." I cannot suggest anything except the cowboy songs that were so very popular a few years ago. There are many who object to these because they are so old, but what else can be offered. There has been a few new ones to appear in the past year or so, but the vogue is passing away so rapidly that they did not achieve much popularity, so they might not be well enough known to have the desired effect on the audience. A few strains from "Idaho," "My Cowboy Girl," "Pony Boy," "San Antonio," or any of the other songs of like character will impress on the observer that he is looking at a cowboy. Don't try to depend on these alone for this class of a picture. Use them when you desire to mix in a little "local color" and for the rest of your picture let the nature of the picture determine what kind of music you should use. Simply because your piece is one of Western character, etc., is no reason why your music should all be suggestive of cowboys, etc. While I like to see the "local color" inserted, and believe in it, yet it can be overdone and thereby destroy much of the value of the picture. Work up the picture just the same as you would any other and insert your cowboy music just to keep the atmosphere of the picture, and you have done about all that can be done for a picture of this kind.

The season of cold and dampness is now upon us and the nature of drum-heads causes them to absorb moisture readily, and when a drum-head once becomes damp it is bound to lose its brilliancy.

The problem of how to overcome this annoyance has always been a source of trouble to the drummer and many plans have been tried, but have always proven either impracticable or unsatisfactory.

The Leedy Manufacturing Company, of Indianapolis, Ind., have recently put on the market the only real drum-heater. This heater is an efficient, practical device that is inserted through the vent hole and can be attached to any drum in a few minutes without marring the shell in any manner. Though the heat generated is sufficient to keep your drum brilliant and snappy, regardless of atmospheric conditions, it is evenly distributed and so regulated that it never becomes hot enough to bake or dry out the heads.

The electric heater gives no light, never burns out, can be turned on or off at will, or if desired, entirely removed in a few seconds. The entire outfit, including the heater proper, which is 9½ inches in length by ⅜-inch in diameter, six feet of cord, and the two connecting plugs, weighs but eight ounces—the heater alone but two. One very good feature of the heater is that it is light, compact and durable. It can be easily carried in a drum case.

The regular model should be connected with a 110-volt incandescent lamp socket, but they are prepared to make them to fit any other voltage desired.

This article is an excellent investment for any drummer, as it always keeps the drums in the very best playing condition possible, regardless of the weather, and saves worry and expense of replacing broken heads, or having to take your drums apart to put in a new lamp in case you are using an incandescent lamp for a heater.

Cleveland, O., Nov. 11, 1911.

Editor Moving Picture News:

Dear Sir—Can you tell me if the woman who played the adventuress in the Rex picture, "A Breach of Faith," is now with the Rex Company and her name? Your kind attention in the inquiry column will be appreciated.

Yours truly,
M. B. MANLEY.

[The lady mentioned is Miss Lois Weber. She is still with the Rex Company.—Ed.]

SAY, MR. EXHIBITOR

Why pay an enormous price for Film Service when you can be supplied from our monster stock of FEATURE FILMS at the following prices:

2 reels six times per week.....$14.00
2 reels seven times per week.....$15.00
3 reels six times per week.....$16.00
3 reels seven times per week.....$17.00

WRITE FOR FILM LIST.

NATIONAL FILM BROKERS
186 N. LaSalle St., CHICAGO.

NOTES OF THE WEEK

FROM THE OBSERVATORY
By G. F. Blaisdell

MONTCLAIR and Newton are both in New Jersey. While the former will not permit the establishment of a picture show within its limits, the latter town is peopled by a different kind of men. In Newton the local lighting plant proved to be insufficiently equipped to furnish power for the street lamps and the moving picture shows. Of course, the shows had to be supplied. Hundreds of the village residents find their only amusement in the picture places, and the officials of the company reasoned that the lesser evil would be in darkened highways rather than in darkened projectors. Newton must be a good town to live in.

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Although the aldermen of Portland, Me., in March, 1908, passed an order requiring the examination for fitness of all operators in picture houses, the provisions of the act have never been carried out. Measures are being taken to secure the enforcement of the rule.

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Dr. Elduras Richmond, of Philadelphia, talking on "Pictured Truth" before the Washington District Sunday School Association, said that if the Protestant church is to keep up with the march of progress it must utilize the moving picture. Dr. Richmond said that as Christ had taught by means of symbols it was in no wise irreverent to use the varied advantages of the moving picture to promulgate Scriptural teaching.

* * * *

Some of the operators in Albany are joining the International Brotherhood of Electrical Workers and are trying to induce all the others to join, but in some instances are meeting with stiff opposition.

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Ministers in Topeka, Kan., have taken up moving pictures as an adjunct of Sunday evening services. The Rev. Robert Gordon, of the First Baptist Church, will use pictures for five consecutive Sunday evenings. The theme will be the life of Moses.

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E. H. McManus, a real estate dealer of Salina, Kan., has been elected president of the Liberty Motion Picture Manufacturing Company, recently incorporated under the laws of Missouri. The company is capitalized at $100,000.

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The American Film Manufacturing Company is to picture Los Angeles and Pasadena.

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Moving pictures played an important part in the political fight in Alexandria County, Va. On the day before election a screen was erected in front of the Court House, and the voters were shown pictures of alleged gambling houses and "speakeasies" in operation.

* * * *

The Buffalo Express hands out a good one. It is a story of a dog. The dog is named Trix. Trix, so the story goes, officiates as the side partner of the squawk man in a Buffalo picture show. His station is behind the screen. When there is thrown on the screen the picture of a dog Trix is on the job. The squawk man subsides, signals to the dog, and the real thing in the way of a bark is the result. The feature is said to make a hit, which is more than can sometimes be said of the human noise-making agencies.

* * * *

G. B. Barratta, an Atlantic City hotel man, is entertaining his guests with selected reels of pictures.

Commissioners Weatherly and Exum, of Birmingham, Ala., after inspecting "The James Boys" declared they could see no valid reason for barring the pictures.

* * *

If John Kamuda had remained away from the Star Theater, in Warren, Mass., after he had quit his job he would also have kept away from trouble. The proprietor of the Star was tipped that John was thinking of making a visit to the operating booth. The police chief was notified, and he secreted himself and awaited John's arrival. John arrived and immediately got busy. Before the chief could get to him John had damaged things. After spending the remainder of the night in the lockup John was fined $5 and ordered to repair the damaged machinery.

* * *

Lieutenant George R. Goethals, U. S. A., this week lectured on the Panama Canal before the four thousand delegates in attendance at the Trans-Mississippi Congress in session this week at Kansas City. Lieutenant Goethals is an official representative of the Canal Commission. His lectures were illustrated by moving pictures, giving a complete history of the work on the canal.

* * * *

T. F. Wilkerson, manager of a picture theater in Durham, N. C., recently exhibited a set of films purporting to show events in the life of Beulah Binford. He was arrested and convicted of exhibiting improper pictures. The judge declined to have the pictures introduced as evidence, declaring the girl's life history could hold no good moral lesson. Sentence was deferred.

* * * *

Miss Kate Davis, of Wilkes-Barre, Pa., talking in Detroit, batted out some real hot stuff. Miss Davis is described as a well-known social "worker" in the East. "Moving picture shows," she declared, "as they are now conducted are hotbeds of iniquity, training schools for criminals, and recruiting stations for the white slave traffic." Miss Davis recommended that a special board of censors be appointed by the state of Michigan to look over all pictures shown in the state and strike out objectionable features.

Why not also have a board of censors to pass on the inexplicable ebullitions of garulous females? There would seem to be work a-plenty for such a board.

By the way, Pennsylvania legislators this year threw a sop to the censor clamorers by creating a board of two—and then quietly omitting to provide salaries. There would seem to be work at home for Miss Davis to do. Miss Davis thought so, and volunteered her services. Up to date there is no record of their acceptance.

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The Rev. J. M. Gaul, director of the children's department of the United Charities of Houston, Texas, in an article treating of child life, assails moving pictures, describing them as a force for evil that in a sense is peculiar to every city. Mr. Gaul admits there are a few exceptions, but declares that for the most part the scenes depicted in the picture shows are such as should never be seen by a child and certainly in his opinion are not beneficial to the average adult.

It would be interesting to know what particular films the reverend gentleman had in mind when he wrote the foregoing. In the wholesale condemnation of pictures there is generalization a-plenty and—a paucity of specification.

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The Auto-Foto New York Company has been incorporated at Albany, with a capital of $1,400,000, to deal in automatic picture machines and to carry on a general photographic business.

CHICAGO LETTER

The editor of one of the prominent daily papers has realized the scope of moving pictures as an educator and upliter of youth; his manifestations may be seen in an editorial, under the heading of—"The Moving Picture—the Great Educator of the Future," printed in the Chicago Evening American, of Monday, November 13, 1911. It was all well brought out that anything actually perceived by a child is much better remembered, and that the child has a more definite idea of the subject when seen than when expiained in the tiresome and dry manner of the present day school books.

We cheerfully thank the editor of the Chicago Evening American for his hearty editorial in furthering the advancement of moving pictures, and we sincerely hope that his suggestions will be followed.

* * * *

During the week a benefit entertainment was given for St. Mary's of the Lake Church. The program consisted of a dance and an hour moving picture show of "The Crusaders, or Jerusalem Delivered." Same was held at the Arcadia Hall, Evanston and Sunnyside avenues; price of admission was fifty cents, and over two thousand people attended, consisting of some of the most select society of the North Side. Both financially and otherwise, the affair was a great success. Certain individuals, who probably had never witnessed a motion picture before, were indeed amazed by the realistic and excellent portrayal on the screen of Tasso's famous work—"The Crusaders, or Jerusalem Delivered." The novelty took the audience by surprise, and a delighted and happy crowd left the Arcadia Hall, well pleased and with pleasant memories of a delightful and instructive evening. The affair was conducted under the management of Mr. Beahan, of the Industrial Moving Picture Company, who is well known in the north shore society circles.

* * * *

Recently an article in a certain Chicago paper stated that 1,000 feet of film burned and the operator was seriously injured at the Bessemer Theater, South Chicago; instead the operator was unharmed and about fifty feet of film burnt, which was settled for by the I. A. T. S. E. It seems that the newspaper men in this city are always on the wrong track concerning the correct news of moving picture accidents.

* * * *

The Monroe Theater, at Fifty-fifth and Monroe streets, which was recently a straight vaudeville house, is now under the management of Mr. William Jenner, recently of the Cox Vaudeville Agency. The "Monroe" is a good live theater with a first-class program consisting of five vaudeville acts and three reels of first-class Independent pictures supplied by the Standard Film Exchange. The admission is five, ten and fifteen cents, the lowest that can be charged for a show of this kind and still large profits are obtained.

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The Hamburger Amusement Company Houses, The Apollo, The Monroe, The Ellis, and The President were placed on the unfair list last week by the I. A. T. S. E.

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Two new theaters have been erected at Milwaukee avenue and Division street. They have a seating capacity of three hundred and Independent pictures are shown.

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Recently a moving picture theater was erected at Campbell and Division streets, but the builder forgot to wire it until he finally discovered that he wanted to use the elecric power.

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Mr. Mark Dintenfass, general manager of the Champion Film Co., was in the city last week and paid a friendly visit to the different exchanges here.

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Mr. W. E. Franck, the well-known auditor of the Laemmle Film Company, has returned from his trip West for Laemmle's interests.

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Mr. W. C. Roskofp, proprietor of the Lyric Theater, Marshalltown. Iowa, has arranged for first-class Independent service with the National Film Brokers.

WARNER KENNEDY.

Augusta, Me—Roxbury Scenic Theater Company; capital, $250,000; E. J. Pike and L. J. Coleman.

Belfast, Me.—The contract for erecting the new theater on Phoenix Row has been let to J. L. Russell, of Pittsfield, Me.

Medford, Mass.—The opera house which was damaged by fire to the amount of $4,000 will be rebuilt.

Lawton, Kan.—A new theater to be called the Cassin will be built here to replace the Ramsey Theater, and will cost $10,000.

WASHINGTON CORRESPONDENCE

Fort Myer has again been the scene of motion picture dramas, the actors being those of the Lubin Company of Philadelphia, and the soldiers of the fort. Of course, Captain Dean was in evidence, as usual. Director Melville will probably infuse into the Lubin organization some of the popularity which was experienced by the Solax Company with photoplays among real army life at Fort Myer. During the sojourn here the players and director were entertained by Treasurer Long of Chase's Theater.

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"The Mobilization of the American Fleet" has had a popular run in Washington, having made its first appearance at the Plaza and the Empress. At the Sunday concerts at the Academy and the Gaiety it was enthusiastically received.

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The entering of additional film companies into the manufacturing field has given to the motion picture theaters a wider scope for choice as well as more first-runs, for which there is always a great demand. The theaters of Washington have welcomed this, and especially will they be glad to get a Sunday release from the Majestic. The amusement houses are permitted to be open on Sunday afternoon and evening here, so that a feature especially for such performances will be appreciated by both public and managers.

* * * *

A new theater has arranged service for motion pictures. This is the Imperial, a high-class vaudeville house of unique architecture and artistic finish. Motion pictures are certainly a demanded amusement of the times.

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The Colonial, the home of the pipe organ, featured the first appearance of "Auld Lang Syne" in a ten-cent show, using additional reels to make an hour and a half performance. All who saw this reel have spoken highly of the realistic Scotch element it contained, while the story itself is charming. A comprehensive program with the cast of characters and explanatory notes was distributed to the patrons of the Colonial. Manager Brylawski announces that this playhouse "will present a series of magnificent picture plays, dramatization of the popular novels, accepted by the public schools as the best in literature." This is one of many educational and progressive steps of Manager Brylawski in the motion picture industry.

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The Edison Thanksgiving reel of "Home" is being heavily booked by the General Film Company, as its domestic sentiment is one that will appeal to everyone.

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Mother Goose has been welcomed by the Independent houses as an appropriate Thanksgiving holiday release.

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As an extra reel, The Empress recently showed the Roman play of "Virginius." It added something of a classic element surrounded by modern dramas of American life.

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"The Track Walker," by the Reliance, may be classed as one of the finest balanced plays of human passions and ambitions we have seen lately. Its best elements are the natural drawing of character, and the unique overcoming of emergencies.

* * * *

With a view of centralizing strength, workmanship and interests, the motion picture operators have formed a union, which includes almost all of those now at machines. This is an excellent showing to commence with, and there is little doubt that the others in this business will fall in line. It is hoped by the exhibitors that such an organization will cause more care with machines and films. The officers, meetings, and particular aims will be announced later.

W. H.

OUR WESTERN CORRESPONDENT

Hot Springs, Ark., Nov. 15.—The week's feature of the amusement world to be recorded by "yours truly" has a suggestion of things pugilistic, and while on contained such disturbing elements as to shatter the rules and regulations of "Uncle Sam," who has decreed that if there is a mix-up due to be pulled off that the parties involved "pull their freight" to some other locality other than the government reservation.

Just because this warning was not heeded Carl Hansen, trap drummer at the Lyric Theater, conceded also to be the most accomplished drummer in the South, with more traps than any other two men, and his former sweetheart, Myrtle Eazell, engaged in a controversy, with the result that both landed in the city bastile and later paid fine and costs before Judge Leslie, of the United States court.

Carl has been a particular friend of mine for some time, but this is not the first incident in which he and the Eazell woman were important factors. On other occasions, however, we have kindly refrained from including such events in the routine of the day's news, but the past week was of such a nature that Carl had it coming to him and we just couldn't keep it quiet.

The feminine part of the trouble obtained a divorce some time ago and alleges that she gave Hansen $250 of the $500 her former lord and master bestowed upon her. She charges that Carl has ceased to care for her, so when she met him on the reservation opposite the Lyric, where he works up the effects for the pictures, she engaged him in conversation which soon grew into a genuine "scrap," with the result, Carl informs me, that Myrtle reached down, picked up a half of a brick, and proceeded to indent her money ram in the handsome drummer's ribs. Not caring to be made the recipient of this kind of attention, Carl struck the girl and then Government Detective Bloom arrested the pair. The following day, upon the advice of her attorney, she brought suit against Mr. Hansen for the return of $250, charging the money was obtained by false representation, and this case is to be tried before Justice of the Peace Smith. The details promise interesting reading, and among other statements made to her attorney, James L. Graham, the girl claims that Hansen had promised to marry her as soon as he got a divorce from his present wife, which caused some surprise, for but few were aware that there was a "Mrs." who had a claim on him. Hansen has any number of friends in this city, who were sorry to learn that his acquaintance with the Eazell girl had resulted as it did.

In my last week's letter I stated that a prize had been offered by the management of the new theater for a suitable name. Well, one was selected out of a thousand submitted. The new theater will be called the Central, which is appropriate, for the reason that it is above all things centrally located. The prize was won by Dr. H. P. Collings, who immediately turned the award, a five dollar gold piece, over to St. Joseph's Infirmary. George Walker, who will manage the new theater, and Sydney Nutt, who will look after the business and financial side of the proposition, inform me that their theater will be open about January 1. A change in the plans have been made by adding a fly gallery to the stage and a special line of scenic equipment has been ordered, which indicates that vaudeville may find a place to show, after all, or if not that then some nice little stock company. The house will have a seating capacity of 640, with arrangements for galleries in case the business demands this increased seating capacity.

I was much interested in the friendly query propounded in last week's Moving Picture News by the gentleman from Port Jarvis. I have a very warm place in my heart for that little New York town, for the reason that it was there one starry Sunday night a few years ago that "The Lady in the Baths" and myself, after a happy little romance of one month's duration, stole away from the other members of the stock company we were with at the time and decided to have a minister say those words that would enable us to go down life's path hand in hand together for the remainder of our days. Now, my inquisitive "Canuck" in the Catskills, do you wonder I am a "happy guy?" I try to be, and when I am burdened with man's share of business cares I have the clouds chased away by the result of that ceremony in Port Jarvis, and you may inform Rev. Dr. Wesley Martin, if he is still there, that this was one knot that sure has held. Ask the manager of the "opry" house if he remembers the first appearance in Port Jarvis of the Chauncey-Keiffer company and the time the leading man and the "heavy" woman were married. Our opening bill Monday night was "The Kidnapped Bride," too. Some consistency, that—what? Happy, you ask, well r-a-w-t-h-e-r! And then some.

We had the "Black Patti" company here this week, and it was the limit. There was a time when this wench could sing, but she has lost her voice of old and it has given place to a set of shrill pipes that would make good on the East Side selling fish. Mutt and Jeff are due this week, as is also Mrs. Leslie Carter in "The Woman." The best vaudeville acts of the week were Prof. Apdale's trained animals, and this set the city "dippy." This was the first time that my better half had seen Jack Apdale since they were both associated in stock together. At that time Apdale was Wormwood's right-hand man, and now he has a wonderful vaudeville feature of his own. The Killarney Girls were also here. This is a wonderfully clever singing act and they were great drawing cards.

In view of the fact that the Sunday saloons were closed here for the past few weeks on the Sabbath, "The Water War," an American film, was received with a great deal of interest. "Folks of Old Virginia," a Champion, was also a good reel, "King," emulating the art of Nick Carter, gave his friends in this city much to be thankful for. "The Jewels of Allah," a Thanhouser, was interesting, but spoiled by numerous inconsistencies and improbable situations. Among the Trust reels that scored this week were: "The Long Road," Biograph; "The Living Peace," Edison; "Outskirts of Paris," Eclair; "A Gay Time in Atlantic City," Lubin; the Pathe Weekly and Vitagraph Bulletin.

Manager Frank Head has given the College Boys' Minstrels assurance that they can have their show in the Auditorium Thanksgiving night and they have buckled down to rehearsals in great shape. The show will be stronger than before and an afterpiece treating of recent political events will be one of the features.

THE MAN IN THE BATHS.

Savannah, Ga.—The Montgomery Amusement Co. has purchased the Odeon and Folly Theaters and a new theater will be built on the site of the Odeon Theater.

Sacramento, Cal.—Florence J. Clumie will remodel the interior of the Clunie Theater at a cost of $800.

South Bend, Ind.—Mrs. Helen Druzbicka is erecting a new moving picture theater on West Division street at a cost of $8,000.

SECOND GRAND
ENTERTAINMENT AND BALL
OF THE
Moving Picture Operators
Benevolent Association
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Thursday Evening, Nov. 23d, 1911
Entertainment Starts at 8.30 Sharp
TICKETS, Admitting Gent and Lady, 50 Cents
Music by PROFESSOR LOUIS FISCHER
Dancing at 11 o'clock

WHEN IN DOUBT SELECT A "COMET"

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GRANDMA'S TOOFACHE

A Sparkling little pathetic touch that will add friends galore to the cause of the "Comet."

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THE LATE MRS. EARLY

A splendidly photographed, superbly staged and excellently acted comedy of domestic trials and triumphs.

COMET FILM CO., 344 East 32nd Street, NEW YORK

Released through Motion Picture Distributing and Sales Company

LOS ANGELES, CALIFORNIA

The Optic, Main, between Fifth and Sixth streets, which changed to Independent service a short time ago, is certainly making good. In spite of the fact that there are two trust houses in the same block, this theater is packing them in.

The big drawing card there last week was the first of the Imp detective series with King Baggot in the leading role. Believe me, King is some sleuth and he certainly made a big hit with the Optic patrons.

Mr. Woodly, the manager of this popular house is one of the most enterprising showmen in the city, and this together with those big Independent features will always fill the seats.

* * *

The Royal Theater, Second and Broadway, has closed. Poor business, due to a bad location, is the reason it closed.

* * *

It is thought that the censoring board will take temporary quarters in the Walker Theater, for after a careful investigation by the city council it was found that if a moving picture outfit was installed in the Temple Block that the insurance would take a big jump skyward. As the Walker has been dark for several weeks there will be no difficulty in securing it.

* * *

The Bell Theater, Silver City, New Mexico, has changed from Trust to Independent. Service is obtained from the Phoenix branch of the California Film Exchange.

* * *

Kemps Travel Talks played the Auditorium Thursday, Friday and Saturday to good houses. They have a number of excellent films of the Panama canal and a fine lecture was given upon the same. Many school children viewed these pictures for their educational value.

* * *

"Divorce," the big Reliance drama, was the attraction at the Shell last change. This is by far one of the best yet produced by the Reliance Company, having a very strong plot and the acting is superb, especially that of Mr. Walthall. This picture is receiving much favorable comment.

* * *

The Quinn Brothers, who control the Banner and the Bijou theaters, have added another house to their list of successful enterprises, having taken over Hyman's at Eighth and Broadway. This house, like their others, is sure to be a success under the competent management of these popular showmen. Three reels of Independent pictures are shown and specialties are introduced between reels. The admission is ten cents.

* * * *

The Electric Theater, Clifton, Arizona, are now taking Independent service from the Phoenix branch of the California Film Exchange.

* * *

The many friends of Mr. E. C. Hamilton will be glad to know that he has completely recovered from his serious illness and is again the chief operator at the Gem Theater.

* * *

Well, at last the exhibitors in Long Beach have woke up, and it is certainly time that they did. Ever since the picture show came to that popular resort the spieler came with it, and when you took in one of the shows you had to endure that shouting of the individual outside. But at last the showmen on the pike put their heads together and did away with the aforesaid noise producers and consequently business is much improved.

* * *

The electric annunciator, which Mr. Stutz has installed in his Gem Theater, is making a decided hit with his many patrons. The Gem is situated across the street from the big Pacific Electric Railway station, and as this novel device, which Mr. Stutz designed personally, announces the cars as they leave the depot, many people that have to wait any length of time for their trains patronize this house, and while they are enjoying the show they are in no danger of missing their cars.

* * * *

The old slogan that "if you once visit Los Angeles you will always come back," is proving itself to be true, for the Biograph Company, which wintered here last year, have come back. And they are not all, for two other companies are soon to arrive in the land of perpetual sunshine, namely, the Majestic and the Nestor companies.

* * *

Mr. Louis Stutz, who is quite conspicuous in a big green beaver hat and a nobby suit, is now managing the National Film Exchange and prosperity is much in evidence.

WITH THE WESTERN PRODUCERS

The American Biograph Company arrived this week and have taken their old quarters on Pico and Georgia streets. This is the second time that they have made Los Angeles their winter home, and there is a rumor afloat that a permanent company will be established here.

* * * *

Mr. David Horsley arrived last week in the interest of the Nestor Film Company. After a careful investigation of the surrounding country, Mr. Horsley secured a tract of land in Hollywood. This is a very pretty suburb near the city and the erection of a magnificent studio will be started soon. The Nestor Company intends to put their Western company where real Western scenes can be secured.

* * * *

Mr. Thomas H. Ince, formerly director of the Imp Company, has been engaged to take charge of the Bison forces.

* * * *

The funeral of Mr. Francis Boggs, former director of the Selig Company, took place last Wednesday. In the death of Mr. Boggs we not only lose a man of the highest personal character, but also one of the ablest workers in the motion picture field. PHIL WHITMAN.

LONDON OFFICE OF THE NEWS

8 Sherwood street, W.

November is already living up to its latter-day reputation as a kind of second April—patches of sunshine alternating with heavy rainfall. We don't have so many of the good old-fashioned fogs nowadays of the kind which used at one time to necessitate the guidance of a man with a torch if you wished to get home after the theater. That was an experience which had a certain amount of charm while the novelty lasted, but it was hardly weather to cheer the heart of the amusement caterer. The kind we are getting at present, however, is calculated to lead to a very gratifying treasury at the various picture theaters; nothing more cheerful when the air outside is raw and damp than a cheerful, well-warmed Cinematograph theater giving a cheerful program. The prophets say we shall have a hard winter, and from a strictly business point of view, at any rate, the picture showmen are not sorry to hear it. There are arrears to make up, for undoubtedly the fine summer hit some of them severely; a recent circularization of theaters, indeed, led to a depressing number of returned letters marked "gone away" or "closed." Most of these, of course, were small establishments which probably would not long have survived the increased severity of competition, but undoubtedly King Sol had something to do with hastening their end.

* * *

By the way, it would appear that the steady increase in the number of really lavishly equipped theaters, seating from 700 to 1,000 people, is likely, to a certain extent, to harm the film makers. I know one district of London where at least three small shows have closed down since a larger theater was opened by one of the powerful companies. Each of these used 6,000 feet or so of film per week; their audiences are absorbed by the new place which, however, uses no more film. The country is not yet supplied with the maximum number of one theatre, but when it is, the makers may find that the possible sales of subjects have not increased as much as they expected.

* * *

It may interest members of the American trade to know that the Moving Picture News is being called for by the English trade in increasing numbers with each issue. Sentiment here as regards American matters is almost entirely favorable to the Independents and keen interest is felt in the accounts of the legal battle which appears in the News. It is realized also that in the matter of films the Independents have now quite as strong a hand as the Patents Company, though undoubtedly the open market, which obtains here, means better programs for the English showman than either party in the States can give to its adherents. We would not like to do without Eclair or Ambrosio or Cines, but neither would we relish being deprived of Vitagraph, A. B. and Selig—particularly the first named, whose subjects are, I am prepared to maintain, easily the most popular in the world with English audiences. They maintain a level which we would like to see reached oftener in the Independent films which reach us, and are as highly esteemed by buyers as by the public. Moreover, it's all clean work, no problem plays, leaving a nasty taste in the mouth, but good, honest drama and comedy which is comedy and not knockabout farce. B. A.

THE PHENOMENAL AND PREDOMINATING QUALITY DISPLAYED IN THIS OUR WEEKLY PROGRAM OF RELEASES

MONDAY—Imp., Comet, American, Champion (Nestor starts November 20)
TUESDAY—Thanhouser, Bison, Powers (Eclair American Starts November 21)
WEDNESDAY—Champion, Solax, Reliance, Ambrosio, Nestor
THURSDAY—Rex, American, Itala, Imp., Eclair
FRIDAY—Bison, Solax, Thanhouser, Lux, Comet
SATURDAY—Powers, Itala, Great Northern, Nestor, Reliance, REPUBLIC (Starts December 9th)
SUNDAY—Republic, Dec 10th. MAJESTIC (Starts Nov 6th)

EMPHASIZES A DISTINCT QUALITY AND CLASS PRE-EXISTING OVER ALL OTHER FILMS SOLD

It is utterly impossible for any one to realize the enormous strength in back of the Sales Company Organization without a clear idea of the manufacturing facilities and requirements of each and every one of the Film Producing Companies whose brands are sold through this company.

To the average man a film studio and plant is merely a factory—a place where films are made. Yet there is the greatest difference in the world. You may have the largest and most expensive plant and still turn out films absolutely flat and uninteresting.

It is the artistic training and years of experience in the Moving Picture Industry of the Manager and Producer combined with high-class talent, always keenly observing the little details, that make the films a success. Originality of Plots and the ability to select only such scenarios that will delight, interest, and instruct one, with a general tendency towards the uplifting of the moral standards of humanity.

We are glad to be able to state that the various manufacturers whose brands we sell spare no expense in securing such geniuses and can honestly say that any film that is sold through this company is of highest Quality.

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MOTION PICTURE DISTRIBUTING & SALES CO.

MANUFACTURERS' SYNOPSES of FILMS

THE PRICE

Rex Release, November 23

A pictorial poem on the frailty of woman.

Some woman's eyes!
Many a man has lost his way,
Many a man has gone astray,
Following, following, all the day—
Some woman's eyes!

The years of our life go by, gliding, descending, as waters move to the sea. In the vastness and illimitable immensity of the cosmic whole our individual selves and sorrows are quite unimportant. The voice of the world calls our sorrows Destiny. But under the depths, fathoms under the tides of life, lie the wrecked and wracked hearts of humans, bare, bruised, bleeding. Whenever God creates a beautiful woman, the devil jots something down in his notebook; and we who have loved a rag and a bone and a hank of hair, we who have given years and tears and the spoil of our heart and hand, and then discovered it all to be hollow instead of hallowed—we know! And the others—they never could understand!

Pretty Ann, and Joe, the 'ostler, one day chance to meet. Strong is Joe, and simple, and Ann is shy and sweet. As man and maid have done before, they love, and marry, too. And live happy ever after?—ah, this tale is new to you! Yes, the tale is drear, prosaic, and so poetry won't do!

A baby boy comes to bless the union. Joe is working in the stables when they tell him of his joy; his heart is gay and happy—and he tells the horses so.

Then—it might be the angels were jealous of such mortal happiness; it might be the devil, seeing the stage so set, entered to play the leading role. The tempter comes to the woman. He is a *gentleman,* suave, polished, charming, a man of manners. And Ann, knowing not the manners of men, hears and heeds and falls as the angels fell from heaven, another Eve heeding the serpent's call, facing a morn of desired delight, and the twilight of despair.

One night Joe comes home with a happy cry of "Wife!" But the only answer is the whisper of desolation, the ghostly voice of ghastly vice! He reads the note she left him, and—Joe doesn't know much about God, 'ceptin' what he feels—doesn't know much about anything but hosses—but he asks the Lord to pardon and protect the weak, the weak woman he loved. Like a frail blossom lacking sunshine, the motherless baby droops and dies. Joe goes his way making no complaint—'ceptin' what he tells his hosses, 'ceptin' what he tells his God!

Far away in mighty London, the woman rises into fame. Through her lover's influence and wealth, she becomes a noted actress. Her beauty wins men's homage, and she prospers in her shame. Then—the day of reckoning! Time plays no favorites; the immutable law of the years takes its course; youth flies, her beauty vanishes, her charm withers; and the pretty toy, grown useless, is flung aside, as of old. The wedded morn and roses, and the widowed night—and mourning; light and life to-day; dark and death to-morrow; the errand of folly, and the wage of sin—from Adam to Eternity!

In a far-off country town, youth and strength gone, his soul seared by the sad sorrow of woman's sin, Joe reads in a newspaper how a once-famous actress, alone and in poverty, is dying. The fickle world has forgotten her fame; the fickle worshippers of wanton beauty have forgotten her very name. But Joe has forgotten only her sin and shame; only Joe remembers—only Joe is true.

He comes to her and tells her he forgives her, tells her he loves her for what might have been, for the soul he would meet again in the Far Away, in the Beyond, across the vale. Held in his arms, the eyes that had seen sin look into the cleansing tears in his, and close in death!

On the stone over her grave Joe wrote one word—the honored name of "Wife."

A blossom we fain would pluck to-day from the flowers above her dust; a blossom as pure as love that lasts, a blossom sweet as the peace and purity we hope Ann found in the Distant Land.

SHAKESPEARE'S "THE TEMPEST"

Thanhouser Release, November 28

Prospero, the rightful Duke of Milan, is a kindly man, but a student. His fondness for literature gives his enemies a chance to plot against him, and through the machinations of his own brother, Antonio, and the King of Naples, Prospero is dethroned and Antonio assumes his throne. The conspirators are afraid to execute Prospero, who is beloved by the people, so they take him to sea, and set him adrift in an open boat with his little daughter, Miranda, expecting that they would never be heard of again.

Fortunately for Prospero and the child, they drift ashore on an island. It is inhabited solely by good fairies and wicked sprites. Prospero wins the favor of the former, and is able to subdue the latter and make them subservient to his will. On this island father and daughter reside for twelve years. Then Prospero learns by his magic that his brother, the King of Naples, and the latter's son are passengers on a ship that is sailing near the island. By aid of his powers, he is able to draw the ship to the island, where it is wrecked, but Prospero so arranges it that no lives are lost. His enemies now being in his power, he proceeds to punish them.

Antonio and the King of Naples are forced to wander around the island, while Aeriel, a good but mischievous fairy, plays all manner of pranks upon them. Ferdinand is conducted to the presence of Prospero, and set to menial work. He meets Miranda, and falls in love with her, the very thing that Prospero had set himself to bring about. In the end, Prospero forgives the two men who have wronged him, on condition that they relinquish their thrones to Miranda and Ferdinand, who have agreed to marry and live happily forever afterwards.

BENEATH THE VEIL

Thanhouser Release, December 1

A young artist is a great lover of the beautiful, and has a natural horror of anything repulsive. He falls in love with a girl who satisfies his artistic requirements. But he fails to realize that love, unless founded on something deeper than mere beauty, is not love at all.

The girl's father, a worldly-wise inventor, does not approve of his daughter's choice. He realizes that the young artist has many limitations, and doubts if he will make his daughter happy. The girl, when told of his fears, at first laughs them to scorn. Then she begins to doubt, herself.

Finally, a chance comes to test the father's theory. There is an explosion in the laboratory, and the girl, in trying to save her father, is badly injured. The artist hurries around to the house, and finds that the girl he loves is disfigured for life. She offers him his freedom and returns him his ring.

The young man is not of the stuff of which heroes are made. His love cannot survive the loss of the girl's beauty. He takes the ring and hurries away. And the fears of the father are proven justified.

As time rolls on the artist finds that he cannot forget the girl he once hoped to wed. Gradually he forgets her beauty, and thinks more and more of her character and mental attributes. He realizes at last that it is the girl he wants, and even were she

as ugly as a hag life will be a wilderness without her.

Humbly he returns to the house, and again pleads his suit. At first the girl repels him; finally she consents to take him back, after he has convinced her of the sincerity of his love. She is heavily veiled when they meet, but she does not raise the veil, neither does he ask her to. Her physical appearance is of no importance, he tells her, and so far as he is concerned this is the truth. For he is no longer the artist, he is the sincere lover.

Still wearing her veil, but her beauty regained, the girl accompanies him to the altar. When they return to his studio the veil is lifted, and with a radiant smile she goes to his arms.

Their love has been cruelly tested, but the artist has proven that he is a man well deserving of the happiness that now is his.

HUSBANDS WANTED

Solax Release, November 22

Dick Abbot, a confirmed bachelor, is left a large fortune by his uncle's will on condition that he is married within a month. Dick wants the fortune and not knowing any girl he would want for a wife, he advertises. Gladys Bennett, a very pretty girl, who works in a millinery store, is lonely and tired of living in a small furnished room. She reads Dick's ad and writes him a letter. Dick makes an appointment for her to meet him at a certain restaurant at five o'clock, stating he will wear a white carnation and asking her to wear one also, that they may know each other. Gladys accidentally drops her letter from Dick in the park. A matrimonial agent picks it up. He rushes to his office, where a crowd of old maids, widows, etc., are awaiting him. He sends each one to the restaurant wearing a white carnation. The proprietor of the restaurant is greatly pleased with the crowd, and seeing them all wearing white carnations he gets a large bouquet of them and puts one on each member of the orchestra, also all other customers. Each woman darts for a man with a white carnation. The place is in an uproar when Gladys enters, only to get knocked down by a big Irish woman. Dick comes along in time to help her up and they lose no time in getting away from the howling mob.

THE WILL OF PROVIDENCE

Solax Release, November 24

An old miser, before dying, writes his will and sews it up, with all his money, in the lining of an old coat. The will reads that whoever finds the money can keep it. He gives the coat to his landlady, but she is disgusted and sells it to a second-hand dealer. An amateur actor later buys the coat. He makes a failure in his first tryout and, blaming his bad luck on the coat, takes it back to the Jew. A little waif, without a home, father or mother, knocks at the door of a poor journeyman tailor. The tailor's family share their humble abode with the little waif. The poor child is in rags and the tailor goes to the second-hand store to get him something to wear. He buys the miser's old coat, thinking he can cut it down for the little waif. The child helps to cut the lining out of the coat, when out drops the old miser's money and the will, and the tailor and his family are amply repaid for adopting the waif.

UNCLE'S VISIT

Imp Release, November 27

A rapid-fire comedy in which a faithful young wife incurs the enmity of her husband through being overzealous.

Mr. and Mrs. Sperry, newlyweds, are expecting a visit from Mr. Sperry's uncle, a wealthy cattle raiser, from Kansas. He has never met the wife and she is anxious to make a good impression. She receives a letter from another relative warning her that, inasmuch as the man from the cyclone country is quite eccentric, he may come disguised to test her qualities.

She remembers the admonition and when "Slimmy," a typical nomad, puts in an appearance, he is royally received. The knight of the road is agreeably surprised. He thoroughly enjoys the situations of being guessed out as the expected relative. He is wined and dined like a prince and tops it off with a fragrant cigar, finishing up by appropriating the contents of the box.

In the meantime Uncle Silas arrives and calls at the office of the husband, where he is given a royal greeting. Business is dropped and the nephew proudly escorts the man from the West down the street, having in prospect a happy surprise for his wife.

They enter the hall and the fumes of a cigar greet their nostrils. The uncle is shocked and inquires sternly if the wife is addicted to the use of tobacco. They go into the room and find "Slim" enjoying all the comforts of a privileged guest. There is consternation. The husband fires out the tramp and the perplexed wife tries to explain, but the irate husband will not listen. The uncle is also exasperated and announces his intention of boarding the next train for Kansas. Finally the wife shows the letter and it all dawns on the husband.

There is an explanation to the uncle and a happy reconciliation between Mr. and Mrs. Sperry. The story closes with the tramp inhaling the fragrance of a choice cigar, his hunger appeased, about to take passage up the road on the bumpers of a freight car.

OVER THE HILLS

Imp Release, November 30

A story of the rocky mountains in which a miner finds a wife with some embarrassing circumstances connected with his strange courtship.

Ethel Edgar is a wild rose of the peaks, whose only associates are rough, honest miners. Her father and brother refuse her permission to accompany them on a prospecting trip, giving as an excuse that she is a girl and cannot withstand the hardships. She is peeved and decides to go gold hunting on her own hook. Procuring a mirror and a pair of shears, she clips off her tresses, dons male attire and, with revolver and pick, sallies forth in search of adventures.

One comes most inopportunely, for she falls over a cliff and rolls to the rocks below, stunned and amazed. She is rescued by Wayne Holland, a young miner, who lives alone in a cabin on the mountain. He carries her to his home, where she revives. Holland, while not conversant with the ways of women, has an intuition that his newly made friend is masquerading. The girl tries to hide her identity but makes it all the more apparent that she is not what she seems.

Leaving her in the cabin, Holland sleeps in the open and an unsuccessful miner tries to rob him, entering the cabin. The girl screams and Holland is awakened. There is a fight and the thief is sent crashing down the mountain side.

Ethel leaves the cabin and goes home, where she dons suitable wearing apparel. Holland, left alone, cannot forget the sweet face and resolves to seek her. After much primping he dresses in his best suit of clothes and goes to her home, where he discovers her in proper personæ and is smitten by her charms. He endeavors to make love to her, but she will have none of him in his make-up, assumed for the occasion. He returns to his home crestfallen as the result of his courting expedition. Ethel follows him, anxious to make amends for her seeming coldness. There is a pretty scene in his cabin of the happy lovers.

THE MOTHER GOOSE SERIES

Champion Release, November 27

People who are looking for striking and original things in the photo stories will have something to sit up and think about when they see screened the Champion's remarkable "Mother Goose Scries." Think of seeing once again, not in fancy, merely pictured in a child's story book, but right before us in living characters, the familiar figures so dear to our childhood days.

"Rock-a-bye baby on the trectop" and lo! and behold! there is the tree and high in its branches is the cradle and the baby, gently swaying in the wind. And there, too, do we see Mother Goose herself, and not only she, but her big, fat goose also. And there she sits smiling at us benignly, the author of all our delight. "When the bough breaks the cradle will fall," and sure enough the bough breaks and down come cradle, baby and all. But the best part about this Mother Goose scries is its appeal to the grown-up children. And here is where the Champion's originality that we first spoke about shines forth,—that is to say, in the manner of its presentation.

We are introduced to a modern scene, everything cozy and comfortable. There sits the old grandfather in his easy chair. There reclines the younger married folk by the brightly burning hearth-fire. In tumble the youngsters, and the parents and the old grandfather are soon smothered in their childish embraces. Now the crossed legs of Papa and Grandad are brought into play as horses. The gray-whiskered and gray-haired old Grandfather is once more a child. His face lights up with childish enthusiasm as his voice rings out, "Ride a Cock Horse to Banbury Cross, to see a young woman ride a white horse; rings on her fingers, bells on her toes, we shall have music wherever she goes." His joyous enthusiasm becomes infectious as he dashes the little one up and down on his "horse-leg." Soon all the other grown-ups are beating time, and not one in all that room but "as a child" once more.

What is going on in their minds? Look there in the background and see for yourself. There is the sweet, smiling countenance of Mother Goose. There she sits with her fat goose under her arm. She waves her wand, and from our view dissolves the material world of those who a moment ago we had been observing; and before our delighted vision troop forth splendidly caparisoned steeds, ridden by

bold-looking knights, and there in front of them, bedecked and beribboned, is the white horse and the beautiful young maiden on its back, whose bells and rings were always a joy and delight to our childhood's fancy. And so it goes on through the series, which includes, of course, Jack and Jill who went up the hill, and later on tumbled down again with all the water, which they had drawn a pail of, tumbling on top of them.

THE TWO BROWNS

Champion Release, November 29

The story is of the West, the breath of the plains sweeping over the various scenes with unmistakable surety. There are two Browns. One is John W.—the other Joe W. John is from New York City, Joe is to the manor born. These two worthies fall desperately in love with Virginia Dare, daughter of their ranch boss. Virginia favors the suit of John, the New Yorker, and this arouses the jealousy of Joe, who, falling into a bad mood, resolves to gain his ends by foul methods.

This is what he did. He had a friend in New York write a letter to John, making it appear as from John's wife. When John receives it, he regards it as a mistake or a practical joke, and laughingly hands it to Joe. This is what the latter expected, and once in his hands, he saw that it fell into Virginia's hands. That settled it. She spurned John from that time forth, giving him no chance to defend himself, nor the slightest hint of what she had learned, which she, of course, believed.

Then Joe found favor with her, more to spite John than for aught else. Thus did unhappiness come to Virginia and John because of Joe's rascality. Then came the workings of fate. Joe's pal in New York, who had sent the unfortunate letter, wrote to Joe about it. But he addressed it to J. W. Brown, and so it happened that the letter fell into John's hands and was opened by him. You'll remember that his initials were also J. W. He thereat learned of Joe's trickery.

It may well be imagined how Virginia felt when she discovered how wrongly John had been dealt with, so to him she made all amends in her power, showering her gifts of affection upon him in abundance. But we are anticipating a little. Let us go back before the discovery of Joe's perfidy. The parson was just about to tie the knot between Virginia and Joe, when in burst John with the timely evidence, and upset the plans which Joe had so nicely laid.

Joe retired under the scornful and scorching glances of every one present. No one had a particle of sympathy for him, and John received the congratulations from the guests which otherwise would have been the other's. The unexpectedly happy termination of this story is brought about so naturally and logically that all hands will award it a measure of plaudits.

TOO MUCH INJUN

Powers Release, November 28

This is Indian, but —a comedy! A little surprise, yet it's so— first Indian comedy ever made. It introduces the youth that has the spirit of the plains in his Eastern blood, and we show him whetting his ferocious appetite for redmen's blood. He's going out West, you must know, and he's practising the plunge of the bowie, for he's anticipating many a savage hand-to-hand encounter. His subject is the nearest to the real article that a tenderfoot can get— namely, a cigar store Indian. But the Indian is not the kind you expect him to be, so he resents it in such fashion that the erstwhile despoiler of the copperman's domain changes his mind about that triumphant tour of the Woolly West.

THE LINEMAN AND THE GIRL

If she were not such a careful thing about herself and her home, she never would have bothered about the electrical wiring men who were working on the sidewalk in front of her house; but she noticed that they were about to plant a telegraph pole right before her door, and this just grated on her sense of artistic landscape arrangement. So, when they had a nice hole dug for it, she left the cake in the oven and, stepping into the excavation, defied them to remove her. Just like that!

And they didn't. But what did follow made the young engineer in charge of the work wish he owned a will like hers and he decided to get it, if he had to take her with it. which was just to his taste, because she was so young and sweet, and determined and—well, he got her!

THE WANDERER'S RETURN

Powers Release, December 2

The visit of old Daddy Time is constantly changing this little old world of ours, and it changes us, too,—and as the years roll by Fate casts us over the endless domains of the globe, some near to and some far from the fanciful spot we revere as "home." An iota in the great human plane, Harry Reid became lost to his loved ones, and advertisement by the most modern methods extant failed to bring him into the light of the love of his family. It was just a freak of circumstance that another man cruelly undertook to wound the hearts of the mourning ones by masquerading as the lost man. He might have played his part successfully, too, if the same fate that sent Jack into the endless chasm of oblivion had not wrought a miracle still more wondrous. Now, dear reader, you are waiting for the saddest part of this tale. You are to be disappointed, however, for there is no sad part to it. Strange to say, this film is a roaring farce, full of funny situations. Do you see the opportunity for fun?

VIEWS OF LAKE COMO

Here we take a boat ride over this world-famous Italian lake, which is noted chiefly for its scenic wonders and beauties. The romantic gondolas glide majestically by and we can almost hear the twang of the native guitar as we sail along on the glassy water.

JOLLY BILL OF THE ROLLICKING R

American Release, November 27

Jolly Bill couldn't be tidy. All the cowpunchers had long ago given him up as hopeless. But one day they pulled out his shirt, "mussed" up his hair and sent him off to propose to Miranda. And—holy smoke! Miranda just happened to need a man and grabbed at the chance. So they mysteriously made it up between them to go off to 'Frisco, the big place, and have a bully time. Which they did.

On their return they were surprised to find the whole ranch out and prepared to "kid" them. But they who came to conquer remained to worship, for here was the erstwhile Miranda gayly attired in the very latest that 'Frisco could show. And as for Bill—well, you should have seen the mortal frame jerked about in agony by unaccustomed tight pants, high collars, dandified waistcoats, etc. But he carried the new glory becomingly and the cowpunchers merely fainted by way of showing surprise.

But you know that couldn't last. They finally got Bill out back of the barn and off went vest, coat, and collar and untidy Bill was supremely happy once more. Not for long, though. Miranda, becoming suspicious, bustled around the barn just in time to witness the final demolition of the new togs. Miranda gave chase and overhauled Bill under a big cactus whose thorns couldn't possibly hurt Bill so much as Miranda's ready tongue.

But she succeeded—and thereby hangs the tale of Jolly Bill's rejuvenation. A film of astonishing possibilities in the fun-making line. It's a scream from start to finish. The pantomime is exceptionally strong. Approximate length, 1,000 feet.

THE SHERIFF'S SISTERS

American Release, November 30

Edith Howard has learned to love Jack Evans, foreman of her father's ranch, but her affections are not returned. Jim Dawson, another suitor, has also been persistent in his attentions to Edith, but, loving Jack very deeply, she gives him scant encouragement.

Edith's sister, Clara, returns from an Eastern boarding-school and her charming ways soon win her the love of Jack Evans, thus shattering Edith's one hope of happiness. Clara and Jack quickly become engaged and easily obtain the mother's consent to an early union. Not so with the father. Jack is heartbroken, and having always regarded Edith as a dear friend, confides his troubles to her. Jealousy seizes Edith.

In the meantime Jim Dawson seeks out the father and asks his consent to his love for Edith. Wrought up by the apparent crisis in his family affairs, Mr. Howard becomes insulting and pulls his gun on Dawson. But the latter is quicker and kills Howard. Jack, conversing with Edith, hears the shot and hurries to the scene, picking up the dead man's gun in an effort to identify his slayer. Then Dick Howard, the sheriff, brother of the two girls and son of the old gentleman, rushing to the scene, finds Jack in the compromising position, and knowing that he had before had an argument with Father Howard, places him under arrest. Clara does not believe her lover guilty and begs for his liberty to no avail.

All this time, Edith, knowing that Jack was with her when the fatal shot was fired, remains silent through jealousy. The prisoner is placed in jail by the sheriff, who then returns to console his little sister. He loses the prison keys and Clara finds them. She hurries at once to the jail, liberating her lover and placing herself in his place. Jim Dawson, having thus luckily escaped, gathers a gang of cowpunchers, bent upon storming the jail to at once hang Jack. They arrive in time to see Jack escaping, give chase, capture him and in the flight that ensues Jack is thrown from a railroad viaduct onto a passing freight. Bruised and bleeding he falls to the ground, where he is picked up later by the sheriff. Edith

then confesses her duplicity. A reconciliation follows and Jack is allowed his freedom. A powerful tale of fierce passions, carrying a complicated plot of surpassing interest to an easy and logical conclusion.

Approximate length, 1,000 feet.

MISS MASQUERADER

Eclair Release, November 28

What could afford a better foundation for a delightfully humorous picture tale than a lovable, vigorous specimen of budding girlhood, out for a lark, bundled up in male attire and chaperoned by a doting uncle with boyish tendencies?

Her experiences at a fashionable club, on the golf links and other places rarely frequented by women offer many laughable situations.

Naturally there's a love plot attached in which the girl figures triumphantly. Exquisite photographic value is apparent in every scene, while the production, as a whole, is a delightful remedy for brain-fagged, overworked mortals who tire of the grind and long for an excuse for laughter to brighten their weary souls.

THE FIVE DAUGHTERS OF MR. DURAND

Eclair Release, November 30

Mr. Durand is the happy father of five charming girls, who lay siege to the heart of a son of one of his old college friends. This friend writes Mr. Durand that his son, George, will pay him a visit, and he expresses the desire that the young man should fall in love with one of his daughters and win her as his bride. The letter falls into the hands of Marietta, the youngest of the daughters. Although only twelve years of age, she enters joyously into preparations for the reception of the Fairy Prince. They all endeavor to give him a royal time, with the exception of Renee, who seemed timid and disinterested. This timidity is, however, assumed, as her sisters discover her one day, when George is asleep, sketching the object of her silent adoration. Her sisters make sport of her bashfulness, and each one tries her utmost to captivate young George, but all to no avail, as Renee wins the day, and George asks Papa Durand for her hand in marriage.

On the same reel is

GUSSY'S CONGRATULATIONS

Gussy, desiring to pay his respects to his maiden aunt on the anniversary of her birthday, bought a beautiful bouquet of flowers, and starts to deliver them in person. He found after he had started on his journey that he had forgotten his gloves, so drops into a haberdasher's to purchase a pair. He gave the bouquet to a man to hold for him, and after making his purchase finds that the scoundrel had decamped, having sold the flowers for 40 cents. Gussy is dismayed and searches for a florist. He is disappointed, and was about giving up in despair, when he arrives at the apartment-house where his aunt abides. A servant is entering with a beautiful bunch of flowers. He persuades the latter to let him take the bouquet, and greets his aunt with effusion, handing her the bouquet, not knowing that a note accompanied it. The bouquet was intended for an actress on the first floor, and when the aunt reads the letter she is indignant and cuts Gussy out of her will.

THE LATE MRS. EARLY

Comet Release, December 1

In this film the mirror of nature is thrust before us in all its unmistakable correctness. We see ourselves as others might see us and our many faults are reflected without fear or favor. Mrs. Early has a habit of always being late, and this habit is the bane of Mr. Early's existence. It manifests itself at the opening of the story when the pair start for a week-end stay in the country. Mrs. Early is late and they miss the train. Next day at breakfast Mr. Early presents wifey with a watch. The gift is more of a gentle reminder for her to mend her tardy ways than anything. Mrs. E. even fails to take the hint, for she is late receiving the timepiece. Then the pair decide to go to the theater. Mr. Early starts ahead and purchases the tickets. Mrs. Early is a long time getting there, and after waiting a reasonable period Mr. Early tears up the pasteboards and departs. Mrs. Early arrives, discovers the torn coupons and sends a note to John Smith, an old flame, asking him to take her out to dinner. Smith assents.

Mr. Early also receives a note. It is from an old girl friend who has just reached town. Mr. Early, lonely and disgusted, is only too glad to find companionship and consents to chaperon the writer. All hands, by a strange coincidence, make their rendezvous a certain restaurant, and when wife and hubby meet under these unique circumstances the situation is better imagined than described. Mrs. Early promptly faints, but speedily recovers. Explanations follow and she promises that in the future she will never be late again.

BILL AND BERTIE'S WEDDING DAY

Lux Release, November 24

This is a funny story of how Bill and Bertie went into double harness on the same day. Their respective bridal parties met at the church door and quarrelled and the quarrel continued with disastrous results. When a man's married his troubles begin. On the same reel is

A PASSING CLOUD

Edward Bunthorne and his sweetheart, Grace, came down to the river to pass away an afternoon in luxurious idleness and sweet content. Their courtship could well be compared to a blithe spring morning. The sun shone, the birds sang, and all the world went merrily. Then came a tiny speck upon the distant horizon; it grew and soon loomed overhead, blocking out the light of the morning sun, hushing the song of the birds and making the world a dismal place indeed. The cloud was Madeline Martin, a young lady who came to the river with her little sister. The lovers made friends with her, and very soon they formed a pleasant party. Edward became infatuated with his new acquaintance, and some time afterwards was observed by Grace carrying on a desperate flirtation. Alas! the cloud must break, and Grace's little world will be clad in sombre hue, but—no, there proves to be no rain, for Grace bravely rescues Miss Martin's little sister from death. The unselfish bravery of this action reveals to Miss Martin the selfishness of her own actions, and she retired, leaving the lovers to make their peace. The sunshine comes again after a hard struggle, and Grace and Edward are finally forced to agree that Miss Martin was but—A Passing Cloud.

HIS VACATION

Nestor Release, November 20

John Strong, the village blacksmith, and Violet Dandy, the village belle, are having a rather easy time with their love romance, when Count Giustino de Ribboni blows in upon them in search of some restful diversions.

All the village maidens, Violet included, are dazzled by the Count's polished and grand manners, his cute, Kaiserlike mustache and the glamor of a title. All strive to win the Count's favor, but Violet wins the race, much to the disgust and despair of her big country lover.

Count de Ribboni's vacation proves to be an eventful one. At first his love affair progresses rapidly and Violet's ambitious mamma is in the seventh heaven of delight. Little Tommy, however, positively dislikes the Count, and proceeds to "queer" him with the prospective Countess. Unwittingly he helps his brother's (John's) suit.

Thanks to Tommy, the Count's vacation is transformed into a nightmare. Tommy anticipates the Count's every move, and "doctors" the stoop, the hammock, the carriage and, last but not least, the rowboat. Poor Giustino is kept busy falling, tumbling, taking flying leaps and floundering in the lake. At the opportune moment, John, the smithy, plays the hero's part by saving the girl, thereby earning her everlasting gratitude and love. Giustino manages to gain terra firma only to be thrown back into the water.

His vacation over, the Count returns to his count . . . er, the ribbon counter in a department store, where he is discovered by John and Violet. In a desperate attempt to hide himself, Giustino scatters yards and yards of ribbons and finally lands out in the street with the powerful assistance of a husky floorwalker.

THE COWBOY PUGILIST

Nestor Release, November 22

The boys were disappointed. Edwin Baxter, the only man of whom their Western little town could boast as being really clever with the gloves, had absolutely refused to answer the challenge of the theatrical company, booked for the Opera House next week. The manager had sent out posters announcing that his pugilist would meet all comers, and offering $200 to anyone able to stay four rounds with him. Edwin stubbornly insisted he was not good enough at the game, and, anyway, May Sutton disapproved of his fighting; so further argument was useless.

Upon calling at the Sutton home the next day, and learning that May and her grandfather and grandmother were to be dispossessed unless they could meet their six months' back rent, or the girl consented to become the wife of Samuel King, the landlord. Edwin vigorously declared he would answer the challenge after all, and started training at once.

Before the day for the fight arrived, King had heard of his townsman's intention, and as soon as "Kid" Flynn, the pugilist, and his manager appeared, he called upon them and offered the fighter his own price if he would give Edwin a sound thrashing. Having arranged matters to his

satisfaction, King watched his rival in love answer the challenge with a very derisive grin.

In the first round each man was trying to feel the other out; but in the second, after Edwin had put three punches on the "Kid's" jaw, the fighter decided it was time to "start something." The two men mixed it for a few seconds, then suddenly the "Kid" attempted to land his famous sleep prescription, a terrible right swing, which Edwin cleverly avoided just as the gong sounded. In the third, the "Kid" clinched. Edwin landed a right hook to the jaw and followed it up with a solar plexus that sent the fighter down for the count of eight. He rose, surprised and angry; but nimble Edwin managed to keep out of the way. In the fourth round the men fought hard, each taking a good deal of punishment; but the fighter was utterly unable to put over the deciding punch. When the gong sounded, Edwin modestly acknowledged the wild applause of his fellow-townsmen, gladly pocketed the $200 and hastened to his dressing-room.

On the following day the young man had the extreme pleasure of literally kicking Samuel King out of the Sutton home. He thus won the undying gratitude of the old folks and his little sweetheart.

Length, 1,000 feet.

THE THEFT OF MONA LISA

Great Northern Release, November 25

Fred, in his private office, is disturbed in his work by the entry of the Head's daughter, with whom he has a certain understanding. They bill and coo together without noticing the entrance of the proprietor, who, with difficulty keeping a straight face, orders his daughter out of the room. Fred resolves to test his fortune at once, and asks papa's consent to his marriage. The proprietor then says: "As soon as you have done a good piece of work as a journalist, I will consent to the marriage." Fred immediately sets out, and after a time, becoming thirsty, drops into a cafe. Here he overhears a number of artists discussing the bad supervision prevailing at the Louvre, and this instantly suggests a plan to him. Proceeding to the gallery, he inspects the world-famous work of art, and then going to an open window nearby, is gratified to find that some workmen have erected a cradle to travel from the ground to the window. That evening he returns, and reaching the window by the cradle, enters the room and steals the picture. The next morning the loss is discovered, and the police soon have the matter in hand. The director of the gallery is rung up and is told that the picture has disappeared. Glancing at his paper, he sees a report of the theft written by Fred, and backed up by a number of police, he makes his way to the office of the paper, and there is introduced to Fred. The picture is taken down from the wall, where it has been temporarily hung and wrapped up in a piece of paper. The director turns for a moment to chat with the Head, when Fred exchanges the picture for another canvas of the same size and shape. This is taken in solemn procession to the gallery, but there a shock awaits the gathered crowd, for the canvas is not "Mona Lisa," but a painting of the Nordisk trade-mark. At this juncture, Fred pushes his way in with the real painting, which he delivers up in the sight of all. He has accomplished what he set out to do, and we last see him with his prize folded in his arms.

GRANDMA'S TOOTHACHE

Comet Release, November 27

The plot of this interesting film revolves around an aching tooth. The situations are numerous and amusing and the denouement is arrived at in an unexpected and attractive manner. Dr. Howe is a dentist. He has a little daughter, Edith, who dotes on her grandma, a motherly old lady who at the opening of the story comes to the Howes and stays for dinner. At the table Grandma complains of a violent toothache. The Doctor suggests the immediate extraction of the molar, a procedure which Edith views with abject horror. The dentist then retires to another room, followed by his wife, and prepares for the operation. Edith hurries and brings a bottle of paregoric, but when she realizes that her father is bent on pulling the tooth she takes Grandma to a room in the garret. Papa and Mamma Howe then institute a search for their little one, leaving the dinner untouched. Two tramps enter the house and forthwith apply themselves to the meal. Then they go to the garret and, believing them to be the dentist and his assistant, Edith and Grandma cover themselves with bedsheets. The tramps mistake them for a pair of ghosts and beat a hasty retreat. Mr. and Mrs. Howe have returned about this time. They search high and low and finally go to the garret. Edith and Grandma then pose as daredevil bandits and almost scare the Howes out of their wits.

The Doctor and his wife are worried and completely nonplussed over the unusul disappearance of their darling and Grandma. As a last resort they appeal to the police. Upon the arrival of the authorities the search is started all over again. All hands visit the garret, and, lo and behold! instead of bandits, the party discover Edith and Grandma, fast asleep, locked in each others' arms and seemingly at peace with the entire universe. Explanations follow and the police, nettled over what they deem "stupidity of some guileless folks," leave the house in anything but good humor. Edith's ruse wins and it is needless to say that Grandma and her sick tooth, for the time being, are not separated.

THE COURTING OF MARY

Majestic Release, November 26

Mary, the tomboy, and Owen, the sportsman, have equally an aversion for the opposite sex. Although pursued by many charming ladies, Owen eludes them and steals off to his favorite trout stream, which divides the two estates. Mary is also annoyed by many admirers, among whom is a poet, but she ingeniously gets rid of them all, only to meet her fate at the trout stream in which Owen fishes industriously.

Meeting there one day, Owen orders Mary off his side of the stream, where she has comfortably ensconced herself, but alas! Cupid has lost his opportunity and the die is cast.

Mary's uncle, although seemingly severe, has a tenderness for an interesting spinster of uncertain age. Mary surprises her uncle with the spinster and shows emphatically, in various ways, her dislike of the proposed match. Uncle, while appearing severe on Owen's suit, plans to get Mary married off, at the behest of the spinster lady, and succeeds in his scheme. Owen and Mary elope with the aid of a long ladder and an automobile and (we are told) lived happily ever after.

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SALES COMPANY

The following films have been released during the week of November 20th by the Motion Picture Distributing and Sales Company:

Monday, November 20th.

The Test ..... American
National Guardsmen and Regulars at Ft. Riley ..... Champion
From the Bottom of the Sea ..... Imp
His Vacation ..... Nestor
The Office Boy's Dream ..... Comet

Tuesday, November 21st.

The Broken Trap ..... Bison
Rivals—Views of Italy ..... Powers
A Master of Millions ..... Thanhouser
Hands Across the Sea in '76 ..... Eclair

Wednesday, November 22d.

When the Sheriff Got His Man ..... Champion
The Cowboy Pugilist ..... Nestor
Helpless Man ..... Reliance
Hushands Wanted ..... Solax
Golden Wedding ..... Ambrosio

Thursday, November 23d.

Master of the Vineyard ..... American
Executive Clemency ..... Imp
Portuguese Centaurs ..... Eclair
Charlie and the Autcmatic Lighter ..... Eclair
The Price ..... Rex

Friday, November 24th.

The Diamond Locket ..... Comet
White Fawn's Escape ..... Bison
Bad Man ..... Bison
The Basehall Bug ..... Thanhouser
The Will of Providence ..... Solax
Bill and Bertie's Wedding Day ..... Lux
A Passing Cloud ..... Lux

Saturday, November 25th.

Desperate Desmond Pursued by Claude Eclaire ..... Nestor
Jug-o-Rum ..... Powers
A Daughter of Italy ..... Reliance
The Theft of Mona Lisa ..... Great Northern
The Tailor Wants to Be Paid ..... Itala
The King of Noose Throwers ..... Itala

Sunday, November 26th.

The Courting of Mary ..... Majestic

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Data from Manufacturers' List of Releases

MEMBERS OF SALES CO.

AMBROSIO

(By N. Y. M. P. Co.)

		Feet
Oct.	4—Wrestlers and Wrestling	
Oct.	11—The Little Chimney Sweeper	
Oct.	14—Tweedledum's Monkey	
Oct.	14—One of Tweedledum's Tricks (Com.)	
Oct.	18—The Conversion of St. Anthony	
Oct.	25—Salambo	
Nov.	1—Judas (Dr.)	
Nov.	8—Dolly's Doll	
Nov.	8—Tweedledum's Motor Car	
Nov.	15—The Convict's Song (Dr.)	
Nov.	22—The Golden Wedding	

AMERICAN

Oct.	12—The Cowboy and the Outlaw (Dr.)	1000
Oct.	16—Three Daughters of the West (Dr.)	850
Oct.	16—The Caves of LaJolla (Sc.)	150
Oct.	19—The Lonely Range (Dr.)	1000
Oct.	23—The Horse Thief's Bigamy (Dr.)	1000
Oct.	26—The Trail of the Eucalyptus (Dr.)	1000
Oct.	30—The Stronger Man (W. Dr.)	1000
Nov.	2—The Water War (W. Dr.)	1000
Nov.	6—The Three Shell Game (W. Dr.)	1000
Nov.	9—The Mexican (W. Dr.)	1000
Nov.	13—The Eastern Cowboy (W. Com.)	1000
Nov.	16—The Way of the West (Com.)	1000
Nov.	20—The Test (Dr.)	1000
Nov.	23—The Master of the Vineyard	
Nov.	27—Jolly Bill of the Rollicking R	
Nov.	30—The Sheriff's Sisters	

CHAMPION

Oct.	23—The Copperhead	950
Oct.	25—Law or the Lady	950
Oct.	30—Field Day Sports at Ft. Riley, Kansas	950
Nov.	1—The Cowboy's Pies	950
Nov.	6—Folks of Old Virginia	950
Nov.	8—The Moonshiner's Trail	950
Nov.	13—The Redemption of a Coward	950
Nov.	15—The Passing of Sal	950
Nov.	20—National Guardsmen and Regulars at Fort Riley, Kansas (Top.)	950
Nov.	22—When the Sheriff Got His Man (Dr.)	950
Nov.	27—The Mother Goose Series (1st Reel)	950
Nov.	29—The Two Browns	950

COMET

Nov.	20—Office Boy's Dream	
Nov.	24—The Diamond Locket	

ECLAIR

Oct.	16—Lake Garda (Scenic)	185
Oct.	23—Youth! Queen of Hearts" (Com.)	740
Oct.	23—Percy Gets Tired of the Theater (Com.)	260
Oct.	30—A Father's Heart (Dr.)	920
Nov.	6—Willie Challenges Jim Jackson (Com.)	
Nov.	6—Life Under the Sea (Educational)	
Nov.	13—The Legend of the Eagle (Dr.)	925
Nov.	21—Hands Across the Sea	
Nov.	23—Portuguese Centaurs (Mil.)	600
Nov.	23—The Automatic Lighter (Com.)	400
Nov.	28—Miss Masquerader (Com.)	1000
Nov.	30—The Five Daughters of Mr. Durand (Com.)	
Nov.	30—Gussy's Congratulations (Com.)	

GREAT NORTHERN

Aug.	26—A Traitor to His Country (Dr.)	
Sept.	2—The Foundling (Dr.)	
Sept.	9—A Dream with a Lesson	
Sept.	16—The Conspirators (Dr.)	
Sept.	23—Caught in His Own Net (Dr.)	
Sept.	30—The Conspirators (Dr.)	
Oct.	7—The White Tulip (Com.)	
Oct.	7—Barcelona (Scenic)	
Oct.	14—Secret of the Underground Passage (Dr.)	
Oct.	21—His Fidelity Investigated (Com.)	
Oct.	28—The Vicissitudes of Fate (Dr.)	
Nov.	4—The Actor as Soldier (Com.)	
Nov.	11—A Woman's Wit (Com.)	
Nov.	18—A Rendezvous in Hyde Park (Com. Dr.)	
Nov.	18—High Scotland (Scenic)	

IMP

Independent Moving Picture Co. of America.

Sept.	14—The Brothers (Dr.)	1000
Sept.	18—The Bicycle Bug's Dream	
Sept.	21—By Registered Mail	
Sept.	25—The Co-Ed. Professor (Com.)	750
Sept.	25—Through the Dells of the Wisconsin in a Motor Boat (Sc.)	250
Sept.	28—'Tween Two Loves (Dr.)	1000
Oct.	2—The Rose's Story (Dr.)	1000
Oct.	5—Through the Air (Dr.)	1000
Oct.	9—The Sentinel Asleep	
Oct.	12—The Better Way	
Oct.	16—Uncle Pete's Ruse	
Oct.	19—The Aggressor	
Oct.	23—The Biting Business	
Oct.	26—The Waif	
Oct.	30—His Dress Shirt	
Oct.	30—A Few Minutes with Steeplejack Lindholm	
Nov.	2—King, the Detective	
Nov.	6—Waiting at the Church (Com.)	1000
Nov.	9—The Wife's Awakening (Dr.)	1000
Nov.	13—The Fallin' Out	
Nov.	16—Breaking the Seventh Commandment	
Nov.	20—From the Bottom of the Sea	
Nov.	23—Executive Clemency	
Nov.	27—Uncle's Visit	
Nov.	30—Over the Hills	

ITALA

Aug.	19—Foolshead—Manikin	
Aug.	19—The Blunt Sword	
Aug.	24—Modern School of Italian Cavalry	
Aug.	26—Foolshead—Chauffeur	
Aug.	26—For a Straw	
Sept.	2—Clio and Phyletes	
Sept.	7—The Infinitive Ways of Providence (Dr.)	
Sept.	9—Foolshead Hypnotizer (Com.)	
Sept.	9—Toto Has a Purse	
Sept.	16—The Horse of the Regiment (Com.)	
Sept.	16—Foolshead Charges Himself with Removal (Com.)	
Sept.	23—The Mask of the Red Death	
Sept.	23—The Hornet	
Oct.	7—Foolshead a Model Guest	
Oct.	21—Foolshead Quarrels With His Sweetheart	
Oct.	28—Toto and the Dummy (Com.)	
Oct.	28—The Rearing of Pheasants (Dr.)	
Nov.	4—Foolshead's Holiday (Com.)	
Nov.	11—A Woman's Wit (Com.)	
Nov.	11—A Victim of Competition	
Nov.	28—Second Dr. Crippen	

LUX

By Prieur.

Oct.	6—Bill Has a Bath (Com.)	452
Oct.	6—Neighbors (Com.)	488
Oct.	13—A Dog in a Coiner's Den (Dr.)	593
Oct.	13—Bill, Police Cyclist (Com.)	390
Oct.	20—Bill Pays His Debts (Com.)	442
Oct.	20—Henpecked Bertie Goes Fishing (Com.)	514
Oct.	27—Bill, His Wife and the Water (Com.)	455
Oct.	27—Bertie and His Rivals (Com.)	472
Nov.	3—Bill and the Bear (Com.)	554
Nov.	3—Tommy's Camera (Com.)	393
Nov.	10—Bill Taken for a Ghost (Com.)	426
Nov.	10—The Diversions of a Nursemaid (Com.)	495
Nov.	17—Saas Grund, a Village in the Alps (Sc.)	295
Nov.	17—The Mystery of Beaufort Grange (Dr.)	695
Nov.	24—Bill and Bertie Get Married (Com.)	325
Nov.	24—A Passing Cloud (Dr.)	658

MAJESTIC

Nov.	26—The Courting of Mary (Com.)	
Dec.	3—Love Heeds not Showers (Com.)	
Dec.	10—The Ultimate End (Dr.)	
Dec.	17—Little Red Driving Hood	

NESTOR FILM COMPANY

Oct.	18—The Town Marshal (Com. Dr.)	
Oct.	21—Mutt and Jeff Join the Opera Co.	
Oct.	21—The Blessed Baby (Com.)	
Oct.	25—Lone Bill's Last Ride (Dr.)	
Oct.	28—Mutt and Jeff Discover a Wonderful Remedy (Com.)	
Oct.	28—Dippy Advertises for a Pup (Com.)	
Nov.	1—Big Noise Hank (W. Com.)	
Nov.	4—Mutt and Jeff and the Lady Stenographer (Com.)	
Nov.	4—The Suit Case Mystery (Com.)	
Nov.	8—A True Westerner (Dr.)	
Nov.	11—Desperate Desmond Almost Succeeds	
Nov.	18—Mutt and Jeff and the Unlucky Stars (Com.)	
Nov.	15—The White Medicine Man (Dr.)	
Nov.	18—That Kid from the East (Com.)	
Nov.	20—His Vacation	
Nov.	22—The Cowboy Pugilist (W. Dr.)	
Nov.	25—Desperate Desmond Pursued by Claude Eclaire (Com. Dr.)	

NEW YORK MOTION PICTURE CO.

("Bison")

Oct.	6—Range Justice	
Oct.	10—The Pioneer's Mistake	
Oct.	13—The Indian Rustlers	
Oct.	17—A Western Bride	
Oct.	20—A Warrior's Treachery	
Oct.	24—A Noble Red Man	
Oct.	27—An Indian Hero	
Oct.	31—The Cattlemen's War	
Nov.	3—A Young Squaw's Bravery	
Nov.	7—A Race for a Bride	
Nov.	10—Wenona's Broken Promise	
Nov.	14—The Winning of Wonega	
Nov.	17—The Ranchman's Mother-in-Law (Com. Dr.)	
Nov.	21—The Broken Trap	
Nov.	24—White Fawn's Escape	
Nov.	24—A Bad Man	

POWERS' PICTURE PLAYS

		Feet
Oct.	3—A Matrimonial Idyl (Dr.)	
Oct.	7—The Branded Indian (Dr.)	
Oct.	10—Large Lakes of Italy (Scenic)	285
Oct.	10—Thou Shalt Not Steal (Com.)	700
Oct.	14—Running Fawn's Chief (Dr.)	990
Oct.	17—Yarn of a Baby's Shirt (Com.)	
Oct.	17—First Mail by Aeroplane (Topical)	
Oct.	17—Headline Acrobats (Com.)	
Oct.	21—The Awakening of John Clark (Dr.)	
Oct.	24—John Baxter's Ward (Dr.)	
Oct.	24—The Little Brown Calf (Dr.)	
Oct.	28—The Revenue Officer's Last Case (Dr.)	
Oct.	31—Apples and Destiny (Com.)	
Oct.	31—The Progressive Book Agent (Com.)	
Nov.	4—The Pride of the West (Dr.)	
Nov.	7—Mobilization of the American Fleet	
Nov.	11—For the Tribe (Dr.)	
Nov.	14—When First We Met (Dr.)	
Nov.	14—The Tell-Tale Parasol (Com.)	
Nov.	18—The Old Leader (Dr.)	
Nov.	21—Rivals (Com.)	
Nov.	21—Views of Montserrat, Italy (Sc.)	
Nov.	25—Jug o' Rum (Dr.)	

RELIANCE

Nov.	1—A Mix-up in Suitcases	
Nov.	4—The Greater Love	
Nov.	8—Marriage	
Nov.	11—The Track Walker	
Nov.	15—The Moonshiners	
Nov.	18—The Injustice of Man	
Nov.	22—Helpless Man	
Nov.	25—A Daughter of Italy	
Nov.	29—Happy Thanksgiving	

REX

Sept.	21—The Rose and the Dagger (Dr.)	
Sept.	28—The Derelict (Dr.)	
Oct.	5—Lost Illusions (Dr.)	
Oct.	12—Chasing a Rainbow	
Oct.	19—Her Sister	
Oct.	26—A Breach of Faith (Dr.)	
Nov.	2—The Tale of a Cat	
Nov.	9—Saints and Sinners	
Nov.	16—The Return	

SOLAX COMPANY

Oct.	20—His Better Self (Mil. Dr.)	
Oct.	25—Percy and His Squaw (Com.)	
Oct.	27—For Big Brother's Sake (Dr.)	
Nov.	1—Following Cousin's Footsteps (Com.)	
Nov.	3—A Heroine of the Revolution (Dr.)	
Nov.	8—An Interrupted Elopement (Com.)	
Nov.	10—Grandmother Love (Dr.)	
Nov.	15—Baby Needs Medicine (Com.)	
Nov.	17—Only a Squaw (Dr.)	
Nov.	22—Husbands Wanted (Com.)	
Nov.	24—The Will of Provideuce (Com. Dr.)	

THANHOUSER COMPANY.

Aug.	29—The Moth	
Sept.	1—Romeo and Juliet, Part I	
Sept.	5—Count Ivan and the Waitress	
Sept.	8—Romeo and Juliet, Part 2	
Sept.	12—The Buddhist Priestess (Dr.)	
Sept.	15—In the Chorus (Dr.)	
Sept.	19—The Lie (Dr.)	
Sept.	22—The Honeymooners (Dr.)	
Sept.	26—Lochinvar (Dr.)	
Sept.	29—Love's Sacrifice (Dr.)	
Oct.	3—The Five Rose Sisters (Dr.)	
Oct.	6—The East and the West (Dr.)	
Oct.	9—The Higher Law (Dr.)	
Oct.	13—The Tempter and Dan Cupid (Dr.)	
Oct.	17—The Early Life of David Copperfield	
Oct.	24—Little Em'ly and David Copperfield	
Oct.	31—The Loves of David Copperfield	
Oct.	20—The Satyr and the Lady (Dr.)	
Oct.	27—The Jewels of Allah (Dr.)	
Nov.	3—Their Burglar	
Nov.	7—The Missing Heir (Dr.)	
Nov.	10—The Last of the Mohicans (Dr.)	
Nov.	14—The Higher—the Fewer (Com.)	
Nov.	17—A Mother's Faith (Dr.)	

YANKEE FILM COMPANY

Sept.	8—Mesmerizing Moe (Com.)	
Sept.	8—Faded Roses (Dr.)	
Sept.	11—Tangled Heartstrings	
Sept.	15—Woman	
Sept.	18—The Star Reporter	
Sept.	22—The Girl and the Chauffeur (Dr.)	
Sept.	25—For the Wearing of the Green (Dr.)	
Sept.	29—Man (Dr.)	
Oct.	2—She Never Knew (Dr.)	
Oct.	6—The Goose Girl (Dr.)	
Oct.	9—His Second Wife	
Oct.	13—Society Hobos	
Oct.	16—The Lost Handkerchief (Com.)	
Oct.	20—The Man Who Came Back (Dr.)	
Oct.	23—The Drummer Boy of Shiloh (Dr.)	
Oct.	27—Flower of the Forest (Dr.)	
Oct.	30—The Van Osten Jewels (Dr.)	
Nov.	3—At Daisy Farm (Dr.)	
Nov.	6—A Coward's Regeneration (Dr.)	
Nov.	10—He Didn't Like the Tune (Com.)	
Nov.	13—Into the Light (Dr.)	
Nov.	17—The Two Rooms (Dr.)	

LICENSEES OF PATENTS CO.

BIOGRAPH

	Feet
Sept. 28—Her Awakening (Dr.)	997
Oct. 2—Too Many Burglars (Com.)	499
Oct. 2—Mr. Bragg, a Fugitive (Com.)	497
Oct. 5—The Making of a Man (Dr.)	1000
Oct. 9—Italian Blood (Dr.)	999
Oct. 12—Trailing the Counterfeiter (Com.)	529
Oct. 12—Josh's Suicide (Com.)	469
Oct. 16—The Unveiling (Dr.)	998
Oct. 19—The Adventures of Billy (Dr.)	999
Oct. 23—Through His Wife's Picture (Com.)	530
Oct. 23—The Inventor's Secret (Com.)	468
Oct. 26—The Long Road (Dr.)	999
Oct 30—Love in the Hills (Dr.)	998
Nov. 2—A Victim of Circumstances (Com.)	382
Nov. 2—Their First Divorce Case (Com.)	616
Nov. 6—The Battle (Dr.)	1084
Nov. 9—The Trail of Books (Dr.)	994
Nov. 13—Dooley's Scheme (Com.)	530
Nov. 13—Won Through a Medium (Com.)	467
Nov. 16—Through Darkened Vales (Dr.)	990
Nov. 20—The Miser's Heart (Dr.)	
Nov. 23—Resourceful Lovers (Com. Dr.)	
Nov. 23—Her Mother Interferes (Com.)	

EDISON

Oct. 25—The Fairies' Banquet (Com.)	400
Oct. 25—How the Telephone Came to Town (Com.)	600
Oct. 28—An Island Comedy (Com.)	1000
Oct. 28—The Kid from the Klondyke (Com.)	1000
Oct. 31—The Reform Candidate (Dr.)	1000
Nov. 1—The Rise and Fall of Weary Willie (Com.)	1000
Nov. 3—The Girl and the Motor Boat (Dr.)	1000
Nov. 4—Love and Hatred (Dr.)	1000
Nov. 7—A Modern Cinderella (Com.)	1000
Nov. 8—Logan's Babies (Com.)	1000
Nov. 10—The Black Arrow (Dr.)	1000
Nov. 11—Willie Wise and His Motor Boat (Com.)	650
Nov. 11—Icebergs Off the Coast of Labrador	340
Nov. 14—Ludwig from Germany (Com.)	1000
Nov. 15—The Living Peach (Com.)	600
Nov. 15—The Young Men's Christian Association	400
Nov. 17—The Ghost's Warning (Dr.)	1000
Nov. 18—The Story of the Indian Ledge (Dr.)	1000
Nov. 21—Life in the United States Army	1000
Nov. 22—The Bosun's Watch (Com.)	1000
Nov. 24—Home (Dr.)	1000
Nov. 25—A Perilous Ride (Dr.)	1000
Nov. 28—The Lure of the City (Dr.)	1000
Nov. 29—The Troubles of a Butler (Com.)	1000

ESSANAY FILM CO.

Oct. 27—Pals (Dr.)	1000
Oct. 28—The Forester's Plea (W. Dr.)	
Oct. 31—Outwitting Papa (Com.)	1000
Nov. 2—The Right John Smith (Com.)	364
Nov. 2—Hi Feather at the Fair (Com.)	636
Nov. 3—Bill Bumper's Bargain (Com.)	1000
Nov. 4—The Outlaw Deputy (W. Dr.)	1000
Nov. 7—He Fought for the U. S. A. (Dr.)	1000
Nov. 9—Showing Uncle (Com.)	400
Nov. 9—Gee Whiz (Com.)	600
Nov. 10—The Empty Saddle (Dr.)	1000
Nov. 11—The Girl Back East (W. Dr.)	1000
Nov. 14—Hubby's Scheme (Com.)	1000
Nov. 16—President Taft at San Francisco	1000
Nov. 17—The Point of View (Com.)	
Nov. 17—Excess Baggage (Com.)	1000
Nov. 18—The Cattle Rustler's Father (W. Dr.)	1000
Nov. 21—Too Much Turkey (Com.)	1000
Nov. 23—Old Fidelity (Dr.)	1000
Nov. 24—At the Stroke of Twelve (Dr.)	1000
Nov. 25—The Desert Claim (W. Dr.)	1000

GAUMONT
G. Kleine

Oct. 3—Ajaccio, the Birthplace of Napoleon (Trav.	325
Oct. 7—The Upward Way (Dr.)	726
Oct. 7—Cintra, a Picturesque Town of Portugal	269
Oct. 10—The Missing Bracelet (Dr.)	1150
Oct. 14—Rejected (Dr.)	845
Oct. 14—Pansies (Botanical)	155
Oct. 17—Done Brown (Com.)	837
Oct. 17—A Fairyland of Frost and Snow (Scenic)	163
Oct. 21—The Masked Huntsman (Dr.)	784
Oct. 21—Opening Flowers (Botanical)	216
Oct. 24—Jimmie in Love (Com.)	555
Oct. 24—The Ostrich Plume Industry, France (Ind.)	428
Oct. 28—Fridolin	578
Oct. 28—The Principality of Monaco	400
Oct. 31—The Widower	1020
Nov. 4—The Jesting Princess (Com. Dr.)	787
Nov. 4—Belgian Cavalry at Exercise (Mil.)	200
Nov. 7—The Vagabond (Dr.)	623
Nov. 7—A Trip on a Dirigible Balloon (Topical)	331
Nov. 11—The Hour of Execution (Dr.)	787
Nov. 11—Manresa, a Spanish Town (Travel)	200
Nov. 14—Jimmie and His Country Uncle (Com.)	820
Nov. 14—The Outskirts of Paris (Scenic)	164
Nov. 18—The Reckoning (Dr.)	875
Nov. 18—A Trip to Saxony	150
Nov. 21—The Sealed Confession (Dr.)	900
Nov. 21—A Stone Quarry in Saxony	75

	Feet
Nov. 25—The Escape from the Dungeon (Dr.)	825
Nov. 25—Cave Homes in the Canary Isles	180
Nov. 28—A Busy Cupid	758
Nov. 28—Review of the Austrian Army	232
Dec. 2—The Promoter (Dr.)	1140

KALEM CO.

Oct. 11—For the Flag of France (Dr.)	1000
Oct. 13—The Smugglers (Dr.)	1000
Oct. 16—The Colleen Bawn (3 reels)	3000
Oct. 18—Daniel Boone's Bravery (Dr.)	1000
Oct. 20—The Mesquite's Gratitude (Dr.)	1000
Oct. 23—A Prisoner of Mexico (Dr.)	1000
Oct. 25—The Lost Freight Car (Dr.)	1000
Oct. 27—The Peril of the Plains (Dr.)	1000
Oct. 30—For Her Brother's Sake (Dr.)	1000
Nov. 1—The Greatest of Engineering Feats.	
Nov. 1—The Plot Against Bertie (Com.)	
Nov. 3—The Price of Ambition (Dr.)	
Nov. 6—The Luck of Reckless Reddy (Com.)	1000
Nov. 8—White Brave's Heritage (Dr.)	1000
Nov. 10—The Engineer's Daughter (Dr.)	1000
Nov. 13—When California Was Won (Dr.)	1000
Nov. 15—The Desert Well (Dr.)	1000
Nov. 17—The Fishermaid of Ballydavid (Dr.)	1000
Nov. 20—Dan, the Lighthouse Keeper (Dr.)	1000
Nov. 22—How Texas Got Left (Dr.)	1000
Nov. 24—The Temptation of Rodney Vane (Dr.)	1000

LUBIN

Oct. 21—Her Exclusive Hat (Com.)	
Oct. 21—Willie's Conscience (Com.)	1000
Oct. 23—The Scandal Mongers (Dr.)	1000
Oct. 25—The Tars Ashore (Com.)	1000
Oct. 26—A Rural Conqueror (Com.)	1000
Oct. 28—Love's Victory (Dr.)	1000
Oct. 30—Somebody's Mother (Dr.)	1000
Nov. 1—A Gay Time in Atlantic City (Com.)	1000
Nov. 2—One on Reno (Com. Dr.)	1000
Nov. 4—The Mexican (Com.)	1000
Nov. 6—Aunt Jane's Legacy (Com.)	1000
Nov. 8—Who Owns the Baby (Com.)	1000
Nov. 9—Jack's Umbrella (Com.)	1000
Nov. 11—The House that Jack Built (Dr.)	1000
Nov. 13—His Chorus Girl Wife (Dr.)	1000
Nov. 15—Some Mother-in-Law (Com.)	1000
Nov. 16—A Newsboy's Luck (Dr.)	1000
Nov. 18—A Romance of the '60s (Dr.)	1000
Nov. 20—My Brother Agostino (Dr.)	1000
Nov. 22—The Ranchman's Daughter (Dr.)	1000
Nov. 23—A Blind Deception (Dr.)	1000
Nov. 25—His Brother's Double (Com.)	1000

G. MELIES.

Sept. 21—$200.00 (Dr.)	1000
Sept. 28—The Mission Waif (Dr.)	1000
Oct. 5—The Stolen Grey (Dr.)	1000
Oct. 12—Tommy's Rocking Horse (Dr.)	1000
Oct. 19—The Cross of Pearls (Dr.)	1000
Oct. 26—The Gypsy Bride (Dr.)	1000
Nov. 2—Right or Wrong (Dr.)	360
Nov. 2—Mexican as It Is Spoken (Com.)	590
Nov. 9—The Spur of Necessity (Dr.)	1000
Nov. 16—The Miser Miner (Com. Dr.)	1000
Nov. 23—An Oil Country Romance (Dr.)	1000
Nov. 30—The Reason Why (Com.)	1000

PATHE FRERES

Oct. 13—Raffles Caught (Dr.)	
Oct. 13—Guerrero Troup	
Oct. 14—Marooned (Dr.)	
Oct. 16—The Gambler's Dream (Dr.)	
Oct. 17—Pathe's Weekly No. 42	
Oct. 18—The Ranch Girl's Terrible Mistake (Dr.)	
Oct. 19—The Renegade Brother (Dr.)	
Oct. 20—A Trip Down the Magdapis River (Scenic)	
Oct. 20—Eva Moves In (Com.)	
Oct. 20—Up the Flue (Com.)	
Oct. 21—A Puritan Courtship (Dr.)	
Oct. 23—The Traitor (Dr.)	
Oct. 23—Nomadic Tribes in El Kantara Gorges (Algeria) (Sc.)	
Oct. 24—Pathe's Weekly No. 43	
Oct. 25—Revolution in a Bachelor's Club (Com.)	
Oct. 26—In Frontier Days (Dr.)	
Oct. 26—The Island of St. Kilda, Scotland (Sc.)	
Oct. 27—Mother is Strong on Hypnotism (Com.)	
Oct. 27—Funeral in Annam (Sc.)	
Oct. 27—Logging and Milling in Sweden (Sc.)	
Oct. 28—Saved by the Flag (Dr.)	
Oct. 30—Grandfather's Violin (Dr.)	754
Oct. 30—A Burlesque Bullfight (Com.)	210
Nov. 1—Love Moulds Labor (Dr.)	941
Nov. 2—A Sioux Lover's Strategy	899
Nov. 3—An Episode Under Henri III	968
Nov. 4—The Coward (Dr.)	1000
Nov. 6—Pathe's Weekly (No. 45)	
Nov. 7—Uncle's Money (Com.)	321
Nov. 8—The Story of the Typewriter	960
Nov. 10—The Bandit's Bride (Dr.)	236
Nov. 20—Pathe's Weekly	
Nov. 21—Cain and Abel	
Nov. 21—A Grouch Cure (Com.)	
Nov. 22—A Pinch of Snuff (Com.)	
Nov. 22—The Bari Tribe (Sc.)	
Nov. 23—Cowboy Life	
Nov. 23—The Kioday Equilibrists	
Nov. 24—Two Daughters of Havana (Dr.)	
Nov. 24—Comic New Year Games in Singapore	
Nov. 25—The Lost Necklace (Dr.)	

SELIG

Oct. 20—His Better Self (Dr.)	1000
Oct. 23—Coals of Fire (Dr.)	1000
Oct. 24—Why the Sheriff is a Bachelor (Dr.)	1000
Oct. 26—Lost in the Jungle	1070
Oct. 27—A Painter's Idyl	1000
Oct. 30—Little Injin (Dr. Com.)	1000
Oct. 31—Captain Brand's Wife	1000
Nov. 2—The Inner Mind	1000
Nov. 3—His First Long Trousers (Com.)	500
Nov. 6—The Coquette	1000
Nov. 7—Western Hearts (Dr.)	1000
Nov. 9—Old Billy	1000
Nov. 10—Lieutenant Grey	1000
Nov. 13—In the Days of Gold (Dr.)	1000
Nov. 14—The Bootlegger (Dr.)	1000
Nov. 16—The New Superintendent (Dr.)	1000
Nov. 17—A Spanish Wooing (Dr.)	1000
Nov. 20—The Convert of San Clemente (Dr.)	1000
Nov. 21—The Night Herder (Dr.)	1000
Nov. 23—Blackbeard (Dr.)	1000
Nov. 24—Getting Married (Com.)	750
Nov. 24—In Japan (Edu.)	250

URBAN ECLIPSE
G. Kleine

July 19—The Tie That Binds (Dr.)	760
July 19—A Round-Up In Chili	240
July 26—An Amateur Skater	440
July 26—Satan on a Rampage	660
Aug. 2—The Struggle for Life	650
Aug. 2—On the Coast of Bengal	326
Aug. 9—The Heiress	705
Aug. 9—Lyons, the Second City of France	295
Aug. 16—For the Honor of the Name (Dr.)	790
Aug. 16—Moss-Covered Ruins on the Isle of Wight	245
Aug. 23—Condemned for Treason (Dr.)	845
Aug. 23—Wool Industry of Hungary	135
Aug. 30—A King for an Hour (Com.)	572
Aug. 30—Sights of Berlin	423
Sept. 6—Clever Beyond Her Years (Dr.)	675
Sept. 6—Lake Thun in Switzerland (Scenic)	325
Sept. 13—The Hand of the Law (Dr.)	665
Sept. 13—Norwich and Vicinity, England (Travel)	330
Sept. 20—In Ancient Days (Dr.)	1000
Sept. 27—The Trials of a Tall Traveler (Com.)	458
Sept. 27—Manufacturing Fireworks (Ind.)	542
Oct. 4—A Jealous Wife (Com.)	338
Oct. 4—The Grand Chartreuse (Trav.)	292
Oct. 4—Ezra and the Fortune Teller (Com.)	348
Oct. 11—Pardoned by the Governor (Dr.)	646
Oct. 11—Making Cheddar Cheese (Ind.)	342
Oct. 18—Ordered to Move On (Dr.)	605
Oct. 18—Madeira, Portugal (Travel)	385
Oct. 25—A Woman's Slave (Dr.)	950
Nov. 1—Trapped (Dr.)	975
Nov. 8—An Eye for an Eye (His. Dr.)	1000
Nov. 15—The Hindu Jewel Mystery (Dr.)	1015
Nov. 22—Guy Fawkes (Dr.)	1010
Nov. 29—The Mysterious Stranger (Dr.)	610
Nov. 29—Salt Industry in Sicily	372

VITAGRAPH

Sept. 26—His Sister's Children	1000
Sept. 27—A Western Heroine	1000
Sept. 29—The Ninety and Nine	1000
Sept. 30—Her Hero	1000
Oct. 2—Our Navy	1000
Oct. 3—The Wager (Com.)	1000
Oct. 4—The Mate of the John M. (Dr.)	1000
Oct. 6—Carr's Regeneration (Dr.)	1000
Oct. 7—Ups and Downs (Com.)	1000
Oct. 9—Daddy's Boy and Mammy	1000
Oct. 10—The Missing Will	1000
Oct. 11—The Indian Flute	1000
Oct. 13—Answer of the Roses	1000
Oct. 14—By Way of Mrs. Browning	1000
Oct. 16—The Fighting Schoolmaster	1000
Oct. 17—Vitagraph Monthly	1000
Oct. 18—Selecting His Heiress (Com.)	1000
Oct. 20—The Cabin Boy (Dr.)	1000
Oct. 21—Lady Godiva (His. Dr.)	1000
Oct. 23—The Foolishness of Jealousy	1000
Oct. 24—Wig Wag	1000
Oct. 25—Aunt Huldah, the Matchmaker	1000
Oct. 27—Kitty and the Cowboys	1000
Oct. 28—Regeneration	1000
Oct. 30—Captain Barnacle, Diplomat	1000
Oct. 31—Madge of the Mountains	1000
Nov. 1—Southern Soldier's Sacrifice (Dr.)	1000
Nov. 3—The Gossip (Com.)	1000
Nov. 4—A Message from Beyond (Dr.)	1000
Nov. 7—Auld Lang Syne (Dr.)	1000
Nov. 8—Arbutus (Dr.)	1000
Nov. 10—Who's Who (Com.)	1000
Nov 11—An Aeroplane Elopement (Com. Dr.)	1000
Nov. 13—Suffer Little Children (Dr.)	1000
Nov. 14—The Girl and the Sheriff (Dr.)	1000
Nov. 15—Their Charming Mamma (Com. Dr.)	1000
Nov. 17—The Little Spy (Dr.)	1000
Nov. 18—Vitagraph Monthly of Current Events	1000
Nov. 20—Heroes of the Mutiny (Dr.)	1000
Nov. 21—Wistaria (Dr.)	1000
Nov. 22—The Half-Breed's Daughter (Dr.)	1000
Nov. 24—An Innocent Burglar (Com.)	1000
Nov. 25—The Life Boat (Dr.)	1000

Here's Your Baby!

With a grin like a Cheshire cat—a grin born of pure joy, eagerness and enthusiasm—we announce His Royal Implets, the "Saturday Split Imp." Heavens! How we've waited for this moment, planned, schemed, worked! How we've asked your help and how you've given it! You all said "Give us Comedy, Comedy, Comedy—and split reels every Saturday." So we've done what you ordered. And that's why we say it's **YOUR** baby, this third Imp! Treat him well as long as he's good. **BUT** if he misbehaves—kick him out! Our first "Baby Imp" comes on SATURDAY, DECEMBER SECOND, and is named

"THE MASHER"

(Copyright, 1911, by I. M. P. Co.)

About 650 feet long—and every foot a screaming comedy! Read the synopsis elsewhere and then please, please, please whisper to your exchange **QUICK!** We're going to set you wild with enthusiasm over our "Saturday Splits." A special company has been engaged to work on these and nothing else! First release Saturday, Dec. 2. Remember!

"BILL" TAFT ON THE SAME REEL!

We caught President Taft and a whole lot of notables dedicating the wonderful new Naval Training Station near Chicago. Had the exclusive picture rights from the United States Government. Good enough for a whole reel but we could use only 350 feet of it.

"Uncle's Visit"

(Copyright, 1911, I. M. P. Co.)

A rapid-fire COMEDY. You'll wish it was twice as long. Released MONDAY, Nov. 27th. Will you go after it as hard as you can?

WANTED!

First-class negatives, ideas, plots, scenarios—anything that will add to the lustre of the Imp's name and fame. Will pay best prices.

WE ASK EVERY IMP EXHIBITOR

to wire his exchange immediately for a booking on our wonderful 2,000-foot educational drama "FROM THE BOTTOM OF THE SEA," released Monday, Nov. 20th. Don't wait to see it. Take our word that it is a magnificent film. Meet your exchange half way by offering to pay extra for it. As great a drawing card as the famous "Fall of Troy" and similar features. Made through the courtesy and co-operation of the United States Government. Feature it BIG, BIG, BIG!

"Over the Hills"

(Copyright, 1911, I. M. P. Co.)

One of the best mining dramas we've ever produced. Released THURSDAY, Nov. 30th. Tell your exchange you won't be happy till you get it!

WANTED!

The name and address of every exhibitor not on our regular weekly mailing list. Important matter being sent out weekly. Big news coming!

IMP FILMS COMPANY

102 W. 101ST STREET, NEW YORK, N. Y. **CARL LAEMMLE, PRESIDENT.**

Sold through Motion Picture Dist. & Sales Co.

Solax

WHY SOME EXCHANGES
ARE INCREASING THEIR BUSINESS

By watching each manufacturer's product from week to week and picking out the BEST. SOLAX pictures are NOW the best on the market.

DO YOU KNOW THIS?

SOME EXCHANGES have been quick to appreciate this and placed their orders—while others do not see what they buy and rely on the old system of waiting until their customers become dissatisfied, before waking up. Often a customer doesn't kick, but quietly goes elsewhere.

PUT IT ANY WAY YOU LIKE, if a man does not LOOK at what he buys. he is not getting the MOST out of his investment.

LOOK AT OUR RELEASES, ALSO LOOK FOR OUR THIRD RELEASE—MONDAY, DEC. 18th

3--A WEEK--3

RELEASES

- NOVEMBER 22d—"HUSBANDS WANTED"—Comedy
- " 24th—"THE WILL OF PROVIDENCE"—Drama
- " 29th—"A TROUBLESOME PICTURE" } Split Reel
- " "LIFE ON BOARD A BATTLESHIP" } Comedy
- DECEMBER 1st—"A REVOLUTIONARY ROMANCE"—Military

Solax Company

CONGRESS AVENUE
FLUSHING, L. I.

REMEMBER—ALL OUR FILMS ARE TINTED AND TONED
Sold exclusively through M. P. D. & S. Co.

ANNOUNCEMENT No. 6

READ WHAT IS SAID ABOUT THE

Simplex

THE PEER OF ALL

MOVING PICTURE MACHINES

Galveston, Texas, Tribune, Friday, Sept. 29, 1911.

"The Hulsey series of moving picture theaters of Galveston has shown its intention of co-operating with the city in every possible means to insure against the arising or spreading of fire by procuring eight "fool and fireproof" picture machines. They are the first of their kind in the South. The only danger, practically, that can befall a moving picture theater is a film fire, and the fact that the same is shown from the rear of the theater is a constant source of danger. With the Simplex machines, two of which are being installed in each of the Hulsey theaters, this is impossible even through carelessness of the operator."

"Another feature with this latest innovation in the moving picture world is the arrangement of the shutter, which is so connected with the machine as to almost wholly obviate the eye worry, so often met in moving picture theaters."

Denver, Colo., Oct. 6, 1911.

SIMPLEX SALES AGENCY, 23 E. 14th Street, N. Y.

Gentlemen:—We requested the Chief of the Fire Department of Denver to send a representative to this office to inspect the Simplex machine. He complied with our request, and the examiner reported to the Chief that the Simplex machine was the ideal device for projecting motion pictures. Fire Chief Owens stated that he would recommend to the City Council that the various picture shows in Denver adopt this machine. We have been advised by the Chief's representatives that he would request the Insurance Company officials to call at this office and pass their opinion on the Simplex as a safety, fireproof machine.

Yours truly,
WM. H. SWANSON FILM CO.,
By H. T. Nolan, Manager, 145 W. 45th Street, New York.

PRECISION MACHINE CO. SALES AGENCY, 23 E. 14th Street, N. Y.

Gentlemen:—The Simplex machine was inspected by the Canadian authorities, and they pronounced it absolutely fireproof. They stated that on account of the fireproof construction of the machine they may recommend that the booth be dispensed with entirely, and that the machine be installed on a platform so that the operator will be in full view of the audience at all times, and any one can see whether he is violating any fire regulations.

Yours truly,
E. H. MOZART, Monopole Film Company.

"Just the machine this department has been looking for."
N. Y. City Official Inspector, Bureau Water, Gas and Electricity.

SIMPLEX OFFICE, 23 E. 14th Street, New York City.

Gentlemen:—Since we first exploited the moving picture as an amusement attraction sixteen years ago, at the Eden Musee, we have used many projecting machines. Money has been no object to procure the best results, and, as a consequence, we have the reputation of showing the clearest, steadiest and most satisfactory pictures in the country. The new "Simplex Projector," the first one of which was operated here, and has been steadily used for the last three months, is undoubtedly the best machine we have ever operated.

EDEN MUSEE AMERICAN CO.,
E. J. Crane, Manager.

SIMPLEX SALES AGENCY, 23 E. 14th Street, New York City.

Gentlemen:—We have just installed one of your "Simplex" Projecting machines, choosing it after an exhaustive examination of all other makes. For absolute perfection and precision, coupled with extreme simplicity, it is everything that can be desired—a fact when TESTING films to determine the accuracy of perforation and printing machines of the UTMOST importance.

Yours truly,
THE "REX" MOTION PICTURE MFG. CO.,
573 Eleventh Ave., New York.

New York, Boro of Brooklyn, Oct. 3, 1911.

MANHATTAN SLIDE CO., 124 E. 14th Street, New York City.

Gentlemen:—The "Simplex" Moving Picture Machine that I bought through you is undoubtedly the best projector we have ever had in Prospect Hall. After using the other machines, I cheerfully state that the "Simplex" is decidedly the best and gives us entire satisfaction.

Yours very truly,
WM. D. KOLLE, Prop.

NO MORE TROUBLE WITH THE DEPARTMENTS IF YOU USE THE SIMPLEX

Sales Agency, 23 E. 14th St., New York

DEC 9 1911

MOVING PICTURE NEWS

Volume IV
No. 47

November 25
1911

LIBRARY OF CONGRESS
DEC 9 1911

PRICE
TEN
CENTS

Scene from
"Gathering of the Council of the Six Nations"
REPUBLIC FILM CO. Release of Dec. 16th

Will You Let Them ALL In If They Promise to be GOOD!

Great Scot! Why SHOULDN'T we break our necks, if necessary, to make good pictures? The encouragement you've given us in the past few weeks is wonderful. Orders from exchanges for our 2,000-foot submarine picture (released Monday, November 20) have shattered all records for films made in America. And the orders for our regular "Saturday Split Imp" are beginning to pile in already! Thousands of exhibitors have written us, saying they'll be glad to get three Imps every week, and will feature them as long as they are good. How about YOU? Three Imps are knocking at YOUR door. Will YOU let them ALL in if they promise to be GOOD? Answer!

"THE DUMB MESSENGER"

(*Copyright*, 1911, *Imp Films Co.*)

A cleverly concocted story of a gentleman burglar, a wealthy woman and a crooked butler. Staged and enacted in the Imp's best manner. Released Monday, Dec. 4th. Do you suppose you'll get it?

"TONY AND THE STORK"

(*Copyright*, 1911, *Imp Films Co.*)

Your favorite King Baggott assumes the rôle of "Tony," and helps put over one of the most delightful little stories we've ever sprung. Released Thursday, Dec. 7th. Do you suppose you'll get it?

"OUR SATURDAY SPLIT!"

(RELEASED SATURDAY, DEC. 9)

The first 600 feet are devoted to "Her Birthday" (copyright, 1911), the kind of comedy that has helped build up the Imp to its unquestioned leadership. The other 400 feet are devoted to remarkably interesting views of the Interscholastic Cross Country Road Run held Saturday, November 18th, under the auspices of Columbia University. The two together form **The Ideal Split Reel**, the kind you have been clamoring for. Do you suppose you'll get it?

IMP FILMS COMPANY

102 West 101st Street, New York, N. Y.

Carl Laemmle, Pres.

CHRISTMAS HINT!—Why not give away a lot of those clever Imp A. B. C. Books to your patrons at Christmas time? Will make a hit, and won't cost enough to talk about. Write at once for reduced price proposition!

Sold through Motion Picture Dist. & Sales Co.

The MAJESTIC

¶ Will make its initial release to the moving picture public Sunday, Nov. 26th, and earnestly solicits intelligent criticism from discriminating exhibitors that it may improve its product, if improvement is necessary.

¶ THE MAJESTIC COMPANY again wishes to thank the exchanges for their increased orders, and to state that no effort whatever will be spared to make MAJESTIC PICTURES the best produced.

¶ THE MANAGEMENT is prepared to announce its date for the release of TWO MAJESTICS A WEEK, the moment the exhibitors place their stamp of approval upon its efforts to improve the quality of the Independent pictures.

¶ THE PRODUCTION of Majestic pictures is in the capable hands of OWEN MOORE and DAVID MILES, who are surrounded by a most carefully selected company—Little Mary Pickford, Mabel Trunnelle, Anita Hendrie, Amy Oliver, Edna Rogeta, Herbert Prior, George Loane Tucker, C. De Cordeba, Paul Scardon and Chas. Craig.

A Handsome Photo of Little Mary

¶ The most beautiful photograph ever taken of your favorite, Little Mary Pickford, will appear on the front cover of THE NEW YORK DRAMATIC MIRROR, December 5th. This photograph was taken by Bangs, of New York, and is a work of Art. We recommend to every exhibitor in the country that a liberal display of these pictures on the day Majestic Pictures are shown, will add greatly to the receipts.

We have been obliged to change the release dates of two of our subjects—transferring "THE ULTIMATE END" from December 10th to December 24th, and substituting "KEEPING MABEL HOME," a high class comedy, for December 10th

FIRST RELEASE—Nov. 26th, "THE COURTING OF MARY"—High Class Comedy.
SECOND " Dec. 3rd, "LOVE HEEDS NOT SHOWERS"—High Class Comedy.
THIRD " Dec 10th, "KEEPING MABEL HOME"—High Class Comedy.
FOURTH " Dec. 17th, "LITTLE RED RIDING HOOD"—Nursery Rhyme.
FIFTH " Dec. 24th, "THE ULTIMATE END"—Strong Drama.

THE MAJESTIC MOTION PICTURE CO.

TOM D. COCHRANE, General Manager

145 WEST 45th STREET NEW YORK CITY

Sold through Motion Picture Dist. & Sales Co.

LET US HELP DECORATE YOUR LOBBY FOR THE HOLIDAYS
—MAIL US THE COUPON IN THE LOWER LEFT-HAND CORNER

THE THANHOUSER

"GREATEST DECEMBER"

Say "THANHOUSER" to the Exchange Man NOW for

The LADY from the SEA
Ibsen Psychological Study
(Released Tuesday, Dec. 12)

CINDERELLA
Greatest Film Fairy Story
(Released Friday, Dec. 22)

"SHE"
Rider Haggard's Mystery Masterpiece in Two Gorgeous, Mystifying Reels
(Released Tuesday, Dec. 26. No. 2, following Tuesday)

THREE ONE-A-MONTH FEATURES RELEASED ALL IN ONE MONTH

AN ALL-COMEDY WEEK IN THE "GREATEST DECEMBER!"

RELEASED TUESDAY, DEC. 5—COMEDY!

The Newsy and the Tramp

became fast friends and the friendship was of mutual benefit. The tramp put forth a protecting hand in behalf of tbe newsboy, who needed it, and the newsboy reciprocated by joining his protector's hands with those of the prettiest, wittiest little schoolma'am in all the county. This tbe newsy largely brought about by introducing a new version of The Handwriting On the Wall! The version is given in a way that makes you laugh.

"THE NEWSY AND THE TRAMP"

RELEASED FRIDAY, DEC. 8—COMEDY!

Brother Bob's Baby

wants the milk bottle. Poor Billy Batch has to lay down a good band at the club to go and feed his brother's baby on a Pennsylvania Railroad train—wbile the mother, who has missed the train, frantically telegrapbs instructions on how bachelors should take care of children. Can you beat it? The brother does! He flees while the fleeing is good, and his gyrations entertain you mightily.

AN ALL-COMEDY WEEK IN THE "GREATEST DECEMBER!"

To Boost YOUR Business

We bunched our best and biggest features in one month and made possible our GREATEST

DECEMBER 12 (TUES.) LADY FROM SEA, (IBSEN)
22 (FRI.) CINDERELLA
26 (TUES.) "SHE"—2 Reels
(No. 2, Following Tuesday)

THANHOUSER CO., NEW ROCHELLE, N. Y.:—Send me FREE Lobby Decorations for your "Greatest December" features. I am not getting "The Thanhouser News." I am

(NAME).....
(ADDRESS).....
(EXCHANGE).....

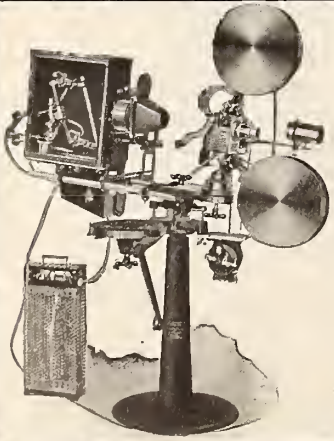
CLIP AND MAIL THIS DAY

THANHOUSER CO.

NEW ROCHELLE, N. Y.

MOTION PICTURE DISTRIBUTING AND SALES COMPANY

Sales Company agents for U. S. and Canada.



A FULLY EQUIPPED 1912 MOTOR-DRIVEN MOTIOGRAPH FOR $268.50 UP

THE LATEST ADDITION TO THE MOTIOGRAPH LINE

A snappy, up to the minute, 1912 model machine, that for grace of design, perfection in construction, "and picture," cannot be equalled.

Naturally you wonder how we can give such astonishing value for the money. The reason is simple—we have been building machines for years. Have a splendidly equipped factory, and the wonderful success of the MOTIOGRAPH has done away with heavy experimental expense.

Dependable Service is what you are after, and every MOTIOGRAPH sold is **our silent salesman.** When you buy a MOTIOGRAPH and like it you tell your friends, and when they are in the market their decision is influenced by the wonderful results you have obtained.

We are always glad to demonstrate our line. Call at the factory and learn more about us and the MOTIOGRAPH.

Good MOTIOGRAPH operators: Get in touch with us.

ENTERPRISE OPTICAL MFG. CO., 564 W. Randolph St., CHICAGO

For Sale by Live Dealers Everywhere

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The Moving Picture News

PUBLISHED EVERY SATURDAY

The CINEMATOGRAPH PUBLISHING COMPANY, 30 West Thirteenth Street, NEW YORK CITY

Telephone, 4092 Chelsea

Sole Agent and Correspondent for advertisements in Great Britain
B. Allan, 8 Sherwood St., Piccadilly Circus, W., London

Chicago Representative: Warner Kennedy.
844 Waveland Ave. 'Phone 3818 Lake View

ALFRED H. SAUNDERS, Editor.

This newspaper is owned and published by the Cinematograph Publishing Company, a New York corporation. Office and principal place of business No. 30 West 13th Street, New York. Alfred H. Saunders, President; John A. Wilkens, Secretary, and W. M. Petingale, Treasurer. The address of the officers is the office of the newspaper.

SUBSCRIPTION: $2.00 per year. Postpaid in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands. Canada and Foreign Countries: $2.50 per year. All communications should be addressed to The Moving Picture News, 30 West Thirteenth Street, New York City.
ADVERTISING RATES: $60 per page, $30 ½-page, $15 ¼-page, single column $20, $2 per inch. Discounts, 20% 12; 10% 6; 5% 3 months.

Volume IV **November 25, 1911** **Number 47**

THAT SMOKER AGAIN

WE wonder how many more times our columns are to put out the warning against the cigarette or cigar smoker in a film exchange. The Moving Picture News has been the only paper that has raised a warning voice against smoking. We have repeatedly called attention to exchangemen, operators, and proprietors on the folly of smoking around the unloading of films in an exchange. We have been in exchanges when operators have been changing their film, smoking a cigarette and have expressed our opinion pretty strongly in person to the men. If we could we would pass a law in every city of the land, making it a criminal offense for a smoker to be admitted into a film exchange. We would make it so stringent that any operator seen carrying a lighted cigarette alongside of his box of film, could be at once taken to prison without the option of a fine, and every proprietor of an exchange setting the bad example of smoking in his own film room we would jail and make it impossible for him to open an exchange again except under heavy bonds. It is a well-known saying that "familiarity breeds contempt," and so it seems to be the case with the film man. If it were not for the smoker we do not think there would be more than one or two fires in the whole year caused by cinematography.

We have been in manufactories where the films have been, or being, assembled, and have seen the directors and the managers and the office boy all smoking cigarettes together. We have been in assemblies of manufacturers where films were being examined and have noted the carelessness in which they reeled out foot after foot of film loosely onto a table on which stood or were laid three or four cigar ends, and have almost shivered in our boots at what might have happened, and all this in spite of warning after warning that has been given in these columns on the folly, the idiocy, or whatever term they like to apply to the act of smoking in the midst of films.

Our readers may ask what brings forth this indictment of the smoker at the present time. Our reason for this is that

The General Film Company

at their exchange, 19 East 21st street, on Sunday, November 19th, at 11.20 a.m., were foolish enough to allow one of these irresponsibles to start a fire for which there was absolutely no excuse, and which reflects a great deal of blame on General Flimco. It seems to be a regular thing at this exchange for smokers to be allowed full freedom, and it was a usual occurrence for operators after receiving their reels to place the same upon a table in the office and commence to unwind the film to examine them, letting the celluloid run loose in considerable quantities upon the floor, **and while examining this film, smoking cigarettes, at the same time putting the cigarettes on the table, and even half burnt matches amongst the loose celluloid.** This is just what occurred on Sunday, at the place we speak of, resulting in the damage of about 28 reels of film which the operators were examining, and a loss of something like $2,000 to the interior of the offices. The monetary loss entailed in the film and the damage to the offices is comparatively small compared to the damage in the eyes of the public, so again we raise a warning voice and ask that stringent rules concerning **everybody** in the film business should be made, to absolutely prohibit smoking **everywhere,** where films are being manufactured, examined or used in any way.

WILD WEST PICTURES

QUITE an avalanche of letters and comments have come in to us this week in response to our editorial on the above subject in last week's issue, and not a single one has anything to say in favor of some of the Wild West pictures. One correspondent specially writes, "We think every exhibitor throughout the country ought to pass you a vote of thanks at their meetings for the action you have taken regarding these Wild West pictures. We hope you will continue the good work."

It was not, nor is it now, our intention to place every Wild West picture under the ban. There are a few that come up to wonderfully good power both in dramatic and photographic art. Our readers will be able to specialize these for themselves; in a recent report from Chicago we find that some ten Wild West pictures were refused in that city. This fact turers pause, and to ask themselves if they cannot put ought to be sufficient in itself to make the manufactheir energies to better use than flooding the market with goods the people of Nickelodia do not want. While thanking our correspondents for their kind remarks, we want them to fully understand that we

like a little Western drama, and have no intention of condemning all and sundry, because it is more than possible that good, remarkably good subjects can be made showing Western life as it is to-day. The only elimination we ask is the degrading influence that the bad cowboys have upon the younger element. If Western pictures must be given, let them be of an elevating educative trend, something that the people will look forward to and receive with delight, something that will teach a good lesson and not leave a bad taste in the mouth with so many hold-ups, murders, and shootings; then we feel sure they will be received with pleasure and all objections will be removed from these films in the future.

MORE PECULIAR TACTICS

IT has become well known by this time to the whole trade, that the Independents are making such headway in gaining the confidence of the cinematograph public, and that those who have commissions to give out, prefer to give them to some well-known manufacturer in the Independent ranks in preference to going to the Licensed. Along these lines the Savannah Automobile Club gave their contract to the Republic Film Company to Cinematograph the races that will take place at Savannah and which will, no doubt, be the most unique series of races in the history of automobiling. As soon as it was known that the Republic had secured this contract, Messrs. Patentees tried to upset the contract and break down the arrangement. They sent representative after representative, all to no avail. Ultimately they said they were going to take the races from various points of public vantage. The people of Savannah immediately checkmated this by informing the Licensed people that they would Cinematograph at their own peril, ordering a squad of mounted police round the course with instructions to smash every camera found pirating or poaching upon the preserves of the Republic.

November 20 the Trust representatives appeared before the Automobile Club offering a big bonus if they would cancel the contract. Savannah gentlemen —are gentlemen—Southern gentlemen whose word is their bond, and so they turned down the offer of the Trust as is shown in the following night letter:

Copy of Night Letter Received November 21st, 10 A. M., From Savannah, Ga.

Savannah, Ga., Nov. 20th, 1911.

To Herbert Melis, Republic Film Co.:

Trust representatives appeared before Savannah Automobile Club at to-night's meeting offering big bonus to cancel Republic's contract and give them exclusive right to take race pictures. All were informed Republic had **exclusive contract** to produce these events and that no change would be made.

A. M. LUCAS, JR.

We congratulate the Republic upon securing so great a concession and being able to hold to it, and congratulate the Savannah Automobile Club on their principle, holding to right in preference to might.

While on the subject of Trust tactics, we received a letter in response to one we published in our last week's issue from Mr. Mohr of California. The following speaks for itself:

Editor Moving Picture News:

In your issue of November 18th I noticed a letter from a certain Mr. Mohr regarding cameras. I have reason to believe that within a short time the Motion Picture Patents Company will again begin an attack on the Independent makers. Not long ago I resigned my position with an Independent manufacturer and made application to the Biograph for a position. I was asked into the office, shown a chair, and then the gentleman in charge endeavored to learn from me the movement of the camera my former employer used.

Perhaps the present freedom of the Independents is but a scheme by which the Trust will get "the drop" on the so-called "pirates" at an unexpected moment.

We wonder how much longer such tactics will be allowed to exist. We love a fight, honest, fair and above board, but we do detest underhand scheming and intimidation, and we trust the people of Nickelodia and all concerned therein will soon see that right is better than might, and wins the day.

SIMPLEX MACHINE

This machine has only been on the market for a period of three months, and sales have been made in districts covering every large city in the States. It has extended in a wonderful manner to Canada, where it has been hailed with acclaim. South Africa also numbers the Simplex among the best imports, and even in faraway Australia the Simplex is well represented. The sales in the European market are stepping up by leaps and bounds. The machine is particularly adapted to fill a long-felt want in the field of the new educational movement, owing to the fact that with this machine the heavy restrictions of fire regulations are not needed. Its fireproof attributes are so quickly seen. It commends itself to the public school interest that is now beginning to look to cinematography in many educational studies.

WILLIAM E. SMITH, E.E.

Our quondam electrical engineer writer, now with H. Mackie Company, is on his way to the West Indies, Jamaica, South America, and a general run around the localities in the neighborhood of the above, which is very little covered by the American manufacturers. We feel sure good will accrue from this trip of benefit to the Mackie Company.

THE DURBAR IN "KINEMACOLOR"

Mr. Charles Urban, who has been graciously appointed by his Majesty to record the Coronation Durbar at Delhi, in kinemacolor, left England on Monday, last, for India, and, with seven of his most expert operators, will film in natural colors the magnificent ceremonial of King George being crowned in person and proclaimed monarch of our Eastern Empire. Mr. Urban, who travels to Bombay by the "Maloja," the "Medina's" sister ship, is a guest of the Indian government, and in addition to being granted exclusive privileges for securing life-motion scenes of every important incident in connection with their Majesties' high mission, has also a large number of invitations from ruling princes to visit and take pictures of all the most gorgeous and imposing palaces and estates in the great peninsula.

Possessed of a prerogative never previously granted to any kinematographer, Mr. Urban will certainly bring back to England a pictorial history of the unexampled splendors of the King-Emperor's unique visit, the vividness and realism of which mere words cannot anticipate.

STANDARD FILM EXCHANGE

In speaking of the matter of having a variety of twenty-eight reels for the customers of the Standard Film Exchange to select their daily programs from, Mr. Hopp states that he realizes there are some skeptics and says, "The proof of the pudding is in the eating" He says in this case he is really in position to exclaim "Eureka," meaning "I have it." Mr. Hopp's sincere expressions should impress all doubters.

The representative of the News in making his rounds among the film exchanges and film interests in general finds Mr. Hopp about as busy a man as can be found in any place of business. The satisfied look on Mr. Hopp's face indicates the substantial gain in business claimed.

MOVING PICTURE TALES

It is very gratifying to us to read the large number of letters that have come to us since our announcement of our forthcoming monthly supplement to The Moving Picture News, the Moving Picture Tales. We want to hear from every exhibitor and exchange man throughout the States, as from all appearances this is going to be a larger issue than we anticipated. We are pleased to receive the subscriptions and advertisements that have come in practically unsolicited. We want our readers to fully understand the Moving Picture Tales are not going to take the place of The Moving Picture News. It is an additional venture, and will cover an entirely different field to what The News does, making its appeal direct to the homes of the people of Nickelodia. This will make it a valuable advertising medium, and we want to hear from all exhibitors so that we may know how many to publish for our first issue.

FROM THE BOTTOM OF THE SEA

Our readers will notice that the stories written in The News are adapted from the synopsis of the various manufacturers. We understand that a little misinterpretation has taken place regarding the authorship of the above scenario. We do not claim the writers of moving picture tales are the originators, or authors, of the scenarios adapted from the synopsis selected. The scenario, "From the Bottom of the Sea," was written by our friend, Jack Reed, Jr., and we want to give him full publicity for the admirable manner in which he designed, and the Imp people the way they carried out the various actions. Miss West wrote the story from the synopsis, and we want our readers to fully understand that in all future issues where her name may appear that she is not the originator, but the story writer as the sypnosis appeals to her.

THE WAR IN TRIPOLI

The Cines Company, of Rome, are putting on the American market a series of the finest war pictures of Tripoli it is possible to obtain. The first issue is completely exhausted, and orders are being rapidly booked for the second series, which will be here within the next two weeks. If all reports are correct they will be far superior to the first series. They have also adopted a unique method of combining truth with fiction, issuing "The Searchlight," a story of the war in Tripoli. This will be released early in December, with a length of 1,050 feet. To be specific, the story is an up-to-date dramatic subject, in which an exciting love story, full of fine situations, is combined with a series of thrilling scenes of the great Italian-Turkish war, now raging in Tripoli. The story deals with the adventures of the daughter of an Italian gentleman, who is carried off by a Turkish pasha and subjected to all kinds of indignities, until she is finally rescued by the victorious Italian army, when they enter Tripoli. As most of the scenes are a record of real happenings, they possess more than usual interest at the present time. We are shown the entry of the troops, planting of the guns on the ramparts, the landing of the troops by boat, the fighting in the streets, and many scenes of Turkish cruelty in the streets of Tripoli. The subject is one of great excellence, and is certain to prove a strong attraction.

Milwaukee, Wis.—Schultz & Seeler will erect a $10,000 moving picture theater for David J. Brown at Thomas and Murray avenues.

AN INTERESTING OPINION FROM AN INTERESTING INDIVIDUAL

By M. I. MacDonald

INTO the office of the Moving Picture News wandered a few days ago a most earnest and interesting woman. It may not be exactly right to say that she wandered in either, because her entry there was for a purpose, and a good one. An interest in the welfare of little children and an insight into their little hearts, their wants and desires is always a good omen of what may be expected of the person who exhibits such interest, and it was in the interest of the little ones that Mrs. Jane N. Whaley found her way to the Editor of the Moving Picture News.

Mrs. Whaley is a white-haired, youthful-faced, gentle, Southern woman—a Virginian by birth. She has been making it her business to find out the views of different prominent individuals of the city on the matter of allowing the children to attend the moving picture show.

Says Mrs. Whaley, "The children must be entertained. They will go to picture shows in spite of everything. Why give the children so many don'ts? The poor little things are sometimes at a loss to know if there really is anything that they can do without being afraid of reproof. If the child is restricted from attending the picture show, he is bound to become a lawbreaker, because he is going to sneak in if he can't get there honestly. Also the exhibitor is going to be presented to him as a lawbreaker." Continuing she said, "The moving picture show is going to make better men and women. In many of the congested districts of New York City the little children never see nice-mannered people and pleasant surroundings except through the medium of the moving picture; they know nothing whatever of the beauties of the outside world except through the medium of the moving picture. Many times have I taken children into the picture show, and only once was I refused entrance with them; then I felt so badly that I went home, instead of going in, and those same children came and played around my door."

Mrs. Whaley is one of those women who are longing to throw off the shackles with which custom has so long encumbered their sex—she wants to do things. She is not a club woman, but works alone out of the kindness of her heart and a conviction that she is right in thought. It was interesting to hear her tell of her attempt to get a license to run a projecting machine. Said she, "I went to a man that I knew of who thoroughly understood the manipulation of the machine. When I told him what I wanted, he said, 'Yes, I'll teach you, but have you got a license?' Well, I had never thought of that, of course, so I went immediately to the Gas, Electricity and Water Supply office to obtain the required license. There I was told that they could not grant one to a woman. Why not? I asked. 'Because in case of fire we don't know what a woman might do,' was the answer. Oh, I replied, you think perhaps that a woman might not be able to run as fast as a man if anything went wrong. You should have seen how angry he got at this."

Needless to say, Mrs. Whaley was thwarted in her attempt to gain the desired knowledge. Returning again to the matter of the children she said, "I think there should be a matron in each moving picture theater—a responsible woman—and I am willing to be a matron myself just to show that it really would work."

As she departed I asked her name, initials, etc. She

said "My name is Mrs. J. N. Whaley—Jane—just plain, simple Jane, and remember," she said laughing, "five cents represents to me not a loaf of bread, but a picture."

DOT FARLEY AS ACTRESS AND WOMAN

By Margaret I. MacDonald

IS it not true that fame is more often won on merit of talent rather than on merit of character? Only once in a while when accidentally some one fluent with the pen happens to touch upon the outer edges of the halo, and peering through the glamour of a name sees the inward beauty of the polished gem—the character of the individual—do we realize the true meaning of the words of the poet, "A man's a man for a' that."

Miss Dot Farley, of the St. Louis Motion Picture Co., is one of those individuals whose beautiful traits of character have been found by those who know her most intimately, and in fact even casual acquaintances,

MISS DOT FARLEY

to be equal in brilliancy to her talents. Miss Farley is a very gifted actress, who, up to three and a half years ago, followed theatrical life. Since then she has been with the Essanay Co., the American Film Manufacturing Co., and the St. Louis Motion Picture Co., where she is to-day. In the Essanay she played character and comedienne roles, with the American she was leading woman in character and comedy roles. She is said to be most versatile and is quite as much at home in one part as in another. Being a magnificent horsewoman, she has made herself indispensable in plays requiring an exhibition of that art.

Miss Farley started out in her theatrical career in "Little Lord Fauntleroy." She started with Noble Bros. and has had wide experience with different well-known companies. I will tell my readers some very interesting stories of the presence of mind and fearlessness which prevails in her nature, as well as incidents where self has been entirely obliterated from her mind by anxiety for other people.

One day since she has been in the employ of the St. Louis Motion Picture Co., a number of the stock were returning on horseback from Forest Park; Miss Farley, Miss Gray, and young Mr. Hamilton were riding ahead. Galloping three abreast something happened which caused Miss Gray's horse to stumble, throwing itself against Miss Farley's horse in such a way that her horse was tripped also. Miss Gray's horse threw her, dragging her some twenty feet; she was rescued by young Mr. Hamilton who, dismounting, leaped rapidly to her aid. Miss Farley, however, during the accident performed rather a remarkable feat, showing with what wonderful presence of mind she is possessed—her horse fell, throwing her, but she actually pulled herself together and remounted again while the horse rose.

At another time she was riding a horse that was very much afraid of the camera. It was necessary for her to come straight for the camera in order that the proper view could be taken; the horse swerving, bolted under a tree twenty-five feet from the camera, whose limbs hung so low that it was expected by all who witnessed the scene that Miss Farley would be swept backward from the frightened horse's back; as she neared the tree, however, and which, by the way, was done in an incredibly short time—scarce time enough to gather one's wits—she swung backward laying flat to the horse's back, and thereby avoiding accident to herself and inconvenience to the company. Eventually she conquered the animal.

The only time Miss Farley has been known to lose her nerve was in connection with an incident where the life of someone else was endangered, when she refused to stay by and witness a very severe test. Always sympathetic, thinking more of the comfort of others than of herself, she has won the love and admiration of all who have had the pleasure to be thrown in her company. In the Essanay Co. she was called "Mother"; if a finger was cut or bruised, it was to Miss Farley the victim ran, for she was ever ready to be helpful; if a button had inopportunely disappeared from the garment of one of the less handy male sex, it was the neat little hand of Miss Farley that hastened to make repairs. In the American Film Co. the same appellation was hers.

It has not always been necessary for Miss Farley to enter the great struggle for life of necessity, but she does it with just the same cheerfulness as though it had always been her lot. The gift of love which is hers is a great gift indeed—it comes to her because she attracts it.

It is good to be privileged to give a word of praise to a character so beautiful, for in this world of hurry and bustle so much is lost sight of that is good, and beautiful, and true.

IMPRESSIONS OF "THE LADY FROM THE SEA"

Ibsen has a strong grip on the human heart. He understands situations which have been and always will be problematic to the masses. He paints a picture of human life such as only the painter's brush can hope to approach in matter of coloring and animated detail.

Of his story of "The Lady From the Sea," Thanhouser has made a very creditable reproduction—in fact, a beautiful reproduction. The opening scene where Ellida is reclining on the rocks by the sea, her beautiful, luxuriant hair blowing in the breeze, stays with one as a gem of motion picture photography—a little, refreshing, artistic bit, that in its beauty has a soothing effect on the senses. The psychological intention of the story is well brought out in the picture, and great credit reflects not only on the director for his beautiful and appropriate setting of the piece, and intelligent conception of the subject, but also on all of those who assisted in the production. The part of Ellida is splendidly portrayed—the struggle of the mental woman to release herself from the spell cast over her by the stronger mind of the man is made quite lucid. The self-assertion of the mental woman when she is thrown back upon herself to choose unhampered between the man whom she respects and the one for whom she can feel no respect, but whose spell is still upon her, is good.

This film is a fine psychological study, and worthy of exhibition throughout the land.

To Whom It May Concern—and It Concerns You!

To all admirers of Art, and those who will be after our first release, to the thousands of my friends and the millions I am going to make, Love and Greetings:

People—I am engaged! Cupid's (not Cupidity's) arrow finally hit the target! Many suitors and wooers I've had—modesty forbids me to specify the number. There's one born every minute, but one particular minute about sixteen years ago (now, stop laughing!) it so happened that one was not born. "Mari" was "on" and did n't want to weight herself with a burden whose greatest asset was its own load. So—I just weighted! Until—a Gem came along!

Yes, everybody, the Gem Motion Picture Co. captured my heart, as it will yours. Its aim was true—and its aim, by the way, is to give the bestest and brightestest in pictorial art. I hope—and predict—you're going to like us!

I'm theirs—and yours

Truly,

Marion Leonard

A PROMISSORY NOTE!

$ to dough-nuts Nov. 25th 1911

On and after date of our first release we Promise to Give to the Order of Any Exhibitor Films with interest

at All Exchanges

No. One. Due Pretty Soon The Gem M. P. Co.

U. Will See.

INFORMAL CHAT OF THE UPLIFT MOVEMENT

Snap Shots of the State Convention of Woman Federation of Clubs in Convention—Hotel Astor, Friday, Nov. 16, New York City—An Afternoon in the Moving Picture Gallery, East Fourteenth Street

By Mary Lawton Metcalfe, D. A. R.

Electra Sparks

Friday 17th—the very last day of this splendid Convention. Twelve hundred women have been in session since Monday from every section of the Empire State, to represent the Women's Clubs of every county. Three hundred thousand registered clubwomen were represented by their delegates and alternates.

Miss Mary Garrett Hay, 2 West 86th street, Manhattan, is president of this extraordinary body of women. Miss Hay is superb. A mind quick as a flash catches the idea of the most wordy resolution and succinctly serves the audience with knowledge condensed. The decisive attitude of the President is beautifully "sugared" with sweetness and tact, that no delegate could possibly feel hurt and take home a bleeding heart.

Felicitations and resolutions of thanks have been poured out with generous hand. The visitors have been royally treated in New York. For five days this beautiful ballroom has been the setting of A Moving Picture of Highest Womanhood. Every paper read; every discussion; every new suggestion is that which emanates for Human Betterment.

The greeting of Mayor Gaynor was severely criticised by Greater New York clubmembers, with whom I spoke.

In presenting the keys of the city, the Mayor opened his mouth metaphorically to "put his foot in it."

He told the women that they were not the whole show in the state and treated the brilliant assembly of women lawyers, teachers, doctors, sisters, cousins and aunts, as if the whole convention were a huge joke.

It is evident that Pere Gaynor does not have the old orthodox opinion that, "The hand that rocks the cradle rules the world." A man cannot be happy with his own "wimmens" when he accepts a social invitation to give astral boxes on the airs and graces of only the Mother of the Race.

Three hundred thousand women—sixty thousand in the City Federation of Greater New York. Ah, gentlemen of the films—they are our best friends in all work for human development and the preservation of health and life.

In fighting diseases moving picture slides are used to emphasize the origin and progress of menacing conditions to health. It is a great joke that women are unpaid guardians of the interests of the poor, the ignorant!

It is a bitter mistake for private or public citizens to attempt to bottle and preserve sentiments of anger, hatred and malice against the educated women of the civilized world.

Vital statistics in New York City show a great decrease in the death list. I know that it is the eternal vigilance of committees and sub-committees, who ferret out conditions and report the same to the paid officials of the city, that prompt measures are taken to conquer death stalking in filth and danger-traps among the haunts of the people.

Only narrow and bigoted country villages will take measures that rule out an innovation or invention without investigating, before action is taken. Among these clubwomen of New York State, I find great readiness to co-operate with work for public good. In conversing with some of the leaders, I find all are ready to praise the power of the moving picture as an accessory of progressive education in schools and for civics.

Mrs. William Cumming Story is the Regent of one of the largest chapters of the Daughters of the American Revolution in New York City. On her way to the dining-room for the beautiful luncheon served to a thousand women, I had a chat with this most charming clubwoman.

"Mrs. Story, I have run in to-day particularly to tell you of the most beautiful historical story of the season, which I read from canvas yesterday.

"Through the courtesy of Mr. MacIntyre, of the Motion Picture Distributing Co., 111 East 14th street, I spent yesterday afternoon enjoying the advance release of films called 'Hands Across the Sea.'

"It is the story of many thrilling events and scenes of the American Revolution; and I believe will revolutionize teaching of dry dates and chronological facts served in the classrooms.

"Although pledged for international peace, I never felt so thoroughly aroused to patriotic enthusiasm as in the private gallery of the Distributing Company.

"Now, Mrs. Story, I am sure you will direct the attention of your Chapter to the value of 'Hands Across the Sea.' It should be presented in every public school, that foreign children with their eyes wide open may see the hardships that the first emigrants endured to establish the America, as they enjoy its advantages to-day."

Other women claimed Mrs. Story's attention, but she assured me of her keen interest in the work of presenting illustrated history to the masses in the education for citizenship.

Miss Bertie K. Shipley, of Tennessee, related to Daniel Boone and Abraham Lincoln, was sitting in the corridor; between times of the Convention we had an interesting chat about the South and its needs. This interesting woman is a lecturer of the New York Board of Education. She sings the songs of Dennis Hanks and Abraham Lincoln of the cornfields and a song about Daniel Boone and his six-foot gun. Miss Shipley was a pioneer of teaching the American peasantry in the Tennessee mountains and says that there is work enough to do among the white and black American peasantry to keep clubwomen busy.

Yes, indeed, we agreed that the millions of ignorant white and black men, women and children, who are in rural agricultural and mining America can have the gospel of work preached to them from the moving scenes of skilled laborers and their homes, automobiles, churches, schools, towns, in contrast with conditions of thousands of American citizens who think to work more than four days a week a blooming disgrace. The salvation of the ignorant is to show the Gospel of work.

The principal claim of pictures for Civic Education is that ignorant minds cannot understand ideas any more than children, while the eye of the congregation sees in a minute the truth that talks from the canvas.

Miss Murray, of the Scribblers Club, Buffalo, New York, as a delegate from her club, was given the last copy of the "Moving Picture News," that she could read the article on the psychological value of pictures in every mind. Miss Murray assured me of the interest of herself and club in suggestion for the distribution of knowledge.

The President of the Gotham Club, Mrs. Anita Comfort Brooks, has asked me to read a paper at the November 21st meeting of that club at the Waldorf-Astoria. As the club stands for pure food, pure milk and progressive education, my paper will be, "Psychological Value of Pictures for Bible and Shakespeare Study."

That reminds me of the charming release I saw on Wednesday afternoon in the ten films presented.

"The Tempest" is fascinating. There is no reason why every drama cannot be presented to study-clubs, first with the dramatis personæ in motion, before the text of the play is read.

Nothing will entertain the little folk in the holidays as Mother Goose. The pictures are entirely original ideas of the old rhymes.

I want to come in touch with these men who are meeting a demand for the educational, religious and artistic entertainment of classes and masses. It is my intention to make a list of these films, which can be used in the schools and clubrooms at holiday parties for the home.

Time was when Punch and Judy reigned supreme for Christmas festivals and New Year. Then the Italian organ man and his monkey were engaged to make merry in the rich children's homes; but vastly more interesting to the boys and girls will be such films as "From the Depths of the Sea," also "Hands Across the Sea," Views of Monserrat, Italy, which last seems to take us behind the locomotive over the mountains, through tunnels, along the brink of precipices. One has the pleasure of the real journey without the pangs of seasickness in the winter voyage.

Mrs. Camille Birnbohm, President of the Knickerbocker Relief Club, has three hundred members in her organization. They are angels of mercy to give pleasure and relief. Mrs. Birnbohm declares it inspiring to know of a new way of giving entertainments to get money for club work.

"I am devoted to good pictures," said Mrs. Birnbohm, who is a professional dramatic soprano. "No matter how busy I am shopping, I can never pass a good moving picture theater; and there I sit for hours, forgetting all about even clothes to buy and trains to catch."

It was my own experience, for I was actually four blessed hours looking at those lovely and inspiring films at the Motion Picture Distributing Company, East Fourteenth street, New York.

But it is the Bible pictures I want to get hold of, and a hall on the East Side, or any old place where folk are

lonesome on Sunday. I want to read aloud those beautiful Eastern stories of Palestine, as the films show the pictures and help to give the Gospel of love to every man, woman and child.

Ah, my friends, there is no human dirt. Sin is ignorance. There is the beginning for everybody, who sees historical facts to make him think. That's what our mission is with pictures to make you know that you are the son of God, if you want to be and work with our Father to help you live right in this great old world.

A REVOLUTIONARY ROMANCE (SOLAX)

Although the revolutionary period in American history is abundantly interwoven with tense drama and colorful romance, it is not an easy task to reproduce on the screen with a large measure of authenticity or fidelity the atmosphere which surrounds those dramas and those romances.

The costuming of the production, the settings, the colonial atmosphere, the striking bearing of those heroic and self-

"MY FLAG COMES FIRST—GIVE ME THE PLANS"

sacrificing figures, defy, by the very nature of things, accurate reproduction. In the work of this character the producer is often tempted to run the risk of over-coloring the work. A sense of proportion and perspective is lost and the finished product looks more like a grotesque assemblage of personages who had never seen the light of day.

In the Solax production of "A Revolutionary Romance," which is to be released Friday, December 1st, all important factors which tend to produce an atmosphere and a local color peculiar to the times have been taken into consideration and put into play. The finished work stands out minus all artificialities. A simple story is unreeled. The plot is not overcharged with superfluous complications and a great smudge of over-coloring.

The story hinges about the mental struggles of an American girl who has to decide whether she owes her allegiance to her country or to her lover, who is a British spy.

She decides in favor of her country. At the point of a pistol she gets from her lover plans of American fortifications, and turns them over to the Continental Army. She permits her lover to escape. They are brought together again in a natural way.

Throughout the story there is maintained an atmosphere truly colonial. Dramatic values are made the most of and the interest is sustained from title to trade-mark.

KINEMACOLOR ....

Quite a number of queries have come to us regarding our good friend, R. W. Daly, and his position with Kinemacolor. In conversation with the heads of Kinemacolor we learn that Mr. Daly is not in any way connected with the company, his services having ceased some four to five weeks ago. This will answer the queries of several interested in cinematography and Kinemacolor.

Galesburg, Ill.—Kennedy Bros., proprietors of the Nickelodeon Theater, have sold out, and John B. Mayes will manage same.

THE POWER BEHIND THE THROWN

is a harsh and unpleasant force. Why be chucked?

RUN REX!

The wise all know the value of wealth, but the wealthy do not all know the value of wisdom. Be wise AND rich!

RUN REX!

There's no use in being that kind of an optimist, who, when the rain does come, borrows someone else's umbrella.

RUN REX!

ON THURSDAY, THANKSGIVING DAY,

NOVEMBER 30th

we are giving you one to be thankful for:

"The Stranger"

a picture with GENIUS and GINGER!

It will be a "sauce" of profit. Get the gravy!

REX

REX MOTION PICTURE MASTERPIECE CO.

573 ELEVENTH AVE.,
NEW YORK CITY

Sales Co., Rex ability is strange, but its consistency is "STRANGER."

RECENT ADVANCES IN THE APPLICATION OF ELECTRICITY IN THE MOTION PICTURE FIELD

The following is the result of an interview granted by Mr. J. H. Hallberg, in which he very kindly gave the following interesting information in connection with his work.

"The 14th of December closes the fourth successful year of the Hallberg Electric Economizer for the control of projector arc lamps. This device was patented in 1904, but was not applied to moving picture lamps until December, 1907. Since then more than 2,000 Hallberg Economizers have been put in operation, and the saving on electric bills is enormous when you consider that each one of these devices saves the smallest moving picture theater $300 a year, and has saved in some larger theaters, where many shows are operated a day, as much as $1,500 a year. This reduction in cost for electricity is not the only advantage, but the troublesome rheostat has been dispensed with, which, of course, removes the heat from the operating room, and it is a fact that notwithstanding the current saving of two-thirds the illuminating on the screen is increased anywhere from fifty to one hundred per cent.

"When the Hallberg Economizer was first put out one was made for alternating current only, and Fig. 1 illustrates the

FIG. 1

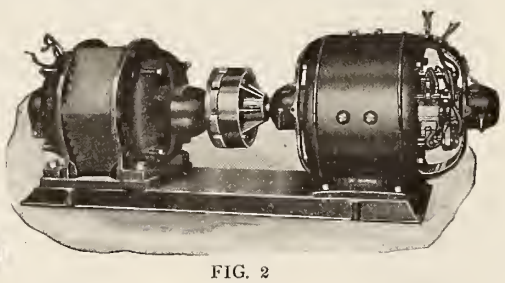


FIG. 2

A C Economizer. This apparatus is now so well known that I do not think it necessary to waste space in making a description of it. About three years ago wideawake exhibitors felt the need of better illumination on the screen than could possibly be had with alternating current applied directly to the arc. They also objected to the excessive noise when operating with the alternating current arc. To satisfy these more critical exhibitors I developed the Hallberg Economizer for changing the alternating current into direct current, which is illustrated in Fig. 2. This machine is made up of an alternating current motor directly connected to a specially constructed direct current generator, both mounted on a common sub-case, as illustrated. The alternating current motor may be wound for any voltage or cycle, either single phase, two-phase, or three-phase current. The direct current then is so constructed that direct current will be delivered to the arc of the moving picture lamp of just the right quality to produce perfect crater formation.

"The Hallberg A C to D C Economizer can be made to operate one or more lamps at the same time and may be made to deliver anywhere from twenty-five to seventy-five amperes to the arc. When only one lamp is to be operated at a time, absolutely no resistance is required for connecting in series with the arc.

"In addition with my Hallberg A C to D C Economizer above described, which is a very heavy and powerful device, more especially recommended where an exceedingly powerful arc is required and where more than one lamp is to be operated at a time I recommend and am a special jobber of the Mercury Arc Rectifier, manufactured by the General Electric Company. This device is made in two sizes; the smaller one to deliver 25 to 30 amperes and the larger one from 30 to 40 amperes direct current to the arc of one moving picture lamp. The Rectifier can be made to be operated on any voltage or cycle, and as it operates on single phase it can, of course, be used for two or three-phase circuits as well. The Mercury Arc Rectifier has been described in the pages of the Moving Picture News and therefore it is unnecessary to go into detail of operation, but simply refer to Fig. 3, which shows Rectifier set up ready for operation.

"Immediately after placing the Hallberg Economizer A C on the market I developed my direct current Hallberg Economizer to take the place of the rheostat for moving picture lamps operating on 110 to 120 or 550 volts D C circuits, effecting a saving of fifty per cent, seventy per cent and ninety per cent respectively.

"The Hallberg E C Economizer is illustrated in Fig. 4, and consists of a suitable direct current motor wound for the proper voltage directly connected to a special design and constructed generator, which furnishes to the moving picture lamp the proper kind of current without the use of a rheostat. The Hallberg D C Economizer is different from any other device ever thought of for this kind of work, and on account of its extremely high efficiency, the above great current savings can be effected. The Hallberg D C Economizer is made in six different sizes and styles to supply anywhere from 25 to 45 amperes to the arc of one moving picture lamp.

"To illustrate the proper method of installing the Hallberg Direct Current Economizer I call attention to the accompanying illustration, Fig. 5, which is a reproduction of a photo taken by Mr. Theodore M. Newman (manager for Clune's Enterprises), of the operating room in one of the Clune theaters at Los Angeles. All of Clune's houses are equipped with Hallberg Economizers, and the illustration is

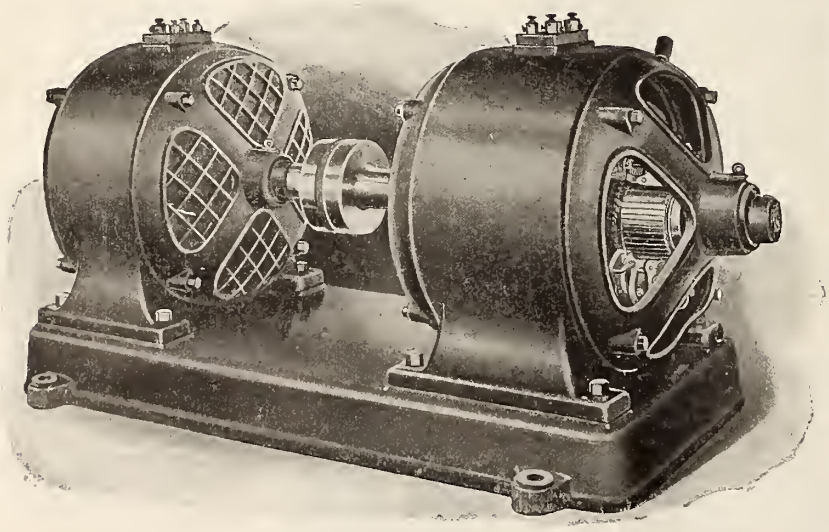


FIG. 3

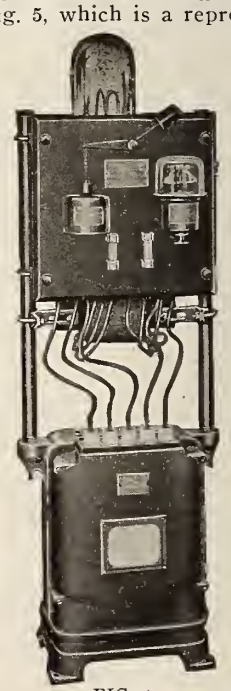


FIG. 4

quite interesting in showing the large operating room and its perfect and systematic equipment.

"Electricity is becoming such a great factor in the matter of picture projection and advertising that every detail of its application must have careful and expert attention in order that the best and most economical results may be realized, and I believe that the line of apparatus which I have re-

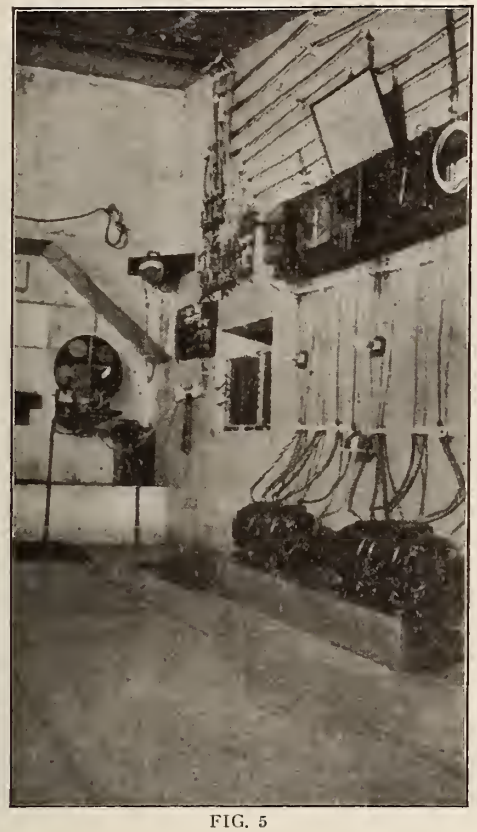
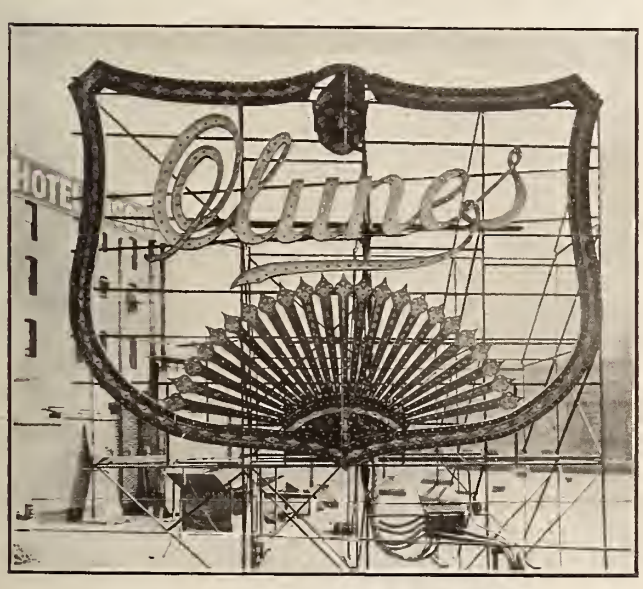


FIG. 5

ferred to above is the best which can possibly be made for the purpose irrespective of cost.

"I also take pleasure in giving you a photograph of a



CLUNE'S MAGNIFICENT ELECTRIC SIGN

splendid and most interesting electric sign designed and installed under the supervision of Mr. Newman, manager for Clune's theaters."

Cleveland, Ohio.—The R. & F. Co., capital $5,000; F. R. Forbes, B. A. Round and L. D. Round.

Chicago, Ill.—Oscar Eiger will erect a new $6,000 theater at 539 West North avenue.

CHICAGO LETTER

During my visitation of the exchanges last week I butted into the H. & H. Exchange and found everyone very busy. Mr. Hutchinson, at this exchange, stated that business was very good and many new exhibitors were arranging for service, including Mr. Crawford, owner of the Marshfield Theater on Marshfield avenue, and Mr. R. Angell, of the Angell Circuit in Iowa. The H. & H. have placed their order for the American Eclair and Majestic productions and are now buying practically the entire output of the Sales Company. All exchanges here report a big increase in business. The Anti-Trust and the Standard have placed their orders for the American Eclair and Majestic productions.

Last week, at Lake Charles, La., Hon. Champ Clark visited the Dreamland Theater and saw himself "as others see him," in a recent Selig release entitled "Trips to Homes of Famous People." Mr. Clark traveled all the way from Dallas, Texas, to accept the invitation of Mr. Laglois, manager of Dreamland Theater. The film in question also shows Hon. Joseph Cannon, Vice-President Sherman and Senator Joseph Bailey. The theater was crowded when Mr. Clark arrived and when this picture was flashed upon the screen the house arose in a body and made great demonstrations. Mr. Clark was so well pleased with the film that he made arrangements to have it shown in his home town so that members of his immediate family might see it.

"Big Otto," the head animal trainer of the Selig Company, and Mr. W. N. Foster, the expert camera operator, left recently for Los Angeles branch of the Selig Polyscope Company. Mr. Foster goes to take up his new position in connection with the Western productions, while "Big Otto" went to make arrangements for the transportation of the Selig menagerie to their new home, and the Selig Company promises another series of startling animal subjects for future productions.

Upon entering the office of the Western Song Slide Service the other day, I was surprised on seeing Miss Cowles, the stenographer, and Miss Lilly, sister of Mr. Currier, the manager, in one corner of the office earnestly engaged cutting and tearing a copy of the Moving Picture News. Being interested, I summoned up courage enough to venture near them and see why the News should receive such ill treatment by such fair hands. I was indeed surprised when the young ladies showed me the novel idea they were carrying into effect, by clipping the cuts of various players of the different film companies and passepartouting them on cover slides, a piece of glass about three and one-half inches long and two and one-half inches wide.

Over Mr. Currier's desk, the pleasing result of their past efforts could be seen, as, neatly arranged in an ornamental and attractive manner, the pictures of all the leading players already decorated that part of the large office. Before I left the office I had the pleasure to interview Mr. Currier. He stated that business is phenomenal and is getting better every day, as practically all the prominent film exchanges have, or will in the near future, discontinue their song slide departments. It has been thoroughly demonstrated to them that they are not in a position to handle this essential part of their program. The Western is buying the very latest releases of the most prominent manufacturers and have the slides for the most popular and up-to-date songs in stock.

Mr. E. R. Cunningham, proprietor of the Campus Theater at Champaign, Ill., was in the city last week and arranged for Independent service at the National Film Brokers' office. Mr. Cunningham was formerly using licensed films supplied by the General Film Company.

Alfred Hamburger, president of the Louyse Amusement Company, has returned to Chicago, after a pleasant visit to French Lick Springs.

W. R. Rothacker, general manager of the Industrial Film Company, has returned to Chicago, after a very successful business trip in the East.

The Theater Supply Company has added a film rental department and are carrying a large stock of excellent films. The film rental department will be under the management of Mr. F. H. McMillan, who is an old and experienced man in the moving picture business, being formerly with the Unique and Exclusive Film companies. A mail order business of all supplies and machine parts will be carried on.

WARNER KENNEDY.

Llewellyn, Pa.—Chas. Peiffer and Albert Acaley will in the near future start in the moving picture business.

Philadelphia, Pa.—The Alhambra Theater here, at 1628-34 Passyunk avenue, has been sold to a syndicate headed by W. W. Miller.

REMARKABLE ENTERPRISE OF THE AMERICAN COMPANY

It is an odd coincidence that the American Film Mfg. Co., Chicago, should celebrate its first anniversary in business by throwing on its factory screen the first and only successful attempt to photograph the submarine gardens of the Pacific Ocean.

This remarkable picture will be released December 14, and, it is believed, will create a profound sensation in motion picture circles. The effort has been made repeatedly by manufacturers realizing the immense value of such a picture. It was not, however, until several weeks ago that the experiment was demonstrated a success.

Samuel S. Hutchinson, president of the American, is the man who devised the ingenious scheme, and under whose personal supervision the feat was accomplished. Mr. Hutchinson with a party of experts visited the Santa Catalina Island, just off the coast of Los Angeles, where the water is considered the clearest in the world, and where the famous submarine gardens of the Pacific can best be seen. The party was equipped with every convenience necessary and had chartered a glass-bottomed boat for the purpose.

One of the interesting and novel features of the experiment was some rarely good luck in catching an octopus reclining in its native environment among the rocks. The octopus is clearly shown in the film.

Altogether, it was a day of considerable good fortune as well as good management, for the camera party shortly after came upon a school of more than one hundred seal lying on the rocks off the island. The launch was sent to within a few feet of the seal and a picture obtained that will eclipse anything of the kind ever taken before. It is not possible, ordinarily, to get very close to seal, and the extraordinary results in this instance can be credited to good fortune only. Some residents of the Santa Catalina who have seen the first print, claim that they never before obtained such an intimate view of the Pacific seal

Delighted with their success, the party then pushed on into the interior of the magic isle of Santa Catalina, whose magnificent scenic grandeur is far-famed, but seen by comparatively few Americans. The gorgeous valley, mountain splendor unsurpassed anywhere in this world, and water so wonderfully clear that it has often been pronounced the clearest in existence, were all captured by the camera.

Some charming water-scenes were added. The entire Pacific fleet is seen, riding the undulating waters of San Diego Bay. Later, there is seen the annual maneuvering and parade.

The battle-scarred cruiser Raleigh, which fired the first shot at Manila, is first in the camera's scope, closely followed by the armored cruiser Colorado, the flagship California, the cruiser South Dakota, the historic gunboat Vicksburg, which did such effective work in the Havana blockade, the Oregon, the ship which first performed the marvelous feat of circling the Horn without once stopping for repairs; the transport boat Buffalo, the sea-tug Iroquois, used for target practice; the cruiser Cincinnati, famous for the loss of its mast in the Spanish-American war; the supply boat Glacier, and finally the entire torpedo fleet leaving the harbor of San Diego.

This film is quite without equal in the wide diversity of subjects covered, and the universal appeal of its entire one-thousand feet. It should hold an audience breathless with attention and has the added merit of being composed entirely of American views, which are always popular with Americans.

Commenting on the pictures taken by Mr. Hutchinson, of the famous marine gardens, the Los Angeles Times, under date of October 21, says:

"S. S. Hutchinson, of Chicago, while in a glass-bottomed boat, was successful in taking pictures of over fifty feet of film while the boat passed over the marine gardens. Although many attempts have been made by local photographers and others possessing extensive experience, no one has ever before taken pictures of the marine growth under the water. The feat had been given up as an impossibility, etc."

"When nearing a suitable portion of the gardens under water fifteen feet, the machine was set to work. The camera resembled an ordinary instrument, but had several attachments on both sides, and small magnifying glasses and mirrors set at various angles near the lenses. An octopus was caught and is clearly shown in the film."

It is probable that the picture will be shown in the California schools.

Ft. Madison, Ia.—The erection of a $30,000 opera house here is in prospect for this city.

SOLAX ENGAGES PROMINENT COMEDIAN

Do you remember that tall, handsome and smiling young man, whose subtle work used to make so many millions of people laugh as he twinkled on the screen in the Edison productions? Do you remember him? He recently played the leading role in the feature Eclair productions. His name is Darwin Karr.

There is a great deal of well-ordered bustle at the Solax

Studio these days. The engagement of Darwin Karr is the consummation of only one of the big plans which Madame Alice Blache, the president of the company, at this time has under advisement.

Speaking of Darwin Karr, she said: "Mr. Karr comes to us with a big reputation. He has been successful. He has had fourteen years' experience as an actor and has been with some of the best Broadway productions, besides having made a name for himself in motion picturedom. I am satisfied that he will assist materially in the plans I am making to have SOLAX on the lips of every exhibitor and exchange man. I am confident that SOLAX is now synonymous with 'profit and pleasure' in the lexicon of the moving picture man. I am not trying to be boastful. You just watch."

Mr. Karr is an intelligent artist. He has a way of "Putting over" a comedy situation without resorting to time-honored methods.

In talking about himself, Mr. Karr, who is as modest as he is handsome, said: "I am particularly glad to come to the Solax Company. They are putting on the kind of comedy that I like, and in which the public can see me to advantage."

Asked how he liked being a pantomime actor, he said: "I believe that pantomime acting is much more difficult than acting on the legitimate stage, particularly comedy. A word or two on the legitimate can bring a laugh, but in acting before the camera words are of no avail. Here the comedian is put to the most exacting test."

The Solax Company has made arrangements with a prominent writer of humorous stories to prepare a number of comedies for production in the near future.

Muskegon, Mich.—Lou Somers and Carl Ray have leased the property formerly occupied by the Young Men's Club and will establish the Orpheum playhouse.

Philadelphia, Pa.—The Pennsylvania Construction Co. will erect a one-story moving picture house at 2846-48 North 22d street, to cost $10,000.

Kansas City, Mo.—Geo. B. Hanson will erect a moving picture theater at 1508 Spruce street, to cost $4,000.

YANKEE DOODLE AND OUR NAVY

Champion SPLIT REEL

RELEASED MONDAY, DECEMBER 4th, 1911
IN THIS SECOND EDITION OF

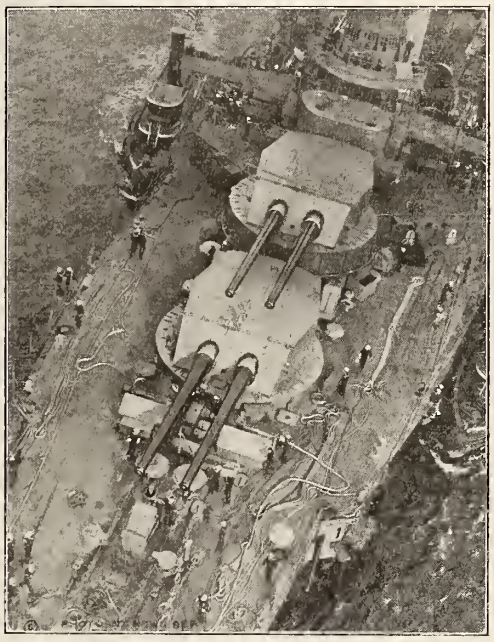
MOTHER GOOSE

the nation's youth are given a brimming measure of a twenty-minute interesting photo study. The study that is being agitated the country-wide by America's foremost educators.

The Indian Fortune Teller

RELEASED DECEMBER 6th
IS A WESTERN
The Story is Western in Theme and Locale

Special and attractive lobby sheets can be obtained free for Mother Goose Features by simply dropping us a card.



FROM "OUR NAVY"

CHAMPION FILM COMPANY

Sold thro Motion Picture Distributing and Sales Company

MARK M. DINTENFASS, GEN. MGR.,
12 EAST 15TH STREET, NEW YORK CITY.

MISS MASQUERADER

"Miss Masquerader" is a pretty little comedy which will be presented by the Eclair Company of America on November 28. The leading role is taken by Miss Dorothy Gibson, whose work in this particular instance is worthy of special mention.

The story is that of a pretty young heiress whose life is made miserable by a large and varied assortment of suitors, none of whom in any way approach her ideal. She devises a plan by which she outwits the men and is enabled to mingle among them without being tormented. Making a request of her uncle to take her dressed in male attire to his club, she is allowed after some persuasion to accompany him. The scene at the club, where she is invited to smoke and drink, is very funny. She takes her turn at golf, etc., with the men, finally falling in love with a handsome young chap of the party. After her return home she receives a letter from him telling her that he is going to visit Granddad in the country and regrets that he cannot have her come with him, addressing her as "Jack." Much disappointed she decides to go anyway, and applies for a position as maid with "Granddad," and is accepted. Paul arrives, promptly falls in love with the pretty maid. Uncle comes upon the scene and is discovered by Paul holding the maid upon his knee and kissing her. The young man who is sitting at a window overlooking the auto in which the uncle and niece are seated at once makes up his mind that the maid is a bad character, and leaves immediately for the city. Of course his departure is closely followed by that of the heiress. On his return home she receives a note from Paul addressed to "Jack," asking him to come to see him. She goes undisguised, explains, and all is well.

Miss Gibson's work in this little comedy is very fine, and special mention should be made of the perfectly natural manner which is a feature of her acting. Splendid poise was displayed by Miss Gibson throughout.

We spoke of this particular point because of the tendency in so many of the profession to exaggerate emotional expression to such an extent as to destroy in many instances the general contour of the piece.

Eclair is certainly doing itself proud and we congratulate them.

CATCHY ADVERTISEMENTS

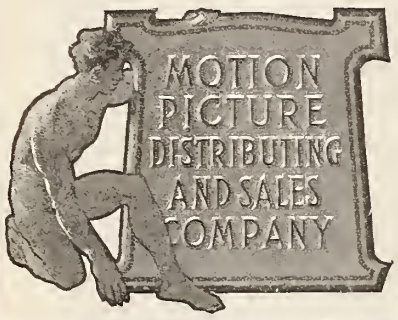
often bring temporary results, but permanent success is achieved only in pursuance of honest business methods, by living up to the words and letters of our advertisements, giving honest values and the best of service to sixty-two exchanges throughout the United States and Canada.

The wonderfully increased sales indicate with certainty that hundreds and hundreds of exhibitors are finding out the truth of it every day.

MODESTY IS A VIRTUE

WE DISLIKE TO APPEAR EGOTISTICAL, BUT CANNOT REFRAIN FROM STATING FRANKLY THAT WHAT WE ADVERTISE WE FULFILL.

EVIDENCE OF THIS IS DEMONSTRATED BY A PERSONAL REVIEW OF OUR WEEKLY PROGRAM ON THE SCREEN.



WEEKLY PROGRAM

MONDAY—Imp, Comet, American, Champion, Nestor, Solax starts Dec. 18th.
TUESDAY—Thanhouser, Bison, Powers, Eclair (Amer.).
WEDNESDAY—Champion, Solax, Reliance. Ambrosio, Nestor.
THURSDAY—Rex, American, Itala, Imp, Eclair.
FRIDAY—Bison, Solax, Thanhouser, Lux, Comet.
SATURDAY—Powers, Itala, Great Northern, Nestor, Reliance (Republic starts Dec. 9th); Imp starts Dec. 2nd.
SUNDAY—Majestic, Republic starts Dec. 10th.

MOTION PICTURE DISTRIBUTING AND SALES COMPANY

111 EAST 14th STREET, NEW YORK CITY

WHEN THE GENERAL BLUNDERED

(From Our Pacific Coast Correspondent)

San Francisco is a big town, all right. And it hasn't grown any the less because big "Bill" has started the dirt flying for the 1915 doings. There never was another San Francisco, except perhaps Sydney, Australia. It is made up of districts so essentially different that even New York cannot show the variety of conditions that obtains in the city by the Golden Gate.

All of which was and is fully known by the General Film Company.

There is no fathoming the deep law schemes of the great ones of Fifth avenue, and just what portends the consolidation or purchase of the Patents Company's San Francisco exchanges into one central General Company, it is not for us to say.

It is with another move we are concerned. Just recently a new ruling went into effect which does away with the daily change, the General agreeing only to supply three or four changes weekly, and these of a character that the General decides is best for the house.

I know many houses that did a good business under the daily change system, on Trust reels, and I interviewed the proprietors of several theaters a few weeks after the new ruling had had time to show its advantage or otherwise.

For brevity's sake, I will give the gist of a few of these interviews.

Electric, Church St.: "Yes, we get a better service under the new arrangement, but we were satisfied before, so there was no need to improve the quality. But our patronage is less, and if it doesn't improve soon, we'll go Independent."

Class A Theater, Fillmore St.: This is one of the finest houses in the West, and structurally and every other way is well worthy of the name.

"Well, we have no quarrel with the General Film Company. They run their business, and have always served us well. We, however, run this house, and we think we need a daily change. The General says we can't have it, so we run Independent films. That is all there is to it."

National, Steiner St.: "I have nothing to say except that when the General Film Co. tells me I must charge ten cents, and run three changes, I don't do it. I run the Sales Company's pictures; this house is not run by any New York outfit."

Broadway, Oakland: The biggest theater in the West running Independent films. Mr. Smith, the proprietor, owns another house (The Camera) next door, where "General" service is used.

"No, the doings of the Patents Company don't interest me. We run at the Broadway the best Independent films we can get, and show to about 25,000 people every week. I am quite satisfied."

Best, Polk St.: "Sure, we're running Independent reels. We have a strictly residential trade, with absolutely no transients. Now, wouldn't we be wise to take what the General Film Co. has to give us three times a week, with four other houses on the same street doing the same thing!"

I called on a dozen others, but all told the same tale of woe. One wonders if it is a deep laid plot of the Flimco to grab the theaters as they have swiped the exchanges; it would be "so easy" to get a theater on the wrong side of the expense line, and then buy it out at "losing" prices. We shall see.

Meanwhile, you ought to hear the other side of the story. The Independent exchanges are overrun with business.

Miles Brothers' house always was a place wherein courtesy dwelt, but Jim Sarony's smile and inevitable cigar stub, so well known to Pacific picturedom, have changed of late, the one to a broader, brighter look of satisfaction, and the other in an increased degree of vertical inclination. As usual, however, Jim says little, but I honestly believe he would buy the General a drink if he had the time—and when Jim does buy that commodity, it is the real sparkle water all right.

Mark Markowitz, of the California Film Exchange, also feels kindly to the General; cos why? It has increased his business some $500 per week. More about Mark's exchange later.

No, there is no getting around it, the move of the General Company in the matter of three a week changes has been one stupendous blunder. If the Sales Company ever made such an error of judgment, Herb. Miles would have the order rescinded in a week, and dress even more punctiliously to celebrate his lack of wisdom. But then, you see, Herbert doesn't do those foolish things. That's why the Sales Company is the Sales Company.

GET THESE FACTS DOWN FIRMLY IN YOUR MIND

¶ A man or organization can do no better than his best.

¶ Since my plant at Wakefield burned down I have been doing my best, but that best has been under the most nerve-racking conditions imaginable.

¶ All this time, though, I've been sawing wood. I have long aspired to lead them all, and when the task of building a new plant faced me I determined to do the job so that this ambition would be realized.

¶ I set to work determinedly, forgetting the value of the dollar. I just reached out for the best men and things, and paid the price asked like a major. Then I put in my time to see that I got good value for my money.

¶ I got it—and bigger value than I expected. I'm now in proud possession of the first

DUPLEX STUDIO

in the business. My acting and mechanical staff is now complete, and I'll give you details regarding it in a few days.

¶ Then watch Powers' Picture Plays, and if they don't surprise you, write—and roast me; I'll deserve it.

RELEASE FOR TUESDAY, DEC. 5th
A Split Reel

"THE LITTLE THIEF"
(Comedy-drama)

"THE ORDER OF BIG HORNS"
(A fraternity burlesque)

FOR SATURDAY, DEC. 9th
A full reel feature

"TWO MEN AND A GIRL"
It's a drama, and the kind you'll long remember

POWERS MOTION PICTURE CO. 511 West 42nd Street NEW YORK CITY

IMP'S FIRST SATURDAY RELEASE

Percy, the Masher, a Delightful Comedy with Which to Start the New Regime

The first offering of the Imp Company in the way of the third, or Saturday release, will be Percy, the Masher, a comedy that is replete with touch and go from start to finish. It is a well interpreted story with a finale that is very funny.

Percy, a self-opinioned young man, imagines he is a hit with the women. In fact, he is certain of it, and when he sees a handsome woman waving a handkerchief in a window opposite he decides he has made a conquest. He waves back, but gets no response. The woman was only replying to a signal from a lady friend across the street. Percy writes a note to the woman on the third floor and sends it by boy, requesting her to meet him that evening and join him in a stroll. The woman is indignant, and shows the letter to her husband. He explodes and is about to go across the way and avenge the insult, but she has a better plan. Dressed in the garments of his wife and heavily veiled, the husband fills the date and meets the young man. They stroll and the supposed woman becomes hungry. Percy is coaxed into a swell cafe and made to spend his week's salary on a lunch, which the husband enjoys along with the discomfiture of the enamored young man. When they return to the flat the husband suddenly jerks off his veil, and what he does to Percy in the way of a scientific hammering delights the eyes of those attracted to the scene. The story ends with the husband congratulated by his wife on the success of the scheme and Percy in jail, disheveled and downcast.

MOVING PICTURE NEWS IS REAL INDEPENDENT SHEET

What "Flickers" says of us:

The Moving Picture News is getting better every day. We can't help but notice its great improvement in the past year, and from our observation we find it is now being read more widely than ever before. The News has long been known as the one staunch supporter of the Independent cause, and they have stood by their guns when it would have been far more profitable to have deserted the ship. We can speak nothing but praise for Mr. A. H. Saunders, proprietor and editor, as he has done much toward placing the Independents in the exalted position that they now command. If you are an Independent, and don't read the News, there is something the matter. The News deserves the support of every Independent exhibitor, and you'll find it chockfull of live news of the day; in fact, it's the only strictly moving picture publication that prints any real news, to speak of, at all.

THE MAKING OF AN AEROPLANE

Lux has come to the front with a very excellent and up-to-date film—a film such as might be welcomed in any educational institution. It is "The Making of an Aeroplane," and shows the machine in order of construction from start to finish. This film is intensely interesting, and is also a specimen of excellent photography. The making of the framework, wings, etc., the placing of the canvas on the ribs, the testing of the motor, the testing of the propeller, all are explained to the satisfaction of the onlooker.

It is a great satisfaction to see the progress of the different Independent companies in the work. It is an educational work in which the moving picture manufacturer is engaged, and we think from present developments that he is realizing this point.

Lux is to be congratulated upon the bringing forth of such an excellent film.

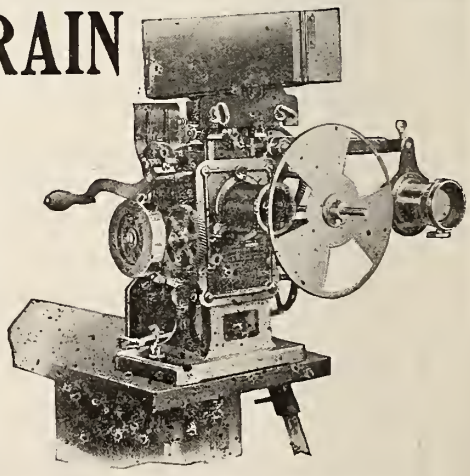
Coalgate, Tex.—Carson & Co., are constructing a moving picture theater on Main street.

IT STANDS THE STRAIN

POWER'S CAMERAGRAPH No. 6 is built to stand hard usage. It is built to resist knocks; it doesn't "lay down."

Your moving picture machine must be one you can relv on; one which will see you through. POWER'S No. 6 is built with the solidity of a rock. It has the perfect adjustment of the finest constructed watch with almost absolute freedom from noise. It projects a picture without flicker, and will furnish a show which will make friends of your patrons.

POWER'S apparatus has led the Moving Picture world for fourteen years and POWER'S No. 6 heads the procession today. It represents the most advanced thought in the science of Moving Picture Machine manufacture.



Our book, "The Proof of the Pudding," will show you what users think of "POWER'S No. 6" the world over. Write for catalogue D and our special proposition.

THE NICHOLAS POWER COMPANY, 115-117 Nassau Street, NEW YORK

For fourteen years the leading manufacturers of moving picture machines.

THE FEEDING OF WILLIE

By T. W. Johnson

Adapted from the Synopsis of A Grandmother's Love—A Solax Release

WILLIE JONES was eight years old. He possessed a grandmother, a mother and a father. Quite sufficient, Willie thought, for one little boy when he had to meet the looks of disapproval when he had made some mistake in his rules of conduct or when he wasn't very well and each one of the three had a different remedy to try.

And now that spring had come there were so many new things to remember. Last year he was only seven—just a very little boy and he stayed in the yard and went for walks with his mother. But this year he was eight—such a big boy now—and he played with the fellows and did such a lot of nice things. But then there was a "mustn't" with every thing a fellow wanted to do; you mustn't sit on the ground 'cause it was damp—and the earth did smell so good in the spring; you mustn't get your feet wet when you went to catch tadpoles—and how could a fellow catch tadpoles without gettin' his feet wet a little bit; and you mustn't take your coat off when you got too warm 'cause you'd catch cold; nor you mustn't climb the trees nor eat green apples nor—well after all it seemed there wasn't much a boy could do in the spring, and yet there were so many delightful things to do.

Once in the spring of the year Willie was eight he forgot about the green apples. He didn't know just how it happened but somehow it did happen and that night—well Willie would rather not think about it.

So, when two weeks later he came in late to supper, with his little trousers lacking a seat and holes torn in his stockings and in his pockets six tell-tale green apples, —well Willie's mamma cried, and Willie's papa was greatly grieved and Willie's grandma just didn't know what to do.

Very solemn and very silent he came into the dining-room and was about to slide into his place at the table with an over-polite "'scuse me for bein' late," hoping his predicament would go unobserved until he had filled his poor empty stomach, when he was stopped short by a "William." He paused with his eyes cast longingly at the bread plate.

"William, stand in the center of the floor," said papa.

William did so very deliberately, but he knew there was corn starch pudding for supper.

"William, you have been climbing a tree. What have you in your pocket? Green apples! Have you eaten any yet?

Willie said he had not, and the castor oil was not administered for they knew he never lied.

Then mamma spoke.

"Billy, how could you disobey? You know the rule for disobedience don't you?"

Willie nodded. He wouldn't get any supper, that was sure, and strawberry jam was his favorite. Oh, well, a fellow must take his medicine.

Then grandma spoke.

"Dear me, I don't believe I'll ever be able to mend those pants. You've left a piece of them somewhere's, Willie."

Willie volunteered no information concerning the whereabouts of the seat of his pants. Silence reigned.

"Go to bed, my son. You shall have no supper. I'm sorry. Good night," said papa in his severest tone.

"Good night, Billyboy. Wash your face and hands good," said mamma huskily.

And grandma could say only "Good night, Willie."

The little boy said good night and walked from the room with great dignity. But he knew there was omelette for supper.

Mr. Jones arose from the table and announced with a remarkable lack of enthusiasm that he thought he would go to the club.

"But you haven't eaten your pudding," said his wife.

"You can just set it in the pantry and I can have it later. I ate too much other supper."

"I can't eat my pudding either," said grandma. "I didn't realize I had eaten so much supper. I think I'll set my pudding over here on the sideboard."

"Yes, it might be nice later," said Mrs. Jones. "I think I'd better put mine in the refrigerator for I've already put cream on it."

Grandma and mamma sat on the porch for a while and walked around the garden a while and locked up the chickens but somehow they didn't have anything to talk about and by nine o'clock they thought they might as well go to bed. Mamma said she had a headache and grandma said she felt a little tired so they went to their respective rooms.

When grandma got to her room she sat down to think. Poor little Willie hadn't had any supper. She couldn't get that fact out of her mind. Maybe he had been punished long enough; she'd tell him he mustn't climb trees any more. Maybe he couldn't go to sleep. It must be awful to go to bed without any supper. Yes, she knew what she would do!

She turned down the light very low so mamma would think she had gone to bed, and with stealthy step and the look of a naughty child she crept silently down the stairs.

Into the dining-room she went, and straight to the corn starch pudding she had left on the sideboard. With the saucer grasped tightly she sped up the stairs as fast as her dear old legs would carry her.

Softly Willie's door was opened and closed again.

"Willie, are you awake," whispered grandma.

"Yes," came the whispered answer. Willie felt instinctively that he was being a party to a conspiracy.

"Could you eat some corn starch pudding?"

"I guess I could."

"Well here it is. Eat it quick and don't say anything about it."

"Thank you, grandma."

All this said in the deadliest of whispers.

When Willie had licked the saucer grandma gave him a kiss and slipped from his room into her's and hid the dish under the bed.

No sooner had she done so than mamma softly opened her door and looked at grandma's transom. All was dark. Cautiously and noiselessly she crept down the stairs and into the dining-room. From there to the refrigerator and corn starch pudding.

"Billy, dear, are you asleep?" said mamma's voice near Willie's bed.

The boy suddenly sat up and rubbed his eyes, "No'm, I ain't asleep."

"Do you think you could eat some corn starch pudding?" said the voice again.

"I guess I could," said Willie a little less sleepily.

"Well, I thought you had been punished long enough perhaps— and if you would promise to be a good boy after this you might have some pudding."

"Where's the puddin'?" Willie wore a slightly bored expression which the darkness veiled. The "good little boy" business was very stale.

When mamma left Willie's room with a well-washed saucer she heard the front door open. Papa had come home. For a moment he stood in the front hall listening. Then he went straight to the pantry, turned on the light, picked up his saucer of corn starch pudding, turned off the light and started from the room on tiptoe.

Willie had just begun to dose off with a comfortable feeling in the inside of him when he heard a noise by his bedside again. This time it was a man's voice and it seemed pretty far away.

"William, my son," it said, "I think perhaps you have been without food long enough. I feel sure you are sorry for what you did so I have brought you some corn starch pudding. Can you eat it?"

"I guess I can," said Willie without noticing the first part of the speech.

As papa received the well-licked saucer from Willie he heard the door of the room open. He quickly slipped the saucer into his coat pocket. He turned and saw grandma standing in the doorway holding a candle. She spoke.

"Is anything the matter? I thought Willie might be sick when I heard you here."

"No, he is all right. I just looked in to see if he was and found him awake," said papa in as unconcerned a voice as he could find.

Mamma heard conversation and was soon in Willie's room. She, too, asked if any thing was wrong and papa again explained matters.

In the meantime Willie was fast traveling away to slumberland. Little cared he what happened now for he was full of pudding.

"Do you know," said grandma, "I think the child might have a little something to eat. He's been awake so long."

"Yes," said mamma, "perhaps it would be best."

And papa said, "Of course it is bad to break rules, but I believe it might be best this time to give him a little something since he has been awake so long." Then laying his hand on Willie's head he said:

"My son, we have decided it is best to give you a little supper, what would you like to have?"

Willie gave a grunt. "I don't want anything."

Mamma thought he must be ill or too hurt to eat. So she urged him, saying, "Couldn't you eat anything at all? Why not, Billy dear?"

Billy dear wanted to be let alone so he could sleep and he thought he might as well settle the whole thing at once. He sat up in bed with determination.

" 'Cause me stummick's full o' corn starch puddin' and I wanta go to sleep," was what fell upon the ears of the astonished family.

Now everybody knew that one dish of corn starch pudding will not come anywhere near filling the stomach of a little boy, so mamma looked at grandma and grandma looked at her, they both looked at papa, and he looked at them. Then mamma laughed and papa grinned foolishly and grandma chuckled.

The next morning when Willie came into the sitting room, after a somewhat late breakfast, he was confronted with enough solemnity of countenances to make up for the night before.

"William, do you wish to tell me that you are sorry for climbing the tree and for the green apples?" said papa in his severest tones.

"No," was Willie's unhesitating reply.

Papa was a bit startled at this turn, but he soon recovered himself and asked, "Son, why did you do it?"

For a fraction of a second Willie hesitated, then he swallowed hard and began:

"Well, you see, Sallie Brown went up the tree and she ain't very big, and she couldn't get down and I had to go up to help her." Another swallow. "And then comin' down I caught me pants on a snag and pulled a piece out of 'em." He was breathing hard as he continued. "And when she got down she put some of her apples in me pockets and—and—I couldn't take 'em out 'cause she wouldn't like it—she give 'em to me."

Mamma was down on her knees with her arms around the boy.

"Why didn't you tell us that before, Billy-boy?" she almost sobbed.

" 'Cause you never asked me," said Willie.

SAINTS AND SINNERS

A Play in One Act by Virginia West—Adapted from Synopsis of Rex Co.

Characters: Jack Dawson, Ned Burton, Mable Burton (his wife), Adele Winthrop, Mrs. Barker (the landlady), Bonny Adams (a friend of Adele).

Scene: Bedroom of Adele Winthrop at the boarding house of Mrs. Barker.

It is nine o'clock at night. Adele, dressed in a loose dressing gown, is half reclining on a couch, reading. She is a woman of about thirty-five, still young looking but with lines in her face which give unmistakable evidence of her past life.

She lets her book fall to her lap for a moment, pushes the hair from her forehead, sighs and returns to her reading.

There is a quick knock at the door. At Adele's "come in" Bonny Adams enters. She is flashily dressed, has blondined hair and an abundant amount of paint.

BONNY: Hello, Adele, old girl. How are you? I haven't seen you for a coon's age.

ADELE: Why, it's Bonny. I hardly knew you. What have you done to your hair?

BONNY: Oh, just changed the color a little. I like a change, don't you? Say, Adele, what in the name of all the gods are you doing here? Why don't you come back to the old neighborhood?

ADELE: I've left there for good. I'm not going back.

BONNY: Well your old friends are there.

ADELE: They were my friends.

BONNY: Well I like that. Say you're gettin' mighty high toned.

ADELE: Look here, Bonny, you know as well as I do what I mean. I've left the old life so I had to leave my old friends. It was very hard in some cases. I hated to leave you, Bon, but you know I had to.

BONNY: No, I don't know! I tell you what, Addie, I don't think it's any use for a woman to try to reform.

She only gets kicked wherever she goes. Ain't it so? Now honest?

ADELE: Well, it is hard sometimes—yes. But what were we getting out of that sort of life? What are you getting that's worth while?

BONNY (crossing quickly and sitting on couch by Adele): Ah, say, old girl, don't philosophize. Say, we did have some good times together, didn't we?

ADELE (softly): Yes, we thought then we were having good times.

BONNY (putting her arm around Adele): Won't you come back, Addie? You remember the nice little flat we had together? We'll have another one. Won't you come?

ADELE (rising and crossing room): Positively no!

BONNY (following her): Say, girlie, don't you ever have any men to come to see you? Have you cut 'em all out? (Adele nods.) Don't you want 'em some times?

ADELE (turning on her fiercely): No, I don't want men! But I do want what I have forfeited the right to—a man who loves me and whom I love; a man who wants me for his children's mother. Every woman wants that. You want it and those other women want it, but you keep stifling the desire and trying to kill it. But I can't do it. It is so strong I can't do it. Yes, I want love! But not the kind of love you know about. I've never had it, I know, but there is something in me that tells me it exists somewhere. (Bonny grins.) Oh, you needn't laugh. I know I can't have it. I'm no better than you are, but I know a few things you don't, that's all.

(Bonny walks around the room in silence, looking at everything. When she speaks it is as if Adele had not been speaking at all.)

BONNY: Say, Adele, who do you suppose told me where you lived?

ADELE (without interest): I don't know.

BONNY: Jack Dawson.

ADELE: Oh, yes, he is living here. I forgot.

BONNY: Yes, I met him on the street. He said he didn't see you very often but you lived here. I saw him as I came in. He's at his old tricks.

ADELE: What do you mean?

BONNY: Oh, he was making violent love to a girl on the front porch. He didn't see me.

ADELE (quickly going toward her and speaking excitedly): Who was it, Bonny? Did you know her? What did she look like?

BONNY: Oh, I see, jealous!

ADELE: Don't say that! You know I hate that man! Tell me what this girl looked like. I think I know and I want to save her.

BONNY: I believe you're telling the truth.

ADELE: Of course I am. You know I never lied, Bonny, no matter what else I did.

BONNY: That's right. Well, she was small and light haired and wore a blue princess dress. That's all I could see.

ADELE: That's enough. It's Mrs. Burton.

BONNY: Married is she?

ADELE: Yes, but she is very young—only eighteen, I believe. Her husband travels and she is left a great deal alone.

BONNY: Well, I guess you better let the matter alone. It's not your pie. She ought to be able to take care of herself.

ADELE: Bonny, we were just as young and inexperienced as this girl once. She has always lived in the country and doesn't know anything about men like this villain.

BONNY: What's he been doing lately? Anything new?

ADELE: No. But he told me two years ago that if I threw him over he would hound my footsteps. He knows how I hate the sight of him so he keeps in my way as much as possible.

BONNY (in a perfectly matter-of-fact voice): Well, I guess he is a dirty dog.

ADELE: Dear, won't you do something for me? When you go down if he is still there tell him I want to speak to him?

BONNY: Yes, I will, but you better take my advice and keep out of the whole thing. I guess I'll go now, it's half past ten.

ADELE: I don't want to hurry you, but I must do this, Bonny. Come to see me again, dear, but don't ask me to come back. Never, never ask me that again.

BONNY (kissing Adele): Good-bye, Addie, I'll come back when I feel like it. Good-bye.

ADELE: Goodby. Don't forget to tell him.

(Bonny exits. Adele goes to couch and sits. She hides her face in her hands for a moment, then goes to dresser, powders her face and arranges her hair a little. There is a knock at the door. Adele admits Jack Dawson. He is about forty-five, tall and well built. He is handsome in spite of having a very dissipated look.)

JACK: Well?

ADELE: I suppose you were surprised to get my message?

JACK: To be frank, I was a bit. Why am I so honored?

ADELE (hesitatingly): When we quarreled two years ago I told you I would never speak to you again. Now I am not only speaking to you but I am going to ask a favor of you.

JACK (an evil twinkle in his eyes): You don't want me back again?

ADELE (starts to speak angrily but remembers her favor and ignores his question): I'll come to the point at once. (Earnestly) I want you to let Mrs. Burton alone.

JACK: You want—— Well I'll be ——. Say, Adele, what the devil you talking about?

ADELE: You know what I'm talking about. I'm not blind and I want to save that little woman from a life of suffering.

JACK: Say, you got a nerve that would fill New York. You throw me over and then two years later you come around trying to take another woman from me. Of all the—What's your game anyhow?

ADELE: It isn't any game. I'm being honest with you. I want you to let her alone.

JACK (sarcastically): So you don't think I'm fit for the girl, don't you? It seems to me you haven't got much room to talk. I guess you've kept pace with me.

ADELE: I don't say I'm better than you are. But I do know innocence when I see it and I have some respect for it. (Going to him and putting her hand on his arm pleadingly.) Oh, Jack, don't, don't do this thing. Mrs. Burton is so young and pure. She loves her husband but he has foolishly left her alone and she is hungry for love. He loves her, too, and you will ruin both their lives without getting any real happiness out of it yourself.

JACK (shrugging his shoulders and walking away from Adele): If a man has such a precious ewe lamb he better stay home and take care of it.

ADELE (crossing to Jack and putting her hand on his shoulder): Jack, in the old days there were not many things I asked of you. Just this once—for the sake of the old days—do what I ask.

JACK (turning quickly toward her and seizing her passionately by the shoulders): The old days! If you'd

go back to the way things were then I'd drop this kid in a minute. I want you, Adele, just as much as I ever did. Won't you come?

ADELE (turning wearily away): You say you want me, not that you love me.

JACK (impatiently): Well, I love you then, if that suits you better.

ADELE (in the same weary voice): Yes, I know your kind of love. (As he turns toward the door.) Then you won't do as I ask?

JACK: Why should I? You won't do what I ask.

(Adele sinks on sofa and leans her head back, wearily closing her eyes. Jack opens the door just as a knock sounds. Mrs. Burton is standing outside. She is small and childish looking.)

MRS. BURTON: Oh, I was just coming to ask Miss Winthrop to show me an embroidery stitch. Don't let me interrupt you.

JACK: I was just going. Good night. (Exits.)

Mrs. B. (coming into the room): I didn't know you and Mr. Dawson were acquainted.

ADELE: Yes, we have known each other for some time.

MRS. B.: I never saw you speak to each other.

ADELE (watching her to see the effect of her words): The truth is we had a quarrel some time ago and we were just making it up.

MRS. B.: Oh!

ADELE: Do you know Mr. Dawson very well?

MRS. B. (hesitantly): Why, yes, I—that is we—we haven't known each other so very long, but—but we've become quite good friends.

ADELE: Oh, you said you wanted me to show you a stitch didn't you?

MRS. B.: I did but I don't feel like working any more now. I'll come another time. (Rising to go.)

ADELE: Sit down a while. I want to talk to you a little. You haven't made me a visit for a long time. When is your husband coming back?

MRS. B. (coldly): I don't know. He never tells me.

ADELE: You're very young, aren't you, Mrs. Burton?

MRS. B. (with dignity): Why do you ask me that, Miss Winthrop? Do I act so childish? I am over eighteen.

ADELE (laughing a little sadly): Eighteen. I was once eighteen. Do you know, Mrs. Burton, sometimes you remind me of myself when I was your age. (Thoughtfully.) I came to New York when I was eighteen. It's a pretty big place for a girl to be alone in. You're fortunate to have your husband.

MRS. B. (slowly): He isn't with me very much.

ADELE: Oh, but you have his love and that is a great protection. And your love for him.

(Mrs. Burton drops her eyes and slightly turns her head away.)

ADELE: I feel sort of reminiscent to-night. I've a notion to tell you my story.

MRS. B. (eagerly): Oh, do.

ADELE: It isn't a very pretty story, but I'll make it short. (Adele rises, walks around room and comes back to couch.)

ADELE (in a low voice): I came to the city when I was eighteen and knew nothing of the world. I met a man ten years my senior. He pretended to be a friend and I trusted him. He made love and I listened. He told me lies and I believed them because I loved him. So strongly did he affect me and so little did I know that I was completely overpowered and swept off my feet. He lived with me three months and then he began to neglect me. I asked him if he did not love me any more and he laughed at me. Then he left me and I was thrown aside, a bruised flower for the caress of every passing bee. (Adele pauses. Her face shows that she is suffering greatly but determined to go on.) That man had ruined my life—no, a man cannot really ruin a woman's life in that way if she only knows it. She is just the same if she only wills to be, but I didn't know and so I went under. There isn't any use to tell you of the years as they passed. He came back from time to time but it was always the same thing. Two years ago he came again and wanted to stay. I consented. But he brought me nothing but anguish. I wanted love but he did not give it. He could not for he didn't know what it was. Finally I broke away from him and swore I would never go back. Then I left all my old friends and came here.

(Mrs. B. sits staring in front of her with unseeing eye. Adele reaches over and takes her hand.)

ADELE (tenderly): Dear little girl, you must wonder why I have told you all this. I am going to tell you. I have been watching you and Mr. Dawson and I know what is in your heart. I have heard nothing he has said to you but I am sure that I am right. Don't listen to him, dear. You must not. He does not love you no matter what he says. I know his type. He cannot love any woman. I have known this man and I tell you he is not honest. Won't you listen to me?

MRS. B.: You wrong him. He loves me and would marry me if I were free to marry.

ADELE (softly): And you? Don't you love your husband?

MRS. B.: No. He leaves me alone. He does not love me or he would not do so.

ADELE: He is young and thoughtless. He trusts so completely in your love that he does not think temptation could come to you. You will break his heart and ruin your life.

MRS. B.: I am going with Jack to-morrow.

ADELE (kneeling beside Mrs. Burton with a cry): You must not! You must not! Think what you are doing! Never to have the honest love of a man! Never to be able to say to the whole world, "these are his children and mine." Oh, you don't know what you are doing! I beg you to wait, Mrs. Burton, only wait until you have seen your husband again.

MRS. B. (visibly effected by Adele's pleading but still determined): I am sorry, Miss Winthrop, that you told me your sad story to change me for it can do no good. I cannot believe Jack is not honest.

ADELE (quickly grasping at the last straw of hope): Let me bring him here to talk it over. ; If you trust him you will consent to that.

MRS. B.: Well—very well.

ADELE (going to the door): I'll see if he's in his room.

(Adele exits and Mrs. Burton walks uneasily about the room. Shortly Adele returns with Jack.)

ADELE: I've brought him. Now listen. I've one thing to tell you and then you won't want to talk it over. I wanted you to see him while I——

JACK (angrily): What the devil are you talking about. Mabel, are you going to stay and listen to this insult?

MRS. B. (very slowly): I think I must listen.

ADELE (quickly and with suppressed excitement): Jack Dawson, Mrs. Burton, is the man who came into my life when I was eighteen and who told me not two hours ago that he would throw you over in a minute if I would come to him. Look at his face if you want to see the truth.

(Mabel looks appealingly at Jack but when she sees the look of hatred he gives Adele she realizes the truth.

She throws herself into Adele's arms sobbing. Footsteps are heard in the hall and then a knock at the door. Adele pushes Mabel behind a screen saying "You must not be found in this mix-up." Then she runs to the dresser and puts toilet water on her eyes and goes to the door with her handkerchief held to them. In the meantime the knocking has continued. Adele opens the door and finds the landlady dressed in a wrapper.

MRS. BARKER (angrily): Well, this is a nice way to carry on in a respectable lady's house. I had my suspicions of you two and I guess I was right. A friend told me you had been goin' into each other's rooms. Now then you can just leave the house as soon as it's daylight.

JACK: What the deuce you talking about? You better go back to bed and mind your own business.

MRS. BARKER: See here, Mr. Jack Dawson, you get out of my house this minute, do you hear? (Jack exits, cursing under his breath.) As for you, Miss Winthrop, you will be so kind as to leave in the morning.

ADELE (quietly): I shall leave, Mrs. Barker. (Closes door.)

MRS. B. (coming from behind screen): Oh, Miss Winthrop, I am so sorry! And I am so thankful to you. What will you do now?

ADELE (wearily): Oh, I shall find another boarding place.

(There is a knock at the door. Adele opens it and finds Ned Burton. He has on a hat and traveling coat. He is young and seems excited.)

NED: Is Mrs. Burton in your room?

ADELE: Yes, she was nervous and came in to talk to me. We were so busy talking I am afraid we forgot what time it was. Come in.

(Ned steps into the room. Mabel runs into his arms and clings to him hysterically.)

MABEL: Oh, Ned, promise me you will never go away without me again. Promise me.

NED: Why, little wife, I didn't know you would rather go. Of course I'll take you. You are too precious to lose and somebody might steal you, mightn't they, Miss Winthrop?

ADELE (trying to laugh): Yes, indeed they might. You had better keep her with you.

NED (tenderly): Come, sweetheart, you must have some rest. Good night, Miss Winthrop. I thank you for taking care of her.

ADELE: I'm glad I could. Good night.

(Ned and Mabel go and close the door. She goes slowly to the couch and seats herself, putting back her head and closing her eyes.)

Curtain.

"HAPPY HOBO'S HELP

Nestor is releasing on November 27th a very pretty and amusing comedy, "Happy Hobo's Help." This film is an excellent sample of good photography. The scenes are woven around the love story of a happy young pair. The father of the young lady objects to the union, but firm in their purpose of becoming one, they elope, with the father in hot pursuit on horseback. Meantime, a hobo who has been relieved of coat and hat by another of his kind while sleeping, borrows clothes of a clergyman's wife. The young couple overtaking him on the road mistake him for a clergyman, and quickly alighting from the carriage beseech him in desperation to perform the marriage ceremony. The hobo, quick-witted, takes in the situation at once, and falling in line with his supposed identity does his best for the pair, and does not give away the secret until the father, who has overtaken them, is convinced that the fatal step has been taken, and has remounted his horse, and is on his way home. The hobo then advises the pair to go to the Justice of Peace, which they do. All ending happily. Many funny incidents happen during the unrolling of the picture. For instance, the hobo finds the thief of his clothes, takes them away from him, and gives him the clergyman's suit, which results in Hobo No. 2 getting a thrashing from the old father, who mistakes him for the other one, who worked the deception.

This film is good, clean comedy and a forerunner of the good things one may expect in the future not only from Nestor, but from others who must follow a good example.

Lorain, Ohio.—Lorain Amusement Company, capital $10,000, C. A. Resck, R. C. Horn and J. M. Jones.

Louisville, Ky.—Plans and specifications have been prepared for the Pastime Theater Co., who will erect a new $8,000 theater at 18th and Gallagher streets.

Los Angeles, Cal.—The Chas. Alpin Amusement Co. will erect a new theater at Spring and Fifth streets.

McKeesport, Pa.—The Merlin Amusement Co., of Wilkinsburg, will erect a new theater on North First street.

Hanford, Cal.—A new $20,000 theater will be erected on West 7th street.

Winston-Salem, N. C.—Jones, Hill & Hall awarded contract to Pike & Bullard, to erect theater to cost $4,200.

New York, N. Y.—W. H. McElfatrick has prepared plans for a new four-story theater, to be erected at 115th street and St. Nicholas avenue, to cost $125,000.

Streator, Ill.—Chas. Vance has sold the Dreamland to Harry Carroll.

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WM. LORD WRIGHT'S PAGE

LANTERN SLIDES

Just Keep on Going

They kin bray, all th' day, 'bout th' movin' pictur show.
Jump an' rant, an' gallavant, of th' wicked place tu go.
All I've tried, am satisfied with good seats down in front.
Me an' Sal, that there's my gal, likes this here pictur stunt!
They kin howl, rave and scowl, 'bout th' moving pictur plays.
Dance an' shout an' run about, in a hundred different ways.
Right out loud, I say "I'm proud to visit these here scenes."
Every time, rain or shine, me an' Sal we face th' screens.

Jest a tip an' then I'll quit 'bout movin' pictur reels.
Yu begin an' take 'em in, show a fust-class pair o' heels!
Nickelo's air fust-class shows, there's allus somethin' good.
Price is cheap an' yu jest keep on a-goin' as yu should.

* * *

Horace Vinton, scenario editor of the St. Louis Motion Picture Company, recently organized, was formerly head of the American Film Co.'s editorial department. He is a prolific and talented writer. Of course, he is a former newspaper man.

* * *

Picture Philosophy

Some men like poker so well that they can't visit a picture theater without thinking of show-downs.

Playing the pictures properly is nearly as difficult as playing the races properly.

Machine operators, like ball players, must be accomplished throwers. It is also the one occupation that is partial to cranks.

Picture theaters are the reel shows nowadays.

* * *

Nursery Jingles

Twinkle, twinkle, little star,
How I wonder what you are!
Hero, villain, in the scene
Flashed upon the picture screen!

* * *

Musicians' Department

Pianist.—You are right. Cease playing "Marching Thro' Georgia" during Civil War dramas.

Pleasant Grove.—We are pleased to hear that your audiences were pleased with your singing of "Just When the Sun Went Down." Try them next with the later song hits: "After the Ball," and "Only a Bird in a Gilded Cage."

Drummer Boy.—The unusual restlessness noticed among your audiences is probably due to the fact that you are overexerting yourself. If possible, refrain from beating the long-roll during death scenes.

Mudsock.—No. "Old Hundred" was not specially written for feature films.

Curious.—The "Turkey Trot" may prove acceptable to Thanksgiving Day.

* * *

Jones' Good Fortune

Box—"Jones has accepted a responsible position with a film manufacturing company."

Cox—"An actor, eh?"

Box—"Yes. He signed up to play the cake of ice in 'Uncle Tom's Cabin.'"

* * *

Hail to the Operator

It's the picture operator that makes the wheels go round,
In entertainment palaces which everywhere abound.
He turns the crank on the machine bringing forth a story.
And swelters in a little box while others get the glory.

He turns and turns and turns,
And churns and churns and churns.
As off the slides the picture glides,
The spotlight steadily burns.

It's the picture operator that makes the wheels go round,
In entertainment palaces that everywhere abound.
He turns the crank on the machine bringing out the reel;
There would be no picture palaces if he didn't turn the wheel.

He works and works and works,
From labor he never shirks.
Turns and churns, perspires and burns
As the celluloid slip he jerks.

—William Lord Wright.

THE PURE IN HEART

"Blessed are the pure in heart, for they shall see God," is a trite Scriptural quotation. Purity in heart and mind is to be desired above all else with the one exception of charity—which covereth a multitude of sins. The Purity Congress of the United States recently held annual convention at Columbus, Ohio. At that meeting, some well-intentioned delegates, but misguided withal, made the public assertion that moving picture plays and moving picture theaters were the causes of what was asserted to be an alarming increase in juvenile crime and of juvenile criminals.

It is authoritatively stated that the speaker, who was most vehement in his attack upon the animated picture industry, admitted that he rarely entered the moving picture theater. Notwithstanding this fact, the crusader deliberately scored a source of entertainment that is doing more to provide educational amusement for the young to-day than has ever before been even attempted.

Rev. Billy Sunday, the baseball evangelist, recently converted 7,500 persons in Springfield, Ohio, during the course of a six weeks' religious campaign. He attacked the ball room, the card table, church hypocrisy, intemperance, and the legitimate theater. But never once during his many fearless attacks upon wickedness and temptation, as he sees them, did Rev. Sunday mention the moving picture theater, or the moving picture play. Sunday arose from the ranks. He knows what it is to be poor; to have only a few dimes in pocket for innocent diversion. Billy Sunday is close to the C. P., meaning the Common People. Possibly, he appreciates that the boys and the girls who visit the picture shows are led to forget the dance hall, the bar rooms and pool rooms, and those other pitfalls that tend to entrap the feet of the unwary. In the picture show the scenes of profane and sacred history are flashed upon the screen; Shakespeare's and Milton's classic dramas are shown; scenes from our own and from foreign lands are reproduced, together with the work of the world's refined poets. Probably the well-meaning delegates to the Purity Congress did not know of these things; maybe they did not know that the cheap melodrama, once so tempting to the young, has been relegated to the rear through the medium of the picture show; perhaps they were not aware that every picture is carefully inspected by cultured and educated members of a Board of Censorship before being released for distribution. We will be charitable and will prefer to think that the uncautious assertions were made through ignorance and mis-directed zeal.

Apropos of other rash allegations made at this Purity Congress, the Ohio State Journal, of Columbus, O., scene of the convention, has the following editorial comment:

"One speaker at the Purity Congress ought to have been peremptorily squelched, and that was when he insinuated that there was a great deal of waywardness on the part of the girls in the department stores. There is no justice in such reflections; in fact, there is the rankest kind of injustice. The great body, the almost unanimous body of department store girls, live lives of honor and usefulness. Taking a thousand girls in any branch of life, and one will find no more thoughtful, self-respecting, pure-minded girls than he will find in the department stores. There may be exceptions, but there are exceptions anywhere, but so few, however, in this branch of duty, as to warrant no one to cast reproach upon it. All just men and women will be careful not to allow a rare recreancy to awaken a general suspicion, at least, when it touches the sacred borders of a woman's honor."—William Lord Wright.

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IN A MINOR CHORD

Remove your hats, gentlemen, for this is written in recognition of the young man who steps forth and entertains the audience with a vocal selection. I refer to that willing worker, the illustrated song singer. In the smaller theaters throughout the length and breadth of our fair land, his name is legion. It wouldn't be a real-for-sure moving picture show, to the majority, without Percy, or Clarence, or Thomas, or George giving us an up-to-date selection before the real entertainment. The illustrated song singer has been unhonored and unsung long enough. An appreciation is due him. The key of E, please, and join in heartily:

Percy sings in the Nickelo,
Picture songs with first-run show;
Steps to the front, quite debonair,
Hums for a moment the latest air.
Pianist, absently, fingers her "rat,"
Gives side-combs a friendly pat;
Dimpled fingers then strike the key;
It's a gladsome time for gay Percy!
His pretty girl is in parquet row—
Who wouldn't sing at a first-run show?

Percy sings in the Nickelo,
Picture slides the lanterns throw;
Describes pale Luna, with plaintive cry,
Warbles of forests, fields and sky,
Sings of the maiden, all forlorn,
Of dear, old mother, pale and worn;
Pitches his ballad in key of E,
It's a pleasant time for bold Percy!
A certain lass enjoys it, so—
Who wouldn't sing at a first-run show?

Percy sings in the Nickelo,
Sometimes high, sometimes low,
Pictures red, and white and blue
Flash on the screen in front of you.
Scenes are oft-times flecked with "rain,"
But to the songster it's all the same.
He sings of wealth and poverty,
Time of his life for staunch Percy!
Smiles at his "steady" in parquet row—
Who wouldn't sing in a picture show?

It did my heart good to see the likeness of Horace Vinton looming up from a page of the Moving Picture News recently. I last encountered Horace in Little Old New York last Spring. He had severed his connection with the American Film Company, and had come East to consider several flattering offers. I met him in the lobby of the old Continental Hotel, and he was as buxom and debonair as of yore. I venture to predict that Vinton's subtle touches will be readily perceived by the knowing ones when the Shamrock Company starts its releases. A versatile and ready writer and a royal good fellow is Vinton.

WILLIAM LORD WRIGHT.

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OF NEW YORK

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THE REPUBL

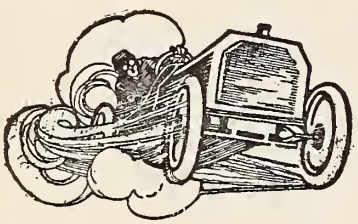
PRES

Tuesday, Dec. 5

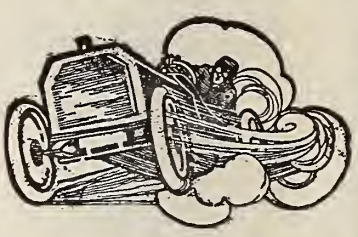
INTERNATIONAL

AUTO RACES

GRAND PRIZE VANDERBILT PRIZE TIEDEMAN TROPHY SAVANNAH CHALLENGE



Every inch a thrill.
Every foot a gasp.
Every scene a marvelous display of death defying, dare devil driving by men of nerves of steel



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ENTS

Saturday and Sunday, Dec. 16 and 17

IN THE DAYS OF THE

SIX NATIONS

MOHAWKS ONEIDAS SENECAS CAYUGAS ONONDAGAS TUSCARORAS

A beautiful romance woven into this pictorial version of the greatest event in Indian History.

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EDUCATIONAL
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THROUGH MOTION PICTURE DISTRIBUTING & SALES CO.

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GET A REP GET A REP GET A REP GET A REP GET A REP GET A REP GET A REP

OUR MUSIC COLUMN

Ella McD., Indiana, writes: "In my humble way I would like to add a few words of praise for your music department. It has been of greater help to me than any other one thing that I know of. Not long ago, I had the pleasure of playing to the picture "Romeo and Juliet," and followed your suggestions as to how to play to it (published a short time ago), and received quite a good deal of praise for it, and I feel as though I must write you and let you know, for the praise really belongs to you—not me. Viva la music department! Let your good work go on, for I know it is (or should be), appreciated by every reader of The Moving Picture News."

The above letter speaks for itself; we will let it go just as it stands. Come again; we like to receive letters like it, for it makes us feel as though our time had been well spent.

D. J. S., Rhode Island, writes: "I have been reading your articles in the Moving Picture News with much interest. Will you kindly send me a list of Agitatos and Hurrys?"

The list has been forwarded to you.

From Mgr. S. L. S., Kentucky: "In reply to your letter of a short time ago, I must say I agree with you in regard to the music proposition. The list of music you enclosed me was just what I was in need of, and it certainly came in handy for my pianist, in playing for Rex's 'The Dagger and the Rose.' While I have it in mind I desire to ask another favor of you, can you give me the address of the firm or company who are putting out a book of incidental music, with little tags on the pages to turn them by, and that also have the music indexed on these tags, so you can turn readily from one to another. Again thanking you for the interest you have taken in my behalf, I am very truly yours."

Bully for you, it is indeed a pleasure to find a manager who has the interest of his music and musicians enough at heart to try and help out in finding suitable music. It is a safe bet that he has just as good projection, as can be had, and that he is a man worth working for, for a manager who interests himself in his music will as a matter of course be just as exacting of his operator as he is of his musician. No, I do not know of such a book—if any of our readers know of such a book, they will confer a favor on me by informing me of the publisher, so I can let our good friend know of it.

Taylorsville, Ill., writes: "Will you kindly send me a list of heavy music, such as I might use in battle scenes and ancient pictures. Will say I have been using the following and found them very useful: Parts of "Poet and Peasant," "Martha," "Zampa," "Raymond's," etc.

Answer—The above are very good, and I might suggest that you try "Boreas," a northern idyll; "Sirocco," a southern serenade; "Erirus," an eastern dance, and "Zephyr," a western episode; all from the suite of "The Four Winds." In regard to the "heavies" I can only refer you to some of the publishers of dramatic music who may have what you desire. You might write G. A. Frelinger, 1012 Ferry Street, Lafayette, Ind., who issues a book of dramatic music called "Motion Picture Piano Music"; it might be just what you desire.

Drummer, from New Hampshire, writes: "My Dear Mr. Long, I will be plain with you from the start and state that I am very new at the business of playing for pictures and working the effects for them, and as I do not possess an outfit (nor do I know what it is necessary to procure), I write you for information on the subject. What is necessary for me to have and where can I get the best. I do not want anything cheap so long as I must get them. I want only the best and then intend to apply myself, and try to be as good as the best. Any information you will give me on the subject will be a great favor to me. With best wishes for your continued success, I am, yours truly,

Answer.—I am indeed glad to be of as much service to you as possible, and, I herewith append a list of some of the most essential effects for ordinary use. Rooster Crow, Hen Cackle, Cow Bawl, Canary or Mocking Bird Whistle, Baby Cry, Cyclone Whistle, Cuckoo Whistle, Tug Boat Whistle (one tone), Locomotive Whistle (two tones), Steam Boat Whistle (one or three tone), Police Whistle, Auto Horn, Cow Bell, Railroad Imitation, Locomotive Bell Imitation, Anvil Imitation, Horsehoof Imitation, Pair of Sand Blocks, Self-loading Pop Gun, Police Rattle, Tom Tom, Chinese Horn or Musette, Chinese Wood Block, Slap Stick, Sleigh Bells, Castanets, Slide Whistle for Air Brake Imitation, etc. I presume you have drum's, cymbals, etc. The above are all necessary "traps," and if you are in a position to secure them by all means get a set of Cathedral Chimes. Another nice feature in the musical line is a set of Deagan's Electric Saucer Bells, such as you see advertised on the back page of our issue of September 23. They are a real attraction, and are played from a keyboard just the same as a piano, and are indeed a real attraction to any theater. While it is not the purpose or intention of this department to "boost" any manufacturer, we are pleased to give you the following addresses as being manufacturers of as good drums, traps, etc., as it is possible to secure, and if you patronize any of them you will be accorded the most courteous treatment: Leedy Mfg. Co., 1063 East Palmer Street, Indianapolis, Ind.; J. C. Deagan, 3810 North Clark Street, Chicago, Ill.; Jas. H. Ward Mfg. Co., Gary, Ind.

I trust the list of "traps" is what you desired, and know that any purchase you make of the above mentioned firms will meet with your entire approval. If we can be of further service to you let us know.

J. B. K., Tonopah, Nevada, writes: "I would indeed be glad if you will give me a list of music (both popular and classic, as well as melo-dramatic). I am new at the game, but am trying to work so as to be able to take the management of a theater in the near future, and desire to know as

The list is now on its way to you.

M. I. B., Green Bay, Wis., writes: "Please tell me what I am to do under circumstances such as these: Our manager allows the operator to run the pictures so fast that at times it is almost impossible to 'cue' the pictures as they should be. The horses race across the picture until they look like rabbits almost, and the actors themselves, rip and tear through it like they were mad—how can I be expected to give satisfaction playing to pictures, run in such a manner?"

I can only say I am very sorry for you. All you can do is to do your best, but I agree with you, the inducements are not much in a case of this kind. I must differ with you, however, when you say "Our manager" and "the operator"—your employer is not a manager in any sense of the word or he would not under any circumstances allow pictures to be run in such a manner, and the operator is not an operator or he in turn would not do it—do your best, and hope—that's the best advice I can give you.

EDUCATIONAL FILMS

A new independent manufacturing and importing film company entered the field last week in the person of the Feature & Educational Film Company of Cleveland, which plans to handle only feature films of from one to four reels, to be released at the rate of one a week.

Mr. E. Mandelbaum, the president of the concern, also is president of the Lake Shore Film & Supply Company of Cleveland. He has been connected with the film business since its infancy, and is thoroughly versed with all angles of it.

The first two feature subjects released by the F. & E. Company are "Zigomar" and "The Aviator." The first is in three reels, depicting the life of a noted criminal who terrorized every country in Europe by his daring acts. The pictures for this subject were taken in nine different countries. "The Aviator" is a thrilling dramatic story, in which a well-known French aviator, Flarion, performs remarkable aerial feats with a woman in his biplane as a passenger.

These two subjects are being sold by the state and territory system. The F. & E. Company's method of disposing of its products will be by the state and territory rights method, and its plan is to supply exchanges and managers throughout the country with features, for which there is a big demand.

PRESTO

Poster frames, the best poster frame made, $1.75 each in quantities up to five. Six or more $1.50 each, cash with order.

ELECTRA Pink Label Carbons 5/8 x 6 soft cored, $2.00 per 100. $19.00 per 1,000, cash with order.

Swaab Film Service Co.

Pioneer Film Exchange
129 N. EIGHTH STREET PHILADELPHIA
Power's and Motiograph Machines

HAVE YOU WRITTEN YET FOR PARTICULARS CONCERNING THE

MOVING PICTURE TALES

A PERSONAL LETTER FROM ALFRED H. SAUNDERS TO THE EXHIBITOR

MR. EXHIBITOR:

You no doubt have been aware that for some time past some of the small dailies throughout the country, and, sorry to say, one or two of our cosmopolitan dailies, have published editorials denouncing the moving picture exhibitor, his films, his theaters and his business in general. It behooves the moving picture man to protect himself, his business, and his patrons, and it is for this reason that I have started the publishing of a periodical called the "MOVING PICTURE TALES," which will be devoted exclusively to the publishing of short stories of the different films shown on the screens of the moving picture theaters throughout the country.

This paper will enable you to attract a larger and more intelligent audience to your theater and will maintain an interest that cannot be produced in any other way. There will be no cost to you, but rather a profit.

Yours for the Education of the People,

Alfred H. Saunders

Don't delay, write now, as only a limited First Edition of 25,000 will be disposed of

5c

Every Exchange Man Will Need 1000 Copies There Are 61 Exchanges

Let Us Know At Once How Many

COMET

RELEASED MONDAY, DECEMBER 4th

BILLY'S LETTERS

A comedy of stage life well acted and most effectively set.

RELEASED FRIDAY, DECEMBER 8th

THE DEAD CANARY

The Comet's entire stock company is seen to marked advantage in this powerful drama, bucolic life and love.

Through Motion Picture Distributing and Sales Co.

COMET FILM CO., 344 East 32nd Street, NEW YORK

A NEAR TRAGEDY IN THE SIX NATIONS

Apropos of the devotion of moving picture performers to their duty, the heroism of one of the performers in the Six Nations, viz., Miss Fowler, playing the part of Cora, stands very prominently in the foreground.

Monday, November 13, was bitter cold; the wind was blowing a gale, and the scanty-clad Indians were gathered about campfires, their teeth chattering and their naked bodies blue with the cold.

When the director informed them that he was ready for the scene at the cave, their teeth began to chatter anew at a greater rate of speed, for the scene called for most of them to enter the water waist deep.

Hawkeye, the Major, and the two girls were seeking a safe hiding place from the Indians, and the only available spot was a cave at one end of the stream. Intent upon reaching the cave in a hurry, the Major took the younger girl, Alice, in his arms, while Hawkeye took the other one, and waist deep in the freezing water they waded towards the entrance. Jast as Hawkeye was about to enter, his foot slipped and Miss Fowler was thrown into four feet of icy water. The Indians forgot their hatred and the white trappers their fear as several of them leaped into the water and tried to rescue Miss Fowler.

Drenched to the skin and much frightened Miss Fowler was rushed into the waiting automobile, but when she learned that the scene had to be retaken on account of the accident she insisted that it be retaken at once as the light was failing very fast. In spite of all arguments she had her way and the scene was retaken. Not until she was assured that everything was O. K. would she consider changing her wet clothes for dry ones. Fortunately the brave little woman suffered no ill-effects from her cold bath. Here's to the moving picture women, the bravest and most enthusiastic lot that ever amused a public. God bless them.

"Old Man Sprockets"

Sure knows good service.

"It's great to get what you pay for"—
Sez he.

"24 Reels to pick from—
well that's sure some class."

"Gee, why didn't I change sooner."

"ME FOR THE"

Anti Trust Film Co.

123 W. LAKE ST., CHICAGO, ILL.

THE ENERGETIC H. L. MILES ON THE ROAD TO SAVANNAH

Flanked by an army of expert camera men carrying their rapid fire camera guns and ammunitions, the Napoleonic general manager of the Republic Film Company began his long trip to the seat of the famous automobiles manœuvres, to be held at Savannah, Ga.

Armed with an iron-clad contract, signed by the head officials of the Automobile Club of Savannah, giving the Republic Film Company exclusive rights to film this greatest event of automobile racing history, the energtic H. L. seemed very pleased with himself and the world at large.

Before entering the train Mr. Miles assured the writer that no pains or expense would be spared to produce a reel second to none. "It is my intention to take at least 6,000 feet of film and then boil it down to one reel.

"I shall have my men stationed at every interesting and dangerous point of the course, for each race, and if there are any thrills, you can be sure my camera will be on the job to record them.

"One thing is certain; the Independent exhibitors will be the only ones to show the filming of this great event as my contract gives me exclusive rights and I have the assurance of ample protection against any invaders, as the entire course will be policed by men under order of the Automobile Club of Savannah."

"All aboard," shouted the guardian of the train, and with a rush, the general and his army started on their journey.

Great Northern

THE "KING PIN" OF QUALITY FILMS

RELEASE FOR SATURDAY, NOVEMBER 25th

THE THEFT OF MONA LISA

A splendidly enacted comedy with a novel and interesting plot. Length 824 feet.

RELEASE FOR SATURDAY, DECEMBER 2nd

THE PENALTY OF HER AMBITION

A strong and appealing dramatic production depicting how a young couple's domestic happiness was restored to them through the devoted influence of their child.

ALL FIRST-CLASS INDEPENDENT EXCHANGES HANDLE OUR PRODUCT!

The Bear-on-the-Globe trade mark is the emblem of high quality

The Bear-on-the-Globe trade mark is the emblem of high quality

GREAT NORTHERN FILM COMPANY

7 EAST 14TH STREET, NEW YORK

ALL FILMS SOLD THROUGH THE SALES COMPANY

DELAWARE AND THE EAST—MOVING PICTURE OF FRUIT INDUSTRY

The Great Northern Railway has given us a glimpse into the wonderful irrigated territories of the West—territories which not more than ten years ago were barren wastes, through demonstration by moving picture and lantern slide. It has brought the West near to us—it has educated the Eastern people to a knowledge of what can be actually done with the dried up, barren soil of the Western deserts. It seems to me that as such has been the case in the West, why is it that we cannot do likewise in the East with the fertile fruit-bearing districts with which we have been blessed. There is a beautiful, healthy, wholesome atmosphere surrounding the spirit of the soil, and moving pictures of the apple and peach orchards of the East, with their beautiful crimson and gold lusciousness, hanging in tempting abundance among the autumn foliage, would be welcome in every moving picture in the country, especially in the great cities, where the people's idea of the cultivation of fruit is limited in a great many instances to the meagre specimens which the majority of the population of a city like New York are able to buy. It seems to me that it would alleviate to a great extent the privations of the poorer classes who have so little opportunity to wander among the beautiful orchards of the Eastern shores of America.

I was very much impressed in attending the Farm Fair at Madison Square Garden last week with the wonderful produce and development of our Eastern States. As I walked about among the different exhibits I found myself ever and anon stopping short in front of the booths which were filled with beautiful red and golden apples, lured by the tempting scent of the fruit, of otherwise sweet association. Delaware, famed for her luscious peaches, showed herself also as a great apple-growing State, for beautiful was the exhibition which she gave of perfect apple fruit. Won't some of our moving picture specialists go and get us some pictures of the beautiful autumn glory of not only Delaware, but our own State, New York.

A NEW VOLUME BY ROBERT GRAU

"The Stage in the Twentieth Century" is the title of the third of Robert Grau's series of volumes of stage history. The newer work will, however, treat greatly on the vast development of the scientific and mechanical phases of stage progress.

Mr. Grau has been impressed with the advent of various automatic devices, together with the remarkable achievements of the motion picture, the phonograph and the player piano, and his research has uncovered an almost unbelievable encroachment of science and artifice on what for centuries has been the realm of players and singers, who at last seem to realize the situation and are now themselves affiliating with the inventors.

The new volume will be the largest in size of the Grau series, consisting of nearly 500 pages of text and more than 300 portraits, and will be issued early in the new year.

THE CURTIS ADVERTISING COMPANY

Illustrated in the above cut is the cover of a little booklet they are getting out of all the Independent actors of any prominence in the country. It is neatly gotten up and is well worth perusal and is one of those little things that will take with the audiences to whom they may be distributed, in addition to being a good advertisement for every exhibitor by having his own name on the booklet.

AN ALBUQUERQUE CORRESPONDENT WRITES

I want to add while writing that the finest picture theater and orchestra in the Southwest is in Albuquerque, called the "Past Time." It is the cleanest, best that I have visited.

The orchestra is especially very fine.

Lorain, Ohio.—Lorain Amusement Company, capital $10,000, G. A. Resck, R. C. Horn and J. M. Jones.

Cincinnati, Ohio.—Fairview Amusement Co., capital $6,000; O. W. Bennett, Henry Siebel and Karl Lueders.

Salt Lake City, Utah.—E. Mehesy, Jr., will erect an addition to theater at 272 South Main street, to cost $4,000.

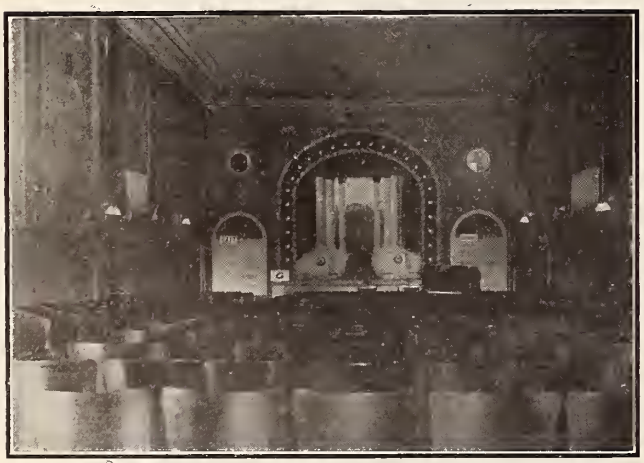
Aurora, N. Y.—Aurora Grand Opera House Co. will erect theater; capital $10,000; John T. Henderson, E. K. Henderson and Chas. Lamb.

PROMINENT INDEPENDENT HOUSES

THE NATIONAL THEATER

Kohl & Heins, Proprietors, Cleveland, Ohio

EXTERIOR VIEW NATIONAL THEATER



INTERIOR VIEW NATIONAL THEATER

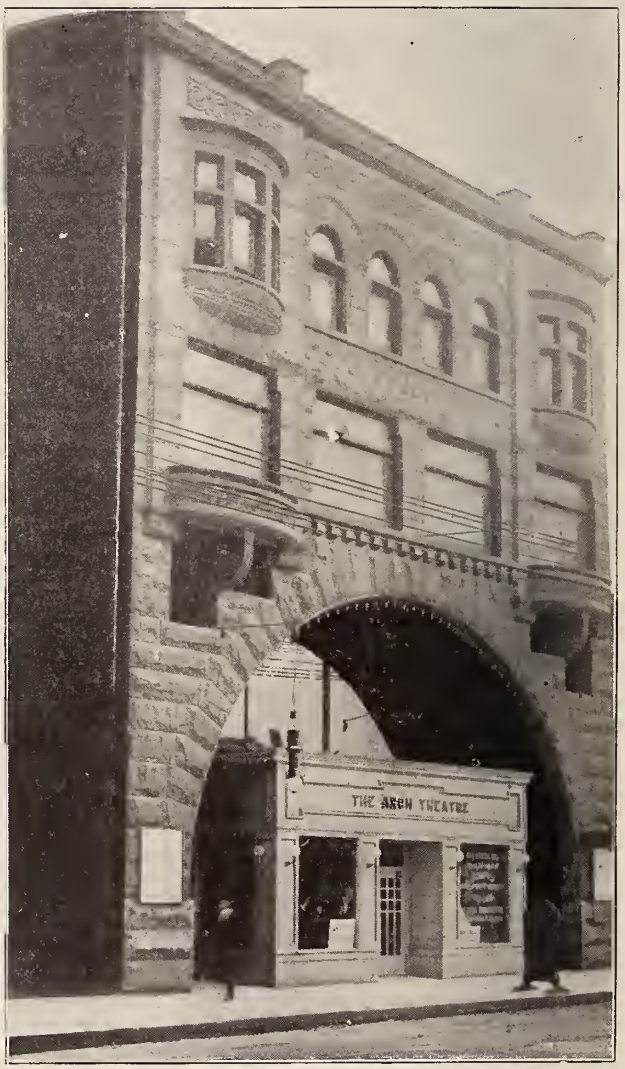
Princeton, N. J.—Plans are being formed for the establishment of a new theater at Princeton University, to cost $200,000.

Richmond, Cal.—Turner & Dahken are engineering the plan for the erection of a new moving picture show at Fifth and McDonald streets.

YALE THEATER, CHICAGO, ILL.

Among the Chicago South Side Moving Picture Theaters worthy of special notice, attention is directed to the Yale Theater, at 336 West Sixty-third street, about two blocks west of Wentworth Avenue. It is owned and managed by Mr. P. Lunn, and has a seating capacity of eight hundred persons.

As will be seen by the accompanying engraving of the front, the theater seems to have been built into the lower part of an ordinary apartment building; the front is made at-



tractive by varied colored electric lights on the arch over the entrance. The lobby of the theater is large and spacious and is decorated by attractive posters of coming features. In the interior decorative scheme green and red predominate. Twelve shaded sidelights give ample illumination. Four electric fans regulate the ventilation, providing the abundance of pure air at all times. The operating room is at the rear of the theater, and is situated a little to one side of the center, causing the pictures to be thrown at an angle which made a great deal of difficulty at first in producing a good picture. The operator, Mr. Otis, a member of local No. 2, delivers the goods upon the screen, as the pictures shown are better than the average in Chicago. The machine used is an Edison.

The Yale Theater was formerly a straight vaudeville house, but at present a straight picture program is given, consisting of three reels of first run pictures supplied by the H. & H. Film Exchange. One spot and one illustrated song add to the quality of the evening's program. The price of ad-

SUBURBAN THEATER
Charles Jacobson, Proprietor, Omaha, Neb.

PHOTO TAKEN JUST BEFORE AN "IMP MATINEE" FOR CHILDREN

mission is five cents, which is never raised on account of special features or other extra expense incurred by the manager in giving a better show than usual. A piano player and a man on the stage add to the reality by playing the pictures.

To Mr. Lunn belongs the credit of making his house the good paying proposition which it is. By persistent advertising and showing only the best pictures the Yale has steadily advanced to the front, although opposed by strong competition on all sides.

THE GOAT

When that ancient guy, Uncle Si, falls for the three shell game,
Or Johnson's mule, like some pesky fool, stumbles, then goes lame;
And Mrs. Jenkins' chickens prove some bold intruder's pickins'—
The Logansville Tri-Weekly Thrill,
Blossoming in first-page spill;
Has its say in headlines gay:
ALL CAUSED BY THE PICTUREPLAY!

When some small boy, who wants a toy, receives a real, cheap gun;
In all directions, no objections, he fires it off in fun.
And Mrs. Anderson's minor heir, of solid shot received full share—
The Daily Curse, of Lonesomehurst,
Redinks a fresh out-burst.
Sensationally sings its lay:
ALL CAUSED BY THE PICTUREPLAY!

When a dippy girl, with head in curl, reads Bertha M. Mud,
Then in her bean there comes a scene demanding human blood!
And Mrs. Peterson's little child quickly starts running wild—
The Exposition, in special edition,
Feels lofty editorial mission.
Stars a play in pleading way:
ALL CAUSED BY THE PICTUREPLAY!

When good T. R. again is Czar, and rules o'er this broad land;
When great, big Bill receives a gill of Presidential sand;
When old Doc Cook and Peary cease to make the people weary—
Maybe the Daily Yellows
Will be easy on us fellows!
Mildly say, some wondrous day:
ALL CAUSED BY THE PICTUREPLAY!

—William Lord Wright.

SIDE LIGHTS ON THE CINEMATOGRAPH
THE COMEDY FILM

BY LEONARD DONALDSON

A RUMOR is abroad there are not sufficient comedy films. That there is truth in this rumor I do not doubt; but the type of comedy film which the average exhibitor expects perhaps differs from my opinion of humor. There are comedies and comedies; there is the crockery-smashing shave picture, to which I have recently referred; there is the type represented by Foolshead, Max, Tontoline and others, and there is the comedy film which contains a dramatic vein. Should the exhibitor refer to the Foolshead type as the embodiment of humor, he could not have chosen a better one. Foolshead finds friends everywhere, and his antics never fail to touch the risibilities of the most exacting audience. But let us analyze this type of film. At once we find nothing natural or commonplace; everything exaggerated.

The majority of his "stunts" are posed. It is not *real* humor; it is the ludicrous burlesque, the portrayal of the impossible, which creates the laugh. But Foolshead remains a favorite, and his comedies are justly popular.

Mingled with the stern realities of life there is a lighter vein. There is humor in everyday life—commonplace humor—in the street, the office and the home. This pleases us at the time of its occurrence and under particular circumstances, but thrown upon the silent screen it at once loses its power of humor. It is the burlesque and the impossible which is needed. I agree. But even in the portrayal of the ludicrous it is possible to infuse variety. This is where the comedy film is at fault; this is the reason the public are tiring of the inevitable chase and rough-and-tumble film.

The comedy film helps us to appreciate the more serious side of cinematography, but it should not be allowed to predominate; it should not be allowed to degenerate. Comedies are needed, and are an essential feature in any program, but those are too many. The demand is increasing because many are offered, and the result is that they are becoming weak, pointless and absurd. Exhibitors realize this and so do their patrons. There is too much forced fooling in the comic film. This is laconic and quite unnecessary. Humor has fled from this type of film, if ever it possessed any, long, long ago. The smashing of furniture, knocking over of tip-carts, followed by the chase, appeals only to the imbecilic or the infant. The characters should at least appear to be endowed with a modicum of brains. The chase is funny, I admit, and is capable of many variations. But it is not varied. The infuriated mob on its work of destruction bent always wreaks its fury on the market woman, the painter on the ladder and the unoffending peddler. We have been taught to expect this, and we should be surprised if we did not get it.

All this points to the fact that either the producer's conception of the humorous is extremely limited, or that picture patrons are extremely conservative. This last I do believe. The public want convincing, and perhaps they do not evince an immediate enthusiasm at an innovation, but they soon submit and grow to like the new order of things.

The comedy dramas are not so numerous, but they are increasing in number and improving in quality. Many producers—especially American producers—are making their dramas a feature of their releases. The effect, I am pleased to note, is beneficial, and gradually patrons of the picture playhouse are being educated up to that higher and more enjoyable form of humor which cannot fail to have a lasting benefit.

LUX FILMS SPEAK FOR THEMSELVES

RELEASED FRIDAY, DECEMBER 1, 1911

Bill as a Veterinary Surgeon

A COMEDY Length 488 Feet

The Making of an Aeroplane

INDUSTRIAL Length 419 Feet

A most interesting subject on the making of an Aeroplane, giving in a concise manner the details of the work, while the concluding views are of the Aeroplane soaring higher and higher in the clouds.

R. PRIEUR, 10 East 15th Street, NEW YORK CITY

TELEPHONE 3427 STUYVESANT

Sold only through Motion Picture Distributing and Sales Co.

ONLY EASTMAN RAW STOCK USED.

MOVING PICTURES IN THE PLAYGROUNDS

E. M. Best, Assistant Supervisor of Playgrounds, Winnipeg, Manitoba

The value of motion-pictures for educational purposes has been frequently pointed out. Last year several cities reported that they had given moving-picture entertainments in their recreation centers, with good results. It has remained for the city of Winnipeg, however, to take the first step in using motion pictures as a medium for a definite program of popular education.

In less than twenty-five years Winnipeg has grown from a crude outpost of civilization into a splendid, modern city. Park and school sites are purchased years before they are needed. As a result of this policy the city has nearly forty splendid modern school buildings and nearly everyone of them has a full city block for a playground. Small parks are scattered all over the city and two big recreation parks are in process of making.

Three years ago, the city fathers took over the newly started playground system and provided funds sufficient to equip and maintain five playgrounds during the summer months. This year the city council unanimously voted $12,000 for thirteen playgrounds. As the school grounds are available and are of ample size, the commission is able to devote the yearly appropriation entirely to apparatus and supervision. Each summer a definite program of games, athletics, gymnastics, folk dancing, and swimming is carried through. This year several special features were arranged, such as an exhibition of playground activities on Civic Holiday at the new City Park; a Tooth-Brush Day, as part of a campaign on dental hygiene; an inter-playground competition or play-fest in which nearly two thousand competed; and finally a series of moving-picture entertainments.

These moving-picture entertainments were one of the most successful features and fully demonstrated their value as a means of reaching the people. The programs were put on outdoors every night for over two weeks. Each playground was visited in turn and the children were urged to bring their parents. No admission fee was charged and the attendance was both large and enthusiastic.

The films were carefully selected and the vital points in each were clinched by the use of slides. The use of slides also made it possible to advertise the purpose and ideals of the playgrounds, and to stimulate feelings of social ownership and civic pride. In addition to the pictures a musical program by gramophone was arranged.

One of the motion-picture exchanges made a very favorable rate for the use of the films, screen and machine, and also supplied the operator for the series. The machine was mounted on a truck and placed about 100 feet away from the school building. A heavy stage cable connected the machine to the switchboard in the basement. The eighteen-foot screen was hung from the second story windows of the school, and in less than half an hour the performance was ready to begin.

As soon as it was dark enough, the director had the smaller children sit on the ground in a semi-circle about thirty feet back from the building. In a short speech he welcomed the parents to the playground and made such special announcements as were necessary, and then the performance began. First there were a few slides telling about the playgrounds, such as:

"This playground is conducted by the City Playground Commission. They conduct thirteen playgrounds during July and August."

"These playgrounds are free. They aim to make strong bodies, keen minds, and good citizens."

Then came the first film, entitled, The Man Who Learned. This is an impressive story of the danger from a dirty dairy. The slides following were intended to convey similar lessons; as, "Cleanliness is next to Godliness, but it takes some folks a long time to get wise." The next film, The Red Cross Seal, dealt with the problem of tuberculosis, and was followed by slides such as, "Fresh air and sunlight are the best safeguards against disease. Keep your windows open day and night."

Then followed a comedy film called Tam and Jock, which told of the troubles of two young Scotch farmers when they joined the Gordon Highlanders. This film raised a perfect storm of laughter every time it was shown. After this came slides giving some playground ideals:

"Don't be a grouser—play the game."

"The school buildings and grounds belong to you. Protect your property against injury."

"Trained directors on each ground teach games, athletics, gymnastics, folk dances, and fair play in everything."

Last of all was a double film on the fly question. The first half was the well-known Fly Pest, which gives the life cycle of a fly and how it carries contagion. The second half was the humorous film Swat the Fly, giving the adventures of Mr. McSwat in his individual campaign against flies. The program closed with cheers for the ground and the singing of "God Save the King."

The pictures were quite plain fifty yards away, and not once was there a breakdown of any kind. The order was excellent, and although a policeman was always present, there was no need to call upon him for service. The slides were generally spelled out by the children and frequently interpreted by them to foreign-born parents, and all of the moving pictures, both humorous and serious, were appreciated.

The expense of this plan of public education was small, and the commission was delighted with the success of the innovation. A much more extensive program is being planned for next year, and no doubt many cities will follow the example of Winnipeg.—Survey, New York.

DER KINEMATOGRAPH, DUSSELDORF

The leading Organ for the Motion Picture Trade in Germany.

Special Supplement for Talking Machines, &c.

Published every Wednesday. Annual Subscription 11/- Post Free.

Advertisements (4 columns to page); 2s. 6d. per inch. Situations Wanted, 1½d. per line.

Reduced Price for a Series of Insertions.

Publisher—ED. LINTZ. Chief Editor—EMIL PERLMANN.

FILMORE'S INSIDE FILM FACTS

LIGHT ON THE LIGHT-GIVERS

ACTORS, actresses, directors, managers and all the luminaries of the Independent picture studios—even to the property men—have had their meed of publicity, thanks to the nimble-witted manufacturer's press agent, and now I want to turn the light on the light-giver—same being said press agent, or advertising manager, or publicity man, or whatever you choose to call him. We know all about the folks in every end of the business except the advertising-and-business end, so now we shall hear who are the chaps who caused us to know all. I will give the press man a dose of his own medicine. Below, I shall seek him out and record his identity for all the world to see. I will print what I learn about each but I will not do it in a way that will invite or suggest comparisons. Press men are jealous people. To avoid getting "in bad" with them at the very start of my story, I am careful to say that I am not listing the "snap shots" that follow in an order based on merit; that is, because one man is mentioned further up in my story than some other, he is not the better press man. I will mention people simply as their names come to me. I say this so that no complications arise—I know my press agent. Well, I'll stop kidding him and start to talk seriously of him.

* * * *

Those magnetic Imp ads are the brain-children of "Bob" Cochrane. This gentleman is about the only one of the manufacturer's advertising men who is not headquartered at his employer's studio and who does not spend the major portion of his time at the employer's ad work. In fact, with Cochrane "employer" becomes "client," for he is head of the important Cochrane Advertising Agency of Chicago, and the Imp people are just one of a bunch of prominent concerns that take their ad service from him. Cochrane is conceded to be in a class by himself, and many of the newer press men have made the mistake of trying to copy him. But there is only one Cochrane, and there is only one line of what is known as "Cochrane stuff"—the original. The interesting thing about "Cochrane stuff" is that, new in 1909, it was denounced as "sensational"; established in 1911, it is welcomed as "catchy." Cochrane had to make the natives "catch on"; now that they're caught, he has quite a following.

* * * *

The studio press man of the Imp is Scenario Editor C. B. Hoadley. With Cochrane handling the straight advertising copy, Hoadley "does" the straight news copy—that is, the matter destined for the news columns of the papers. Hoadley is a veteran newspaper man and his press matter shows tone and finish, from the heading down. It is in much call by editors.

* * * *

Hoadley's dual rôle of press man and scenario editor is not an unusual one; in fact, it is usual to find these jobs combined. Even at that a press man's life is a pretty leisurely one; he always seems to find time between reading scripts and writing "dope" to sit in at the little game in the leading man's dressing-room. This, taken into consideration with the fact that when he IS working he's having lots of fun, and that his salary ranges from thirty to fifty dollars a week, inflated occasionally by the sale of a scenario, is the reason that there are rarely changes in press positions—players, directors and the rest come and go but the press man "sticks." He is satisfied, and why not? Of course, there is the reading of countless plots without the locating of even an almost-suggestion for a reward, or the labored grasping for the idea that just won't come, but the wise press man accepts these as minor incidents in an interesting day's work. Again, every press man that I ever knew had a "den" that was pleasanter by far than the boss's. Yes, and almost every press man I ever knew was a personal friend of the boss's, the studio stand-by and the "right hand" of the studio head. I know that every time I want to "get next" to a manufacturer I try to get a note to his press man. He's "close to the throne," as they say around the studio.

* * * *

Close to the "throne" or not, Leon J. Rubenstein, of the Powers Company, is a man of weight among the advertising gentry. Also, he is a veteran among them; perhaps he is the pioneer of them all. He did press work for the Imp when that concern started, and then became editor of Film Reports, the Sales Company organ. Even before he went with the Imp he was editor of Views and Film Index, and acted as sort of unofficial press man for several licensed manufacturers. He will bring his editorial abilities to the preparation of a pretentious house organ that he will shortly launch in the Powers' interests.

* * * *

Omar Doud, the American press man, is way off in Chicago, so I never met him and don't know much about him. I'd rather admit this than fake something through. But I'm not faking when I say that Doud's work is distinguished by a real knowledge of the best advertising methods; he's about the only press chap who was in the regular advertising business before the picture press position came. It is understood that Mr. Doud was publicity director for a large national advertiser before Mr. Hutchinson acquired his services.

* * * *

The versatility of the press man is nicely reflected in Charley Simone, the loyal lieutenant of David Horsley, who in the absence of the latter in California with the Western Nestor Company, is running the business works of the establishment in Jersey. Simone is also versatile in a parental way; he has six of 'em. The latest member, as p'raps you've heard, he named "Nestor." Simone leads his fellow pressers in the offspring race, at least. He has been with the Nestor from almost the inception of the business.

* * * *

Bert Adler, of Thanhouser Company, in point of age is one of the youngest men in the business, and yet he is one of the oldest—this as regards years of service. He was with Thanhouser before the factory was even completed, and his main pride is that from the very first Thanhouser ad to the very latest, there has been no messengers from the trade papers chasing to New Rochelle for it because of the nearness of going-to-press time. He installed system into picture press work at a time when it was unknown, teaching the trade paper printers that they could count on getting the Thanhouser copy on a certain day that was far in advance of "closing" time. Adler founded the Thanhouser News, the first of Independent house organs.

* * * *

H. A. Spanuth, of the Sales Company, is an ex-exchange man (get the X X?) and what he doesn't know about film business isn't worth mentioning. As "the man you see" if you have business with the Sales Company, he has a reputation for considerateness and courtesy that is hard to match, and which is only surpassed by his reputation for writing a good ad. In the exchange business, Spanuth served under Miles and Laemmle, and ran the Dandy Film Exchange of his own. He is one of the few press men who are Benedicts, and on the upper West Side of New York City he boasts the prettiest home of anyone in the craft.

Hector J. Streyckmans, the Bison-Ambrosio-Itala man and editor of Film Fancies, most beautiful of house organs, is likely the most famous of the publicity boys. A few years ago he was almost the head and shoulders of the Independent movement when, affiliated with John J. Murdock, he swung around the country with samples of the only Independent film obtainable, and saved the day for the few weakening Independent exchange men. Except for his Kinemacolor activities General Murdock might be forgotten as the great ex-chief of Independence, but there is no forgetting Streyckmans. He is where he was three years ago, boosting the cause generally and his own Independent firm particularly. Energetic "Strick," as he is known the country over, served as moving picture editor of the Show World when that journal was a very organ of Independence, and some of his broadsides against the "Trust" are still quoted by his Independent admirers.

* * * *

Mr. Engel's coming to the manufacturing end from the exchange, reminds us of another man in the same boots. This is none other than the redoubtable Isadore Bernstein, nationally known as "Bernie," assistant to Mr. Herbert Miles at the Republic office. Bernstein may be described as a very

dynamo of human energy, wringing success and satisfaction from every task he undertakes. It is said of him that he could make a "busted" windmill go. Be this as it may, you find "Bernie" a very speedy and a very wise little press man, with just enough touch and go to make you sit up and take notice of him. He is a living example of the truism (hereby created) that to be small is not to be overlooked. Bernstein served with the Yankee and with several New York film renters; like Spanuth, his colleague of the Sales Company, he once had an exchange of his own—the Union, up in Harrisburg, Pa.

* * * *

H. Z. Levine, editor of Solax, is another of the few picture press people who did some newspaper work before locating in the writing branch of the film-producing business. Levine was one of the best reporters on the Brooklyn Daily Eagle until he resolved to sacrifice the real glory of this work for the real coin in some other work—and landed plump in the film business, where the coin always is. Levine is a pretty young press man, having just slid into his majority, but he is a pretty successful press man nevertheless. He wrote the important Thanhouser advertising during Mr. Adler's recent illness, and did nobly.

* * * *

Announcement of the press man for the new American Eclair pictures has not been made yet, but it is understood that he is one of the best known men in the craft, with a record and a value. The splendid preliminary press work has been done by General Manager Harry Raver, an old press man and one of the real veterans of the film business. Raver was exploiting the "Rice-Irwin Kiss" and the rest of the eighty foots before the writer, and many of his readers were out of their jeans. The first great full reel picture, "Great Train Robbery," was shown by Raver from coast to coast in its very first year. Rever knows the business also from the renting end, having managed the Consolidated of Baltimore in the early days of Independence and seeing service under the Swanson banner. Rever's is a big, dominating personality; one of the best dressers in the business and a clever conversationalist, he cuts quite a swath in film Ney York.

He is considered an authority on all film matters, and he doesn't seem to have forgotten a single thing he learned in his fifteen film years. All this must not convey the impression that Raver is some old, gray-beard oracle. Nothing of the sort—he doesn't even flaunt a mustache! The simple fact is that Raver has been a hustler since his youth, and that he rammed into the wonderful life motion pictures (as they said then) business the moment he was tall enough. Hence he has not alone witnessed its magical expansion, but, better, has expanded with it. FILMORE.

LEVINE, PUBLICITY MANAGER FOR SOLAX

H. Z. Levine has been engaged to manage the advertising and publicity department of the Solax Company. Mr. Levine is well known as a publicity promoter and has decided views and original ideas on advertising.

In talking of his appointment, Mr. Levine said: "I am to be congratulated for having secured this post. The Solax Company has under consideration some big and far-reaching

H. Z. LEVINE

plans, besides its plan to put out, beginning Monday, December 18, three reels a week. The hustling up at Flushing is contagious. So much so, that I am working overtime and with my sleeves rolled up. I feel I am in my element."

Then Mr. Levine began to tell of the big plans his company had under consideration, and how everyone in filmdom will soon begin swearing—"By the Rising Sun, I want three-Solax-a-week."

"We are making our campaign on quality," he declared, "not **quality** in paid advertising space, but actual **quality** in the finished product. Our pictures will make their mute appeal and bring the 'crowded houses.' This isn't 'press agent guff' either. Just come and see our pictures. That is all we ask."

Mr. Levine is a newspaper man of considerable experience. He was on the Brooklyn Eagle and was a special writer and desk man on numerous publications. He was on the staff of a number of theatrical press agents and is the author of several special articles on motion pictures, chief of which are "The Press Agent in Motion Pictures" and "The Octopus and the Cuttle Fish in Motion Pictures." He was on the staff of the Moving Picture News. He organized the Motion Picture Publicity Company, of which he was general manager, and later abandoned this enterprise to assume temporarily the responsibilities of Bertram Adler as the press representative for the Thanhouser Company.

Mr. Levine is not what one would call a "mixer." He is quiet and would rather listen than talk; he puts things tersely, however, when he has something to say. His greatest recreation is hard work.

Congratulations are offered all around.

OPERATORS UNION NOTES

I. A. T. S. New York Auxiliary No. 35

There will be a special meeting of this Union on Monday, November 27th, at the Teutonia Hall, 66 Essex street. We want the boys to take special notice that this meeting will be held at 12.30 Monday morning (or Sunday midnight) when some very special matters will come up for their approval or disapproval. We might specially note here that this is in regard to the scale of wages to go in force as soon as the members can agree. Letters were sent out by the Union to every one of the exhibitors in the city, and practically all have responded favorably towards the scale adopted by the Union.

One special point of great import to note here is the fact of the change of the price of initiation, which after January 16th will be $10 in place of $5, as at present. All new members will be taken in on the old rates, so now is the time to rush for membership and save your pennies. Another point to note is the fact that this Union will hold a ball on January 26, 1912, at Tammany Hall. This is certainly going some, and if they get all the Tammany crowd they surely will be in it. More power to their elbow.

The Union regrets to announce the decease of Brother Freda. It will be known that this operator came from San Francisco after losing his parents and relatives in the earthquake, leaving him entirely alone. He was well liked and did all he could to advance the interests of the Union at every possible opportunity. This brother met his death by accident. He was sent out for a one-night show and by some unforeseen oversight on his part, a leak of gas affected him, and on his return home he became ill, from which he died. As soon as the boys knew of his decease, a committee got together, took his body from the morgue, got up a subscription among themselves, and gave him a decent burial according to his faith, and after all expenses were paid, it was discovered that $40 was left of the fund, which will be applied at the proper time in raising a headstone to keep his memory green.

Great credit is due to the members of the committee who so earnestly worked for such admirable services, and it reflects great credit upon the members of the Union for their earnest and fraternal manner in looking after a lonely brother's last needs.

LUX INDUSTRIAL AND SCENIC FILMS

Exibitors will no doubt read with interest the announcement of "Lux" to the effect that in their usual split reel they will release each week about a scenic and industrial, and a comedy and scenic. This is a good move, and the public want it. It is surprising with what interest films of this sort are met.

BEGINNING MONDAY, DECEMBER 18th
SOLAX WILL RELEASE THREE-A-WEEK

A FEATURE WILL BE RELEASED ON THAT DAY—WATCH ADVANCE NOTICES

3 3

Learn to swear three times a week

"By the Rising Sun I Want a Solax"

RELEASED WEDNESDAY, NOV. 29th
(A spilt reel)

A Troublesome Picture

An animated canvas plays havoc with a successful business man.
On the same reel is shown

Fun on Board U.S.S. Vermont

Showing the antics of the tars.

RELEASED FRIDAY, DECEMBER 1st.

A Revolutionary Romance

A picturesque military drama of 1775, reflecting vividly and with fidelity the atmosphere of that romantic period.

Solax

EXHIBITORS and EXCHANGEMEN

Uphold SOLAX with smiles of contentment.
They know the secret of our popularity.

Solax Company CONGRESS AVE. FLUSHING, N. Y.

Sold through Motion Picture Dist. & Sales Co.

NOTES OF THE WEEK

FROM THE OBSERVATORY

By G. F. Blaisdell

The recent teapot tempest over the censorship of pictures, which was precipitated by the Woman's Municipal League of New York, has served to give wide publicity to the fact that the censorship board receives a substantial part of its support from the film manufacturers. There was no secret at any time of this fact, the board's last annual report clearly setting forth the source of its income.

The demand of the league for censorship by the municipal authorities seems to have no particular necessity for its base. Probably an official board would be no more satisfactory to the busybodies than is the present one. Probably, also, the salaries the city would pay would be totally inadequate to procure the calibre of men and women now serving without compensation on the national board.

* * *

Hearing of an impending duel between Charles L. Bargy, a famous stage swordsman, and Malherb, a Paris newspaper writer, a battery of moving picture cameras were gathered at the scene of the "scrap," and their operators were rewarded by being able to record a French duel in which an actor three times wounded a newspaper writer before the seconds called the game. The writer was still peevish when he left the field.

* * *

M. E. Kirkpatrick, Socialist Mayor of Granite City, Mo., answering questions in the German Methodist Church at the close of an address on "Civic Righteousness," before the Civic Righteousness League, declared that he would make no effort to close the picture theaters of the town on Sundays.

* * *

Picture theater proprietors in Quincy, Ill., have eliminated the illustrated song, and with the slides go the singers. The piano and players are retained, although it is possible the former may be replaced later by electrically operated pianos. The proprietors deny that the change has been dictated by any intention to economy, all insisting that good singers are hard to get and still harder to keep.

The picture theater patrons of Quincy are to be congratulated—that is, so far as the elimination of the songs are concerned. As to the substitutes of the mechanical element in the musical instrument for the human, there is a question. The mechanical player has absolute disregard for the particular scene being displayed on the canvas; a good piano player lends effectiveness to and reflects the spirit of a film.

* * *

Things are again happening in the moving picture field in Beatrice, Neb. This from the Sun:

"Gus Stevens, proprietor of a moving picture show at Omaha, fined $25 and costs for exhibiting fight pictures."

* * *

Mayor Mann, of Troy, N. Y., has cancelled all permits given the moving picture theaters for performances Sunday nights for charitable objects, which have been conducted during the past two months. Some complaints have been made that the returns were hardly commensurate with the receipts, one check for $5.15 purporting to cover alleged receipts of $90. The management of one theater has decided to make a fight in the courts.

* * *

President E. G. Lancaster, of Olivet College, Michigan, addressing the first national conference on social civic center development at Madison, Wis., said:

"As a practical means of education the moving picture is the greatest invention which has ever been dreamed of, and I predict that within ten years practically every school in the country will be provided with such facilities. I am going to have a machine and equipment secured for Olivet in the near future, will get on a good circuit and will give shows every night at as small expense to the students as possible."

* * *

The Minnesota Agricultural College faculty has decided to illustrate some of the lecture courses by moving pictures. Principal Mayne will have charge of a series of pictures. The next program will be given Saturday night.

* * *

According to a report by Thomas D. Walsh, superintendent of the Gerry Society of New York City, although the moving picture shows of the Boroughs of Manhattan and Bronx have accommodations for 250,000 people daily, in the last twenty-two months only sixty-two persons were tried for crimes traceable to these houses. Thirty-two men were sent to prison or reformatory. The report contains an interesting sidelight on one phase of the moving picture industry:

"Instead of the motion pictures drawing patronage from the old-fashioned style of performances, theatrical managers say that new theater-goers are created daily by them. People who have never attended theaters seem to have their appetites awakened by the motion pictures, and in this way the theater has profited accordingly. Hence, the motion pictures and the drama are not rivals; they are allies. It is said that one city of 40,000 inhabitants where a theater could not prosper until the motion pictures created a demand for living drama now supports an overwhelmingly successful show-house."

* * *

The Rev. Herbert A. Jump, who has built up a great congregation in the South Congregational Church of New Britain, Conn., through the aid of moving pictures, has jumped his job and gone to Oakland, Cal., where he has assumed charge of one of the largest churches in his denomination.

"I believe in reaching the common people," Mr. Jump said, just before his departure. "The church has no right to content itself with staid respectability. If it is to be an active, progressive force, it must interest everybody. As churches go I have no reason for complaint here, for my church has 1,200 members and was never as strong as now. I wanted to make it the habitual resort of the masses in this city, drawing them here by any proper means and making their welcome so pleasant that they would be glad to join us in religious work. That plan jarred on the sensibilities of some of my conservative parishioners. I am going where the congregation will enter heartily into it and help make it successful.

* * *

The Rev. Robert Gordon, of Topeka, Kan., is using motion pictures in his Sunday evening services in the First Baptist Church.

The Rev. J. W. Cool, pastor of a Minneapolis Congregational church, believes the Sunday night motion picture theater can be nullified by placing motion pictures in churches. "We had little success with biblical pictures," he says, "but have been showing pictures of current events to increased audiences."

Holding services in moving picture show places at noon on Sundays is the new plan of church work which is suggested by Dr. S. R. Frazier, formerly pastor of the Tabernacle U. P. Church of Youngstown, Ohio.

The plan, he says, would not interfere with the work of the various churches of the city, but would supplement

them. He proposes to have music and short talks made on advance religious thought.

Many of the churches of St. Paul, Minn., were crowded at the Sunday evening services a fortnight ago, moving pictures furnishing the attraction.

The Rev. Dr. Tllyn K. Foster, of the First Baptist Church of Worcester, Mass., is the pioneer in his city in the introduction of pictures at Sunday evening services.

For over two months the Rev. R. A. George, of Calvary Congregational Church of Cleveland, has illustrated his Sunday evening sermons by moving pictures.

* * *

A. J. McKenzie, a kinemacolor expert, has been in Denver. In an interview in the Post of that city, he said:

"Kinemacolor has fascination like nothing else I have ever experienced in my career. I am visiting America for the purpose of looking over your marvelous country and laying out a series of events which I will picture for your Smithsonian Institution.

"Probably no country in the world presents greater possibilities to the camera artist than your land, with its celebrated Hudson River, Niagara Falls, Yellowstone Park and your famous Rocky Mountains.

"While in Egypt it was my good fortune to be afforded an opportunity of giving the people the most remarkable photograph ever taken, namely, the photograph of the setting sun as it gradually sinks to rest, dyeing the sands of the Sahara a rose-colored carmine. This picture shows the sun gradually descending into the west in the bosom of vari-colored clouds. For days I wandered on the desert watching the orb of day gradually receding from sight, and I wondered how I could get this nature wonder. Finally, overcome by its beauties, I determined to make the experiment, and the people here will very shortly have the opportunity of witnessing, I am glad to say, my complete success.

"Another startling picture that I have had the good fortune to get is a view of the great Zambesi Falls in Central Africa, the only rival in the world to your celebrated Niagara Falls. I was fortunate enough to secure a rainbow effect of these falls that is a marvel in photographic coloring."

* * *

The Board of Education of Brooklyn has decided to give a series of moving picture entertainments in several of the evening recreation centers of the borough, devoting one evening a week at each of the centers to this purpose. The pictures shown will be usually four in number and will be dramatic, geographical, literary and historical.

For this series "Sensational Logging" will be the subject of the dramatic picture. The geographical film will show the digging of the Panama Canal; the literary film will show scenes from "Alice in Wonderland," and the historical subject will be "The Signing of the Declaration of Independence."

OUR WESTERN CORRESPONDENT

Hot Springs, Ark., Nov. 22.—It was my pleasure during the week to look at the most wonderful moving picture that has ever been made—five of 'em, in fact. I refer to the reels depicting the great poem of Dante and treating of his Inferno.

These reels were here for two days, appearing at the Auditorium Theater. The show drew a great crowd, for the reason that this is "some" picture town, and they also proved to be all that had been said of them in advance.

The pictures were wonderful in every way. True, they were very gruesome (a nightmare, in fact.—Ed. M. P. N.), and they had more or less effect on the audience, but the lesson that they sought to impart was not lost entirely on even the most hardened sinner. From the time the pictures started, showing the magnificent forest scene, until they closed, revealing all the alleged wonders of Hell and the variegated punishment according to the earthly sins, they held the attention of those present. All eyes, believe me, were riveted on the curtain. As was to be expected, there was a "joker" in the crowd the last night the pictures were here, and when the scene showing Dante infuriated at a former friend for giving him the "cold shoulder" in Hell, was shown, away up in the gallery alloted to "nigger Heaven," some husky black yelled out in the darkened theater:

"Fo Gawd's sake! Will you all look at dat man Dante startin' rough-house in Hell? Say, man, you-all better be careful what you'se doing down there, cause dey sure will slam you in one ob dem bilin pits of tar."

The remainder of the audience screamed with laughter, and the scholarly gentleman who was giving the lecture endeavored to reprimand the "coon," who had "busted up de show," for it sure was busted wide open after that. The show was witnessed by a large number of the city's most prominent people, including ministers of the gospel and educators, and the reels won universal commendation.

As I write this I am wondering if my last week's letter reached the editor in time. I had been invited to join a reception committee that went out in the country to escort into Hot Springs a gentleman who was making a trip from St. Louis to this resort in his auto in the interest of good roads. When nine and one-half miles outside the city, in the cutest, dearest and muddiest stream imaginable, our boat went back on us. Oh, did you ever get stuck in the water with a big touring car? I think that the pendulum on the ding-fog busted. We gave it an injection of prune juice and moral persuasion, inserting the needle between the steering wheel and the batteries, and we pleaded, coaxed and "cussed" the blamed thing until darkness came on apace. Ever get stuck away in the country and have darkness come on "apace?" It can come in any old way, only it's more decided when it comes "apace." Well, the result was that yours merrily hiked on foot back into Hot Springs those nine and one-half miles, and the next time Secretary Belding, of the Business Men's League, says reception committee to "muh" there is going to be something "didding," believe me. I expected to get back in time to write that letter, but never reached town until 10:15 P. M., had to write it and could not mail same until the following morning, so that is why the copy, Mr. Editor, was late.

A party of New Yorkers went "dippy" in the Princess Theater this week when the Imp reel, showing "Steeple Jack," was thrown on the curtain. Also it brought to me a longing for a slant at old Broadway. It was a great picture and we enjoyed it immensely.

Frank Ritter is holding forth at the Photo Play Theater, singing illustrated songs and making good, as usual. The manager of this house is greatly pleased with the Independent service he is getting, and so are his patrons, and when the manager and his following are satisfied that means, you know, success, and that is what this house is meeting with.

Mrs. Leslie Carter was the chief theatrical attraction of the week, appearing in her new emotional drama, "Two Women." The play is great and Mrs. Carter is there with all her old-time force and vim. She is a wonderful actress, and this vehicle gives her a great opportunity for the display of that talent that has made her famous. I kind of think Gotham will sit up and take notice when she "blows in."

Work on the Central Theater, the new house, is being rushed in anticipation of a December opening. I am waiting to see what service Manager Walker is going to install there, whether it will be Independent or Trust films. The former, n my opinion, has out-distanced the "Old General" in more ways than one. They have certainly earned first place in this city.

The Scenic Theater has given up the ghost and gone out of business, not because the returns were bad, but for the reason that their lease ran out and the management could not renew it. A drug store has taken its place.

The Rocky Mountain Hotel Men's Association, fifty strong, accompanied by their ladies, were here this week, and two big theater parties were given in their honor, one at the Princess and the other at the Auditorium.

Among the good pictures of the week were "The Eastern Cowboy," an American, and "The Actor as a Soldier," a Great Northern reel. "Hands Across the Sea," an Eclair reel, was also well liked, and Imp gave us a dramatic treat in "The Wife's Awakening." One, too, must not forget the clever comedy, "The Dress Shirt," also by Imp, which made the crowd at the Princess roar with laughter. "Mutt and Jeff" and their troubles with the lady stenographer came to town and created no end of laughing comment. The musical comedy of the same name was also at the Auditorium. The famous characters were played, the show was handsomely staged and more handsomely gowned, but the chorus—was the limit. Some of the girls when in tights reminded one of a long drink of water, and their voices should have been sent to the manicure parlors and filed. There was a plot to the offering, and, aside from the chorus, including the men, too, who couldn't sing, the show wasn't so very "orful"

Had "Their Burglar," a Thanhouser reel, here this week, and it was a success.

THE MAN IN THE BATHS.

OUR LONDON CORRESPONDENT

(London Office of the News.)
8 Sherwood St., London, W.

England undoubtedly learns a good deal from America, but it's a pity our business men don't discriminate more carefully when they borrow methods from the other side. As often as not we get the American wheezes that are smart, but not exactly "cricket," rather than those which are clever and straight as well, and it looks as though some of our film people had been casting envious glances at the Trust methods of the States. The average Englishman hates anything in the nature of a corner, and as soon as he scents anything like an arrangement to inflate prices or restrict supply, he has a way of making his power felt, which has surprised more than one monopolist. Ask Sir W. H. Lever, who was suspected of engineering a soap combine at one time; I doubt if "Sunlight" does not still feel the effect of the boycott that followed. I don't think anyone who tries to work a corner in the film game or to make the market other than a free one, is going to fare any better, and yet there are undoubtedly signs that certain people are so ignorant of English sentiment as to try methods perilously akin to those of the Trusts. (Our correspondent ought also to have mentioned the Kodak trust methods, which are still green in the memory of all English photographers, and in which we had a hand helping to bust—Ed. M. P. N.)

* * * *

The practice of advertising to the showmen, so as to, in effect, force the renter's hand, was alluded to in these notes; it is a perfectly legitimate method of business, as is its extension in the advertising of film to the public, to influence the showman in his turn legitimate, that is to say, in so far as its object is merely to obtain for a film its greatest possible sale. But it becomes a very queer procedure when its ultimate object is to build up, with the showman's aid, a reputation for a certain make of film with the public, which is to be used by the manufacturer practically to dictate to the showman what other films he is to show. And if that is not the ultimate object of certain proceedings here, it would be interesting to know why so much money is being spent on publicity, which cannot be immediately productive.

* * * *

There are some deep people selling films, but there are others showing them, who are not quite blind to their own interests. They are not likely to spend their time and energy helping to secure for one or more film brands a reputation which may be used to their disadvantage at any time. I have seen letters, in fact, which show that some exhibitors feel like kicking themselves for already doing so much to boost the names of manufacturers. That game is all right as long as the manufacturer is content to leave the showman a free hand in choosing his films; when he shows signs of wanting to control the program, using the power with the public, which he has obtained through the showman's efforts as a rod for the latter's back, it is time to consider whether one is altogether wise to assist him in his ingenious effort to mislead the public as to the nature of the film output.

* * * *

For a concern only, I believe, a bare twelve month old, the "Flying A" Company seems to be cutting out the pace pretty well. News from Mr. Scott, their London manager, this week, of a new studio in Chicago to supplement the Western studio and of various additions to both the acting and administrative staffs. Glad to note the steady improvement in their quality, which must have helped to the success of "The Water War" (a good one this), and "Three Daughters of the West," but there is still at times a tendency to "panoram," which rather spoils a good scene. None of the buyers miss "Flying A" in their rounds, and the trade-mark is to be seen on the screens of all the leading theaters here.

* * * *

Mr. H. E. Aitken arrived in London Tuesday with a further batch of "Majestic" films, the releases of which will now go on regularly. There are some good examples of the delightful acting of that popular favorite, Miss Pickford, among these subjects and Majestic look to be going to justify the optimistic prophecies of their producers. B. A.

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An English firm of exceptional financial standing is open to negotiate for representation of good American maker. Full particulars on application (which will be treated confidentially) to

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By far the best book of comedy material I have ever written. Contents include 20 sure-fire parodies, 11 great monologues, 10 fine acts for two males, 6 acts for male and female, a splendid minstrel first part, an original one-act comedy, also brand-new acts for quartettes and sister teams, besides an almost endless assortment of newest gags, jokes, sidewalk patter, etc., etc.

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If you wish to draw the crowds order a selection of our new Chinese slides, all from direct photographs. We have over 250 to select from at $4.00 per dozen. High-class coloring. Send for list of this and other subjects. 30,000 slides always in stock.

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Will arrive in America about November 15th. All persons interested, write "M. O. R.," Moving Picture News

ECLAIR SCORES

READ AMERICA TICKLED! READ

ECLAIR proudly exhibits the following testimonials, one from an exhibitor and the other from an exchange. They speak for themselves. The former ordered posters and booklets in advance, and the latter purchased two copies of the film, together with the largest quantity of posters ever placed for a regular release in the history of films. Both these men are LIVE to the core, and the exchange man is noted for being extremely critical.

The originals of these communications are on file at the office of the *Moving Picture World,* and were received by Eclair on Wednesday, November 22, one day after release date.

WESTERN UNION TELEGRAPH

Fort Wayne, Ind., Nov. 22, 1911.

ECLAIR FILM CO., Fort Lee, N. J.

HANDS ACROSS THE SEA an immense success; greeted by rounds of applause; hundreds of people turned away.

SPRAGUE GREEN, Mgr. Lyric Theater.

STANDARD FILM EXCHANGE

168-172 W. Washington Street

Chicago, Ill., November 20, 1911.

Eclair Film Co.. Ft. Lee, N. J.

Gentlemen:—I just saw the two reels of HANDS ACROSS THE SEA run off. There were present with me several good picture critics, including one of the official police censors of Chicago. All of us watched the picture closely in its every detail.

I want to compliment you upon this production and no production of the kind that I have ever seen begins to compare favorably with it. I say this with a knowledge of the fact we have had some very excellent productions. You have simply given us that which is most desirable and needed: QUALITY. It is a great picture and I am glad to own a print of same. We are having no trouble in booking it at a fair extra rental above service price.

Hoping you will continue the good work, I remain,

Yours very truly,

STANDARD FILM EXCHANGE,

Joseph Hopp, Pres.

COMING ECLAIR RELEASES

TUESDAY, DECEMBER 5
IN HUMANITY'S CAUSE
(American Drama)

THURSDAY, DECEMBER 7
1. THERE FELL A FLOWER (Comedy)
2. LIFE IN PIEMOUNT (Educational)

TUESDAY, DEC 12
MUSICIAN'S DAUGHTER
(A Heart Story)

THURSDAY, DECEMBER 14
HER ONE DAY'S DREAM
(Japanese Drama)

ECLAIR FILM CO., General Offices and Studios **Fort Lee, N. J.**

Branches Throughout The World.

MANUFACTURERS' SYNOPSES of FILMS

"YANKEE DOODLE"

Champion, Released Dec. 4

In this story of "Yankee Doodle," Mother Goose plays an important rôle, for with her wand she conjures up from the past, for the benefit of the little ones, and grown-ups, too, some of the august personages of history, whose names and presenee inspire young and old with feelings and sentiments of deep patriotism. Now for the play. There are the little ones with their drums and swords marching about and singing "Yankee Doodle." The mothers of the wee ones are eharmed by their innocent sincerity, but there is another onlooker in the person of Mother Goose.

Mother Goose decides to lend a hand and teach a lesson in patriotism. As the little marehers proceed, beating their drums and blowing their horns, "Yankee Doodle" appears in the form of Unele Sam, riding on a pony, with comic dignity, his long legs reaehing the ground. As the proeession goes on, its numbers are swelled by children of all ages and descriptions. But presently, into the scene eomes the redoubtable Stonewall Jackson, to please admiring Southerners. But Mother Goose has children of the North as well as of the South, and so the next celebrated hero is General U. S. Grant. Then, on. See that tall, majestie charaeter, with snow-white beard and military aspeet. That is Robert E. Lee of Virginia. There now, is Lincoln, the martyr. And this grand assemblage of our eountry's vanguard form a living lesson from history. On the same reel is

"OUR NAVY"

Coming in juxtaposition to "Yankee Doodle's" patriotic ensemble, what more fitting portrayal could be advaneed than the stately grandeur of our navy? The monster proeession of battleships on the Hudson, the greatest assemblage of Uncle Sam's fighting men ever gotten together at one time, are shown in imposing defile. These huge dogs of war, whose bark and bite are dreaded and respeeted by the Foreign Powers, are seen passing before our view in grim war eolor. As we gaze upon the seene, we are made to realize the greatness of our Uncle Samuel. But there is a eharaeteristie touch added to the pieture. High upon the Hudson Palisades stands Uncle Sam, himself, looking down with benign countenance, his hands extended in deferential pose. Seldom has a thousand-foot film been unrolled with two subjects so unlike, and yet so nieely dovetailed, as it is depicted in "Yankee Doodle" and "Our Navy."

"THE INDIAN FORTUNE TELLER"

Champion, Released Dec. 6

This story has to do with an Indian seeress; that is to say, the large part she played in the life of a young Western cowpuncher. Sam Houston was the young fellow in question, and a better puneher of cattle eould not be found. But Sam had his failings. He loved cards and drink, though not excessive for the latter.

On one occasion, Sam had won a little pile. The loser, a fellow named Bud, was a vieious-minded brute, who swore quietly to regain his losings by foul means, knowing naught of fairness. At this juneture, the Indian woman eame into the gambling saloon with a basket, containing trinkets which she was peddling. Her face was engaging. You could see at once she was above the average of her people. She only met with rebuffs from the saloon loungers, until Sam's table was reaehed. His big heart ever kept his purse strings open, and he tossed her a large coin.

In return for his friendly words, the woman offered to foretell his fortune. She then warned him of a grave danger which would beset him upon a contemplated journey of his. Sam admitted the contemplated journey, but did not mind the danger, as he trusted to his gun to defend him against harm. But Bud was plotting hard against him. He interviewed the Indian guide, who was chosen to lead Sam over the mountains, and bribed him into arranging for the betrayal and ambush of Sam, before he could reach his destination.

Traversing his silent way, and trusting his guide implieitly, Sam was surprised to see a form leap from behind a boulder, and recognized the Indian seeress. His guide, divining the woman's objeet, and knowing it would be his undoing, threw himself suddenly upon her, and thrust his knife home. It was all done in a moment; then he was off, but speedy as he was, a bullet from Sam's gun brought him down. He paid the penalty The Indian woman then informed him of Bud's plot, and of his danger, and though wounded, led him from the fatal trail, and thus foiled the dastard plot of Bud.

Her noble task accomplished, the seeress gave up her spirit to the great Manitou, dying with the eonseiousness of having saved the life of her friend. This great sacrifiee lodged deep within Sam's breast. Inscribing a heartfelt inscription on paper, and pinning it with a little pectoral cross on the Indian fortune teller's breast, he interred her in the sod.

"THE DEAD CANARY"

Comet Release, Dec. 8

The heroine of this picture is an aetress. She is ordered to the country at the advice of her physieian, and her only companion is a pet canary. A few days after her arrival the bird dies. Pained and grieved, the woman visits a taxidermist and has the bird stuffed. The taxidermist and the aetress fall in love. They fail to coneeal their affeetion for each other, and this natural thing immediately causes trouble. The seandal mongers get busy. Just because the pair elect to take strolls in shady lanes, remain in eaeh other's company as much as possible and aet in a manner befitting loyal and true sweethearts their names are forthwith linked with all sorts of heinous tales. The first to take action is the sehool board. They meet, and Miss Starr is forthwith condemned and urged to leave the eommunity. When matters assume an uncomfortable view the village parson, a man of broad ideas and common sense, is appealed to. He at once sees the real condition of affairs and immediately starts to point out why some folks ought to be elassed as fools. The pair are in love. Surely there is nothing unusual in that? At any rate, he shames them so effectively they are ready to rally to the defense of the woman whose only crime is that she follows the stage as a profession. To demonstrate that he is in harmony with their love making he invites them to his abode and ties the knot whieh makes them man and wife.

"BILLY'S LETTERS"

Comet Release, Dec. 4

A phonograph acts as an excellent pacifier between man and wife in this picture, which is a series of humorous and fareical complications. Billy Braham decides that his bachelor days are over and betakes himself a wife. He does this secretly, and naturally when his friends hear about it they are very much surprised. Among those who send messages of eongratulation are Gaby de Rose, an old flame. Gaby says that she is engaged to marry Count de Gassac and won't Billy be so kind as to send baek her old love letters, and in return she will send his? Billy does so. He tears the note, as he thinks, and goes to his room upstairs for the missives. Wifey finds the note, and makes two and two, with the result that there is trou-

ble in store for Gaby and her husband. Failing to find the letters, which have already been dispatched to Gaby, Mrs. Graham visits Gaby, who is a vaudeville artist. There is a stormy scene between the pair. It is considerably enhanced when Mrs. Graham discovers the packet of letters couched in most endearing terms, and which were signed by her husband's name. Gaby gets into the plot, too. The Count learns of the letters and is furious. He forthwith calls off his engagement, but comes back the next day and rescinds his decision. During the whole turmoil Billy is at the club. When he comes home his wife refuses to have anything further to do with him and locks herself in her room. Then Billy rushes to the phonograph for aid. He starts the machine, and it plays that pretty ditty, "All Alone." The scene of the situation appeals to Mrs. Graham, who relents, forgives Billy, who seeks refuge in turbulent wifey's outstretched arms.

"IN THE DAYS OF THE SIX NATIONS"

Release by Rep, Dec. 16

Photography's latest invention pays a glowing pictorial tribute to the almost forgotten famous union of six of the noblest of American nations, with detail that is most remarkable. The picture portrays not only all the famous battles participated in by these noble red men individually and collectively, but with painstaking care; it also gives a graphic description of the everyday life led by these semi-savages.

Escorted by a lieutenant of the army, the two daughters of the Major, have no fear as they are about to make a long and tedious journey across a country swarming with war-maddened Indians, and quite a large number of renegades, who are often compared to the poisonous reptiles that infest the region.

Knowing that if they can obtain the two girls as hostage they will hold the winning hand, several of the Indians appoint one of their number to act as escort for the party and betray them into their hands at the first opportunity, but "there's many a slip 'twixt the cup and lip"; the treacherous Indian guide craftily leads the party astray in the woods and but for the fortunate appearance of a famous trapper, the sisters would undoubtedly have become captives of the Indians. The trapper's shrewdness for a time overcomes the craftiness of the red men, but the odds prove too great against him, and in order to save the daughters of the Major and their escort, he leaps into the raging torrent below the cave where the party have sought refuge, and begins a dangerous trip to the fort to seek aid. The party is captured by the Indians in spite of the brave fight made by the lieutenant, and bound hand and foot they are brought to the Indian village. Indian runners are sent forth to notify the chiefs that a special council is to be held, and soon the famous council of the Six Nations is in session.

The lieutenant is condemned to the stake, and after a lengthy pow-wow and war dance, preparations are made to execute the order, when Providence, in the shape of a body of mounted militia led by the trapper, interfere with these plans, and the Indians, in their eagerness to escape from the merciless fire of the army men, forget all about their victims who are rescued and are safely escorted to their destination.

The love of the younger daughter for the brave lieutenant makes an interesting love story in this historical picture of Indian warfare and bloodshed.

THE SAVANNAH AUTO RACES

Republic Release, Dec. 5

The greatest sporting event of the year to be released by the Republic Film Company consists of one reel of the most interesting parts of the Third International Road Race, under the auspices of the Savannah Automobile Club for the Grand Prize of the Automobile Club of America, to be run at Savannah, Ga., Thursday, November 30, 1911.

The Grand Prize

The length of the course is approximately 17 miles, which will be covered 24 times, making the distance of the race about 408 miles. The award of the trophy carries an additional award of $7,000 in cash.

W. K. Vanderbilt, Jr. Cup Race

The length of this race is about 289 miles. To the car covering the required distance in the shortest elapsed time, there will be awarded the William K. Vanderbilt, Jr. Cup. The award of the cup carries an additional award of $2,000 in cash. To the winner of the cup and cash there will be awarded a special "donor's trophy" for permanent ownership.

Tiedman Trophy Race

The length of this race will be about 170 miles. To the car covering the required distance in the shortest elapsed time, there will be awarded the Tiedman Trophy. The award of the trophy carries an additional award of $1,000 in cash.

The Savannah Challenge Trophy

The length of this race is about 221 miles. To the car covering the required distance in the shortest elapsed time, there will be awarded the Savannah Trophy. The award of the cup carries an additional award of $1,000 in cash. To the winner of the cup there will be awarded a special "donor's trophy" for permanent ownership.

Drivers of international fame have pronounced the Savannah course the safest and fastest in the world. The course will be oiled to keep down the dust and make it faster. All previous world's records will be lowered. The course will be patrolled by State troops and special police.

With an army of expert camera men on the job at the most interesting points of the course, the reel will record thrills by the thousand.

THE NEWSY AND THE TRAMP

Thanhouser Release, Dec. 5

Ragsy was a plain newsboy. He wasn't even a newsboy with a house; he had been "sellin' papes" from the day his drunkard father kicked him into the street, and his abiding place was wherever Unkind Providence permitted him to hang his cap. Often it was in the park, where a bench made a bed of a sort, and where he always had lots of company. Tramps were thick in that park that year.

Ragsy came to know the tramps. He even came to like them—to admire their carefree, go-as-you-please style of living. When he grew up, he would be a tramp. How he wished that he were big enough to take to the road along with its knights.

The specimen is a husky, handsome young man who gave up his trade of blacksmith through pure love of travel—Wanderlust! Connors shall be his name. Ragsy gathered to Connors at once. He asked if he couldn't go out on the road with him. Connors laughed, but the newsy persisted. In the end, Connors yielded. The kid came along.

Their wanderings are without adventure until they fall in with some tramps who feel that the newsy is just small enough to squeeze into a neighboring hen-roost and pass out some fowl.

This settles Connors. Ragsy will not become a thief! The tramp takes his little chum away from the men who would make him a criminal, and resolves to resume his blacksmithing and keep Ragsy nearby where he can keep watch over him. He finds work in a smithy and puts the boy to school.

Here is where his attentions to Ragsy began to earn dividends for Connors. The head of the little country school is the prettiest schoolma'am in all the country, and when the blacksmith enters the building with Ragsy he meets—her!

Finally, he weds her. Ragsy, let it be said, spurred him on. Newsy knew a good thing when he saw it, and he took care that Connors got the girl. So, from being his teacher, the girl becomes Ragsy's mother, by legal process at last, and finds that while the boy couldn't "count" correctly as a scholar, he COULD shoot correctly as a Cupid.

BROTHER BOB'S BABY

Thanhouser Release, Dec. 8

A bachelor, with plenty of money and not a care in the world, suddenly finds himself involved in a sea of trouble. It all starts when his brother, who lives in Trenton, wires that his wife and baby are on their way from the mountains and that he will appreciate it if "Brother Jack" will meet them and see them across town.

The bachelor, with a sigh, prepares to be gallant. He meets the woman and child, also much luggage, and escorts them across town to the Pennsylvania station. There he takes them aboard a train, and believes that his task is over.

But the mother suddenly remembers some purchases she must make, and the good-natured bachelor is prevailed upon to stand guard over the child until she returns. The mother forgets the time and misses the train, and the baby and its bachelor uncle start off together.

But the mother is a woman of resource. She wires tips on caring for the baby to various stations along the line, and all would be well were it not for the uncle's awkwardness. But he annoys the other passengers, fights with the conductor when that official remonstrates with him, and is finally thrown off at a little station far from Trenton.

It is a hot day, and that, together with the necessity of singing to the baby, had made uncle thirsty. He sees a saloon nearby, but does not care to take baby there. Furthermore, the baby will not remain quiet all by itself. But finally fortune smiles on the uncle, although, as afterwards develops, it is a hypocritical smile.

A dog is being shipped to Philadelphia in a dog basket, and is left on the platform near the pair of unfortunates. When no one is looking, the thirsty uncle ejects the astonished dog, and places the baby in a place of security. Then he

goes off to the cafe and enjoys himself.

Time passes rapidly in joy parlors, and trains do not wait for highballs. The car pulls in, the dogbasket starts on its journey, and uncle is still in blissful ignorance of what is transpiring.

The baggageman finds that instead of a live dog he has a squalling baby on his hands. Being a matter-of-fact individual, he hunts through the train, hoping that some woman will relieve him of his burden. One of the passengers is the baby's mother, and she greets her offspring with glad surprise and delight. And mother and child are reunited.

The uncle sent his apologies by wire and then went for a long trip abroad. Some men find it difficult to make proper explanations in person.

THE PENALTY OF HER AMBITION

Great Northern Release, Dec. 2

Johnson and his wife are happy in the possession of their only child, until Mrs. Johnson aspires to become a prima donna. For the cultivation of her voice, Leoni, an Italian tutor, is procured, and he soon worms his way into the woman's affections. When the pair should be conducting themselves as tutor and pupil they are billing and cooing like turtle doves. The unsuspecting Johnson has introduced a serpent into his paradise. One day whilst the mother and child are in the drawing room, the tutor sends a note asking Mrs. Johnson to come and meet him, and to tell her husband she is going to the theater. The wife consents, and places the note in a book she is reading, where it is found by the husband, who follows her, and finding her clasped in the arms of another, casts her adrift. She attains fame as an opera singer, whilst her child, after a year, missing the loving care of a mother, becomes ill. Leoni, too, has tired of his flame, has transferred his affections to another, and casts his first choice off. In Johnson's home, the little girl is lying at death's door, repeatedly crying for her mother. A kind-hearted nurse pleads with the father to gratify his child's wish. He does so and finds his erring wife. A mother's care conquers the grim angel, Death, the child lives, and by its means husband and wife start a new life together.

THE POISON CUP

Reliance Release, December 2

Mary is married to John Adams and discovers that he is a drug fiend and a thief. She surprises him and his pal dividing their plunder, and in her anger threatens to expose him. He threatens her with a revolver, and in the struggle that follows he is shot. She thinks he is dead and becomes mentally deranged, wandering about till a wealthy woman finds her, who gives her a home. Mary recovers her reason but suffers a loss of memory. The benefactress is taken sick and dies, and Mary marries the doctor who attended her. The first husband discovers her and calls upon her during the doctor's absence. The shock of meeting him brings back her lost memory and a realization of the awful situation she is in. Adams tries to blackmail her, and to get rid of him she makes an appointment for that evening. As the time approaches she loses her self-control and decides to commit suicide by poison. She mixes the draught and goes to say a last good-bye to her child in another room. Adams comes in and after waiting a little while his rum-scorched throat moves him to drink the poison, he thinking it is water. The doctor comes home as the wife enters the room. Brokenly she explains to him the situation. He forgives her and leads her away from the lifeless body of the man who caused her so much woe.

"HAPPY HOBO'S HELP"

Nestor Release, Nov. 27

James Carlington, better known as "Happy Hobo," belongs to the Knights of Trampdom, and in summer spends his nights always under the same spacious roof—the canopy of heaven. It's night and the Knight removes hat and coat and makes himself comfortable in a haystack to sleep, perchance to dream.

"Rolling Pete," also a Knight of the Road, on the watch for a nice berth, does not hesitate in taking Happy's hat and coat and leaves behind two apologies for the sleeper—he who hesitates is lost, and Pete has nothing to lose in the exchange.

When Happy returns from the Land of Nod, he—well, what can he do but put on Pete's ragged garments? Looking like a king of shreds and patches, he pauses before a pretentious mansion, and the lady of the house furnishes the poor man with some discarded clothes of her lord and master, the Rev. Goodson.

Herr Wilhelm Blitzen, the rich grocer, does not like to have Harry Raverly pay court to Fraulein Johanna, and the two enterprising young people quickly elope. "Happy Hobo," looking every inch a minister of the Gospel, is pressed into service by the runaway lovers, and "papa" arrives just as Happy has completed the marriage ceremony. After playing the wedding march in a rather "blitzeny" manner, Herr Blitzen departs vowing punishment, legal and otherwise, to poor Happy, who, like the conscientious fellow that he is, tells the young folks the truth.

Harry and Johanna rush in search of a Justice of the Peace, who promptly reduces two to one. Papa Blitzen received the "glad" tidings over the phone and then goes forth to chastise the pseudo minister. In the meantime, Happy discovers Pete in the arms of Morpheus under a spreading tree, and soon comes into his own (clothes) again. Pete rejoices over the sudden change and admires his new "get-up."

Down the road, mounted on a foaming steed, comes Herr Blitzen. Poor Pete suffers the result of mistaken identity till the Newlyweds come on the scene and set things to rights. Papa is finally induced to say, "Bless you, my children."

"WHEN THE WEST WAS WILD"

Nestor Release, Nov. 29

Young Jack Wheeler was delighted with the settler's family—Fred Newton would make a dandy pal, and as for Miss Newton?—here Jack mentally determined to see as much of Louise as possible.

So, the next day, spying her from an adjoining cliff as she hurried to the spring, Jack quickly urged his horse forward, arriving just as four Indians surrounded Louise, endeavoring to persuade her to part with a long string of beads she was wearing. But the girl, badly frightened, and unable to understand the redskins, screamed for help. Instantly, Jack fired, killing Little Wolf, the chief's son, and scattering the others,—but not until they had wounded Jack.

Helping the young man with the saddle, Louise hurried him to their tent, where, after making him as comfortable as possible, Mrs. Newton mounted Jack's horse and hastened away for Doc. Farley. But in the meantime, Chief Running Water and his braves had gone on the warpath to avenge Little Wolf's death; so as soon as Mrs. Newton appeared on the trail, the Indians gave chase. The woman would have gotten safely away had her horse not gone lame and, therefore, was forced to abandon him. Seeing no other means of escape, Mrs. Newton quickly tied her lariat around a large boulder and let herself down, intending to flee by the ledge below. Unfortunately, the rope was too short, for instead of the forty feet she had imagined, the ledge proved to be at least eighty—and the terrified woman hung dangling in the air—a target for the redskins above.

Taking a firm hold with her left hand, Mrs. Newton reached for her revolver; at the first shot, Arthur Hastings, who was out hunting and had stopped to speak to Hank Martin, looked across the canyon. Sending Hank for the cowboys, the hunter took careful aim, picking off a redskin just as he raised a high rock to throw down upon Mrs. Newton; and so, he kept them at bay during the wild ride of the cowboys to her rescue. Then, while part of the men drew the exhausted and almost unconscious woman up the others gave chase to the Indians, and when they returned with Doc. Farley to escort Mrs. Newton, not one of the attacking redskins had been left to tell the tale.

Jack's wounds proved to be only serious enough to cause Louise anxiety that seemed to please the young man.

"A WESTERN FEUD"

Nestor Release, Dec. 2

John Randell and Bill Canby had been neighbors and close friends since boyhood, so that when the former's son and the latter's daughter announced their intention of being married in June, great was the rejoicing in both families.

It was thus that matters stood when Canby called to see his friend in regard to buying a bay mare, which in Randall's eyes was as perfect a little animal as could be found in the country. In this respect, however, Canby was forced to contradict him, and as a consequence, a heated argument soon arose, which, had the boys not interfered, might have resulted somewhat seriously for both parties, as the high-tempered old gentlemen were both fairly beside themselves with rage.

Hurrying home, Canby surprised his daughter, Nellie, by hustling her into the house, and at the same time ordering her sweetheart, Jack Randell, from the place. Nevertheless, no sooner did she find the coast clear, than the girl mounted her horse and started for the Randell ranch, determined, if possible, to bring about a reconciliation. On the way, however, she met Jack, who had been using every argument in his power with his father, but to no avail. So, after talking the matter over, the young people decided

to be married at once, and accordingly set out for the minister's.

It was then that an exciting chase followed, for in the meanwhile, both son and daughter had been missed; so shrewdly guessing their whereabouts, the two angry fathers, accompanied by the boys from both ranches, started in pursuit. But thanks to the swiftness of their horses, the young lovers not only reached the minister's, but had actually been pronounced man and wife before the pursuers burst into the room, to be confronted by two miling faces, before which, after a little coaxing and a few well chosen words on the part of the good clergyman, the father's anger gradually melted, and to the intense relief of the happy bride and groom, they clasped hands. On the same reel is

"MUTT AND JEFF'S SCHEME THAT FAILED"

Broke, as usual, the two friends are wondering where the next meal is coming from. Unable to withstand the pangs of hunger, Jeff goes out to waylay a friend of his and make a touch. He keeps watch and supports himself by leaning against a saloon door.

The "barkeep" receives the tip that fly-cops are watching his place, and tells the bartender to slip some mazuma to the first fly-cop he sees. Jeff is seen first and gathers a crisp ten dollar bill, with which he starts for "home."

The saloon proprietor, believing himself safe from the police, allows the boys to gamble openly. A police inspector comes on the scene, and after some excitingly funny stunts, departs with everybody's cash.

Mutt is anxious to make some easy money, so he repairs to the saloon and does the leaning act. The "boss" spies him. Ha! Here's another pesky fly-cop! Let us fix him! Unsuspecting Mutt is invited to enter the liquid emporium and have a drink—a sort of an appetite tickler. He boldly enters the trap; the "bunch" falls on him and it's "good night" for poor Mutt.

The best that Jeff can do is to visit the hospital, where his partner is temporarily domiciled and take some flowers to the unfortunate fellow. The best that Mutt can do is to eat the flowers, which act he performs with lightning rapidity.

"PERCY, THE MASHER"

Imp Release, Dec. 2

Percy, a self opinionated young man with mashing proclivities, is always on the alert for new conquests. He is looking out of his window one day when he notices a prepossessing looking young woman on the opposite side of the street, waving a handkerchief. He immediately comes to the conclusion that he has attracted her attention and answers to the signal, only to see the window closed and the flirtation ended.

He writes her a note to the effect that he is smitten by her charms and desires to meet her. The woman is indignant and shows the letter to her husband. The spouse evolves a plan and accepts the overture, making an appointment to meet Percy. The husband goes heavily veiled, attired in the clothing of his wife.

Percy is gallant, and spends his money prodigiously, giving his guest a good time. The husband is enjoying the trip very much at the expense of the infatuated young man, but declines to remove the veil.

On the return to the house of Percy's fair charmer, the masher meets with a surprise for the husband suddenly tires of the masquerade and turns on the young man and gives him a sound and beautiful thrashing, much to the amusement of those in the vicinity. Percy whines like a whipped cur and an officer is attracted to the melee. He is about to arrest the husband when he removes the disguise and pours his tale into the ears of the interested officer of the law.

When all is explained the sympathies of the copper are all with the husband, and he turns him loose with an admonition to Percy to cease forcing his attentions on women to whom they are unwelcome. Smarting under the disgrace, Percy seeks his room and meditates on his folly, firmly resolving to discontinue mashing—cured completely. On the same reel is

"PRESIDENT TAFT DEDICATING THE NAVAL TRAINING STATION AT CHICAGO"

This is a very interesting scenic film, preserving in photography one of the important events in the history of the United States.

President Taft, with military pomp and splendor is seen dedicating the splendid naval training station at Chicago, the pride of the West. All the important details of the ceremony were taken with many views of the head of the nation. To students of history this will prove a most entertaining film, and the young and old alike will view the picture with much interest as it enters into the history of the country. The ensemble is a large one, thousands of marines and military, sailors and soldiers, taking part in the elaborate ceremony, solemn and impressive ceremony.

"THE DUMB MESSENGER"

Imp Release, Dec. 4

Hathaway, a gentleman burglar, on the Raffles order, reads that a valuable necklace has been delivered to Mrs. Darrow, a wealthy woman, who is an invalid, and is confined to a wheel chair.

Susie Leslie, the pretty young fiancee of Mrs. Darrow's son, Will, is visiting her. Susie has a dog which is the especial friend of Will.

The butler and the maid at the Darrow home also learn of the costly necklace and they decide to steal it in a bold manner. Hathaway also resolves to become the possessor of the bauble and he strolls out to the house of the invalid in a nonchalant manner.

Mrs. Darrow is wheeled into her room and examines the necklace. Susie is with her and is somewhat apprehensive. The butler binds the maid in a chair just outside the room to make the robbery look genuine and to divert suspicion from himself, and, masked, he makes an onslaught on the door. The women are terrified, but the door is locked and does not yield. In the meantime, Susie ties a note to the collar of the dog and bids him go to Will, her lover. He bounds away and reaches the young man just as he is about to board a train at the station. Darrow reads the note, and is horrified. It tells him of the peril of his sweetheart and his mother. Hastily summoning assistance the rescuing party starts on a run for the house. Before they can reach it the rascally butler has forced the door and springs in and covers the women with his gun.

Just at this juncture, Hathaway, who has gained a point of vantage outside the French window, and sees the burglar terrifying the women, steps through and turns the tables on the servant by getting the drop on him and has him captured when Darrow and his men arrive. The butler is unmasked and turned over to them; the maid is released, but her connection with the attempted burglary is not divulged. Hathaway walks away chuckling to himself well satisfied with his part of it.

"TONY AND THE STORK"

Imp Release, Dec. 7

Tony, a young married Italian, finds his purse depleted at the opening of the story and hunts in vain for a job. He talks imperfect English, and that is a handicap as well as his ignorance of the work he seeks. After many trials, to return home almost distracted, he accosts an agent who is hiring men to work on the construction of a railroad many miles from his home town. Tony insists that he be given work, and is finally taken on. He runs to his home to convey the glad tidings to his wife, who is overjoyed at the prospect. Tony packs his belongings in a bag and joins the gang.

The story reverts to his employment and he receives a letter informing him that his wife is an inmate of a hospital, and that he is a father. The Italian is wild with glee, and draws his wages and hastens home. Arriving, he starts for the hospital all expectation. On the way he childishly invests a goodly portion of his savings in a baby carriage, a doll and other toys to carry to his child. When he reaches the hospital, he rushes in and begs to see his wife. He announces his name and the kind-hearted nurse sorrowfully takes him to the superintendent.

Tony, hat in hand, is ushered in and the man in charge reluctantly tells him his wife has died during an operation. He is wild with grief and throttles the superintendent in his agony. When he has calmed down he begs to look upon the dead form. He is taken to the sheeted figure and gives one look. It is not his wife, a mistake in the name being responsible for his temporary grief. Tony dances about in the exuberance of his joy and is impatient to see his wife. She enters with a baby, and he is beside himself with joy, but he is further surprised when another baby is brought, and he is told he is the father of twins. Then he explodes with merriment and gazes at his perambulator which has a carrying capacity of but one.

The story closes with Tony happy in the possession of two bouncing babies, trying to embrace his whole family at one and the same time.

THE LITTLE THIEF

Powers Release, Dec. 5

It's peculiar how the human brain conforms itself to abnormalities under the influence of abnormal conditions or environment. It simply proves for the millionth time that matter cannot master mind. Take a community that is

wrought up over a series of mysterious burglaries; the residents are in a state of continual feverish excitement, the talk is always of burglars and the marvelous human thinkery, conforming, refuses to take its allotted rest at night.

With children it is more so, the brain being more impressionable. We prove it by the case of little Freddie, whose imagination carries him so far that he actually carries a firearm with him, and he blazes away promiscuously. This should earn him a paternal slipper, but the child does actually get the mysterious burglar.

Result, avaunt—slipper! Entree, much kissing and many dainties!

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And there's a corking story to it that helps the good work along.

TWO MEN AND A GIRL

Powers Release, December 9

That the evil that men do lives after them, and that the good is oft interred with their bones, we can only prove occasionally, and that by having a fellowman as the example; that is, we must wait for somebody to die to judge whether Shakespeare's axiom applies. To learn it in our own case, we must first die, but then—we can't learn. But there is a way, and that is to pass out of this world by report, only. That's what happened to Ralph Bixby, though, and when the sea cast him up it also gave him a rare opportunity to see the stuff his rival in love was made of; also, he learned something about the woman he took unto himself as a wife before he made the fateful voyage to Australia. He arrives in a home that is his, yet now another's—an interloper within his own threshold. But the two men recognize each other, and a fierce struggle with broadswords relieves the situation—it's a dress-suit against a wanderer's rags, and the field of combat is a magnificent drawing-room.

Yet—it's all in life, true as gospel.

A TROUBLESOME PICTURE

Solax Release, November 29

Psychologists say that dreams are the reaction of one's thoughts during the day. This is strikingly true in the case of the hero in "A Troublesome Picture." He is an ordinary business man, is successful in his enterprises, and as a recreation he dabbles in art.

He buys a life-size painting of a reclining Egyptian Princess. The pose of the Princess arouses the displeasure of his wife and mother-in-law. In spite of their protestations, however, the picture remains in the household, much to the chagrin of our hero's wife and her mother. He gets tempting offers from a friend to sell the picture, but he brushes them aside.

One evening our hero comes home from a trying day at his office. He sits on the lounge and soon falls asleep. He dreams that the Egyptian painting has assumed life. The Princess comes out of the picture and disturbs him with embarrassing embraces. While in this predicament his wife and mother-in-law enter, and they are scandalized. His mother-in-law goes after him with the result that he is minus a good part of his hair.

A great number of complications arise, but it all terminates with our hero's awakening; he finds himself struggling with the house cat, which had found a perch on top of his bald spot. On the same reel

FUN ON BOARD THE U. S. S. VERMONT

The pastimes of Uncle Sam's tars are always interesting. These rovers of the sea have their own peculiar way of killing time, which usually does not hang as heavily on their hands as it does on the hands of landlubbers.

The picture shows the deck of the Vermont with the sailors at a boxing match and other sports.

THE REVOLUTIONARY ROMANCE

Solax Release, December 1

This story hinges about the mental struggles of a Colonial girl, who has to decide whether she owes her allegiance to her country or to her lover, who is a British spy.

A young girl visits at the home of friends, where she meets a dashing young man, who falls in love with her. Shortly after his proposal to her she receives word from her father in Trenton that he had met with reverses, and that her immediate return home was imperative. She leaves her friends and returns to her father to help him start life anew.

In the meanwhile Congress declares war on England. Her lover joins the British ranks as an officer. He is dispatched by his general to spy on the American forces entrenched near Trenton, and, if possible, get plans of their entrenchments. A sentinel overhears the instruction given to the spy. He is punished for his curiosity, and later deserts and makes his way to the American lines.

The spy on the road to the American encampment meets and holds up a courier of the American army and takes from him his dispatches.

The spy rides off after strapping the courier to a tree. The spy goes to a tavern and here, to his surprise, he meets his sweetheart and her father, they having decided to earn a living by running a wayside inn.

American soldiers are soon in pursuit of the assailant of their courier and trace the spy to the tavern. The spy makes his escape with the connivance of his sweetheart, but before she lets him go, she demands at the point of a revolver the return of the papers.

There is an interesting counterplot interwoven with the action which graphically brings out the atmosphere of the times. The deserter in the counterplot is both the undoing of himself and the spy. The British spy and his sweetheart are happily reunited, however, and presumably live in bliss ever afterward.

ZIGOMAR

Independent F. & E. Film, Released September 20

A sensational detective story founded on the romance of Leon Sazie. A wonderful feature of this production is the "Will o the Wisp" dance by the noted dancer, Esmee, who performs it at a ball in the Moulin Rouge, Paris. The festival begins by a magnificent procession in which the dancer is carried in a litter, bedecked with jewels. In the succeeding darkness, tiny flames light up and Esmee appears, clad in white veils. She appears in the semi-darkness as a white apparition. Then the dance becomes gayer, the dancer turns faster, like a flower with changing colors and finally sinks exhausted to the floor. There are effects of color lights in this picture that never have been seen before. Immediately following there is a scene of great contrast, when Zigomar sets fire to the place and the scene ends in wild disorder.

The story is about the noted criminal Zigomar, who terrorized all Europe and runs through three reels. Throughout it is a struggle for supremacy between Zigomar and Paulin Broquet, the celebrated detective.

LOVE AND AVIATION

Independent F. & S. Film, Released November 20

A thrilling dramatic story in the course of which there is a series of aerial feats by a noted French aviator and a woman in his biplane.

The story revolves around the aviator and the wife of a well-known French journalist, who becomes infatuated with the air man at their first meeting. Her husband, discovering this, plans the death of the aviator by damaging certain parts of his biplane. In the meantime his wife alone goes to the aviation field and makes a flight with the aviator, who had previously discovered the defect and repaired it. The journalist, learning that his wife was making the flight and fearing that through his act, both would be dashed to death, becomes frenzied and finally collapses. The fliers, however, come to the ground safe and the aviator, realizing that the journalist truly loves his wife, brings about a reconciliation.

This film is in three reels and is being sold through the exclusive territory system.

LOVE HEEDS NOT SHOWERS

Majestic Release, December 3

Mary has been invited by friends to officiate at a charity bazaar as fortune-teller. Her brother invites his artist friend, Jack, to pay them a visit, with covert match-making intentions regarding him and his sister. On the way home from the bazaar the auto breaks down and Mary, in her gypsy costume, decides to walk on; Jack, arriving by train, also decides to walk. On the way he spies a gypsy camp. Farther on he encounters Mary, who has hurt her ankle. He is smitten by her beauty and asks her if she belongs to the gypsy camp he has just seen. She says no and escapes, dropping a side comb. He picks it up and decides to find her again. He comes to the house and meets the family, including Mary, but does not recognize her in her ordinary costume. He goes in search of the camp, but it has obeyed the calling of the highway and flown. Mary by this time learns to love this handsome guest, but cannot understand his strange conduct. By accident she finds her comb in his pocket and divines the delightful truth. She, therefore, plans a masquerade party. He attends and on a seat under an ancient tree pops the ancient question, in a deluge of rain.

BILL AS A VETERINARY SURGEON

Lux Release, December 1

Bill sets up in business as a "Vet." He cures horses, he cures cats, and in fact, is endowed with the power to sustain life or revive the departing spirit of every imaginable animal. His operation upon a rabbit, which he massages back to life, causes much merriment, and in the capacity of a dentist to a big brown bear, he comes off very lucky, and does not require the attention of a doctor. On the same reel is

THE MAKING OF AN AEROPLANE

The interest which the science of aviation has aroused has given the Lux Company an opportunity to produce a most interesting subject on the making of an aeroplane, giving in a concise manner the details of the work. A good opening view of the huge workshops is followed by pictures of the cutting, mounting, and the covering of the "ribs." The process of regulating and improving the various parts of the machine, the finding of a defect, testing the motor, are all shown, while the concluding views are of the aeroplane soaring higher and higher in the clouds.

"THE STRANGER"

Rex Release, November 30

When the unsearchable abysses of man's destiny are finally explored, when we make our last pilgrimage, commit our last act, speak our last word, and enter the Supreme Court for the Verdict, we will have a mighty counselor to plead our defence—that which in life we call Conscience. By a man's deeds alone, one cannot always know that which lies in the depths of him. Our thoughts, our desires, our impulses, are but the vagabond habits of the centuries. Folly is human, and sin is often but the result of folly. Originally, we are all innocent.

Other men have wandered, others have found the trail, lost it again, and crawled back, worn and wearied, to find it a path of thorns, as did Phil Stanton, the Stranger. He meets Nell, and the little Western town which was before a huge monument of loneliness becomes home to him. Nell is the pianist at the cafe, and the music her fingers create steals into his soul, steals his heart, stills the tumult of his brain. Timidly he asks the old question, tenderly she gives the answer and herself; and in their happiness they find the solace and the song.

Dear reader, did you ever ponder why some things that shouldn't happen? Perhaps it is that we really have not much to do with this world, except commit follies and omit duties, betray truth and traduce virtue, repent, and leave it. —But we must write it! Phil becomes infatuated with another girl in the town —temptation and the treason if truth. Her lover becomes aware of the situation, meets the man, and compels him to leave the town at once.

Dazed, in despair, the trusting wife hears and realizes; just another aching heart, just another sundered soul passing into the night, once again man's ruthless hand, and the destruction and devastation resultant.

Deserted, destitute, the woman seeks her old position, but the place is taken. At last, through the Salvation Army she obtains a position in a near-by town. The months go by; she meets another. It is now two years since Phil's departure. She is certain he has met with disaster, death. The man asks her to marry him; she consents.

The months go by; and one night a heavy storm forces a wanderer to seek shelter. Phil comes to the home of Nell, entreats lodging for the night. The woman looks at the man—and knows! Her mind conjures up a grim shadow, like a child painting phantoms upon the darkness. The man looks at the woman, and recognition dawns.

And with recognition, the privilege he had owned and forfeited, the desire for his own returns. She tells him of the other man, and weeps in the telling. In his fury, he attempts to push her away from him, and a little white ruffled thing falls to the ground. He stoops to pick it up, and finds it to be a child's dress. A moment stares, looks quickly at the woman, and in her blanched face he sees the answer. An unborn child, his wife's child, whose father he is not! And in the death struggle of vengeance and despair, the right of things triumps. Slowly he turns and walks from the room, into the storm and the night.

A few days later Nell and her husband come across a frozen body on the silent, snowy wastes, the man dead with his secret, the silent heart as white at last as the driven snow was his tomb!

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SALES COMPANY

The following films have been released during the week of November 27th by the Motion Picture Distributing and Sales Company:

Monday, November 27th

Jolly Bill of Rollicking R	American
First Edition of Mother Goose	Champion
Uncle's Visit	Imp
Happy Hobo's Health	Nestor
Grandma's Toofache	Comet

Tuesday, November 28th

A Western One-Night Stand	Bison
Too Much Injun	Powers
Lineman and the Girl	Powers
The Tempest	Thanhouser
Miss Masquerader	Eclair

Wednesday, November 29th

The Two Browns	Champion
When the West was Wild	Nestor
A Happy Thanksgiving	Reliance
Troublesome Picture	Solax
U. S. Battleship Vermont	Solax
The Little Duke	Ambrosio

Thursday, November 30th

The Sheriff's Sisters	American
Over the Hills	Imp
The Five Daughters of Mr. Durand	Eclair
Gussie's Congratulations	Eclair
The Stranger	Rex

Friday, December 1st

The Late Mrs. Early	Comet
An Easterner's Peril	Bison
Beneath the Veil	Thanhouser
Revolutionary Romance	Solax
Bill as a Veterinary Surgeon	Lux
The Making of an Aeroplane	Lux

Saturday, December 2d

Western Feud	Nestor
Mutt and Jeff and the Scheme that Failed	Nestor
Wanderer's Return	Powers
Lake Como	Powers
The Penalty of Her Ambition	Great Northern
The Poison Cup	Reliance
Severed from the World	Itala

Sunday, December 3d

Love Heeds Not Showers	Majestic

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Demonstration size 1-3 yard 50 cents. Ordinary free circulars, testimonials, etc., for the asking.

BENJAMIN GENTER CO.

NEWBURGH, N. Y.

Data from Manufacturers' List of Releases

MEMBERS OF SALES CO.

AMBROSIO

(By N. Y. M. P. Co.)

		Feet
Oct.	4—Wrestlers and Wrestling	
Oct.	11—The Little Chimney Sweeper	
Oct.	14—Tweedledum's Monkey	
Oct.	14—One of Tweedledum's Tricks (Com.)	
Oct.	18—The Conversion of St. Anthony	
Oct.	25—Salambo	
Nov.	1—Judas (Dr.)	
Nov.	8—Dolly's Doll	
Nov.	8—Tweedledum's Motor Car	
Nov.	15—The Convict's Song (Dr.)	
Nov.	22—The Golden Wedding	

AMERICAN

		Feet
Oct.	16—Three Daughters of the West (Dr.)	850
Oct.	16—The Caves of LaJolla (Sc.)	150
Oct.	19—The Lonely Range (Dr.)	1000
Oct.	23—The Horse Thief's Bigamy (Dr.)	1000
Oct.	26—The Trail of the Eucalyptus (Dr.)	1000
Oct.	30—The Stronger Man (W. Dr.)	1000
Nov.	2—The Water War (W. Dr.)	1000
Nov.	6—The Three Shell Game (W. Dr.)	1000
Nov.	9—The Mexican (W. Dr.)	1000
Nov.	13—The Eastern Cowboy (W. Com.)	1000
Nov.	16—The Way of the West (Com.)	1000
Nov.	20—The Test (Dr.)	1000
Nov.	23—The Master of the Vineyard	
Nov.	27—Jolly Bill of the Rollicking R	
Nov.	30—The Sheriff's Sisters	
Dec.	4—The Angel of Paradise Ranch (Dr.)	1000

CHAMPION

		Feet
Oct.	25—Law or the Lady	950
Oct.	30—Field Day Sports at Ft. Riley, Kansas	950
Nov.	1—The Cowboy's Pies	950
Nov.	6—Folks of Old Virginia	950
Nov.	8—The Moonshiner's Trail	950
Nov.	13—The Redemption of a Coward	950
Nov.	15—The Passing of Sal	950
Nov.	20—National Guardsmen and Regulars at Fort Riley, Kansas (Top.)	950
Nov.	22—When the Sheriff Got His Man (Dr.)	950
Nov.	27—The Mother Goose Series (1st Reel)	950
Nov.	29—The Two Browns	950
Dec.	4—Yankee Doodle and Our Navy	

COMET

		Feet
Nov.	20—The Office Boy's Dream (Com.)	960
Nov.	24—The Diamond Locket (Dr.)	1000
Nov.	27—Grandma's Toothache (Com.)	955
Dec.	1—The Late Mrs. Early (Dr.)	1000
Dec.	4—Billy's Letters (Com.)	1000
Dec.	8—The Dead Canary (Dr.)	1000

ECLAIR

		Feet
Oct.	16—Lake Garda (Scenic)	185
Oct.	23—Youth! Queen of Hearts" (Com.)	740
Oct.	23—Percy Gets Tired of the Theater (Com.)	260
Oct.	30—A Father's Heart (Dr.)	920
Nov.	6—Willie Challenges Jim Jackson (Com.)	
Nov.	6—Life Under the Sea (Educational)	
Nov.	13—The Legend of the Eagle (Dr.)	925
Nov.	21—Hands Across the Sea	
Nov.	23—Portuguese Centaurs (Mil.)	600
Nov.	23—The Automatic Lighter (Com.)	400
Nov.	28—Miss Masquerader (Com.)	1000
Nov.	30—The Five Daughters of Mr. Durand (Com.)	
Nov.	30—Gussy's Congratulations (Com.)	

GREAT NORTHERN

Sept.	9—A Dream with a Lesson
Sept.	16—The Conspirators (Dr.)
Sept.	23—Caught in His Own Net (Dr.)
Sept.	30—The Conspirators (Dr.)
Oct.	7—The White Tulip (Com.)
Oct.	7—Barcelona (Scenic)
Oct.	14—Secret of the Underground Passage (Dr.)
Oct.	21—His Fidelity Investigated (Com.)
Oct.	28—The Vicissitudes of Fate (Dr.)
Nov.	4—The Actor as Soldier (Com.)
Nov.	11—A Woman's Wit (Com.)
Nov.	18—A Rendezvous in Hyde Park (Com. Dr.)
Nov.	18—High Scotland (Scenic)
Nov.	25—The Theft of Mona Lisa (Com.)

IMP

Independent Moving Picture Co. of America.

		Feet
Sept.	14—The Brothers (Dr.)	1000
Sept.	18—The Bicycle Bug's Dream	
Sept.	21—By Registered Mail	
Sept.	25—The Co-Ed. Professor (Com.)	750
Sept.	25—Through the Dells of the Wisconsin in a Motor Boat (Sc.)	250
Sept.	28—'Tween Two Loves (Dr.)	1000
Oct.	2—The Rose's Story (Dr.)	1000
Oct.	5—Through the Air (Dr.)	1000
Oct.	9—The Sentinel Asleep	
Oct.	12—The Better Way	
Oct.	16—Uncle Pete's Ruse	
Oct.	19—The Aggressor	
Oct.	23—The Biting Business	
Oct.	26—The Waif	
Oct.	30—His Dress Shirt	
Oct.	30—A Few Minutes with Steeplejack Lindholm	
Nov.	2—King, the Detective	
Nov.	6—Waiting at the Church (Com.)	1000
Nov.	9—The Wife's Awakening (Dr.)	1000
Nov.	13—The Fallin' Out	
Nov.	16—Breaking the Seventh Commandment	
Nov.	20—From the Bottom of the Sea	
Nov.	23—Executive Clemency	
Nov.	27—Uncle's Visit	
Nov.	30—Over the Hills	

ITALA

Aug.	19—Foolshead—Manikin
Aug.	19—The Blunt Sword
Aug.	24—Modern School of Italian Cavalry
Aug.	26—Foolshead—Chauffeur
Aug.	26—For a Straw
Sept.	2—Clio and Phyletes
Sept.	7—The Infinitive Ways of Providence (Dr.)
Sept.	9—Foolshead Hypnotizer (Com.)
Sept.	9—Toto Has a Purse
Sept.	16—The Horse of the Regiment (Com.)
Sept.	16—Foolshead Charges Himself with Removal (Com.)
Sept.	23—The Mask of the Red Death
Sept.	23—The Hornet
Oct.	7—Foolshead a Model Guest
Oct.	21—Foolshead Quarrels With His Sweetheart
Oct.	28—Toto and the Dummy (Com.)
Oct.	28—The Rearing of Pheasants (Dr.)
Nov.	4—Foolshead's Holiday (Com.)
Nov.	11—A Woman's Wit (Com.)
Nov.	11—A Victim of Competition
Nov.	28—Second Dr. Crippen

LUX

By Prieur.

		Feet
Oct.	6—Bill Has a Bath (Com.)	452
Oct.	6—Neighbors (Com.)	488
Oct.	13—A Dog in a Coiner's Den (Dr.)	593
Oct.	13—Bill, Police Cyclist (Com.)	390
Oct.	20—Bill Pays His Debts (Com.)	442
Oct.	20—Henpecked Bertie Goes Fishing (Com.)	514
Oct.	27—Bill, His Wife and the Water (Com.)	455
Oct.	27—Bertie and His Rivals (Com.)	472
Nov.	3—Bill and the Bear (Com.)	554
Nov.	3—Tommy's Camera (Com.)	393
Nov.	10—Bill Taken for a Ghost (Com.)	426
Nov.	10—The Diversions of a Nursemaid (Com.)	495
Nov.	17—Saas Grund, a Village in the Alps (Sc.)	295
Nov.	17—The Mystery of Beaufort Grange (Dr.)	695
Nov.	24—Bill and Bertie Get Married (Com.)	325
Nov.	24—A Passing Cloud (Dr.)	658

MAJESTIC

Nov.	26—The Courting of Mary (Com.)
Dec.	3—Love Heeds not Showers (Com.)
Dec.	10—The Ultimate End (Dr.)
Dec.	17—Little Red Driving Hood

NESTOR FILM COMPANY

Oct.	28—Dippy Advertises for a Pup (Com.)
Nov.	1—Big Noise Hank (W. Com.)
Nov.	4—Mutt and Jeff and the Lady Stenographer (Com.)
Nov.	4—The Suit Case Mystery (Com.)
Nov.	8—A True Westerner (Dr.)
Nov.	11—Desperate Desmond Almost Succeeds
Nov.	18—Mutt and Jeff and the Unlucky Stars (Com.)
Nov.	15—The White Medicine Man (Dr.)
Nov.	18—That Kid from the East (Com.)
Nov.	20—His Vacation
Nov.	22—The Cowboy Pugilist (W. Dr.)
Nov.	25—Desperate Desmond Pursued by Claude Eclaire (Com. Dr.)
Nov.	27—Happy Hobo's Help
Nov.	29—When the West Was Wild
Dec.	2—Western Feud
Dec.	2—Mutt and Jeff and the Scheme that Failed

NEW YORK MOTION PICTURE CO.

("Bison")

Oct.	10—The Pioneer's Mistake
Oct.	13—The Indian Rustlers
Oct.	17—A Western Bride
Oct.	20—A Warrior's Treachery
Oct.	24—A Noble Red Man
Oct.	27—An Indian Hero
Oct.	31—The Cattlemen's War
Nov.	3—A Young Squaw's Bravery
Nov.	7—A Race for a Bride
Nov.	10—Wenona's Broken Promise
Nov.	14—The Winning of Wonega
Nov.	17—The Ranchman's Mother-in-Law (Com. Dr.)
Nov.	21—The Broken Trap
Nov.	24—White Fawn's Escape
Nov.	24—A Bad Man
Nov.	28—A Western One-Night Stand
Dec.	1—An Easterner's Peril

POWERS' PICTURE PLAYS

		Feet
Oct.	14—Running Fawn's Chief (Dr.)	990
Oct.	17—Yarn of a Baby's Shirt (Com.)	
Oct.	17—First Mail by Aeroplane (Topical)	
Oct.	17—Headline Acrobats (Com.)	
Oct.	21—The Awakening of John Clark (Dr.)	
Oct.	24—John Baxter's Ward (Dr.)	
Oct.	24—The Little Brown Calf (Dr.)	
Oct.	28—The Revenue Officer's Last Case (Dr.)	
Oct.	31—Apples and Destiny (Com.)	
Oct.	31—The Progressive Book Agent (Com.)	
Nov.	4—The Pride of the West (Dr.)	
Nov.	7—Mobilization of the American Fleet	
Nov.	11—For the Tribe (Dr.)	
Nov.	14—When First We Met (Dr.)	
Nov.	14—The Tell-Tale Parasol (Com.)	
Nov.	18—The Old Leader (Dr.)	
Nov.	21—Rivals (Com.)	
Nov.	21—Views of Montserrat, Italy (Sc.)	
Nov.	25—Jug o' Rum (Dr.)	
Nov.	28—Too Much Injun (Com.)	
Nov.	28—The Lineman and the Girl	
Dec.	2—The Wanderer's Return (Dr.)	
Dec.	2—Views of Lake Como (Scenic)	

RELIANCE

Nov.	4—The Greater Love
Nov.	8—Marriage
Nov.	11—The Track Walker
Nov.	15—The Moonshiners
Nov.	18—The Injustice of Man
Nov.	22—Helpless Man
Nov.	25—A Daughter of Italy
Nov.	29—Happy Thanksgiving
Dec.	2—The Poison Cup

REX

Sept.	28—The Derelict (Dr.)
Oct.	5—Lost Illusions (Dr.)
Oct.	12—Chasing a Rainbow
Oct.	19—Her Sister
Oct.	26—A Breach of Faith (Dr.)
Nov.	2—The Tale of a Cat
Nov.	9—Saints and Sinners
Nov.	16—The Return
Nov.	23—The Price (Dr.)

SOLAX COMPANY

Nov.	1—Following Cousin's Footsteps (Com.)
Nov.	3—A Heroine of the Revolution (Dr.)
Nov.	8—An Interrupted Elopement (Com.)
Nov.	10—Grandmother Love (Dr.)
Nov.	15—Baby Needs Medicine (Com.)
Nov.	17—Only a Squaw (Dr.)
Nov.	22—Husbands Wanted (Com.)
Nov.	24—The Will of Providence (Com. Dr.)
Nov.	29—A Troublesome Picture (Com.)
Nov.	29—Life on Board a Battleship (Com.)
Dec.	1—A Revolutionary Romance (Mil.)

THANHOUSER COMPANY.

Sept.	12—The Buddhist Priestess (Dr.)
Sept.	15—In the Chorus (Dr.)
Sept.	19—The Lie (Dr.)
Sept.	22—The Honeymooners (Dr.)
Sept.	26—Lochinvar (Dr.)
Sept.	29—Love's Sacrifice (Dr.)
Oct.	3—The Five Rose Sisters (Dr.)
Oct.	6—The East and the West (Dr.)
Oct.	9—The Higher Law (Dr.)
Oct.	13—The Tempter and Dan Cupid (Dr.)
Oct.	17—The Early Life of David Copperfield
Oct.	24—Little Em'ly and David Copperfield
Oct.	31—The Loves of David Copperfield
Oct.	20—The Satyr and the Lady (Dr.)
Oct.	27—The Jewels of Allah (Dr.)
Nov.	3—Their Burglar
Nov.	7—The Missing Heir (Dr.)
Nov.	10—The Last of the Mohicans (Dr.)
Nov.	14—The Higher—the Fewer (Com.)
Nov.	17—A Mother's Faith (Dr.)

YANKEE FILM COMPANY

Sept.	8—Mesmerizing Moe (Com.)
Sept.	8—Faded Roses (Dr.)
Sept.	11—Tangled Heartstrings
Sept.	15—Woman
Sept.	18—The Star Reporter
Sept.	22—The Girl and the Chauffeur (Dr.)
Sept.	25—For the Wearing of the Green (Dr.)
Sept.	29—Man (Dr.)
Oct.	2—She Never Knew (Dr.)
Oct.	6—The Goose Girl (Dr.)
Oct.	9—His Second Wife
Oct.	13—Society Hobos
Oct.	16—The Lost Handkerchief (Com.)
Oct.	20—The Man Who Came Back (Dr.)
Oct.	23—The Drummer Boy of Shiloh (Dr.)
Oct.	27—Flower of the Forest (Dr.)
Oct.	30—The Van Osten Jewels (Dr.)
Nov.	3—At Daisy Farm (Dr.)
Nov.	6—A Coward's Regeneration (Dr.)
Nov.	10—He Didn't Like the Tune (Com.)
Nov.	13—Into the Light (Dr.)
Nov.	17—The Two Rooms (Dr.)
Nov.	21—A Master of Millions
Nov.	24—The Baseball Bug (Com. Dr.)
Nov.	28—The Tempest (Dr.)
Dec.	1—Beneath the Veil (Dr.)

DON'T BE MISLED BY A FAKE

READ THIS AND THEN THIS

"ORIGINAL ITALIAN-TURKISH WAR PICTURES"
'—Nov. 6.

No one seems to assume responsibility for this film, but there is little danger that any one will believe it depicts any scenes of the present conflict. The film starts off with views of Rome, giving the usual scenes of the ancient part of the city; then follows a view of the Sultan's troops at Constantinople, with Turkish soldiers arriving in Tripoli, as this next scene is labelled; next we see a large body of Arab troops "preparing for war," with a subsequent view of supposed Turkish troops "preparing to flee from Tripoli," each of the latter being merely scenes of some military review in which Turkish and Arabian soldiers participated. The next view is one of the most amusing, for it is supposed to show the Turkish troops in actual flight from Tripoli and is, in reality, nothing but another portion of the same maneuvers wherein a light battery unlimbers on the run and goes through a regular fast artillery drill, which, by stretch of the imagination, could be misconstrued into a scene of retreat. The last is the biggest fake of all, and is enough to condemn the entire subject. It is subtitled, "Town Ruined and Deserted." And we are shown views of ruins of some ancient city! The Sales Company claim no knowledge of the film or responsibility for its showing, though it was seen in an Independent house on Fourteenth street. It is, we are told, being offered for private leasing, direct through its owners, to the Independent exhibitors.

Reprinted from M. Tel., Sunday, Nov. 12.

WRITE FOR PARTICULARS OF SPECIAL FILMS

SERIES No. 2

RELEASED ABOUT END OF NOVEMBER

BETTER THAN No. 1

"GENUINE TRIPOLI WAR FILMS"
Cines—Nov. 15.

The first American release made by the Cines Company of Rome and Padua, Italy, is presented in a film no one can afford to miss, not alone because of its undoubted historical value, but because of the intensely interesting views it presents. It begins with a view of the harbor of Tripoli and shows the steamship *Derna* and the first newspaper reporters landing in the besieged city. Then is shown the Hanudee fort after it had been shelled by the Italian fleet, with Italian guards mounting its captured works. Then Admiral Travelle is shown reviewing the Italian troops, who have been landed, while the first Italian governor enters the city and the first official Italian flag is hoisted over the town. Other Turkish fortifications are shown, with another review of Italian troops by the commanding generals and naval officers, sailors being included in the landing forces. The film closes with a near view of officers receiving news from the front, and signal men wig-wagging to the fleet in the bay. Secure the film. It is a special release, and will be well worth showing.

Reprinted from M. Tel., Sunday, Nov. 19.

SEVERAL ENORMOUS PRODUCTIONS IN PREPARATION

GET THE GENUINE ARTICLE

FROM THE FIRM WITH A REPUTATION

CINES OF ROME

445 BROOME STREET, NEW YORK

Telephone, 9232 Spring **Telegram, Cines, New York**

THE FLYING A

We Did the

"IMPOSSIBLE!"

A negative was made October 27th, 1911, under personal direction of S. S. Hutchinson, President The American Film Mfg. Company, of the

Famous Submarine Gardens of the Pacific Ocean

Considered impossible heretofore! Commenting on this extraordinary feat, the Los Angeles Times, under date of October 28, says:

> "Despite the efforts of many well known local photographers and the repeated experiments of other motion-picture camera experts it remained for S. S. Hutchinson, of Chicago, to actually photograph the world-famous submarine gardens of Santa Catalina Island, etc., etc."

Just imagine! That wonderland under the ocean—and photographed through a solid inch of glass and FIFTEEN FEET OF WATER! And the camera caught an octopus and a number of fish, too.

This magnificent spectacle forms part of a 1,000 feet reel to be released December 14, along with a beautiful scenic on

SANTA CATALINA—"Magic Isle of the Pacific"

containing some delightful glimpses of mountain grandeur unsurpassed, the gorgeous valley and the clearest water in the world. A close-up view of 100 seal, basking on the rocks, was obtained.

There are some charming water scenes, too. The entire Pacific Fleet is seen in annual maneuvering off Los Angeles.

A thousand feet of epoch-making film! Remember the date is December 14. Demand this picture. Don't let it pass.

THE AMERICAN FILM MFG. CO.
Bank Floor, Ashland Block
CHICAGO

THE FLYING A

"REMEMBER THE MAINE"

Mr. State Right Buyer, and wire in your bid for the

SUREST SUCCESS

since the birth of Moving Pictures

The Awe Inspiring Two Reel Historical Feature

1898

Taken by Special Permission of United States Government ! ! !

"THE MYSTERY OF THE MAINE"

Read what one of the many Endorsements of the New York press says of these wonderful pictures

NEW YORK TIMES

Motion Pictures of Raising the Maine.

Mayor Gaynor, Admiral Lutz, Gen. Grant, and other prominent officials who composed the committee for the raising of the Maine have been invited to witness the first motion-picture production showing the progress in lifting the sunken battleship, to be exhibited at Hammerstein's Victoria Theatre this morning at 10:30 o'clock. The pictures, to be shown in two reels, are the result of nine months' tedious work, and they will be shown first, according to the agreement between the Government and the motion-picture company, to the members of the committee which prosecuted the work of raising the Maine.

A Motion Picture Spectacle that will thrill every Man, Woman and Child in America

Do not let this golden opportunity to secure the **biggest money maker in the Film World** get by **YOU.** The only films in existence appealing to all classes from newsboy to millionaire. **We are getting offers EVERY HOUR!**

Write or Wire to the

RAISING-THE-MAINE FILM COMPANY

145 West 45th Street Suite 804 NEW YORK CITY

DEC 9 1911

MOVING PICTURE NEWS

Volume IV
No 48

December 2
1911

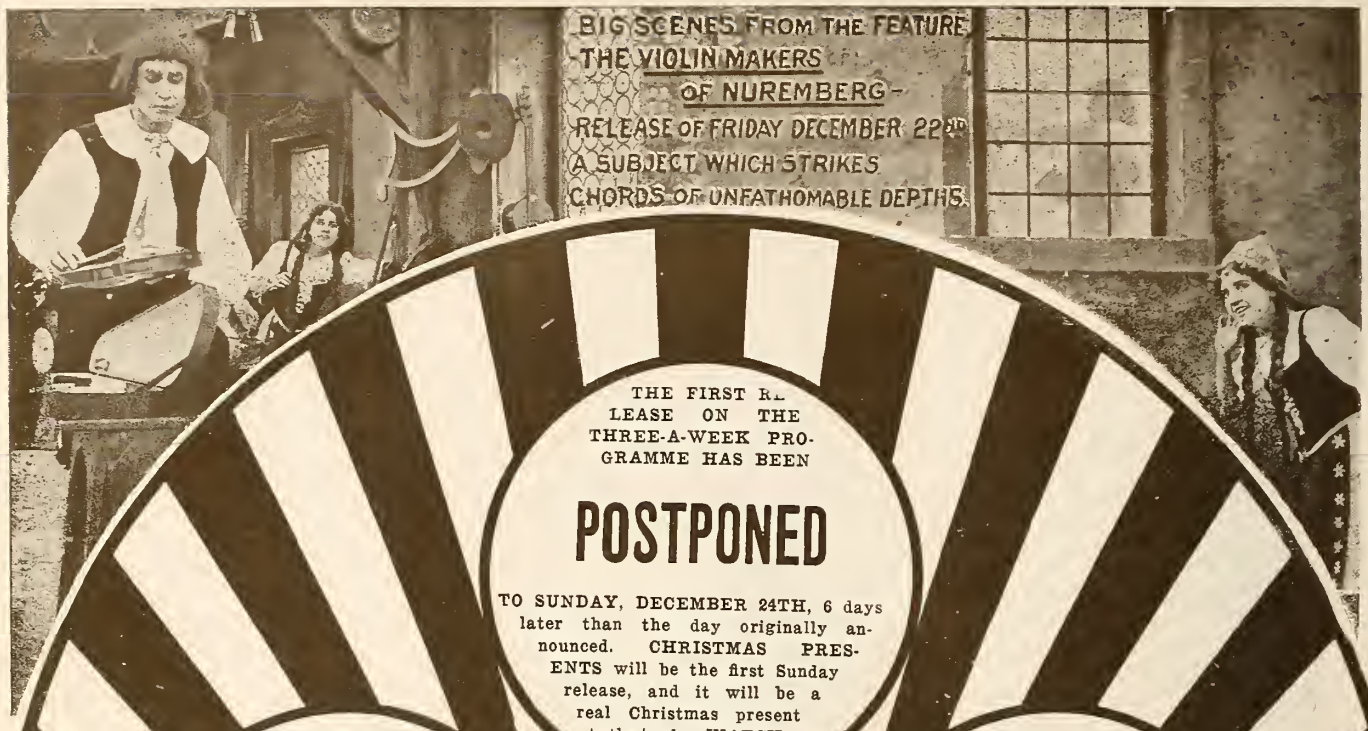
LIBRARY OF CONGRESS
DEC

PRICE
TEN
CENTS

Scene from

A Mail Bag Romance

A COMING POWERS PICTURE PLAY



THE FIRST RELEASE ON THE THREE-A-WEEK PROGRAMME HAS BEEN

POSTPONED

TO SUNDAY, DECEMBER 24TH, 6 days later than the day originally announced. CHRISTMAS PRESENTS will be the first Sunday release, and it will be a real Christmas present to the trade. WATCH FOR IT.

RELEASED
WEDNESDAY, DEC. 6th
(A Split Reel)

BABY'S CHOICE

An impressionable child picks out the husband for her sister. She ingeniously eliminates all other suitors.

And on the same reel

The PAPER MAKING INDUSTRY

The picture not only shows interesting interiors in a Glens Falls paper mill but shows also how the powerful falls have been harnessed

RELEASED
FRIDAY, DEC. 8th

THE LITTLE SHOE

A grief-crazed mother in an absent-minded moment steals a baby to replace her own who died.

The story reaches unusual moments of dramatic intensity. When the real mother and her child are reunited after seventeen years of separation, one feels an exhilaration difficult to describe

Solax

The EXHIBITORS and EXCHANGEMEN who uphold SOLAX will continue to wear a pleased smile after running THE VIOLIN MAKERS OF NUREMBERG, the release of FRIDAY, DECEMBER 22ND.

Solax Company CONGRESS AVE. FLUSHING, N. Y.

MOTION PICTURE DISTRIBUTING AND SALES COMPANY

SALES COMPANY Agents in U. S. A. and Canada

The MAJESTIC

¶ Has made its first release and it was a SUCCESS. The second, third, fourth and all following releases will likewise be SUCCESSES, because we shall give the exchanges the class of pictures they need to inspire confidence in the exhibitors, who in turn must satisfy the public.

¶ THE EXHIBITORS now have the greatest opportunity of their lives to increase their profits—this is due to the combined efforts of Independent exchanges and manufacturers, who have entered the field at great cost and made it possible for the exhibitor to choose his own service.

¶ THE INDEPENDENT EXCHANGES are commencing to reap the benefits of this improved condition, and they are to be congratulated for loyally supporting the manufacturers to the extent of making possible a healthy existence all around.

¶ THE INDEPENDENT MANUFACTURERS have reaped benefits but must not fall short of proper recognition of this splendid support—they must continue to improve their product—each and every one of them—and they will reap further reward.

¶ THE MAJESTIC WILL PRACTICE EVERYTHING IT WILL PREACH.

¶ WE HAVE THE BEST COMPANY of favorite actors and actresses in the business. We have the best plots and we know how to make pictures with that essential combination.

MAJESTIC RELEASES

Nov. 26, "THE COURTING OF MARY"—High Class Comedy.
Dec. 3, "LOVE HEEDS NOT SHOWERS"—High Class Comedy.
Dec. 10, "KEEPING MABEL HOME"—High Class Comedy.

BY SPECIAL REQUEST

Dec. 17, "LITTLE RED RIDING HOOD"—Nursery Rhyme.
Dec. 24, "THE ACTRESS"—Strong Drama.

¶ THE MAJESTIC will release two subjects each week commencing early in January—definite date to be announced later.

DECEMBER 17th—BY SPECIAL REQUEST

Little Mary Pickford in "Little Red Riding Hood"

THE MAJESTIC MOTION PICTURE CO.

TOM D. COCHRANE, General Manager

145 WEST 45th STREET NEW YORK CITY

Sold through Motion Picture Dist. & Sales Co.

LET US HELP DECORATE YOUR LOBBY FOR THE HOLIDAYS
—MAIL US THE COUPON IN THE LOWER LEFT-HAND CORNER

THE THANHOUSER

"GREATEST DECEMBER"

"SHE"

Put In Your Request *NOW* for the "Greatest December's" *GREATEST* Picture!

IN 2 REELS
RIDER HAGGARD'S MYSTERY MASTERPIECE
TUESDAY, DEC. 26

A Special and a Feature Issued as a Regular Thanhouser Release

RELEASED TUESDAY, DEC. 12
First of the "Greatest December" Features

The Lady from the Sea

By HENRIK IBSEN

While Society is seeing this production at high admissions at a fashionable New York playhouse, the Great American Middle Class will he enabled to enjoy it for a nickel or a dime, thanks to **you**! That is, if you are real showman enough you can have the reel. It's all in the asking. Ask! Ask! Ask! Every critic has said this production surpasses the stage one in point of realism.

"THE LADY FROM THE SEA"

RELEASED FRIDAY, DEC. 15
A Comedy that You NEED

Deacon Debbs

is that kind of "Thanhouser Funny-film" that you'd expect in our "Greatest Decemher," and if you're one of the folks who say good comedy is lacking and then somehow can't book this reel, you have our sympathy. "There's no such word as 'Can't' in the dictionary," goes the phrase. But there is, as a matter of fact; you'll find it right **after** "Can." "**Can**" comes first; and it comes first, too, with the wise exhibitor who shows **every** comedy reel **worth** showing.

To Boost YOUR Business

We bunched our best and biggest features in one month and made possible our

GREATEST

DECEMBER
12 (TUES.) LADY FROM SEA, (IBSEN)
22 (FRI.) CINDERELLA
26 (TUES.) "SHE"—2 Reels

THANHOUSER CO., NEW ROCHELLE, N. Y.:—Send me FREE Lobby Decorations for your "Greatest December" features.
I am not getting "The Thanhouser News."
I am

(NAME).....
(ADDRESS).....
(EXCHANGE).....

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THANHOUSER CO.

NEW ROCHELLE, N. Y.

MOTION PICTURE DISTRIBUTING AND SALES COMPANY

Sales Company agents for U. S. and Canada.

A FULLY EQUIPPED 1912 MOTOR-DRIVEN MOTIOGRAPH FOR $268.50 UP

THE LATEST ADDITION TO THE MOTIOGRAPH LINE

A snappy, up to the minute, 1912 model machine, that for grace of design, perfection in construction, "and picture," cannot be equalled.

Naturally you wonder how we can give such astonishing value for the money. The reason is simple—we have heen huilding machines for years. Have a splendidly equipped factory, and the wonderful success of the MOTIOGRAPH has done away with heavy experimental expense.

Dependable Service is what you are after, and every MOTIOGRAPH sold is **our silent salesman.** When you huy a MOTIOGRAPH and like it you tell your friends, and when they are in the market their decision is influenced hy the wonderful results you have obtained.

We are always glad to demonstrate our line. Call at the factory and learn more about us and the MOTIOGRAPH.

Good MOTIOGRAPH operators: Get in touch with us.

ENTERPRISE OPTICAL MFG. CO., 564 W. Randolph St., CHICAGO

For Sale by Live Dealers Everywhere

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The Moving Picture News

PUBLISHED EVERY SATURDAY

The CINEMATOGRAPH PUBLISHING COMPANY, 30 West Thirteenth Street, NEW YORK CITY

Telephone, 4092 Chelsea

Sole Agent and Correspondent for advertisements in Great Britain
B. Allan, 8 Sherwood St., Piccadilly Circus, W., London

Chicago Representative: Warner Kennedy.
844 Waveland Ave. 'Phone 3818 Lake View

ALFRED H. SAUNDERS, Editor.

This newspaper is owned and published by the Cinematograph Publishing Company, a New York corporation. Office and principal place of business No. 30 West 13th Street, New York. Alfred H. Saunders, President; John A. Wilkens, Secretary, and W. M. Petingale, Treasurer. The address of the officers is the office of the newspaper.

SUBSCRIPTION: $2.00 per year. Postpaid in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands. Canada and Foreign Countries: $2.50 per year. All communications should be addressed to The Moving Picture News, 30 West Thirteenth Street, New York City.
ADVERTISING RATES: $60 per page, $30 ½-page, $15 ¼-page, single column $20, $2 per inch. Discounts, 20% 12; 10% 6; 5% 3 months.

Volume IV **December 2, 1911** **Number 48**

EDUCATIONAL PICTURES

IT is very gratifying to us to learn that the seed we have been so persistently sowing, watering, rolling, and weeding, is now springing up with wonderful strength to a rich harvest. It has taken us considerable time, thought, and hard work, to get our views before the educationalists of the country, but, as constant dropping wears the stone, so the constant reiteration that moving pictures will become the real educators of the race is bearing fruit in Brooklyn, Buffalo, Pittsburgh, New York, and other large cities, of which our columns bear record. It makes us take heart and rejoice that the MOVING PICTURE NEWS is becoming the true educational medium by which educators and manufacturers are brought closely together. Copies of the NEWS, with our educational articles in, have been sent to every real educationalist in the country. Interviews have appeared in our columns with Henry Leipziger, and Dr. Maxwell of New York, who are acknowledged to be the most prominent educationalists in the country and whose words carry immense weight with other boards of education.

We have said, and again repeat, that moving pictures have only just put their foot on the second step of the stairs of progress; the world is now beginning to appreciate more fully that the eye is a superior medium for reaching the mind as compared with the ear. The eye sees and records on the sensitiveness of the brain the impressions received, like the image impinged on a photographic plate by the lens of a camera, and once this impression is fully developed it can always be called upon to give a positive; and to impress the children through the eye is much more superior than the sound given through the ear, because it is a well-known fact that a lecture bare of illustrations is heard and forgotten, but the boy, or girl, or adult, is impressed with pictures clearly placed before them and these facts have been received through the medium of the eye instead of the ear. The reason for this is very plain. The mind is always more capable of obtaining what it sees than what it hears, as can be tested any time in our kindergarten or other educational centers for the young.

The cosmopolitan characters of the inhabitants of New York and other large centers are more easily reached through the pictures than they are through what they hear, owing to the fact that pictures are the same everywhere, but language is entirely a polyglot matter. It is exceedingly hard to blend all languages into one that is understandable, although the Esperanto people are trying to perform this herculean task. Not so the pictures. A picture is the same in every language the world over. We have visited the galleries of London, Paris, Glasgow, Dublin, New York, and the same artist's pictures appeal to us upon the walls and tell the same story; so it is with the moving picture. They appeal to the Aborigines of Australia, the Indians on the Reservation, people of South Mexico, the Yucatan, as well as the European nations; let them come from whence they will, it has been our contention that as an educational power the moving picture has come to stay and we have only just touched the fringe of the industry. We want to rouse the manufacturers' sense of their duty and get them to realize that they are losing the opportunity of their lives, that they do not get the flood-tide of universal demand, and produce stories that appeal to the hearts of the populace giving homely dramas, educational travels, little snatches of history, dramatizing the poets, etc., *ad lib.* Take the following, clipped from the *Washington Star*:

"Why not give us a few moving pictures of the girl who helps mother? They are worth more than the Nan Pattersons, the Evelyn Thaws and the Beulah Binfords, who appeal to nothing but morbid curiosity and a taste for tragedy or depravity. Why don't the film makers pay big prices to the real heroines to pose for human interest pictures?"

We have in our possession such scenarios as the *Star* wishes produced. Some of these scenarios have been submitted to the manufacturers and returned as being too namby-pamby, too simple to be easily understood by the people. "Rather pretty, but people don't want homely stories like these," etc., through a whole gamut of excuses. Gentlemen of the film industry, *these are the films that the people want, these are the stories that appeal to the hearts and understandings, and these you should*

produce instead of many that you are now manufacturing.

Exhibitors from all over the country are writing in, asking us to use our columns to express their wishes for clean films, cutting out the Wild West pictures, the silly Indian subjects, in which white men have tried to disguise as Indians and fail ignominiously to produce a semblance of the stoical Indian. We saw a picture the other day where an Irishman with his strong cast of Irish features made the silliest Indian we have ever seen. No wonder the Indian cries out from his heart against such caricatures which are nothing but a libel upon his race and people. Can we wonder that we have heard so much of the denouncing of picture shows without reserve in the press? The whole art of cinematography is held to perdition because in its past days some evil-minded people have brought out films of a blase character and fattened upon the ill-gotten gains therefrom. Is it only the moving picture that helps evil work? We might by the same sense of reasoning condemn the telephone, the automobile, and almost every other invention and device that has been brought forward for human comfort and efficiency because all these have been put to evil uses. The penny dreadful, the yellow journalism, have all pandered to the prurient and have produced evil. We have always contended that that which helps the good may also aid the evil. The use of certain useful articles may become of use by the way they are used and it is the utmost folly to renounce that which in itself is good because it is possible to put it to evil uses; so with the moving pictures. The only wisdom of the manufacturer lies in him rescuing the good things of cinematography from misuse and pandering to that which does not elevate. Indiscriminate denunciation of moving pictures is so narrow, so prejudiced that it hurts the cause. It is meant to help; thousands upon thousands of our readers, and others who have found good in the films, are resentful, and even critical of the general cause of which such wholesale denunciation forms a part.

The people of Nickelodia refuse to draw the line against moving pictures, as moving pictures, because a few of them have been of doubtful or even harmful influence, for they know that with the manufacturers reform is easily possible. We have stated in these columns, and again repeat, that within the next ten years moving pictures will be a valuable adjunct to every schoolroom, university, college and every other educational center the world over. Even now, as our columns testify, they have found their way in these centers and even the churches are taking them up as the best influence to draw their flocks to meeting houses. We all acknowledge the fact, everyone in the trade acknowledges the fact that there is need for reform, need for reformers in the picture world who are able to draw the line right, putting all the good on one side and all the bad on the other, rejecting the bad and none of the good thrown away because it has been used for bad purposes. We feel sure that if the manufacturers will only take to heart the truths that we are trying to preach to them every week, that they will find in us a guide, a philosopher, and a friend because we have our finger on the pulse of the whole educational part of the industry. We want them to realize the possibilities that they have in their hands and act accordingly.

MOVING PICTURE TALES EARLY IN DECEMBER

ONE SOLUTION OF THE PROBLEM

How to Keep Young People Satisfied in Country Homes—The Healthy Mind Is the Growing Mind—There Is No Age Limit—Education Is the Ladder to Success

By Mary Lawton Metcalfe

AN EARLY breakfast in New York City, last week, found me ready to go into the shopping district at that half-past eight hour when thousands of girls and young women under twenty are scurrying along the streets to get in at the department stores on time. They swarm in by hundreds and are ready in a few minutes to take their places as salespersons behind the counters.

The Committee of Women's Work of the Russell Sage Foundation has been making valuable investigations, which have been given out in its reports.

Miss Mary Van Kleeck is the Secretary of the Committee, which makes the announcement:

Out of every ten women in the city of New York one works in a factory. Women who live in the tenements must work twelve and fifteen hours a day to earn enough even to keep body and soul together. The owners of sweat shops force these creatures to bid against each other for work they take to their wretched rooms. No matter how rich a manufacturer, ten thousand women and children are making him richer by coining flesh and blood to save him from paying living rates for sewing.

Such are facts. The thoughtful mind will ask if all these women were born and raised in New York?

By no means; like a Great Light it has been the amusements of the city which have lured country girls to scratch together the price of a ticket by boat or train, and as they tell me: "Beat it for the city."

The story of disappointments, downfalls, ruin and death are the daily news of too many wrecked young hopes. The unknown graves in a suburban cemetery where the unclaimed bodies of girls and women who perished in the shirtwaist factory fire prove that many families lose sight of their loved ones when they are swept on in the great tide of human life which flows from the country.

How do you account for the distaste to farm and village life of young women who were born and raised among the ducks and geese and who milked the cows with crumpled horns?

The question answers itself. A healthy mind is a growing mind. The boy or girl, young man or maiden, when they get to the adolescent age, is not satisfied to remain like a "bump on a log." The country school-books set in action the current of individual thought. It is the monotony of humdrum farm work and kitchen chores, day in and out, year in and out, which send farmers' wives and daughters to the insane asylums.

Among women's clubs we hear incessantly papers on civics deploring the depopulation of farms, villages and country towns. What shall be done to stop the tide of eager young blood for the crowded dark rooms of New York, Chicago, Boston, and great cities?

Simply make the country more interesting with life in phases which divert, educate and employ and cultivate human minds.

Instead of sending away men, who will put up a moving picture show in the town hall, or any old barn, why, appoint a committee and meet the picture man with a torchlight procession, the village band and strew his pathway with dimes to keep him. Set the chimes going; chain the dogs.

Mr. Picture Man will be glad to show the **best films in the market and will guarantee to change every week.**

That is one good thing guaranteed to make the country endurable in the long winter evenings for young people, and everybody else.

The Second Proposition is to start a first-class social reading-room and library. There are usually one or two live women in the country village; if they can be induced to be "roasted and burned" at the village store for making things get on with a jump, why the woman's club in the country can do more to interest young people in the acres of their fathers than all home-talk served with supper.

The Agricultural Department at Washington prints illustrated bulletins. Before me is a copy of County Schools of Agriculture and Domestic Economy of Wisconsin. The pictures in this pamphlet at once suggest to the eye the interesting training that the Western youth of both sexes are getting in the school curriculum to realize that the actual joy of living is to know the science of bringing from the lap of Mother Nature her treasures from woods and fields.

Again, there are millions of men and women in the large cities simply dying to get out of garrets, but do not know where to go and how to begin to make the move.

Here again is the moving picture the most valuable agent for the distribution of knowledge in life-saving.

Within city limits of Greater New York alone there is enough cleared land to plant and to feed the whole population of Manhattan.

People don't know it and will not know it until real estate men and owners get busy and have films of territory manufactured, which will show the eye of the non-English speaking fathers where they can take their families, as in Italy or Switzerland, and raise their produce from their half-acre farm.

At the Land Show recently, an Englishman who was born in South Africa was talking to me of the wonderful resources of the gulf states.

Said he: "Alabama and Louisiana contain billions of dollars in undeveloped fields, oil wells, mines, etc. Land lies idle because people do not know about it."

Picture men must get busy and go down there. The South Pacific Steamship lines sell round-trip tickets for sixty dollars. Owners will make every concession to visiting photographers to get views of these golden sub-tropical lands. The natural scenes among the peasantry in their humble lives, as children of the soil, will show that labor is to be had outside of **Union Labels.**

The moving picture industry then comes to the front as a means of helping to distribute the constantly increasing population of the United States, the greater part of which steps off at Ellis Island, New York Harbor, and crowds in the dark rooms of an already overcrowded city.

Here now are some suggestive facts for young people or middle aged. There are no old persons, if the human mind keeps busy. A mentally dead mind walks around as a living corpse, and that is not supposed to care where it works.

An earnest young man can learn the details of a picture machine and with a stylish new winter suit, Belmont collar and knitted tie can unload himself from overcrowded New York and go right down to Florida, Georgia, South Carolina, "Old Virginny" and Louisiana and get his "copy" for films, which will be new geography for the thousands of boys and girls that are going to see moving pictures in the public schools of Greater New York.

Here is a clipping on this interesting subject from the New York Herald, November 19, 1911:

AMUSEMENTS IN NEW YORK

While the Moving Picture News is not a theatrical paper, yet there are some events we would like now and then to touch upon for the benefit of those out-of-town visitors among the film men, who make excursions to the "hub of the universe of filmdom," New York. To those musically inclined, wanting to be amused, there is nothing we can recommend better than that satirical piece now being staged at the Broadway Theater, "The Never Homes." It is one of the keenest satires and humorous skits on the suffragettes we think it is possible to bring out. All of us men folk are not, by any means, in favor of the sugragette movement. Some of us are, but neither of the ti's or the anti's will object to a good laugh, such as can be obtained by this musical comedy. It is a roar from start to finish. It is not our province to make invidious distinctions. All the actors fill their parts exceedingly well in our humble opinion, and all we can say in conclusion is, go and judge for yourselves. The lighting shows remarkable care and forethought, and to the electrician in charge of the spot light, which is more in our province, we can accord a hearty meed of praise.

The same may be said of the beautiful effects at the Hippodrome, another place we can heartily recommend to out-of-town visitors, as well as to the citizens and residents of the city. To "an old hand" the effects as worked out are good, and it has been exceedingly difficult to get the very clever effects produced. It took us back to our old days of dioramic exhibitions, when with the triple lantern we made some very pretty effects from the beautiful slides made by Childe, Hill, Wilson, Bamforth and others, especially mentioning our good friend Wilkie, some of whose effects we have in our possession to-day. To anyone who likes a spectacular—a magnificently spectacular—exhibition, showing beautiful sunrise and sunset scenes. brilliant effects of the sand storm in the desert, storm on the sea and such like effects they should take in "The Tour of the World" at the Hippodrome. It was specially requested of us that we would not give away the secrets of the production of the effects, otherwise we would like to have written a technical article on the subject. All praise is due to the management for giving us beauties such as they have accomplished.

Nestor Releases Reflect Credit on Company

One of the best enacted stories that have appeared in filmdom recently was seen by us in a review of Nestor releases. It is entitled "Just Two Little Girls," and is most touching in incident and detail. In this film Mr. Cooksey has done excellent work as "the great doctor." The story is intense, and the way in which this Nestor production holds the spectator, bringing tears to the eyes, is indicative of great success for the film. The scene where for twelve long hours "the great doctor" struggles for the life of the child, while the parents await the result without, is wonderful. This production was staged by Mr. Thomas Ricketts.

Another good Nestor is seen in "Desperate Desmond Abducts Rosamond." The fertile brain of Harry Hershfield, the creator of Desperate Desmond, is responsible f or this very humorous and very novel scenario, which has been so splendidly produced by the Nestor Co. under the masterly direction of Thomas Ricketts. The acting in this film is very excellent, and Mrs. Ford makes a very clever and fascinating Beautiful Rosamond.

To look at the escapades of Desperate Desmond, Claude Eclaire and beautiful Rosamond, as portrayed by Nestor, is to have a feeling of huge and refreshing enjoyment. Nothing of this sort has ever been attempted in filmdom, and no wonder, for many of the startling "stunts" performed by these characters are so seemingly impossible as to place them almost beyond the ken of comprehension.

In this witching picture Desmond plays the role of a hypnotist and successfully tries his mesmeric powers upon the luckless lovers. With the aid of his chief lieutenant, the redoubtable Gomgotz, he carries off the "gal" and tightly ties the hapless Claude to a pole in the water, leaving him to the mercy of the rising tide. A swordfish, more humane than most human beings, brings his sword into play and frees the hero.

The lovers are scarcely reunited when Desmond again captures and separates them. The dungeon for Rosamond and the saw table for Claude. Things look very black for the persecuted pair, when, through some rare twist (the film is liberally sprinkled with surprises), the girl succeeds in freeing herself, saves her sweetheart and foils the villain.

The action throughout is rapid and delightful and the photography could not be improved upon. "Desperate Desmond Abducts Rosamond" will be released Saturday, December 9th.

Mackie Has It

This time it is the high-grade sidewalk reflector which is manufactured by the Mackie Company and sold direct to the consumer, thereby saving a middle profit which is the case if bought through a jobbing house. In their advertising space this week they announce a cut price of this $15.00 reflector to $8.50 which is worthy of consideration. It is strictly high grade and being sold by the manufacturer enables them to make this unusual offer.

Hunton-Fell-Elliott, Inc.

A new advertiser is using our columns this week to call attention to their slides and the servic ethey are offering to exhibitors. Hunton-Fell-Elliott, Inc., who have offices in the Marbridge Building, offer a service that will appeal to all managers who desire to give their patrons the benefit of pictures of timely topics. Investigate this service and get in communication with them.

PUPILS FLOCK TO SCHOOL PICTURES

Children Rush to Enroll at Places Where Educational Experiments of Films Shows Are On

Things have changed. The Board of Education has decided to put motion pictures into certain schools to play the part of an educational element, and, as a result, the schools have become suddenly popular.

"And then the whining schoolboy with his satchel
And shining morning face, creeping like a snail
Unwilling to school."

Shakespeare ought to see the same schoolboy now since this motion picture idea percolated into the Board of Education. All sorts of applicants for an education have been

(*Continued on page* 11)

THE TILLING OF THE SOIL AND THE MOVING PICTURE POSTER

By Margaret I. MacDonald

STAGNATION causes ferment and decay. The periodical stirring up of the soil permits not only the removal of impervious substances, but the escape of pernicious gases, making way for outside influences, and providing for the penetrating of the sun's rays to the life germ which may be implanted there.

Just so has it been with the moving picture industry; there has been a stirring up of the soil, a laying bare of unwholesome conditions, and in consequence there has also occurred a budding forth of the finer influences of the moving picture, and a disposition to champion the cause of the educational and artistic element. The uncovering of what is bad has also attracted attention to the unlimited use of the motion picture in depicting what is good—its value in the education of the human race, and especially those whose opportunities for education and travel are limited.

It is surprising what an amount of ignorance is displayed with regard to this wonderful vehicle of education by some of the more educated and privileged of our civilization. Only the other day I entered the office of one of our prominent weeklies, and in conversation with a member of the editorial staff I happened to refer to the educational side of the moving picture. The gentleman answered with a blank stare, "The education side of the moving picture—what do you mean?" I answered the question with as much grace as I could, for I felt it would be talking against a blank wall to further discuss the subject.

Although the stirring up, or tilling of the soil has attracted attention and invited investigation which has satisfied a great many as to the educational value of the moving picture, and brought to the notice of many others the good work which has been going on with regard to the elevating of the industry, still there are many things which require to be done to add the tone of refinement which will bring not only the poorer classes of the population but also the refined rich to the moving picture house. One of the things which needs eliminating is the glaring poster display which is presented to the eye at the doors of most of the smaller and some of the larger moving picture houses. The effect in its entirety upon those uneducated to the values of the moving picture is not unlike the flaunting of a red flag before an angry bull. I cannot understand exhibitors painting up their entrances to such glaring and unsightly colors to fan the flame of prejudice against them. And I would like to say right here that the display of angry red posters which glare at one, and which can be seen fully a block away, are no criterion of what is to be seen within. For if one but has the courage to venture past the unsightly display, within you will find many things to delight the eye, and you will come out wondering why both manufacturer and exhibitor are so near-sighted as to suppose that these ugly posters can or will attract a refined, intelligent audience.

Manufacturers, do you not think that the name of your article, if you have paid attention to the production of a good article, is enough to lure the public in to see your pictures? The Rex Company gave you a good example in the recent poster issued by them. It is costly, no doubt, but it has the dignity that you all should strive for, in order to elevate the tone of the industry, and in order to escape unfair criticism and censure. The welfare of the industry and the success of the manufacturers is of very great moment to me, because the industry and the manufacturer are destined to play a very large part in the developments in education and civilization of the future.

There is a grave and serious importance attached to the manufacture of the moving picture. The manufacturer of the moving picture is an important individual in the civilization of not only our race, but of all the races of the earth.

MISS GRACE CUNARD

The Heroine in "Before Yorktown"

Miss Cunard was practically born on the stage; her earliest recollections are of the footlights and stage fairies. When only fifteen years of age she played leading juvenile parts with stock companies in Cleveland, Columbus and St. Louis. During the season of 1910 she starred in "College Days."

She made her debut into moving pictures with the Kalem Company and from the beginning was a pronounced success. She later was affiliated with Pathe, Edison, Lubin and the Biograph Company.

Miss Cunard, in addition to being pretty and possessing a magnetic personality, is an expert rider and swimmer, and has proven herself a valued addition to the Republic family of beautiful and accomplished performers.

MOVING PICTURE TALES
EARLY IN DECEMBER

TO THE GENTLEMEN OF THE MOTION PICTURE INDUSTRY:

A Declaration of Intentions:

THERE has come among your ranks a paradox, the enigmatical advent of a newcomer, sponsored by a group whose connection with and knowledge of the motion picture industry are as old and varied as that industry itself. It comes to you in the form of a new brand of film, or a brand of new film, for the word "new" means fresh, modern, recent, and this film of tomorrow will be all these, and a trifle more.

Good intentions are an important factor in any undertaking; but of far more consequence are the means to promote them to materialization. Not alone have we these intentions and these means, but we have as well another and still a greater incentive, the necessity and imperative desire of the trade.

That it is natural to anticipate the most favorable results is attested by these facts: We have the necessary fundamental and familiar knowledge of the wants and needs of the trade; we have the ambition and the agencies to correct the common evils and the general faults in the manufacturing field; we have the courage of sincere convictions, and the money to back them up!

Experience, Determination, and a respectable amount of Money--a triumphant trinity! With them we are going to cause a revolution and a revelation in film circles. These are not mere extravagant and presumptious speculations; they are practical principles, paramount propositions, valid expressions--they are a Prophecy!

Architecture, sculpture, painting, music, poetry--these may be called the strongest synonym of civilized life and mental accomplishment. Add to the list The Gem Motion Picture Co.

Convincing?

.....Thank you! We hope you share it with us!

THE GEM MOTION PICTURE CO.

SIDE LIGHT ON THE CINEMATOGRAPH

By Leonard Donaldson

MONOTONY IN FILM PRODUCTION AND PRESENTATION

The gallant de'-ma'-care cowboy who appears to have nothing else to do except love the Sheriff's daughter, and race across country in woolly breeches on an untamed mustang; the tame Indian in fights, whose make-up alone gives him any semblance to his supposed nationality, and the clean-shaven long-haired financier's clerk, with peg-top trousers, who persistently wooes his employer's typist—have they not become a trifle wearisome? No matter what character the hero plays, you realize that you have seen him on quite a number of occasions. It is really time he altered his appearance. There is a monotony about the stereotyped features. The bald-headed banker; the man with the aggressive eyeglasses; the pronounced face fine, are film characters we well know, and have now learned to expect. Small matters—yes; but it is these things which add to or detract from the public popularity of a photoplay.

There is need for greater discrimination in make-up and for more variety. The hero who performs deeds of derring-do; who sacrifices his all for an abnormally youthful heroine, are types we are all acquainted with. Should we see them in any other guise, in another rôle, we might not recognize our old friends. We should wonder who they were and what they were going to do.

What is needed, then, is a departure from the stereotyped in the matter of make-up, and more variety in film plots. In striving to deviate from the commonplace, many producers have a tendency to merge into the impossible. This is at once monotonous and meaningless. In England, Cousin America, there is a preponderance of the American film—it is well that there is. The percentage of foreign films is about 95 per cent., and the most important are American and French. They receive preference because they are mechanically much better than the English. There is more skill exercised in the production generally, and they are taken more skillfully. The consequence is that they are presented more clearly to the spectators. A flickering film tries the eyes and very soon creates a feeling of monotony; even if the subject of the film is good. Now the question arises: Why are there so many Western American films entering the English market? Because the younger patrons of the picture theater—the boys in particular—have an inbred love of adventure; especially when laid in the Wild West. These subjects could not be produced effectively in England. It should be remembered also that the American climate is more favorable to picture making than the English. English producers can find the actors and the plays, but insufficient capital has been put into the actual film-producing business. *The primary consideration seems to be the supply of palatial theaters.* If we want more British films, and thus eliminate a measure of the monotony of the present picture theater program, the capital should be put into the proper channels.

Again, of course, there is still the necessity for more educational films. Battle, murder and sudden death and impossible knockabout humor are tiring when too abundant. There should be never more than two cowboy subjects in one program—repetition evokes the worst form of monotony, and enough is truly as good as a feast.

The number of picture theaters is day by day increasing. That the number is likely to be in excess of public requirements, provided those in authority keep in view the necessity for variety, I do not believe. But we must avoid falling into that fatal groove and refrain from giving the public what I have heard so many picture patrons term "the same old thing."

LEARNING BY WAY OF THE EYE-GATE

The motion picture record of human activity is a form of chronicle as varied in possibilities as it is modern in method. Seldom has a new device found as swift and universal acceptance both because of its pecuniary profits and its educational and recreational service. Each week records a new type of its employment, another discovery as to its utility. Thus it has been stated recently that the Great Northern Railroad, wishing to inform a wider constituency than is now reached by present modes of publicity of the nature of its property, of the kind of territory it taps and the quality of its transportation service, has been engaged in a wholesale task of photography. A film record, aggregating 20,000 feet, we are told, has been taken this summer, and is now being prepared for duplication and wide use wherever spectators can be gathered to gain knowledge by way of the eye-gate.

In this quick seizure of a popular and effective new form of publicity President Hill has shown characteristic enterprise. Whether a pioneer in the scheme or not, his indorsement of it will give it prestige. There are many things about railroading, home-seeking, home-making, mining, forestry and all the multitudinous activities of a region like the American Northwest that no wizard with a pen or typewriter can depict on the printed page, but which a camera can record graphically and faithfully. Moreover, the living aspect, the illusion of motion, the dynamic rather than the static content of the new-form record give it primacy with many persons seeking for truth. The cheaper grades of illustrated journalism are finding this out as the motion picture business develops.—Christian Science Monitor.

THE SOLAX PRODUCTION OF THE VIOLIN MAKERS OF NUREMBERG

"The Violin Makers of Nuremberg," which is to be released Friday, December 22, was written and produced by Madame Alice Blaché, the president of the Solax Company. She personally supervised every detail of the production, with the result that in point of artistic ratio of values this release is a distinct triumph.

When the work was in the process of construction, it was difficult for the producer to limit such a big task within the confines of one reel; and to make the production a two-reel release was inadvisable because of business exigencies, so it was finally decided to incorporate in the 1,000-foot limit a 2,000-foot production without weakening the plot. Thus the exhibitors and the exchanges are practically given a two-reel feature in one reel, at a one-reel figure.

The admirable features of the production are its exquisite simplicity, its sympathetic chords, its cleanliness of theme and its unfathomable depth of imaginative creation. Only the delicate mind of a woman with a highly-developed aesthetic sense could have staged such a theme with success.

"The Violin Makers of Nuremberg," strike chords which thrill the imagination. Indeed, it makes its appeal to one's finer sensibilities.

The story revolves about two pupils and comrades who are apprenticed to an old and successful violin maker of paternal and sympathetic inclinations. He hears that the king of his country has announced to the townspeople of Nuremberg that the maker of the best violin would be titled the Violin Maker to the Court and pensioned on an annuity. The old man apprises his pupils of the king's proclamation.

The old teacher is anxious to have his pupils enter the competition, so as an incentive to both of them he promises the hand of his beautiful daughter to the winner. The old man does not know, however, that both of his pupils are already in love with his daughter and that the younger of the two is the one she prefers.

The older of the pupils is a better violin maker than the younger one. They all know this and, of course, the younger man is unhappy and disconsolate. But he does not figure on the generous nature of his comrade, who, knowing that it would be useless for him to try to win the fair maiden's hand, secretly exchanges violins on the night before the tournament.

The rest, naturally, is apparent. The younger pupil wins both the title and the girl. The older one retires and gives up his thoughts to his art and lives with the satisfaction of knowing that he has made the prize-winning violin.

MOVING PICTURE TALES EARLY IN DECEMBER

Pupils Flock to School Pictures

(*Continued from page 7*)

showing up to enroll, and the schools have been swamped with pursuers of the sheepskin. Several new students were interviewed after the first motion picture demonstration on Thursday evening at some of the schools.

"They are all right," declared a boy of ten who said that he was Arthur Cole, referring to the pictures. "But why don't they have a piano player and some one to push out a song now and then? I don't care for those pictures of history that they were showing toward the end there, but I guess they'll be able to get by with the show all right."

Other school children who had not been brought up on such thrilling motion picture diet as Arthur Cole evidently had been have found the pictures to be very entertaining and instructive. The pictures are divided into four groups—dramatic, literary, geographical and historical, but the dramatic series seeems to "go" the best.

"If the motion pictures become a regular feature of the school curriculum," asserted one teacher after the first evening's experiment, "we'll be standing them in the aisles. A lot of students want to enroll who look more to me as if they were balancing on the precipice of the aged folks' home."

"I wish they had more cowboys and things like that," said a little girl after she had watched a show. She was about eight years old. Then after a picture of Washington crossing the Delaware had been thrown on the screen she added: "Why, I don't think that trip was so bad."

"I am heartily in sympathy with the idea," said William H. Maxwell, city superintendent. "I believe that the children can be taught an idea of customs and habits in foreign countries in this way, and that it is highly educational. It is very much more graphic than getting the knowledge from a book and leaves a more lasting impression on the mind. Many things of educational value can be shown in this way that cannot be impressed on the school child's mind as forcefully in any other."

MAKER OF FILMS LAUDS MOVE FOR CLEAN PICTURES

Edwin Thanhouser Says Their Side Has Never Been Properly Presented

Edwin Thanhouser, president of the Thanhouser Company, made this statement to the New York World correspondent when seen at his studio in New Rochelle yesterday.

"The manufacturers' side of this matter has never been properly presented," Mr. Thanhouser said. "Our main grievance is that we have been badly treated by some of our critics, many of whom gravely discuss conditions of which they know absolutely nothing.

"For example, they are quoted as saying that 'Films showing train hold-ups, murders and seductions are responsible for a great crime wave.

Large Percentage of Clean Films

"Why do they fail to specify the films? If improper pictures are presented it is easy to have them removed. The real reason is that these critics are either talking of conditions that existed some years ago or else they are commenting on things that do not exist. I can assert with absolute confidence that the percentage of clean films is far higher than that of clean plays or clean books.

"The moving picture of to-day is a strong educational force. It is particularly well adapted to make very real to the youthful mind the great deeds of history; to acquaint him with the best in literature; to make familiar to him the various scenes; to show him graphically the wonders of nature throughout the world.

"Is this not the strongest kind of argument why children should be encouraged to see good pictures and why the authorities should not bend their energies to prohibiting children under a certain age seeing them, or unless accompanied by their guardian?

"There should be the freest kind of access to this educational force. I agree with the purpose of regulation, but regulation should not mean prohibition. This one fact should be recognized: good moving picture plays should be placed within the reach of children, just the same as good books; and bad picture plays and books should be suppressed.

"An evil picture will contaminate a child whether accompanied by a guardian or not. Therefore there should be no evil pictures and likewise no restrictions on seeing good pictures.

"Every week the Trust and the Independent producers release about sixty-five photoplays. Perhaps here and there

YOUR MOTHER

will like the picture mentioned below, because it is so clean and quaint, so **picturesque** and homelike. It's old-fashioned, yet up-to-date. It's very, very real, and very, very human. It's a picture parents can take their children to see, a picture to which children can take their parents. All who see it will see the measure of a man.

"THE MEASURE OF A MAN"

RELEASED THURSDAY, DECEMBER 6th,

is a whimsical and winsome drama, with just that touch of comedy to make it fascinating.

Fate is a great kidder. It's the greatest practical joker the human race, which comprises you and ourselves and all our other neighbors on this old mud-ball of an earth, ever knew. But this is a story where Fate makes a fumble!

IT'S A PICTURE THAT WILL LONG BE REMEMBERED FOR ITS CHARACTER DELINEATION

SIZE UP

"THE MEASURE OF A MAN"

REX

REX MOTION PICTURE MASTERPIECE CO.

573 ELEVENTH AVE., NEW YORK CITY

Sales Co. says the Measure of a Man is some dime-mention!

there may be a plot or a scene that some one can take objections to, but how many plays are there on Broadway now of which the same can be said?

"I have been a theatrical manager for a number of years, but my first experience with a censor was two years ago when I entered the moving picture field. Then I found that all manufacturers sent copies of every release they made to the National Board of Censors, which is a patriotic organization, whose members work without pay, to improve conditions, while certain outsiders simply criticise ignorantly but make no helpful suggestions.

"Every picture that is sent out of this factory is shown to the censors, and any suggestion that they make is unhesitatingly carried out. The censors have made it very clear to the manufacturers that they will not stand for pictures of crimes or anything that is in the least way suggestive. Their regulations exactly met my views, and our relations have always been most agreeable.

"I read a statement by a certain gentleman the other day in which he asserted that moving pictures incite boys to emulate criminals, and that they 're-enact the hold-ups and robberies that they have seen.'

"Of course, boys plays at robbers. Every youngster, at some time or another, wants to be a pirate or an Indian hunter. It was that way in my boyhood days, but nobody blamed the moving pictures. One reason was that they had not been invented.

"I do not hold that the halls in this city are, in all instances, what they should be, nor do I contend that the city should permit children to visit them until they are proved safe and clean and the pictures there have been properly censored. This is a matter which concerns every parent, and it would be well to have the proposed ordinance, now pending, include these recommendations before the city authorizes the young to visit these places.

"Does it incite children to train robbery or murder to see the masterpieces of Shakespeare, such as 'Romeo and Juliet,' 'The Tempest,' or 'The Merchant of Venice?' Or to learn about Charles Dickens by watching David Copperfield, his friends and his enemies, and to look at brave 'Little Nell?' Or to become posted on such books as 'Vicar' of Wakefield,' 'Lorna Doone' and 'Silas Marner?' Or to witness the plays of Ibsen, 'The Doll's House,' 'The Pillars of Society,' and 'The Lady From the Sea?'

"If it does, I must plead guilty, for I have shown all of them, and many more of the same class.

"I favor a strict rational censorship of the films, and a strict rational regulation of the moving picture theaters. If any manufacturer or exhibitor is doing anything that is injuring the morals of the young or the old, let him be punished, and punished severely. But the men who are doing right should be encouraged, and not unjustly condemned by persons who are talking on a subject they do not understand."

FOR REVIEWS OF NOTABLE FILMS

Tony and the Stork—Imp

One of the most praiseworthy efforts of the Imp Company is embodied in the filming of "Tony and the Stork." The scenes are laid among the lowly, Tony being a common laborer, an Italian with an imperfect knowledge of the English language. The story is a wholesome one and will bring to memory incidents of like character in the main. The drama is intelligently interpreted by King Baggot and Lucille Young. It is a bit of character work that suits Mr. Baggot to perfection and shows that that sterling actor is versatile and is endowed with a keen perception of parts. Tony finds difficulty in obtaining work and is desperate. An event of more than usual importance is about to happen in the household and that means an added demand for money. He searches anxiously and is turned away. His peculiar dress and unintelligent manner of making himself understood mitigates against him. Desperately he searches to return home crestfallen. His loving wife bids him be of good cheer and he is buoyed up with renewed courage. The next day he notices an advertisement for men wanted to work on a railroad construction job. He hurries to the office of the superintendent to be told they have nothing for him. In his desperation he pleads pitifully for a chance to earn money. The heart of the superintendent is softened and Tony is signed on. He rushes home, wild with joy, but reflects that the work is out of town and he will be separated from his wife. This matter is discussed and the wife bids him go. He hastily packs his few belongings for immediate needs and races for the car after kissing his wife. He is delighted and his joy knows no bounds. He is off to earn money to be used in time of need.

Tony is shown working with a construction gang, toiling for the wife and the expected little one, when he receives a letter from a superintendent of a hospital informing him he is a father. He is obsessed by a desire to see his wife and child. He cannot wait. He goes to the time keeper, draws his wages and starts for his home town. Upon arrival he stops at a toy store and makes purchases in anticipation of seeing his wife and little one. He buys a baby carriage, a doll and other toys carrying all he can lug. He hastens to the hospital and, hat in hand, asks to see the superintendent.

Ushered in by a kind nurse he gives his name to the man in charge who scans a register and then sorrowfully turns to the strangely garbed Italian. He tells Tony that his wife is dead—died during an operation. Tony is at first too dazed to speak and then he leaps on the superintendent and is about to throttle him when the nurse interposes and leads him away. The Italian begs to see the dead body of his wife and is taken to a room in which a sheeted figure reposes on a bed. Tony approaches, despair and sorrow written in every line of his face. His grief is pitiful and the nurse—accustomed to such scenes—is forced to turn away. The sheet is raised and he looks upon the form only to give way to a season of uncontrollable joy. He is childist in his exuberation and the nurse is certain he has lost his reason. Tony announces it is not his wife. A mistake has been made in the deciphering of the names with which the clerical force is not familiar. Seizing the nurse Tony forces her from the room and begs to see his wife. A nurse soon appears carrying a child followed by Tony's wife. She rushes to his arms and there is a season of unalloyed bliss. Tony crushes the baby in his strong arms only to turn and see another baby. He is told he is the father of twins and is correspondingly happy. He looks at his baby carriage built for one and announces that he must exchange it for one of greater carrying capacity. Then he is given both babies to hold and the nurses walk away leaving the father and mother and twins alone in their joy. Miss Young does some of the best work of her career in this picture which is replete with pathos of the sort that is satisfying.

New Chicago Office

The Feature and Educational Film Co., of Cleveland, has opened an office in Chicago, Delaware Building, Randolph and Dearborn streets. It is in charge of Jerome Abrams and all F. & E. releases will be on display there as well as in Cleveland.

The executive officials of the F. & E. Company are: Martin E. Mandelbaum, president and general manager; Martin Malaney, in charge of business offices, and Ben Abrams, special representative for booking and state rights sales.

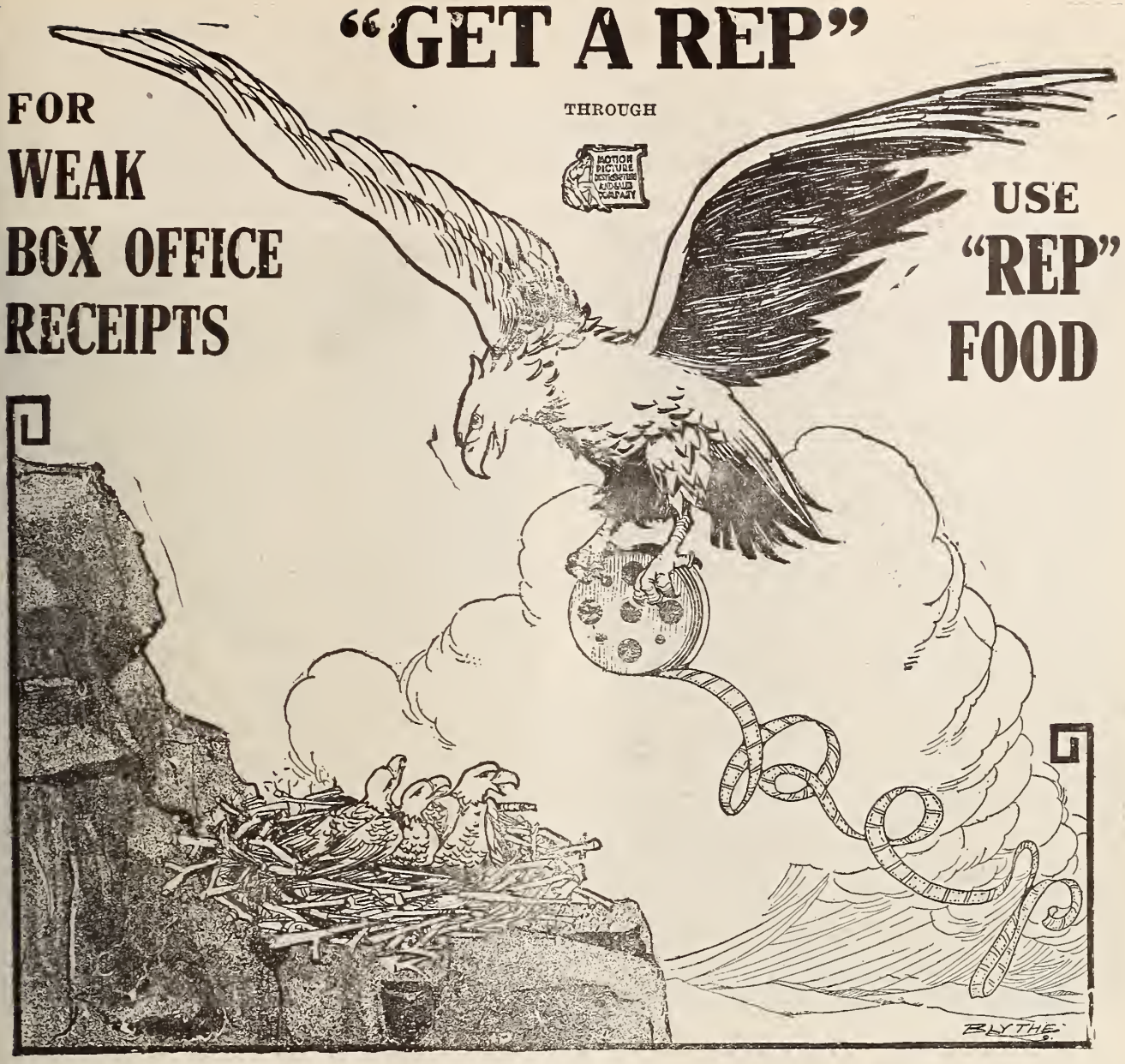
"GET A REP"

THROUGH

MOTION PICTURE DISTRIBUTING AND SALES COMPANY

FOR WEAK BOX OFFICE RECEIPTS

USE "REP" FOOD



BEFORE YORKTOWN

MAGNIFICENT MILITARY MASTERPIECE

RELEASE DAYS

SATURDAY, DEC. 23
SUNDAY, DEC. 24

REALISTIC BATTLE SCENES

"GET A REP"

SUPERB SETTING

Washington Leading His Troops to Victory

The Brave Defense of the English

Republic Film Co.,

Suite 804-812, 145 West 45th St., New York City

BISON COMPANY GETS 101 RANCH WILD WEST

Miller Brothers' Famous Organization Added to the Stock Company of the N. Y. Motion Picture Co. in California

The surprise of the week is the announcement that the New York Motion Picture Co. is abandoning the regular style of Indian and cowboy pictures it has been making for the past several years, and will hereafter produce nothing but sensational, spectacular Western subjects, with enormous casts, and that it has leased the Miller Brothers 101 Ranch Wild West Show, which is now installed at Bear Valley, Cal., having been consolidated with the regular reorganized Bison Company of sixty people.

ADAM KESSEL

CHARLES O. BAUMANN

To a representative of this publication Mr. A. Kessel, president of the New York Motion Picture Co., made the following statement:

"We intend to make, and are making at the present time, what I predict will be the most sensational subjects ever produced. We have been working very quietly until we were in a position to make the proper announcement.

"The company we now have is the largest stock company in the whole world, comprising more than 400 people employed daily. It includes the reorganized regular stock company of sixty people and the Miller Brothers 101 Ranch Wild West Show Company of 350 people. We have been fortunate in securing this famous aggregation, all of them being seasoned show people, equipped with splendid horses and necessary paraphernalia.

"Among them are the world's most daring riders—men and women who think nothing of taking their lives in their hands when giving an exhibition of their skill. Scenarios have been written around them which feature sensational deeds of daring.

"I predict that this marks the passing of the 'done-to-death' Western picture. The Bison company was the first in the field of Western pictures and has had many imitators. If anybody tries to follow in our footsteps now they will have to gamble a big bank-roll.

"We are in perfect shape. Before making any announcement we wanted to be sure we were right. We installed new cameras, new people and new directors, and Mr. Baumann went West to personally supervise the production of the thirty-odd scenarios we had specially written.

"Instead of shoving out three reels of ordinary quality we believe we are doing the exhibitor more good by turning out two reels which will stand supreme as the king of Western pictures. These two reels will be features in every sense of the word which could be handled as specials and State rights sold.

"Three sheet posters will be put out with every release. We want every exhibitor to make a 'clean-up' and we're going to give him the film and the poster to advertise it.

"The first release of the big pictures will be made in a few weeks."

"GREAT"

SAYS "SPROCKETS"

"The squarest house I ever done business with"

24 REELS AND ORDERS FOR ECLAIR AND MAJESTIC, MAKING 26.

WRITE FOR PRICES ON ANY KIND OF SERVICE.

ANTI-TRUST FILM CO.

128 W. Lake St., Chicago.

Branch office, Grand Rapids, Mich.

Important Announcement

Realizing that the day of the ordinary Cowboy and Indian picture has passed from public favor, a radical change has been made in the BISON COMPANY, and in the future nothing but

SENSATIONAL—SPECTACULAR—WESTERN—HISTORICAL—MILITARY PRODUCTIONS

will be released. To this end the entire stock company has been reorganized and new directors employed, the regular company now numbering sixty people. In addition we have leased from the Miller Brothers their

Famous 101 Ranch Wild West Show

Including the entire company of 350 people (riders, actors and Indians), together with their horses, equipment and paraphernalia. The BISON COMPANY is unquestionably.

The Largest Stock Company IN THE WORLD

SOME OF THE ADDITIONS TO THE BISON STOCK COMPANY

The massive productions now being made will create a sensation wherever shown. We will begin releasing them in a few weeks.

WATCH FOR RELEASE DATES!

NEW YORK MOTION PICTURE CO., 1 Union Sq., New York City

REINCARNATION OF THE POWERS CO.

By Our "Roving Commissioner"

WHAT the exact extent of the effect for good of the reincarnation of the Powers Motion Picture Co. will be upon the industry in general has not yet become known, but it promises good things—things of great moment. The writer, in an interview with Mr. Leon J. Rubenstein, general publicity and manager of productions for the Powers

MR. P. A. POWERS

Co., gained a great deal of interesting data in connection with the intended future tactics of the company that will no doubt prove of interest to the public.

It will be remembered that in June last the Powers Motion Picture Co. suffered severe loss through the ravages of fire. And it is well known that since that time they have struggled bravely to keep the machinery of the business moving while a permanent place of abode was being prepared for them. The public will be glad to know that they are now well equipped to do things in a creditable manner, and in a manner which should set a good example to others in the trade wishing to succeed. An entire breaking up of an old dynasty leaves a foundation for a new one on the experiences of the old, and it is with renewed energy, high ideals and a determination to win a road to success that the reincarnated Pow-

TOM EVANS

ers Co. is starting out on venture No. 2 in motion picture business.

The new Powers studios, of which there are two, are the most modernly built of motion picture shops. Mr. P. A. Powers, head of the firm, and a fine and energetic business man, cast about for a central location, and found it at 511 West 42nd street, in a big, new, fireproof building of the latest pattern. Ten thousand square feet of floor space, coated, glossy concrete, was his adequate if costly selection, and the next step was to begin work. After dozens of plans were submitted he decided to have two stages with portable lights. Then, as fast as the machines could begin to work

LEON J. RUBENSTEIN

WM. S. WILLIAMS

WINTERBERT ST. LOUP

GENERAL VIEW OF RECEPTION OFFICE

CASHIER'S OFFICE

on them, the casting of the steel frames for the light installation was begun. The stages are one at either end of a large floor space, and the light being portable it is only necessary for the plugs to be pulled out of the switch boxes of one stage and transferred to those of the other, and the giant steel frames that held the arcs, being on rollers, the entire transfer of light may be effected in one minute. Thus while a director is working on a scene, the set for the next is being prepared on the other stage, so that no time at all is lost in scene setting.

But the factory is a separate chapter. At 216th street and Broadway was found a group of brick buildings which proved just the thing; with a spacious courtyard out of view of the street. These he connected into a series of rooms, with a huge nether floor. As it now stands complete, it is one of the most perfectly equipped and fastest moving picture plants to be found. The courtyard Mr. Powers capped with a roof of ground glass and steel, and under this the 8,000 square feet of floor space is being used as another studio, by natural light. Here, too, is a double stage, but on a pivot platform.

The executive staff of the Powers Co. consists of Mr. Powers himself, Mr. Tom Evans, secretary-treasurer for the company, and Mr. Rubenstein, who as we have said before takes care of the publicity department. Mr. Rubenstein also prepares the scenarios for the directors, who, by the way, are Mr. Winterbert St. Loup, Mr. Pierce Kingsley and Mr. John F. O'Brien, who is now on his way to New Mexico with one of the companies. The scenarios are sent in to them in such

HERBERT BARRY

MURIEL POWERS—"PETITE MURIEL"

DAVID V. WALL

SCENIC DEPARTMENT

STAGE CARPENTER'S SHOP

A CLOSE VIEW OF THE PORTABLE LIGHT EQUIPMENT

DIRECTOR KINGSLEY AND A FEW OF HIS COMPANY, PICKING A LOCATION

OFF TO NEW MEXIXO, UNDER DIRECTOR J. J. O'BRIEN

shape by this able and painstaking young man that all they have to worry about is the setting and action of the scenes. Just here I would like to say that the system of dealing with rejected scenarios at the studio of the Powers Co. is one worthy of special mention. There has been a great hue and cry among scenario writers with regard not only to the careless practice of long delays in returning them, but the utter failure in some cases to return them at all. I was shown the book at the Powers Co. where a list of scenarios is kept with their date of entry and the date on which they are returned, and by looking carefully over it I found that many of them were returned the same day on which they made their appearance there, and not in any case had they been kept over two or three days. As Mr. Rubenstein remarked, "The fact that scenarios are returned is no sign that they are lacking in merit, but merely that they are not suited to our particular needs at the time, and we want to give scenario writers a chance to market their material somewhere else instead of hindering them by keeping their work here for months.

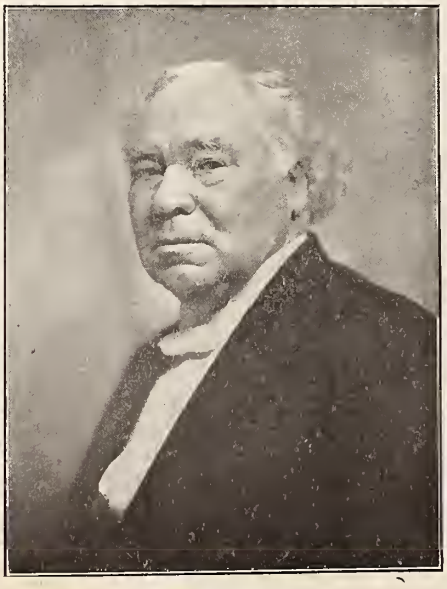
They have also a very unique method of registering applicants for their stock companies; this is done by photographing them. A large book is kept wherein repose the

(Continued on page 37.)

FRITZI BRUNETTE

BEN LODGE

E. P. SULLIVAN



JOHN MANLEY

PIERCE KINGSLEY AND BABY CHARLOTTE
The Youngest Member of the Powers Picture Play Co.

BENEATH THE VEIL

BY S. J. COTTON

Adapted from the Synopsis. A Thanhouser release

LATE in the afternoon of a dark, rainy day in October Dana Howard and Jim Randolph lounged in the former's studio. As it grew darker outside the fire grew brighter and threw more mysterious shadows among Dana's "junk," as Jim insisted upon calling it.

The friends were equally content to talk or sit in silence. Jim arose from a pile of rugs and, having lighted his cigarette at the fire, stood warming his back as he puffed.

"Do you know who I saw yesterday?" he asked between puffs.

"No."

"That model you had for the Madonna you made last Christmas. She looks pretty seedy."

"What's the matter with her?"

"Oh, down on her luck. She wanted to know if I thought you could use her now."

"Has she lost any of her beauty?"

"Well——" Jim hesitated, "Well, to tell you the truth, she looked pretty ratty. I think she's been hittin' the bottle a bit too frequent. Her figure's all right, though."

"Don't want her," said Dana with finality.

"She's just the thing for one of the figures in your new group," continued Jim.

"Don't want her," repeated Dana quietly. Then he sat up on the couch and looked at Jim.

"You said she looked as if she'd been drinking hard. I know what you mean. Her face is red, her eyelids are swollen and her eyes are bloodshot and dull, and her mouth—ugh! I know what her mouth looks like. You needn't talk to me."

"But you don't need to paint her face, use somebody else for that," pleaded Jim.

Dana sprang to his feet, "But I've got to *look* at her face, haven't I? and that I *won't* do! If she needs money I'd rather give her ten dollars to stay out of my studio."

Dana walked up and down the room with one hand deep in his pocket and the other running wildly through his hair.

"Calm yourself, calm yourself, you idiot," said Jim, with a laugh. "Nobody's going to thrust the girl on you."

"What do you want to talk that way for? You know how I feel about such things." Dana threw himself onto the couch. He was irritated and didn't try to conceal the fact.

Jim took a turn around the room, looked through the window at the rain-soaked streets, kicked over a log in the fireplace, then went and stood by Dana's side. He loved his friend more than most men ever love another man, but his love did not prevent his seeing the artist's faults—rather it made him try to see them and to help him to correct them.

"Old man," he said quietly, "you're making a fool of yourself with your everlasting prejudices."

In a moment Dana was on his feet exclaiming, "They're not prejudices—I tell you they're not! You don't understand, Jimmie."

"Well, don't get so excited about it," answered Jim. "There's no use being an ass if you are an artist."

Dana sat down on the couch and stared into the fire for a few minutes. Then he turned to Jim.

"Jimmie, I know I must seem all kinds of an ass, but this passion for beauty in everything is so strong—so deep down in me that I cannot help it. I simply cannot stand ugly things. If you hadn't been good to look at I wouldn't have cared for you and we would never have become friends." He paused for a moment. "And I tell you, Jimmie, I think I'm the luckiest fellow alive to have such a beautiful sweetheart as Elsie. Think of looking at her exquisite face all one's life."

Jim looked at him almost with pity. "But, my dear old friend, you fail to take anything into consideration but external beauty. How about beauty of soul?"

"Oh, that's all very well if it accompanies beauty of form and feature, but if it doesn't, I don't want to see it—I don't know anything about it." Dana was speaking with absolute sincerity.

Jim sighed and lighted a cigarette. "What will you do if, after you are married, Elsie should become ill and lose her beauty?" he said.

"Oh, don't say such a thing! I'm afraid I'd——" He stopped.

"No, I wouldn't say it if I were you. You'd better get over this feeling, Dana, for it has the power to bring you terrible sorrow."

There was a knock at the door. Jim opened it and found standing there a young girl huddled in an automobile coat. The light in the hall threw her face into shadow and for a moment Jim stood looking at her. She laughed and stepped past him into the room.

"Jimmie, you wicked boy, you don't know me," she said.

"Why, of course, it's Elsie," said Jim, "but you looked so outlandish in that coat I thought I might be mistaken."

She had gone straight to Dana, where he sat on the couch, and taken both his hands in hers. Laying her cheek against them she said, "I knew you boys were sitting here in the dark gossiping and I made father leave me here while he went down town. He said I really shouldn't come alone, but I told him Jimmie would chaperone us. Won't you, Jimmie?" She looked up at Jim with the frankness of a child.

"You bet I will do anything you say," he answered.

"Then get the tea things. I'm going to make you boys some tea. What do you say to that?"

"I say 'bully,'" said Jim, as he scurried around collecting the things for the tea.

"You're an angel, Elsie," said Dana, but the girl looked at him questioningly.

"What's the matter, dear?" she asked.

"I've been calling him names," broke in Jim, before Dana had time to answer.

"Jimmie!" cried the girl, "you must not call him names. You must be kind to him always, or I won't like you."

The young fellow came over to the couch where the girl sat tightly clasping her sweetheart's hand.

"Remember," he said to her, quite seriously, "remember that I love him and could do nothing but what is for his good."

"I know that, Jimmie. Forgive me," said Elsie, simply.

While Jim busied himself with heating the water for the tea Dana took the girl's head between his hands.

"You'll always be as beautiful as you are now, won't you, dear?" he said softly.

"I'll always be as beautiful as I can for you," she answered.

* * * * * *

Elsie Morris was the only daughter of Dr. Andrew Morris, a man who had won both wealth and fame, and now, past his middle life, he had attained his heart's desire—a private laboratory in his own third floor and plenty of time to dabble in chemical experiments.

Elsie had been her father's almost constant companion since her mother's death and frequently spent much time in the laboratory. She washed his retorts and beakers and test-tubes for him, and sometimes he permitted her to measure liquids. Recently he had taught her to weigh some very small amounts of precipitate, and so careful was she in handling the delicate scales and so sharp were her eyes to read the tiny figures correctly that there was always work for her whenever she was ready to do it.

One morning, about two weeks after her visit to Dana Howard's studio, she was standing in front of the little scales looking intently through the glass door at the indicator. Dr. Morris was standing near her heating some mixture in a retort. All seemed to be going well when she was startled by a low cry from her father. She turned and instinctively sprang forward. Her only thought was to shield him. She threw herself in front of him just as the retort burst. He flung her out of the way but it was too late. With a cry of agony she throw herself into her father's arms.

Many and long were the hours of physical suffering, and when they were past many more and very, very dark were the hours of mental anguish when Elsie realized that she would be disfigured for life.

When she was well enough to talk to any one, she sent for her father. Satisfied by her own eyes that he was uninjured, she asked concerning Dana. They told her he had called every day.

Then she told her father what was nearest her heart. She must release her lover. "He cannot live without beauty. He could not bear to see me now."

So Dana was sent for and the girl met him with her face veiled. The man stood looking at her as if paralyzed and then, almost imperceptibly, drew back.

The action was not so slight that the girl did not see it. And then she spoke:

"Dana, I am no longer beautiful. My face is scarred and the doctors give me no hope of its ever being any better. I wish to release you. Here is your ring."

She drew from her finger the ring that meant to her the happiness of her life.

Dana did not move for a moment. Then he took the ring from her outstretched hand and left the room without a word.

When the nurse came into the room a half hour later she found Elsie lying on the floor unconscious.

When Dana returned to his rooms Jim was waiting for him. He knew what had happened as soon as he looked at his friend's face. Long they sat without a word. It was Dana who broke the silence.

"I suppose you think me a cur," he said brokenly.

"No, I only think you are deceiving yourself." Jim put his arm around his friend's shoulder. "I know that you are suffering and I am ready to do all in my power to help you."

"Thank you, old friend." Dana clung to Jim's hand and spoke to him in a low voice. "Jimmie, I couldn't help it. I could imagine so much; and then she said there was no hope, and with her beauty gone I don't see how I could love her any more, do you?" He asked the question as a child might ask it.

Jim bowed his head and did not answer.

"Oh, if I could only forget how beautiful she was!" cried Dana. "I must go away and then I can forget. Will you go with me?"

"Yes, I will go," answered Jim; and they began to talk of where they would go.

Finally they decided on Paris. Dana was exhibiting pictures there a little later on anyway, and so they might as well go now.

Will men never learn that they cannot get away from themselves by traveling? No matter where they went always Dana asked his friend the same question, Why could he not forget Elsie? She was not the same person now that her beauty was gone. Why could he not forget her? And always Jim was silent, thinking the time was not yet ripe to speak.

But one day when they were sitting together in silence Dana suddenly said, "Do you know, Jim, I have never known a girl with such a sweet disposition as Elsie had. She was so gracious and so sweet to every one. Oh, she was beautiful! Her eyes seemed so different from other women's eyes. They seemed—well, they seemed to be Elsie, somehow."

Jim knew the time had come and he said very softly, "That was her beautiful soul looking through those eyes, Dana, and that soul is still there in that dear body. You speak of her as dead, but she is not—unless—unless you have wounded her to death."

With a great cry of anguish Dana sprang to his feet.

"No, no," he said, "she must not be dead! I am going back to her and ask her forgiveness. I love her and I don't care what she looks like! Oh, Jim, why didn't you make me see this before?"

"Because, dear friend, I knew you must know it from your own heart and not because I told you. Come, now, brace up and do the packing while I go and see about the tickets. We are going to her as soon as we can."

* * * * * *

When Elsie was told that Dana was downstairs waiting to see her she didn't know whether to rejoice or not. She had suffered so that it seemed immaterial what happened now. But when she had thought for a moment she realized that this might be a crisis in her life.

She went to her mirror and looked at herself very carefully. Then she took from a drawer a heavy veil and adjusted it over her head and face.

Her heart beat very rapidly when she entered the parlor, but she gave Dana her hand and told him very calmly that she was glad to see him.

His impulsive nature could not be restrained. In a moment he was on his knees with his face buried in the folds of her gown.

"Forgive me, forgive me," he cried, "forgive me and take me back. I am not the same man now. I love you with the love of a man, not only with the love of an artist."

Very gently she took his hand and raised him to his feet. "You see the veil and still say that?" she asked.

"Yes, you may lift the veil and my love will not change! Tell me that you forgive me, Elsie, and that you will marry me."

"I do forgive you, and I will be your wife on one condition—that you consent to my wearing the veil until after the wedding."

"I agree to anything you ask, dear; only come to me as soon as you can."

So they were married in two weeks, with only Dr. Morris and Jimmie and the household servants as witnesses.

It was Elsie's wish that they go at once to the studio rooms. Jim took them there and left them with a big heart full of loving wishes.

"Dana, dear," said Elsie, when they had heard Jim's footsteps die away.

"Yes."

"I am going to lift my veil now, and you must be prepared."

"It can make no difference," he said, and she knew that he spoke the truth.

In a moment the veil was off, and Dana gave a cry of joy. There stood before him the beautiful Elsie of two years ago.

He gathered her into his arms and held her close while she told him how she had not been so badly burned as was at first thought, and how a year ago she had regained her beauty.

"It was a cruel test," he sobbed, "but you have made a man of me."

"I had to do it for the sake of our future happiness. I had to know," she answered. "And now I give to you all the beauty that I have. Keep it always."

"I shall. And I shall treasure it as a jewel without price, knowing that the beauty I see is only a reflection of the divine beauty of spirit."

MOVING PICTURE OUTRAGES

Special emphasis was given to last week's protest of some benevolent societies against moving picture iniquities by a piece of news which, through an interesting coincidence appeared in the same day's papers. This news came from Hoboken, and was to the effect that showmen had placed on exhibition films representing an alleged "high school elopement." The actual high school building itself was used as the background of the pictures, and two girls dressed to represent high school pupils—with just a dash of "fastness"—were shown coming slyly out of its door, throwing themselves into the arms of two fashionable young men—with a dash of the "sport"—and hastening away, supposedly to some "marrying parson." The films were advertised as a "high school elopement" and were exhibited in places where they would most appeal to the patronage of the pupils of the high school and other schools.

It would be difficult to characterize without strong language the obvious evil of this performance, and it is not surprising that the Mayor of the city promptly sought police aid in suppressing the outrage. It was, of course, a libel upon the school to use it for such a purpose and to intimate that it had been the scene of such an occurrence, and an insulting libel to the pupils. It was, worst of all, a direct incitement to waywardness among them.

It seems to be a law of nature that whatever is of greatest usefulness is also capable of being perverted to the greatest misuse. There are few more interesting, entertaining and instructive devices of modern inventive genius than the moving picture; and there are few if any which are more abominably misused. As in the case of the automobile, the misuse is confined to a minority, but that minority is large enough to do almost incalculable mischief. It is necessary, for the welfare of society, that the authorities shall exercise a strict and unrelenting censorship over such shows, perhaps to the legitimate extent of prohibiting any portrayal of unlawful acts. It is also eminently desirable, for their own sake, as well as for that of the public, that reputable makers and exhibitors of films should discountenance the making and showing of the pictorial outrages to which we have referred and lend their potent influence for their entire suppression.—New York Tribune.

New York, N. Y.—Shampan & Shampan have plans for the construction of a new moving picture house at 153-5 Monroe street, for George G. Segal, to cost $10,000.

Chicago, Ill.—Stockholm Amusement Co., capital $8,000, will erect a theater. J. M. Delaney, R. W. Delaney and A. L. Heald.

Detroit, Mich.—Burton & Hoffman, of the Home Bank, will erect a new moving picture show at Chene & Grandy streets, to cost $5,700.

Denison, Ia.—A new opera house, to cost $25,000, will be erected here.

La Crosse, Wis.—Plans are being made for the erection of a new $25,000 theater here, to be called The Orpheum.

Chicago, Ill.—Levy Sugman, 1350 South Halsted street, will erect a new theater, to cost $10,000.

You Can Double Your Income

By intelligent study of your audience. Ask their preference INDIVIDUALLY —then give them what they want.

A canvas of your patrons will show that nine of every ten prefer AMERICAN PICTURES—want to see that magnificent West with its billowy prairies, vast mountain ranges and awe-inspiring canyons. Add a Touch of Business—The Monster Irrigation projects and great Fruit Farms —The combination is invincible!

We welcome such investigations—They show American film supremacy, always indicate an ever-increasing popularity for the only brand of picture that both educates and interests.

THE STORY
PHOTOGRAPHIC TECHNIQUE
PANTOMINE

Are three essentials never overlooked in American Films. You can't go wrong if brains, cash and experience spell "quality."

"The Man Hunt"

(Release Date, Dec. 11th, Approx. Length 1000 feet)

A tired outlaw, pursued by a posse, is given shelter by the ranchman's wife. He promises to reform and does so. The time comes when she, beset by temptation, is about to fall. The former outlaw is a sheriff then, and he saves her. How—is a revelation reserved for 1000 feet of soul-stirring film. The kind that packs a house and leaves an echo!

"Santa Catalina"

MAGIC ISLE OF THE PACIFIC

(Release Date, Dec. 14th. Approx. Length 1000 feet)

A scenic that already has created a furore in picture circles. Contains the **first and only pictures of the famous submarine gardens of the Pacific Ocean.** Associated Press and Chicago Dailies have published columns about this feat.

On the same reel is the Mobilization of the Pacific Fleet, showing the Cruisers Raleigh, Colorado, Flagship California, the South Dakota, Gunboat Vicksburg, the Oregon, the Buffalo, Iroquois, the Cincinnati and the entire torpedo fleet in annual maneuverings. A masterstroke in the art of picture-craft.

American Film Mfg. Co.

BANK FLOOR, ASHLAND BLOCK **CHICAGO**

FRANK CRANE A COMET DIRECTOR

Frank Crane, who became one of the best known of Independent leading men in the course of his year and a half connection with the Thanhouser Company, has joined the Comet forces as director. Crane's face was perhaps more familiar to theater-goers during his long term with the Thanhouser Company than any other Independent actor,

FRANK CRANE

as he appeared in the New Rochelle pictures from their very first issue, and was the first Independent leading man to lecture on the pictures he appeared in. Directing is not a new business to Mr. Crane, who has prepared many vaudeville and stage productions and acted as temporary director for Thanhouser last summer. But he becomes a permanent director with the Comet, and most of this brand of film will be from his hands. The first is "The Late Mrs. Early," released December 1st, and the second, "Just In Time For Dinner." Mr. Crane has conceived some new ideas relative to producing of The-Picture-As-It-Ought-to-Be, and his Comet work is being watched with interest by his many admirers amongst the Independent theater men. Crane distinguished himself in the leading roles of such of the Thanhouser "classics" as "Uncle Tom's Cabin," "Ten Nights in a Bar Room, "Rip Van Winkle," "John Halifax, Gentleman," "Old Curiosity Shop," and "Silas Marner."

Kansas City, Mo—George B. Hanson will erect a moving picture theater at a cost of $4,000.

WANTED PATHE'S "PASSION PLAY"

I want to buy a perfect copy of Pathe's three-reel hand-colored Passion Play. Reels must be in perfect condition. Unless you have the right copy save postage. Willing to pay right price for the right stuff. Reels must be shipped C. O. D. subject to examination. Will guarantee express charges if refused. References, First National Bank, Minneapolis, Minn.

JAMES V. BRYSON, 256 Hennepin Ave., Minneapolis, Minn.

SLANDERING THE PICTURE

It seems to be quite the popular thing in these times to say all sorts of things about the picture whether they are true or not. Perhaps it is a fact that they are bad enough. Almost everything is, and it would be strange if motion pictures escaped. They are made by men, and men being human, are likely to err, or even to produce something which may not be quite up to the best standard, with intention. But, however that may be, a surprisingly small portion of that phase of human endeavor has crept into motion pictures. As a whole they are produced upon a high plane and the manufacturers have maintained a high standard of morality in all their output.

Maybe there is reason for the criticism of the subjects. All cowboys and Indians in pictures are undesirable, yet there seems to be a disposition on the part of some producers to offer little else. Indeed, so great is the output of Western matter now that it is difficult to escape its presence. Another equally dangerous subject is following close after it—the sleuth. A few of each would add piquancy to any program, but to have so many of them presented is a mistake and will sooner or later lead to a more or less well-developed case of disgust upon the part of the public.

But that wasn't exactly what this article started out to say. The thing that was to be mentioned was this everlasting attempt upon the part of busybodies, many of whom never saw the interior of a motion picture show, to defame the character of the picture and the theater in which it is shown by declaring that it is a place where the vilest occurrences constantly menace the morals of young people.

It is quite easy to say such things. It would not be so easy to prove the case. It is about time that exhibitors banded together and forced some of these slanderers to prove their assertions. It is about time that this talk ceased unless there is some ground for the declarations, and everyone who ever goes to motion picture shows knows quite well that the moving picture theater is not a panderer to vice.

Exhibitors have been silent too long under such unjust strictures. The time has passed when anybody who ever saw a motion picture will believe what is said, yet there is a certain degree of injury which results from such reckless and altogether untrue statements. Frequently irresponsible women and equally irresponsible men break out in a mass of vituperation which has no basis in fact and is as injurious as it is untrue. Such abuse from short-haired women and long-haired men should cease. They have no knowledge of their subjects and their criticisms are so wild and unreasonable that no one will believe them.

The motion picture has become an institution which must be reckoned with, but it must be done in a reasonable way. When it is bad there are ways to improve it. When it is good, as it is most of the time, the producers should be encouraged instead of criticised. Make your declarations reasonable and those who have the interest of the young people in view will listen to you and will add their influence to yours in the effort to improve whatever appeals to young people. That effort is right and just. To condemn motion pictures in one fell swoop is an outrage—an injury to a legitimate business which should be tested in some court. Make the detractors prove their case. After that they will be more careful what they say. It is one thing to make a general assertion. It is quite another to offer the proof in specific cases such as would be required in a court of law.

The COMET

MISTER UP-AND-AT-'EM EXHIBITOR, get busy with your exchange man RIGHT AWAY and demand the COMET'S split-reel release of MONDAY, DEC. 4th. IT'S A PIPPIN.

The Ups and Downs of Rafferty

600 Feet of Screams.
The Funniest Thing Since the Runaway Horse.
—In Conjunction With—

The slapbangdest, rough and tumblest knock down and drag outest FOOTBALL SCRAMBLE ever witnessed by an American gathering.

400 Feet of the
CARLISLE (Indian)—JOHNS HOPKINS UNIVERSITY FOOTBALL GAME decided last Saturday at Baltimore, Md. Every important play of the famous REDSKIN WARRIORS and the pale-face College boys is faithfully reproduced. THORPE, the great Indian half back, was at his best. LONESTAR (the Sioux chief) electrified the crowd with his repeated daredevil breaks through the HOPKINS line. See MORTON'S (Hopkins' end) successful attack of the Indian defense for a touchdown after a sixty-yard run which turned twenty thousand normally safe and sane citizens into a mob of howling maniacs. The players of each team are shown in parade before the camera. Order this film at once and pack your theatre with the elite of the town.

RELEASED FRIDAY, DECEMBER 8th

Just in Time for Dinner

is our big Christmas number, and you will make no mistake in ordering same at once. A beautifully staged and excellently photographed story of the Christmas home-coming of the son whom the family mourned as dead. The Comet Company is seen at its best in this picture. One thousand feet. Through Motion Picture Distributing & Sales Co.

THE COMET FILM CO.
344 East 32nd Street NEW YORK CITY

WM. LORD WRIGHT'S PAGE

I have been officially appointed by some of the winsome lassies who "play the pictures" to express their sentiments. Many of the girls, like those s-a-d pieces and in the words of one, "I could just die playing 'Hearts and Flowers,' and if I had my way there would be no comics at all." With apologies to the News musical critic, I propose to express Madgie's sentiments on the subject. Here is a four-line prologue and then the soliloquy:

Madgie "plays the pictures" in the Aerdrome.
She thumps on the piano, day by day.
"Hearts and Flowers," "Call Me Thine Own,"
Alas, these standbys are passe!

"Listen to me, Kid, what you goin' to do,
When playin' three thousand feet of reel?
Th' boss looks to me to beat it through,
And say, Kiddo, how'd YOU feel,
If th' Boss came tearin' down in front
Hollerin'; 'Nix on "Hearts and Flowers" stunt;
Vamp up somethin' lively; what you mean?
We've flashed a comedy on th' screen!'

"Believe me, Kid, it's enough to drive one loony,
Playing several thousand feet of reel.
There comes a film, the scenes are spoony,
You know that makes YOU feel
All tender-like; and you play somethin' low,
Forgettin' th' Boss and his picture show.
Then he hollers: 'Liven up; watch that scene;
We've flashed a comedy on th' screen!'

"Honestly, Kid, I'm a-goin' to save my money!
I'll beg, an' borrow, and even steal
Till I own my show; then it's funny
If I can't play what I feel.
As th' purty heiress is drove from home,
I'll touch 'em up on 'Call Me Thine Own,'
There'll be no holler: 'Out of your dream!
We'll flash no comedy on MY screen!'"

I must take serious exceptions to an article I read not long ago in which the writer urged all picture theater proprietors to leave complimentary tickets with newspaper editors, and to advertise more or less extensively, in order that the daily press stop alleged attacks on the moving picture industry. In other words, the writer intimated that if tickets were left at the editorial offices of any newspaper, and picture show proprietors advertised, that all news concerning picture shows, other than laudatory utterances, would be barred from the news columns of any newspaper. This is rot. Just because certain newspapers of saffron hue have a policy of appealing to prejudice, and seek sensationalism by attacking picture shows, good and bad, it is no criterion that all newspapers follow the identical policy. There are good and bad pictures. There are good and bad newspapers. The same rule will apply to the owners of both theaters and newspapers. We know of many newspapers where "complimentary" tickets are not permitted in the office and where it means discharge to any staff man who seeks free entrance to any theater. Newspapers are more and more favoring the moving picture play. Many of them are devoting much free space to gossip and news of the moving picture realm. To those interested, I can name one daily newspaper in a city of 500,000 inhabitants, which devotes an entire page every Sunday to news of the moving pictures. In one issue there was not a line of paid advertising from a single moving picture theater in the city where the newspaper is published. So the theory that it is theatrical advertising and complimentary tickets that are longingly sought for by all editors is proven a fallacy in this case, and there are many others, although not so notable. Because the Yellows persist in scoring the animated picture industry is no reason that the entire newspaper craft should be assaulted. Such a theory is both unwise and unjust.

WILLIAM LORD WRIGHT.

AROUND THE EDGES

Warden Jones, of the Ohio penitentiary, completed a deal with a moving picture theater proprietor and gave a picture show to the prisoners in the State prison chapel the morning of Thanksgiving Day. There are several men in the prison who never before gazed on the pictures and the exhibition was a revelation to them of the progress made by the world since they have been cut off from it. Warden Jones gave three reels, one a comedy, one a Thanksgiving story, and the third an educational film. In the past, it has been customary to put on a vaudeville show in the prison on Thanksgiving Day. This season the inmates chose the pictures by a popular vote.

* * * *

Bones—Hello! Where have you been for so long?"
Jones—"Who, me? Why, I'm doing a turn down at the 'Little Jem' theater."
"The Dickens! I didn't know you were an actor!"
"I'm not; I operate a moving picture machine."

* * * *

Sing with expression, please:
Ba, Ba, Black Sheep,
Have you any wool?
Yes, sir; yes, sir; three bags full.
One for the master,
One for the dame,
But none for the man in the M. P. game!

* * * *

The very latest stunt to draw patronage has been devised by the proprietor of a picture theater in a small city in the Middle West. But it is dangerous.

Every once in a while, the management advertises as follows:

"A Pair of Gumboots," in two reels will be presented at our theater to-morrow evening. The scenario for this magnificent production was written by our popular head usher, Mr. James Johnson Jenkins.

All the friends of Mr. J. J. J. are, of course, anxious to see this photoplay. The theater is crowded to the doors. Mr. James Johnson Jenkins receives the plaudits of his friends with becoming modesty.

The ducats roll into the box office and all is lovely. Great scheme!

However, one gladsome day the advertising of Mr. Jenkins caught the eye of the REAL author of the Scenario, then being exploited by the management of the theater. The benighted author complained to the film manufacturers.

Result: The theatrical enterprise was rudely checked, and now other ways and means are being sought to catch new business.

If the author's name was presented with the films such little items would be impossible.

I wonder if picture play directors ever slip into the audience to try and overhear expressions made when their productions are flashed upon the screen? I wish the director who "put on" "The Express Envelope" could have been seated near me not so long ago in the midst of a rural audience. The Kalem railroad playlet reached the stage where the brave girl had enticed the bandit to the coal-box. Bang! The lid went down and the bold bandit was a prisoner!

"Ah-h-h-h! she's GOT him!" Involuntarily, the words burst forth from the lips of a lady seated in front of me.

Not a person smiled; nor was a head turned.

It was an unconscious tribute to the play, the acting and the producer. In other words, the play "went over."

* * * *

Take the editorial department of the House of Cinematography. The gentleman in charge thereof must work full seven days. He delves beneath the flow of words for a diamond in the rough, and from break of dawn till eventide he wades through tons of stuff. There's words of praise for writers, for directors and for casts, but in this commendation stunt, the poor editor comes last. He takes a likely-looking script and reads it closely o'er, and discovers to his sorrow it's been used three times before. Poems, books and magazines, bales of classic text; the editor, he reads 'em all, and no wonder he is vexed!

ECLAIR

You Name the Day for the SECOND ECLAIR RELEASE

Another ECLAIR will be issued very shortly, and you are just as much interested in its success as we are. WHAT DAY DO YOU WANT for its issue?

We will be guided entirely by the decision of the trade. BEAR IN MIND: We are now issuing THE AMERICAN ECLAIR on TUESDAY and the PARIS-AMERICANIZED ECLAIR on THURSDAY.

High Class Comedy will characterize the Second Release and many two-subject reels will be offered.

We value your opinion and will appreciate an expression from you at once.

HANDSOME SOUVENIR FOR YOUR TROUBLE

To every exhibitor or renter who writes, we will mail with our compliments a handsome New Photo of THE HARRISON-FISHER GIRL, all ready for framing.

COMING RELEASES

THURSDAY, DECEMBER 7

There Fell a Flower

(Comedy)

LIFE IN HAUTE PIEMONT (Educational)

An Interesting Split Reel

TUESDAY, DECEMBER 12

The Musician's Daughter

American Heart Tale

THURSDAY, DECEMBER 14

Japanese Drama

Her One Day's Dream

With artists from the Imperial Theatre, Tokio, Japan

TUESDAY, DECEMBER 19

A Tragic Joke

Unusual American Drama

TUESDAY, DECEMBER 26

The Wrong Bottle

Or a Drug Clerk's Mistake

GET ON OUR MAIL LIST

ECLAIR FILM CO., STUDIO AND OFFICES **FORT LEE, N. J.**

BRANCHES THROUGHOUT THE WORLD

Cheer up, my editorial friend, in Pandora's box is hope. Maybe, beyond those pearly gates there'll be no picture dope!

* * * *

L. B. Duncan, secretary and treasurer of the Toledo (Ohio) Moving Picture Operatives' Protective Union, was arrested on complaint of B. F. Holmes, vice-president of the union, who accuses the defendant of embezzling $30.50 of the funds of the organization. The new union at Toledo was organized less than a month ago and is said to have nearly fifty members. The purpose of the organization is to endeavor to secure higher wages and better working conditions for the moving picture operators in Toledo.

* * * *

After four experiments with stock companies and vaudeville, the new Lyceum Theater, Cincinnati, Ohio, has installed moving pictures and expects to continue this final change of policy throughout the season.

Our Questions and Answers Department, printed in a recent issue, has become so popular that space is devoted to it again this week. Read closely and avoid the rush:

Violet Mossback wants to know
How to act in a picture show.
Our reply to Violet's wishes:
"Stay at home and wash the dishes."

Rev. Highbrow writes us long,
Says picture films are "reely" wrong.
Our reply to this divine:
"Visit the shows and spend a dime."

Hiram Johnson has a scream,
Comic scrip for picture screen.
Our reply to Hiram's hope:
"Follow the plow; cut out th' dope."

Reporter asks if it's the mode
For fires to start when films explode.
No reply to this fool question,
Such queries give us indigestion!

THE OPERATOR IN ENGLAND

His Status and Condition of Work—By Our London Correspondent

By B. Allan

The operator is just now engaging a good deal of the attention of members of the trade. In a previous letter I gave you some particulars going to show that the wages and conditions of work of many operators—particularly those in charge of the living picture "turns" at music halls—were by no means all they should be. As a matter of fact, the operators in this country have had serious grievances for many years, which have not appeared any the less oppressive from their contrast to the conditions which prevailed in the very early days of the industry, when, good operators being few and far between and the prices paid for exhibitions large, many men received from £5 up to even £12, possibly more, per week. Of later years the operator's remuneration sunk to a ridiculous figure, and though it has improved with the opening of high class theaters by men who appreciate the fact that the important work of operating should only be entrusted to a competent and well paid man, the average wage is not in accordance with the skill and experience called for.

The reason for this fact is, in my opinion, not far to seek. Unfortunately operating, of a style, can be undertaken by any Tom, Dick, or Harry, who has sufficient intelligence to learn how to thread the film and turn the handle. There is no test which the operator must pass before he is allowed to perform in public, and the result is that economical but shortsighted employers, rather than pay the fair wage asked by a competent man, entrusts the projector to any sort of an operator, so long as he can get a picture of some sort. This is particularly so in the case of music hall proprietors, with whom it is becoming a regular custom to pay the electrician or his assistant to do the operating for a few shillings extra weekly. As a result, the living picture at many of our music halls are the worst it is possible to imagine; in a building costing perhaps £50,000, the effect on the screen is often worse than in a penny show fitted up in an empty shop—all to save perhaps 30 shillings in wages.

Now, if this were all, little could be said, for the proprietors have the right to kill interest in their pictures by bad operating if they are foolish enough to do so. But the question of public safety comes in; the operator occupies a position of quite unusual responsibility, for although the regulations under the Cinematograph Bill make an accident almost impossible, a break in a film may cause it to fire, and unless got under control, a panic, though senseless enough, may arise in a moment, as we have only too many instances to prove. An untried, ignorant operator may set the whole spool of film blazing by his inexperienced efforts to remedy matters or he may neglect to drop the shell over the aperture in the box, allowing the audience to see what is going on, and so possibly turn into a serious disaster what in reality is only a trifling mishap, to be put right by a competent man in a few seconds.

I think it is quite clear then that the safety of the public demands an adequate amount of skill in the operator; admit that, and you are compelled to conclude that a measure for testing the proficiency of the operator and refusing permission to work in public to those who do not reach the required standard, is necessary. Without any direct knowledge of the American trade, I gather from the Moving Picture News that America is far ahead of us on this point, but undoubtedly examination and certificates of the operator will soon be in force in this country, and I have every belief that once it is in force, the operator's position will be altered considerably for the better, for the main factor in keeping down wages and in keeping alive other conditions unfavorable to the operator, is undoubtedly the competition of unskilled, untrained men who obtain positions by taking less than a fair wage.

At the present time, wages and conditions of employment vary greatly in England. A "continuous" show, opening at 2 or 3 in the afternoon and going on until 11 at night without a break, usually has two operators—a chief and an assistant, and two machines, which are usually run by motor. The assistant can thread up one machine while his chief is attending to the other, and can generally make the work of the latter easier, while in many cases he is sufficiently competent to take charge of the whole outfit if necessary to allow his companion time for a meal. These conditions obtain in most of the best theaters, such as those on the Pyke circuit in London, and those in the provinces directed by Mr. R. T. Jupp; but, of course, there are numerous shows of a more modest kind where one operator may have sole charge of a continuous show, sometimes with only one machine, and that possibly hand driven. There are also many shows, particularly in the provinces, where two distinct performances are given nightly instead of a continuous programme; in which cases, the operators have to be on the premises from 6 o'clock till 11 with a break between the shows. Wages vary almost as much as hours; there are operators getting £2/10 a week, and others getting 35/-, 30/-, and 25/- per week. There are also operators so-called, who accept less than 20/- per week.

So much for the present conditions, now for the suggestions made by the National Association of Cinematograph Operators to improve the conditions of the operators. The essence of their policy is that operators should be required to pass an examination and receive a certificate of proficiency before they are allowed to work a machine in public. A bill has been drawn up and is even now undergoing revision which will accomplish this end if it passes Parliament, and as a measure having the support of film-makers and renters as well as operators it is practically non-contentious and therefore, it may be expected to become law in due course.

The programme of the N. A. C. O., which is affiliated to the National Association of Theatrical Employees, also includes the establishment of a standard scale of wages. From a booklet entitled, "Get Off the Fence," by Mr. E. H. Mason, an official of the association, which is well worth reading by anyone interested in the position of the English operator (it can be obtained on application to the N. A. C. O. at 1 Broad Court Chambers, Bow street, London), and which gives a succinct account of the operator's programme, I take the following scale of wages which it is suggested shall be recognized as a minimum for different classes of work:

1. Small Music Halls—£2 5s, to include all services rendered to artistes by way of illustrated songs, etc.
2. Music Halls—£2 2s., the operator to make his own terms for services to artistes.
   Both above to be inclusive of one matinee, but exclusive of Sunday work.
3. Electric Theaters and Continuous Shows—£2. Operators to work in two shifts of not more than five hours per day, with an assistant.
   Assistant operator, working full time, £1.
4. Picture Palaces—£2 10s per week. Two houses nightly and one matinee, exclusive of Sunday work.
5. Picture Palaces—With Shop Work, and including one matinee, £3.
6. Touring—With complete show, excluding traveling expenses, £3.
7. Traveling Shows, Fairs, etc.—£2 per week.
8. Day Work—Hours 10 to 6 o'clock p.m., with occasional shows, £1 15s.
   All the above exclusive of Sunday work.
9. Sunday Shows—Not exceeding four hours, 10s 6d; 2s 6d per hour, or any part thereof beyond four hours. No man to be expected to work more than five hours.

In comparing with American rates it should be remembered that the purchaser's power of money here is greater than with you.

By its association with the N. A. T. S., the N. A. C. O. is in a position strong enough to enable it to if necessary put up a strong fight for the recognition of this scale, but I doubt if there will be any need, as the figures are reasonable in every case. As to the position of qualified operators who do not join the association, they may find themselves experiencing the same difficulties in obtaining jobs which I understand obtains in America, if the two unions become strong enough in the living picture world to call out the employees from a theater employing non-union labor. At present they could not do so, but I look to see the bill when it passes, lead to a considerable accretion to the membership and power of the N. A. C. O. The properly qualified man would, in fact, be well advised to join and help to make the association as strong as I understand the Theatrical Employees' Association of America is. It is by combination only that the operators can get the improvement in conditions they are after, and the good workman has nothing to gain by standing aloof from his fellows; rather will he be classed with those "operators" who are not considered competent enough to be admitted to the N. A. C. O.

Seymour, Ind.—J. H. Hopewell & Co. have bought the Nickelo show from E. R. Bennett.

Glendale, Cal.—Paul V. Tuttle will erect a theater building on Fourth street, for J. W. Lawson & Assoc.

Portland, Ore.—R. L. Glisan will erect a picture theater at First and Grant streets, to cost $3,000.

"THE LITTLE STOCKING"

(*Copyright*, 1911, *Imp Film Co.*)

The illustration shown herein is a striking scene from our Christmas picture "The Little Stocking." It is a totally different sort of CHRISTMAS story. Released Thursday, Dec. 14th. Book it just as early as you possibly can.

"WHY THE CHECK WAS GOOD"

(*Copyright*, 1911, *Imp Film Co.*)

A drama that goes straight to the heart. It illustrates the reward of kindness. Released Monday, Dec. 11th. Will YOU get it?

OUR DANDY "SATURDAY SPLIT"

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This time it's TWO BULLY COMEDIES on the one reel—the kind you have ordered us to produce. One is called "Billy's Seance" and the other "Bungalow Burglars" with a laugh in every inch. RELEASED SATURDAY, DEC. 16th. Don't forget that THREE IMPS A WEEK will bring AT LEAST THREE GOOD HOUSES A WEEK. That's what hundreds of wise exhibitors tell us.

NOTICE:—Stunning picture post cards of KING BAGGOTT for sale at ridiculously low prices. Send for sample and terms at once.

NOTICE:—The Imp A. B. C. Books will make fine Christmas souvenirs for your patrons. Write for special prices immediately, or wire.

NOTICE:—Photos of leading "Imp" performers for sale separately or in magnificent lobby frame. Write for particulars today.

NOTICE:—Be sure of at least THREE PACKED HOUSES EVERY WEEK by using THREE-IMPS-EVERY-WEEK. Arrange it with your exchange **NOW!**

INDEPENDENT MOVING PICTURE CO.
102 West 101st Street—New York—Carl Laemmle, President.

Sold through Motion Picture Dist. & Sales Co.

THE SONG

To have a song or not to have a song. That is the question that agitates many managers. Of course, not those who include vaudeville in their programmes, but those who believe in the picture, yet feel that an illustrated song will assist in making the programme attractive.

There is no longer any question about the quality of the slides used to illustrate the songs. Any number of reputable houses are bringing out slides every day suitable to illustrate the songs that are offered. Most of them are artistic productions, containing much of merit technically and interpreting the song satisfactorily.

The improvement in slides has been faster than the improvement in singing. It is harder to obtain a good singer than it is to obtain a set of good slides, yet the singer is, after all, the important factor in a song. Be the music never so good and the words and sentiment beyond criticism, if the pictures which go with them are the best that can be produced, unless the singer does his or her part the whole effect is spoiled and the audience will leave the theater when the song begins.

The writer has in mind an independent theater in a small town that has had an experience of that sort which has probably been duplicated many times over. For a long time the management employed a man singer. He was good. It was impossible to say wherein he was not good, yet he never got a hand and the song number was the nightmare of the programme.

A change was made. A woman was employed, who, technically, is not as good a singer as the man, yet she wins abundant applause whenever she appears, and many persons go just to hear her sing. No one can explain the difference, yet the difference was there and the audience knew it.

Perhaps this experience is unique in some of its manifestations, but it represents the point which is aimed at—the necessity of choosing a singer who can please the crowd. He or she may be technically poor, yet have that subtle, unexplained something which makes the whole difference.

The character of the songs is important, though probably the best thing to do is to use only the popular ones, those which everybody is whistling, or can shortly learn to whistle. Occasionally one of the old-time favorites with appropriate illustrations will be found effective. The main point is to give your miscellaneous audiences something they like, not necessarily what you like or what you think would be desirable. The motion picture theater is not a conservatory of music. It is a place where people may go to hear the latest popular songs for one thing. And it is for the management to see that they are gratified in their desires.

If a little more attention was given to this particular subject in some theaters the effect would be much better and the song, instead of being a season of movement, as it is in many, and formerly was in all, will be one of the principal attractions and your box office will profit proportionately.

Kansas City, Mo.—R. T. Swofford will erect a moving picture theater at 2515-19 Independence Blvd., to cost $11,000.

Chicago, Ill.—M. Ruttlegins will erect an $8,000 theater building at 945 Polk street.

Minden, Neb.—The Gem Theater, owned by R. Ringnell, J. A. and F. L. Haws, has been sold to James Orr, of Denver.

Ishpeming, Mich.—Charles Skiff has purchased the Royal Theater from C. S. Sullivan.

Cincinnati, Ohio.—The Kozy Theatrical Co. will erect a new theater building at 730 Madison avenue, to cost $10,000.

MOVING-PICTURE SHOWS

The following letter was received by the manager of the Plaza Theater of Port Richmond, and as it serves to clear away misapprehensions it is given in full. It is from the pen of a worthy lady and is printed as a simple matter of justice:

"Mr. Willoughby: Dear Sir—I have passed your moving-picture place a great many times and have wanted to come in, but on account of what I heard about it I did not, for I felt that if it were as rough as it was pictured to me my life would be in danger. But I found out for myself that your place has been falsely misrepresented.

"If you will allow me I would like to tell you in what way I found it out. I was passing your place one night and I stopped to look at the pictures on the boards near the door, and as I was looking at them I noticed the people that were going in, and to my surprise I found them a nice lot of people, and as I felt that they were as good as myself I went in also and have been coming for the last four or five weeks. In all this time I have found a well-behaved lot of people, so I was satisfied that it was not the rough people that they had to condemn your place for.

"Then I thought that it might be the pictures that were not right, but after seeing them I was satisfied that there could be nothing said about them, for your pictures are perfect, and I felt that if the President of the United States were to come in he could find no fault with them. They are so clear and educational that even the children that were there could have found something in them that would have stayed in their minds and do them some good in the future. So you see I think that the pictures are all right.

"Then I thought that it might be the manager that they were talking about, so I have watched you in the length of time I have been coming here and have found you to be a perfect gentleman, attending to the comforts of your people and doing all in your power to give the place a good name according to your duty. I thought that you certainly needed a great deal of credit, as it is no easy task to manage so many different kinds of people and do it in the cheerful way in which I noticed you did. So this part of the show is certainly all right.

"Now, as to the music, I found out also that it was all right, and I thought that it ought to have reached the most dissatisfied persons and pleased them, for your piano player certainly can do his part, and there is nothing in his playing that can condemn your place. I think he deserves much credit in trying to please the people.

Then the band player—what can they say about him—surely nothing. And I think that he should also have, and deserves, a great deal of credit for playing all the different instruments that he has to play, for it must be a hard task to play all these and suit everybody at the same time. Allow me to say I think he ought to suit the hardest cranks and please them, for he certainly is a good musician.

"Now, you see, I think that from the beginning to the end, everything is perfect in your show, and I will not let any one say anything against it again to me, as they cannot convince me anything is wrong that I know to be all right. Respectfully,

"MRS CHAS. NEWTON."
—Richmond (S. I.) Advocate.

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THIS EXHIBITOR WILL ORDER 1500 COPIES.

Mr. Saunders:

I know your magazine will be in great demand and will fill a long-felt want of the Exhibitor. Forward me sample copies immediately and I shall make a house-to-house canvass of this city. I readily see the more I can sell the better my business will be, and you just bet at the price I shall sell them.

Yours for business,
OLYMPIC THEATER.

Cinematograph Publishing Co.,

I will want a large number of copies. This is just the kind of a magazine I have been waiting for.

THE ELITE THEATRE,
THE ELITE THEATER.

EXTRACTS OF PERSONAL INSTRUCTIONS—SAUNDERS TO PETINGALE

Impress strongly upon the Exhibitors the necessity of instant action in sending in their orders as early as possible. So rapidly are we meeting with success that early orders will insure prompt deliveries and save confusion. Rush first issue with all possible speed. Yours fraternally,

Alfred H. Saunders.

Don't delay, write now, as only a limited First Edition of 25,000 will be disposed of

5c

Every Exhibitor Will Need 1000 Copies

Let Us Know At Once How Many

THE FIRST PERMANENT MOVING PICTURE THEATER IN THE THEATER ZONE OF NEW YORK

By Robert Grau

In a previous article by the writer it was predicted that the tendency to improve the auditoriums where moving pictures are exhibited would gradually result in the advent of "The Theater of Cinematography," where by reason of the caliber of the offerings on the screen, the high-grade methods prevailing in its conduct, and the adoption of a scale of admission prices, materially higher than those now in order, the distinction heretofore existing as between the regular theater where the player in the flesh holds sway and the motion picture playhouse will be almost wholly removed.

And now comes the definite announcement of the lease or purchase—I am not certain which—of Mendelssohn Hall, on West Fortieth street, by the officers of the Kinemacolor Company. Thus comes into being the first permanent structure in the theater zone of New York where an entertainment consisting exclusively of the motion picture is to be presented and where the prices of admission will range from twenty-five cents to one dollar.

In selecting Mendelssohn Hall the officers of the Kinemacolor Company have shown clearly that it is their intention to cater to a high-grade patronage, and undoubtedly upon the outcome of this enterprise will depend the construction of a chain of Kinemacolor theaters all over the country, but it is not only the Kinemacolor Company who are endeavoring to solve the problem of a greater motion picture industry, for the reception accorded to several special-feature films such as "Dante's Inferno," for instance, in the best theaters of the country, has been such that the Messrs. Shubert, who control theaters in every important centre, have opened their houses to the film owners, and it may be just as well to record the truth in this matter—the Shuberts found that the receipts at the box offices where these special films were exhibited were so much larger than those drawn by even the best Broadway attractions that they proceeded to book the Kinemacolor Coronation pictures for extended runs in nearly all of their theaters, and in doing this they have succeeded for the first time in solving a problem of their own—one that has kept them awake nights, at that—that of finding an attraction that would attract the public to their theaters outside of New York.

Until the advent of these special-feature films, it was the custom to keep the Shubert theaters "dark" for more than half of the season, but all this is changed now.

Inasmuch as the great success of such feature productions as the Kinemacolor "Dante's Inferno" and others represent merely the infancy period in an advanced phase of cinematography, one must not be regarded as an optimist in predicting that the day is not far off when the high-grade theaters, where two dollars is charged for seats, will be brought into direct competition with such theaters as the Kinemacolor Company are now inaugurating.

A year ago the writer called attention to the fact that the Coquelins, the Jane Hadings and the Gabrielle Rejanes of Paris were induced to become photo-players, and that Sarah Bernhardt's capitulation should be the greatest event in the history of the motion picture, for she would be the first of the five or six great figures of the stage of the nineteenth century whose sublime artistry will have been perpetuated for posterity through the means of the greatest invention the world has ever known.

The motion picture fortunately can record the art of a Bernhardt in all its verity and leave nothing to be regretted—in contrast with the phonograph, a device that has often been called upon to preserve for future generations the voice of a great diva, when that diva's voice no longer was what it was in her prime, as was the case when in 1904 Adelina Patti, who, for thirty-five years was indisputably queen of song, permitted a phonograph company to "take" her in the two simple ballads, "Home, Sweet Home" and "The Last Rose of Summer," with which she once enthralled audiences all over the world. But at the age of sixty-seven, when her fortune was already in the millions and her voice a mere shadow of its former purity, for the sake of a sum said to have been $50,000 the divine Patti proved that the phonograph is as merciless as it is true, and the tears that Patti was wont to draw from her hearers by her exquisite phrasing and her remarkable coloratura singing together with the feeling she always expressed, are still forthcoming but alas, not from the same impulse.

It's All Here

Why go into grandiloquent ecstacies about our own work? We don't need to. Read the synopses and then bang at your exchange for it. Your decision is ours. For TUESDAY, DECEMBER 12th, a split reel:

"THE LITTLE CHAPERONE"

(Farce Comedy)

and

"VIEWS IN GENOA, ITALY"

For SATURDAY, DECEMBER 16th, a big farce feature:

"WHEN HEART WIRES CROSS"

(It's real, wholesome fun)

NOW—Get ready for the bulletins from the "Boost Dept."—Are you on the list for them?

POWERS MOTION PICTURE COMPANY

511 West 42d Street NEW YORK CITY

Bernhardt, however, was also approaching her seventieth year when it became her mission to act before the camera for the benefit of posterity, but here we have an illustration of the efficacy of the motion picture, for the art of the divine Sarah will be seen at its best. There was no evidence whatever of any deterioration in this extraordinary woman's acting on her last American tour, and the day that the screen reveals her as Marguerite Gautien will be the red-letter day in the history of the motion picture.

But we are now just evolving into the "star" phase of the motion picture industry—just the same as vaudeville evolved from "variety." It does not seem so long ago that such stars as Lillian Russell, Virginia Harned, James K. Hackett, Henry Miller and others would have felt insulted if any one would suggest their appearance in vaudeville, and it is true that there are celebrities now actually seeking an audience of the producers of photoplays who even five years ago would have denied an audience to Mr. Edison himself if they thought he wanted them to pose for moving pictures.

And yet—the writer was figuring the other day the salary list of a prominent film company's stock company. Of course the only means of arriving at an estimate was the writer's knowledge of the salaries the photo-players were wont to receive in theatrical companies. However, the task was an impossible one because of the complicated system of organization, but it will be interesting here to state that in this particular company—the Vitagraph—seven players were recognized whose combined weekly salaries, based on their standard quotations for several years, amounted to exactly $1,200, therefore one can only conjecture as to what the "budget" of the entire roster would be estimated at.

And still we are unwilling to believe that the prophecies of future marvels are justifiable, but in another year the wonders of to-day will seem insignificant.

Missoula, Mont.—E. J. Myrick has sold the Bijou Theater to Hagens & Bedard.

CHAMPION

INTERESTING SUBJECTS
EVERY MONDAY AND WEDNESDAY

The Right Opportunity is a Rare One. Champ Films are Choice Opportunities to Every Exhibitor and Exchange, as the Subjects are Rich in Variety and Theme

RELEASED DECEMBER 11th

A Traitor on the Staff

Suffers disgrace in a malicious attempt to dishonor his military rival for the hand of the General's daughter.

RELEASED DECEMBER 13th

The Saving of Dan

All the beauty of the West in its natural scenic setting forms the background of this clean Western story.

WE'VE SOMETHING NEW ALL THE TIME

CHAMPION FILM COMPANY

Sold thro Motion Picture Distributing and Sales Company

MARK M. DINTENFASS, GEN. MGR.,
12 EAST 15TH STREET, NEW YORK CITY.

MOVING PICTURES FOR ADVERTISING PURPOSES

While the leading transcontinental railways have for several years used motion pictures to advertise the sections along their lines which they desired to develop, the Arcadia Orchards Company, of Spokane, Washington, owners of the largest irrigated apple orchard in the world, enjoy the distinction of being the first private company to use motion pictures in showing views of the development and surroundings of the proposition in which they are interesting buyers, many of whom are located over 3,000 miles from the orchards. They have 1,800 feet of films showing views of the business and residence sections of Spokane, showing a visit of a delegation of one hundred members from the Spokane Chamber of Commerce, showing scenes at the formal opening of the irrigation canals (incidentally, this is a very important event, the Arcadia Valley being one of the three largest irrigation projects in the world in addition to being the largest apple orchard in the world, 18,000 acres). After taking the delegation to the opening of the canals, the film takes them over the orchard property in its various stages of development, showing the blasting of stumps, the pulling of them up by the horse power, showing the gathering of them into large piles by means of a derrick. The film also shows the various processes of preparing the land for the planting of the tree; ploughing, discing, harrowing, leveling and raking, and, finally, the tree planting itself. Following this comes a panoramic view of the orchards, showing trees ranging from 2 to 15 years old, also showing the nursery. Following this comes a panorama of the most developed section, giving a very comprehensive idea of home life as it is in the apple growing community. This film has been shown before various State universities as well as in Chicago and Baltimore, and has elicited great interest on each occasion.

The Arcadia Orchards Company in advertising its apple lands is certainly in the foreground when it comes to progressiveness. Take, for instance, the apple elephant which they built at the recent Land Show in Madison Square Garden, and which one of the biggest department stores in New York City is now exhibiting. The idea of the Apple Elephant was to symbolize the size of the Arcadia orchards.

AMERICAN INDUSTRIES

Anything pertaining to the industry of one's country is always interesting and helpful and, as the American public seeks for knowledge of the things with which they are not familiar, Mr. Carl Laemmle, the president of the Imp Company, has in mind the filming of interesting subjects for the benefit of those ambitious to improve their minds. Two of these pictures have already been taken and are awaiting early releases. One is taken on an American tea farm, where the beverage in the raw is grown in large quantities. From the immature plants to the can is shown in a series of pictures in which all stages are shown, much attention being given to the mode of cultivation, harvesting and packing. The picture will certainly prove a revelation to those who are ignorant of the growth of tea. Another picture shows the growing and marketing of cotton, the scenes being taken on a large Southern plantation, the process of hoeing, picking, packing and marketing being shown. Scenes around the gin and the transatlantic steamer are very interesting. The colored people who work in the cotton fields, haul the bags to the gin and to the steamer are types typical of the land of cotton. Their crude conveyances are a study in themselves and this picture will at once prove both entertaining and instructive. This film is for release Saturday, December 9.

NEW THEATER FOR SAVANNAH, GA.

One of the finest and most up-to-date picture theaters in the South is the Arcadia Theater, owned and operated by the Savannah Picture Plays Company, of Savannah. It shows the latest pictures. The seating capacity of this house is 750, and the cost of construction is estimated at $40,000. It opened on October 3d, and has been enjoying capacity shows since that date. A six-piece orchestra is employed, and the admission is ten cents.

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Best advertising medium in North Europe.
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Editor, A. SEABURY, Post Box 163, Stockholm, Sweden.

A SAMPLE OUTBREAK

Paterson, N. J., has a number of moving picture shows. A dozen or so, perhaps, most of them excellent places of amusement and thronged daily with appreciative audiences. Recently a member of the Board of Aldermen asked for a license for another. He was opposed by one minister, backed up by some cranks, and the license was refused. It might be proper to say that this was just previous to election, and the church vote was an essential feature on the day when the American goes to the ballot box and attempts to exercise his right of suffrage.

This minister said he represented a large number of people who thought as he did. Perhaps he did. It isn't worth while to dispute him, nor is it necessary to undertake to disprove his declarations. They have disproved themselves too many times heretofore.

He bore down pretty hard, harder than the average critic, perhaps because he was more eloquent. Or maybe because he felt such a high moral purpose running through his personality that he couldn't help it. Anyhow, he talked for an hour before the Aldermen, and when the matter was put to a vote the applicant lost.

Now, what was this objection of his? Anything new? Nothing. Merely a rehash of the old argument that the motion picture theater is a panderer to vice. He declared that the motion picture theaters are used as centers of operations by vicious men who seek to ruin the young. Maybe he believed it. It is well to hope he did, because what would become of a minister who would publicly tell such a barefaced lie. Let's put this thing into plain English. It was a barefaced lie. And because a minister uttered it does not mitigate the offense. Indeed, by all the canons of good taste, it ought to make the offense worse. A minister who will deliberately tell a lie, and that, too, when he knows it may injure a man's business, deserves little consideration.

He was asked if he had ever attended a motion picture show, and if so, how many? He replied somewhat vehemently that he never had, that he never would, and that he included all motion picture shows in his range of criticism.

The only avenue of escape for this unfortunate man is to allow that he is so constantly talking about matters from his pulpit, of which he has no knowledge. that he has fallen into the same way in talking of motion pictures. In this case, however, he hasn't the excuse which he could offer about the other. He can go see the motion picture and satisfy himself of the decency of the Paterson theaters. But he can't enter those places about which he preaches so glibly.

Before he undertakes to find fault with such a universal and beneficial amusement enterprise as the motion picture, he should make a thorough examination of the thing about which he speaks. He ought to do this at home, at least, and elsewhere if possible. Then if he finds the method of conducting the theaters wrong, and the influence injurious, he would be justified in uttering the most powerful invectives he could command against them, and he can rest assured that the people would support him in his arguments. They won't do it now, and they will continue to patronize the first amusement ever invented which a poor man could afford to enjoy. The minister who undertakes to curtail this perfectly legitimate enjoyment and instruction deserves to be characterized for exactly what he is, a plain liar.

M. P. LEAGUE OF AMERICA NOTES

I am pleased to announce that Senator J. B. Foraker, of Cincinnati, Ohio, has agreed to act as counsel for the Motion Picture Exhibitors' League of America, which organization has been duly incorporated under the laws of Ohio.

In securing the services of Senator Foraker we have a guarantee for every exhibitor that his legal rights will be fully protected. I think I should further announce that Senator Foraker has accepted this employment, not alone from a monetary consideration, but also because he realizes the great good that can be accomplished through a league that is organized for the purpose of securing a higher standard of pictures and placing the business on a higher plane.

Senator Foraker and the president of the League have been friends for many years.

Cleveland, Ohio.—L. A. Griffin has been awarded the contract for the erection of a new theater at West 25th and Archwood avenue.

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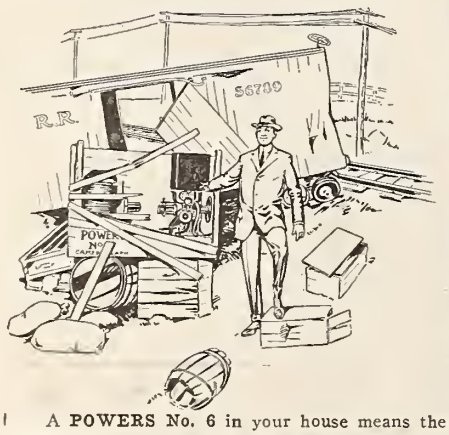

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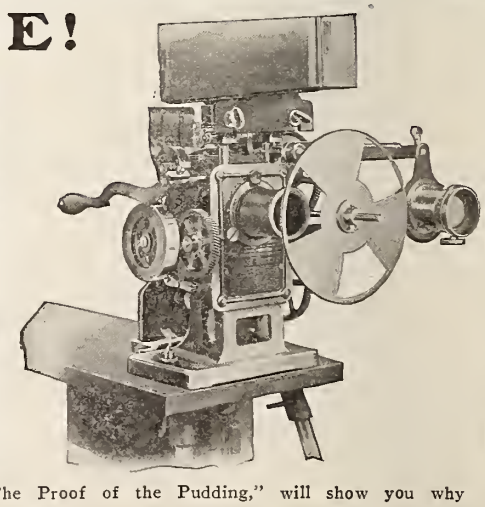
POWERS CAMERAGRAPH No. 6 has made friends everywhere. Give it a chance; it will be a good friend to you. It will work hard for you and it won't go back on you. It will send your patrons away satisfied, it will increase your business and bring you money.



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Great Northern

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THE PENALTY OF HER AMBITION

A strong and appealing dramatic production, depicting how a young couple's domestic happiness was restored to them through the devoting influence of their child.

RELEASE FOR SATURDAY, DECEMBER 9TH

BUTTONS AND HOOKS

A comedy of an entirely new kind. One that compels hilarity. A real rib-tickler. Enacted by star performers. On the same reel:

WINTER IN SWITZERLAND

An exceedingly charming picture of Alpine scenery. Snowbound villages nestle in the valleys with the superb peaks forming a wonderful and impressive background.

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GREAT NORTHERN FILM COMPANY

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ALL FILMS SOLD THROUGH THE SALES COMPANY

THE KICKER'S BOOST

Some of the manufacturers, both Trust and Independent, care about as much for the exhibitor, his success in business or his opinion as does the Czar of Russia for a democratic voter in California.

What we exhibitors cannot understand is the manufacturers' apparent desire to play that old-time game of follow the leader. What I mean by that is, if one of the manufacturers produces a subject, for instance, featuring or using an airship, then for the next week or ten days one sees nothing but airships. Some long time ago a manufacturer conceived the idea of making nothing but Indian pictures and stories of the West; now about all you can see in picture houses is cowboys and Indians. It would be a good thing if some of the manufacturers would read extracts from some of the sermons and lectures which are being delivered all over the country against the picture show. Their claim is that the boys who visit the show become so enthusiastic over the Western and Indian pictures that they try and do all the things they see in the pictures, such as hold-ups, scalping bees, etc. A case has been mentioned to me of some boys who actually tried to hang one of their companions and when they were asked what caused them to attempt such a thing they at once replied, "We saw it at the picture show." Already there are persons who claim that the 5-cent picture show is the successor to the dime novel, and that it is even more demoralizing than were the yellow-back journals.

The manufacturer is the one who can make and mould public opinion, and he can only do that in the right way by producing the right kind and class of pictures. The writer of this article believes that if the manufacturer would take a week off and visit the theaters, sit in the audiences and hear the expressions and remarks that he would get pointers that would be invaluable to his business.

Our customers will say to us, "Why don't you get this or that kind of a picture?" and "Why do you show so many Western pictures?" and what can we say or do to change conditions?

We go to our film exchange for service, we tell them we want so and so many changes of film per week and so and so many each change. We write to them and complain about receiving too many of a certain kind or class of pictures and they tell us they cannot help it—they are the renters only—they do not make the film and they have to take what the manufacturer makes, so if it's mostly Indians, why Indians it will be all over the country, and, by the way, have you noticed some of the make-ups they are using for Indians—some look about as much like an Indian as a piece of pie looks like Brooklyn Bridge.

Another great fault that I have noticed in some of the pictures is their neglect to carefully work out all the details that the story is intended to bring out; for instance, some short time ago I had a picture showing an interior scene and there was flashed on the canvas the words reading "ten years later," and there on the table stood a glass of water containing the same amount of water that it did ten years before, the window was raised to exactly the same height it was ten years ago, and the actors in the picture wore exactly the same clothes even to the neckties that they did ten years before; a corner of the stand cloth was doubled up under the lamp same as it was ten years before, and even the plant in the window had not changed any. I could mention numerous other things equally as ridiculous as this, that I have noticed in other pictures, but just give this as an illustration of the things that a manufacturer should not do.

The exhibitor is the man who is in direct line with the patron of the nickel show and is, therefore, in a better position to know what the public wants and should have than is the manufacturer. I want to offer a suggestion to exhibitors, and that is as follows: Whenever they see anything that is not as it should be then they should call the attention of the manufacturer of that film to such parts as they may think need criticism.

The manufacturer in turn should pay some real attention to these suggestions and, if that will be done, there will be less kicking and more pleased patrons, and the more we can please our patrons, the more new patrons we will get; and after all is it not the moving picture bug with the little V that we are all after?

Respectfully yours,
CARL F. MILLER.

Fremont, Ohio.

PRESTO

Poster frames, the best poster frame made, $1.75 each in quantities up to five. Six or more $1.50 each, cash with order.

ELECTRA Pink Label Carbons 5/8 x 6 soft cored, $2.00 per 100. $19.00 per 1,000, cash with order.

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By Lindsay Bancroft

TIME—The Present.

Scene—Any Hotel Club Room within easy reach of the "General" offices on Fifth Avenue.

(ENTER—Everybody of Importance, meaning the MPPCO, Attorneys, Servitors, Dummy Patentees, Henchmen and Captive Exhibitors.)

FIRST "EVERYBODY," a dyer of yarns—
What ho, my comrades, greetings to you all,
Beshrew me, but our ranks are wondrous small;
Let us to-night review our present state,
And formulate new plans ere 'tis too late.

A CAPTIVE—
Good sirs, I humbly ask your char-i-tee,
God send you may remove the royaltee——

CHORUS OF "EVERYBODIES"—
Out upon thee, varlet, where didst learn
That all the filthy lucre thou dost earn
Should not be ours who gave thee licensed right
To take in for us sacks of dimes each night.
Let not thy scurvy tongue be heard again,
Or out thou go'st where th' Independents reign.

FIRST "EVERYBODY"—
Tut, tut, dismiss this showman and his brood,
What care we what befalls the multitood?
More pressing matters we must quick discuss,
Or it will soon be "twenty-three" for us.

ANOTHER "EVERYBODY"—
What think ye of the output up to date?
They seem (the films I mean) just simply great.

ANOTHER "EVERYBODY" (wearing much expanse of shirt front with a diamond pattern in red)—
Why pratest thou such stuff? What do we here?
Heap flatteries on ourselves, when we should fear
The moments as they fly beyond our reach.
Let us now learn what signs and portents teach,
"Up guards and at 'em, cut out all this rot,
Let's put good plans in th' common fusion pot.

FIRST "EVERYBODY"—
Well spoken, Bill, we'll obey thy behest.

"EVERYBODY" (as before with diamond)—
Shut up, thou talk'st more piffle than the rest.

A WESTERN "EVERYBODY"—
Perchance, my fellow schemers, ye have heard
How progress in the West is much deterred
By scraps and cavilings within the ranks
And how th' exhibitors give us poor thanks
For the fine programs of the General's best,
And how the Independents are a pest
No law can scarce, no vaunting terrify;
So we have slipped one over on the sly
By cutting out that needless daily change,
Thus to defeat their ends . . .

A CAPTIVE—
Why not arrange
A truce between the PATCO and the SALES
For where war loses, friendship oft prevails.

FIRST "EVERYBODY"—
Let the film service of this churl be stopped.

CAPTIVE—
Too late, a week ago the trust I dropped,
No terrors hath the "License" for me, more,
I'm wiser now than e'er I was before.
(Noise Without).

A SMALL "EVERYBODY"—
What noise is that? Methinks it bodes us ill
For list, 'tis music sung with right goodwill.

FIRST "EVERYBODY"—
Ha, 'tis some loyal licensees I guess
Come to express their thankfulness
For good film service. Hark, they do serenade,
Cheer up, my friends, of what are ye afraid?

(Independent Carol Singers Without)—
God rest ye merry gentlemen,
Let nothing you dismay;
For ye have fought and we have won
Each battle to this day;
We bow with rev'rence to the bluff
That in your ranks holds sway,
Yet ye shall hear us more and more;
We're in the field to stay.
One year agone 'twas your proud boast
We soon should be no more,
The world would then be yours, and all
Your troubles would be o'er.

(Solo by Carl the Caroller)—
We thank you for the actors you have trained,
We thank you for the lesson you have taught,
You've shown the difference 'twixt the cam and loop,
And we are really glad you're "in the soup."

FIRST "EVERYBODY"—
Curses, I know that voice, who'll volunteer
To kill that IMP of darkness, or I fear
More mischief will he work and causes win,
For where our lawyers end doth he begin.

WIZARDRY "EVERYBODY"—
Not I will try to slay this wicked elf,
For of his shrewdness I have proof myself.
Let Bill go at him, with his fighting horse.

BILL, Diamond-Shirt—
NOT MUCH—He'd turn his advertising force
Full loose on me and Polly, let him be,
A foe who fights like Carl does should go free.

(To be continued.)

E. St. Louis, Mo.—The States Theater Co., capital $1,500; W. F. Zuerwelle, W. H. Becker and R. B. Hendricks.

Seattle, Wash.—A new two-story playhouse will be erected at South and Washington streets, to cost $35,000.

Kent, Ohio.—Alex. Marchand has sold the Fairy Theater on East Main street, to W. G. Costley.

Kansas City, Mo.—Frank P. Smith will erect a new theater at 11th and McGee, for the Pantages Vaudeville Circuit, to cost $600,000.

THE OLD VIOLIN MAKER AND HIS DAUGHTER.

HIS TWO APPRENTICES

THE HERALD ANNOUNCES THE PRIZE OFFER FOR THE BEST MADE VIOLIN.

SOOTHING HER FATHERS PUPIL AFTER SHE TELLS HIM SHE IS IN LOVE WITH THE OTHER PUPIL

THE SOUL OF THE VIOLIN HAS TAKEN POSSESION OF THE MUSICIANS BODY AND MIND TO THE EXCLUSION OF ALL ELSE.

EXCHANGING HIS OWN VIOLIN FOR AN INFERIOR ONE, THUS SACRIFICING THE HONOR OF A TITLE FOR THE HAPPINESS OF THE ONE HE LOVES.

HE GETS CREDIT FOR MAKING THE BEST VIOLIN THROUGH THE SACRIFICE OF HIS FRIEND

EXPERIENCING THE PAIN OF AN UNREQUITED LOVE

SCENES FROM THE SOLAX PRODUCTION OF "THE VIOLINMAKERS OF NUREMBERG." RELEASE OF DEC. 22nd

SCENES FROM "GATHERING OF THE COUNCIL OF THE SIX NATIONS"

REPUBLIC FILM COMPANY

In the above Republic production we are told over 200 men, women and horses participate. It is a beautiful romance woven into a pictorial version of the greatest event in Indian history. This film will be both educational and historical, and all are expecting great things from the "Rep" on the occasion of its release.

The history of the red man is always interesting. There is a romantic dignity following in the wake of the American Indian that fascinates—not the Indian as he is to-day, for he has already partaken of the fruit of civilization, which relieves him to a great extent of many curious characteristics, but the Indian of yesterday in his original primitive state.

In the "Rep" production of "The Gathering of the Council of the Six Nations," that atmosphere of rustic and primitive romanticism which is so rapidly fading from the face of the earth as its people are becoming civilized is, we hope, kept intact in this production, and judging from the efficient management that is otherwise characterizing the Republic Film Co. we feel sure that this production will be all and more than it is expected to be.

This film is in two reels and release dates will be Saturday and Sunday, December 16th and 17th, respectively.

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REINCARNATION OF THE POWERS CO.

(Continued from page 18.)

photographs of the many applicants, and if not accepted at the time of application and there is necessity to look around for a certain type which might be required at some later date it is an easy matter to turn to the book, or books, for I remember they are divided off into different series, such as "heavies," "character," etc., and find the type required. Also addresses of same are kept in another book, and when necessary they can be looked over.

Just recently the Powers Co. made a "find," a really valuable one, I may state; the "find" is in the shape of a clever and extremely sweet looking little girl who shall be known hereafter as "Petite Muriel." This little girl will figure hereafter in Powers productions and is destined to become a popular favorite. Two other valuable additions to the Powers Stock Companies are Miss Lurline Lyons and Mr. Wm. A. Williams.

It is the intention of the Powers Co. to star certain well-known Broadway favorites in up-to-date productions. For instance, Violet Shelby, who is starring in the "Littlest Rebel," will be one of the first chosen. Mildred Holland will appear on the screen in "The Power Behind the Throne." This is a good departure, and one to be copied by others.

There will be a special "Boost Bulletin" issued by the Powers Co. for the use of the exhibitor. In fact, they intend to play to the xhibitor, and to do everything possible to make their produce and services indispensable to the exhibitor. Another innovation that will be introduced by the Powers Co. will be the use of photographs in the lobbies of the moving picture houses to try to establish a reason for dispensing with the objectionable poster. This, it seems to us, is a much needed innovation, and we are glad to welcome it.

Costume plays of the Louis & Rennaisance period, and we are glad to know that they are discarding the Western picture, taking the sensible view of the matter that without genuine Western atmosphere the Western picture is not satisfactory.

One of their first releases under their new regime will be "When Heart Strings Cross," which will be released December 16th. This picture will be a significant forerunner of what will follow. It is a farce comedy of a high order.

The Powers Co. are about to start in a fourth stock company. The accompanying illustrations will give our readers an idea of some of the fine material to be employed by them in their coming productions.

Remember, exhibitors, the Powers Co. intend to play to you. Your interests will be theirs.

SALES COMPANY

The following films have been released during the week of December 4th by the Motion Picture Distributing and Sales Co.:

Monday, December 4th

Angel of Paradise Ranch.....American
Yankee Doodle and Our Navy.....Champion
Billy's Letters.....Comet
The Dumb Messenger.....Imp
Just Two Little Girls.....Nestor

Tuesday, December 5th

The Empty Tepee.....Bison
The Little Thief.....Powers
The Order of Big Horns.....Powers
The Newsy and the Tramp.....Thanhouser
In Humanity's Cause.....Eclair

Wednesday, December 6th

The Indian Fortune Teller.....Champion
Struck Gold.....Nestor
Turn of the Wheel.....Reliance
Baby's Choice.....Solax
The Majestic Hudson.....Solax
Jorio's Daughter.....Ambrosio

Thursday, December 7th

The Smoke of Forty-Five.....American
Tony and the Stork.....Imp
There Fell a Flower Piermont.....Eclair
The Measure of a Man.....Rex

Friday, December 8th

The Dead Canary.....Comet
A Range Romance.....Bison
Brother Bob's Baby.....Thanhouser
The Little Shoe.....Solax
The Man in the Auto.....Lux
The Adventures of an Amateur Hypnotist.....Lux

Saturday, December 9th

Cross Country Run.....Imp
The Birthday.....Imp
Desperate Desmond Abducts Rosamond.....Nestor
Two Men and a Girl.....Powers
The Turnstile.....Reliance
Buttons and Hooks.....Great Northern
Winter in Switzerland.....Great Northern

Sunday, December 10th

Keeping Mabel Home.....Majestic

NOTES OF THE WEEK

FROM THE OBSERVATORY

By G. F. Blaisdell

MOVING picture news of the week runs to churches and schools. It is a noticeable and a notable fact that the attention being paid to pictures by church and school authorities is continually increasing. Great progress has been made in the past few months.

* * * *

The Rev. William F. Grace, of St. Ann's Church, of Lenox, Mass., is to install moving picture apparatus in his edifice. Father Grace is the first Catholic rector in the Springfield diocese to introduce pictures into church work.

The Rev. Robert Gordon, of the First Baptist Church, of Topeka, Kan., has encountered a new difficulty in his program of Sunday evening picture shows. Although his church is filled at these illustrated lectures, the same distinctly cannot be said of the contribution basket. There is a deficit. The pastor announces that if the donations are not sufficient to meet the expense of the pictures the church will have to revert to the old routine, and, it may likewise naturally be assumed, as a corollary, empty pews.

The Rev. James W. Cool, of Lynnhurst Congregational Church, of Minneapolis, Minn., has encountered no such setback in his church. He states that since the inauguration of his Sunday evening picture program his audience invariably contains between 100 and 150 additional persons.

The Rev. William M. Hess, of Trinity Congregational Church, New York City, is to display religious pictures at his church on Saturday evenings.

The Rev. Dr. J. Whitcomb Brougher, of the Temple Baptist Church, of Los Angeles, Cal., in a recent Sunday evening talk to his congregation took for his theme "Sidelights on the Footlights." Among other things he said:

"Just as soon as the officers of Temple Baptist Church can see their way financially to do it, I hope that we can put a moving picture machine into the temple, that can be used in connection with our Sunday school and educational work. Already there are films produced that present in the most attractive, interesting, instructive and entertaining way the scenes of Bible times. There are other pictures of great moral and educational value that could be used to great advantage in connection with the church's social life."

* * * *

The initial experiment of showing moving pictures in Brooklyn public schools was a decided success. While the expense of the pictures was assumed by a citizens committee, officials of the Board of Education actively cooperated in their presentation. E. W. Ordway, chairman of the committee, advocated the use of pictures in school work, especially in geography, history and literature. City Superintendent Maxwell said he was in hearty sympathy with the idea.

Principal Gilbert N. Brink, of the Berkeley (Cal.) high school, referring to the forthcoming report of a member of the local Board of Education who was delegated to investigate the subject, said.

"I understand that an equipment of the class wanted for the auditorium runs all the way from $400 to $1,500, but such an equipment will be secured at some time and we might as well have it now.

"In producing films it is not our idea to compete with the theaters by any means. We are out for the films that will show methods of commerce and trade in other countries in contrast with methods employed here. We want to give the students an opportunity to break away from their own world through this medium."

City Superintendent McLane, of Fresno, Cal., proposes the adoption of moving pictures as a part of the school curriculum of his city. His plan is sanctioned by the local school board. It is hoped that the movement in Fresno will result in the establishment of a state-wide educational circuit.

Superintendent of Schools Andrews, of Pittsburgh, Pa., has declared in favor of the use of pictures in schools.

Superintendent D. H. Christensen, of Salt Lake City, has laid before the school board of his city plans for the equipment of the high school with a moving picture apparatus, with the ultimate aim of extending the experiment to other grades. His proposal has met with a favorable response.

* * * *

Governor Eberhart, of Minnesota, declined an invitation to see the pictures showing the routine life of the boys at the Red Wing State Training School, and declared that if complaint was made to him that the pictures were clear enough to reveal the identity of the boys under restraint at the school, he would take steps to prevent the exhibition of the pictures. There was more than a little justification for the governor's indignation when he said:

"Films showing boys that are sent there for correction, if spread broadcast, when few outside their families know they are there, would work hard against the boys. Such pictures are not interesting, but harmful and should never have been taken."

* * * *

Moline, Ill., has had its cigarette blaze. Two operators were winding a film when it caught fire. One of them is said to have been smoking. Three Independent reels were destroyed. The fire was confined to the booth. The theater was filled, and naturally there was excitement. The operator who was not doing the smoking was burned.

Why should it not be at least a misdemeanor for a smoking man to handle a film in an occupied theater?

* * * *

Rochester, N. Y., is to have a hundred thousand dollar picture house.

* * * *

The Washington Film Exchange has been incorporated in Virginia. Its officers are J. W. Miles, of New York, and Arthur Lucas and John G. Marenette, of Washington.

* * * *

The Louisville Photoplay Association, with no capital stock, has been incorporated. The object is to promote legislation in the interest of the motion picture business.

OUR WESTERN CORRESPONDENT

Hot Springs, Ark., Nov. 29.—There was one feature in the amusement line this week that still has the entire town talking. It was a return engagement of "The College Boys' Minstrels," an organization of local boys, and this time they held forth at the Auditorium Theater. They had the Thanksgiving date and the house was packed. As their guests, the junior and senior members of the high school occupied the two lower boxes and they made things merry with their school and class yells. It was the show, however, that caught the crowd, and the feature of the show was the afterpiece, "In Dear Old Galrald," which treated of political events that have recently transpired in this county. The appointment of the new reform sheriff was touched on and the many things, politically, that have stirred the old town were burlesqued in a riotous manner. The satirical offering was staged as a courtroom scene and all the candidates now in the race were supposed to have written letters to the judge. These letters were explana-

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tions of recent official acts, and when they were read in court the audience howled. Aside from this the show was a great hit, there being any number of excellent solos and no end of up-to-the-minute "gags," while in the olio there were six excellent vaudeville features. The entire show went off with snap and ginger and was a most pronounced success, but some of those who were featured in the afterpiece are casting all kinds of sour looks at the ones responsible for the same.

It won't be long now before the regular season opens up and things are already beginning to take on a busy appearance. Money is liable to be a little slack, owing to the approach of the Christmas and holiday period, but at that none of the managers are kicking. Al G. Fields was here with his minstrel show and made a killing, but "Madame Sherry," who followed the Field's attraction the following night, played to a poor house, though the show was immense. The girls were especially pretty and the singing and dancing has not been surpassed. "The Chocolate Soldier" packed them to the doors this week and was even better than on its first appearance, while business at the Princess, with an excellent vaudeville show on each night, has been of the capacity variety. The Princess is working a "split week" with San Antonio, Tex., and this enables the house to get in some very big acts. Had the pleasure the past week of seeing once more Miss May Hurst, who was playing the "heavies" with the Murray & Mackey Stock Company some four seasons ago when I was with that attraction. She was here with Dan Mason's sketch, "The New Chauffeur," which made a big hit.

American sent us a good reel in "The Master of the Vineyard," which was thoroughly enjoyed, and Bison's "Race for a Bride" brought us to our seats. The race was sure an illustration of speed and daring and the plot was also worthy of attention. "The Actor as a Soldier" got a good many laughs at the Photo Play Theater, but the audience seemed to prefer that the actor stick to grease paint and let things in the martial line alone. The reel, however, all things considered, was worth while.

Imp gave us an excellent reel in "The Wife's Awakening" and Itala provided the study of the week in their subject, "The Raising of Pheasants," which was one of the best educational films here this season. The gunning season is on in this county and many of those who have gone out in the woods to knock over quail came in to see this reel. I know more about the pheasants now than I ever did before. Nestor gave us a good comedy in "The Kid from the East" and "Their First Divorce," which gave the Biograph comedians of "sleuthing" characteristics, was one fine scream. As a burlesque on the detective agency these two are immense. Edison, we liked your "Young Men's Christian Association," even though we are not members; it was indeed worth while. And I mustn't forget to state that through the courtesy of Essanay we beheld some excellent San Francisco views and President Taft at one and the same time. Well, here's hoping all of you enjoyed your Thanksgiving turkey.

THE MAN IN THE BATHS.

CINCINNATI NOTES

The picture business in Cincinnati is very quiet at the present time, there has only been a very few changes in the picture houses. M. A. Neff bought the Unique Theater on Walnut Hills, and changed the name to The Queen Theater. Since the change the theater seems to be doing a nice business.

Mr. Beck, of Indianapolis, Ind., is expected in Cincinnati in a day or two. Mr. Will Cohn, of the General Film Co., of Columbus, was in Cincinnati this week. The Exhibitors' League will start their state organizer on the road next Monday. The Motion Picture Exhibitors' League of America will be represented by an able organizer, who will take the field in a very few days.

Mr. C. A. Dashner, of Huntington, W. Va., has opened up the Queen Theater at Versailles, Ky. Mr. Ralph Lafeever, of Lebanon, Ohio, formerly manager for M. A. Neff, has bought the Queen Theater at Lebanon, and after remodeling and decorating will open it up on the 25th. Mr. Staup, of Delphos, Ohio, will soon move into the new theater which he is now building. Delphos is to be congratulated in having so efficient a picture man as Mr. Staup.

WASHINGTON CORRESPONDENCE

The Imperial, the latest of playhouses, opened its doors last night to the Washington public. Flowers and plaudits rule. The interior, exterior and bill, both in the high-class vaudeville and motiograph pictures provided for the opening week, proved satisfactory.

Nowhere will you find a more contented gathering of the operators of the motion pictures than the boys of Washington, D. C., No. 224, I. A. T. S. E. (International Alliance of Theatrical Stage Employees). Having concluded that for the welfare of the public and for the protection of their own high standard of proficiency, they found that a local organization was necessary, they have gotten together and, under

their charter and by-laws, now assure the theater owners only the highest standard of protection.

This local organization asks the co-operation of the managers and requests them to report any faulty projection, negligence, etc., on the part of the operators belonging to this local organization to the business agent, who will investigate and rectify the matter at once.

The officers are: B. A. Spelbring, president; J. A. Gobel, vice-president; G. Horton, treasurer; V. Dutch, financial secretary.

THE SOLAX EDUCATIONAL CONTEST

It will be the policy of the Solax Company to release periodically an educational picture intended for exhibition before school children. The pictures will be so planned and directed that their usefulness as sources of knowledge will be apparent. It is the intention of the company to consult experts for suggestions and for facts.

The great demand at this time for educational subjects has encouraged us to take the lead in this direction. We feel confident that our efforts toward supplying this demand will be received with enthusiasm. We are certain that the plan will be heralded across the country, not only as the beginning of a great movement for the betterment of the moving picture product, but as the opening of a new era in the history of education.

In order to arouse and keep alive the interest of school children in this educational movement, prizes will be offered for the best compositions on the themes exhibited. In all cases the student will be requested to answer the question: What have you been taught by the Solax production of ————? Announcement of the conditions governing the contest, as well as what the prizes will be, the number of prizes to be distributed and the personnel of the contest committee will be made in the near future. It will also be announced later on what merits the contest will be decided. It has definitely been decided, however, that the first educational subject to be released will be "The Majestic Hudson." The river will be shown from its source to its mouth. All the points, both historical and geographical interest, will be shown. The state capitol, Washington's headquarters near Newburgh, West Point, Storm King, the different institutions such as Matteawan and Sing Sing, industrial places, wharves and shipping points, all these and more will be included in the picture.

NOVEL THEATER SCHEME IN "THE MUSICIAN'S DAUGHTER"

A striking illustration of motion picture detail is found in the Eclair release of Tuesday, December 12, "The Musician's Daughter." One of the many interesting scenes is laid in an opera house, the principal characters appearing on the stage while portions of the audience, orchestra and boxes are simultaneously shown. For the purpose a stage of standard proportions was built with adequate scenic equipment. The proscenium opening, or frame of the stage, was actually modeled in plaster of paris with scroll work and ornaments in bold relief. A massive box, regulation size, was next attached, the front of same being elaborated with heavy brass railings and decorative designs in papier mache. Heavy velvet draperies, suspended by golden cords, added to the realism.

Even the members of the orchestra, and the audience, were carefully selected. A very touching story is illustrated in "The Musician's Daughter," and each character is important, Grayce Scott, the popular stock leading woman, interprets the title role, while Will S. Rising, the dean of moving picture artists in America, portrays the old Musician. Messrs. Applegate and Adelfi are seen to advantage as the opera house manager and city dude, respectively.

Dorothy Gibson plays the part of a dissatisfied prima donna to a nicety. Other members of the extremely large cast share in the honors of the production. Mr. Jay Hunt is responsible for the scenario and staging.

Exchanges and exhibitors will welcome this excllent Eclair subject.

MOTION PICTURE EXHIBITORS' LEAGUE OF PENNSYLVANIA

3d Floor, Roberts Building, 233 Fifth Avenue
Pittsburgh, Pa., November 27, 1911.

To the Motion Picture Exhibitors of Pennsylvania:

At the meeting of the Motion Picture Exhibitors' League, held at their headquarters, No. 233 Fifth avenue, Pittsburgh, on Sunday, November 26, 1911, it was decided to issue a call for a State Convention to be held at Harrisburg, on Monday, May 6, 1912.

We also are pleased to say that we had with us at this meeting our National President, Mr. N. A. Neff, who gave us a good talk along the lines of organization, and from his report we assure you that the future for our league looks very bright.

We are also making arrangements to place a State organizer on the road, for the purpose of organizing locals, and bringing the exhibitor into the league, and we ask the assistance of all the exhibitors throughout the State to aid us in our work, so that when the next National Convention is held in Chicago the old Keystone State will be second to none.

Now let our slogan be "ORGANIZE," "ORGANIZE," and on to Harrisburg to the State Convention of the Motion Picture Exhibitors. For any information write to our State Headquarters, as we will be only too glad to hear from you.

We remain yours truly,

MOTION PICTURE EXHIBITORS' LEAGUE
OF PENNSYLVANIA.

Per Fred. J. Herrington, President.

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SCENE FROM "SHE"—THANHOUSER RELEASE

WHO RIDER HAGGARD IS

Brief Facts About the Celebrated Creator of "She," Which Has Become a Film

The announcement by the Thanhouser Company of the presentation of Rider Haggard's "She," in two reels, brings attention to the wonderful mind that created this mystifying character. Synonymous with the Thanhouser announcement is one in the New York Times of still another book from this unusual veteran.

H. Rider Haggard wrote "She" a quarter of a century ago. Its sale in English-speaking countries almost matched that of "David Harum." Active as when in the late eighties he conceived "She," Haggard devotes himself to his writings, his flowers and his crops. The vigorous action of "She" and his early romances may be explained by the fact that among his many activities he was a good soldier, having been lieutenant and adjutant of the Pretoria Horse in 1879, while two years before, with Col. Brooke, R.E., he formally hoisted the British flag over the South African Republic at Pretoria, on the Queen's birthday. In addition to his military achievements, Adjt. Haggard has been on many committees, including one on investigating agriculture, member and Chairman of Reclamation and Unemployed Labor Committee of the Royal Commission on Coast Erosion and Afforestation, in England, and Salvation Army settlements in our United States. His books are very numerous, a few of the better known being "King Solomon's Mines," "Allen Quartermain," "Cleopatra," "People of the Mist," "Heart of the World" and with Andrew Lang, "The World's Desire." He is also a member of the British bar.

The two-reel "She" is released Tuesday, December 26th, as a holiday feature.

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HER BIRTHDAY

Imp Release, December 9

Mr. and Mrs. Rollins are newly married, still in the "spooning" stage, and the wife is inclined to be exacting and unreasonable. This extends to jealousy. Rollins is the most indulgent of husbands, devoted to his wife and inclined to humor her whims, which at times are near the limit mark.

The crisis is reached one morning when he receives a note at the breakfast table and declines to allow her to see the contents. She notes the occurrence with rapidly increasing wrath and bides her time. The letter is from Rollins' young married friend, whom he has commissioned to purchase a saddle horse for his wife's use, intending to make her a present of the animal on her birthday and it relates to the transaction. Of course, it is to be kept a profound secret and Rollins is in a predicament. He cannot explain and knows he has aroused the jealousy of his wife.

She rummages his pockets and finds the note which is terse and refers to a "little beauty" the friend has discovered and urges Rollins to come down and look her over. Mrs. Rollins immediately connects this with an affair with a woman and she goes on the warpath, finishing up by sousing her husband in a bath tub and packing up to return to her mother. Rollins endeavors to placate her to no avail. She demands explanations which he cannot give. He is convulsed with laughter the while, well knowing that everything will be explained to the satisfaction of the wife in the end.

Mrs. Rollins completes all preparations to leave her husband and is giving a final look at the house when her attention is attracted to the street. Rollins, his friend and the wife of his friend appear leading a handsome saddle horse. Mrs. Rollins sees the woman and explodes. The idea of his bringing the brazen thing to their home increases her wrath against the husband. She flounces out to be detained by Rollins and, against her will, she listens to the plot, being reminded that it is her birthday and the horse is intended for the present.

It is unnecessary to remark that the explanation is eminently satisfactory and the wife relents and begs the pardon of the husband, while the friends enjoy the situation immensely. Mrs. Rollins is completely cured of her predilection to jealousy. On the same reel is:

COLUMBIA'S INTERSCHOLASTIC CHASE

This will prove to be a very interesting film to all lovers of athletics or those even remotely interested in matters educational. The camera men caught the athletes at various portions of the long and arduous cross-country run of about five miles.

The start was at the university in New York, across to Morningside avenue, to 123rd street, across to Riverside, around Grant's Tomb to 96th street and back over the same course.

Many scenes of interest in New York were caught by the camera and enhances the interest in the picture. Fourteen schools were represented in the endurance race and prizes worth competing for were hung up.

WHY THE CHECK WAS GOOD

Imp Release, December 11

A drama illustrating the reward of kindness.

Oliver Stetson, the son of Walter Stetson, is a typical young man who is fond of pleasure without vicious habits. His father has strict Puritanical notions and endeavors to hold a tight rein on his escapades. One night Oliver lingers too long at the pool table and on going home is turned adrift by his father.

He goes from his home without money and gradually assumes the dress and habits of a nomad, roaming around the country. Footsore and weary, he reaches a small village. He enters a shoe store to steal a pair of shoes and is apprehended by the proprietor, Alanson Erwin. Instead of turning the unfortunate over to the law, the shoe dealer equips Oliver with a presentable suit of clothing, shoes, etc., and gives him a small sum of money. He writes Oliver's name on a card, bids him good-bye and the tramp is encouraged to battle with the world on equal terms.

Oliver flourishes, but his benefactor meets with business reverses and is at last forced to forge a name to a check to obtain money to buy the necessaries of life. He finds the name of Oliver on the card and resolves to use same. Presenting the check at the bank, it is at once recognized by the paying teller as a forgery. The old man is detained until Oliver, now a successful business man, is summoned and the matter explained. He seeks an interview with the suspected man and discovers it is his benefactor. He announces that the signature is genuine and then relates his story to the bank officials.

The old man is taken to the home of Oliver and cared for for the remainder of his days, the reward of extending kindness to a young man who was on his uppers and who was forced to steal by circumstances.

THE LITTLE STOCKING

Imp Release, December 14

John Allen leaves his wife and child and goes to the gold country in search of the yellow metal. As his wife finishes packing his grip his little girl slips in one of her little white stockings and the father kisses her and leaves for the West.

On arriving at his destination, he finds a congenial companion in Dan Bartlett, an honest, robust miner. While unpacking his effects the little stocking falls to the floor and Allen, in the exuberance of his joy, announces that he will not return until he has filled the stocking with nuggets.

Allen and Bartlett go prospecting and, losing their way, their water is exhausted, and they suffer on the desert. Bartlett sees his companion die and is about to succumb when assistance arrives and he is saved from torture and death.

Reaching the camp Bartlett tells the miners the circumstances, how Allen braved death for the sake of his wife and child. The narration awakens the right sort of emotion in the hearts of the lonely miners, and they chip in, fill the stocking with nuggets, and give Bartlett a substantial sum to carry to the bereaved woman.

Bartlett arrives in the East on Christmas eve and seeks out the widow of his dead companion. She is being harassed by a grasping landlord and Bartlett pays the scoundrel and throws him out of the house together with his process server.

Christmas morning the little girl arises and discovers that Santa Claus has indeed paid their humble cottage a most welcome visit for Bartlett has been prodigal in his purchases. The widow thanks him and bids him take her thanks to his partners and Bartlett returns to the mountains sad, but with a knowledge that he has performed his bounden duty to the widow and her child.

THE LADY FROM THE SEA

Thanhouser Release, December 12

In Ibsen's play of "The Lady From the Sea" he tells a powerful story of how a young and imaginative girl can be strongly affected by a really meaningless ceremony.

Ellida was the daughter of a lighthouse keeper, and spent many hours near the water's edge, dreaming of the great ships that she could see daily sailing by her home.

While she was still scarcely more than a child, one of these ships put in for repairs at a fishing village near the lighthouse, and its second officer, while on a day's outing to kill time, visited the lighthouse. He there met Ellida, whose youth and beauty he admired. His stories of the sea and "the great beyond" won the immediate interest of Ellida. He paid frequent visits to the lonely lighthouse, and the girl's interest in him soon developed into a fascination which almost amounted to a spell which he cast upon her when he was in her presence.

While his ship was still undergoing repairs, the second officer quarreled with his captain, and a fight ensued in which the captain was killed. The guilty man escaped from the ship, and, making his way to the lighthouse, forced Ellida to assist in his flight. Before going he compelled her to plight her troth with him, inventing a strange ceremony to impress her, by fastening a ring which she wore to one of his, and casting them both into the sea. As soon as he had gone, Ellida realized that to engage herself to this fierce dominant man was sheer madness. And she wrote as soon as she could obtain his address, telling him that she would not consider the engagement binding, and that she would expect him to release and forget her, as she intended to release and forget him.

The sailor paid no attention to her letter, and simply wrote that some day he would return to claim her and that she must wait for him.

Being left alone by the death of her father, Ellida finally consented to become the wife of Dr. Wangel, a friend of her father's, who had long admired her. The doctor was a widower with two grown daughters, and Ellida found herself a stranger in her new home, and spent much of her time alone. Her loneliness naturally led to a mental depression, and as the years passed an awful dread grew in her mind of what her fate should be if her sailor lover ever returned to claim her.

Her imaginings had so strongly worked upon her that when the sailor did finally return from the sea she entreated her husband to allow her to go to him, although she feared and had grown to hate the strange man. Dr. Wangel tried to show her that her duty and happiness lay with her husband and her home, but feeling that she would never be perfectly content with any fear darkening her life he decided to tell her that she was absolutely free; he would not hold her to her marriage vows.

When Ellida found that she was free to choose between the sailor and her husband she realized that this man who had been a fearful mystery, whose very existence she concealed from everyone, including her husband, was simply a man whom she disliked, and whom she could freely marry or dismiss at her pleasure. Of her own free will she ordered the sailor to leave her, telling him that he no longer had power to intimidate or mystify her.

With perfect trust and no secrets between them, Dr. Wangel and his Ellida started life anew, with no bar to their complete love and understanding.

DEACON DEBBS

Thanhouser Release, December 15

A young New Yorker has "expectations," the same being a wealthy uncle who lives in the country, and who has signified his intentions of making the young man his heir. The nephew is naturally anxious to keep in the graces of the elder man, and does so at long distance.

While he and his wife are entertaining some friends at a bridge party in their home one evening, they are shocked on receiving a telegram from a friend in the country informing them that uncle is on his way to town, intending to visit the young man and find how he is withstanding the temptations of a great city. The nephew is a well-behaved young man, but he realizes that his law-abiding speed might look like a criminal spurt to a man fresh from the simple life of the country. He sees that something must be done at once, and having little time at his disposal hastily adjourns the bridge party, and organizes his laughing friends into a literary society, so as to make "a front" with uncle.

The elder man arrives and is thoroughly impressed with the fact that his nephew is a serious minded youth, possessed of all the virtues we read about. As the days pass this conviction becomes deeper, for the nephew and his wife take the uncle on a round of sightseeing, seeing the most solemn things and hearing the most high-browed of high-brow lectures.

Uncle does not know what they are suffering for his sake, for they hide their feelings. Finally, when they go to a particularly deep discourse, they get away by a ruse, leaving uncle alone to enjoy the lecture while they run off to have a real "City Time" by themselves. Having spent a jolly afternoon, they return and take uncle home again, pleased with the thought that he had not been neglected.

Then, with renewed energy, they plunge into the work of entertaining uncle. He is kept busy with a perfect round of books and edifying conversation. It palls on them but they do not show it.

One evening after uncle has gone to bed, carrying an encyclopedia to read if he should awake during the night, the young couple steal into the sitting room. From its hiding place behind a row of books the nephew produces a decanter and a box of cigars. Chatting gaily with his wife, he prepares for a drink and a smoke. Suddenly there is an interruption. Like an avenging angel, his uncle stands glaring behind him. He takes the glass of strong liquor from the young man's trembling hand, the cigar from his left. The young man tries to explain; the elder with a nod indicates a note on the table. It is from the uncle to his would-be heir, and contains the information that he, uncle, has had the most dreary time in the world. He had come to the city for a good time, but all that came his way were lectures no person could or would want to understand. And he wound up by telling his nephew that he was a mutt and was disinherited.

The uncle watched the young folks while they read this letter. Then he winked and drank the liquor prepared for the nephew. He next lighted the cigar and, finding it good, forgave the culprits. Then they took uncle out to "see the town."

JUST TWO LITTLE GIRLS

Nestor Release, December 4

Wesley Burke, M. D., is referred to as "the Great Doctor Burke." Wherever and whenever others fail, he, by some feat of magic, performs veritable miracles and foils the Grim Reaper.

Notwithstanding his great gift, Dr. Burke, try as he might, could not save his dear wife's life; and, had it not been for little Gladys, his only child, he might have gone mad. Living as he does, for his child alone, he is unhappy when the wistful little face is out of sight.

In the squalid home of Frank and Margaret Morse, little Nell lies still on her death-bed. The good old doctor, Davey, gives up all hope, but tells the grief-stricken couple that Doctor Burke alone might save the little one. Frank promptly rushes out in search of the great physician.

Little Gladys indulges in a game of hide-and-scek with her governess, and, while attempting to cross the road, would have been struck by an automobile but for the heroic act of Frank Morse, who, though knocked unconscious, is but slightly hurt. Governess, girl and the brave man are bundled into the auto and rapidly driven to the doctor's home.

On regaining consciousness, Frank learns that he is in the very home of Dr. Burke, whose child he had saved. The doctor soon hears of the little girl hovering between life and death, and goes to the Morse abode. Here, after twelve hours of work and constant watch, he declares little Nell out of danger and the Morses weep for very joy.

Little Gladys pays frequent visits to little Nell, bringing her dollies, teddy bears and innumerable toys. The two little girls make even the great Doctor Burke share the happiness pervading the Burke and Morse households.

DESPERATE DESMOND ABDUCTS ROSAMOND

Nestor Release, December 9

Claude Eclaire is in a happy frame of mind, not because he has just bidden au revoir to beautiful Rosamond but because he is to see her again soon. Contentedly he stretches himself upon a couch to sleep, perchance to dream. He does dream, and of his beloved one. He is about to embrace her when Desperate Desmond and his minions capture him, carry him to a deserted wharf and leave him securely tied to a post with only his head above the water. When the tide rises, it will be all over with Claude.

Safe at home, Rosamond abandons herself into an easy chair and is soon feasting upon a vision of her hero. But, alas! Desperate Desmond and Gomgotz scale the steep wall of the house, quietly enter through a window, bundle up the sleepy beauty and then all three gain the street by a spectacular descent down

the sides of the building. They hasten with the precious burden to an isolated shack, wherein they lock her up for future reference.

Meantime, the rising waters have reached up to Claude's mouth and—a swordfish comes to the rescue by sawing off the cord and our hero swims safely away to the aid of his dear one.

The sweethearts are into each other's arms when the king of villains and his heelers unexpectedly return and again make them prisoners. Rosamond is put under lock and key, while Claude is rushed over to the saw-mill, strapped to the saw-table, and "Saw, you bunk hero, saw!"

The beautiful one, in her dungeon, is hit with a telepathic wavelet; smashes the door into a heap of kindling wood and, gun in hand, saves her noble Claude, who in turn lashes Desmond to the saw-table, bids him a grinding finish, and proceeds to bask in the light of Rosamond's eyes. The Desperate chap, however, is not so easily gotten rid of. He cleverly fools the buzz-saw and vows to get "hunk" on Claude.

STRUCK GOLD

Nestor Release, December 6

After many weary months of hard labor, Ben Dudley had at last struck gold—free gold, which would make little daughter Lucy and himself rich beyond their wildest dreams. But worn out with privation and ceaseless work, and with their grubstake already low, Ben determined to secure help from his friends in an adjoining camp.

Unfortunately, ere they started out, the old man, while showing the map of his mine to Tom Moore, an old friend, had been overheard by the claim-jumpers, Bill and Pete Sloan, who straightway resolved to obtain the map at any cost.

Hurrying along the trail, the two men secreted themselves at a point which they knew the Dudleys must pass. But by the appearance of the Sheriff and his men, and later by John and Roy Stivers coming to the miner's aid, the plans of the claim-jumpers were frustrated. Determined, however, to learn the whereabouts of the mine, as soon as Ben and John with a number of friends, started for the spot, the claim-jumpers, who had also strengthened their party, crept stealthily after them, and when night fell, opened fire, only to be forced to retreat after losing one of their men.

The next morning as Ben's party were finishing breakfast, a half-breed appeared with the terrifying message that a band of outlaws had attacked John's cabin. Leaving two of their men on guard, the others set out with all possible speed for the cabin, only to find on their arrival, the women, for Lucy had remained with John's wife, chatting gayly over their work. The men then realized that it had been merely a means of getting them away from the mine. Sending Roy for the Sheriff, the others hurried back and found, as they had expected, that the claim-jumpers were in possession.

But that night, when Sheriff Raymond and his men arrived, they crept cautiously upon the overhanging rock, and by means of a rope let themselves down to the mine below—a move so unexpected by the enemy that the claim-jumpers were handcuffed and led away 'ere they had time to realize what had happened.

BABY'S CHOICE

Solax Release, December 6

It is said that children are as impressionable as animals. Once they decide on a dislike, it is difficult to shake their position. On the other hand they are always ready to manifest their pleasure and use unique ways of demonstrating their affection.

In this production baby has decided which of the two of her sister's callers is the most eligible. Her decision is final. As soon as she makes up her mind she lays out her plans of attack.

When the suitor who in some way has incurred her displeasure, calls to see her sister, she makes it as hard for him as possible. Indeed, when he is about to leave, she writes in his hat that he is persona non grata, or words to that effect. He tries to do his best by her, but the baby is as relentless as fate.

One day the unfortunate lover calls when the favorite one is on the premises. The favorite is very attentive to the child and allows her to play rough-house with him. When the child spys the ineligible one she makes for him and waylays him to another part of the house. She locks him up in a room and then runs off in delight.

The imprisoned suitor is furious, and becomes incensed when he sees from the window the object of his affections in the embrace of his rival. A counter-plot is prettily interwoven. It shows that the baby's dislikes were well-founded and shows that the man whom she disliked was really a villain. And on the same reel is shown

THE PAPER-MAKING INDUSTRY

Modern methods of paper-making present fine educational opportunities. How many know how paper is made? Have they any idea of the number of processes the wood must undergo before the paper is ready for actual commercial purposes.

The picture shows how Glen Falls has been harnessed for its motive power.

THE LITTLE SHOE

Solax Release, December 8

A little shoe is the means of identifying a girl who had been stolen from her parents by a grief-crazed mother who had lost her own child. Rich and happy parents of a baby girl leave their baby in a carriage on the curb and enter a store to make a small purchase. A sorrow-laden mother, who had just lost her own child, comes along. The child begins to cry and the lady walks over to comfort her. In an absent-minded moment she takes the baby in her arms and carries her off, forgetting temporarily that the baby is not her own.

Seventeen years elapse before the mother and child are reunited. They are brought together in a very natural way. When the baby was stolen the only clue left in her carriage was her little shoe. The woman who had stolen the baby locked up in a small box the child's trinkets together with the other little shoe. These shoes are matched and the identity of the girl is established. A delicate love story runs through the plot. It is full of pathos and some remarkable situations. All is very interestingly worked out.

BUTTONS AND HOOKS

Great Northern Release, December 9.

Mr. Durand, a solicitor, is preparing for his participation in a dinner party. His toilet is almost complete, but the fastening of his collar gives him some trouble. He cannot button it. Bursting into his wife's room, he finds his better half in the clutches of her maid, who is experiencing trouble with the bodice hooks. He promptly annexes Jeannette to his dressing-room. Thither comes the irate Mrs. Durand and a tussle ensues for the possession of the maid. Jeannette is eventually pushed out of the room by her mistress, and in disgust leaves the house. Husband and wife eventually overcome their difficulties, and are on their way to the dinner party. Here hubby is paired off with a charming young damsel, whilst his wife is handed over to the tender mercies of a specimen of humanity whose dial appears to have passed through the perils of a landslide. At table, Mr. Durand showers attentions upon his fair partner, much to the chagrin of his better half, who creates a scene, and the pair eventually leave for home. Here they encounter a repetition of their former difficulties. He will not undo her hooks as she will not unbutton his collar. Hubby repairs to the street and solicits the aid of passersby, but without avail until two young ladies come along. They perform the necessary operation, and the trio go off to a night cafe, where, after refreshing the inner man, they indulge in terpischorean exercise. In the small hours of the morning, Durand repairs to his home and is astonished to find the Life Saving Corps motor car outside his domicile. His wife, as a last resort, has telephoned for their assistance to enable her to remove her apparel. Our familiar friend Smith is at the head of this corps, and his susceptibilities for the morals of his confreres enable him to once more demonstrate his capabilities as the comic member of the company. He is in the midst of his duties as lady's maid when Durand bursts into the room. Explanations follow, and it is made apparent to hubby that 'tis not his to reason why, he's but to do and pay, and after he has satisfied the corps' demands, he and Mrs. Durand are reconciled, and, let us hope, live happily ever after, as the story books say.

WINTER IN SWITZERLAND

This is an exceedingly successful picture of Alpine scenery, taken for the most part from the Via Mala—a road that has been blasted along the mountain sides and passes through the most beautiful and impressive scenery. Snow-bound villages nestle in the valleys, the superb peaks forming a wonderful background.

BEFORE YORKTOWN

Republic Release, Part 1, December 23; Part 2, December 24

Jerome S. Beresford, a lieutenant in His Majesty's army during the Revolution, was a conspicuous figure in the war that made famous the name of Washington. His bravery was lauded so often that both armies spoke with admiration of the young Britisher.

Wounded in a skirmish while far away from headquarters, his comrades ask for

assistance at the home of Dr. Adams. Beatrice, the only daughter of the aged doctor, although hating the English, for the sake of humanity permits the English soldiers to bring their wounded leader into her home. In spite of her antipathy, the tender-hearted girl volunteers to act as nurse and in the close companionship of the sick-room, the two enemies fall in love with one another.

Beatrice's young brother, a loyal Colonist, is very much displeased at the sight of a hated Britisher in his home. Lieutenant Beresford, almost in perfect health, is about to return to his army when he receives a visit from Major Fitzgerald, the head of the British army in the vicinity. The major in a pompous and authoritative manner, demands refreshments for himself and soldiers and becomes insulting when the old doctor and his daughter refuse to drink to the health of King George. He insists upon kissing Beatrice, who throws the contents of a wine glass into his face. During his absence from headquarters the plans of the Yorktown fortifications are stolen from his room by Beatrice's young brother, who is seriously wounded while escaping.

After the Britishers leave the home Beatrice finds her brother and receives his dying command to deliver the plans to General Washington. Disguising herself in her brother's clothes, the young girl starts on her perilous undertaking. She is captured and brought before Major Fitzgerald, who recognizes her and demands the kiss she had refused him at her home. In desperation the girl seizes a heavy brass candlestick and knocks the major senseless. She is about to escape through the window when Lieutenant Beresford intercepts her and demands the plans which she reluctantly surrenders, and the lieutenant aids her to escape. Upon regaining consciousness the major sees the open window and the lieutenant leaning from it, and draws his own conclusions. He threatens Beresford with court martial, but is killed by a stray bullet before he can execute his threat.

Lieutenant Beresford is compelled to surrender to Washington, and when Beatrice, who has found protection in Washington's camp, hears of Beresford being a prisoner of war she pleads for his pardon so effectively that General Washington cheerfully grants it and a happy reunion follows. The war is ended, two lovers are made happy and Yorktown becomes a matter of history.

A TRAITOR ON THE STAFF

Champion Release, December 11

Lieutenant Gorman was passionately fond of Alice Rambeau, the daughter of his general. Walter Cranston, however, the handsome young subaltern of the same regiment, had already won that deep favor in the eyes of the sweet-faced Alice, and which favor we denominate—love. Gorman saw the growing intimacy, and looked on with eyes aslant, and curvings of the lips that boded no good to this subordinate.

It came about that the general had decided to promote Cranston for bravery on the field of battle. Gorman was against this—the only officer on the staff to oppose the selection. Shortly after this, while the general and daughter were in deep conversation with Cranston, Gorman managed to secrete a valuable document in the hatband of his rival. This document was missed shortly after, and the general instituted a rigorous search. Everything was knocked topsy-turvy, but to no avail.

Then it was that Lieutenant Gorman threw suspicion on young Cranston, and when the subaltern appeared, Gorman knocked off his hat and thus disclosed the missing paper. But Alice had been in a position to observe the actions of Gorman, unperceived by him. A large mirror in the room had been so situated as to give her this unlooked-for opportunity. Alice then and there denounced Gorman, and he, having been taken to task by the general and latterly by Alice herself, acknowledged his guilt and was led away in disgrace, while the young lieutenant, restored to place and honor, found a recompense in the warm embrace of the woman he loved.

From the start to the finish, the actions of the participants in this photo drama are full of that vitalizing principle which is the result of the greatest mainspring of human action—jealousy, and thus we have a strong martial drama.

THE SAVING OF DAN

Champion Release, December 13

In this story, the moving picture fan will be at sea as to the ending, even though he be generally wise to a picture's conclusion. Here we have just such a construction of plot, that the denoument is as surprising as pleasing.

Ulan Blake is a cowboy with many good qualities, but he has an ungovernable temper, and we find as a result that all his other traits are submerged by his fearful outbreaks of passion, which are injurious to his welfare. Beating his horse one day, because the animal had annoyed him and was now resting, he was surprised by the ranch owner's daughter, who roundly berated him and caused his discharge. Humiliated, he took his leave, vowing dire vengeance.

A little later, fate played into his hands. He was sitting by the side of the road, rolling a cigarette, when the girl came along—all unsuspecting. She was on horseback, but in an instant he had dragged her from the saddle. Her struggles were futile against the powerful efforts of the infuriated cowboy. She was in his power now, and he was resolved to make her pay the full penalty of the deep humiliation she had brought him.

But as the girl prayed to him in her distress, he thought of his sister and his mother, and he drew from his pocket a letter from the former, in which she admonished him to deal with others as he would have her dealt with. A revolution was instantly wrought in his nature. His true manhood asserted itself. He had done more than the conquerors of armies might boast. He had conquered self. Then he led the sorrow-stricken girl back on her way to her friends, and she, seeing the triumph of his better nature, loved him for it; it was the start towards a greater love.

The absence of the girl brought the cowpunchers, led by her father, to the trail. They had found her hat and revolver where the struggle first occurred, and so they suddenly came upon them in a rocky glen as they made their way, and the enraged father shot the kidnapper of his child before she could explain. It then fell to the girl's lot to nurse the now thoroughly repentant cowboy back to life and health. She then crowned him with the mantle of happiness, for she gave herself to him in wedlock. This is the end which you and I would not ordinarily foresee in the beginning.

THE TURN OF THE WHEEL

Reliance Release, December 6

RELIANCE.

James Harrison, seated in his luxurious bachelor apartments, receives a message that his fortune has been swept away in a tight squeeze on Wall Street. Overwhelmed, he writes a farewell letter and takes out his revolver to commit suicide. Brown, a burglar, breaks in at this time and at the point of his pistol relieves Harrison of his watch, wallet, ring, etc. He sees the letter on the table and his inquiries bring forth Harrison's story. Compassion for the man prompts the burglar to return his property, and he then tries to persuade Harrison not to kill himself, but without avail. In despair he overpowers Harrison and ties him firmly to a chair, telling him he will return in the morning, hoping that Harrison will have changed his mind about destroying himself. When Brown comes back he gives Harrison a drink and Harrison tells him he is still of the same mind. At that moment a telegram is received from Harrison's brokers stating that the banks have come to their assistance and that his fortune is saved. The burglar releases him and the two sit down and chat. Harrison discovers that hardship and adversity have driven the man to theft, and he promises him assistance to lead an honest life, which Brown vows to do.

THE LITTLE CHAPERONE

Powers Release, December 12

POWERS PICTURE PLAYS
TRADE MARK

Makes a man feel like a big boob to have his girl's little sister majestically capering around him on every second of his visit, sitting on the sofa when he wants to be spoony and dogging his footsteps at every opportunity. She's not dancing attendance on him, either, mind you, for if that were the case the proffered coins would easily relieve the couple of the curly-headed nuisance; but that is not the case. The little Nemesis has got some "card up her sleeve, and when the couple, in desperation, plan to elope, the chaperonette (copyrighted) is, in the parlance of the day, "on the job." So much so that the sheriff is apprised of the fact, and while he is scratching the moss that covers his brains, in the hope of finding an excuse to interfere in the elopement, it suddenly comes to him in the shape of a document from the authorities of a nearby city.

Then we learn the reason why the kiddie had so persistently dogged sister's beau—it was that indefinable something—intuition. On the same reel:

VIEWS OF GENOA, ITALY

Who hasn't read and dreamed of romantic Genoa? Who has not been thrilled by the tales of weird and grand happenings in the old Italian castles, of the fascinating life 'neath the beating sun that has made "Italian blood" the favorite theme of the poet and the composer? You can almost see it as you

read, can't you? But you can really see it all, as in life. That's our release, a series of glorious views.

WHEN HEART WIRES CROSS

Powers Release, December 16

Heart wires are just like electric wires—can't always depend on them. Little Mr. Cupid, the operator, sometimes falls asleep on his job, and then there's real trouble. You'd never expect that there should be any trouble when the parties concerned are two bachelor boys and two sweet young darlings who have sworn never to marry—those kind are supposed not to have any heart wires at all. But it so turns out that Jack and Fred each get sweet on a honey girl, unknown to each other, ditto the girls. Complications arise, from which you'd naturally judge that Operator Cupid's switchboard is the most cantankerous piece of mechanism you ever saw, because the poor bachelor boys almost fall victim to the wiles of each other's girls, and they're both as innocent of any intent as babes. As for that matter, the girls are willing parties, but in their case, too, ignorance is the blister. One of those heart-smashing, breath-grabbing situations is imminent, when the switchboard rights itself again, and there are two bachelor harps and two bachelor girls less in the world; nothing tragic, bless you—just married.

KEEPING MABEL HOME

Majestic Release, December 10

Billy Blake's assiduous courtship of Mabel Martin, a rich young society girl, is brought to a crushing pause by the news that Mabel is to be taken abroad by her parents.

Mr. and Mrs. Martin have concluded that their daughter is fitted by her beauty and their money to occupy a more exalted position in the social world than can be given her by a simple if hustling young American. Mabel cares for her young hustler, but the trip to London opens up a wonderful vista to her pretty brown eyes and, after all, duchess or countess prefixed to one's name does sound attractive, and "Goodness, think what the girls would say?"

Billy's bitterness is augmented by the manner in which the Martins' haughty English butler ushers him out. "Huh!" he thinks, "that's the kind they breed over there, is it?" and storms home to his lonesome room. A newspaper heading catches his eye, to the effect that the heirs of three of the greatest titles in England are missing. Billy, desperate to "keep Mabel home," conceives a diabolical plot that will accomplish his object and also give a vicious job to the snobbishness of Mabel's parents.

By the aid of a business associate in England and the cables, he convinces the Martins that they have a duke in their midst, and therefore a trip abroad is unnecessary. The butler has ducal honors thrust upon him, and questioning not the source of his good fortunes, his butlership gratefully accepts everything coming to him and reaches for more while the going is good.

Billy's fondest hopes are realized; Mabel's parents try to force the girl to accept the pseudo duke's attentions and the American spirit of scorning to be bossed coming to the surface, the girl takes his amorous lordship into the woods and loses him, picks up the waiting Billy and off they go to—well, where all proper young people should go when they're really, really fond of each other.

In fear and perturbation they repair to the parental roof where, after many weary miles on the hoof, the duke has also arrived, crying aloud at the wrong done him.

A cyclone of fatherly wrath is about to be wreaked upon the youngsters when Billy's last trump opportunely appears, and the parents, aghast at what might have been, gracefully accept their son-in-law. And the duke—alas! To the kitchen for him, where 'tis true he finds some consolation in the caresses of one he spurned in his little week of power.

THE SMOKE OF THE FORTY-FIVE

American Release, December 7

A cattle-rustler's daughter meets the ranger and falls in love with him. She confides her secret to her sister who is in sympathy with her and when her father demands that she marry his lieutenant and places her under restraint to force the marriage, the little sister rides to the ranger and arranges an elopement. They are captured and the revengeful rustlers determine to shoot the ranger. His sweetheart throws herself before her lover and pleads for his life. While this is in progress, the little sister slips away and warns the rangers of their leader's plight.

The crafty father tells the girl that if she will marry the man he has selected they will permit her lover to go free. Refuse, and he will be shot instantly. To save his life, the girl makes a supreme sacrifice and agrees to marry the father's choice. The lover pleads to be shot rather than accept the sacrifice.

In the meantime, the rangers ride to the rescue of their chief. Forcing the girl to make good her promise, the rustlers ride with her to the nearest ministry and hold the ranger until the marriage is solemnized. The rangers then arrive and rescue their leader from the outlaws and in the fight that ensues, the "forty-five" of a ranger speeds the leaden messenger that frees the girl from a distasteful union and returns her to her lover's arms.

A powerful drama, dealing with intense emotions that will grip the interest with the intensity of its portrayal.

THE MAN HUNT

American Release, December 11

Pursued by the sheriff's posse, the outlaw seeks refuge at the home of a young ranchman. The ranchman's wife conceals him from his pursuers and when they are gone she makes him promise to lead an honest life. The influence of womanly sympathy causes the outlaw to reform, and a year later he is leading an exemplary life and is a member of the rangers' organization.

The woman's life at the ranch becomes more and more lonely, as her husband's duties take him away for weeks at a time, and she hungers for romance. A stranger comes to her home, and in her troubled state of mind it is easy for him to convince her that she is abused and neglected and that her husband no longer loves her. He persuades her to elope, and they make hurried preparations for departure.

In the meantime the ranger receives a warrant for the arrest of an outlaw, and the trail leads to the woman's home. He finds his man in the person of the woman's tempter and places him under arrest. He recalls to the woman what part she played in his own reformation, and when the husband returns he forgives his frivolous wife and a close understanding is reached after years of misunderstanding.

THERE FELL A FLOWER

Eclair Release, December 7

Her mother came to spend a fortnight and her husband was compelled to endure almost constant fits of temper and the daily berating usually devoted to noble man by the unconquerable mother-in-law.

At a soiree, given by the Governor, this same fiery feminine was caught making eyes at a sleek, well-groomed old gentleman, and who should interrupt their subsequent tete-a-tete but daughter's husband, who brazenly suggested it was time to go home.

The young man realized his error the following day when a peace offering, in the shape of a fine bouquet of roses, was forthwith hurled from the window by the vigorous mother-in-law.

An innocent passerby receives the basket and its contents exactly on his head, thereby arousing his anger to such a point that he quickly mounts the stairway and rings a bell on the first landing. Mother-in-law alone dares to face the sputtering man outside while the rest of the household await developments.

To their amazement they hear no dispute; only regrets and mutual congratulations. Reassured, husband and wife quietly steal into the room and find the sleek gentleman of the soiree clasping in his arms the once-time woman of trouble but now transformed into a harmless and much-loved "tootsie-wootsie." On the same reel:

MANNERS AND TRADITIONS OF PIERMONT

Depicting Travel in Italy

The spectator is taken on an interesting journey through Italy's most unique atmosphere. Glimpses of mountain life may be seen then through a typical village street with its odd types in close proximity.

An unique Harvest Home is shown, contrasting strongly with our American ideas of our native farm dwellings. We hurry along to a military fete, an annual event in the section, and which the inhabitants for miles around are wont to attend.

One is pleased with this picture on account of the art photography and scenic splendor.

HER ONE DAY'S DREAM

Eclair Release, December 14

'Mid sunshine and flowers, the tragic love of a dainty Japanese maiden for an impulsive American artist and the terrible sacrifice she made when she found this love denied her is told in a succession of wondrous scenes, beautiful in the photographic vale and strong in plot and action.

The ever-flawless camera manipulation, for which Eclair is noted, makes this offering a vluable addition to any program.

THE MEASURE OF A MAN

Rex Release, December 6

Fate is a great kidder. It's the greatest practical joker the human race, which comprises you and ourselves and all our other neighbors on this old mud-ball of an earth, ever knew. For instance, we can't stand prosperity, and we can't bear poverty. We're never happy when we ought to be, and we can't endure misery and can never get used to hardships. And say—it's the only puzzle that plays a continuous performance; it's the everlasting problem, the eternal what-is-it? Yes, Fate is a merry jester, but a grim humorist at that.

Jack Fuller and his sweetheart, Bird, go off for a jaunt through the woods. They sit down on a rock to—well, there's no use telling on them, but—say, you're not old enough to have forgotten. They are so absorbed in their—now, never mind—that it is some time after the actual deed that Bird discovers the theft of her purse. In the distance the thief's figure looms up, and Jack goes off in pursuit.

For a long time Bird waits for the return of her lover. At last she determines to go home, thinking he has lost his way and would return home alone. She finds her way out to the clearing and suddenly remembers that she has no car-fare. She is in despair over her dilemma, and her face clearly shows her distress. Fred Barton, a fashionable clubman, passing by, notes her worried look, and volunteers his assistance. His charm, his polish, his suave manner, conquer her shyness. She tells him of her predicament. He invites her to his home, nearby, for rest and refreshment, and Bird, at first reluctant, is again overpowered by his personality. She accepts.

She comes to a mansion and Bird, humble shopgirl, is awed at the evidences of wealth and refinement. She contrasts the elegance, the gilt and velvet to the poverty of her own squalid home. She compares the handsome, cultured scion of wealth to Jack, rough, poor and unlearned, and the seed of discontent is sown to reap the wild harvest of regret.

He takes her home in his automobile and makes another appointment with her. Jack, who had returned with the purse to find her not yet home, is waiting, anxious for her welfare. Her attitude toward him is strange, strained; he feels an unknown doubt, a deep pang—and wonders.

In the days that follow Jack notices and divines. Broken-hearted, his dream of a summer day shattered, he enters the army.

And the woman—she continues to meet her Prince Charming until he begins to neglect her. Puzzled, pained, she goes to his grounds, and lurking in the shadows, sees him leave the house with another woman—his wife. Disillusioned, she goes her own lone way in sorrow and remorse.

How does it end? Just as we'd all like it to. Five years later she again meets Jack, and the love of the summer day years before is reborn, to live and last through the springs and summers and autumns of many, many years, to the gray of life and the snows of December.

JUST IN TIME FOR DINNER

Comet Release, December 15

War has called John Bartlett to the front. He is the son of an aged couple who has spent all their years on the farm. John has a wife and child, and his leave-taking from his parents and family is not without its tinge of pathos. Before he departs, John calls at the office of Ephraim Fox, the village lawyer. Bartlett tells him that he is about to join the army and that he wishes to pay off the mortgage on the farm, but desires it to be a Christmas present for the old folks. Bartlett receives a receipt for the money and with Fox's promise that he will attend to the matter, goes to face the enemy.

A month later Christmastide arrives. Everyone in the Bartlett household seems to be happy. Soon a cloud of gloom shadows their bliss in the form of a newspaper account of the death of John while leading a charge against the Spaniards near Santiago. Fox, who is a sort of Uriah Heep character, in all humbleness calls at the Bartlett home with expressions of sympathy. No one knows of the compact between himself and John, and now that the boy is dead there is no need of making John's surprise public. The mortgage is due and there is only one alternative—it has to be either paid or the old folks must be cast adrift along with their son's wife and child. But there might be a way, Fox suggests. If John's wife, Mary, will marry him he will call the mortgage off and permit all hands to remain. Mary asks time to consider. It is now Christmas morning. Fox calls for Mary's answer. She repulses him and the family are about to be dispossessed when John, who has not been killed as erroneously reported, arrives on the scene. He takes the situation in at a glance, exposes Fox's perfidy, demands the mortgage and orders the scheming and unscrupulous lawyer out of the house. There is naturally a general rejoicing and John good-naturedly reminds his dear ones that he is very hungry and just in time for that much-awaited dinner. It is needless to say that it is forthwith served.

THE MAN IN THE AUTO

Lux Release, December 8

Mr. Moran had the misfortune to cross some dangerous characters. They therefore wrote him a threatening letter informing him that unless he were prepared to hand over the sum of five thousand dollars, they would take revenge upon his wife and child. The chief of the police advises him to take his wife and child away to a place of safety. Mr. Moran placed them in charge of his trusted chauffeur, who drove them away into the country. The desperadoes heard of their intended departure, and an exciting scene follows when the chauffeur is shot down and the car goes madly careening on without the man at the wheel. The chauffeur is taken to a cottage from which he makes his escape. In spite of a severe wound he manages to make his way back home and to set the police upon the trail of the men, who are captured after an exciting struggle. Meanwhile the car is stopped by some other automobilists before it comes to a disastrous end. Thus the desperadoes are arrested, and all is set right through the brave conduct of the man in the auto. On the same reel:

THE ADVENTURES OF AN AMATEUR HYPNOTIST

A smart young man is invited to display his skill as a hypnotist at a party. He manages to work the influence until he meets a charming young lady who is also a hypnotist. Their powers over other people clash when they meet, and thus instead of exercising an attraction over each other, they are unable to get as near to each other as they would like. The situation becomes serious, as they have fallen in love, but of course, love-making is out of the question when the lovers are unable to approach each other. The spell is at last broken by a professional hypnotist, who hypnotizes them both. Under the spell they are again able to act normally, thus things are set right once more. Take heed ye amateur dabblers in mesmerism, least ye bungle things slightly and meet a similar fate.

THE UPS AND DOWNS OF RAFFERTY

Comet Release, December 11

Pat Rafferty is a ubiquitous and independent Irishman. Just because it is six o'clock and the union insists that it is imeprative to stop work at that hour, Pat refuses to carry the hod any further, descends the ladder and quits work for the day. He is discharged by the foreman.

Then Pat gets a job as bartender. He fails to ring up the requisite amount of purchase on the cash register, is discovered by the proprietor, who makes charges of dishonesty against him and has him arrested. At the station house the ward boss intercedes for Pat, who is immediately vindicated and appointed policeman then and there. Pat flourishes his club, displays his badge of authority and struts out on his beat, monarch of all he surveys. He meets Bridget, maid-of-all-work, employed by a wealthy family in the neighborhood. He makes love to her and she reciprocates by inviting him to a big spread which she has prepared for him. Pat divests himself of his helmet, coat and club and makes himself thoroughly at home. A burglar enters and attempts to rob a huge safe. Pat and Bridget are scared and hide. Pat eventually musters sufficient courage to telephone to police headquarters. In the meantime the burglar dons Pat's helmet, coat, and taking his club, marches off. When the police arrive Pat and Bridget are kneeling before the safe in the attitude of guarding it. The police mistake Pat for the burglar and haul him to the station house. The fake burglarcop, anticipating Pat, is on hand to press the charge against him. The lieutenant, admiring the burglar's nerve in bearding the lion in his den, appoints the burglar as policeman in Pat's place and Rafferty once more resumes the job of carrying the hod.

Data from Manufacturers' List of Releases

MEMBERS OF SALES CO.

AMBROSIO

(By N. Y. M. P. Co.)

Oct. 11—The Little Chimney Sweeper.....
Oct. 14—Tweedledum's Monkey .....
Oct. 14—One of Tweedledum's Tricks (Com.)
Oct. 18—The Conversion of St. Anthony....
Oct. 25—Salambo .....
Nov. 1—Judas (Dr.) .....
Nov. 8—Dolly's Doll .....
Nov. 8—Tweedledum's Motor Car.....
Nov. 15—The Convict's Song (Dr.).....
Nov. 22—The Golden Wedding.....
Nov. 29—The Little Duke.....

AMERICAN

Oct. 16—Three Daughters of the West (Dr.) 850
Oct. 16—The Caves of LaJolla (Sc.)..... 150
Oct. 19—The Lonely Range (Dr.).....1000
Oct. 23—The Horse Thief's Bigamy (Dr.)..1000
Oct. 26—The Trail of the Eucalyptus (Dr.).1000
Oct. 30—The Stronger Man (W. Dr.).....1000
Nov. 2—The Water War (W. Dr.).....1000
Nov. 6—The Three Shell Game (W. Dr.)..1000
Nov. 9—The Mexican (W. Dr.).....1000
Nov. 13—The Eastern Cowboy (W. Com.)..1000
Nov. 16—The Way of the West (Com.).....1000
Nov. 20—The Test (Dr.).....1000
Nov. 23—The Master of the Vineyard.....
Nov. 27—Jolly Bill of the Rollicking R.....
Nov. 30—The Sheriff's Sisters.....
Dec. 4—The Angel of Paradise Ranch (Dr.).1000

CHAMPION

Nov. 1—The Cowboy's Pies..... 950
Nov. 6—Folks of Old Virginia..... 950
Nov. 8—The Moonshiner's Trail..... 950
Nov. 13—The Redemption of a Coward..... 950
Nov. 15—The Passing of Sal..... 950
Nov. 20—National Guardsmen and Regulars at Fort Riley, Kansas (Top.)... 950
Nov. 22—When the Sheriff Got His Man (Dr.) 950
Nov. 27—The Mother Goose Series (1st Reel) 950
Nov. 29—The Two Browns..... 950
Dec. 4—Yankee Doodle and Our Navy.....
Dec. 6—The Indian Fortune Teller (Dr.).. 950
Dec. 11—A Traitor on the Staff..... 950
Dec. 13—The Saving of Dan..... 950

COMET

Nov. 20—The Office Boy's Dream (Com.)... 960
Nov. 24—The Diamond Locket (Dr.).....1000
Nov. 27—Grandma's Toothache (Com.)..... 955
Dec. 1—The Late Mrs. Early (Dr.).....1000
Dec. 4—Billy's Letters (Com.).....1000
Dec. 8—The Dead Canary (Dr.).....1000

ECLAIR

Nov. 6—Life Under the Sea (Educational)..
Nov. 13—The Legend of the Eagle (Dr.).... 925
Nov. 21—Hands Across the Sea.....
Nov. 23—Portuguese Centaurs (Mil.)..... 600
Nov. 23—The Automatic Lighter (Com.).... 400
Nov. 28—Miss Masquerader (Com.).....1000
Nov. 30—The Five Daughters of Mr. Durand (Com.) .....
Nov. 30—Gussy's Congratulations (Com.)...
Dec. 5—In Humanity's Cause (Dr.).....
Dec. 7—There Fell a Flower (Com.)..... 660
Dec. 7—Manners and Traditions of Piemont (Edu.) 660
Dec. 12—The Musician's Daughter.....
Dec. 14—Her One Day's Dream.....

GREAT NORTHERN

Sept. 16—The Conspirators (Dr.).....
Sept. 23—Caught in His Own Net (Dr.)....
Sept. 30—The Conspirators (Dr.).....
Oct. 7—The White Tulip (Com.).....
Oct. 7—Barcelona (Scenic) .....
Oct. 14—Secret of the Underground Passage (Dr.) .....
Oct. 21—His Fidelity Investigated (Com.)..
Oct. 28—The Vicissitudes of Fate (Dr.)....
Nov. 4—The Actor as Soldier (Com.).....
Nov. 11—A Woman's Wit (Com.).....
Nov. 18—A Rendezvous in Hyde Park (Com. Dr.) .....
Nov. 18—High Scotland (Scenic).....
Nov. 25—The Theft of Mona Lisa (Com.)..
Dec. 2—The Penalty of Her Ambition (Dr.)

IMP

Sept. 25—Through the Dells of the Wisconsin in a Motor Boat (Sc.)..... 250
Sept. 28—'Tween Two Loves (Dr.).....1000
Oct. 2—The Rose's Story (Dr.).....1000
Oct. 5—Through the Air (Dr.).....1000
Oct. 9—The Sentinel Asleep.....
Oct. 12—The Better Way.....
Oct. 16—Uncle Pete's Ruse.....
Oct. 19—The Aggressor .....
Oct. 23—The Biting Business.....
Oct. 26—The Waif .....
Oct. 30—His Dress Shirt.....
Oct. 30—A Few Minutes with Steeplejack Lindholm .....
Nov. 2—King, the Detective.....
Nov. 6—Waiting at the Church (Com.)...1000
Nov. 9—The Wife's Awakening (Dr.).....1000
Nov. 13—The Fallin' Out.....
Nov. 16—Breaking the Seventh Commandment
Nov. 20—From the Bottom of the Sea.....
Nov. 23—Executive Clemency .....
Nov. 27—Uncle's Visit .....
Nov. 30—Over the Hills.....
Dec. 2—Percy the Masher (Com.)..... 750
Dec. 2—President Taft Dedicating the Naval Training Station at Chicago, Ill. 350
Dec. 4—The Dumb Messenger (Dr.).....1000
Dec. 7—Tony and the Stork.....1000

ITALA

Aug. 19—Foolshead—Manikin .....
Aug. 19—The Blunt Sword.....
Aug. 24—Modern School of Italian Cavalry..
Aug. 26—Foolshead—Chauffeur .....
Aug. 26—For a Straw.....
Sept. 2—Clio and Phyletes.....
Sept. 7—The Infinitive Ways of Providence (Dr.) .....
Sept. 9—Foolshead Hypnotizer (Com.).....
Sept. 9—Toto Has a Purse.....
Sept. 16—The Horse of the Regiment (Com.)
Sept. 16—Foolshead Charges Himself with Removal (Com.) .....
Sept. 23—The Mask of the Red Death.....
Sept. 23—The Hornet .....
Oct. 7—Foolshead a Model Guest.....
Oct. 21—Foolshead Quarrels Witb His Sweetheart .....
Oct. 28—Toto and the Dummy (Com.).....
Oct. 28—The Rearing of Pheasants (Dr.)..
Nov. 4—Foolshead's Holiday (Com.).....
Nov. 11—A Woman's Wit (Com.).....
Nov. 11—A Victim of Competition.....
Nov. 28—Second Dr. Crippen.....

LUX

By Prieur.

Oct. 6—Bill Has a Bath (Com.)..... 452
Oct. 6—Neighbors (Com.) 488
Oct. 13—A Dog in a Coiner's Den (Dr.).... 593
Oct. 13—Bill, Police Cyclist (Com.)..... 390
Oct. 20—Bill Pays His Debts (Com.)..... 442
Oct. 20—Henpecked Bertie Goes Fishing (Com.) 514
Oct. 27—Bill, His Wife and the Water (Com.) 455
Oct. 27—Bertie and His Rivals (Com.)..... 472
Nov. 3—Bill and the Bear (Com.)..... 554
Nov. 3—Tommy's Camera (Com.)..... 393
Nov. 10—Bill Taken for a Ghost (Com.)..... 426
Nov. 10—The Diversions of a Nursemaid (Com.) 495
Nov. 17—Saas Grund, a Village in the Alps (Sc.) 295
Nov. 17—The Mystery of Beaufort Grange (Dr.) 695
Nov. 24—Bill and Bertie Get Married (Com.) 325
Nov. 24—A Passing Cloud (Dr.)..... 658

MAJESTIC

Dec. 3—Love Heeds not Showers (Com.)...
Dec. 10—The Ultimate End (Dr.).....
Dec. 17—Little Red Driving Hood.....
Dec. 24—The Ultimate End (Dr.).....

NESTOR FILM COMPANY

Nov. 4—Mutt and Jeff and the Lady Stenographer (Com.) .....
Nov. 8—A True Westerner (Dr.).....
Nov. 11—Desperate Desmond Almost Succeeds
Nov. 18—Mutt and Jeff and the Unlucky Stars (Com.) .....
Nov. 15—The White Medicine Man (Dr.)..
Nov. 18—That Kid from the East (Com.)...
Nov. 20—His Vacation .....
Nov. 22—The Cowboy Pugilist (W. Dr.)....
Nov. 25—Desperate Desmond Pursued by Claude Eclaire (Com. Dr.).....
Nov. 27—Happy Hobo's Help.....
Nov. 29—When the West Was Wild.....
Dec. 2—Western Feud .....
Dec. 2—Mutt and Jeff and the Scheme that Failed .....
Dec. 6—Struck Gold (Dr.).....
Dec. 9—Desperate Desmond Abducts Rosamond (Com. Dr.).....

NEW YORK MOTION PICTURE CO.

("Bison")

Oct. 17—A Western Bride.....
Oct. 20—A Warrior's Treachery.....
Oct. 24—A Noble Red Man.....
Oct. 27—An Indian Hero.....
Oct. 31—The Cattlemen's War.....
Nov. 3—A Young Squaw's Bravery.....
Nov. 7—A Race for a Bride.....
Nov. 10—Wenona's Broken Promise.....
Nov. 14—The Winning of Wonega.....
Nov. 17—The Ranchman's Mother-in-Law (Com. Dr.) .....
Nov. 21—The Broken Trap.....
Nov. 24—White Fawn's Escape.....
Nov. 24—A Bad Man.....
Nov. 28—A Western One-Night Stand.....
Dec. 1—An Easterner's Peril.....
Dec. 5—The Empty Tepee.....
Dec. 8—A Range Romance.....

POWERS' PICTURE PLAYS

Oct. 21—The Awakening of John Clark (Dr.) .....
Oct. 24—John Baxter's Ward (Dr.).....
Oct. 24—The Little Brown Calf (Dr.).....
Oct. 28—The Revenue Officer's Last Case (Dr.) .....
Oct. 31—Apples and Destiny (Com.).....
Oct. 31—The Progressive Book Agent (Com.)
Nov. 4—The Pride of the West (Dr.).....
Nov. 7—Mobilization of tbe American Fleet
Nov. 11—For the Tribe (Dr.).....
Nov. 14—When First We Met (Dr.).....
Nov. 14—The Tell-Tale Parasol (Com.).....
Nov. 18—The Old Leader (Dr.).....
Nov. 21—Rivals (Com.) .....
Nov. 21—Views of Montserrat, Italy (Sc.)..
Nov. 25—Jug o' Rum (Dr.).....
Nov. 28—Too Much Injun (Com.).....
Nov. 28—The Lineman and tbe Girl.....
Dec. 2—The Wanderer's Return (Dr.).....
Dec. 2—Views of Lake Como (Scenic).....
Dec. 5—The Little Thief (Com. Dr.).....
Dec. 5—The Secret Order of Horns (Com.)
Dec. 9—Two Men and Girl (Dr.).....

RELIANCE

Nov. 15—The Moonshiners .....
Nov. 18—The Injustice of Man.....
Nov. 22—Helpless Man .....
Nov. 25—A Daughter of Italy.....
Nov. 29—Happy Thanksgiving .....
Dec. 2—The Poison Cup.....
Dec. 6—The Turn of the Wheel.....
Dec. 9—The Turnstile .....
Dec. 13—Love and Charity.....

REPUBLIC

Dec. 5—Auto Races .....
Dec. 16—Six Nations (Part I) .....
Dec. 17—Six Nations (Part II) .....
Dec. 23—Before Yorktown (Part I) .....
Dec. 24—Before Yorktown (Part II) .....

REX

Oct. 5—Lost Illusions (Dr.).....
Oct. 12—Chasing a Rainbow.....
Oct. 19—Her Sister .....
Oct. 26—A Breach of Faith (Dr.).....
Nov. 2—The Tale of a Cat.....
Nov. 9—Saints and Sinners.....
Nov. 16—The Return .....
Nov. 23—The Price (Dr.).....
Nov. 30—The Strangers .....

SOLAX COMPANY

Nov. 3—A Heroine of the Revolution (Dr.)
Nov. 8—An Interrupted Elopement (Com.).
Nov. 10—Grandmother Love (Dr.).....
Nov. 15—Baby Needs Medicine (Com.).....
Nov. 17—Only a Squaw (Dr.).....
Nov. 22—Husbands Wanted (Com.).....
Nov. 24—The Will of Providence (Com. Dr.)
Nov. 29—A Troublesome Picture (Com.)....
Nov. 29—Life on Board a Battleship (Com.)
Dec. 1—A Revolutionary Romance (Mil.)..

THANHOUSER COMPANY.

Oct. 13—The Tempter and Dan Cupid (Dr.)
Oct. 17—The Early Life of David Copperfield
Oct. 24—Little Em'ly and David Copperfield
Oct. 31—The Loves of David Copperfield...
Oct. 20—The Satyr and the Lady (Dr.).....
Oct. 27—The Jewels of Allah (Dr.).....
Nov. 3—Their Burglar .....
Nov. 7—The Missing Heir (Dr.).....
Nov. 10—The Last of the Mohicans (Dr.)...
Nov. 14—The Higher—the Fewer (Com.)..
Nov. 17—A Mother's Faith (Dr.).....
Nov. 21—A Master of Millions.....
Nov. 24—The Baseball Bug (Com. Dr.).....
Nov. 28—The Tempest (Dr.).....
Dec. 1—Beneath the Veil (Dr.).....
Dec. 5—The Newsy and the Tramp.....
Dec. 8—Brother Bob's Baby (Com.).....
Dec. 12—The Lady from the Sea.....

YANKEE FILM COMPANY

Sept. 15—Woman .....
Sept. 18—The Star Reporter.....
Sept. 22—The Girl and the Chauffeur (Dr.)..
Sept. 25—For the Wearing of the Green (Dr.)
Sept. 29—Man (Dr.) .....
Oct. 2—She Never Knew (Dr.).....
Oct. 6—The Goose Girl (Dr.).....
Oct. 9—His Second Wife.....
Oct. 13—Society Hobos .....
Oct. 16—The Lost Handkerchief (Com.).....
Oct. 20—The Man Who Came Back (Dr.)..
Oct. 23—The Drummer Boy of Shiloh (Dr.)
Oct. 27—Flower of the Forest (Dr.).....
Oct. 30—The Van Osten Jewels (Dr.).....
Nov. 3—At Daisy Farm (Dr.).....
Nov. 6—A Coward's Regeneration (Dr.).....
Nov. 10—He Didn't Like the Tune (Com.).
Nov. 13—Into the Light (Dr.).....
Nov. 17—The Two Rooms (Dr.).....
Nov. 21—A Master of Millions.....
Nov. 24—The Baseball Bug (Com. Dr.).....
Nov. 28—The Tempest (Dr.).....
Dec. 1—Beneath the Veil (Dr.).....

LICENSEES OF PATENTS CO.

BIOGRAPH

Nov. 16—Through Darkened Vales (Dr.).... Feet 990
Nov. 20—The Miser's Heart (Dr.).....
Nov. 23—Resourceful Lovers (Com. Dr.)....
Nov. 23—Her Mother Interferes (Com.)....
Nov. 27—Sunshine Through the Dark .(Dr.)
Nov. 30—A Woman Scorned (Dr.).....
Dec. 4—Why He Gave Up (Com.).....
Dec. 4—Ahe Gets Even with Father (Com.)
Dec. 7—The Failure (Dr.).....

EDISON

Nov. 17—The Ghost's Warning (Dr.).....1000
Nov. 18—The Story of the Indian Ledge (Dr.) 1000
Nov. 21—Life in the United States Army...1000
Nov. 22—The Bosun's Watch (Com.).....1000
Nov. 24—Home (Dr.) 1000
Nov. 25—A Perilous Ride (Dr.).....1000
Nov. 28—The Lure of the City (Dr.).....1000
Nov. 29—The Troubles of a Butler (Com.)..1000
Dec. 1—Pull for the Shore, Sailor (Dr.)...1000
Dec. 2—A Man for All That (Dr.).....1000
Dec. 5—The Awakening of John Bond (Dr.).1000
Dec. 6—John Brown's Heir (Com.).....1000
Dec. 8—The Heart of Nichette (Dr.)..... 985
Dec. 9—The Daisy Cowhoys (Com.)..... 990
Dec. 12—Buckskin Jack, the Earl of Glenmore (Dr.) 1000
Dec. 13—An International Heart-Breaker (Com.) 700
Dec. 13—Eskimos in Lahrador..... 300
Dec. 15—Brocton Fair and Horse Show..... 990

ESSANAY FILM CO.

Nov. 16—President Taft at San Francisco..1000
Nov. 17—The Point of View (Com.).....
Nov. 17—Excess Baggage (Com.).....1000
Nov. 18—The Cattle Rustler's Father (W. Dr.) 1000
Nov. 21—Too Much Turkey (Com.).....1000
Nov. 23—Old Fidelity (Dr.).....1000
Nov. 24—At the Stroke of Twelve (Dr.).....1000
Nov. 25—The Desert Claim (W. Dr.).....1000
Nov. 28—A Football Hero (Dr.).....1000
Nov. 30—Little Red Riding Hood (Dr.).....1000
Nov. 30—'Twas Ever Thus (Com.).....1000
Dec. 1—The Quinceville Raffle (Com.).....1000
Dec. 2—The Mountain Law (Dr.).....1000
Dec. 5—The Madman (Dr.).....1000
Dec. 7—The Long Strike (Dr.).....1000
Dec. 8—Getting Even with Emily (Com.)..
Dec. 8—Stray Bullets (Com.).....1000
Dec. 9—A Frontier Doctor (W. Dr.).....1000

GAUMONT
G. Kleine

Nov. 11—Manresa, a Spanish Town (Travel) 200
Nov. 14—Jimmie and His Country Uncle (Com.) 820
Nov. 14—The Outskirts of Paris (Scenic).. 164
Nov. 18—The Reckoning (Dr.)..... 875
Nov. 18—A Trip to Saxony..... 150
Nov. 21—The Sealed Confession (Dr.)..... 900
Nov. 21—A Stone Quarry in Saxony..... 75
Nov. 25—The Escape from the Dungeon (Dr.) 825
Nov. 25—Cave Homes in the Canary Isles.. 180
Nov. 28—A Busy Cupid..... 758
Nov. 28—Review of the Austrian Army..... 232
Dec. 2—The Promoter (Dr.).....1140
Dec. 5—Jimmie Tricks the Landlady (Com.) 475
Dec. 5—The Challenge (Dr.)..... 525
Dec. 9—Camoens, the Portuguese Shakespeare (Dr.) 610
Dec. 9—Important Scenes in Paris, France (Travel) 320
Dec. 12—Heroism (Dr.) 610
Dec. 12—Arabian Customs (Ind.)..... 366
Dec. 16—A Queen's Treachery (Dr.).....1000
Dec. 19—Through the Enemy's Lines (Dr.). 985

KALEM CO.

Nov. 20—Dan, the Lighthouse Keeper (Dr.)..1000
Nov. 22—How Texas Got Left (Dr.).....1000
Nov. 24—The Temptation of Rodney Vane (Dr.) 1000
Nov. 27—The American Insurrecto (Dr.)...
Nov. 29—Among the Irish Fisher Folk (Edu.)
Nov. 29—The Franciscan Friars of Killarney, Ireland (Top.) .....
Dec. 1—How Betty Captured the Outlaw (Com.) .....
Dec. 1—A Glimpse Into the Yellowstone National Park (Sc.).....
Dec. 4—Arrah-Na-Pogue (3 reels) (Dr.)...3000
Dec. 6—The Long Arm of the Law (Dr.)..1000
Dec. 8—Too Much Realism (Com.).....1000

LUBIN

Nov. 16—A Newshoy's Luck (Dr.).....1000
Nov. 18—A Romance of the '60s (Dr.).....1000
Nov. 20—My Brother Agostino (Dr.).....1000
Nov. 22—The Ranchman's Daughter (Dr.)...1000
Nov. 23—A Blind Deception (Dr.).....1000
Nov. 25—His Brother's Double (Com.).....1000
Nov. 27—The Man in the Taxi (Com. Dr.).1000
Nov. 29—An Actor in a New Rôle (Com.).. 600
Nov. 29—The Crah Industry (Ind.)..... 400
Nov. 30—A Nicotine Conspiracy (Com.)....1000
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Dec. 4—A Head for Business (Dr.).....1000
Dec. 6—Sins of the Father (Dr.).....1000
Dec. 7—Love's Lahor Lost (Com.).....1000
Dec. 9—The Teamster (Dr.).....1000

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Nov. 2—Mexican as It Is Spoken (Com.).. 590
Nov. 9—The Spur of Necessity (Dr.).....1000
Nov. 16—The Miser Miner (Com. Dr.).....1000
Nov. 23—An Oil Country Romance (Dr.)...1000
Nov. 30—The Reason Why (Com.).....1000
Dec. 7—A Western Girl (Dr.).....1000
Dec. 14—The Better Man (Com. Dr.).....1000

PATHE FRERES

Nov. 20—Pathe's Weekly .....
Nov. 21—Cain and Ahel.....
Nov. 21—A Grouch Cure (Com.).....
Nov. 22—A Pinch of Snuff (Com.).....
Nov. 22—The Bari Tribe (Sc.).....
Nov. 23—Cowhoy Life .....
Nov. 23—The Kioday Equilihrists.....
Nov. 24—Two Daughters of Havana (Dr.)..
Nov. 24—Comic New Year Games in Singapore .....
Nov. 25—The Lost Necklace (Dr.).....
Nov. 27—Pathe's Weekly No. 48.....
Nov. 28—Romance of the Mummy (Dr.)....
Nov. 28—Picturesque Hungary (Scenic).....
Nov. 29—The Incendiary Indians (Dr.).....
Nov. 29—Glimpses of San Francisco (Scenic)
Nov. 30—Oh! What a Thanksgiving Day (Com.) .....
Nov. 30—A Life Saving School in Australia (Scenic) .....
Dec. 1—Rover is Jealous (Dr.).....
Dec. 1—Capturing Polar Bear Cuhs (Scenic)
Dec. 1—Examination of the Stomach hy the X Rays (Edu.).....
Dec. 2—A Bear Hunt Romance (Dr.).....
Dec. 4—Pathe's Weekly No. 49 .....
Dec. 5—The Secret of the Confessional (Dr.)
Dec. 6—Hoho Luck (Com.).....
Dec. 6—Fishing in the Ceram Islands (Sc.)
Dec. 7—The Poisoned Arrow (Dr.).....
Dec. 7—French Cuirassier Manoeuvres (Sc.)
Dec. 8—Eva's Faithful Furniture (Com.)..
Dec. 8—Gathering and Preparing Cocoanuts in the Philippines (Scenic).....
Dec. 9—Her Little Slipper (Dr.).....
Dec. 11—Pathe's Weekly No. 50.....
Dec. 12—Youth Versus Age.....
Dec. 12—Small Trades in Malacca (Scenic)..
Dec. 13—The Flower Girl of Las Palmas (Dr.) .....
Dec. 14—An Episode of the Early Mormon Days (Dr.) .....
Dec. 14—The Magic Suit Case.....
Dec. 15—In the Grip of Alcohol (Dr.).....
Dec. 16—A Mother's Remorse (Dr.).....

SELIG

Nov. 16—The New Superintendent (Dr.)...1000
Nov. 17—A Spanish Wooing (Dr.).....1000
Nov. 20—The Convert of San Clemente (Dr.).1000
Nov. 21—The Night Herder (Dr.).....1000
Nov. 23—Blackbeard (Dr.) 1000
Nov. 24—Getting Married (Com.)..... 750
Nov. 24—In Japan (Edu.)..... 250
Nov. 27—The Right Name, but the Wrong Man (Dr.) 1000
Nov. 28—The Telltale Knife (Dr.).....1000
Nov. 30—An Evil Power (Dr.).....1000
Dec. 1—In Japan (Scenic)..... 500
Dec. 1—Seeing Cincinnati (Scenic)..... 500
Dec. 4—A Diamond in the Rough (Dr.)...1000
Dec. 5—A Frontier Girl's Courage (Dr.)...1000
Dec. 7—The Maid at the Helm (Dr.).....1000
Dec. 8—The Plumher (Com.)..... 600
Dec. 8—A Day with a Circus..... 400

URBAN ECLIPSE
G. Kleine

Oct. 4—A Jealous Wife (Com.)..... 338
Oct. 4—The Grand Chartreuse (Trav.).... 292
Oct. 4—Ezra and the Fortune Teller (Com.) 348
Oct. 11—Pardoned hy the Governor (Dr.).. 646
Oct. 11—Making Cheddar Cheese (Ind.)... 342
Oct. 18—Ordered to Move On (Dr.)..... 605
Oct. 18—Madeira, Portugal (Travel)..... 385
Oct. 25—A Woman's Slave (Dr.)..... 950
Nov. 1—Trapped (Dr.) 975
Nov. 8—An Eye for an Eye (His. Dr.)....1000
Nov. 15—The Hindu Jewel Mystery (Dr.)..1015
Nov. 22—Guy Fawkes (Dr.).....1010
Nov. 29—The Mysterious Stranger (Dr.).... 610
Nov. 29—Salt Industry in Sicily..... 372
Dec. 6—The Luckless Banker (Dr.).....1002
Dec. 13—The Tragedy of Old Age (Dr.)... 798
Dec. 13—Harhor of Marseilles, France (Sc.) 215
Dec. 20—The Miracle (Dr.).....1040

VITAGRAPH

Nov. 13—Suffer Little Children (Dr.).....1000
Nov. 14—The Girl and the Sheriff (Dr.)....1000
Nov. 15—Their Charming Mamma (Com. Dr.) 1000
Nov. 17—The Little Spy (Dr.).....1000
Nov. 18—Vitagraph Monthly of Current Events 1000
Nov. 20—Heroes of the Mutiny (Dr.).....1000
Nov. 21—Wistaria (Dr.) 1000
Nov. 22—The Half-Breed's Daughter (Dr.)..1000
Nov. 24—An Innocent Burglar (Com.).....1000
Nov. 25—The Life Boat (Dr.).....1000
Nov. 28—The Freshet 1000
Nov. 29—The Voiceless Message.....1000
Dec. 1—The Last Cent (Dr.).....1000
Dec. 2—The Husking Bee (Com.).....1000
Dec. 4—Saving the Special (Dr.).....1000
Dec. 5—The Hypnotist (Com.).....1000
Dec. 5—A Slight Mistake (Com.).....1000
Dec. 6—The Black Chasm (Dr.).....1000
Dec. 8—The Sick Man from the East (Dr.).1000
Dec. 9—His Wife's Secret (Dr.).....1000

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ALL KINDS OF MACHINES AND SUPPLIES.

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Powers Cameragraph No. 5 only $110. Model B Edison Kinetoscope, cost $225, for $140. Standard, cost $225, for $125. Motiograph, $75. Motiograph, $100. Cineograph, $65.

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Sanitary, Space-Saving, Life-Saving, Money-Saving.
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Canal Dover, Ohio.

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Chicago, Ill.

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is the business of the Laemmle Film Service at the high water mark of its history right now? Because the Independent films have improved so wonderfully; because we are buying every good thing produced; because we use brains in making up programs and because our service department is the best on earth. That's the sort of combination YOU ought to hook up with. Write!

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POWERS
MOTIOGRAPH

Moving Picture Machines

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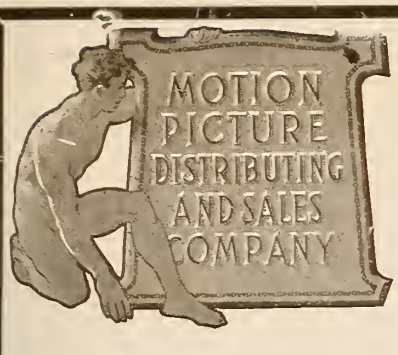
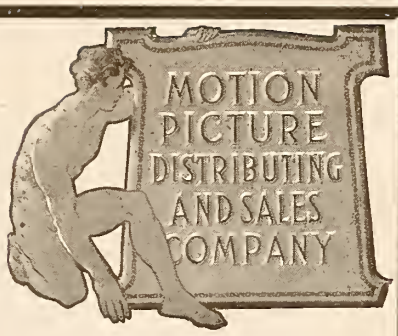


THIRTY-FOUR RELEASES



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AVAILABLE THROUGH SIXTY-THREE EXCHANGES IN UNITED STATES AND CANADA.

WEEKLY PROGRAM

MONDAY.....IMP, COMET, AMERICAN, CHAMPION, NESTOR; Tuesday's SOLAX starts December 18th.

TUESDAY.....THANHOUSER, BISON, POWERS, ECLAIR (Amer.)

WEDNESDAY..CHAMPION, SOLAX, RELIANCE, AMBROSIO, NESTOR.

THURSDAY ....REX, AMERICAN, ITALA, IMP, ECLAIR.

FRIDAY.....BISON, SOLAX, THANHOUSER, LUX, COMET.

SATURDAY....POWERS, ITALA, GREAT NORTHERN, NESTOR, RELIANCE; REPUBLIC starts December 16th; IMP starts December 2nd.

SUNDAY.....MAJESTIC; REPUBLIC starts December 17th.

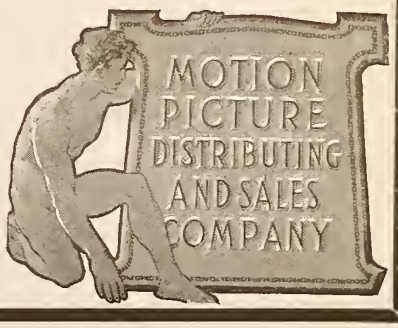
EXHIBITORS THE WORLD OVER

Are showing selections from this program in their theaters to packed houses.

THERE IS A REASON
NONE BETTER

MOTION PICTURE DIST. & SALES CO.

111 E. 14th St. NEW YORK CITY



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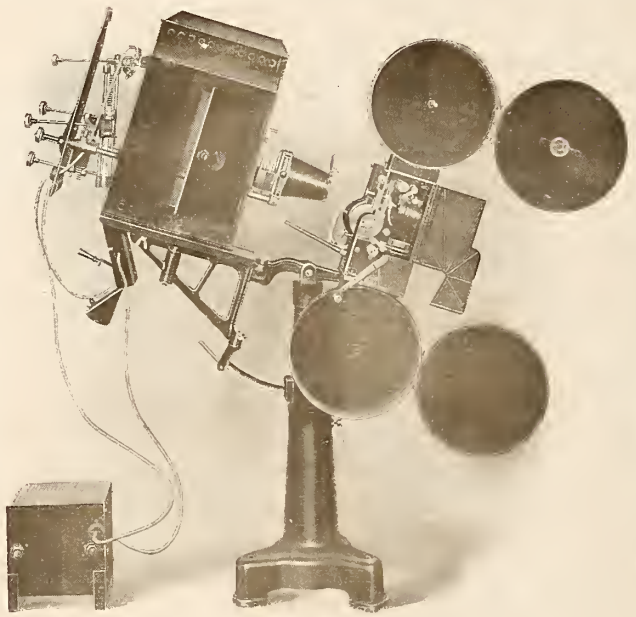
Simplex

THE PEER OF ALL

MOVING PICTURE MACHINES

The table for lamphouse is provided with a substantial swing movement which instantaneously brings the lamp into optical centre either with the M. P. Projection or Stereopticon lenses, and the Tilting arrangement, giving ample latitude, is governed by the moving of the support through the arc provided at the back of the stand.



The base, at its centre, rests on a device by which the machine can be swung to right or left, and the centre of gravity of this stand, together with its table support, and in conjunction with the Head and lamphouse, owing to careful calculation provides a machine of perfect rigidity and freedom from all vibration.

NO MORE TROUBLE WITH CITY EXAMINERS IF YOU USE THIS

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I wish to say that the "Simplex" is the greatest machine on the market, after having used four other makes. If you care to use my judgment as a recommendation you may do so. It is from the heart, and I have had lots of experience with machines. Considering everything it is several years ahead of anything on the market today.

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MOVING PICTURE NEWS

Volume IV
No. 49

December 9
1911

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SCENE FROM

The Violin Makers of Nuremberg

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The MOVING PICTURE WORLD says: "The VIOLIN MAKERS OF NUREMBERG is a notable film . . . an idyl . . . a delicate subject done in a dainty way . . . holds the interest . . . is an example that we hope to see followed by all independent manufacturers."

The film is released FRIDAY, DECEMBER 22.

GET IT!

ASK YOUR EXCHANGE

GET IT!

WRITE FOR A SPECIAL LIST OF MUSIC

RELEASED
FRIDAY, DECEMBER 15

"THE LITTLE KIDDIE MINE"

Little Toots, the daughter of a prospector, imitates her father at the hardy task of gold-digging. She locates a cache of a highwayman and imagines she has discovered a mine with an unlimited supply of bags of gold.

RELEASED
WEDNESDAY, DEC. 13

FICKLE BRIDGET

This is a satiric comedy dealing with the aspirations and the heart ailings of a cook with an inheritance. A grocer and an iceman are in love with her and her money—and a Count is also in love with her and her money—principally her money. The Count gets her as a result of a duel. The situations are absurdly funny.

RELEASED
WEDNESDAY, DEC. 20

LOVE, WHISKERS AND LETTERS

A jealous lover creates "a tempest in a teapot" because he sees his sweetheart kissing a bewhiskered gentleman—who happens to be a "long-lost brother" of the girl. He sends her a letter breaking off his engagement. After the letter is gone he learns of the relationship between his girl and the bewhiskered gentleman. His attempts to intercept the letter are roarously funny. The climax, however, is the novel feature of the story.

Solax

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Solax Company CONGRESS AVE. FLUSHING, N. Y.

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"COWGIRLS' PRANKS"—Tuesday, December 19, With Lots of Pretty Girls.

"AN INDIAN MARTYR"—Friday, December 22, A Clever Indian Plot.

"THE RUN ON THE BANK"—Tuesday, December 26, A Sensational Story in Which a Man Saves His Employer's Money in a Thrilling Scene in Which the Maddened Mob Fights to Reach the Paying Teller's Window.

"GETTING HIS MAN"—Friday, December 19. The Sheriff Gets His Man, But Before He Does So You Are Treated to Some Thrills. In One Scene Horse and Rider Come Tumbling Down the Precipitous Mountain Side. A Wonderfully Staged and Acted Film.

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SPECTACULAR SENSATIONS!
COMING! COMING!

New York Motion Picture Co.

1 UNION SQUARE NEW YORK CITY

A NEW STUDIO

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NEW PLANS
FACILITIES
SUBJECTS

Have also been introduced into CHAMPION SYSTEM. And why all this, Mr. Exhibitor?

ANSWER:—To Turn Out the Best Pictures Possible in a Modern Plant

RELEASES FOR THIS WEEK

RELEASED DECEMBER 18th

The Coward's Flute

When the tide of battle surged into defeat, Arthur Paget's cowardice fell off, and he heroically led the troops back upon the wave of victory.

RELEASED DECEMBER 20th

By Decree of Fate

A great drama of life's occurrences as wrought by the hand of fate. A real realism.

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THE THANHOUSER "GREATEST DECEMBER"

Let us help decorate your lobby for the Holidays—Mail us the coupon in the lower left-hand corner.

"SHE"

Request *NOW* the "Greatest Decemher's" *GREATEST* Picture!

IN 2 REELS
RIDER HAGGARD'S MYSTERY MASTERPIECE
TUESDAY, DEC. 26

A Special and a Feature Issued as a Regular Thanhouser Release

RELEASED TUESDAY, DEC. 19

"Greatest December's" Human Interest Film

The Tomboy

is a person that is well calculated to corral your admiration, with her brave and independent spirit, characteristic as it is of a Nation of Freemen. Her tiny sister, too, has qualities that will play upon your affections—she it is who finally brings The Tomboy into her own. The picture is quite an oddity in the human interest way and that's why it's found in the "Greatest December" list. Ask for it when you ask for the "Greatest Decemher" features.

"CINDERELLA"

RELEASED FRIDAY, DEC. 22

The Second "Greatest December" Feature

Cinderella

FROM THE MOST FAMOUS FAIRY STORY KNOWN

Just tack up the "Cinderella" Query-Sheet that you get when you mail us the coupon in the lower left-hand corner, and the supreme excellence of the film will do the rest. At some stage of the game we've every one of us read "Cinderella"—or HAD IT READ to us—and the questions on the Query-Sheet will awaken fond recollections—which will draw 'em in. The change of the lizards to horses, the pumpkin to a coach, and the other transitions, are really marvelous.

EXTRA! Plenty of Billing Matter for "SHE!"

Thanhouser Company beg to announce that the exhibitor can secure from his exchange TWO kinds of one-sheet four-color lithos for "SHE," and a THREE-SHEET ARTPOSTER. The supply of the three-sheet Artposters is limited and it is requested that you give your exchange NOW an idea of how many three-sheet Artposters you will require.

THANHOUSER CO., NEW ROCHELLE, N. Y.:—Send me FREE Lobby Decorations for your "Greatest December" features. I am getting "The Thanhouser News." I am not

(NAME).....

(ADDRESS).....

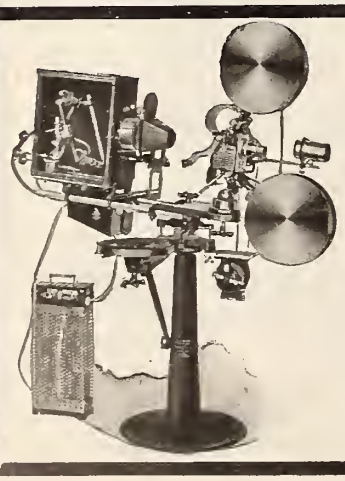
(EXCHANGE).....

CLIP AND MAIL THIS DAY

THANHOUSER CO.

NEW ROCHELLE, N. Y.

Sales Company agents for U. S. and Canada.



One Hundred and Fifteen Thousand People in the First Fifteen Days

was the attendance at the lectures of the Southern-Union Pacific Railway System at the Land Show, Chicago, November 18th to Decemher 9th, 1911.

This great railway system has given substantial proof of their unhounded faith in the moving picture as an advertising medium by investing over Twenty-five Thousand Dollars for an exhibit of only three weeks. This company had erected for their purpose two complete moving picture theatres seating ahout 500 people in each and conducted alternately one-half hour lectures.

THE MACHINES USED WERE ONE 1908 MODEL MOTIOGRAPH AND ONE 1910 MODEL MOTIOGRAPH—"NUF SED."

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Telephone, 4092 Chelsea

Sole Agent and Correspondent for advertisements in Great Britain B. Allan, 8 Sherwood St., Piccadilly Circus, W., London

Chicago Representative: Warner Kennedy, 844 Waveland Avenue. 'Phone 3818 Lake View.

ALFRED H. SAUNDERS, Editor.

This newspaper is owned and published by the Cinematograph Publishing Company, a New York corporation. Office and principal place of business No. 30 West 13th Street, New York. Alfred H. Saunders, President; John A. Wilkens, Secretary, and W. M. Petingale, Treasurer. The address of the officers is the office of the newspaper.

SUBSCRIPTION: $2.00 per year. Postpaid in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands. Canada and Foreign Countries: $2.50 per year. All communications should be addressed to The Moving Picture News, 30 West Thirteenth Street, New York City. ADVERTISING RATES: $60 per page, $30 ½-page, $15 ¼-page, single column $20, $2 per inch. Discounts, 20% 12; 10% 6; 5% 3 months.

Volume IV **December 9, 1911** **Number 49**

FAIR CRITICISM

WE, in our editorial capacity, have often been taken to task for speaking so plainly, telling so unvarnished a story, calling a spade a spade and a shovel a shovel, threatened with libel actions until we began to wonder whether it was worth while writing as we did to try and tell our readers the truth, the whole truth, and nothing but the truth. We felt (in spite of adverse criticism, in spite of giving offense to a few who winced at having the truth told) that we were on the right track and we did not fear, because we have always held that right will eventually win the day. It justifies us and gives us great satisfaction to clip the following from the *Editor and Publisher* as a vindication of our attitude:

PRESS MUST BE FREE

Important Decision Handed Down in the Cook Case in St. Louis

The Court Upholds the Right of Editors to Criticise Even in Severe Terms a Public Dereliction of Duty—Post-Dispatch Relieved of $50,000 Libel Verdict Awarded Former Secretary of State

The Supreme Court of Missouri last week reversed a judgment of $50,000 obtained by Sam B. Cook, former Secretary of State of Missouri, against the St. Louis Post-Dispatch. The suit grew out of an editorial in the Post-Dispatch commenting on the failure of the Salmon & Salmon Bank of Clinton, Mo., in 1905, and criticising Mr. Cook, then Secretary of State, for delaying to close the institution when insolvent.

The decision handed down by the court, lawyers say, is one of the most important returned in a high court in recent years.

"The legal propositions involved—that a newspaper has the right fairly and honestly to comment upon a matter of public interest," says the decision, in which all the Supreme Court judges concur, "and that the official conduct of a public officer is a matter of public interest—are well settled.

Free Speech is Fundamental

"The people are not obliged to speak of the conduct of their officials in whispers or in bated breath in a free government, but only in a despotism. On the contrary, they have the right to speak out in open discussion and criticism thereof, the only test being that they make no false statement. And this is the great safeguard of free government and of pure government. This is fundamental among us.

"It is the duty of a public newspaper to tell the people, its subscribers, its readers, the facts that it may find out about public questions or matters of public interest, and it is its duty and right to draw inference from the facts known—draw them for the people."

After defining the rights and duties of a newspaper, as has been quoted above, the Supreme Court decision added:

"The prevailing or majority opinion is often the wrong one, and for that reason the law gives full latitude to the expression of any and all opinions on things of general concern. It does not matter that the opinions or inferences expressed are not the most charitable or reasonable ones, or that they are the wrong ones, provided they be based on the facts, and the facts are capable of them.

Latitude in Such Criticism

"This is the rule of latitude of discussion and criticism of the conduct of everyone who holds a public office, or writes a book, or does any act by which he invites public attention and criticism.

"In the exercise of the right of criticism in matters of public interest, it necessarily follows that public officers will not always be placed before the people in their true character, but that their official acts will be misconstrued and wrong motives be imputed, even when they are entirely free from blame and no valid basis for unfavorable comment exists. That is the common experience of all who have had public office."

The decision quotes an expression of the noted English jurist, Cockburn, as follows:

"Those who will fill a public position must not be too thin-skinned in reference to comments made upon them. It would often happen that observations would be made upon public men which they knew from the bottom of their hearts were undeserved and unjust; yet they must hear with them, and submit to be misunderstood for a time, because all knew that the criticism of the press was the best security for the proper discharge of public duties."

Sets Broad Precedent for Papers

In conclusion, the decision enunciates a principle which lawyers say is of sweeping importance to newspaper editorial writers, saying:

"Whether the plaintiff, in failing to enforce the law, * * * was or was not actuated by the motives imputed in the article complained of, we are satisfied that such an inference and comment was fully warranted by the facts and circumstances in evidence, and as the facts upon which the comment was made were true, the publication was not defamatory under the law of libel, but was privileged as a criticism and comment upon a matter of public interest.

"In the conclusion arrived at we have not overlooked the principle of law that comment and criticism, to be privileged, must be fair and honest, and not malicious; and that whether it is fair and honest is a question for the jury. While that is the law, the burden is on the plaintiff to prove that a comment is unfair and dishonest, and if there is no evidence upon which a rational verdict could be found on the basis that the comment is malicious, as we hold in this case, the case should not be submitted to the jury."—Editor & Publisher.

After reading the above, will some of our critics withdraw their harsh opinion, and give us credit for a little prescience and knowledge of what was due to his readers from the editor in saving them from snags?

A PRACTICAL PLAN OF TEACHING WITHOUT BOOKS

By Mary Lawton Metcalfe

THERE is great displeasure at present among many parents and teachers of New York that text-books of the pupils are used so long as to render them soiled and unfit for handling. The educational authorities say they cannot afford (!) at present to replace them with new!

Himmel! Shall the thousands of boys and girls be exposed to unnecessary germs of disease from handling unclean school books? By no means. Let the grimy volumes, anything but inspiring, be cast by the janitors into the furnaces below stairs. From the ashes let this new thought suggestion go out with mental force: Bring in the picture man. With his help a clever imaginative teacher can work in all kinds of lessons from the films—for instance—which have floated in my memory box to be ready for a "color man" to paint. Some seventy thousand boys and girls, I am told, are only getting half-day sessions. Ah, then, let us have them from 1 p. m. to 3 p. m. for simply reading, writing, composition, and dearly beloved spelling!

May I be teacher, Mr. Picture Man? This is my plan. The Board of Education, or Mr. Rockefeller or Mr. Carnegie or Miss Gould, or even a theater proprietor will give us free seats in a showhouse. An assembly room will do splendidly, if we can seat five hundred. Mark ye, ladies and gentlemen, the class is "five" hundred "part-timers," who are sent home to play in the gutters; sew on buttons in the sweatshops; or do any old mischief that destructive energy suggests.

Mr. Picture Man is getting ready for his slides.

Now, as teacher lady, I am telling my big class to watch every picture with both eyes wide open.

Let us take, for instance, the picture story from memory box—"The Captain's Treasure." Then scenes in New York City for home geography. "Hands Across the Sea" for American history. Enough for one day.

Well, girls and boys, you like the pictures! Isn't this a grand way to learn with eyes?

But the pictures cannot do "everything!"

They will only come again, if you show us how much each pupil can do for himself.

I want you to bring me in a written story of the pictures you saw to-day. Write in ink on one side of the paper. Spelling, composition, neatness, will each count 100 per cent. Twenty-five of your stories will be read aloud and all papers handed up for correction. The best work will give champion medals to wear a month. The stories will be read and corrected and the best of them put in The Moving Picture News.

That's home work enough for Tom, Dick, Harry, Sally, Jane and Sue!

And not a ragged book to look at!

Do I think the modus operandi of this new thought practicable? There would be no sense in adding suggestion, if as one of a class and collection I had not had my own pen trained from picture stories.

The great aim of expansive progressive education is to draw out budding ideas of the pupils—hence educio, the cornerstone of education; virtually a drawing-out; and not the one-sided affair of putting-in a glorified hash of dates, reasons and hard nuts to crack!

The picture man gave his lesson in ideas. So much for Lesson I.

Teacher—Lady takes up the job and "draws out," next day or two days after the expression of the mental-films in each child's repository of understanding. However crude the beginning, every effort is valuable in making clear-thinking, a progressive act absolutely necessary in clear, coherent talking and writing.

It is to picture stories that I attribute a hold on English as a press woman. Those in use at our Southern school only moved when we fastened them to the blackboard to get a better view.

With a picture before a class the imagination of each child is aroused and the teacher has just so much insight into the workings of each young thinking-box. It is the daily practice of short, forceful sentences, arranged in paragraphs and topics from the youngest grades of all schools, which develops pure English, grammatical construction and elegance in style and diction.

Again claiming a practical knowledge of picture teaching from my own experience, I assert without apologies or debate that picture stories are the invaluable stepping stones from primary schools upward, ad libitum.

Without effort, boys and girls find themselves taking intelligent notes of lectures in classroom, and are able to expand them into profitable essays and themes for their teachers. This is a bomb I am going to throw right into educational circles.

In spite of the millions of dollars granted for public education in New York City, my recent experience in one borough shows that there is an appalling poverty of ideas and no degree of expression from the pupils of the schools of at least one borough.

In an educational contest which I directed fifteen hundred specimens of pupils' work were submitted; ranging from kindergarten through high school grades.

Not one-fourth per cent were foreigners. That is the excuse for bad spelling in Manhattan—no! here were American girls and boys. All raffia works, in sewing, braiding, etc., carpentering, drawing, etc., were excellent and deserve the highest praise; but English composition; long-hand writing and spelling are a "joke." So entirely primary were the efforts of high school grades in essays for prizes as to be ruled out in competition!

There is great dissatisfaction among parents not only with children at public schools, but that private schools also have followed suit and "trump out" art to take the place of so necessary an educational equipment as English dictation.

One must hide his independent ideas with his chronological birth date behind a mask these days; still, what gives better evidence of education and culture than a good English letter from a stranger!

Young men and women may lead the race in basketball, folk dancing, coloring and braiding, but the back rows are filled with "cutters," when essays and themes are called.

A detailed force of officers with brass buttons are "doing" the house-to-house canvass in Greater New York.

Another census is on foot. And the howl from the Commissioner of Education at the national capital is echoing even in New York.

Not fifty per cent of the American boys and girls stay at school, when they can "cut out!"

"Why? Why? Why?" all states are asking. And we can tell you right here in plain American—because the foundations of common school education are fashionably neglected. Fractions are too common to be hammered. Spelling "occurs," and impressions of educators are deemed more valuable than individual expressions of what pupils really do mentally grip.

Geography is taught generally without the necessary daily "quiz." Is it any wonder that professors way up report a "nebulous condition" of ideas!

Now, then, let the moving picture people come out on both feet and stand up for their convictions. Let them say, "Gentlemen, we guarantee to get the attention of your children; we can teach the eyes, but it is "up to" your teachers to draw out the products of busy young minds that we set a-thinking."

Success to common-sense education!

OPERATORS, LISTEN!

The man behind the gun, who is really the pivot wheel of a moving picture entertainment, is the operator. He is the man, who, to a certain degree, makes or mars the show. It is up to him to focus properly, to illuminate properly, and to unroll the film at a pace designed to properly demonstrate all points of interest in the film.

His is a responsible position. And as the engineer of a railroad train is ever in the front, exposed to the dangers of the head-on collision, so is the operator of a projecting machine in a moving picture theater exposed, and in fact, the only one really exposed to the dangers of fire or explosion.

Of all those connected with the moving picture entertainment he is the one least thought of, and we fear, least appreciated. Who ever stops a moment while viewing the many delightful pictures which are presented to the eye, to think of the man in the gallery, or up in the rafters somewhere, inclosed very often in a miserably ventilated booth, unless perchance, something happens to go wrong on the screen, and then is it not with a grumble that our thoughts travel rafterward? "What is the matter with that man? Why does he make such a mess of that picture?" are our inward and very often our outward comments.

However, there are times. I will admit, when he is deserving of the dissatisfaction displayed toward him. We have sat in theaters when the film whirled round at such a rapid pace that the quickest eye must fail to catch the titles of the different scenes. So, Mr. Operator, though I have infinite respect for you, I would enjoin upon you to work in such a manner as to win commendation from those who know, unmindful of the indifference of the masses to the man who

does the work, and without whose services the show cannot go on. The fact that we sometimes come across a poor one only makes us the more appreciate those of you who do conscientious work.

The operator can be the producer's best friend.

"FICKLE BRIDGET" (SOLAX)

Critics unanimously advocate the elimination of burlesque and slap-stick from comedies. Straight comedy, of course, "comes over" stronger with the elimination of these objec-

tionable features. There is, however, a peculiar kind of comedy of which many producers fight shy. In that peculiar style of comedy there is a slight mixture of burlesque and slap-stick, and their application in proper measure without hurting the general scheme is difficult. For this reason manufacturers are usually lukewarm in their reception of scenarios with those apparently objectionable features incorporated. Unless the story is "handled with care" its appearance on the screen is usually received with a storm of protest. If carefully produced, such comedies can come under the head of satiric comedy—or comedy with a keen edge.

Such a comedy, carefully produced, is "Fickle Bridget"—the Solax release of Friday, December 13. It is a comedy with a keen edge—because it picturesquely "shows up" striking frailties of human nature in a pointed way. It, in a subtle manner, interprets the ambitions and the aspirations of a cook from Cork, Ireland, who inherits a fortune. It brings out forcefully the servant problem, and the point of view of foreign nobility and their attitude toward matrimony and the dollar.

The plot of this story concerns a cook, who, after her inheritance of a fortune assumes "airs" which she cannot support by her limited intellect. She has ambitions as a fencer, and engages a count to teach her the art of handling foils. Her former associates and admirers, a grocer and an iceman, are not good enough for her, and she finally accepts the proposal of the count—when the iceman and the grocer show themselves up as liars and unqualified for the tender profession of love.

The situations are absurdly funny and the satire is strongly emphasized.

NEW NAME

The Independent Moving Pictures Company of America —familiarly known as the "Imp"—has called upon the courts to change its name to The Imp Films Company.

"Because," explained Mr. Laemmle, president of the concern, "nobody ever took the trouble to call us the Independent Moving Pictures Company of America. The name was too cumbersome and I considered it folly to keep advertising a name that nobody would use.

"I will venture to say that of the hundreds of letters we receive every day, not one per cent addressed us by our full title. Most of the letters came addressed to the 'Imp Films Co.,' so we adopted that name as the most natural for the people to remember. Others merely addressed us as 'The Imp' or 'The Imp Co.'

"Of course our films will continue to be known as 'Imps' but our new trade-mark, just registered, will contain the name 'Imp Films Company' in the form of a circle, while the little figure of an imp holding a banner bearing the word 'Imp' will still appear in the center.

SO I WENT TO SEE MARION LEONARD

For weeks there had been whisperings and wondering regarding the gifted lady's absence from the screen; rumors and reasons ran riot; conjectures and questions followed fast and followed faster; but the oracle was mute, and there was none who knew the answer. The perplexing puzzle lingered and lengthened.

Exhibitors asked, and a question was their answer. Exchange men inquired, and learned only a mystery. Manufacturers furrowed their brows—and that wasn t the only plowing they did. But the elusive and illusive Miss Leonard became more so. Until—

An announcement came. Miss Leonard was engaged to the Gem Motion Picture Company. A sweet greeting to the legion of her friends cleared the mystery, but put the other manufacturers in a haze. It was all done so quietly, so quickly; and the wonder of the moment before continued and increased? The whisperings and wondering played a return engagement, only now in a much larger role. Chat and comment went the rounds of the new film and the popular star, and the great expectations entertained for both. And then the glee chorus sang a chorus and several encores, with the accent on the glee. Exhibitors were delighted; the moving picture public, via the former gentlemen, were ditto; the exchange men were likewise, and the other manufacturers—well, this is a respectable paper, so we can't repeat their expressions of approval.

. . . So I went to see Marion Leonard.

From the very second she extended her firm little hand to grasp mine that is neither, the gifted goddess had the eight million and ninety friends that are said to admire her—plus one. It is impossible for anyone to know Miss Leonard for five tricks of the clock without really loving her and wishing to know her until the last clock is unwound. She has the prettiest smile in captivity, the sincerest gleam eyes ever held, the sweetest and most sympathetic face God ever put on two feminine shoulders. Every inch of her is winsome charm and appealing personality—and she is five feet five. Besides, she is modest, for which reason I am telling all

MARION LEONARD

these truths about her. She couldn't be conceited to pay an election bet—which is not suggesting that she is a suffragette. She's the sweetest bit of femininity that ever strayed away

from the angels—and that kind is not suffragetical; we say this even though the statement will prevent your showing this number of the News to your wife.

We talked of many things—except herself. That was impossible. All the agencies of persuasion I attempted to employ with a view of causing her to talk about herself met with dismal and disconcerting failure. She would talk about her work, not about herself. Yet—isn't it the same thing?

For herself is reflected in every gesture and expression of her acting. Her personality pervades the atmosphere of every picture in which she appears. There is a subtle influence that emanates from her, that steals into our hearts and sings its way into our souls. And her eyes—they tell us things—tell us things the human lips could never convey! They flash, and the fires of life and the heat of its battles are translated into our being. They gleam, and courage and the ideals of humankind assume incarnation. They glow, and everything base and banal in our beings depart, leaving only a great tenderness for the things of the earth, and a giant thrill of gladness to be on it. Those eyes mock the world's weakness and triumph in its victories. They speak a message of sweetness and purity, with a suggestion lurking in their depths of things unknown to us and unknowable.

"We are going to make the silent drama eloquent," she said. "We are going to make it speak the things that are in our hearts—yours and mine and the hungry hearts of the rest of us humans. We are going to portray their emotions, their aspirations, their yearnings, and our pictures will have enough realism to make them recognize themselves and their gropings and grapplings. We are not going to have illustrated sermons, but rather 'talking pictures'—pictures that will talk from the shoulder, straight to the heart, and beyond—pictures that will tell the truths we know but can't express, and show the shams and shallows of life. We are going to put into each picture released by us a "still small voice,' but it will be loud enough to be clearly heard.'"

She says these things as though she means even more, as though she would rather underestimate the purposes and prospects of the Gem Motion Picture Company than exaggerate them. We feel as she speaks her own creative genius, her own sublime ideals and lofty aspirations, and a great, uncompassable determination to instill them into her work in telling fashion. Then the wonderful eyes close for a brief instant, and quickly open wide again, and—

"You know," she says, "most actors and actresses make the mistake of acting! There are many motion pictures in which the message of the story is lost, simply because the actors acted! The audience feels, unconsciously, or subconsciously, that the incidents and attitudes being portrayed on the stage are assumed, affected. That's just it—they know they are attitudes. But if one were natural, if one showed the grief of a seared soul, the torture of a wrecked heart, the dismal discovery of disillusionment, the vain yearning for things beyond our reach, the discontent with which we accept Destiny's decisions, in such a manner, by such a means as to cause the audience to dismiss the natural personality of the players from their minds, and see and feel only the characters they assume—if we followed this line more often and more consistently in pictures, I venture the opinion that it would not be long before the daily newspapers would review photo-plays and recognize them as a legitimate branch of the legitimate drama. We are going to try to do just that."

No egotism, no self-complacent conceit, only the expression of a desire and a possibility of success in attaining it are conveyed by the sentence, "We are going to try to do just that." And somehow I feel more confidence in Miss Leonard's ability and that of the Gem Motion Picture Company to accomplish their ambition than Miss Leonard seemed to express herself.

Readers, watch Gem. Watch Miss Leonard. The date of their first release has not yet been decided, but keep track of it when it is. It's going to be worth while. You know, we can just sense some things; we feel just how much and how little we can expect from a venture from the first impression of it; and our impression of the Gem Motion Picture Company, Miss Leonard and their combined efforts would be very, very flattering to all concerned if they were susceptible of flattery.

I'm going to take advantage of Miss Leonard's kind invitation to call again. It's a real inspiration to talk to her. And there's something about the atmosphere of the place that is warm and genial, and inspiring and inspiriting. She seems to cast her radiance over all and everything and—I am going to call again!

Waterloo, Ia.—A new opera house will be erected here to replace the one destroyed by a tornado.

A PROMINENT INDEPENDENT HOUSE

THE LYRIC THEATER, LOS ANGELES, CALIFORNIA

The Lyric Theater, 130 South Spring street, Los Angeles, Cal., is one of the prettiest and best five-cent houses in the city, and since changing from Trust to Independent service several months ago, business has wonderfully increased.

Four reels of pictures are shown, the program changing twice a week. The seating capacity of this popular theater is 400, and under the judicious management of Messrs. Howell and Skinner, it is always kept filled.

A $1,000 Peerless organ has recently been installed, which adds greatly to the pictures.

Two machines are used, and these, under the charge of Mr. E. Geary, always insure the best of projection.

THE MOVING PICTURE TRADE JOURNAL

What is more convincing of the increasing popularity of the animated picture playlet than the demand for the moving picture trade journal? Nearly every operator, theater proprietor, scenario writer, and critic subscribes for the trade papers. A few years ago, such publications were comparatively unknown. Now copies of the Moving Picture News can be found on every newsstand and the subscription lists are growing larger every week. Nearly every daily newspaper office of any importance has one or more picture trade journals on its exchange list. Not only those interested in the business read these papers but many others, partial to the Nickelodions, subscribe. Everyone, seemingly, wishes to learn the inside gossip of the picture business and the trade journal is rapidly becoming a formidable rival of the popular-priced magazine.

St. Louis, Mo.—The Vaudeville Theater Co. will erect a new moving picture theater at 2312 S. Grand avenue.

St. Louis, Mo.—The Vaudeville Theater Co. will erect a new moving picture theater at 2806 N. Vandeventer avenue.

Trenton, N. J.—The Nicolet Moving Picture Theater on S. Broad street was damaged by fire to the amount of $500.

Sunday

THE first day of the week, the first day of the year; not alone in priority of time, but in priority of principle, in priority of pre-eminence and prominence. It is a day of hallowed memories, of memorable reminiscences; a day of sweetness and serenity, with just a suggestion of solemnity and sadness, yet a sadness that is not sere but soothing. There is never so much peace in the world, never so much peace in our hearts, never so much song and solace in our souls, as on Sunday!

Roses and peace; the lull of strife; calmness and contentment; the happy carolling of carefree creatures of the air! The sea itself is a sermon, the sky a psalm. And everywhere—roses and peace!

Wars and woes; vanity and vaunting; pride and predatory prerogative; crime and cruelty; folly and futility—these are forgotten! We know only the homily and harmony and homage of an humble heart, and a sacred tranquility pervades and permeates all.

Sunday, the first day of the week, the first day of the year, the first day that a new-born world emerged from desperate darkness, from night and blight, and rejoicing, looked upon the light!

Sunday is not only a day of rest, but a day of recreation. We find church unity manifesting itself in such ways as the opening of all art galleries to the public on Sunday.

Minneapolis, Denver, Omaha, San Francisco and other cities have municipal concerts on Sunday, with moving pictures for the instruction and amusement of the people.

THE GEM MOTION PICTURE CO.

OF THE CENSURING OF THE MOTION PICTURE THEATER

By Margaret I. MacDonald

There are apparently and actually two opposing factions hard at work to determine the ultimate fate of the moving picture. The good, healthy minded individuals who are honestly and without prejudice striving for the welfare of the human race, reaching to every corner of the earth for the best and most modern method of conveying knowledge to the human brain, have set their seal of approval upon the motion picture as second to none.

On the other hand, there is a set of individuals who must belong to one of four classes—the ignorant, the short-sighted, the malicious, or the abnormally selfish. These people continue to rail against the motion picture theater as a thing most unsavory and ungodly. To them every motion picture theater doorway is a hideous, yawning chasm, placed on the thoroughfare to entrap the tender young and to debase the morals of the weak-minded individual.

At least this would be our inference from such statements as the following made by Miss Kate Davis, of Wilkes-Barre, Pa., in the Old Stone Church. "They are the hotbeds of iniquity," "training schools for criminals," etc. The matter has been under discussion at the Cleveland branch of the Moving Picture Exhibitors' League of America. These gentlemen have promised every assistance that is in their power to give in helping to eradicate the effect on the general public of just such damaging remarks as the above spread broadcast by antiquated calamity howlers, and to bring the public to a better frame of mind in the matter and an understanding of the mission of the motion picture.

All reform movements meet with more or less persecution. And though the advent of the motion picture cannot exactly be called a reform movement, still it is another loophole through which knowledge is striving to force herself to make more definite and lasting her impress upon the brain of man. It is but the old, old story of the old combating the new—the diversity of opinion caused by a difference of viewpoint; the mind fenced in by limitations of conventionality and custom combating the mind that has swung itself out into the open, viewing the laws of God and man with something more of rationality.

Must we repeat so often our belief in the successful and glorious future of the motion picture in the world of education and art? And our faith in the rapid eradication of all that is evil which may have been connected with the motion picture, or with the motion picture theater, until the tongue grows weary of reiterating and the ear of listening?

Only a few days ago I made it my business to question a man who has a family of young children, as to the effect of the motion picture theater on the young members of his flock. Said he: "My children have been in the habit of going every day after school to the motion picture theater, and their great regret now that we are living out of the city in a place where the facilities for seeing pictures are not as good, is that they cannot go to look at the pictures." Said he: "I have one boy sixteen, another of fourteen years, and some smaller, all of whom are more or less different in type. When they come home from the motion picture theater each one makes his criticism, which is sometimes very amusing."

I asked the gentleman what effect he thought scenes of love and courtship would have. Said he: "I do not think that children take very much notice of them. My boy of fourteen will make a criticism of this sort: "The picture's all right, but I don't see why they couldn't cut some of that slushy stuff out—they drew that out too long"—and the girl didn't need to ask her mother; you could see that she was giving her consent without that. Then the sixteen-year-old boy will interrupt him saying that he doesn't see that his brother has any right to criticise a small point like that in a picture, and that the picture in general was good. Then the little chap, the smallest of all, will proceed to get his spoke in in rather a sage way. And so they discuss and criticise the pictures among themselves, and from my own observation among my own children, I do not think that children are nearly as much inclined to reap harm from the motion picture theater as from the street or the regular vaudeville show, and I believe that even the worst picture has some educational value."

As it is with one child as regards the harm to be gathered in the motion picture theater, so it is likely to be with another. The child with naturally criminal tendencies is equally, if not more, in danger on the street than in the motion picture theater. True, there are some theaters and some exhibitors who, there is no doubt, should be wiped off the map. It is for the authorities to deal with them. And it is no more true of the motion picture theater than of any other theater, church, or other place of gathering, that it is a haunt for "white slavers" and others of like obnoxious morals, and it is highly insulting to the many intelligent individuals who frequent the picture theater, to make such statements, not to speak of the harm done to the interests of an educational industry.

Once again, friends, and will you not tell it to some one else, and cause it to be passed along the line of the thinking people that you know the true, unvarnished facts of the case of the motion picture and the motion picture theater. Tel them as it is to-day, free from the prejudice and contamination of the malicious tongue, the motion picture is the educational, the morally useful—or toward this end it is progressing—and the artistic rolled into one.

"LITTLE RED RIDING HOOD"

The Majestic Company has surely scored a success in their release for Sunday, December 10, "Little Red Riding Hood." It is a masterpiece from start to finish. The photography, for which Mr. J. E. Revoire is responsible, is very fine, indeed. From a photographic viewpoint the scene where "Little Red Riding Hood" sits on the edge of the pond feeding the ducks could scarcely be surpassed. A very unique feature of the picture in general is the scene introductory to this latter, where the little girl with her basket of "goodies for granny" is wandering along the edge of the pond, where the picture encompasses only the lower portion of the child's form, but reflects the full figure and the overhanging shrubbery on the surface of the water. There are but seven

people taking part in this picture. The part of "Little Red Riding Hood" is taken by Miss Mary Pickford (Little Mary). The character of the father is well portrayed by Mr. Broderick; the mother, by Miss Kelso, and the part of the dear Old Granny by Miss Gilman, a Broadway star. It is needless to make comment on the work of these capable people. To say that the work of action is superfine seems almost a superfluous commentary on artists so well known and so popular. Also great credit reflects on the able director of the Majestic Film Company, Mr. Owen Moore. The settings of the scenes are beautifully chosen and the shade of the forest wonderfully portrayed. The keynote of the picture from which the title is borrowed is the dream of the little girl as she sits down to rest in the forest on her way to bring goodies to Grandma when she dreams that the wolf follows her, and taking a short cut to Granny's, devours the old lady before Little Red Riding Hood reaches her dwelling finding in her place only the wolf beneath the bed clothes. The dream of the child is probably founded on the delight experienced by her when Granny has presented to her the little red cape, such as Red Riding Hood wore. Most of the scenes of this picture were taken by the kind permission of Mr. Ernest Seton Thompson on his beautiful estate in Connecticut.

Moving Picture Tales
5 Cents a Copy

GAS

Is a thing people make light of! And generally it isn't long before it's put out! The wise man knows where the real brilliance is!

On THURSDAY, DECEMBER 14th, this dying year, an industrial film you need is

"The Logging Industry"

There are industrial pictures—and then there are industrial pictures. They're the same, only different. One variety **bores,** while the other **augurs** well for the trade. There's the industrial picture that is only a conglomeration of unconnected scenes with the captions the only intelligent and intelligible feature of the whole arrangement; and there's the industrial picture that really teaches a lesson in universal economics. Of this class, conspicuous for its absence, or at best, infrequency, on the exhibitor's program, is

"THE LOGGING INDUSTRY"

The picture shows a great branch of human endeavor, with a sufficiency of human interest. Watching it, one feels the swing of mighty arms, the song of a man's work close to Nature, the inspiration of primeval labor. From the forest to civilization—this is the text of the film.

It's a **fast motion** motion picture!

Rex Motion Picture Mfg. Co.

573 ELEVENTH AVENUE, NEW YORK CITY

RAISING THE MAINE

At the Herald Square Theater, commencing with a matinee on Sunday, December 10, for that day and evening only, the people of New York will have their first opportunity of seeing the pictures of the raising of the U. S. battleship Maine from the water and mud of Havana harbor, where she has lain for the past thirteen years. These pictures were taken for the United States Government, and copies of them will be deposited with the Government and the Smithsonian Institute at Washington, going to make up an historical archive of the most sensational marine engineering feat ever attempted in the world's history.

During the current week the films will be shown to the Government officials at Washington and also to the President. With the showing of these films the answer to the question which has remained in the mud of Havana harbor for the past thirteen years will be forever set at rest. With the raising and towing of the Maine out of the harbor and sinking of her in the deep water beyond, the last trace of the Spanish war will have been obliterated and another page of history will be made.

The Raising the Maine Film Company advise us that they have sold exclusive rights to a good share of the states throughout the United States and have made booking arrangements with the Shubert Theatrical Syndicate to show these films in their playhouses in the most important cities.

A BIG INDEPENDENT SCOOP

We have seen the Republic Film Company's reel of the International Automobile Races at Savannah, and for compelling and holding interest we have rarely seen its equal.

It is perfect photography and shows the Southern scenery with its live oaks and Spanish moss; has magnificent and novel settings for the modern sport of racing with time-eating monsters; hair-raising brushes between these giant racers are shown; blood-freezing dashes around 90 degree curves; scenes at the camps getting the racers ready; millionaire drivers tuning up their cars preparatory to entering these death-defying competitions; skilled mechanicians fretting over and petting their favorite engines; learned professors and aristocratic members of the automobile association acting as committeemen to regulate and keep the events within sportsmanship bounds; immense throngs in the bleachers and masses of beautiful femininity accompanied by their sombre looking escorts; the long line of repair pits where oil, water, gas and tires are taken on at a loss of less than one minute.

All these contribute to make this special exclusive Independent release, one so full of human interest that it will be long in demand.

We predict for this Republic release that it will be a steady worker for many months and then a first-class repeating "commercial."

HALLBERG DIRECT CURRENT ECONOMIZERS IN DEMAND

Mr. J. H. Hallberg, "The Economizer Man," reports a gratifying increase in the sale of the Hallberg Direct Current Economizers for all voltages. Among recent sales is one to R. S. Lind, Belize, British Honduras, of a 500 Volt Direct Current Economizer; also a 220 Volt Hallberg D. C. Economizer for the Silk City Amusement Company's new theater in Paterson, N. J. There are now five Hallberg 220 Volt Direct Current Economizers in operation in Paterson.

Des Moines, Ia.—A new office and theater building is to be erected at Fifth and Walnut streets by I. Ruben at a cost of $150,000.

CHRISTMAS IS COMING

So Are Gem FILMS

They will be received as A GIFT by any audience.

THE PRIDE OF LEXINGTON. A REPUBLIC RELEASE.

FOUR OF THE PRINCIPALS OF "THE PRIDE OF LEXINGTON"
The Widow McNeil, Billy Smith, Jane McRae and Aaron Knox

A QUIET MOMENT IN "THE PRIDE OF LEXINGTON"
Director McGlynn and principals enjoying their lunch of hot coffee and sandwiches after the taking of a "big scene."

FROM OUR LONDON CORRESPONDENT

Office of the News
8 Sherwood St., London, W.

I have just had an opportunity of seeing the first of Majestic films. "The Courting of Mary," if not a perfect subject itself, promises very well indeed for the future of the Majestic. The quality is very good indeed and another merit which this film possesses is one which, as a general run, is not so common among American subjects as in the French and Italian product—that is to say, special care has been taken to secure backgrounds of real beauty, with the result that almost every scene is a real picture. "Little Mary" is as bewitching as ever and her reappearance will delight the numerous admirers she already possesses in this country. The only fault of this film is that it was rather too full of incident; a little pruning would have been judicious and the material annulled would have gone a fair distance towards making another subject.

* * * *

The Cosmopolitan Film Company, Ltd., have secured what seems likely to become a very big thing in the handling of the "Polar" films, the first issue of which, "The Four Daredevils," is a real corking drama. For a first film indeed it must about beat record. The staging is excellent and there's a real thrill in the last scene, when the discarded woman brings about the death of her one-time lover, with whom she is performing a trapeze act high up in the air, by withdrawing her hands just as he is about to grasp them at the end of a flight. Despite an entrance price, this subject should sell very well indeed and the future "Polars" will be looked forward to with considerable interest.

* * * *

The Gaumont films of the Scott Antarctic expedition are among the finest ever released and should have a great run.

* * * *

Very little seems to be heard about the Sunday show at present, save when a charity more straight-laced than others refuses to benefit by the unholy thing. Meanwhile the bank accounts of a number of philanthropic organizations—and of one in particular—must be in a particularly healthy condition. The showman, of course, has the satisfaction of knowing that he is helping on the good cause (though it's not on odds on chance he would remember what particular good cause he is benefitting, if you asked him). If you express surprise to anyone in the trade here that the showman should feel sufficient reward for his efforts in the glow of an approving conscience, you may be met with a momentary lowering of your friend's eyelid—a little mannerism which in certain circumstances is said to convey remarkable things. And after all, is there not a proverb: Charity beginneth at home?

* * *

Cricks & Martin, Ltd., have secured the agency of the "Papillon" films (French made). The two subjects to hand, while not record breakers themselves, are examples of clever stage management of the "collision" comic variety, and the quality is good. Some of Cricks & Martin's own recent issues are very good; notably "Topsy's Dream of Toyland," a Xmas special which yet again disproves the libel that English firms cannot or will not spend money on staging. Costumes and settings here are capital. Mr. G. H. Cricks has started well in his new headquarters and is doing his share to enhance the reputation of the home-made films.

* * * *

Ambrosio have been scooping in prizes at the Turin Exhibition, gaining not only the Grand Prix (premier award of the Exhibition), for "After Fifty Years," but also specials for "The Bees" and "Life of the Butterfly" in the Natural History section. And these are great subjects, more especially the Butterfly film, which shows the actual changing of the caterpillar into the chrysalis and the emergence of the full-fledged butterfly later. It must have entailed, in photography, a tremendous amount of time and pains, but the result was well worth it, and I am confident the American public will endorse my opinion when it reaches your side.

* * * *

We know Mr. A. M. Kennedy, of whose new project we read in the News, here, chiefly as a gentleman who can give a good start and a beating to most others in the film trade in the way of publicity. We look to the "Producers" literature to give up something new, yet again, and if the films are up to the same mark, their sales will be all right.

Hamilton, Mo.—Ed. Moore, of Kahoka, has purchased a moving picture theater here and will take possession.

New York, N. Y.—Plans have been prepared for a new theater to be erected at 238-42 W. 44th street to replace the New Theater and be known as "The Little Theater" to be erected at cost of $100,000.

SIDE LIGHTS ON THE CINEMATOGRAPH

By Leonard Donaldson

Pictures, Prudes and Prejudices

NOW that the motion picture theater has come to be recognized as one of the established national amusements, it is not surprising to notice that incidentally it also receives a critical study, or, in other words, has come in for the attention of the "puritanical prude," a type of person who in reckless language speaks of the "debasing and immoral films" which are frequently being exhibited in this country. Now, picture theater patrons are drawn from all classes and are composed of persons of all ages possessing varied intellects. I accordingly agree that the programmes submitted for their delectation should be of a varied character. To this end the producer and the exhibitor is forever striving. He is aware. if he is endowed with average intellect, of what type of film his patrons most enjoy. Let us suppose that this exhibitor is situated in the poorest quarter of New York City, and that he, like numerous other members of his fraternity, is transferred to carry on his business at a first class house on Broadway. His previous experience will stand him in very little stead when catering for his new patrons. That bedroom scene; that execution, will find very little, if any sympathy, now. I do not for a moment wish to convey that just because a theater happens to be situated in a poor quarter of any city that that theater must necessarily exhibit "questionable" films, but I would point out that there is a great need for improvement in the matter of the selection of films, that they should be suited in every respect to the people to whom they are shown.

I have recently had the pleasure of viewing what is, in my opinion, a perfect film, embodying, as it does, the manifold phases of life. The pathos, humor and temptations; in short, everything which goes to make up this kaleidoscopic existence. No portion of this film may be dispensed with; every inch is needed to convey the meaning, the "moral" of the whole. But the film contains one portion with which the prurient prude would delight to exemplify his remarks. This section, it should be added, is absolutely indispensable, if only for the fact that it conveys in silent emotion the characters of those participating in the play. We witness the impassioned longing of twin souls—**is this debasing?** Devoid of unhealthy suggestion the picture affords a clever portrayal of life as it is; life as it always will be—**is this derogatory?**

Now, Mr. Exhibitor, why have you asked for this portion to be eliminated? Shall I answer the query for you? Is it not because your patrons contain at least a smattering of that element to which I have referred? Those persons who go from your theater and indulge in sweeping assertions which have no foundation in fact, and might be more bluntly described? Those who in their indiscriminate denunciation of the picture theater, and the films exhibited therein, are guilty of a gross injustice to an industry which, far from being an incentive to immorality, exercises an influence for good in the education, enlightenment and amusement of the people. This is the class of person who witness a similar episode on the legitimate stage in my own country—England. They see "The Girl Who Took the Wrong Turning," or more recently "Baby Mine." True, the latter is farcical comedy—but still a bedroom scene! Concerning these they have nothing to say. No, it is the filmic drama; the story which portrays life as it is; as we know it to be, that is dubbed "immoral" or "derogatory."

The picture theater has since its inception been the victim of the Puritanical Conscience, of that large body of persons who positively delight in holding an extremely bad opinion of the majority of their fellow creatures, especially as regards what is euphonistically known as "purity," and who circulate foul charges bearing not a scintilla of truth.

All this can only be the outcome of an extremely morbid and prurient imagination. They think that mankind—and womankind—are incessantly seeking opportunities for evil of a certain kind, and that accordingly they require carefully watching. It is for this class of person that we reluctantly are obliged to spoil an excellent film; a film which by familiarizing the masses with the temptations of life, is going to make that same people contemptuous!

HIS AMBITION

I'd like to be an actor in a moving picture play
That is the man to be!
He steps from out his auto in a careless sort of way.
It looks mighty good ,you see.
Attired in evening raiment of the very latest style,
He's just the individual to attract a lady's smile,
With his shiny patent leathers and handsome silken tile—
Suppose I could pose for the pictures?

I want to be an actor in a moving picture play,
Far out there in the West.
Say, a Colonel in the Army, all ready for the fray,
With medals hung on my chest!
Wearing a bright uniform with sword by my side,
On a spirited steed—something I cannot abide—
I'd aid the handsome hero to rescue his bride—
Suppose I could pose for the pictures?

I wish to be an actor in a moving picture play.
Yes, become a cowboy bold!
Teach the bucking bronchos not to get too gay,
And search the hills for gold.
Ride out to the round-up with the other men,
Shoot up the desperate bandits in their gloomy den,
Lasso all vicious cattle and put them in a pen—
Suppose I could pose for the pictures?

I long to be an actor in a moving picture play.
That is the stuff for me!
Don't believe for a minute the life is just play,
It's as difficult as can be.
It takes a Booth or Barrett to delineate the parts,
To become an oily villain with appropriate starts,
Or as the trusty trapper, to dodge Indian darts—
Don't suppose I could pose for the pictures!

—William Lord Wright.

Open to Represent Good American Film Manufacturers for

England, English Colonies and Europe

Cable or Write Terms:

Universal Film Company, Ltd.

5 Denmark St., Charing Cross Rd., London, W. C.

Cable Address, "Ufilmco, London" 'Phone, 13674 Central

OUR MUSIC COLUMN

Conducted by C. W. Long

A. P. Harkins writes: It is only of late that I have tried "playing to the pictures," and it is in regard to this that I would like to ask you a question. In a dramatic picture where there are a great many changes of music, is it best to stop for a moment as the scene changes? I hardly know what to do in the matter. Please give me a little advice on the subject.

In regard to making a pause where the scene changes, I would not advise it, although sometimes a distinct pause is effective, but as a rule the music should be continuous. Finish each number as near as possible, when the picture will permit. Of course there are times when you have to make an abrupt change, but don't make a practice of it, as it makes your music of the "patchwork" class. It is also a good idea, if the picture is of a serious nature, to start your music for the change, in the sub-title, and in that manner pave the way for the change of scene and make it more readily understood.

* * * *

Cleveland, Ohio (name withheld by request) writes: I am a constant reader of your Moving Picture News and wish to have your opinion. I shall try to explain to the best of my ability, therefore if I may intrude by stating on page 23 of your issue of November 18th, I notice a write-up concerning Mr. William Loveman (alias Willie Loveman). In regard to same, I wish to ask if that was to criticise him or boost him? To my knowledge Mr. Loveman is quite mistaken in his statement. He says, for instance: "If a man places a ring on his intended's finger, forth comes 'Every Little Movement Has a Meaning of Its Own.'" Don't you think any sentimental piece or good rag is appropriate? Everyone in the audience is not apt to know that certain piece, so why not be more particular with a drama or some picture like "The Crusaders," "The Golden Wedding," "Hands Across the Sea," "The Fall of Troy," "Romeo and Juliet" or "David Copperfield" and not those silly pieces which almost any pianist can play without claiming to be such a great "Wagner."

I think one who plays good music such as the good picture requires is entitled to be published as a "good adapter," am I right or wrong? In Wagner's day he did not play such pieces as "I Don't Care." At his (Mr. Loveman's) way of playing, I presume he would play for that great picture "The Golden Wedding" as an opening, "Is Everybody Happy" just merely because it is the anniversary of an aged couple, and apparently happy. I don't see any sense in his write-up. Now, please let me know your clever opinion, and give those credit that deserve it. What I mean by good music is such as this: "Intermezzo," by Joh. Brahms; "Nocturne," by Fr. Chopin; "Ase's Death," by Edward Grieg from "Peer Gynt Suite," "Tarantelle," Op. 48, by Alex. Guilmant; "Berceuse," Op. 24, No. 2, by Liadow. Such operas as "Bohemian Girl," "Il Trovatore," "Kamennoi-Ostrow" by Rubinstein.

If you would not mention my name I would be very thankful.

Thanking you in advance, I am, yours truly.

Answer: First of all, the write-up in question must not have been read very thoroughly, or it would be plain that we were not responsible in any way for it, as it plainly states that it was taken from the columns of the Cleveland Leader. It was evident that the Leader intended to boost, and not criticise, Mr. Loveman's way of interpreting a picture. You are evidently sincere in your questions and we will try and be just as sincere in our reply. You ask if any sentimental piece or rag would not be just as good as "Every Little Movement Has a Meaning of Its Own" when a man places the ring on his intended's finger, if the proper selection was made a sentimental piece (if the picture was not a travesty or comedy, would be much better than "Every Little Movement," etc.—say such a piece as "Annie Laurie"—for just at this stage of the game a man (or woman) surely are sincere, and as the lyrics of "Annie Laurie" run, "Gave me her promise true," would be much better than "Every little Movement," etc.—but a rag, never. For instance, suppose you were to play the rag called "Stewed Prunes" or "Hard Boiled Eggs," you wouldn't want the audience to think the poor prospective man of the house would be fed on them for the rest of his natural life, would you? You say everyone in the audience is not apt to know that certain piece—if you are on the lookout for the proper music to accompany the picture with.

With the great amount of music that is being published and popularized now, there is absolutely no reason why you should select music that the majority of the audience is not familiar with. As the pianist you are the connecting link between the pictures and the audience, and if you are awake to the situation and intend to be "on the job" as you should be, you must at all times make the picture be as full of life as possible; make them speak as near as it is possible for music to do—and it is not possible to do this by playing rags, etc., to a sentimental portion of a picture just because such a piece as "Every Little Movement" seems "silly," as you say.

You ask, "Why not be more particular with a drama or picture like 'The Crusaders,'" etc.? If you intend to be a first-class moving picture pianist, and want to be classed among the best, you must realize it is the audience and not you who is to be satisfied, and it can only be done by playing each and every picture as well as you do another. The poorer the picture, the more pains you must take in its interpretation, for it needs help to make it as good as possible, and in a comedy, you must take care to bring out each and every little situation that the producer intended. When a comedy picture is on, don't try to make a funeral out of it. Go to it and make it a comedy (but do not burlesque it) and it will prove to be much more interesting to the patrons of the theater.

True, almost any pianist can play such a piece as "Every Little Movement" without "claiming to be such a great 'Wagner,'"—but that is not the point—interpretation of the picture is what is wanted, and not a classic rendition of some masterpiece to a picture not requiring it.

You say, "I think one who plays good music such as the good pictures require is entitled to be published as a 'good adapter.'" True in every sense of the word, but it is impossible to be a "good adapter" as you say without the fullest interpretation of the picture in each and every detail, no matter how minute.

No, "Wagner" did not play such pieces as "I Don't Care," neither does Paderewski, and neither of them would score a terrific hit playing for moving pictures—they couldn't surround them with the atmosphere needed to make them life-like.

No, I think you are inclined to be a little presumptuous. The chances are Mr. Loveman would play "Silver Threads Among the Gold" or "Love's Old Sweet Song" as an opening to "The Golden Wedding."

Your list of "good music" is all right, but use it where it is intended, and don't try to play music of this class entirely to pictures and expect to make good.

We will say, however, that Mr. Loveman seems to be throwing himself all of the bouquets when he states that "not many moving picture pianists are doing what I am doing." He is no doubt good, or the Leader would not have given him the write-up, but at the same time he should realize that the music field in motion picture work is a large one, and that there are many who are doing just as much as he is in the rendition of the proper music at the proper time for the pictures.

MISS MILDRED HOLLAND

THE "MARVELOUS MILDRED" JOINS POWERS

Mildred Holland, Famous for "Power Behind the Throne," Adopts Film Stage

Miss Mildred Holland, that wonderful emotional star whose feats have made her famous as the "Marvelous Mildred," is the latest moving picture feature to be shanghaied from the ranks of the legitimate constellation. It is announced by the Powers Motion Picture Company that Miss Holland is now under contract to appear exclusively in their productions.

This announcement from Mr. Powers is looked upon in film circles as a forerunner of what he is now planning as regular releases from his studio. It is a widely known fact that only on the recent completion of his Duplex Studios has Mr. Powers come into possession of such adequate picture-making facilities as he has long cherished a desire for. Now that he has them, he is proceeding to startle the film world.

Miss Holland's most famous play, "The Power Behind the Throne," in which she has been applauded in almost every city in the country and which has won her a fortune, will be the first of her repertoire for release. This drama of Austrian nobility embraces one of the most powerful plots ever written, giving admirable play for Miss Holland's art and motion picture adaptation.

There is, perhaps, no more widely known star in the theatrical business to-day than Mildred Holland. She has toured the country for years in "The Power Behind the Throne," playing in the same cities season after season successively and to capacity. So remarkable has been Miss Holland's triumph in this play that it has become a classic. In fact, when one hears Miss Holland's name, "The Power Behind the Throne" invariably comes to mind. She is the only woman who ever starred in it, as she is the sole owner of the play.

The Powers Company is going to back up the production with a unique line of free advertising matter, which it might be well for exhibitors to apply for at once, as this material will be distributed only on a special list of requests, and it will be worth while writing for.

THE SOLAX COMPANY

SOLAX TO HAVE NEW PLANT—SPLENDID BEGINNING OF MONTHLY SPECIAL RELEASES

By Our "Roving Commissioner"

THE trees were hung with festoons of downy snow, and all the world was aglow of sunlight which threatened with destruction the great white mantle which had but a few hours before been flung about mother earth by her frigid visitor, as I was being whirled in the Solax auto to the Flushing railroad station, with the dear little "Solax Kid" at my side. The little girl threw kisses to me with her tiny hands as I disappeared within.

MME. ALICE BLACHE
President, Solax Co.

As I sat in the waiting room I jotted down some of the present-day history of the Solax Motion Picture Company—the picture company whose emblem is the rising sun—whose pride it is to be ever a shining light in the industry, as is his great solar majesty in the heavens.

The appropriateness of the emblem is signified in the first of their monthly special releases, which it was our pleasure to view some few days ago, and which from an artistic and technical point of view is a very masterpiece. But of this more anon.

Rumor told us that a beautiful new plant was about to be constructed by the Solax Company—constructed over on the Jersey side where so many other moving picture companies have hied them because Jersey is beautiful and affords ample and splendid material for exterior scenes. It was with the object of gaining authentic information on the subject that I made my visit to Flushing to the quarters of the Solax Company there.

The new Solax plant and studio I find will be erected at Fort Lee. Twelve lots of ground have been purchased by them, comprising almost an acre; on this will be constructed a building 62 x 62. This building will be two and three stories. On the lower floor will be the offices of the company, on the second in all probability will be the dressing rooms, and the third floor will serve possibly as a scene room. To one side of the above-mentioned department, but still within the dimensions of the building proper, will be the glass studio, which will be splendid and spacious, affording ample room for the setting of scenes. "Deep pictures," said Mr. Magie, "are what we will strive after," and the accommodations of this new studio will overcome every difficulty which besets the motion picture producer so far as the scenic portion of the picture is concerned.

The erection of a new studio and plant has been made necessary by the rapid increase in trade of the Solax Company. Though their accommodations at Flushing were quite spacious enough for ordinary purposes, still as business was found to have outgrown their environment, the condition of rapid growth had to be met and accommodated.

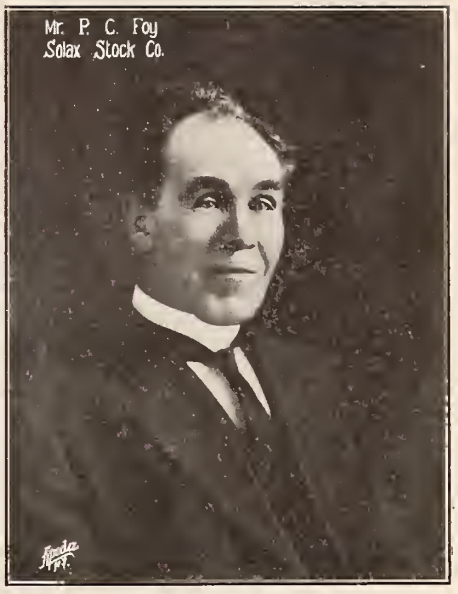
Another object of my visit to Flushing was to gain some further information concerning the picture mentioned above, and of the able directress to whose capable work the beauty and perfection is in a large measure due. Madame Blache, as a woman, stands alone in her unique position of president and directress of a moving picture company. Under her supervision the entire workings of the company progress. For twelve years she was with the Gaumont Company in Paris, gaining with them very valuable experience. But although Madame Blache is now head of the Solax Company, her husband, Mr. H. Blache, representing the Gaumont Company in New York, the two companies must not be conflicted. It has been a common habit, we find, to confuse the two on account of the former relationship of Madame Blache with the Gaumont Company and the present relationship of her husband with the same company. Though the two companies are operating under the supervision of two members of the same family they are constitutionally and essentially two distinct and different concerns. The confusion of two business concerns is troublesome to both parties in that the one is constantly being interrogated with regard to things which belong entirely to the other party, and time and patience are thus encroached upon.

The picture of which we have spoken is entitled, "The Violin Makers of Nuremburg," and is one of the most beautifully staged and enacted that we have ever seen. The scenery for the same was painted by Mr. H. Menesier, of the Beaux Arts, Paris, and scenic artist for the Solax Company. These scenes were painted from pictures brought home by Mr. and Mrs. Blache from the town of Nuremburg, where they visited, and therefore, the scenic effects are the genuine thing. The story was arranged by Madame Blache from the play by that name. The scenes are deep and the light and shade effects beautiful. The picture is full of pathos, and the atmosphere of reality thrown around the scenes by the capable Solax Stock Company is wonderful. Every month we are to look for just such a masterpiece from the Solax Company. They have in mind now something that will call for very fine orchestra effects, but of that more

MR. AND MRS. HERBERT BLACHE HAVING FUN IN THE SWITZERLAND ALPS

EDWARD WARREN
Director Solax Co.

EDGAR LEWIS
Director Solax Co.



MR. P. C. FOY
Solax Stock Co.

at another time; suffice it for the present to know that the public as well as the exhibitors have something to look forward to from the Solax.

Accompanying this article are illustrations showing members of their stock company, and the artistic and executive faculty of the company. Madame Blache, as I have before said, is the president of the company; Mr. George F. Magie, secretary; Mr. Lavine, publicity agent, and Mr. Edward Warren and Mr. Edgar Lewis, stage directors, all under the efficient supervision of Madame Blache.

Madame Blache is a wonderful woman, having business ability as well as artistic ability. She is one fine example of what a woman can do if given a square chance in life. She is both dignified and gracious, lending the dignity of her personality to the manipulation of the company of which she is the head. Her directors, Mr. Lewis and Mr. Warren, are both capable men of wide experience, both in stage management and acting, both in having worked for some of the largest theatrical managers in the business in the capacity of stage manager, and appearing with such stars as Lillian Russell, Viola Allen, Robert Mantell, and many others. Tiny Magda Foy, the little pet of the Solax Company, and loved by all who have the pleasure of meeting this diminutive miss of six years, is one of the cleverest children in the profession. "The Violin Makers of Nuremburg" was completed in three days; of course, after all scenic arrangements had been previously prepared. This was made possible, Madame Blache declares, on account of the specially talented company which she has to work with.

The construction work of the new plant at Fort Lee will soon be commenced. All plans have been already drawn up, as will be seen from the accompanying illustrations.

MISS BLANCHE CORNWALL
Solax Stock Co.

LITTLE MAGDA FOY
"The Solax Kid"

MISS MARIAN SWAYNE
Solax Stock Co.

MR. GLADDEN JAMES
Solax Stock Co.

MRS. MAGDA FOY
Solax Stock Co.

MISS FANNY SIMPSON
Solax Stock Co.

SOLAX HAS AN INTERESTING NEWCOMER

Somewhere back in the snow and covered regions of Alaska, a place three days and three nights away from a civilized habitation, Miss Marian Swayne's father, who is a mine owner, reads about his daughter's adventures in the fascinating realm of moving pictures. "Big Bill" Swayne is a miner who is known from Seattle to Nome. He takes great pride in his accomplished daughter. Many a tempestuous

MISS MARIAN SWAYNE

night he spends around the camp fire with his hearty and be grimed comrades reading press notices or showing photographs of his "gal down yonder East."

Miss Swayne is a newcomer in motion pictures. She recently joined the Solax Stock Company, and is showing great promise. She is comely and debonair and has the appearance of a young girl fresh as a morning rosebud. She is vivacious and has a manner and presence that should make her a favorite.

Although Marian Swayne is very young, she has had much experience in the legitimate. She has been across the country and played in stock from Seattle to Philadelphia. She also had one year in vaudeville on the K. & P. circuit.

Like other women, Miss Swayne is a bundle of inconsistencies. Although she is of the home-loving, back-to-the-farm kind, she loves excitement. The moving picture studio, she says, nourishes her craving for excitement without disturbing her home-loving disposition.

"In the Solax Studio," she declared, "I always have felt at home. The home spirit permeates the place. This spirit is perhaps fostered by our getting together at lunch hour and, like a big family, eating all at the same table the delicious food which Madame Blache so generously provides.

"Unlike work on the legitimate, one has a good deal of time to themselves. For example, I can spend my evenings any way I like. I don't have to experience the inconvenience of hustling and packing to catch trains. The actress who wants to develop her art should pose for moving pictures. There she has no excuse for nerves, headaches or indigestion. The life is as regular as one would want it to be."

Miss Swayne has appeared to advantage in the Solax productions of "An Interrupted Elopement," "Husbands Wanted," "The Little Shoe," and "A Revolutionary Romance."

Her father in the cold regions of Alaska will perhaps read this notice with a swelling heart or moistened eyes—but he may rest assured that his daughter is doing well and that her ambitions to be a good comedienne will be realized.

THE CHAMPION FILM COMPANY

Robert G. Fowler, the well-known aviator, is now on his way from Beaumont, Texas, to New Orleans, La., and further parts, accompanied by our camera man. Pictures will be taken from the aeroplane that will be of great scenic and topical value. We have obtained the exclusive privilege for this most interesting and up-to-the-minute undertaking, which entails no small cost.

Gus Mager has granted us the exclusive privilege of reproducing the famous Sherlocko, assisted by Watso in Moving Pictures. We need not dwell on the comic qualities of this subject, nor how well we are taking up this feature.

The Champion Company, who have had their offices for some time at 12 East Fifteenth street, inform us that they will, within the next few days, move to more commodious quarters, having taken a suite of offices at 145 West Forty-fifth street.

"BUFFALO JONES" PICTURES

"Buffalo Jones" called upon us and said he is bringing out a reel of the most astonishing pictures showing the conquest of the animal kingdom and of which full announcement will be made in the next issue of this publication. These pictures will be shown at Carnegie Hall on the evening of December 22d for public exhibition, and at the Academy of Music, Brooklyn, in the afternoon and evening of December 23d.

THE POISON CUP

BY T. W. JOHNSON

Adapted from Synopsis of Reliance Picture

JOHN, dear, may I ask you a question?" said Mary Adams to her husband one morning at breakfast.

"Go ahead, but I don't know whether I'll answer it," replied John without looking up from his paper.

Mary sat silent for a moment, twirling a spoon between her fingers. When she spoke it was very quietly.

"John, I want to speak about some of your friends—some of the men who come here to see you. They—they don't look like men you should associate with."

John threw down the paper impatiently and jumped to his feet.

"Now, look here, Mary," he said angrily, "none of this. You don't understand anything about these matters. Those men are business friends of mine."

"But, John, they don't look honest. I am sure they are not honest. They will get you into trouble if you continue to associate with them."

John laughed, and his wife felt, somehow, as if he had struck her.

As he was leaving the dining-room he turned and said: "There are a lot of things you don't understand, Mary, and you might as well let them alone."

When he had gone Mary sat still at the table. She was not exactly thinking—rather she was experiencing a number of feelings that she could not have expressed in words.

Mary had been very young and inexperienced when she married John Adams seven years before. She had given him her whole heart and to her he had seemed to be the embodiment of love and goodness. He did not have a profession, but he was never without a good clerical position, and to Mary that was all one could desire; and when he had finally risen to head clerk of the largest jewelry establishment in the city she thought their good fortune was without bounds.

But, somehow, for the last few years she had not been so happy. John had become so quiet—almost secretive—and a gulf seemed to be widening between them, and then lately those strange companions of his. She did not like it—she did not understand it, but when she spoke of it he always grew very angry with her. He grew angry very quickly these days. Sometimes she thought he was sick, but he assured her he was not—although she had seen him take something when he thought she wasn't looking.

She determined to watch more closely, for she knew something was wrong.

One Saturday evening after John had finished his supper in silence he told Mary she might as well go to bed early, for he would not be home until very late. So when Mary had washed the dishes she went upstairs to bed.

About two o'clock she wakened suddenly with a start. She was not conscious of having heard a noise, but she felt afraid and nervous. She thought perhaps John had come in and that was what had wakened her, but as she waited she could not shake off a feeling of uneasiness and dread.

As she lay listening to the night noises outside there came to her a noise from inside the house. Unmistakably it was a door opening very, very softly and then closing again.

Mary was not a coward; in fact, she was braver than most women, but it is not a pleasant thing to lie in bed and know that someone who has no right to do so is prowling around your house.

With sudden determination Mary crept softly out of bed and slipped on her dressing-gown. Stealthily she glided through the hall and down the stairs.

When she reached the lower hall she could see beneath the dining-room door a narrow streak of light. Yes, there was someone there. She listened breathlessly, her heart beating so that she was afraid it could be heard.

Someone was talking in the dining-room, but she could not catch the words. There must be two or there would be no talking.

Mary listened more closely. Where had she heard that voice? Could it be?—yes! It was one of the men who had come so often to see her husband! She almost gave a cry of delight. Now she could prove to John that she was right about those men—that they were rascals—and then he would have nothing more to do with them. But she must see. Merely hearing could not prove.

Between the parlor and dining-room was an archway at which hung heavy portieres. On the parlor side the opening between the rooms was mostly filled by the piano. Close to the remaining space at the end of the piano Mary crept. The men were talking.

"That was a neat job," said the voice Mary had heard before. "You get better every job you tackle. And this time, when it was your own store—how do you keep so calm?"

"This way," answered another voice. Mary leaned against the piano for support. Could it be—oh, no!

The first man was speaking. "Dope?" he asked and the other answered that he could not do without it.

With a cry Mary pulled apart the curtains and almost fell into the room. Yes, it was John! There he stood by the table with his companion, and between them a little pile of jewels.

At the noise of Mary's entrance John raised his revolver. They stood staring at each other. At last he spoke:

"Well, what are you going to do about it?" he asked.

"Oh, John, you have robbed—you are a thief! You have robbed men who trusted you, too! What—what made you do it?" sobbed Mary.

"None of that," growled her husband. "I asked what you are going to do about it?"

She did not answer, but looked straight into his eyes.

"You won't squeal if I've got to use this to prevent you," he cried, coming toward her with the revolver raised.

Mary sprang to catch his arm and twist the revolver from him. A shot was fired and John fell to the floor.

"John!" she cried, "John!" But he did not answer. She turned to speak to the other man, but he was gone.

She must go for a doctor, she thought. So, without further preparation, she ran from the house. She ran first in one direction and then in another, calling. But she knew no one could hear, for the house was outside the town and there were no near neighbors.

The trolley ran close by, perhaps it would come soon. She would wait for that. So she ran to the crossing. Oh, why didn't it come? Perhaps she had better walk.

Yes, she would run to town. But then the trolley might come along and pass her and reach town first.

Back and forth she ran, not knowing what to do, until worn out with fright and exposure she dropped unconscious by the roadside.

Just before dawn she regained consciousness and got on her feet again. But she was chilled through and her head was very hot and she did not know why she was there. Still she felt that she must go somewhere for some reason—she did not know where nor why. So she wandered on and on as fast as her bruised and bleeding feet would carry her.

* * * * * *

"Can't you remember anything, dear?"

The speaker was an elderly woman of refinement and culture. She sat beside the bed of a young woman of twenty-five, holding her hand and patting it encouragingly from time to time.

The young woman was Mary Adams. She was pale but fast recovering from a severe illness which had left her in a peculiar state—her mind was perfectly bright and normal excepting that she had lost her memory of her past life. She did not know her name nor where she came from or how she came to be wandering in Mrs. Allen's grounds in only her nightdress and dressing-gown, a month before.

Mrs. Allen had grown fond of Mary and had tried in every possible way to bring back her memory so that she might restore her to her friends, but always Mary answered, "No, dear Mrs. Allen, I cannot remember anything about myself. But sometimes I have a feeling that I would rather not remember. I think I must have been unhappy in my other life."

So Mary stopped trying to remember and soon she was well again and took her place in the Allen household.

She was Mrs. Allen's companion, and when she fell ill some months after Mary's arrival it was Mary who took constant care of her, and when, after a few weeks' illness, she passed quietly away, Mary felt that she had lost her only friend.

She was sitting in Mrs. Allen's sitting-room when the young doctor came in. Quietly he laid his hand on her shoulder.

"I know what you are thinking, but it is not so," he said. "I shall be your friend always if you will let me."

She looked up at him gratefully, but something in his eyes made her drop her own.

"I was not going to speak now," he said, "but you are so lonely that I cannot help it. I love you. You must know without my saying it."

"No, I did not know," said Mary with genuine astonishment. "I never dreamed of such a thing. I have no name. I don't know who I am. You cannot marry a girl like me."

"I can and I will, if the girl will only let me. Will she?"

For a moment Mary hesitated and then she whispered "Yes."

* * * * * *

When Mary married Dr. Morris she thought she was the happiest woman in the world; when her baby boy was laid in her arms it seemed her cup of happiness was running over. She often thought that if other women had long years of past life to think over, she had all the more time to give to the glorious present. To sit in the nursery beside the baby's crib, sewing and thinking of her happiness and the little one's future—that was more than enough.

She was sitting thus one morning while the doctor was making his calls.

A maid entered and told her there was a gentleman downstairs to see her. When asked who it was the maid said he did not give his name.

The mother kissed her boy and went down to the parlor. In the shadow of the room stood a man with his back turned toward her. Her heart quickened its beat though she could not tell why. The man turned toward her and looked at her in a way that made her grope for the memory of past years.

"What is it you wish?" she asked in a low voice.

A smile that was not pleasant to see played over the man's face for a moment.

"Have you forgotten your husband, Mary Adams?" he said.

She did not move nor speak. A horrible, unknown dread was settling upon her. Was this an awful nightmare? No, she knew that it was not. Something of the past was slowly dawning upon her mind.

"You thought I was dead that night, but I wasn't. I wasn't shot bad, but I struck my head and was knocked senseless. When I found you'd gone I thought it was just as well for me to take a little trip. So I locked up the house and skipped." The man spoke in a matter-of-fact way, little thinking or caring what the woman was suffering.

Mary stood gazing at the man as he spoke—struggling, struggling to remember what she felt was the truth. Suddenly something seemed to break within her brain. It was as if the door of her past life had been violently flung open. She gave a faint cry and would have fallen to the floor had not the man stepped forward and caught her, none too gently, by the arm.

"Here, none of that," he said. "We might as well get down to business. You've got two husbands. Now what are you going to do about it?"

"What can I do! Oh, God, show me the way!" she cried in agony.

"You needn't call on God. I'll show you the way all right," said John Adams.

She looked at him almost hopefully and he continued: "Get me five thousand dollars and I'll disappear and you'll never hear of me again."

Mary looked at him for a moment and then said, "What good would that do? Even if I could give you the money I must leave my baby's father. You are my legal husband, not he. But I cannot. I will not do it! Oh, why did you come back?"

An evil look came into the eyes of John Adams. "You better take my way," he said. "I can make a rotten lot of trouble for you if I choose."

"Well—well, give me time to think about it. I cannot tell right from wrong now. Please go now, for Dr. Morris will come back soon. Only go now and I'll see you to-night."

"All right. I guess you'll decide to take my way. I'll be back to-night *sure*."

When John had gone Mary stood perfectly still where he had left her until she heard the doctor's latchkey in the door. Then she slipped through the dining-room and up the backstairs to her own room, leaving word with a maid that she had a headache and was not to be disturbed.

All afternoon she lay upon her bed thinking. Her heart seemed dead, only her brain was alive. So calm did she seem that Dr. Morris noticed nothing unusual when he came in to kiss her good-bye before going to make his evening calls.

What was the best thing to do? What would most spare her beloved husband and her baby? Those were the thoughts that ran over and over in her mind.

Suddenly her heart and her breath seemed to stop.

Then she grew cold. She closed her eyes and lay back quietly among her pillows. The way had been made clear. There was but one way. Why had she been so long in seeing it?

She arose and dressed herself ready—ready for what?

Softly she went into the doctor's private office, and, pale but unafraid, she searched until she found a certain bottle containing a white powder. She put a pinch into a glass and filled that half full of water. Then she raised it slowly to her lips. But no! Not yet, she thought. She must see her baby once more.

Carrying the glass with her, she went to her own sitting-room and after setting the glass on a shelf behind her work-basket, she slipped quietly into the nursery. One kiss for her boy and then she would do what she must do.

When John Adams came the maid took him into the parlor and went in search of her mistress. From room to room she went, never thinking she might be in the doctor's office.

John Adams grew impatient. He began to think a trick had been played on him. He knew Dr. Morris was out, for he saw him go before he came in. He had had drink enough to make him reckless, so he decided to find out why Mary did not come.

When he reached the top of the stairs the only door he saw standing open was the door of Mary's sitting-room. There was a light there, so he went in.

When a woman is bidding good-bye to her baby she is not very conscious of time. John had been drinking enough so that he became more and more thirsty as he waited. He walked around the room looking at everything. Then he saw the glass setting by the work-basket, on the shelf. He looked at it; he smelled it, and seeing no color and smelling no odor, he thought it was water, and drank it at a gulp.

With a hoarse cry he sank to the floor.

Mary ran from the nursery and found him lying quiet.

"Oh, God, what have I done?" she cried. "I have killed him! I have killed him!"

She heard running in the hall, and in a moment Dr. Morris was at her side. She would have thrown herself into his arms, but he bent over the dead man. When he knew there was no hope he turned to his wife and led her from the room.

"Dearest," he said, "this is beyond my understanding, but I do not doubt you for one moment. When you can, tell me what it means."

So Mary, clinging to him, hold him all, and he, with an understanding born of love, forgave her for her attempted crime; and very gently he showed her how she also must forgive herself.

With a full knowledge of her past and a new faith in each other, they turned to face the future.

Yuma Cal.—C. Olcester has the contract for the erection of a theater on Main street for Miss A. Desmond.

Gaffney, S. C.—The Humphries moving picture theater has been sold by W. V. Humphries to P. M. Morgan.

I wish to announce to my patrons that I will no longer handle the NATIONAL EXCLUSIVE PROGRAMME, as I now feel confident after careful investigation that I can not furnish a good programme with their goods, and I wish to thank one and all for their past favors. I shall hereafter confine myself to feature and commercial stock and do business at the same address.

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"The Last Notch"

(Release Date, December 18th. Approx. Length 1000 feet.)

An aged sheriff, deposed by a younger man, has counted a notch for every desperado killed on the butt of his gun. Sorrowfully he goes to live with his married granddaughter, much to the disgust of her husband. An outlaw, terrorizing the community, is too much for the new sheriff, so the old man dons the harness again and adds the seventh and last notch to his gun. Who the outlaw is and his connection with the old sheriff makes one of those intensely interesting and vivid dramas characteristic of the American.

"The Gold Lust"

(Release Date, December 21st. Approx. Length 1000 feet.)

When the local bank was robbed, the old ranger and his prospective son-in-law give chase. They capture the outlaw and recover the gold. With the lust upon him, the younger man kills the ranger and returns in search of the murdered man's daughter. There are cross-currents, misplaced love, and other story elements that lend an absorbing interest to a picture truly Western.

American Film Mfg. Co.
BANK FLOOR, ASHLAND BLOCK CHICAGO, ILL.

WHY THE CHECK WAS GOOD

Imp Release, December 11

At twenty minutes of twelve, as recorded in the illustration, our hero drops the cue he is handling and hurries home, to be rebuked by his father and turned adrift for his bad behavior, with a check in his pocket. He is too proud to cash the check. It falls into the hands of a man who befriends the lad when he is down and out.

The boy goes West and starts a new life and becomes a prosperous bank official.

The man who had befriended him falls low in the world.

But he has retained the check which does not belong to him, and so as a last resort he forges the signature to it.

There occurs an exciting situation. The owner of the check and the signature is sent for. He recognizes his benefactor in the would-be forger. Gratitude is strong upon him. He says the check is good and the money is paid over to the old fellow.

As showing the essential goodness that is part of human nature at times, this beautiful little story will no doubt be highly appreciated by admirers of the Imp pictures.

Cincinnati, Ohio., November 30, 1911.

Moving Picture News,
New York City.

Gentlemen:—We wish to inform you that Mr. C. K. Metcalf, who has been in our shipping department for some time, is no longer connected in any way with this company, and we wish to state that no contracts or deals of any kind made by him will be recognized by this company.

Yours respectfully,
THE CINCINNATI-BUCKEYE FILM CO.,
Per McMahan & Jackson.

Kansas City, Mo.—Frank P. Smith is reported as to erect a theater for the Pantages Vaudeville Circuit at a cost of $600,000.

FOR SALE	Each
3 Continuous Printing Machines (includes motor)	$50.00
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8 Motors, ⅛ H.P	5.00
2 Gaumont Cameras (Beater type, including lens and 8 magazines)	250.00
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1 Gaumont Projecting Mechanism with magazines	35.00

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NESTOR FILM CO.

"The Law of the Range" is the title of the first Nestor picture made in California. It is said that for spirited action and beautiful scenery this Western picture surpasses the best Nestor has ever done. "The Law of the Range" will be released Wednesday, December 13.

What's all this talk about handsome men posing in the various Independent companies? Kerrigan, of the American; Greenleaf, of the Reliance; Karr, of the Solax, and the scores of other Apollo-Adonises of motion pictures, look to your laurels, for here comes Nestor with an array of truly manly men, captained by two of the handsomest and most dashing men who ever drew breath, namely, Gordon Sackville and Harold A. Lockwood. The former will soon be seen in the Nestor Monday releases, while the latter has already made his debut in the Nestor Western pictures.

Though the new Nestor factory, at Bayonne, N. J., is practically finished so far as the building proper is concerned, the installation of the most up-to-date equipments will not be an accomplished fact until after Christmas.

David Horsley is so enchanted with California that he seems loath to return East. With three companies to look after, we doubt that he has much time for relaxation.

QUILL OPENS EASTERN OFFICE

Springfield, Mass., Dec. 8, 1911.

Tom H. Quill, general manager of the World's Best Film Company, has opened an office in Springfield, Mass. Mr. Josepe Spero, formerly of W. E. Greene Film Exchange, Boston, has been appointed manager of this office. Mr. Spero's past experience in the film business speaks well for the future business for the World's Best Film Company's Eastern office.

St. Louis, Mo.—Imperial Theater Co.; capital, $2,000; Louis A. Cella, John H. Havlin and J. H. Marks.

Youngstown, Ohio.—Plans have been prepared for a new theater building to be erected in the rear of the Century building on Walnut street.

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OF ROME

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No. 2

The SECOND SERIES containing the aviators, etc., will be RELEASED ABOUT DECEMBER 7. In preparation, the "SEARCHLIGHT," a war story taken in Tripoli. SEND FOR SYNOPSIS.

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AN INTERVIEW WITH THE MOVING PICTURE PIANIST

He Expiates Upon The Wrong Kind of "Indian Pictures

"I can tell you I'm awfully sore on some of the pictures they're putting on nowadays," observed the Moving Picture Pianist. "Not enough attention is given to the modern scenario. It's a shame, too."

"What's the kick?" we inquired.

"Oh, the Indian Jinx," resumed the Pianist, his brow wrinkled, "I saw one here the other afternoon that made me feel as if I'd like to crack some author over the dome. The day is past for the conventional blood-and-thunder Western Big Chief film. They're all the same. Old Hatchet face, the last of the Toolchests, has a beautiful daughter. While out picking cranberries she finds Lieutenant Canteen wounded, under a spreading chestnut tree. You see, the lieutenant was reciting 'The Maiden's Prayer' aloud, and it frightened his horse. He was thrown to the Mossy Hillock right in Beautiful Onawangamanga's cranberry path.

"She puts his manly head on her knee, gives him a drink of White Rock and falls in love with his uniform. When the lieutenant recovers, he is all wrapped up in buckskin, like a special edition of one of Fennimore Cooper's books.

"While she is putting him on his horse, and doing other little side chores, to patch out the scene, a telegram from the Old Fort drops from his dinner jacket, and when she glances it over, she learns with horror that the lieutenant has been ordered to round up her father's braves that same night.

"There is a tearful farewell, and Onawangamanga watches her brave hero from a picturesque rise of ground, until he disappears over the Western horizon or something else equally as good.

"But the telegram. Ah! Ha! It is written in code, as such messages really are, but the Indian Maiden, having attended night school in Boston, readily deciphers it, and hits the trail for dad's camp, situated hard a-port of a thriving and prosperous Denver canning factory.

"After applying another coat of beetle nut juice, Ona, etc. rousts Old Hatchetface out of his tepee. You can't be sure of what is happening, but it's a safe gamble that the daughter is reading the letter aloud and warning father to kick up some tall timber dust.

"He summons a full cast of warriors, and leads in the opening steps of the latest thing in grizzly bears or Harlem shindigs. When they're all tired of waltzing, the old gent colors his meerschaum for another five minutes, while the producing manager picks out a nice, fat, healthy piece of ground for his climax chase.

"The Indian girl steps out of the picture, and during her absence who should be captured but the young lieutenant. There seems to be no good excuse why he should journey so far unaccompanied, but they get him just the same and lash him to a stunted black haw.

"There is nothing but something to do after this. In a night session of the moving picture, Indian Young Chief's Christian Association, the ayes have it that the lieutenant shall be served as goulash, with special spices and a red pepper.

"Old Hatchetface rustles around in the brush and returns with a neat assorted line of pine fagots and stove kindling. These are placed at the feet of the helpless young lieutenant, who appreciates the fact that he is in for a roasting.

"Honest, now, haven't you seen all this yourself? Haven't you watched the beautiful squaw return from a shopping trip, only to discover the one man she loves in all the world done up like a bundle of clothes line rope and father just touching off the brush?

"She does not intend to allow him to die. Oh, no. For he must appear as the ranchman's son, Clifford Sterling, in next week's release, entitled 'Purple Fawn's Revenge' or 'Who Put Cloves in Mother's Wigwam?'

"Here is about where I get in on the shivery music. I always do it better on days I've forgotten my overcoat and throw a chill between bars.

"The Indian Maid accuses Young Ostrich Feather, of the adjoining tribe, that has a name like a Florida Pullman, of grossly insulting her, and while father is mussing up O. F.'s war paint, Onawangamanga slips up behind the lieutenant and chews off a couple of yards of hemp, thus liberating him.

"She selects a nobby brown mare from the stables and tells the lieutenant to get a hustle while there's some still in stock. Just then Old Hatchetface gets wise to the rough stuff that's being pulled off right at his own doorstep by one of the family, and the girl is compelled to follow on another horse.

"The recipe for the next set is as easy, and as self-evident as making a Welsh rarebit.

"To one lieutenant and one Indian girl, riding horseback, add five pieces of rough road, two trails through rocks and running water, and a tablespoonful of pine trees. When boiling, mix in a mountain stream, a couple of well seasoned fallen logs, and a pinch of red dust. Cook on a moderate oven until done. Garnish with alkali, moss and brown toning and serve hot.

"Father has it up his sleeve, not only to tomahawk the lieutenant's expression, but to have revenge upon his child for her ill-timed love. The tribe follow in hot pursuit over as much private property as can be annexed. It is always permissible, and lends a touch of reality, especially in a Wild West picture of Buffalo Bill's day, to snap the tag end of a trolley car in the left up-stage, or, if this is not convenient, the director's automobile will do. The Sioux 30, with side doors and hand-painted carburetor having been old stuff during the early forties.

"The lieutenant is finally overtaken, ditto the squaw, and father tucks his napkin under his chin for the big feed. The army officer has a hand-to-hand knife battle with some select Indian stock, killing several, who, if they lie still are permitted to smoke until the close of the performance.

"Overpowered, helpless, all hope gone, the lieutenant sees some of the gallant boys approaching. Each supplied with a modern Colt, the whites come out victorious, thanks to the lieutenant, who carefully dressed for the part in a bloody bandage, kills a few more, just to keep his conscience clear.

"I tear off a yard and a half of "Poets and Peasants' while the lieutenant finds Onawangamanga and graciously condescends to permit her to die down the front of his new uniform, her father having completed a last sweet revenge. Oh, they're classy little epics of the West, these Indian films."

"But the public demands them," we argued, "and, incidentally, some wonderful photography is being done, to say nothing of exceptionally well written scenarios."

"Humph," growled the Pianist, "I'm not putting the kibosh on the Indian graft as a whole; I was simply trying to impress upon you that a director can't hurriedly jot down a plot on his cuff, while coming from breakfast, and expect to get away with it. We have no authentic information to the effect that Shakespeare dashed off "The Merchant of Venice" on the bottom of an ale mug during a wait for a Brooklyn local, or that Sardou dictated his tragedies to a blonde typewriter as relaxation, his pet barber giving him a shave the while. No, sir-e-e; this Indian scenario writing is as much an art as fitting John Drew with a new light comedy or making Dave Warfield happy over a new role. Moving picture audiences are wise beyond their years. They can't grow hilariously excited over watching twenty rented Indians tiring truck horses on a wild and desperate trail, ten or twenty feet from the new Carnegie library at Hackensack, N. J.

"I know there are companies doing fine work right out there where the first Indian sprouted and took root, but it's the infant or truck garden variety of Indian film, about as near what is should be as a Burbank crabapple resembles a Swiss chalet that gets my chin-whiskered nanny."

"Nevertheless, these Indian films are educational, wouldn't you say. They acquaint people with the Wild West."

"My son," terminated the Pianist, "when the average well dressed, well groomed, electric-lighted and hot water plumbing Big Chief sees what the directors are doing to him in moving pictures, he thanks creation that he belongs to a dying race."

THE KICKERS BOOST

By Carl F. Miller, Fremont, Ohio

A great many persons who read the heading of my article will wonder what I mean by calling it "The Kickers Boost." A kicker I will admit I am, but my kicks and criticisms, I believe, if read by the manufacturers, will do a whole lot of good if the manufacturer tries to avoid in his future releases the things I have seen fit to criticize in his past releases; therefore do I believe, as the old saying goes, that every knock is a boost.

I desire to call attention to a few of the things I have noticed in my trip around to the various picture houses this week. In one trust house there was being shown on the canvas a picture of a burglar trying to gain entrance to a house and one of the occupants hearing him comes rushing out on the porch with a lamp in his hand. Now there would not seem to be anything strange or unreal in this had the manufacturer tinted his film, but fact of the matter is the scene was evidently a daylight scene and caused persons in the audience to wonder if the burglar was trying to break into this house in broad daylight and if so what was the reason for the occupant of the house to come out on the porch with a lighted lamp in his hand. This one scene spoiled what otherwise would have been a good picture.

In another Trust picture a young man wearing a dark suit meets a young lady and starts to escort her to her home. The next scene shows them arriving at the young lady's home, the same young man still her escort, but this time togged out in a light suit. Is our audience supposed not to notice this sort of thing or should they bring their imaginative powers into action and try and make themselves believe that the aforesaid young lady waited patiently upon a street corner while Mr. Beau Brummel took a run home and changed his togs? Another picture showed a burglar about to enter a house. This burglar was wearing a great big wide leather belt and was shown raising the window. The next picture showed an interior scene and the burglar entering the room through the window but my what a change had taken place Instead of the great big wide leather belt his trousers were held in place by a piece of rope, and still the manufacturers expect the public to fall for this kind of stuff. Some of the scenes one sees enacted in some of the Western pictures almost drive an exhibitor crazy. For instance, in my own theater the following was pulled on the poor unsuspecting audience: An Indian has stolen a squaw from another tribe; he takes her to a lonely spot in the mountains and ties her to a tree, that is, he backs her up to the tree, puts her hands behind her and then takes a rope and wraps it about her hands and body, and when he turns away from her the rope falls to the ground but still the squaw stands there as though she was tied securely. Oh, what wouldn't I have been willing to give if the manufacturer of that picture could only have been in my show shop and heard what the spectators said about it.

I cannot understand what the manufacturers mean by their lack of attention to these details. Either they must think the American public will stand for anything or else they think the average picture show patron is too stupid to notice these things. Take it from me, Mr. Manufacturer, the public is watching close and they are noticing these things and their strict observance of your blunders is one of the things which is going to hurt the game.

Can you imagine anything more foolish than this: Scene 1 shows two men in an office. The setting is center door fancy; back of center door is a large mission clock. The time is 5:05. Scene 2, supposed to be several hours later, time of clock 5:05. Scene 3, supposed to be a day or two later, time of clock 5:05. Now doesn't it stand to reason that the clock is evidently there for some purpose and the purpose is the same as every clock is intended for, which is to keep time. It seems to me that the stage director would have foresight enough to notice this. I am sure a great majority of my audience did. I would not have thought so much of this had this clock been a small one upon which it would have been hard to distinguish the figures, but this was evidently one of the biggest the property man could dig up and it was placed dead center in the setting.

It's the little things rightly done that make the big ones a success and the sooner the manufacturer realizes this the better it will be for the exhibitor who has to be the goat for the very good reason that the man who pays the nickel always makes his kick to the man who takes it.

I just want to offer a suggestion to wide-awake exhibitors. When you have a kick to make don't make it to your film exchange. The poor devil has trouble enough. Make it to the man who makes the trouble for you. You know whom I mean—the manufacturer. I am sure that the manufacturer will more than appreciate it and will make a real effort to produce pictures in the way the public wants them. I had occasion last week to write to quite a few of the producers of Independent pictures and I want to say to you that if you could only read same of the nice letters I got from them you would surely agree with me when I say that they are all good fellows and are anxious to be on your side of the fence.

Don't start in and kick continually. When you see something which you think is not right then, I believe, you ought to rip him up the back; and, on the other hand, when he produces something which you know to be good write him a letter, pat him on the back and give him credit for it. I believe if all the exhibitors would tell the manufacturers whenever the picture is good it would spur them on to greater efforts.

We exhibitors all like to have our patrons tell us how much they like the pictures, it sort of makes us feel good, and yet are we the ones who are entitled to the credit? Of course not. It's the man who made the picture; therefore we should pass the good word along to the person entitled to it.

THE LAST NOTCH
Released by American Film Co.

ECLAIR ENLARGES BIG FORT LEE PLANT

General Manager Raver, of the American Eclair Company, announces the enlargement of its present holdings. Additional property has been added to the space already acquired and the work of erecting another large studio, an office building and a modern garage will be started at once. When asked why this step was found necessary, Mr. Raver offered the following statement: "When the Eclair Company of Paris decided to invade America plans were drawn up for a studio equal only to the production of one reel weekly. The intention was to complete the plant some time in advance of the initial release date, so as to allow for an ample accumulation of reserve negatives, but building delays made this impossible and it was necessary to engage three directors and a large stock company to meet the emergency. Then came insistent demands for more than one American release, and we found studio, dressing rooms, property and scenic department and the studio offices entirely too small. Mr. Jourjon, head of the Eclair interests in Europe and America, lost no time in deciding to increase the American investment without a moment's delay, as he is determined to stop at nothing that Eclair Films may attain leadership.

"We are frank is saying that our first release was not satisfactory to the Eclair Company, although we are in receipt of many complimentary letters and telegrams extolling its praises, and, fully realizing the need of ample working space and adequate facilities to handle large and important productions, we are wisely making additions at a time when they are most needed."

ANOTHER LETTER FROM THE CATSKILLS

November 30, 1911.

Mr. A. H. Saunders,
Editor Moving Picture News.

Dear Friend—Just a line to let you know that I am still at the wheel as William Lord Wrights. Do you know it seems just a little mite odd to me that some of the "great ones" are only now beginning to notice the man that runs the show (some of them look intelligent, too) when you have been trying to pound it into them for the past five or six years to my knowledge. I must say that I heartily agree with "Flickers" where he says we can speak nothing but praise for Mr. A. H. Saunders, proprietor and editor of the News, as he has done more than anyone else in a like position to better conditions for the "Operator." Friends of mine who read film news here say that it is the classiest paper in the moving picture business. Now, Mr. Saunders, will you please send me sixty copies of the Moving Picture Tales for a starter. This town has a population of about 10,000 now, and I will be content if I sell a copy of the M. P. Tales to half that amount.

To say I was tickled to death is only mildly expressing it when I saw news about the Operators' Union. Why can't we have it all the time? It is the only way we have of knowing anything about what is going on in the Union. Now I wonder if it would do any good to draw their attention to the fact that it is the only paper that carries the Union Label and as such should have the hearty support of every member of the Operators' Union, not only in New York but through the entire country. I only wish I had the chance to travel and I would do my utmost to have every operator in Canada and the United States subscribe for the fairest and squarest paper in "Picturedom," The Moving Picture News. I will always be a staunch supporter of the News. An operator friend of mine from Toronto (at present doing road work) told me that he saw a bunch of the boys waiting in an exchange in Toronto when the postman brought in the News. He says if you had seen the mad rush for the real operators' paper you would have worn the "Quaker Oats Smile" the rest of your days. I have a few more questions. Shall I send them on or wait until the others are answered? Hoping I have not bored you too much, with best wishes, I remain,

Sincerely,
CANUCK-IN-THE-CATSKILLS.

(You had better wait a little ere asking more bum questions. In the first place what amperage are you drawing at your arc? How have you got the carbons placed, upright or at an angle? You did not expect any brilliant reply when those particulars were lacking, did you? Particulars were published in News May 2, 1908, on How to Prepare a Screen. We will republish it shortly. Thanks for order for "Tales." These are coming in by the thousand.—Ed. M. P. N.)

PICTURES

By C. S., in Harrington's (Australian) Photographic Journal

Beau finished his roll, lit a cigarette, and sipped thoughtfully at his coffee. The Nut looked at him, and said:

"Well, are you going?"

"Yes, may as well. I suppose it's my turn for these," answered Beau, picking up the checks.

"That's right. It was my turn yesterday."

"But yesterday was Sunday."

"Yes, my turn Sunday. Don't you remember, you paid Friday. I would have paid Saturday, but you went home to lunch."

"Ah, yes, of course! Then it will be your turn to-morrow?"

"Yes, my turn to-morrow," answered the Nut, cheerfully. "To-morrow is my day—always to-morrow."

Beau laughed as they left the table. Walking up Pitt street, they met Mac, who greeted Beau with "Hullo! I heard you had got back. Getting into harness again, I suppose."

"Yes, getting down to it."

"And what did you think of Merrie England and the Coronation, and all that?"

"I had the time of my life. But I'm glad to get back to New South Wales all the same."

"Not a bad place," said the Nut.

"Where are you fellows going?" asked Mac.

"Suppose we take the children to see the pictures?" suggested the Nut. "I've never been in a picture show in the daytime."

"Where are the children?" asked Mac, laughing.

"You can come, if you like," answered the Nut.

Mac bowed sardonically, and said, "You remind me of a smart repartee. I went into the lift of a big store one day, and said, 'Ladies' gloves, please.' (Now don't interrupt, Beau, I was looking for the Buyer, on business.) The lift-man said, in evident astonishment, 'Ladies' what, sir?' I answered severely, 'My good man, do you think I said something improper?' He answered like a flash, 'Oh, no, sir! I shouldn't think you capable of that!' "

"And what did you say?" asked Beau.

"What would you have said? I felt the size of threepence, when I saw it. But I had to laugh."

"Well, talking about threepence, what about the pictures?" said the Nut. They crossed the street, and having passed the wicket, sat down to watch the "Events of the World" in motion.

"It's a marvelous boom, this picture craze," said Beau, looking round the house, which was more than half-full. "Where do all these people come from, with time on their hands in the middle of the day?"

"I suppose they drop in for ten minutes at the lunch hour, just as we are doing," answered the Nut.

"Isn't it marvelous! Can it last, though? Won't they get sick of it?"

"Do they appear to be getting sick of it?" asked Mac. "Are the shows gradually diminishing in size and numbers, or are they being constantly enlarged and added to? For the last three years people have been 'getting sick' of them, according to the prophets; yet capital is pouring into the business every day. Not the £100 cheques of the rash adventurer, setting up a machine in a tent or the open air, and looking for big, quick profits; but the thousands of hard-headed capitalists, men with wide interest, broad ideas, and keen foresight. They see in it not a passing craze, but a growing and lasting element in the life of the community, a recreative amusement, and, further ahead, but deeper and more vital, a great educative force."

"They'll get sick of it—it'll bust sooner or later," said the Nut, reflectively.

Mac turned on him. "Why?"

"Oh! anybody would get full of—watching match-board houses falling about—and—men falling out of—balloons—and—that kind of thing."

"Certainly—they have got full of that kind of thing. What then?"

"Ask me something easier."

"Well, the public get what the public want. They are sick of trick films, and nearly sick of 'comics,' and what the exchange clerk calls 'domestic drama.' There is no real human interest in buffoonery, nor in ridiculous impossibilities. These cannot last, any more than pantomime could run all the year round. What is the result? We have a school of cinematograph actors, many of whom have never played to an audience. We have studios, theaters, designed and built solely for cinematography. We have many big firms who have sunk great sums of money in film-making plants, and a great many more who have sunk smaller sums in developing and finishing plants. We have an army of operators, trained to the one special camera—the cinematograph. All these represent hundreds of thousands of pounds capital. What will become of it? Will all the plant be scrapped, and the actors and operators drift into other channels, just because the public are sick of 'comics'? Certainly not! We'll give the public what the public want. And they'll want more of it than ever they wanted of 'comics.' "

"What will you give them?" asked Beau.

"The great human interests," answered Mac, "are Comedy and Tragedy. Everything boils down to that. And with all its limitations, the screen can present these almost as well as the stage, which also has limitations. True, it is in a sense dumb-show. But what stage, now, could present the hundreds and thousands of Bonaparte's army, deploying and skirmishing and wearily dragging across the snow towards Moscow? What stage could present a fire, with licking, sinuous tongues of flame, volumes of smoke, fire engines and columns of water? True, the voice, with its emotional bond between player and audience, is lacking; and here we have a weakness which will always place the stage in vantage. But for sheer realism, the stage is nowhere.

"Then, again, could a historical, educative, and thrilling tragedy like, say, the story of Lady Jane Grey, be presented to fifty thousand of Sydney's workers at a charge of 3d. or 6d. a head? Hardly! Where would you seat them, unless you duplicate the cast and play to a number of houses at once. Could that be done—commercially? But it can be done with a film—do you see?"

"But the worker doesn't want to see Lady Jane Grey," objected Beau.

"Make no error," said Mac. "The worker won't pay 3s. or more to see it in a theater, but he flocks to it at 3d. a time. And the cinematograph brings it within his reach."

"Yes, and by partially satisfying his emotional nature dulls his appetite for real art, and numbs his aspirations towards it."

"That is to say, eases his craving for your pictures, my dear Beau, which he has never seen, and would not understand, and could never afford to buy if he did. True, if you starved his emotional nature, he might barrack for your pictures till the town bought them for him. And, again, he might shelve his artistic craving, and buy beer. As the latter

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course is the more probable, we had better let him have what he will take, and perhaps when he has got the size of that he'll come at the pictures and the theater later on."

"You mean, let him be content with bad art just because it is too much trouble to educate him up to the standard of good art. Don't you see the short-sightedness of such a policy?"

"I mean, old man, that your well-known creed of 'Art for Art's sake' is limited in application to artists and people of leisure and refinement. What about art for humanity's sake? Shall we deny the people beefsteak because turbot is more digestible or chicken more nourishing? And would these viands really be of more use to a navvy, say? If he has plenty of good solid food, does he envy you your more delicate fare? I trow not. But see that the beef is good, sound meat. And rejoice that legitimate tragedy and clean comedy are taking the place, on the picture shows, of ridiculous 'comics' and meretricious 'domestic drama'; because the picture-show is the people's theater, and is only in its infancy as a great educative force."

"Come on, out of it," said the Nut, "or we'll all get the sack."

Afterwards, in the office, Beau said, "Mac, what's worrying you, lad?"

"Oh, nothing."

"Anything I can do?"

"Thanks, no, I'm afraid not."

After a little, Mac. went on: "Did you ever conceive a perfect picture, and start it to your liking—and then walk in your sleep, and paint at it, dreaming it would one day be complete—and then wake and find you had been smudging it with your sleeve as you worked—and you had turned a thing of exquisite beauty into a hideous blunder—did you, old man?"

"I never walk in my sleep," said Beau, laying his hand on Mac's shoulder. "But if I had, I should wipe it all out, and start again."

"Ah, yes!" sighed Mac. "You would—with a picture!"

KINEMACOLOR IN NEW YORK

The prettiest thing that has ever been seen in the city was presented before a large and very enthusiastic audience Monday, November 27th, at the Kinemacolor Theater, when their gorgeous new production called "Nature's Wonders" was displayed for the first time.

Their natural color motion pictures of the Coronation have been presented in this city over two hundred and fifty times, and have not been exceeded in popularity by any attraction now playing, but the new pictures far excelled them for perfect reproduction upon the screen.

Among the pictures shown were "The Sunset on the Nile," a study of tropical grandeur so beautiful that could any one of its many scenes have been snatched away and put upon canvas no masterpiece of human artist could have rivaled its glorious beauty, for it was Nature itself brought before us, and than Nature nothing can be more wonderful. In the mystic half twilight shadowy forms of camels moved about, the purple haze rising from the river Nile circled up around the graceful palms, while in the heavens a great ball of fire tinted the hovering clouds with pigments and skill ascribable only to a Divine hand—in the foreground the ancient pyramids towered above the quiet, slow-running river, and were reflected on its mirror-like surface. There were many other pictures—"Harvesting in South England," a picturesque rural topic accompanied by appropriate music of the Southwark Glee Singers. "The Seville Carnival," a festive event full of color and life. Lake Garda, Italy, was brought to us in all its loveliness of coloring, the snow-capped Alps in the background, while a floral study showing the opening of tiny buds as if by magic, and their development into full blossom was tremendously applauded, while several other topics filled out a splendid program. "Nature's Wonders" is one of the most interesting offerings that we have had this year, and is sure to be a great success.

The Kinemacolor Co. are about to open Kinemacolor theaters in Philadelphia, Chicago, and many other large cities, all of which will be run along the same lines as the Scala Theater in London and the Kinemacolor in New York.

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Editor, A. SEABURY, Post Box 163, Stockholm, Sweden.

SOME INCONSISTENCIES OF THE MOVING PICTURE COWBOY

Says "Flickers":—It is mighty easy for a man who has punched cattle on the Western range to tell whether the actors who portray cowboy characters in moving picture films got their makeup and atmosphere from the Western plains, or from Broadway and 43d street.

The way some of these moving picture cowboys wear the handkerchief around their necks usually betrays their ignorance in the first scene. It's a ten-to-one chance that the cowboy hailing from Broadway wears it with the knot hanging down his manly throat, where he'd wear a breast-pin if he were a woman, with the skirts of the handkerchief falling gracefully—and uselessly—down his back. This may be graceful, but it is far from being true in actual life. We have seen hundreds, yes, thousands, of real cowboys, and have yet to see the first one wear a handkerchief knotted in front. Invariably, they knot them behind, and allow the folds to fall down loosely on their breast.

The reason for this is one of necessity. The hard work of the cowboy comes in summer and fall, when the trails and ranges are hot and dusty. Most of this work is riding behind some big bunch of cattle, or worming in and out among them, spurring and shouting and doing all manner of things that the Broadway cowboy never heard of, which provoke intense perspiration under the broiling sun. The dust of the Western plains in full of biting alkali and this settles on his forehead, and the profuse perspiration washes it down into his eyes, and the pain resulting from this acrid combination is blinding and intense. A cowboy who is busy with 500 nervous steers has no time to reach in his pocket and pull out a handkerchief. What he does is to tie it about his neck, as stated before, with the folds hanging down in front, and when he feels the perspiration gathering, he wipes the folds across his forehead, with a single flirt of his hand, and the thing is done.

The moving picture cowboy usually wears boots with heels as flat and broad as those of a New Jersey farmer. The cowboy of the cattle range wears a boot with a heel as long and pointed as the most extreme French heel the ladies wear, and as on a lady's shoe, the heels are set well forward toward the instep. They wear this style for no other reason than because when they ride, instead of merely putting the toe on the base of the stirrup, they jam the whole foot in as far as it will go. Then when they turn suddenly, or brace back to throw a lariat, they can set all their weight firmly on the instep, and the long narrow heel prevents the foot from going all the way through the stirrup.

Furthermore, nobody ever saw a real cowboy on the range ride a horse with a bridle on over the halter, like you usually see them in the pictures. Neither does the real cowboy stop to tie his pony when he dismounts. He simply throws the bridle rein over the pony's head, onto the ground, and a genuine, properly trained cowpony will never wander from the spot. It is amusing, to a Westerner, to see the moving picture cowboy stop and tie his horse to keep him from running away every time he leaves him for a moment.

To the film manufacturer, these things may appear to be of trivial importance, but the public, in the West, that see the cowboy almost every day, and know him as he is in real life, is quick to notice them, and such oversights oftentimes mean failure for an otherwise well executed story.

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FROM THE MOVING PICTURE NEWS **The Only Educational Paper in the Industry**

MOTION PICTURE PATENTS COMPANY

NOTICE—The Edison patent (Re-issue No. 12,037) relating to motion picture cameras, was re-issued on December 5, 1911, as No. 13,329, to the undersigned. The patent contains the following claims:

1. An apparatus for taking photographs suitable for the exhibition of objects in motion, having in combination a camera having a single stationary lens; a single sensitized tape-film supported on opposite sides of, and longitudinally movable with respect to, the lens, and having an intermediate section crossing the lens; feeding devices engaging such intermediate section of the film and moving the same across the lens of the camera at a high rate of speed and with an intermittent motion; and a shutter exposing successive portions of the film during the periods of rest, substantially as set forth.

2. An apparatus for taking photographs suitable for the exhibition of objects in motion, having in combination a camera having a single stationary lens; a single sensitized tape-film supported on opposite sides of, and longitudinally movable with respect to, the lens, and having an intermediate section crossing the lens; a continuously-rotating driving-shaft; feeding devices operated by said shaft engaging such intermediate section of the film and moving the same across the lens of the camera at a high rate of speed and with an intermittent motion; and a continuously-rotating shutter operated by said shaft for exposing successive portions of the film during the periods of rest, substantially as set forth.

3. An apparatus for taking photographs suitable for the exhibition of objects in motion, having in combination a camera having a single stationary lens; a single sensitized tape-film supported on opposite sides of, and longitudinally movable with respect to, the lens, and having an intermediate section, crossing the lens; a continuously-rotating driving-shaft; feeding devices operated by said shaft engaging such intermediate section of the film and moving the same across the lens of the camera at a high rate of speed and with an intermittent motion; a shutter exposing successive portions of the film during the periods of rest; and a reel revolved by said shaft with variable speed for winding the film thereon after exposure, substantially as set forth.

4. An apparatus for taking photographs suitable for the exhibition of objects in motion, having in combination a camera having a single stationary lens; a single sensitized tape-film supported on opposite sides of, and longitudinally movable with respect to, the lens, and having an intermediate section crossing the lens; feeding devices engaging such intermediate section of the film and moving the same across the lens of the camera at a high rate of speed and with an intermittent motion, said feeding devices comprising means proportioned to cause the devices to so advance the film that its periods of rest shall exceed its periods of motion; and a shutter exposing successive portions of the film during the periods of rest, substantially as set forth.

5. An apparatus for taking photographs suitable for the exhibition of objects in motion, having in combination a camera having a single stationary lens; a single sensitized perforated tape-film supported on opposite sides of, and longitudinally movable with respect to, the lens, and having an intermediate section crossing the lens; feeding devices provided with teeth engaging the perforations of such intermediate section of the film and moving it across the lens of the camera at a high rate of speed and with an intermittent motion; and a shutter exposing successive portions of the film during the periods of rest, substantially as set forth.

MOTION PICTURE PATENTS COMPANY.

PENNSYLVANIA STATION FILMED IN ITS NATURAL LIGHT

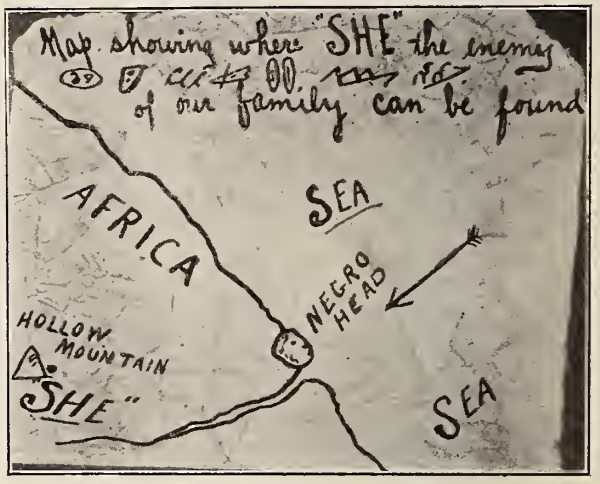
And now the new Pennsylvania station, New York, the largest railroad depot in the country, has been stormed by the moving picture man. And the Thanhouser people, who composed the attaching force, did the filming right in the

interior, minus the aid of any artificial light, an achievement that ably demonstrates the go-ahead spirit of the present day motion picture photographer. Many of the scenes were made at the lower train level, in conditions that heretofore have never been thought favorable to the taking of a suc-

cessful moving picture. As the pictures were taken at the rate of 16 per second, with a maximum exposure of 1/32 part of a second for each picture on the roll, any photographer will appreciate the difficulties that were surmounted. Photographers who have been in the Pennsylvania lower level will marvel at the fine view of the train emptying passengers at the subway station. A bright comedy story is woven about the great railroad station, a fast railroad train, a bachelor, and a baby, all under the title of "Brother Bob's Baby." Thanhouser releases it Friday, December 8.

THIS ODD CHART FOUND "SHE"

Or, rather, it enabled Leo Vincey, the hero of the Thanhouser picture, to find her. It was the work of his ancestors who had sought "She" before him and lost their lives in the attempt. With this as his sole guide, Leo left civilization for the deserts of Asia to seek out "She" and revenge a two thousand years old wrong on her. He found the "Negro Head" rock (denominated in the chart) that seemed the key to the land of "She," and finally the deathless woman herself. The part the odd map bore in the search

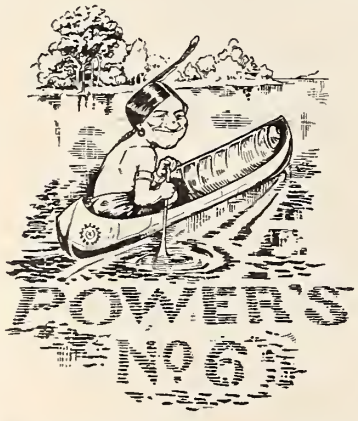


is well shown in the picture, which is released in two reels Tuesday, December 26, as one of the "Greatest December" features.

The Thanhouser Company announces that arrangements have been made whereby the exhibitor can secure from his exchange two kinds of one-sheet art posters for "She," at five cents apiece, and a three-sheet art poster at fifteen cents. The supply of these is limited, and it is requested that exhibitors give their exchange now an idea of how many art posters they will require.

Cleveland, Ohio.—The Marquise Amusement Co. will erect a new theater on Crawford Road.

RUNS SMOOTH—NOISELESS



POWERS CAMERAGRAPH NO. 6

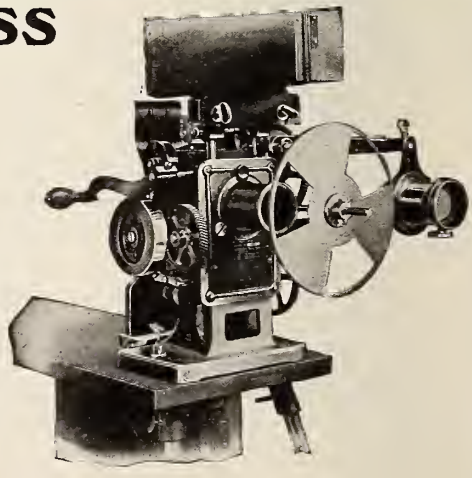
THE PATHFINDER TO SUCCESS

We have been making moving picture machines since the game began. POWERS NO. 6 is the very best product of inventive genius and mechanical skill; it has blazed the way for others, it is and always has been the leader.

Into it have been incorporated stability, perfect mechanism insuring utmost ease of operation, absence of noise, a picture projection which is clear, steady and without flicker; these are but a few of the virtues of POWERS NO. 6. It has made our reputation, it will add to yours.

Get a POWERS NO. 6 and have the "Indian Sign" on the other fellow.

Catalogue D will tell you all about it.



NICHOLAS POWER COMPANY, 115-117 Nassau Street, NEW YORK

For fourteen years the leading manufacturers of moving picture machines.

Increase Your Box Office Receipts

BY USING

The Greatest Educational Feature of the Day

4 DAILY

UNDERWOOD & UNDERWOOD'S SLIDES OF CURRENT EVENTS
THIS SERVICE COVERS
EVERY EVENT THAT IS INTERESTING
EVERY OCCURRENCE THAT THRILLS

24 WEEKLY

News pictures of Wars, Sports and all National and International happenings by Underwood & Underwood, the world-famed news photographers. Flash these events daily while they are news and public interest is keenest. Everyone is interested in the news of the day, and this is a service of news pictures. COSTS NOTHING WHEN COMPARED WITH RESULTS.

4 SLIDES DAILY—24 PER WEEK, RATE $12.00 PER WEEK

3 current event photos 14" x 17" for outside display with printed news titles, rate $5.00 per week.
WRITE TODAY FOR THREE, SIX OR TWELVE MONTHS' CONTRACTS

HUNTON-FELL-ELLIOTT, Inc., 1328 Broadway, NEW YORK

THE KINEMACOLOR THEATER

By Margaret I. MacDonald

When the Kinemacolor Company established their motion picture theater in New York City, the motion picture entered an era in America where art, dignity and culture dominate. At the doors of this theater one evening not long ago the carriage checks represented over 300 vehicles; and, in fact, any night one cares to attend the Kinemacolor Theater there will be found there a most refined and cultured audience.

During the past few weeks the Coronation pictures, together with the Royal Horse Show at Richmond, and some very beautiful floral offerings, have delighted the large audiences. On Monday of last week, however, an interesting innovation was introduced including "Lake Garda," a beautiful scenic subject introducing this beautiful Italian lake in all its nature-endowed loveliness of coloring; "The Harvest," scenes in the south of England showing the harvesting of the crops and picturesque rural subjects; "Following Mother's Footsteps," a story of happy childhood, illustrating a new departure in Kinemacolor, and showing the tremendous dramatic possibilities of the process; "Scenes in North Wales," a coaching trip through one of the garden spots of the universe, panoramic views of the Welsh country which can hardly be equalled for grandeur, while ancient castles tower over hill and dale in mystic solemnity; "From Bud to Blossom," tracing from the tiny green-coated bud to the gorgeous beauty of a full blown blossom, seeing in a few moments what Nature takes hours to accomplish. On the screen the subject is one of the greatest beauty, and it has captivated audiences nightly at the Scala Theater, London, for months. The program also includes the principal numbers of the Coronation series, which New York audiences have been enjoying for some time past.

It is absolutely impossible to properly describe the beautiful effect of the Kinemacolor pictures; they are living, moving paintings set in a background of rich, dark velvet; the somber gray effect produced on the outer edges of the picture by the overplus of screen acts as a frame set in the velvet, and enhances the beauty of the picture, throwing it out in bas-relief, and adding vividness and reality to the color scheme of nature so wonderfully reproduced in the Kinemacolors.

The music at the Kinemacolor Theater is perfectly beautiful, as presented by organ, orchestra and voice. There are engaged there at the present time an excellent organist, and several singers who constituted a portion of the choir that executed the musical part of the Coronation ceremonies at Westminster Abbey, who diffuse strains of beautiful and dignified music during the evening's program. The decorations in the old Mendelssohn Hall are simple and beautiful, and there is an unmistakable air of refinement permeating the place, and an interest displayed in the wondrous art such as is rarely found even in our best theaters. People speak aloud unconsciously, enthusiastically applauding the silent moving scenes.

It was absolutely funny as I sat in the theater the other night to find myself groaning aloud, or exclaiming in excited satisfaction at the failure or success of the different horses in their attempts at hurdle jumping, shown in the film "Royal Horse Show at Richmond," and then to awaken to a realization that after all it was only a picture; but let me tell you, friends, it was just as real as though you sat in your carriage, or on the grandstand viewing the actual scene. I was glad to find that I was not the only one lost to the present world, for over the entire house ran a series of murmurs of varied tones, from quiet anticipation to climatic intensity.

The pictures of "The Clansman," taken by the Kinemacolor process, are nearly completed, and the public ere long will have an opportunity of viewing this interesting drama in the wonderful colored motion picture. The reason given for the choice of this particular drama is its popularity, over 6,000,000 people having witnessed this play. Some of the scenes were taken in the vicinity of Natchez, members of the original "Clansman" company taking part in the production. A company of U. S. Cavalry were also employed to add a vividness of reality to the scenes. Taken in the midst of the darkey element, with all the picturesqueness of the southern atmosphere, the film promises to be all that would be expected with Mr. Brennan and his company at the helm, and an efficient camera man in charge of the photography.

The whole world is open to the motion picture as a beautiful panorama, recognizing the motion picture as a medium of scattering broadcast the seeds of education, and artistic and scientific developments.

WM. LORD WRIGHT'S PAGE

NO HOPE FOR HIM

Some bug yelled "fire" in a motion picture house in Pittsburgh, Pa., and children were trampled upon in the panic.—News Item in Newspapers.

* * * *

There's that dippy individual who tampers with a gun,
Pulls trigger of the weapon just to cause a little fun.
His repeated explanation, when the cartridge is exploded:
"Good gracious, how unfortunate; I didn't know 'twas loaded!"
May be a way on Judgment Day, when Peter calls the roll,
Just perchance, some influence may save this party's soul;
But the irresponsible person who always shouted "fire,"
While in a motion picture house, will never twang a lyre!

There's that poor unfortunate, who grabs the coal oil can,
Pours contents in the kitchen stove; he's in "the also ran."
Papers of the following day come out in letters red:
"Started a Fire with Coal Oil—Explosion—Three Are Dead!"
And they say on Judgment Day, when Peter calls the roll,
Extenuating circumstance may save him shoveling coal;
But the senseless individual who always shouted "fire,"
While in a moving picture house, will never join the choir!

There's that careless youngster who finds the deadly cap;
He places it upon a rock and wields the friendly rap.
A playmate has drawn nearer to better hear the sound—
Funeral well attended, and the boy's placed under ground.
On Judgment Day, when all is gay, and Peter calls the roll,
Both these careless urchins will remain inside the goal;
But the crazy individual who stampedes the picture show—
St. Peter, in just three brief words will say: "Go Down Below!"

* * * *

We spoke recently of the value of the personally signed letter in dealing with scenario writers. The man who instituted this method of fostering the friendly regard of the author was Giles R. Warren, head of the editorial department of the Lubin Manufacturing Company. Mr. Warren was the pioneer in the personal-letters-to-contributors field. He instituted the policy while editor of the Independent Moving Picture Company's scenario department. Mr. Warren believes that a personal letter accompanying a rejected manuscript often encourages the writer to persevere, when otherwise discouragement would retard development of hidden talent. Mr. Warren's ideas have been taken up and followed by other editors until, at the present time, the printed rejection-slip policy is adhered to by but a few companies.

Giles R. Warren is a wonder in his way. Personally and professionally, he is a courteous gentleman, admired by all of those fortunate enough to know him. He hides his light under a bushel, but rays of light trickle forth despite his very best efforts, in the shape of delicious comedies and sincere and impressive dramas.

More than one humble author has been encouraged to persevere and to finally win success in a new field of literary endeavor through the kind and painstaking sponsorship of Mr. Warren. No manuscript is so impossible but that Warren can find some ray of hope for the future therein. This editor has, individually, unearthed more promising writers and, in so doing helped along the cause of novel plots and plays, than any other one man in the animated picture business to-day.

Warren is also a glutton for work. He has written hundreds of playlets, and ninety per cent of his work has been put over without alteration. Giles R. Warren's name is synonymous with system. The editorial force under his direction works like a clock. Everything is in its place and there is a place for everything.

We'll get the dickens for this tribute. His personal friends and his employers are cognizant of his worth, but to many of our readers the personality of Mr. Warren is not so well known. Writers know they get quick action on their work and prompt payment if the work is acceptable when Warren figures in the deal. This little tribute is to inform many of the personality of the man and of his methods. The writer believes in giving credit where credit is due, and Giles R. Warren's modesty has too long prevented him from getting what was coming to him.

* * * *

There is a scarcity of good picture plots, both comic and dramatic. Editors are on the sharp lookout for meritorious work. Many of the popular magazines have been carrying advertisements from film manufacturers recently. They offer best prices for moving picture plots. The Imp, Lubin and Reliance concerns have been advertising in the Saturday Evening Post.

* * * *

The moving picture theater proprietors in Kenton, Ohio, a city of 10,000, have been interesting church people in the animated picture show. The latest plan followed by one picture house would be worthy of emulation in those localities where the picture theater has been the center of misguided attack from certain sources. The manager of the Idle Hour Picture Theater in Kenton has been devoting one evening every month to the interests of the churches. The young lady members of Mrs. O. P. Blue's class, of the Disciple Sunday School, had charge of the Idle Hour the other evening and realized a neat sum for church purposes. The shows were attended by large crowds, members of the church congregation predominating. No special films were shown, just the regular releases sent on by the Exchange being run.

* * * *

A story attributed to John Collier, secretary of New York's board of moving picture censors, has drifted to the Middle West. Collier is quoted as saying:

"It's no good getting up objectionable picture plays. We never pass them. In fact, we turn them down so invariably that it seems to me that the composers of such plays are animated by a spirit of perversity. They remind me of old Uncle Jethro Husk.

"Uncle Jethro sat fishing on the bank of a tiny rivulet when a stranger stopped beside him and said:

"'Is it possible there are any fish in such a small stream as that?'

"'No, there ain't none,' Uncle Jethro grunted.

"'But you're fishing!'

"'Yep,' said Uncle Jeth.

"'What, then, is your object?'

"'My object,' said Uncle Jeth, 'is to show my wife I ain't got no time to sift the ashes!'"

* * * *

The Scripps-McRae newspapers, of the United States, carried an interview with Beulah Binford the day before Harry Clay Beattie was executed. The interview stated that she was employed as an actress for a moving picture film concern. The interview was very widely read, including the moving picture film item.

* * * *

The city of Cleveland, Ohio, is now on the map as a producing center for films. The Feature and Educational Film Company is the name of the first producing concern to be established in the Buckeye State. The company plans to produce pictures in two and three parts which will take an hour to display before the audience. The first two releases are entitled, "Love and Aviation," and "Zigomar." The F. and E. plan is to provide drama and comedy which will last an hour or more, one long reel making up an evening's entertainment, and be more like attending a standard theater. E. Mandelbaum is president of the concern and believes that the one long-reel subject is an idea that is bound to take a hold on the public. The concern will release an average of one subject every two weeks.

UNDER PROTECTION OF GENERAL WASHINGTON
Scene from "Before Yorktown," Republic release December 23d and 24th.

Jacksonville, Fla., Nov. 30, 1911.

Mr. Alfred H. Saunders,
Editor Moving Picture News,
New York City.

My Dear Friend Saunders—Let me congratulate you on the Moving Picture Tales, soon to be started. It's just what the Independents need to enable them to keep up with the procession, and I am glad to see that the price is to be a nickel. In my travels I shall certainly take pleasure in "boosting" the new publication and urging exhibitors to handle it.

I am sending you a copy of yesterday's Jacksonville Metropolis. Please look over it carefully and see the amount of space devoted to moving pictures. It's wonderful, and if more daily newspapers throughout the country would follow the example of the Metropolis it would strengthen the cause of moving pictures generally. Note the big page ads. of Fahey and Montgomery. The latter, as you know, is a Trust man, is the biggest blowhard outside of the Sturtevant blower factory, and to boost his picture show here in Jacksonville has been giving away gold dollars and automobiles. Fahey, who is Independent and a staunch friend of the cause, comes back at "Monty" with an uppercut when he declares in his ad. that he has "nothing to give away but good pictures."

Glad to note that Gaumont is coming over on the Lord's side. Let him specialize on colored pictures and he will fill in a niche that has been vacant on our side. I hear this spoken of by all Independent exhibitors who once were Trust, and who at times have showed Pathe's stuff.

Don't you think that some one of the Independent companies should be designated to get up something like Pathe's weekly or the Vitagraph monthly? I find a call for this along the Independent line. Objection might be made to this that it is imitating the opposition. I say, never mind if it is; if the people call for it we will have to give it to them, otherwise the General Film will always have these features to play as a good card to get Independent exhibitors to flop over to their side. And the G. F. Co. is playing this card for all they are worth, besides getting write-ups in the newspapers that never fail to set forth the fact that these animated news features are obtainable only in the licensed service.

Another thing: There should be an Independent press agent, to see that our side gets as good a show as the Trust, and to boost our side to the greatest possible extent, and in every conceivable way. A series of articles on the moving picture business, along educational lines, is running in the Woman's Home Companion, beginning in the October number, and from it the general public would not know that there ever was a film of any value turned out by anybody outside the Trust.

These views I have gathered from hundreds of interviews with exhibitors in my travels throughout the States of Georgia, South Carolina, Alabama, Mississippi, Louisiana, Texas, Arkansas and Oklahoma, and if there are any ideas in them that might be of service to you, I am sure you are welcome to use them, if only thereby you can put another nail in the coffin of the atrocious Trust.

The Independent cause is growing in strength and favor all the time and the weak-kneed exhibitors are coming over in satisfactory numbers, and once over they breathe freely, in that they then don't have to go down on their knees to ask Mr. Trust if they please may run, for instance, the "Fall of Troy," or "Hands Across the Sea," or "Daniel Boone," or any of the scores of fine feature films that the Independents are turning out. Imagine, if you can, the feelings of an exhibitor who is restrained from showing pictures such as the above. It is absolutely repugnant to every patriotic American idea of right.

"Concordia est robur" (in union there is strength) is the motto of a fire company that I used to belong to, and that must ever be the slogan of the Sales Company if it is to forge ahead and be the chief factor on the Independent side of the moving picture game.

With kind regards to the brethren, and especially to yourself, Fraternally yours,

_____.

New York, N. Y.—Shampan & Shampan have plans for a two-story moving picture theater at 155 Monroe street for Geo. D. Segal to cost $10,000.

GREAT NORTHERN

CARL ALSTRUP
Playing leading parts in all feature comedies.

RELEASE FOR SATURDAY, DECEMBER 9th

WINTER IN SWITZERLAND

A comedy of an entirely new kind. One that compels hilarity. A real rib-tickler. Enacted by star performers. On the Same Reel:

BUTTONS AND HOOKS

An exceedingly charming picture of Alpine scenery. Snowbound villages nestle in the valleys with the superb peaks forming a wonderful and impressive background.

RELEASE FOR SATURDAY, DECEMBER 16th

HIS FIRST MONOCLE

A delicious comedy film with every scene a laughable one. On the Same Reel:

GREECE

An admirable travel subject, depicting many interesting scenes amongst which the Corinthian Canal, Corfu Harbor, and the German Emperor's mansion are included.

ALL FIRST-CLASS INDEPENDENT EXCHANGES HANDLE OUR PRODUCT!

GREAT NORTHERN FILM CO., 7 E. 14th St., NEW YORK

Sold through Motion Picture Dist. & Sales Co.

SECURE FINE VIEW OF RACES

Camera Experts of Republic Film Co. on the Job—Every Detail Pictured—Many Interesting Features in 5,200 Feet of Film

Securing 5,200 feet of moving picture film which will be a credit to the Savannah races and to the company, the camera experts of the Republic Film Company yesterday comprehensively photographed the automobile races.

The negatives were tested last night and proved perfect in every detail. They will enable clear and well defined moving pictures to be flashed on the screens in the thousands of moving picture houses in which they will be exhibited.

The pictures take in every detail of the Vanderbilt race, from start to finish. The moving picture camera man stationed on the elevated platform in front of the grandstand secured views of the start and finish of the race and a spreading panorama of the grandstand and its occupants, showing the gay attire of the many women in the stand to great advantage.

Much Human Interest

In addition they secured the thrilling runs in the homestretch, around the turn, and away under the bridge over the course. Herbert Miles, president of the Republic Film Company, said that the elevated platform proved to be an ideal location and that there was more human interest to the square inch in the picture taken there than in any other moving picture he had ever had photographed.

The camera experts stationed around the course secured views of every accident, pictures of the Fiat, the axle of which smashed; the Marmon driven by Burman of which the gasoline feed pipe was broken, and of the Jackson driven by Cobe which went out of the race, being taken. In addition every brush and fight for position in the race was photographed by the wideawake camera men of the Republic Film Company.

Picture at Herb River

The only film which was not tested last night was that of the scenic views taken at the bridge over Herb River. These pictures were taken by John C. Hemment, son of the official photographer to six presidents of the United States, including McKinley, Roosevelt and others. There is little doubt that the beauties of the course will be shown in their full glory in this film.

One of the feature pictures snapped by the moving picture camera was that of Ralph DePalma, in his big Mercedes, taking on gas, oil, water and tires at the same time and getting away inside of a minute.

Another very fine view was that of the winners of the three races, Ralph Mulford, Hughie Hughes and Frank iWtt being congratulated after the races in the paddock in front of the grandstand. Shown in the picture are the three drivers, Governor Slaton, Mayor Tiedeman, Harvey Granger, president of the Savannah Automobile Club; Arthur Solomon, secretary; Oliver S. Bacon, vice-president, and a number of prominent automobile men. A picture of the reception given the three winners, in which those assembled around them waved their hats and cheered, was also taken. This round of applause was brought about by Mr. Miles himself, the other persons seeming to be content to shake hands with the drivers.

Moved Portable Stand

To secure these latter pictures it was necessary to move the portable stand, which was placed in front of the grandstand, and at the end of the line of pits, around to the paddock where the winning cars were parked. The work of changing the position of this stand was done in record time, and elicited a round of applause from the people in the grandstand for its clever execution.

Four moving camera men representing rival firms invaded the course during the Vanderbilt race and endeavored to secure views of the race. They were ordered off by the militia and police and not allowed to take any pictures, the Republic Film Company having the exclusive right under contract with the Savannah Automobile Club to take moving pictures of the races.

Moving pictures of the city police, both mounted and afoot, will be taken in the Park Extension at eleven o'clock this morning. These pictures will be added to the circulating reel of the races—Savannah News.

FIRST OF NESTOR WESTERN PICTURES WITH GENUINE WESTERN AMOSPHERE.

"The Law of the Range" is the first of the Western pictures come to hand as a result of the Nestor Company's work in California. This picture is good. It has the atmosphere—the genuine thing—that subtle something that makes us long for the hills. The story is one of a half-breed who because of the odious mixture of blood running in his veins is an outcast in cowboy circles. The climax of the story is where the sheriff's son, who, fleeing, thinking he has killed a brother cowpuncher, is caught in the cabin where is the stolen mail bag, is accused of the theft, and about to be dealt with in the manner of the men of the range, when the persecuted half-breed brings into the midst of the bunch of cowpunchers the real thief and the young man is released. The part of the sheriff's son is taken by Mr. Lockwood, a new member of the Nestor Company, and a young man whose future as a moving picture actor looks very promising.

The release date of this film is December 13.

Another good Nestor release for December 11 is "Only An Iceman." This is an excellent comedy picture, with a good sprinkling of heart interest that fascinates. We can recommend this film as being most entertaining, and is good clean comedy—very good!

Mt. Carroll, Ill.—C. W. Wilson has sold his moving picture theater to Floyd Oleson, of Mt. Morris.

Taylor, Tex.—G. B. Brieger has been awarded the contract for the enlarging of the theater owned by Dan Murphy.

HAVE YOU WRITTEN YET FOR PARTICULARS CONCERNING THE

MOVING PICTURE TALES

Can now be obtained at all

Newsstands, every modern

Moving Picture Theatre

or direct from

CINEMATOGRAPH PUBLISHING COMPANY
30 WEST 13th STREET, NEW YORK

Don't delay, write now, as only a limited First Edition of 25,000 will be disposed of

5c

Every Exchangeman Will Need 1000 Copies There are 61 Exchanges

Let Us Know At Once How Many

SCENE FROM "LOVE AND CHARITY"
A Christmas Playlet by the Reliance Stock Company, released December 13th.

Cleveland, O., Nov. 29, 1911.

Moving Picture News,
New York, N. Y.

Gentlemen—The enclosed resolution was unanimously adopted by the Cleveland branch of the Moving Picture Exhibitors' League of America, at their regular meeting, held this day, after several weeks of investigation by a special committee.

THE MOVING PICTURE LEAGUE OF AMERICA,
Cleveland Local No. 1,
L. H. Wilk, Secretary.

Whereas, Miss Kate Davis, of Wilkes-Barre, Pa., having made statements in her recent Sunday evening sermon at the Old Stone Church, this city, and also issued statements to the "Plain Dealer" representatives to the effect that (1) "Cleveland's moving picture shows are of a much lower moral standard than those in Detroit or Columbus," (2) "They are hotbeds of iniquity," (3) "Training schools for criminals," (4) "Recruiting stations for the white slaver and disorderly house," and other similar statements well calculated to injure the characters and cast a public reflection upon the members of this association, if such or any part of her statements were true, and

Whereas, Miss Davis, having given the name and address of a prominent officer of the Juvenile Court of this city as authority for her statements in reference to the evil effects of the local picture theaters upon the juvenile population, etc., etc., and

Whereas, Our committee having investigated thoroughly and made a detailed search for facts regarding the conditions complained of, said search being in the various city departments, and

Whereas, That the said investigation shows that Miss Davis' statements can not be verified by official figures in one single instance, but on the contrary said statements were made without the slightest authority or official sanction,

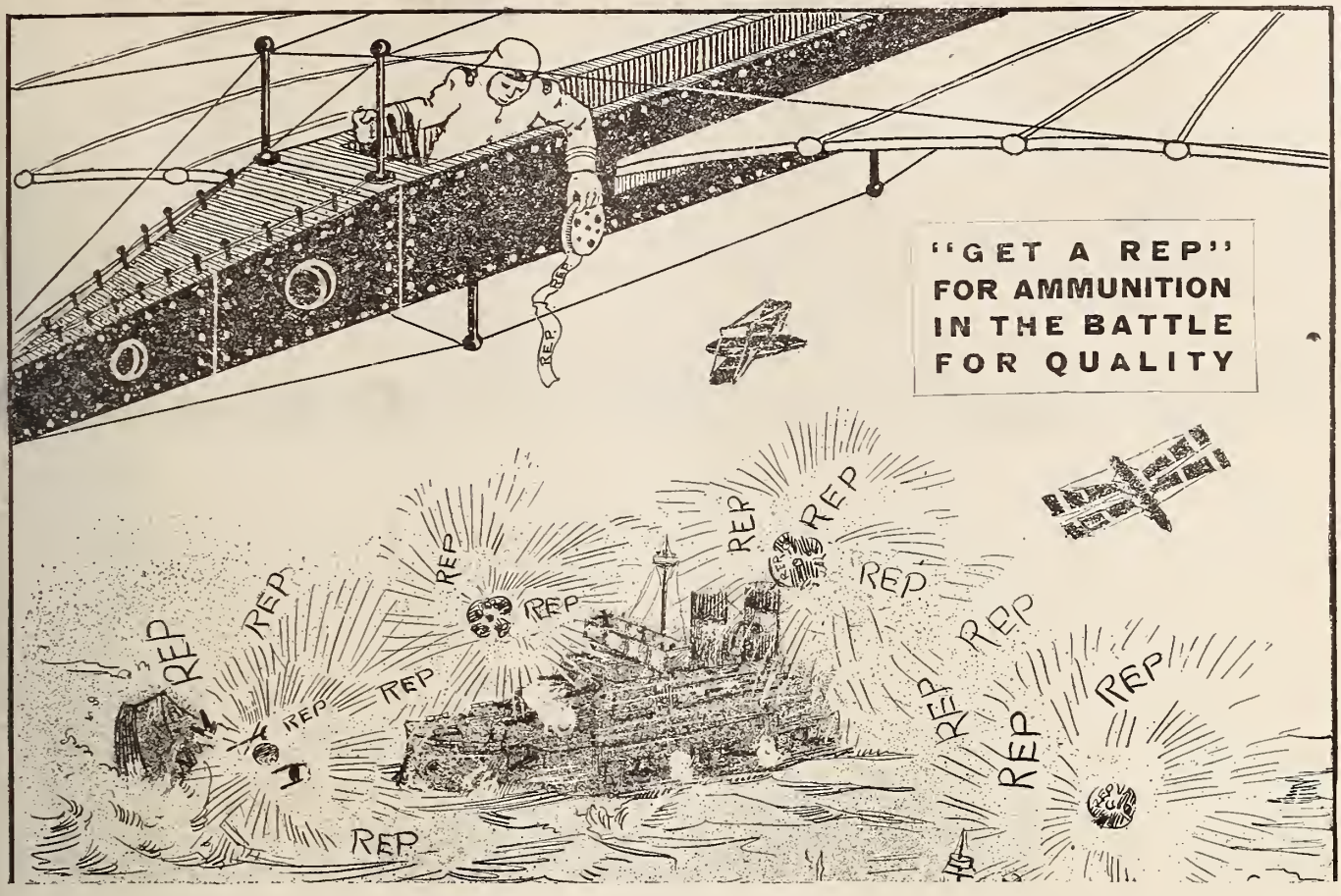
Therefore be it resolved, That we condemn her statement as reckless, slanderous and false, publicly spoken for sensational purposes and cunningly calculated to assist her candidacy for the position as State Film Censor in Pennsylvania.

We further condemn the action of Rev. A. B. Meldrum, of the Old Stone Church, for permitting a "professional sociologist" and alien office-seeker to use his edifice as a medium for her utterances without first ascertaining whether the same were founded upon facts or otherwise.

We further tender the assistance of this association to any official body who are honestly desirous of correcting any evil they may judge detrimental to the morals of our 500,000 weekly patrons.

H. SNOWDON WARD

It is with sincere regret that we inform our readers of the demise of the above-named gentleman, a friend of ours of over twenty years' standing. We knew him in England as a member of the Theosophical Society, and many pleasant associations did we have together. As editor of the Photogram, as a food reformer, and also as an earnest student of Dickens, a vice-president of Dickens Fellowship of New York, for whom he was delivering a series of lectures in the public schools of New York, and at the time he was stricken with his fatal illness was preparing a special lecture on the subject of Dickens for the night of Friday, December 8th. He was well known to every photographer the world over, and to those who knew him personally he was a genial, charming personality. At a lecture on Dickens that he gave to a public school at 145th street and Amsterdam avenue two weeks ago, we were most charmed with his manner, and would have thought he had at least twenty years on his life. It is hard to lose such old friends, but such is the course of nature, and in sympathizing with his widow, who is taking his remains to Albany for burial, we offer our sincere condolences and can say of him, requiscat in pace.



RELEASED SATURDAY AND SUNDAY, DECEMBER 30 AND 31

THE PRIDE OF LEXINGTON

A Beautiful Romance Founded on Incidents in the Life of Jane McCrea, the Heroine of the Battles of Lexington and Bunker Hill.

IT'S A BOX OFFICE BOOMING "REP"

REPUBLIC FILM CO.

SUITE 804-812 **145 WEST 45th STREET** **NEW YORK**

Sold through Motion Picture Dist. & Sales Co.

WITH THE WESTERN PRODUCERS

Miller Brothers' 101 Ranch Show, which is wintering here, has been engaged by the Bison Company to appear in a number of pictures.

These films should prove to be popular, as this wild west show contains a number of full blooded Indians and some real cowboys.

* * * *

Mr. W. N. Selig returned to Chicago this week. While here, Mr. Selig supervised the many improvements that have been made at the local studio. Work is now being rapidly pushed forward on the new offices which adjoin the studio, and they are expected to be ready for occupancy in the near future.

POPULAR CURRENT EVENTS SLIDES

The Hunton-Fell-Elliott, Inc., of 1328 Broadway, New York City, are meeting with great success in their Underwood & Underwood Educational Feature Slides of Current Events. This servicec overs every event that is interesting and includes news pictures of wars, sports and all national and international happenings by Underwood & Underwood, the world-famed news photographers. Exhibitors can flash these events daily while they are news and public interest is keenest. Everyone is interested in the news of the day, and this is a service of news pictures at a very moderate price. Write them for terms of three-, six- or twelve-months' contracts.

* * * *

Graetinger, Ia.—A new $10,000 opera house is being established here.

NOTES OF THE WEEK

FROM THE OBSERVATORY

By G. F. Blaisdell

The aldermanic hearings in New York City on the proposed alterations in the code governing moving picture shows have uncovered a new form of what a one-time New York politician boldly described as "honest" graft. The special aldermanic committee on moving pictures, the chairman of which is John J. White, owner of vaudeville and picture houses, recommends that, while all existing picture theaters remain undisturbed, such as may be built in the future shall conform to the regulations prescribed for large theaters. This, of course, means just one thing. The houses now in business will be secure from further competition.

In a body of men whose action is controlled by ordinary standards of common decency, let alone honesty, measures would be in force prohibiting action of any sort by members financially interested in proposed legislation. What can be expected from a body one of whom cynically remarks: "Surely we are not philanthropists?"

Nor is the shutting off of the construction of new picture theaters the least of proposed radical changes. The aldermanic committee would place the censorship of pictures in charge of the Police Commissioner, surely a sufficiently busy man now. A sop is thrown to those interested by providing that ultimate decision shall rest with the Mayor—where most assuredly it always has. Complaint is made by this confessedly not disinterested aldermanic committee that the National Board, by reason of being partly or wholly, supported by the manufacturers, "while probably not subject to their influence, is susceptible to such influence."

Very pretty. One feature of the censorship by the National Board: No one has ever charged that it is subject to political influence. Which is more than can be predicted with any degree of certainty of censorship by an official subject to the mutations of politics. There is undoubted confidence on the part of the public in the present Mayor and also his commissioner. But mayors, and especially commissioners, come and go. Mayor Gaynor from the first has taken a sympathetic and an intelligent interest in moving picture problems. He has called to his aid men and women who are making careful study of the whole subject. These men and women advise that the control of picture houses remain just where it is—in the Bureau of Licenses.

The Board of Censorship, acting in co-operation with the License Bureau, absolutely controls the exhibition of pictures in New York City. A hint from the bureau is an order to be respected.

Friday, December 1, the aldermanic committee gave a hearing on the proposed changes in the code. Two hundred exhibitors were represented. Nearly all protested against the removal of supervision from the Bureau of Licenses. The committee contemplates no change in the present law prohibiting the admission of children under 16 years of age unless accompanied by adults.

Henry Moskowitz, representing the National Board of Censorship, was among those who referred to the limitation of the size of moving picture audiences to 300 except in theaters as working an injustice.

"Your law," he said, "makes it impossible to conduct a moving picture show in any other building than a theater, except in establishments now operating. I am inclined to think that the moving picture house seating 300 is not safe, but if it should be found that 600 is a safe unit, it seems to me that we should not make it necessary to show pictures only in theaters that seat from 2,000 to 3,000. These moving picture places are the local theaters of the family, and I think we should be careful not to work injustice."

* * * *

Fifty people in the Dixie Theater, Baltimore, got a fright when a film caught fire. The piano player pounded her instrument, the operator poked his head out a window and shouted for a policeman; the latter, after turning in an alarm returned and assisted in getting every one out. No one was injured.

* * * *

Manager Colin, of the Grand Opera House, Gloversville, N. Y., has offered the local Board of Education the free use of his house, with apparatus and films, for educational exhibitions at such times as may be arranged. The board has accepted, with thanks.

* * * *

Mrs. John Q. Mason, member of the newly organized social service board of Tacoma, Washington, had some things to say after a recent visit to the local picture shows. She declares she found nothing demoralizing in them, and at the same time admits there were many well-dressed and well-behaved children attending the theaters. Mrs. Mason considers the shows an elevating institution for the reason that they take so many men away from the saloons their proprietors are complaining. Sure enough.

* * * *

S. S. Hutchinson, of Chicago, in a glass bottomed boat off Santa Catalina, Southern California, has obtained a remarkable series of photographs of still and motion marine life. An octopus passed in review before the lens, his body and tentacles being distinctly visible.

* * * *

Mrs. Louise Berman, in the course of a heated discussion in the Chicago chapter of the National Woman's Society for the Study of Music and Drama, declared that a majority of the people preferred classical music to ragtime. To prove her assertion, she has made a three-day engagement with the Paragon Theater. She should win—and in a walk.

* * * *

Caruso and Scotti were recent visitors at a Broadway picture show As fifty observing wayfarers followed the singers into the theater the showman smiled. As Caruso emerged he smiled. Why not?

* * * *

By the way, when are we going to have Caruso in moving pictures? The most famous tenor of his day owes it to his own fame and to posterity to show the people of future generations that he could act as well as sing.

* * * *

Miss Edna Fisher, doing a lone moving picture stunt on the top of a rickety old stage coach, in Marion County, California, was thrown on her head when the coach overturned at a sharp bend in the road. She was removed to a hospital in a dying condition.

Four of the Essanay players recently had an experience with one of their vehicles.

This latest is but one of the tragedies for a moving picture holiday.

* * * *

The St. Paul Dispatch, referring to the effective manner in which the local authorities in Minneapolis suppressed the exhibition of the pictures showing the inmates of the Red Wing Training School, pertinently remarks that the same decisive steps could have been taken in St. Paul had appeal been made to the Mayor instead of the Governor. The Dispatch concludes:

"It is not necessary to drag in the Governor and Attor-

LUX FILMS

The Crown of Perfection

Released Friday, Dec. 15, 1911

Bill and His Chum Tired of Married Life

COMEDY—Length, 521 feet

Mistaken for the Culprit

COMEDY—Length, 459 feet

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TELEPHONE 3427 STUYVESANT

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ONLY EASTMAN RAW STOCK USED.

ney General or to call out the militia to be rid of an objectionable moving picture film."

* * * *

Actor James K. Hackett, talking in St. Paul, ascribes as one of the causes of the "unfortunate" theatrical season the moving pictures. He says the shows have cut into the audiences at the regular theaters.

* * * *

Question: If a small boy ever got a glimpse of anything like that on a screen, would he quietly retire at the end of the show? Don't you think, Mr. Exhibitor, you would have to take him by the ears and throw him out? Well!

* * * *

Strictly personal: Would have liked to have had the Western correspondent and his splendid side partner with us at the celebration of the seventieth anniversary of the Eagle a fortnight ago. Will just wager a guess that the "Man" would have confessed it was "some bunch!"

* * * *

The Brockton (Mass.) Times, referring to the attention just now being paid by film makers to college football, talks thus:

"This cannot be objected to on moral grounds, but it is quite possible that some of the squads whose pictures are taken contain one or two boys whose sense of dignity rebels against the thought of their likenesses being exhibited through the country. Not even college boys are always lacking in a sense of the fitness of things."

Now, wouldn't that jar you? "Sense of dignity rebels!" It may be conceivably possible—maybe, mind you—that a college boy would decline to take a drink if he were thirsty; that he would pass by on the other side when he saw approaching a pretty girl; that he would cover his eyes with his hands when he had reason to believe a vagrant zephyr was about to expose to his unsophisticated vision a well-turned ankle. But to imagine him running away from a camera—a real publicity camera, too! No; it is too much. Forget it!

* * * *

It has been said that of the making of books there is no end. It may be said also that of the making of picture theaters there is no end. From all over the country come reports of new structures, expensive, comprehensive. There are still remaining a few who solemnly will assure you that moving pictures are ephemeral—that they cannot endure; that they are a "mere fad." If these isolated croakings are ever given the reality of prophecy we may be sure it will not be because this great industry died a natural death. The coroner's verdict will be "premeditated suicide."

The future of moving pictures is in the hands of their makers; on them rests a grave responsibility. Not alone must they produce good pictures. They must also in their organized capacities extend the hand of fellowship to those worthy to be their confreres. There must be no closed doors.

For the closing of a door sometimes precedes the breaking of a storm.

CHICAGO LETTER

A New Feature Film Company has been organized in Chicago, with offices in the Schiller Building. It will be under the management of Mr. E. J. Eickenlaud, well and favorably known throughout the country, both in the moving picture and theatrical circles. It is the intention of the new company to make feature films exclusively, which will all be franchised, under the state right plan. The main idea in the production of their feature films will be to furnish something entirely different from the ordinary. "Twenty Years in Sing Sing" is the title of their first efforts, which is in three reels. The state rights for this picture are already on the market. Mr. Eichenlaud stated that the states were selling fast.

The Chicago office of the Associated Motion Picture School have recently been moved to 672 Sheridan Road, where Mr. McIntyre will be glad to see many of his friends.

A fire panic was narrowly averted by the intermission at the Crown Theater on Division and Ashland avenues, when a fire started in the gents' smoking room, filling the entire house with smoke. There were over four hundred people in the audience at the time. Mostly women and children who, although frightened, kept their places until the arrival of the crew of the insurance patrol No. 7, who successfully put the fire out, without the aid of any city fire engines.

The third reception and ball, given by the moving picture operators of Chicago, will be held at the Illinois Hall, corner of Madison and Ogden avenues, Wednesday, December 13, 1911, at 8:30 p.m. Admission will be 50 cents; wardrobe will be free. The operators expect to see many of their friends at the reception and know it will be a great success.

"Hands Across the Sea" was shown here at the Boston Theater Saturday, November 25th, and made quite an impression on the audience, as they applauded enthusiastically after the second reel was shown. It is very seldom that a Chicago audience is aroused to the extent of applauding for a moving picture. The picture is a most interesting portrayal of scenes and events during the Revolutionary War and although the film is made up mostly of military scenes there is worked into the production an interesting love story, which helps to offset the over-abundance of military scenes. The film is also remarkable for the photography and the splendid outdoor scenes. Also for the care and the effort of the producers for the air of reality which is far superior to the ordinary military picture, as the reproduction of costumes, buildings and many landmarks of close historical connection are made with both accuracy and completeness.

A large article consisting of a column and a quarter appeared in the Commercial Chronicle, which was entirely devoted to the moving picture as an advertising medium. It told entirely of the wonderful advancement of the moving picture in this special line, and of the benefits the advertisers receive through this kind of publicity. There was also a great deal said about the Industrial Film Company, of which Mr. W. R. Rothacker is manager.

Mr. Altland, who recently sold the Fairyland Theater on State street, has purchased the Swanson Theater on Four-

teenth street. Formerly licensed pictures were shown at this theater, but Mr. Altland, knowing the value of Independent service, having used the same at the Fairyland Theater, will continue this service, which is supplied by the Standard Film Exchange.

Mr. A. G. Spencer, manager of the National Film Brokers, who during the past week was in Wisconsin, has returned to Chicago and is again busily engaged at work.

Mr. Eserman, proprietor of the Liberty Theater on Halsted street, left the Independent for licensed service, but is again back in the fold after a two weeks' try of licensed service.

A rumor which has the earmarks of fact about it, is that a new five-cent theater will be located in the Loop District and the probabilities are that Independent service will be used. Mr. Hopp, who knows the parties connected with this venture, stated that the probability is far stronger than a rumor.

Mr. Eli Nelson, of Chippewa Falls, Wis., was in the city last week and arranged for Independent service at the Anti-Trust Film Company.

Mr. F. R. Martin has been appointed general manager of the Tisdale Feature Attraction Syndicate.

WESTERN CORRESPONDENT

Hot Springs, Ark., Dec. 6.—What promises to be one of the largest vaudeville picture entertainments ever given in this city is being arranged by Manager Frank Head, of the Princess Theater, and the proceeds will either go for the benefit of a great Christmas fund or to the treasury of the new United Charity Association, which will be organized in this city within a few days.

Manager Head has had under consideration the giving of an entertainment that would eclipse anything of its kind that this resort has ever seen, and it is his intention to make the show one of the largest and best that can be secured. In addition to the regular five acts that play the Princess, which is the largest theater in the city and said to be the prettiest one in the South, he will also put on the bill the best of the professional acts now laying off in Hot Springs—and there are quite a number of them—together with one or two good amateur features, making between ten and twelve acts in all, giving one show and turning the proceeds, less the day's expense, to charity.

When he discussed this feature it was seen that he would not lack for acts, and there has been a most generous response. The details of the show have not as yet been arranged, but it is more than likely that it will be given either Christmas week or the week after.

This theater will have an exceptionally strong bill next week, when the Five Highland Lassies headline the programme, and on Christmas week arrangements are now under way to bring here a big musical comedy show, headed by Kitty Francis. It looks at this time as if the deal would go through, and if it does, it means that the charity entertainment will have to go over for a week, but that will make little or no difference, for the reason that those in charge of the organizing of this movement will not be in a position to handle the money before that time. Hot Springs has awakened to the necessity of organizing a great charity fund to take care of the deserving poor who come here for assistance. It is Manager Head's intention to make the pictures as attractive as the vaudeville, and several feature films will be used when the "big show" comes off. Tickets will be sold for one dollar each, and it is safe to assume that the theater will be jammed to the doors.

The management of the new Central Theater is busy getting the pretty lobby in shape for the opening New Year's day, and the electrical features will make the town sit up and take notice. I have not as yet been able to secure a complete description of this new house, but will state that it will do the motion picture industry great credit. It is going to be a beauty in every sense of the word.

Eddie Gavrel, of the Lyceum, has interested himself in a way in the Majestic Theater, and he is looking for some one to take charge of it. Eddie put the proposition up to "yours truly" this week, but I have too much work to do now, and it is impossible for me to accept. The Majestic, as I stated in these columns before, is the only house in the city that is recognized as the theater where the negroes can go and see a good show. It's a model theater in every sense of the word, and it is a moneymaker, too. For one who will give it his entire attention, there is a great deal of coin in it, and I would like to see Eddie land a good man and make a success of it. He is certainly making good with the Lyceum, and this week he put in a new tile floor in the lobby that is a beauty in every sense of the word.

The "Chocolate Soldier" was here this week, and I can't state that it was a howling success. So far as the comedy went it wasn't in it with "Alma" or "Madame Sherry," but the singing outclassed the aforementioned shows. It drew the biggest house of the season at the Auditorium Theater.

* * * *

There is a rumor that another Trust house will flop to the Independent cause this week, and I am waiting to see if this is true. From what I can learn it appears that the exchange they are getting their pictures from insist on their paying for the posters at the rate of five cents each, and the management maintains that he includes this charge and pays it in the weekly check he sends in. He also affirms that the film exchange insists that he pay the express both ways, which he declines to do, figuring that he pays enough for the films and that the house should pay the return charges. The gentleman in question was busy the past week trying to line up an Independent exchange. I had to laugh when he said to me:

"I have always been prejudiced against Independent pictures, but the other day I went into a theater where Independent reels were being shown, and I was really surprised at THE GREAT FILMS I SAW. I had no idea that the Independents were putting out such a FINE LINE OF PICTURES, and they WERE MAKING A HIT WITH THE AUDIENCE, TOO."

I have been trying to get it through this man's dome of thought for some time that he was being left when he kept knocking the Independent cause, and now we sure have him going after them like the reform sheriff and his deputies after a negro crap game.

During the past week I received a letter from a little youngster in this city. It was addressed to "The Stroller," that being the name under which I conduct a special column in the New Era here daily. I am going to send it to the Moving Picture News, because some one may be able to get a line to "Santa Claus" before I do. This little correspondent is a "Moving Picture Fan" of the deepest dye and he wants a moving picture machine for his Xmas present. The letter read:

"Dear Mr. Stroller:—

"I have been asking for a moving picture machine for a Christmas present, and mamma says for you to tell Santa to bring it to me. She says she thinks that Santa may see it in the paper, and I am afraid if I write to him the letter might get lost. Will you please publish this and let him know not to forget me? I go to see the pictures every week, and I want to put some of them on at night in my house."

And there you are. If "Santa" doesn't make good on that proposition he needn't come around any more. Also, I think that pap's purse, provided "Santa" does make good, will be made the recipient of a large dent. But it illustrates that the youngster likes his pictures just the same.

The new Central Theater, it is thought, will be in readiness by the first of the year. They are working now on the lobby, and I am told that the entrance will surpass anything in the South in this respect. I also noted that the plans were changed and that the contractors were busy putting in a complete "fly gallery," and so came to the conclusion that vaudeville would have an inning. This would be an ideal house for a stock company and it would not surprise me in the least to see a good "rep" show butt into the new theater, provided that pictures and vaudeville are not what the management anticipates. The location, however, is ideal and with good business the place should prove a winner.

PRESTO

Poster frames, the best poster frame made, $1.75 each in quantities up to five. Six or more $1.50 each, cash with order.

ELECTRA Pink Label Carbons 5/8 x 6 soft cored, $2.00 per 100. $19.00 per 1,000, cash with order.

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Pioneer Film Exchange
129 N. EIGHTH STREET PHILADELPHIA
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ECLAIR

You Name the Day for the SECOND ECLAIR RELEASE

Another ECLAIR will be issued very shortly, and you are just as much interested in its success as we are. WHAT DAY DO YOU WANT for its issue?

We will be guided entirely by the decision of the trade. BEAR IN MIND: We are now issuing THE AMERICAN ECLAIR on TUESDAY and the PARIS-AMERICANIZED ECLAIR on THURSDAY.

High Class Comedy will characterize the Second Release and many two-subject reels will be offered.

We value your opinion and will appreciate an expression from you at once.

HANDSOME SOUVENIR FOR YOUR TROUBLE

To every exhibitor or renter who writes, we will mail with our compliments a handsome New Photo of THE HARRISON-FISHER GIRL, all ready for framing.

COMING RELEASES

THURSDAY, DECEMBER 7

There Fell a Flower

(Comedy)

LIFE IN HAUTE PIEMONT (Educational)

An Interesting Split Reel

TUESDAY, DECEMBER 12

The Musician's Daughter

American Heart Tale

THURSDAY, DECEMBER 14

Japanese Drama

Her One Day's Dream

With artists from the Imperial Theatre, Tokio, Japan

TUESDAY, DECEMBER 19

A Tragic Joke

Unusual American Drama

TUESDAY, DECEMBER 26

The Wrong Bottle

Or a Drug Clerk's Mistake

GET ON OUR MAIL LIST

ECLAIR FILM CO., STUDIO AND OFFICES **FORT LEE, N. J.**

BRANCHES THROUGHOUT THE WORLD

The Photo Play continues to do a good business and I attribute the increased receipts to the fact that the best Independent pictures ever shown in Hot Springs, Ark., are viewed there every day. They have a good curtain and a dandy light; steady machine and a man who knows how to run the same, so, all these combined, with excellent service, why shouldn't the show be O. K.?

Eddie Gavrel is also piling 'em in at the Lyceum. Here is a little fellow who believes that the best way to make a success is to look after the business personally, which he does. He is using license pictures and the recent decorations of the lobby have helped to enhance the beauty of the place.

And, speaking of pictures, reminds me that "Tweedledom's Motor Car" caused all kinds of laughs here this week, and Ambrosia is responsible. There was another picture that deserves mention. It was a Solax. Before speaking of it, however, I want to state that I have some reels of this firm that amply illustrated their name—"So Lax," for they seemed to lack and be lax on many things so essential to good pictures. They came across in fine shape, however, with this one, "Grandmother's Love," which was not alone a pretty scenario, but the youngster in it was very clever. The reel had more genuine "human interest" than anything that has been seen here this week. Solax, give us more as worthy as that one.

THE MAN IN THE BATHS.

Nantichoke, Pa.—Reilly & Schroeder have prepared plans for a new moving picture theater here, at Main and Prospects streets, to cost $8,000.

Cairo, Ill.—Travis A. Kimmel, of the Bijou moving picture theater, on Eighth street, has purchased a three-story building and will remodel it into a new theater.

Ottawa, Ill.—Ottawa Photo Play Co.; capital, $6,000; G. K. Robinson, K. Gerdes and F. H. Tichenor.

Melrose, Mass.—A new theater, to cost $40,000, will be erected here.

MANUFACTURERS' SYNOPSES of FILMS

SANTA CATALINA, MAGIC ISLE OF THE PACIFIC

American Release, December 14

This picture is the product of considerable good fortune coupled with good management. It is a scenic containing some of the most extraordinary photographs ever made, among which is a magnificent view of the sea's bed with its famous submarine gardens.

It starts with a beautiful view of Santa Catalina Island, "Magic Isle of the Pacific," whose wonderful mountain grandeur is far-famed but seldom seen by the average American. Here is the clearest water in the world and many sights to amuse and interest even the most jaded traveler.

An extraordinary view of seals basking on the rocks off the island follows. The boat containing the camera party was pushed so close to the seals that the bow of the launch is seen almost touching the animals.

What follows is considered by many the most remarkable picture ever taken. The party had determined to photograph the world-famous submarine gardens of the Pacific and were equipped with some special camera apparatus and a glass-bottomed boat. They were successful in obtaining views of more than fifty feet of the ocean's bed, showing the remarkable submarine growth of a kelp, octopus, many varieties of coral and fish. The photography is clear and distinct and will cause a start of surprise to the most blasé picture fan when he realizes that the ocean's bottom is actually passing before him.

This scenic also contains an exceptionally fine view of the Pacific fleet in annual maneuvering off Los Angeles. The fleet contains the battle-scarred cruiser Raleigh, the cruiser Colorado, the flagship California, the South Dakota, the gunboat Vicksburg, the Oregon, the cruiser Cincinnati, several war tugs, supply boats and finally the entire torpedo fleet. This picture in its entirety is considered so educational in value that it is expected to show the film in California public schools.

THE LAST NOTCH

American Release, December 18

Old Jim Briggs was getting old and, although, in his work as sheriff, he showed no signs of advancing years, the day came when a younger man was given his place. It was a great blow to old Jim, and, deprived of his livelihood, he was compelled to go to his married granddaughter for support. Her husband never liked the sturdy honesty of old Jim because, perhaps, the husband did some shady things himself that would hardly stand the light of old Jim's honest blue eyes.

Shortly after Jim's retirement, a man was stopped at the point of a gun and robbed, and the man who did the work was none other than Jim's worthless grandson-in-law. The new sheriff, while able and willing in most cases, failed to capture the thief. So old Jim once more went into harness, affectionately counting six notches in his gun, each one representing a desperado he had killed. So Jim took sole charge, and, while rounding a rock alone, came face to face with the robber. The other shot, but not until he had himself received a bullet that caused instant death. Old Jim was carried home and placed in an easy chair on the veranda. Although weak from fatigue and a wound he insisted upon cutting the seventh notch in the old revolver butt.

BILLY'S SEANCE

Imp Release, December 16

In turning the tables on his tormentors Billy furnishes fun that is fast and infectious from the start.

Billy is out for a stroll when he spies a prepossessing looking young woman. He follows and she enters the office of a spiritualist, clairvoyant, etc. Producing a tip, he is initiated into the mysteries of table rocking and other occult practices and becomes interested.

In the seance he is impressed with the idea that he is out to mystify his friends and the soothsayer sells him a book which explains all about it. Repairing to the club, he cons the book and engages in experiments. The results are magical and he hastens to announce the fact to his friends. They are skeptical and treat his efforts lightly. They make all manner of sport of his demonstrations and Billy waxes wroth. He is rudely disturbed and casts about for a method of revenge. Adjoining the room there is the electrical apparatus and Billy enlists the services of the electrician by the means of a generous bribe. A wire is strung to the table and the plans carefully made to humiliate the unbelievers. They are called in and Billy pompously announces that he will give a table rocking demonstration. He proceeds to do so solemnly and the friends place their hands on the table as directed. The current is turned on and they are imprisoned, being unable to move their hands from the table.

Billy dances about in joy and his friends yell lustily in the agony. Billy declines to release them and takes keen delight in torturing his tormentors, but their cries reach the ears of two policemen who rush in. The electricity is turned off and the friends accuse Billy of cruelty.

Billy squares it with the cops by throwing a bundle of money on the table but when they reach for it the current is again switched on and they cannot remove their hands from the table. The finale is ludicrous in the extreme. On the same reel:

THE BUNGALOW BURGLARS

Two guests arrive at a bungalow who are not expected and take possession of the domicile. Each suspect the other of being a burglar and complications arise that furnishes laughs.

The Fords take possession of their bungalow and are delighted. They wish to have others share the advantage of living in the country and, unbeknown to each other, invite Guy and Agnes down for a week's end visit. The guests have never met. On the evening of their unannounced arrival the Fords go to the city, not expecting them.

The young woman arrives first, to find the doors locked. She must get in as the trip back to the station is a long one over a lonely road. She crawls through a window and gains egress. Once in, she reads of two burglars—a man and a woman—both handsome and bold, who are preying upon isolated houses in that vicinity and she is somewhat frightened.

In the meantime, Guy has arrived and is conveyed over to the bungalow. He enters also through the window and reads the same newspaper account. Agnes sees him enter and at once concludes he is the bold burglar mentioned. He hears her in an adjoining room and thinks she is the woman burglar he has just read about. Each is frightened but resolves to stay and see it out.

They meet and are agreeable, one trying to outdo the other in hospitality, all the while trying to circumvent each other and foil an intent to loot the house. Finally, they become separated and Guy secretes himself in one closet

and Agnes hides in another, each awaiting the arrival of their friends.

When the Fords return home, they repair to their respective rooms there to find their guests concealed. They each sally forth to capture a burglar with the result that the whole thing is explained and introductions follow. The young people are very much impressed with each other to the delight of their hosts.

THE PROFESSOR

Imp Release, December 21

Professor Grimes, a crank on scientific matters, is addicted to somnambulism without a knowledge of his associates. He is impetuous and easily disturbed, consequently he is feared by Susie Davis, his private secretary.

The story opens with Grimes receiving a large sum of money from a caller. As he is inclined to be miserly, he starts for the bank to deposit the money, but finds it is closed. Returning home, he places it in the safe.

Grimes has a nephew, Ralph, who is being hounded by a creditor, and he hasn't the money to liquidate the indebtedness. He tells his troubles to Susie Davis, his sweetheart, and she assists him, giving him the money she has saved through frugality.

The next morning the professor misses his money when he examines the safe and is wild. He secures the services of a detective and that investigator is not long in discoverng that the nephew has paid a debt with quite a large sum of money. Ralph is under suspicion. He proves his innocence by the girl to the satisfaction of the sleuth, who is in a quandary as to how the money dsappeared. He resolves to keep a watch on the safe and does so.

In the still hours of the night Professor Grimes slowly descends the stairs, walking in his sleep, and returns the money to the safe. The mystery is cleared up. In the morning Grimes is confronted by the detective, who explains to him the mystery of the safe robbery.

Ralph and Susie are rewarded by being restored to the good graces of the uncle, who wishes them to forget all about the incident.

THE GIRL AND THE HALF-BACK

Imp Release, Dec. 18

Proverbial philosophy is the cause of a lot of misery in this world.

Early in life, Dick Alliston and Victor Fisher have learned that "all is fair in love and war." One of them proceeds to carry out this unwise teaching in due course. Both were in love with the same girl, and Dick contrived by the means of a misleading letter to the fair little lady to obtain an advantage over his rival—advantage which had its climax on the football field.

Victor was placed out of the game by means of this letter, and had the mortification of being banished to a part of the field where he had to stand and watch the game in progress, powerless to help his side. However, the fair Alice gets to learn that she has been deceived by means of the letter, which is produced on the football field. The result is that Dick is put out of the game, Victor takes his place, wins the game for his side as well as his sweetheart, both of them forgiving, in their new found happiness, the bad boy, Dick, when all is over.

A picture that is noticeable for the vivid representation of a spiritedly played game of football.

THE PLAYWRIGHT

Reliance Release, December 16

The playwright is unable to finish the great play he is working on because of his wife's attentions. He goes to the woods to work alone, and meets his chum on a hunting trip. The latter is in love with the playwright's wife and sends for her in her husband's name. The playwright quarrels with his wife, not believing her story, and being angry with her for having disobeyed his request. She accepts the attentions of the chum. The husband comes to a part of his play which nonplusses him. A husband is supposed to accuse an innocent wife of being unfaithful, and to see how an innocent woman would answer he dramatically accuses his own wife. To his horror she confesses her growing attraction for the chum. A big scene takes place between the two men in which the chum's cowardice is shown up and bringing to the front the high character of the husband. The woman turns to him, her illusions dispelled, and the chum is kicked out of camp.

On the same reel:

JUST SMILE

Two "Hall-room Boys" join a "Smile Club" and try to pay their debts with smiles. It works—sometimes—and at other times it does not. After receiving a series of beatings they go home and dissolve the "Just Smile" club.

THE TOMBOY

Thanhouser Release, December 19

A wealthy miner, having no near relatives, leaves his two little daughters to the guardianship of a former chum of his, who had left the West with a fortune and returned to his old home in an Eastern city. The guardian is rather overwhelmed by his responsibilities, but induces his old aunt to come and keep house for him, and prepares to give his charges a hearty welcome.

The guardian is a young man, and is surprised to find that one of his wards is of marriageable age, beautiful and vivacious. He promptly proceeds to lose his heart to her, and while she admires him immensely, the girl is finally thoroughly impressed with the idea that her guardian would gladly be rid of her.

This feeling is intensified when she attends a reception and her awkwardness is made more manifest. She decides that she is out of place in her new surroundings, and runs away after writing a pitiful note to her guardian. She takes her horse with her and has some wild, undefined plan of making her way out West again where she believes she will be loved and appreciated.

Fortune favors her, for she runs across a Wild West show, where her beauty and horsemanship promptly win her congenial employment. She is sorry to be separated from her little sister, but believes that it is for the best, and that her guardian "will make a lady of the little one," as she asked in her last note.

The younger sister mourns constantly, however, and is finally taken to the country by her worried guardian. There she and another child attend a Wild West show, and chance so ordains it that she and her sister meet.

The elder girl weeps over the sister and decides to take her with her. The little one, however, has a better plan than that. She has learned from her guardian how he misses the elder girl, and being a bright child, has shrewdly figured out the facts in the case. Furthermore, she loves both her sister and her guardian and does not want to lose either.

So she slips away, finds her guardian, and whispers to him the glad news that the missing one has been found. It requires no urging on her part to induce him to go with her. He tells his elder ward that he cannot live without her, that she is more to him than any other woman, and begs her to become his wife. Convinced of his love, she finally consents, and finds that the Girl from the West is the girl for the Man from the East—that is, when she is the girl he loves.

CINDERELLA

Thanhouser Release, December 22

A meek, mild Baron, with one motherless daughter, married again, and his second choice was an unlucky one. For not only did the woman browbeat her husband and make his life unhappy, but she beat and ill-treated poor little Cinderella, and made her a servant. The cruel stepmother had two daughters of her own, who were given every luxury, and they aided their mother to make the life of their stepsister very sad indeed.

The King's son gave a grand ball, and the Baron and his family were among the invited guests. But when Cinderella wanted to go, she was cuffed and jeered at, and told that she must stay in the kitchen, her proper place, so the stepmother said.

Little Cinderella helped the others to get ready for their night of enjoyment, and then sat in the kitchen alone in her rags. Really no one could blame her if she cried.

Fortunately for the poor child, she had a fairy godmother, but up to this time she had never been in evidence. But the fairy godmother, who had been keeping an eye on the Baron's household, decided that it was about time for her to make her influence felt.

So she dropped into the kitchen via the fireplace (fairy godmothers seldom use doors, it is hard to say why but they don't) and told Cinderella that not only was she going to the ball, but she was going in style. Her magic wand enabled her to provide a coach, coachman, footman and horses out of a pumpkin, a lizard, some mice and a rat. Then another turn of the wand changed Cinderella's rags into a fine ball gown, and she started for the castle in high spirits. But she was told that she must be home by midnight, and, like a dutiful little girl, she promised. Also the fairy godmother told her that at midnight all her finery would revert to its former state.

Cinderella created a sensation at the ball, and the Prince devoted all his attention to her. The wicked stepmother and her daughters did not recognize in the gorgeous guest the forlorn child that they had treated like a slave.

In fact, Cinderella had such a good

time that it was midnight before she knew it. She ran away as fast as she could, but half way down the steps her gay garb turned into rags, and the coach and attendants became mice, pumpkins and lizards.

As she fled she dropped one of her slippers, and the Prince found it. Then he caused proclamation to be made that he would marry the lady who could wear the slipper if she could produce the mate to it. The stepsisters tried it on, with other dames, but failed to prove that it could fit. Then Cinderella asked for a test. She proved that the slipper was hers, and as she did so her rags turned back to the ball gown again. And the Prince married her, and they lived happily together for ever afterward. What became of the wicked sisters no one knows or cares. But probably the father of Cinderella had a happier life, for the chances were that his wicked wife was afraid to annoy him, fearing that the fairy godmother might get busy again.

THE COWARD'S FLUTE

Champion Release, December 18

Arthur Paget, son of the general of that name, was a coward. That is, nothing could induce him to take up arms in behalf of his country. He occupied his leisure moments in playing on a flute, and loved it next best to Lucy Larcom, and he certainly loved her dearly. But Lucy knew of his fear and his horror of war, and so while she loved him in a way, she also despised his cowardice.

Lieutenant Blaney also loved Lucy, and his second love was for gold. Aye, he loved gold better than he did the girl. But Lucy didn't know this and she admired his bravery as much as she despised the other's cowardice. Now, you may imagine how such love affairs progressed. Day by day Blaney won renown, and equally did Arthur Paget shrink more and more in craven fear of battle, until his own father and mother turned from him in utter disgust. But he found comfort in his flute when he could look for it nowhere else—not even to his Lucy.

But mark the following. The brave Lieutenant Blaney, captured by the enemy in battle, was tempted to betray his general's plans. He was tempted by the filthy lucre into becoming a despicable moral coward. As a result of this act, victory perched on the banners of the enemy. Arthur's father, the General, was in imminent peril. His troops were cut up and in full retreat. It was agonizing to Lucy and Arthur's mother, who viewed it from the window. Suddenly a noble inspiration evolved Arthur's soul. Dashing forth, he met the retreating soldiers, inspired them with his wonderful playing, and led them back to fight, turning defeat to glorious victory.

He was brought back from the field, wounded but triumphant. His parents honored him, Lucy adored him. His rival Blaney was dead and stained with ignominious dishonor. It is a most curious story; quite tragic and splendidly enacted.

BY DECREE OF FATE

Champion Release, December 20

What matter-of-fact thing for two young men to be in love with the same girl? Charles Morton, George Campbell and Martha Redmond are the trio held in the web of this story. Morton thought that he, above all others, was the favored one in Martha's sight, so one day when he called on her with a bouquet of flowers, it surprised him to find that George Campbell was his rival.

Now Charles, being hot-tempered and unreasonable, flung down the flowers and rushed madly from the presence of the woman he loved. "What fools we mortals be." And Charles was no exception, for he betook himself to a saloon to drown his sorrow in drink. His wild entrance thereto resulted in a collision with a "bum." Words came to blows, and with a bottle Charles struck down the man. Though his act was unintentional, the fellow died. His sentence of five years was a light one, considering that death might have been the penalty.

What strange things may occur in five years! Martha Redmond married George Campbell, the rival, the man whose presence had sent Charles Morton on his wild tear that day; she and her husband had departed for parts unknown.

Awakened to the great responsibility of life, Charles had studied medicine. He now set out for the West that he might devote himself in its wildest spots to the cause of the profession. And soon came his chance to prove his real worth, and he accepted it with the spirit of a brave man. A man was down with malignant small-pox. Charles unhesitatingly visited the victim and found his once-hated rival. He did not falter, however. Night and day he labored for that life, doubly so, for she was concerned. Despite heroic measures, the patient passed away, and Martha became a widow.

Charles had performed his duty, which no selfish thought had influenced, nor any possibility of winning favor. He deemed himself unworthy. That very sentiment ennobled him. And Martha understood! It came to her like a revelation, when one day she was about to leave for the East. Fate decreed that she should stay. Martha stayed and Charles was made happy by her.

FICKLE BRIDGET

Solax Release, Dec. 13

Bridget is an Irish cook, who brought with her from Cork her spirit of independence and her sense of humor. Rudolph, the German grocer, and Mike, the iceman, both get a "crush" on Bridget. Bridget is partial to neither of them. They both make professional calls on her and decide to stay to a social tea—or something stronger which looks like tea.

While Bridget entertains her professional acquaintances, the family which employs her impatiently awaits the arrival of the soup. Bridget is too much occupied playing hostess to have in mind her obligations to her hungry employers. Her neglect precipitates a rough house. Her employer forcibly ejects her friends and proceeds to give Bridget a tongue-lashing but is forced to make a hasty retreat under a resistless fire of crockery.

Bridget is about to decide to leave when she receives a telegram informing her that she is the heir to a fortune left to her by a dead uncle. She immediately quits her job and establishes herself as a fine lady should.

After Bridget is established in fine quarters, Rudolph and Mike begin to lay siege to her heart and shower her with their attentions. They soon find, however, a rival in the form of a handsome and courageous fencing master in pecuniary difficulties.

They plan to wreck vengeance on this intruder but the French count challenges them both to a duel. Not being very anxious to have their hearts punctured, they both set upon the count and beat and disarm him. Rudolph instructs Murphy to hold on to the count while he goes off with the folks. He buys red paint, puts the paint on one foil and comes to Bridget with "I've killed the count." She embraces the heroic Rudolph.

In the meantime Mike suspects that Rudolph has double-crossed him and so proceeds to investigate. He finds when he runs breathlessly into Bridget's parlor, with the count in front, that Rudolph is in soft.

Bridget sees the count—and it is all up with Rudolph. The count loudly challenges, "You must all fight and the one who wins shall have the blushing bride." The count wins and Bridget gets him in a half-Nelson.

This story is a pure satire, which brings out strongly the weakness of human nature.

THE LITTLE KIDDIE MINE

Solax Release, December 15

Although the West isn't as wild and woolly now as in pioneer days, there is still some red blood running through the plainsmen of Colorado. The excess energy of these hardy people continues to assert itself in different directions.

Little "Toots," who is the baby girl of a prospector, inherits her father's energy and, like other healthy children at play, imitates her elders. She goes out into the open country to try her luck at digging for gold. Little "Toots" uncovers with her pick a caché of a "Captain Kidd" of the plains. At this place is buried the highwayman's ill-gotten gains. "Toots" laboriously and joyously drags off the bags to her mother, proclaiming with elation that she has discovered a mine full of bags of gold.

Just then Jim, the terror of the plains, comes up and claims the return of the bags. "Toots'" father looms up suddenly and "gets the drop on Jim." Realizing that his game was crimped, Jim seizes "Toots" and holds her up in front of him and rides off hurling the defiance, "Shoot if you dare."

Jim makes his escape and leaves "Toots" by the wayside, several miles from her home. Jim plans to avenge himself by trying to shift his crime over on "Toots'" father. This plan fails, however, and the desperado is placed behind the bars, where he belongs.

Later "Toots" goes back to the place where she found Jim's treasure, and to her surprise and the surprise of her father unearths a real nugget. Father christens the place "The Little Kiddie Mine." Unlike other Western tales, this story is played and acted with convincing realism.

When Writing Advertisers Please Mention Moving Picture News

THE FOREMAN'S COURAGE

Bison Release, December 15

The brother of the foreman's sweetheart gets tangled up with the law, and is shot by the sheriff's posse. Wounded and exhausted, he reaches his shack and the foreman is wounded and captured, but saves the culprit. Some time later the brother comes back and is given honest employment by the foreman. He is arrested at his sister's wedding, but released by the kindly sheriff.

THE PRIDE OF LEXINGTON

Republic Release, December 30 and 31

Jane McCrea is recorded in the history of the Revolutionary days as a heroine of the time—she was a patriot in the trying days of Lexington and Bunker Hill, and was later massacred by Indians when trying to cross the British lines to meet her affianced husband, who was an officer of Burgoyne's army.

Accounts differ as to the manner of her death. One historian claiming that she was killed accidentally, by pursuing Americans, and later scalped by the Indians. Her death under the circumstances caused great popular indignation and many young men in consequence joined the Continental Army.

"The Pride of Lexington" is a romance founded on these facts of history, and pictures the beautiful Jane McCrea beloved by David Jones, who through a sense of loyalty to King George leaves the colonies to join the British army, placing Jane in charge of his friend, Aaron Knox.

The story follows Jane from the first entrance of the British into Lexington, during the campaigns of Ethan Allen and on the field of Bunker Hill, where she is taken prisoner. A Hessian, Count Von Meyer, furnishes the dark side of the story, as he falls in love with Jane and is spurned for his improper advances. Jane is befriended at different times by both General Washington, of the American Army, and General Howe, of the British Army; the latter shows the spirit of a true English gentleman when he gives Jane a release from Boston and saves her from the unwelcome attentions of Von Meyer.

The final scenes of the story are laid at Fort Edwards, New York, where Jane, despite the warning of Aaron Knox, tries to meet David when she learns he is with the British, and when crossing the lines accidentally meets Von Meyer, who renews his suit and on her refusal allows her to fall into the hands of the Indians. David is also killed in his attempt to save Jane, and Aaron lives on through the years, faithful to the one love that filled his life.

Throughout the story runs a vein of quaint comedy furnished by one, Billy Smith, a man, strong physically, but mentally weak, but who through his friendship for Jane proves a hero at the close of this dramatic picture.

"The Pride of Lexington," while portraying the patriotism of the Americans, does not in any way belittle the English.

When Writing Advertisers Please Mention Moving Picture News

ONLY AN ICEMAN

Nestor Release, December 11

John Mayfield is rich, young and healthy, but seems to be unhappy. Despite the delicious repast spread before him by his servant, he cannot be tempted to eat. Surely there must be something wrong with John! The life of ease and plenty does not appear to be conducive to general happiness. He decides to work; work like any other poor unfortunate obliged to toil to keep body and soul together. So, changing his stylish and costly garments for those of an ordinary laborer, he writes his own recommendation and sallies forth in search of a job.

The Monopoly Ice Company and John are soon connected, and the new iceman proves to be a veritable boon to poor people. He dispenses ice freely, and, in some instances, he even contributes his own cash to alleviate the suffering of needy ones.

Violet Claire, a charming young heiress, is delighted to temporarily fill the place of Nora, the family cook, who is suddenly called away. In her menial capacity, it falls to Violet to hail the iceman, who happens to be John. Well—it's a case of love at first sight. Each sees the other and conquers while being conquered. Haughty Mamma Claire witnesses a scene that causes her to say, "How dare you, sir! Leave my house at once!" Stammering apologies, John departs, but not forever.

The day's work over, John is one ton of ice to the bad and has to make good. There is no room for such as he in the Monopoly Ice Company, and he is peremptorily fired. At home John eats with rare good appetite. In an endeavor to draw solace from his calabash pipe, he dozes into the land of dreams, and THE girl appears before him with her witching smile. He awakens and determines to buy the ice-wagon. Meanwhile, Violet also dreams of the handsome peddler of frozen water, and sighs, "I hope he'll come to-morrow"

On the morrow, John purchases the ice-wagon and his first delivery (also the last) is at the Claire mansion. Here, forgetting the ice, he helps the "cook" with the kitchen work. They know how to combine work and pleasure, and while busy with the combination, the maternal parent "butts in" and the pseudo iceman is again fired with the parting injunction, "You forget, sir, she's my daughter!"

John Mayfield, "himself again," sends his auto and an invitation to Mrs. Claire and her daughter. The ladies eagerly accept and—tableau! John asks for Violet's hand; mamma is undecided, but the young miss urges, "Say yes, mamma," and John is happy at last.

THE LAW OF THE RANGE

Nestor Release, December 13

As Sheriff Randolph and his son, Walter, came in sight of Carter's saloon, they noted the boys excitedly mounting their horses to go in pursuit of Bill Herbert, who, not content with picking a quarrel with Pete, the half-breed, had cowardly shot him in the back. Taking their lead, the sheriff galloped after him, but Herbert cleverly eluded them, and the men were forced to return, believing he had reached the state line.

In the meantime, Walter, being refused shelter at Carter's for Pete, had persuaded his mother to put the half-breed in a small unused room, and there he remained until thoroughly recovered. Later, as the grateful Pete wended his way homeward, he beheld Herbert in the act of holding up the Pony Express, and although the half-breed was unable to go to the young man's rescue, being entirely unarmed, he crept stealthily after the outlaw, watched until Herbert hid the plunder in his shack, and then followed cautiously after.

While this was transpiring, Walter had gotten into an argument with Big Hank, and in the struggle to obtain possession of the gun, it had been discharged. The bully was only slightly wounded, but, panic-stricken, Walter had galloped away, only to be pursued by the sheriff and his posse, who mistook the fleeing figure for the hold-up man.

Seeing Herbert's shack, and glad of any haven, Walter bounded through the door and securely fastened it. The sheriff and his men dashed up, hurriedly forced their way into the place, and discovered Walter amid the outlaw's plunder.

With bowed head and trembling hands, the unhappy father placed the handcuffs upon his son, when, to the surprise of all, the half-breed, with Herbert as his prisoner, appeared and made the explanation which brought joy to the entire party.

IN THE EARLY DAYS

Nestor Release, December 16

It would be only a matter of a few months, perhaps weeks, before he would be able to send for her; so Tom Jordan assured his wife as he set out for the West to invest their savings in a small ranch. And indeed, ere six months had passed, Lucy received a letter, telling her to come. Accordingly, with little Ned and baby Annie, the delighted wife started at once, and was almost at her journey's end when a hostile band of Indians attacked the stage-coach. As the driver stopped to return their fire—the passengers were well armed—little Ned, screaming with terror, jumped to the ground and fled into the woods, while Lucy, with the baby still in her arms, ran after him. Hearing his mother's voice, the child turned, as Lucy, who had been struck in the head by an Indian's bullet, sank to the ground. In vain did the boy implore her to speak to him—then, more frightened than ever, he hurried on, but this time in the direction of the stage-coach.

Here, thanks to the wild chase which the boys of Bar S Ranch had made to the stage's rescue—for they had seen the Indian attack from an adjoining peak—the redskins had been driven back; so, hastily lifting Ned inside, the men gave the signal to start; and it was not until they reached their destination, and Tom sprang forward to greet his wife and children that they realized Mrs. Jordan was not there.

Between his sobs, the little chap confirmed their worst fears—Lucy Jordan had been killed by the Indians. Such, however, was not the case; the young wife, with Annie still clutched to her breast, had already staggered to her feet, when Nathan Anderson, called White Beard, the Hermit, found her and assisted her to his cabin. But her memory was a blank—from whence she came or where she wished to go, Lucy was unable to tell him. Believing the mother and child to be the only surviv-

ing members of a family that had been massacred, Nathan promptly offered them what hospitality lay in his power.

So the weeks lengthened into months and months into years until Annie was fifteen years old, and it was she, who, running through the woods to bring aid to "Grandfather" Nathan, who had been taken with a fainting spell, met her father and brother riding to the adjoining ranch.

Once at the cabin, where they found Nathan had recovered, Tom instantly recognized his wife, while she gazed at him in wonder—then slowly but surely the veil was lifted, her long-lost reason returned, and she sprang joyfully into his arms.

On the same reel:

MUTT AND JEFF MAKE THE FEATHERS FLY

The pangs of hunger drive both Mutt and Jeff out in the cold, heartless world, and feverishly search somewhere, somehow, for something to fill the aching void.

Jeff snoops around the exterior of a grocery store, the proprietor of which happens to be lynx-eyed and ready-footed. Mutt meets with better success. A farmer is on his way to the market with a truck-load of vegetables and poultry. A sympathetic chicken deserts the wagon and soon becomes Mutt's property.

At "home" Mutt makes the feathers fly, then proceeds to roast the "bird." The fowl fragrance emitted from the stove, gently wafts Mutt to sleep. Enter Jeff. Ah! ah! Chicken! In a moment nothing but the bones are left, and, as in bones there is strength, won't Mutt be strong? He is, and Jeff is compelled to do the Marathon act on a full stomach. The little fellow is saved from a rough "panhandling" by the arrival of the owner of the late chicken and a guardian of the law, who "leads" Mutt to the lock-up.

LITTLE RED RIDING HOOD

Majestic Release, Dec. 17

The beautiful story of Red Riding Hood, told by the mothers of many nations to their little ones, is here enacted in the motion drama by "Little Mary" and her confreres.

The dear old grandma has come to Red Riding Hood's home bearing a present for her grandchild which she has made herself. This is a beautiful hood made in Granny's cleverest and most loving way. Little Red Riding Hood is charmed by it, and expresses her joy freely. Granny then goes home to her lonely hut in the woods escorted by her niece.

One beautiful autumn afternoon little Red Riding Hood is sent by her mother to take some goodies to Grandma. She repairs on her way, but grows tired and sits to rest under a tree. She stops and dreams the well known story:

How a wolf in the guise of a friendly dog came and asked her where she was going. She told him, and the said wise wolf sped to Granny's cot in a shorter direction. Arriving there, he satisfied his wolfish appetite on poor Granny's aged carcass and donning her night cap took her place in the bed. Little Red Riding Hood appears and enters the bedroom gladsomely exhibiting her presents. The wary wolf, after a confidential chat, jumps at her. She screams, her father, the woodsman, and his trusty man rush in, despatch the wolf and save her. Awakened suddenly by her own screams, Red Riding Hood cannot break the spell of that awful dream.

So she goes timidly to the cottage, peeks cautiously in at the window, finding Granny alive and well.

CUPID'S BIG SISTER

Powers Release, Dec. 19

A sweet girl's little brother is one of the standard nuisances of the spooning business, and usually he's a rather unromantic kind of a proposition. His interest in the courting of his sister is an entirely mercenary one, and swains have learned that the quickest road to some girls' homes is via the sweet tooth of her little brother. That's how the artist happens to be getting along finely with Sue, until somebody comes along who has something for the little fellow that wins him quickly—that's an automobile! To a little country lad a ride in a tonneau is the consummation of all earthly bliss, and when this wealthy young Romeo comes along with the joy on four wheels and all cranked up, his road to success looks clear. But you can never tell about the small boy's caprice; here it gets him into various brands of trouble, and the mere fact that his sister acknowledges his relationship is all that saves his hide from a merry tattoo.

But he's a wise little youngster, and plays his game knowingly, so that in the end he is voted by the happy couple to be the best little Cupid that ever was. And he is!

On the same reel—

TOURING BRUSSELS

For a delightful little trip in the old world, this little scenic wonder captivates. Just makes you feel as if you were right there, and you'll agree it's one of the best reasons for sticking to our travel releases. It will make you want more of them.

HEARTS OF ITALY

Powers Release, Dec. 23

There is no question but that even in this enlightened day the law of Camorra and stiletto is a strong factor in the lives of many Italian families. Rosita Maroda finds it almost the guide of her destiny because of the not unfounded fears of her parents, and were it not that the youth in her rebelled, it might even have been the cause of her marrying such a villain as Luigi Cardone. But a fate inexplicable draws her on to foreign shores, and at last she leaves the old home and comes to America.

Here all is well until Luigi, too, arrives, and in that Babel of New York's crowded settlement they meet—he a conniving villain, she the mother of a lusty babe. Slowly the strands of the interrupted vendetta connect once more, but Guido, Rosita's husband, is equal to the problem. The cruel Luigi is enmeshed in his own snare, and the hand of Providence comes to the rescue of the little family.

It's a powerful little play, and carries a heart-throb that holds the situations together in magnificent unison.

HIS FIRST MONOCLE

Great Northern Release, Dec. 16

James, whilst walking in a fashionable district, noticing the air of distinction which an eyeglass seems to bestow on the wearer, forthwith decides to sport himself one. He purchases a monocle, and in the privacy of his own room attempts in vain to make the wretched thing stick on his eye. At length, he glues it on, and then sets out to attend a ball. There he has the misfortune to tread on the train of a lady's skirt, and strip it entirely off. When tea is handed around he mistakes a gentleman's bald pate for a marble pedestal, and rests his cup on it. The old gentleman thinks it is a fly on his head, and brushes the cup and saucer to the ground. Not perceiving his mistake, James adds sugar and milk to where he thinks the cup is, with the most ludicrous results. After a number of other unpleasant mistakes, including the last, where he enters a lady's bedroom in mistake for his own, James reaches home, and having, with the aid of hot water, removed the piece of glass from his eye, swears never again to be led into making such a fool of himself.

GREECE

The successful results which have been achieved in color cinematography by our process are strikingly shown in this film. A clear impression is conveyed by the delicate tints of the warmth of color of this semi-tropical region, and the scenes depicted are full of interest. The Corinthian Canal is an unusual sight, and the views of Greece from Corfu harbor are pretty. The German Emperor's villa there is included.

THE MAN WITH THE CAMERA

There is no gainsaying the cleverness of the action of this unusual film. The story bristles with originality and the situations are numerous as well as humorous. A gang of burglars elect to rob the home of Mr. and Mrs. Starbuck. The house has been closed temporarily, and the occupants are away on a two weeks' trip to Atlantic City. In order not to excite any undue suspicion, the burglars decide to operate in broad daylight, and to do this successfully they pose as moving picture men. They first go to the chief of police, get permission to photograph a scene representing thieves in the act of robbing a palatial home, and with all the essential details settled go ahead. The populace turns out, and the police are kept busy holding in check the crowds desirous of witnessing the unusual sight of real burglars plying their profession in public. The thieves jimmy their way into the place, ransack the home from top to bottom and steal everything they can lay their hands on. In order to facilitate matters they hire an automobile to carry away the ponderous booty and accomplish all this under the supervision of the police, who are innocent aides to the entire proceeding. When the theft is discovered one can better imagine than describe the emotions of the authorities. Safe to say, they soon round up the gang and make them pay the penalty The denouement is reached by easy stages and interest never permitted to lag.

A GAME OF BRIDGE
Comet Release, Dec. 18

The pernicious habit of gambling is never better illustrated than in this particular film. At any rate, it comes near terminating the placid domestic relations of Mr. and Mrs. John Osprey. It does strain it, and thereby hangs the tale. Mrs. Osprey likes bridge. In fact, she is a veritable slave to the game, and gets heavily into debt through it. Her husband is a diamond expert and most unsuspecting. Mrs. Osprey is desperate, and in order to replenish her losses at cards steals a valuable brooch. The theft is discovered, Mrs. Osprey accused, and after admitting her guilt confesses and is forgiven. The following day three Japanese gentlemen, agents of the Marquis of Otaka, visit the home of Mr. Osprey. They leave a valuable diamond with him with orders to dispose of it to someone who pays the highest price. The jewel is deposited in a large safe, where it is found by his wife, who forthwith confiscates it. She then leaves the doors of the safe ajar so as to convey the impression that burglars have taken it.

Mrs. Osprey is a somnambulist and hides the diamond in the garden. The act is witnessed by the butler, who steals the diamond, and the following morning tries to pawn it. Gordon Bart, a friend of the Ospreys, who knows of Mrs. Osprey's indiscretions, learns of the disappearance of the diamond and sees the butler enter the pawnshop. He is curious and investigates. When he learns of the truth he goes to the butler and makes him return the treasure. The butler then tells how he acquired the stone and implicates Mrs. Osprey, of course. Once more, Mr. Bart acts as a good Samaritan and the theft is kept a secret. He writes to Mr. Osprey, though, advising him to induce his wife to quit gambling. She agrees to do this if hubby will pay her debts, which he does. Then everything ends happily and their bliss thereafter is no more disturbed.

THE LOGGING INDUSTRY
Rex Release, Dec. 14

There are industrial pictures — and then there are industrial pictures. They're the same, only different. One variety bores, while the other augurs well for the trade. There's the industrial picture that is only a conglomeration of unconnected scenes with the captions the only intelligent and intelligible feature of the whole arrangement, and there is the industrial picture that really teaches a lesson in the world's economics. Of this class, conspicuous for its general absence, or, at least, infrequency on the exhibitors' program, is "The Logging Industry."

The picture shows a great branch of human endeavor, with a sufficiency of human interest. Watching it, one feels the swing of mighty arms, the song of a man's work close to Nature, the inspiration of primeval labor. From the forest to civilization—this is the text of the film.

Here's only one little item the picture teaches which, we'll wager whatever you think of first, you didn't know before. Owing to the great loss of life and the wholesale destruction of timber due to the most ruthless and relentless foe of unsettled domains—the forest fire—the Government employs five wardens to make daily inspections of the forests.

Then there's a cunning little scene showing men, experts in the work, felling trees. That isn't much of a stunt, think you? If you had more than one life to lose for the learning, we'd suggest that you try it! The men must measure the exact distance and direction the tree will fall or—well, this isn't an obituary notice. But it's exciting.

In rapid and thrilling succession the picture goes on to show "bucking," the operation of trimming the tree after it has fallen; the "donkey" engines hauling logs across the canyon by means of cables and loading them on the trucks; the logging train that hauls the logs a distance of ten miles from the logging camps—one of the best equipped logging trains in the service (just because it's Rex!); dumping the logs from the trains into the water, where they are cut and marked, ready for the buyers.

And then—a great forest fire! In many instances these fires are started through carelessness; but Nature makes man pay a dreadful penalty for his negligence. A panoramic view shows the utter destruction caused by the fire. It means more than destruction for the towns around; it means distraction as well, devastation, destitution!

But listen, the logging industry doesn't entail only danger and hardship. There's fun, too—real gaiety—"burling," the pastime of the lumberjack, consisting of rolling the great logs, from which the bark has been peeled, at great speed.

That describes the entire reel—great speed. It's a fast motion motion picture.

CHINESE WAR CRUISER HAICHI
Imp Release, December 18

The Imp release of December 18 is, as we have already announced, a love story, in the course of which a real game of football is played. It having been found by the Imp Film Company that the story of "The Girl and the Halfback" does not take up the full reel, it has been made a split by the addition of a series of views of the Chinese cruiser Hai-Chi while she was lying in Charleston harbor a few weeks ago. There are besides the view of the big ship herself pictures showing the movements of her great guns; deck scenes, Chinese sailors, Chinese band playing American airs, ship's mascot, a fine angora cat, Sir Thomas, and other interesting views, making a highly attractive and novel subject.

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The Feature and Educational Film Company of Cleveland is being flooded with inquiries from exhibitors asking for the names of State right buyers for its two new productions, "Love and Aviation" and "Zigomar." This is as a result of the campaign of advertising now being carried on in the Moving Picture News.

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Data from Manufacturers' List of Releases

MEMBERS OF SALES CO.

AMBROSIO

Feet

Oct. 14—Tweedledum's Monkey .....
Oct. 14—One of Tweedledum's Tricks (Com.)
Oct. 18—The Conversion of St. Anthony....
Oct. 25—Salambo .....
Nov. 1—Judas (Dr.) .....
Nov. 8—Dolly's Doll .....
Nov. 8—Tweedledum's Motor Car.....
Nov. 15—The Convict's Song (Dr.).....
Nov. 22—The Golden Wedding.....
Nov. 29—The Little Duke.....
Dec. 6—Jorio's Daughter .....

AMERICAN

Oct. 19—The Lonely Range (Dr.).....1000
Oct. 23—The Horse Thief's Bigamy (Dr.)..1000
Oct. 26—The Trail of the Eucalyptus (Dr.).1000
Oct. 30—The Stronger Man (W. Dr.).....1000
Nov. 2—The Water War (W. Dr.).....1000
Nov. 6—The Three Shell Game (W. Dr.)..1000
Nov. 9—The Mexican (W. Dr.).....1000
Nov. 13—The Eastern Cowboy (W. Com.)..1000
Nov. 16—The Way of the West (Com.).....1000
Nov. 20—The Test (Dr.).....1000
Nov. 23—The Master of the Vineyard.....
Nov. 27—Jolly Bill of the Rollicking R.....
Nov. 30—The Sheriff's Sisters.....
Dec. 4—The Angel of Paradise Ranch (Dr.).1000
Dec. 7—The Smoke of the Forty-Five (Dr.).1000
Dec. 11—The Man Hunt (Dr.).....1000
Dec. 14—Santa Catalina, Magic Isle of the Pacific (Scenic and Educational).1000
Dec. 18—The Last Notch (Dr.).....1000

BISON

Oct. 24—A Noble Red Man.....
Oct. 27—An Indian Hero.....
Oct. 31—The Cattlemen's War.....
Nov. 3—A Young Squaw's Bravery.....
Nov. 7—A Race for a Bride.....
Nov. 10—Wenona's Broken Promise.....
Nov. 14—The Winning of Wonega.....
Nov. 17—The Ranchman's Mother-in-Law (Com. Dr.) .....
Nov. 21—The Broken Trap.....
Nov. 24—White Fawn's Escape.....
Nov. 24—A Bad Man.....
Nov. 28—A Western One-Night Stand.....
Dec. 1—An Easterner's Peril.....
Dec. 5—The Empty Tepee.....
Dec. 8—A Range Romance.....
Dec. 12—Bar Z's New Cook.....
Dec. 15—The Foreman's Courage .....

CHAMPION

Nov. 13—The Redemption of a Coward..... 950
Nov. 15—The Passing of Sal..... 950
Nov. 20—National Guardsmen and Regulars at Fort Riley, Kansas (Top.)... 950
Nov. 22—When the Sheriff Got His Man (Dr.) 950
Nov. 27—The Mother Goose Series (1st Reel) 950
Nov. 29—The Two Browns..... 950
Dec. 4—Yankee Doodle and Our Navy.....
Dec. 6—The Indian Fortune Teller (Dr.).. 950
Dec. 11—A Traitor on the Staff..... 950
Dec. 13—The Saving of Dan..... 950
Dec. 18—The Coward's Flute..... 950
Dec. 20—By the Decree of Fate..... 950

COMET

Nov. 24—The Diamond Locket (Dr.).....1000
Nov. 27—Grandma's Toothache (Com.)..... 955
Dec. 1—The Late Mrs. Early (Dr.).....1000
Dec. 4—Billy's Letters (Com.).....1000
Dec. 8—The Dead Canary (Dr.).....1000
Dec. 11—The Ups and Downs of Rafferty (Com.) .....
Dec. 15—Just in Time for Dinner (Dr.)...

ECLAIR

Nov. 6—Life Under the Sea (Educational)..
Nov. 13—The Legend of the Eagle (Dr.).... 925
Nov. 21—Hands Across the Sea.....
Nov. 23—Portuguese Centaurs (Mil.)..... 600
Nov. 23—The Automatic Lighter (Com.).... 400
Nov. 28—Miss Masquerader (Com.).....1000
Nov. 30—The Five Daughters of Mr. Durand (Com.) .....
Nov. 30—Gussy's Congratulations (Com.)...
Dec. 5—In Humanity's Cause (Dr.).....
Dec. 7—There Fell a Flower (Com.)..... 660
Dec. 7—Manners and Traditions of Piemont (Edu.) 660
Dec. 12—The Musician's Daughter.....
Dec. 14—Her One Day's Dream.....

GREAT NORTHERN

Sept. 16—The Conspirators (Dr.).....
Sept. 23—Caught in His Own Net (Dr.)....
Sept. 30—The Conspirators (Dr.).....
Oct. 7—The White Tulip (Com.).....
Oct. 7—Barcelona (Scenic) .....
Oct. 14—Secret of the Underground Passage (Dr.) .....
Oct. 21—His Fidelity Investigated (Com.)..
Oct. 28—The Vicissitudes of Fate (Dr.)....
Nov. 4—The Actor as Soldier (Com.).....
Nov. 11—A Woman's Wit (Com.).....

Feet

Nov. 18—A Rendezvous in Hyde Park (Com. Dr.) .....
Nov. 18—High Scotland (Scenic).....
Nov. 25—The Theft of Mona Lisa (Com.)..
Dec. 2—The Penalty of Her Ambition (Dr.)
Dec. 9—Buttons and Hooks (Com.).....
Dec. 9—Winter in Switzerland (Scenic)...

IMP

Sept. 28—'Tween Two Loves (Dr.).....1000
Oct. 2—The Rose's Story (Dr.).....1000
Oct. 5—Through the Air (Dr.).....1000
Oct. 9—The Sentinel Asleep.....
Oct. 12—The Better Way.....
Oct. 16—Uncle Pete's Ruse.....
Oct. 19—The Aggressor .....
Oct. 23—The Biting Business.....
Oct. 26—The Waif .....
Oct. 30—His Dress Shirt.....
Oct. 30—A Few Minutes with Steeplejack Lindholm .....
Nov. 2—King, the Detective.....
Nov. 6—Waiting at the Church (Com.)...1000
Nov. 9—The Wife's Awakening (Dr.).....1000
Nov. 13—The Fallin' Out.....
Nov. 16—Breaking the Seventh Commandment
Nov. 20—From the Bottom of the Sea.....
Nov. 23—Executive Clemency .....
Nov. 27—Uncle's Visit .....
Nov 30—Over the Hills.....
Dec. 2—Percy the Masher (Com.)..... 750
Dec. 2—President Taft Dedicating the Naval Training Station at Chicago, Ill. 350
Dec. 4—The Dumb Messenger (Dr.).....1000
Dec. 7—Tony and the Stork.....1000
Dec. 9—Her Birthday (Com. Dr.)..... 750
Dec. 9—Columbia Interscholastic Chase.... 350
Dec. 11—Why the Check was Good (Dr.)...1000
Dec. 14—The Little Stocking (Dr.).....1000
Dec. 16—Billy's Seance .....
Dec. 16—The Bungalow Burglars .....
Dec. 18—The Girl and the Half-Back.....
Dec. 21—The Professor .....

ITALA

Aug. 19—The Blunt Sword.....
Aug. 24—Modern School of Italian Cavalry..
Aug. 26—Foolshead—Cbauffeur .....
Aug. 26—For a Straw.....
Sept. 2—Clio and Phyletes.....
Sept. 7—The Infinitive Ways of Providence (Dr.) .....
Sept. 9—Foolshead Hypnotizer (Com.).....
Sept. 9—Toto Has a Purse.....
Sept. 16—The Horse of the Regiment (Com.)
Sept. 16—Foolshead Charges Himself with Removal (Com.) .....
Sept. 23—The Mask of tbe Red Death.....
Sept. 23—The Hornet .....
Oct. 7—Foolshead a Model Guest.....
Oct. 21—Foolshead Quarrels With His Sweetheart .....
Oct. 28—Toto and the Dummy (Com.).....
Oct. 28—The Rearing of Pheasants (Dr.)..
Nov. 4—Foolshead's Holiday (Com.).....
Nov. 11—A Woman's Wit (Com.).....
Nov. 11—A Victim of Competition.....
Nov. 28—Second Dr. Crippen.....
Nov. 18—Foolshead, a Professor of Innocence
Nov. 18—The Life of Bees.....
Nov. 25—The Tailor Wants His Pay.....
Nov. 25—The King of Noose Throwers.....
Dec. 2—Severed from the World.....

LUX

By Prieur.

Oct. 6—Bill Has a Batb (Com.)..... 452
Oct. 6—Neighbors (Com.) 488
Oct. 13—A Dog in a Coiner's Den (Dr.).... 593
Oct. 13—Bill, Police Cyclist (Com.)..... 390
Oct. 20—Bill Pays His Debts (Com.)..... 442
Oct. 20—Henpecked Bertie Goes Fishing (Com.) 514
Oct. 27—Bill, His Wife and the Water (Com.) 455
Oct. 27—Bertie and His Rivals (Com.)..... 472
Nov. 3—Bill and the Bear (Com.)..... 554
Nov. 3—Tommy's Camera (Com.)..... 393
Nov. 10—Bill Taken for a Ghost (Com.).... 426
Nov. 10—The Diversions of a Nursemaid (Com.) 495
Nov. 17—Saas Grund, a Village in the Alps (Sc.) 295
Nov. 17—The Mystery of Beaufort Grange (Dr.) 695
Nov. 24—Bill and Bertie Get Married (Com.) 325
Nov. 24—A Passing Cloud (Dr.)..... 658
Dec. 1—Bill as a Veterinary Surgeon (Com.)
Dec. 1—The Making of an Aeroplane (Ind.)
Dec. 8—The Man in the Auto (Dr.)..... 650
Dec. 8—The Adventures of an Amateur Hypnotist (Com.) 350

MAJESTIC

Nov. 26—The Courting of Mary.....
Dec. 3—Love Heeds Not Showers.....
Dec. 10—Keeping Mabel Home .....
Dec. 17—Little Red Riding Hood.....
Dec. 24—The Actress .....

NESTOR FILM COMPANY

Feet

Nov. 11—Desperate Desmond Almost Succeeds
Nov. 18—Mutt and Jeff and the Unlucky Stars (Com.) .....
Nov. 15—The White Medicine Man (Dr.)..
Nov. 18—That Kid from the East (Com.)...
Nov. 20—His Vacation .....
Nov. 22—The Cowboy Pugilist (W. Dr.)....
Nov. 25—Desperate Desmond Pursued by Claude Eclaire (Com. Dr.).....
Nov. 27—Happy Hobo's Help.....
Nov. 29—When the West Was Wild.....
Dec. 2—Western Feud .....
Dec. 2—Mutt and Jeff and the Scbeme tbat Failed .....
Dec. 6—Struck Gold (Dr.).....
Dec. 9—Desperate Desmond Abducts Rosamond (Com. Dr.).....
Dec. 11—Only an Iceman (Com.).....
Dec. 13—The Law of the Range (Dr.).....
Dec. 16—In the Early Days (Dr.).....
Dec. 16—Mutt and Jeff Make the Feathers Fly .....

POWERS' PICTURE PLAYS

Oct. 31—Apples and Destiny (Com.).....
Oct. 31—The Progressive Book Agent (Com.)
Nov. 4—The Pride of the West (Dr.).....
Nov. 7—Mobilization of the American Fleet
Nov. 11—For the Tribe (Dr.).....
Nov. 14—When First We Met (Dr.).....
Nov. 14—The Tell-Tale Parasol (Com.).....
Nov. 18—The Old Leader (Dr.).....
Nov. 21—Rivals (Com.) .....
Nov. 21—Views of Montserrat, Italy (Sc.)..
Nov. 25—Jug o' Rum (Dr.).....
Nov. 28—Too Much Injun (Com.).....
Nov. 28—The Lineman and the Girl.....
Dec. 2—The Wanderer's Return (Dr.).....
Dec. 2—Views of Lake Como (Scenic).....
Dec. 5—The Little Tbief (Com. Dr.).....
Dec. 5—The Secret Order of Horns (Com.)
Dec. 9—Two Men and Girl (Dr.).....
Dec. 12—The Little Chaperone (Com.).....
Dec. 12—Views of Genoa, Italy (Scenic)...
Dec. 16—When Heart Wires Cross (Com. Dr.) .....

RELIANCE

Nov. 15—The Moonshiners .....
Nov. 18—The Injustice of Man.....
Nov. 22—Helpless Man .....
Nov. 25—A Daughter of Italy.....
Nov. 29—Happy Thanksgiving .....
Dec. 2—The Poison Cup.....
Dec. 6—The Turn of the Wbeel.....
Dec. 9—The Turnstile .....
Dec. 13—Love and Charity.....
Dec. 16—The Playwright .....
Dec. 16—Just Smile .....

REPUBLIC

Dec. 5—Auto Races .....
Dec. 16—Six Nations (Part I) .....
Dec. 17—Six Nations (Part II) .....
Dec. 23—Before Yorktown (Part I) .....
Dec. 24—Before Yorktown (Part II) .....

REX

Nov. 2—The Tale of a Cat.....
Nov. 9—Saints and Sinners.....
Nov. 16—The Return .....
Nov. 23—The Price (Dr.).....
Nov. 30—The Strangers .....
Dec. 7—The Measure of a Man (Dr.).....
Dec. 14—Logging Industry in the Northwest

SOLAX COMPANY

Nov. 3—A Heroine of the Revolution (Dr.)
Nov. 8—An Interrupted Elopement (Com.).
Nov. 10—Grandmother Love (Dr.).....
Nov. 15—Baby Needs Medicine (Com.).....
Nov. 17—Only a Squaw (Dr.).....
Nov. 22—Husbands Wanted (Com.).....
Nov. 24—The Will of Providence (Com. Dr.)
Nov. 29—A Troublesome Picture (Com.)....
Nov. 29—Life on Board a Battleship (Com.)
Dec. 1—A Revolutionary Romance (Mil.)..
Dec. 6—Baby's Choice (Com.).....
Dec. 6—The Paper Making Industry (Ind.)
Dec. 8—The Little Shoe (Dr.).....

THANHOUSER COMPANY.

Oct. 31—The Loves of David Copperfield...
Oct. 20—The Satyr and the Lady (Dr.)....
Oct. 27—The Jewels of Allab (Dr.).....
Nov. 3—Their Burglar .....
Nov. 7—The Missing Heir (Dr.).....
Nov. 10—The Last of the Mohicans (Dr.)...
Nov. 14—The Higher—the Fewer (Com.)..
Nov. 17—A Mother's Faith (Dr.).....
Nov. 21—A Master of Millions.....
Nov. 24—The Baseball Bug (Com. Dr.).....
Nov. 28—The Tempest (Dr.).....
Dec. 1—Beneath the Veil (Dr.).....
Dec. 5—The Newsy and the Tramp.....
Dec. 8—Brother Bob's Baby (Com.).....
Dec. 12—The Lady from the Sea.....
Dec. 15—Deacon Debbs (Com.) .....
Dec. 19—The Tomboy .....
Dec. 22—Cinderella .....

LICENSEES OF PATENTS CO.

BIOGRAPH

	Feet
Nov. 23—Her Mother Interferes (Com.)....	
Nov. 27—Sunshine Through the Dark (Dr.)	
Nov. 30—A Woman Scorned (Dr.).....	
Dec. 4—Why He Gave Up (Com.).....	
Dec. 4—Abe Gets Even with Father (Com.)	
Dec. 7—The Failure (Dr.).....	
Dec. 11—Saved from Himself (Dr.).....	999
Dec. 14—Taking His Medicine (Com.).....	673
Dec. 14—Her Pet (Com.)	323

EDISON

Dec. 13—An International Heart-Breaker (Com.)	700
Dec. 13—Eskimos in Labrador.....	300
Dec. 15—Brocton Fair and Horse Show.....	990
Dec. 16—Stage-Struck Lizzie (Com.).....	650
Dec. 16—A Trip from Colorado Springs to Cripple Creek	350
Dec. 19—Santa Claus and the Clubman (Dr.).	1000
Dec. 20—The Sign of the Three Labels (Com.)	1000
Dec. 22—How Sir Andrew Lost His Vote (Com.)	1000
Dec. 23—Pat Clancy's Adventure (Com.)...	1000
Dec. 26—Papa's Sweetheart (Dr.).....	625
Dec. 26—Modern Weapons for Fighting Fire, New York City.....	375
Dec. 27—The Stuff that Dreams are Made of (Com.)	1000
Dec. 29—A Romance of the Cliff Dwellers (Dr.)	1000
Dec. 30—Uncle Hiram's List (Com.).....	1000

ESSANAY FILM CO.

Nov. 23—Old Fidelity (Dr.).....	1000
Nov. 24—At the Stroke of Twelve (Dr.).....	1000
Nov. 25—The Desert Claim (W. Dr.).....	1000
Nov. 28—A Football Hero (Dr.).....	1000
Nov. 30—Little Red Riding Hood (Dr.).....	1000
Nov. 30—'Twas Ever Thus (Com.).....	1000
Dec. 1—The Quinceville Raffle (Com.).....	1000
Dec. 2—The Mountain Law (Dr.).....	1000
Dec. 5—The Madman (Dr.).....	1000
Dec. 7—The Long Strike (Dr.).....	1000
Dec. 8—Getting Even with Emily (Com.)..	
Dec. 8—Stray Bullets (Com.).....	1000
Dec 9—A Frontier Doctor (W. Dr.).....	1000
Dec. 12—The First Man (Com.).....	1000
Dec. 14—The Hack and Schmidt Bout (Com.)	
Dec. 14—A Polished Burglar (Com.).....	1000
Dec. 15—A Goodfellow's Christmas Eve (Dr.)	1000
Dec. 16—The Cowboy Coward (Dr.).....	1000

GAUMONT
G. Kleine

Nov. 11—Manresa, a Spanish Town (Travel)	200
Nov. 14—Jimmie and His Country Uncle (Com.)	820
Nov. 14—The Outskirts of Paris (Scenic)..	164
Nov. 18—The Reckoning (Dr.).....	875
Nov. 18—A Trip to Saxony.....	150
Nov. 21—The Sealed Confession (Dr.).....	900
Nov. 21—A Stone Quarry in Saxony.....	75
Nov. 25—The Escape from the Dungeon (Dr.)	825
Nov. 25—Cave Homes in the Canary Isles..	180
Nov. 28—A Busy Cupid.....	758
Nov. 28—Review of the Austrian Army.....	232
Dec. 2—The Promoter (Dr.).....	1140
Dec. 5—Jimmie Tricks the Landlady (Com.)	475
Dec. 5—The Challenge (Dr.).....	525
Dec. 9—Camoens, the Portuguese Shakespeare (Dr.)	610
Dec. 9—Important Scenes in Paris, France (Travel)	320
Dec. 12—Heroism (Dr.)	610
Dec. 12—Arabian Customs (Ind.).....	366
Dec. 16—A Queen's Treachery (Dr.).....	1000
Dec. 19—Through the Enemy's Lines (Dr.).	985

KALEM CO.

Nov. 20—Dan, the Lighthouse Keeper (Dr.)..	1000
Nov. 27—The American Insurrecto (Dr.)...	
Nov. 29—Among the Irish Fisher Folk (Edu.)	
Nov. 29—The Franciscan Friars of Killarney, Ireland (Top.)	
Dec. 1—How Betty Captured the Outlaw (Com.)	
Dec. 1—A Glimpse Into the Yellowstone National Park (Sc.).....	
Dec. 4—Arrah-Na-Pogue (3 reels) (Dr.)...	3000
Dec. 6—The Long Arm of the Law (Dr.)..	1000
Dec. 8—Too Much Realism (Com.).....	1000
Dec. 11—Molly Pitcher (Hist. Dr.).....	1000
Dec. 13—Norma from Norway (Dr.).....	1000
Dec. 15—Bill's Flute (W. Dr.).....	1000

LUBIN

Nov. 25—His Brother's Double (Com.).....	1000
Nov. 27—The Man in the Taxi (Com. Dr.).	1000
Nov. 29—An Actor in a New Rôle (Com.)..	600
Nov. 29—The Crab Industry (Ind.).....	400
Nov. 30—A Nicotine Conspiracy (Com.)....	1000
Dec. 2—Western Chivalry (Com. Dr.).....	1000
Dec. 4—A Head for Business (Dr.).....	1000
Dec. 6—Sins of the Father (Dr.).....	1000
Dec. 7—Love's Labor Lost (Com.).....	1000
Dec. 9—The Teamster (Dr.).....	1000
Dec. 11—A Girlish Impulse (Com. Dr.).....	1000
Dec. 13—Mr. and Mrs. Suspicious (Com.)..	400
Dec. 13—Quick! A Plumber (Com.).....	600
Dec. 14—The Substitute (Dr.).....	1000
Dec. 16—A Timely Lesson (Com. Dr.).....	1000

G. MELIES.

Nov. 9—The Spur of Necessity (Dr.).....	1000
Nov. 16—The Miser Miner (Com. Dr.).....	1000
Nov. 23—An Oil Country Romance (Dr.)...	1000
Nov. 30—The Reason Why (Com.).....	1000
Dec. 7—A Western Girl (Dr.).....	1000
Dec. 14—The Better Man (Com. Dr.).....	1000
Dec. 21—The Mission Father (Dr.).....	1000

PATHE FRERES

Nov. 20—Pathe's Weekly	
Nov. 21—Cain and Abel.....	
Nov. 21—A Grouch Cure (Com.).....	
Nov. 22—A Pinch of Snuff (Com.).....	
Nov. 22—The Bari Tribe (Sc.).....	
Nov. 23—Cowboy Life	
Nov. 23—The Kioday Equilibrists.....	
Nov. 24—Two Daughters of Havana (Dr.)..	
Nov. 24—Comic New Year Games in Singapore	
Nov. 25—The Lost Necklace (Dr.).....	
Nov. 27—Pathe's Weekly No. 48.....	
Nov. 28—Romance of the Mummy (Dr.)....	
Nov. 28—Picturesque Hungary (Scenic).....	
Nov. 29—The Incendiary Indians (Dr.).....	
Nov. 29—Glimpses of San Francisco (Scenic)	
Nov. 30—Oh! What a Thanksgiving Day (Com.)	
Nov. 30—A Life Saving School in Australia (Scenic)	
Dec. 1—Rover is Jealous (Dr.).....	
Dec. 1—Capturing Polar Bear Cubs (Scenic)	
Dec. 1—Examination of the Stomach by the X Rays (Edu.).....	
Dec. 2—A Bear Hunt Romance (Dr.).....	
Dec. 4—Pathe's Weekly No. 49.....	
Dec. 5—The Secret of the Confessional (Dr.)	
Dec. 6—Hobo Luck (Com.).....	
Dec. 6—Fishing in the Ceram Islands (Sc.)	
Dec. 7—The Poisoned Arrow (Dr.).....	
Dec. 7—French Cuirassier Manoeuvres (Sc.)	
Dec. 8—Eva's Faithful Furniture (Com.)..	
Dec. 8—Gathering and Preparing Cocoanuts in the Philippines (Scenic).....	
Dec. 9—Her Little Slipper (Dr.).....	
Dec. 11—Pathe's Weekly No. 50.....	
Dec. 12—Youth Versus Age.....	
Dec. 12—Small Trades in Malacca (Scenic)..	
Dec. 13—The Flower Girl of Las Palmas (Dr.)	
Dec. 14—An Episode of the Early Mormon Days (Dr.)	
Dec. 14—The Magic Suit Case.....	
Dec. 15—In the Grip of Alcohol (Dr.).....	
Dec. 16—A Mother's Remorse (Dr.).....	

SELIG

Nov. 27—The Right Name, but the Wrong Man (Dr.)	1000
Nov. 30—An Evil Power (Dr.).....	1000
Dec. 1—In Japan (Scenic).....	500
Dec. 1—Seeing Cincinnati (Scenic).....	500
Dec. 4—A Diamond in the Rough (Dr.)...	1000
Dec. 5—A Frontier Girl's Courage (Dr.)...	1000
Dec. 7—The Maid at the Helm (Dr.).....	1000
Dec. 8—The Plumber (Com.).....	600
Dec. 8—A Day with a Circus.....	400
Dec. 11—The Chief's Daughter (Dr.).....	500
Dec. 11—April Fool (Com.).....	500
Dec. 12—A Romance of the Rio Grande (Dr.)	1000
Dec. 14—George Warrington's Escape (Hist. Dr.)	1000
Dec. 15—Industries of the South and West (Edu.)	1000

URBAN ECLIPSE
G. Kleine

Oct. 4—A Jealous Wife (Com.).....	338
Oct. 4—The Grand Chartreuse (Trav.).....	292
Oct. 4—Ezra and the Fortune Teller (Com.)	348
Oct. 11—Pardoned by the Governor (Dr.)..	646
Oct. 11—Making Cheddar Cheese (Ind.)...	342
Oct. 18—Ordered to Move On (Dr.).....	605
Oct. 18—Madeira, Portugal (Travel).....	385
Oct. 25—A Woman's Slave (Dr.).....	950
Nov. 1—Trapped (Dr.)	975
Nov. 8—An Eye for an Eye (His. Dr.).....	1000
Nov. 15—The Hindu Jewel Mystery (Dr.)..	1015
Nov. 22—Guy Fawkes (Dr.).....	1010
Nov. 29—The Mysterious Stranger (Dr.)....	610
Nov. 29—Salt Industry in Sicily.....	372
Dec. 6—The Luckless Banker (Dr.).....	1002
Dec. 13—The Tragedy of Old Age (Dr.)...	798
Dec. 13—Harbor of Marseilles, France (Sc.)	215
Dec. 20—The Miracle (Dr.).....	1040

VITAGRAPH

Dec. 2—The Husking Bee (Com.).....	1000
Dec. 4—Saving the Special (Dr.).....	1000
Dec. 5—The Hypnotist (Com.).....	1000
Dec. 5—A Slight Mistake (Com.).....	1000
Dec. 6—The Black Chasm (Dr.).....	1000
Dec. 8—The Sick Man from the East (Dr.).	1000
Dec. 9—His Wife's Secret (Dr.).....	1000
Dec. 11—One Touch of Nature.....	1000
Dec. 12—The Military Air Scout.....	1000
Dec. 13—The Ventriloquist's Trunk.....	1000
Dec. 15—Love at Gloucester Port.....	1000
Dec. 16—Sick Man from the East.....	
Dec. 18—Vitagraph Monthly	
Dec. 19—Vanity Fair (Three Reels).....	
Dec. 20—Fires of Driftwood.....	
Dec. 22—A Reformed Santa Claus.....	
Dec. 23—The Old Doll.....	
Dec. 25—Some Good in All.....	
Dec. 26—The Patchwork Quilt	
Dec. 27—Testing His Courage.....	
Dec. 29—A Doubly Desired Orphan.....	
Dec. 30—In the Clutches of a Vapor Bath..	

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"The Girl and the Half-Back"

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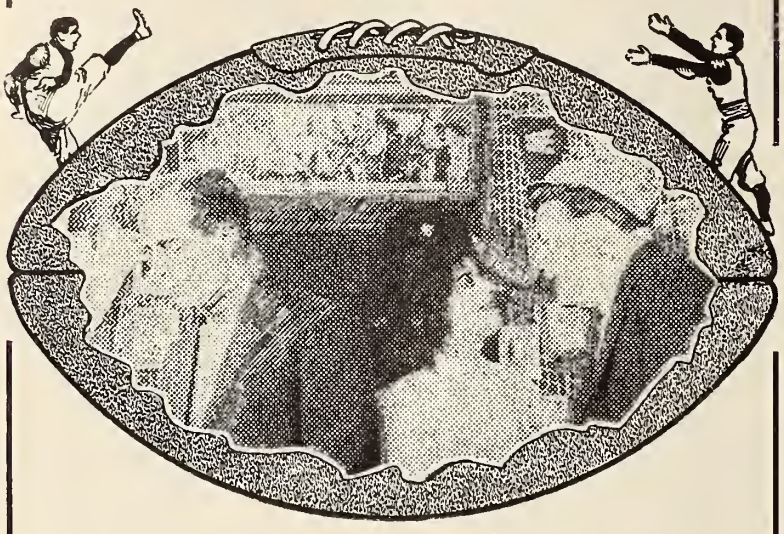

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"SATURDAY SPLIT IMP"

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FRIDAY—Bison, Solax, Thanhouser, Lux, Comet.
SATURDAY—Powers, Itala, Great Northern, Nestor, Reliance, (Republic starts Dec. 23rd), Imp.
SUNDAY—Majestic, Republic (starts Dec. 24th). Solax (starts Dec. 24th).

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DEC 13 1911

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Will release two subjects each week beginning in early January.

We have overcome the many difficulties experienced by every new company, and each new picture will note a step in our progress.

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CHRISTMAS PICTURE—By Special Request

Dec. 17th—"LITTLE MARY PICKFORD" in "LITTLE RED RIDING HOOD" Approx. 1,000 Ft.

An appropriate Christmas picture for the children—a clever portrayal of the famous Nursery Rhyme—showing Mary taking "goodies" to her Granny—followed by the terrible wolf—reaching Granny's home to find Granny eaten by the wolf—calling of the woodsmen to dispose of the wolf—and the awakening of Mary from her dream.

Dec. 24th "THE ACTRESS" Approx. 1,000 Ft.

A strong emotional story, showing MABEL TRUNNELLE *as the Actress*, whose duty calls her to portray a lighted-hearted character on the stage, while at home her child lies at death's door. This film is one of the strongest yet produced and will be a big feature wherever it is shown.

A SPLIT COMEDY REEL

Dec. 31st—"THE CADDY'S DREAM" Approx. 400 Ft.

A farce comedy, showing how it took 20 years for a clever caddy to find the golf ball and the ridiculous situations in which the lovers are placed, while growing from youth to old age. A real, sure laugh and a hearty one.

Dec. 31st—"WILL YOU MARRY ME?" Approx. 600 Ft.

Another farce comedy, showing the determination of the young fellow to get married—he proposes to every girl he meets and is finally tricked by the girl he loves.

THE MAJESTIC MOTION PICTURE CO.

TOM D. COCHRANE, GENERAL MANAGER

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Sold through Motion Picture Dist. & Sales Co.

JAN 12 1912

MOVING PICTURE NEWS

Volume IV
No. 50

December 16
1911

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It entered the Independent market under the most trying conditions any manufacturer was ever called upon to face—conditions which almost precluded the possibility of profit.

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It is now releasing one subject each week—ONE GOOD ONE—and beginning January 7th will release two-a-week—TWO GOOD ONES.

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Five First Class Quality Pictures. New and Novel Plots :: :: Perfect Photography—Acting Above Criticism :: ::

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Dec. 10—Keeping Mabel Home (Com.).....1000
Dec. 17—Little Red Riding Hood (Juvenile).1000
Dec. 24—The Actress (Dr.).....1000
Dec. 31—The Caddy's Dream (Com.)..... 385
Dec. 31—Will You Marry Me? (Com.)..... 615
Jan. 7—Training a Husband (Com.).....1000

Dec. 17 CHRISTMAS PICTURE—By Special Request

LITLE MARY PICKFORD in

"Little Red Riding Hood"

An appropriate Christmas picture for the children—a clever portrayal of the famous Nursery Rhyme—showing Red Riding Hood taking "goodies" to her Granny—followed by the terrible wolf—reaching Granny's home to find Granny eaten by the wolf—calling of the woodsmen to dispose of the wolf—and the awakening of Red Riding Hood from her dream.

Dec. 24 "The Actress"

A strong emotional story, showing MABEL TRUNNELLE *as the actress*, whose duty calls her to portray a light-hearted character on the stage, while at home her child lies at death's door. This film is one of the strongest yet produced and will be a big feature wherever it is shown.

A SPLIT COMEDY REEL

Dec. 31 "The Caddy's Dream" — 385 Feet

A farce comedy, showing how it took 20 years for a clever caddy to find the golf ball and the ridiculous situations in which the lovers are placed, while growing from youth to old age. A real, sure laugh and a hearty one.

Dec. 31 "Will You Marry Me?" — 615 feet

Another farce comedy, showing the determination of the young fellow to get married—he proposes to every girl he meets and is finally tricked by the girl he loves.

Jan. 7th "Training A Husband"

A clever comedy reel—the husband does not like his wife's cooking—wants his mother to cook a meal for him. She does, then he says he can cook better than either one of them—gets his stenographer to do it for him, then claims credit—is found out and then he gets what is coming to him.

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"SHE"

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"SHE"

RELEASED FRIDAY, DEC. 29

Last of the "Greatest December" Issues

The Expert's Report

is something novel in the dramatic way, introducing a "twist" that will thrill and satisfy any audience. Try to be at your exchange when they put on the reel for inspection. Get a line on the "twist" we're tipping you about, for use in your advertising. And don't forget that "The Thanhouser Kid" drops to the bottom of a well in this picture. Mention THAT in your advertising. Here is a good, strong story that any patron will appreciate.

EXTRA! Plenty of Billing Matter for "SHE!"

Thanhouser Company beg to announce that the exhibitor can secure from his exchange TWO kinds of one-sheet four-color lithos for "SHE," and a THREE-SHEET ARTPOSTER. The supply of the three-sheet Artposters is limited and it is requested that you give your exchange NOW an idea of how many three-sheet Artposters you will require.

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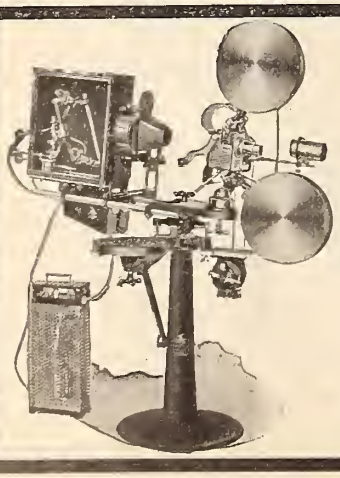

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was the attendance at the lectures of the Southern-Union Pacific Railway System at the Land Show, Chicago, Novemher 18th to Decemher 9th, 1911.

This great railway system has given suhstantial proof of their unhounded faith in the moving picture as an advertising medium hy investing over Twenty-five Thousand Dollars for an exhihit of only three weeks. This company had erected for their purpose two complete moving picture theatres seating about 500 people in each and conducted alternately one-half hour lectures.

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The Moving Picture News

PUBLISHED EVERY SATURDAY

The CINEMATOGRAPH PUBLISHING COMPANY, 30 West Thirteenth Street, NEW YORK CITY

Telephone, 4092 Chelsea

Sole Agent and Correspondent for advertisements in Great Britain B. Allan, 8 Sherwood St., Piccadilly Circus, W., London

Chicago Representative: Warner Kennedy, 844 Waveland Avenue. 'Phone 3818 Lake View.

ALFRED H. SAUNDERS, Editor.

This newspaper is owned and published by the Cinematograph Publishing Company, a New York corporation. Office and principal place of business No. 30 West 13th Street, New York. Alfred H. Saunders, President; John A. Wilkens, Secretary, and W. M. Petingale, Treasurer. The address of the officers is the office of the newspaper.

SUBSCRIPTION: $2.00 per year. Postpaid in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands. Canada and Foreign Countries: $2.50 per year. All communications should be addressed to The Moving Picture News, 30 West Thirteenth Street, New York City. ADVERTISING RATES: $60 per page, $30 ½-page, $15 ¼-page, single column $20, $2 per inch. Discounts, 20% 12; 10% 6; 5% 3 months.

Volume IV **December 16, 1911** **Number 50**

DISGRACEFUL FAKE PICTURES

WE thought the day of faking pictures had long since passed. It is with extreme regret and reluctance we take up our pen to strongly protest against exploiting fake pictures upon a long-suffering public. We received an invitation a short while ago to go and see a great war picture being staged out on Coney Island. We were unable to do so, but had we known what the picture was to be, we certainly would have gone and strongly protested personally against such an atrocious lying story. We speak strongly, because we feel strongly, and we do not for one moment hesitate to say that the company who produced this film should apologize in their trade organ to the public of Nickelodia, whom they have grossly insulted, more especially, to our friends, the Italians.

We refer specially to the Vitagraph film showing the scenes supposed to emanate in the atrocities perpetrated by the Italians upon the Turks. The following excerpt clipped from the "Tribune" of December 12th will give our readers an idea to what we refer:

DENOUNCE WAR PICTURES

Result: Three Italians Must Answer for "Inciting Riot"

In the Essex Market Court this morning three Italians will be tried on a charge of inciting a riot in the Dewey Theater last Saturday afternoon. They are Albert Pecorini, managing director of the Italian-American Civic League; Alberto Tarchiani and Glauco Barral, friends of the league director.

According to Mr. Pecorini, the men entered the Dewey Theater when they saw advertised the first pictures of the war in Tripoli. What they did see, he declared, was a vitagraph picture entitled "War," showing the Italian atrocities.

"The scene, however," said Mr. Pecorini yesterday, "was enacted at Coney Island. There was nothing about the dress of the soldiers to show that they were Italians. Such a thing was an insult."

In loud tones, Mr. Pecorini then told the large audience that the pictures were "fakes." A number of Italians immediately left the hall, he declared. So did he, with his two companions, but their departure was assisted by a patrolman.

"We were locked up on a charge of inciting a riot," said Mr. Pecorini, "and our bail was set at $1,500, which was soon produced by other Italians."

The Vitagraph Company, Mr. Pecorini said, had publicly advertised the fact that the pictures were enacted here, but from newspaper descriptions of the atrocities, and also before they were officially denied.

The Italian ambassador, he declared, had been in conference with Secretary Knox regarding the display of the pictures, asserting that they were creating a false impression in this country. The Italian Consul General here, Mr. Pecorini said, had taken the matter up with the District Attorney.

We honor the men who stood up in defense of their country as described in the above clipping. We think that every Italian in the country, who sees this film, is justified in getting up in his seat and denouncing with all the vehemence of his nature, and we believe that every honest, upright American citizen will commend them for so doing. The film is an abominable lie, and, as such, should be censored by the National Censorship Board, by the police boards of Chicago, St. Louis, Philadelphia, Los Angeles, etc. It was a disgrace to the Vitagraph Company, for the sake of pocketing a few dirty dollars, to bring out such a film, and, worse still, for the Patents Company to allow such a disgusting exhibition of disgraceful avariciousness to be released by the General Film Company. The following clipping acts as a sequel, and we are pleased to find that Magistrate Harris had the sense of public principle to take the stand he did:

FREES THEATER "RIOTERS"

Magistrate Upholds Italians for Denouncing "Fake Pictures"

Three Italians who made a protest against moving pictures of the Italian-Turkish war, in the Dewey Theater on Saturday afternoon, and who were arrested and charged with inciting a riot, were discharged by Magistrate Harris in the Essex Market Court yesterday afternoon.

They were Albert Pecorini, Albert Tarchiani and Glauco Barral, and they testified that their protest was based on the fact that the films were advertised on placards as being the "first original pictures of the Italian-Turkish war." The manager of the picture show, they swore, admitted to them that the pictures had been taken at Coney Island, the "soldiers" being actors arrayed for the part.

Magistrate Harris, in discharging the three Italians, said that their protest against the pictures was perfectly proper under the circumstances, since the pictures were not original, but an insult to the Italian army. Pecorini admitted he had denounced the pictures as "fakes," and then, with his two companions, left the theater.—**Tribune**, December 13.

In conclusion, we want to say that this, in our opinion, is a Federal case, and should be taken up by the Federal authorities at Washington, that the Italian Consul of New York City, and every other city, where these films are shown should write a vigorous protest, asking that action shall be taken by the Federal authorities to wrest an apology from the makers of this

film, and if it is possible to mulct them in damages, the damages should be very high; in fact, the damages awarded to Jack Binns of "wireless fame" should only be a fleabite compared with what is due to the Italian Government in damages. One thing that so greatly surprises us in this matter is the fact that original films are being produced, and can be procured. They are on exhibition in various cities of the world. They were taken by the Cines Company of Rome, whose camera men are in Tripoli and on the actual scene of warfare. These original pictures are available to every one who wants them, therefore the production of fake films are the still greater crime. It brings back to our memory very forcibly the Boer War, where Jack Rosenthal was at the seat of operations, sending in to his English firms actual proceedings of the progress of the belligerents. This not being quick enough, the manufacturers produced fake films of Spion Kop, and San Juan Hill, which were taken around Hempstead Heath, the Clee, and Fox's Hills of Aldershot. We protested strongly against these fake pictures then, in quite as vigorous language as we protest against these fake pictures of the war between Italy and Turkey to-day, and sincerely trust that the time of faking such incidents will after this be a thing of the past.

OPERATORS' UNION OF WASHINGTON, D. C.

IT is greatly to be regretted that the Washington Moving Picture Operators' Association, which has just begun its career, should have brought discredit upon itself at its first banquet, which occurred recently. That some of the members had prepared a picture show after the feast was quite in keeping with the organization; but that disgusting, objectionable views should be presented was not the wish of the association, yet such pictures composed the show, and some one secured the reels purposely and some one is to blame. The question is, "Who?" but the answer is not forthcoming. The police, with the further assistance of one of the local papers, have so bungled the affair that it will be no easy matter to place the blame on the responsible parties.

The public of Washington, which has always held the reputation of having the cleanest picture houses (fact for which the managers must be given first credit), is righteously incensed that such an indecent show was presented before even a stag audience. The matter has a serious side, as it reflects discredit on this new industry which is now becoming so helpful to humanity. It is to be regretted that there are always in organizations some "misfits" and "objectionable parties" who are a drawback to the society, but who somehow get in. This is what has happened in the case of the operators' union.

The fact that the several arrests that have been made have proved of no consequence reflects small credit on the police department. Those interested in the moving picture industry, especially those interested in it financially, are ready to bend all efforts to locate the guilty parties and place the blame on the proper persons. Manager Tom Moore at once offered $100 for the recovery of the films, and would see that they were destroyed before the authorities.

There have been conflicting statements, misstatements, and an absence of knowledge of the affair from many quarters, while one of the local papers has been adding objectionable fuel to the fire with columns of "words." Action is what is wanted in a case of this kind, not opinions. The police department of the District has always spoken so highly of the Washington picture houses and found so little cause to "call them down," that it was in no way prepared for an objectionable show of pictures from any quarter. Still, when the discovery was made, inefficiency of some character has been displayed and until "something is done" to bring to justice those responsible for the films, there seems little necessity for further discussion.

OBJECTIONABLE THEATERS

By Margaret I. MacDonald

OWING to the recent cry about certain moving picture theaters in Newark, I made it my business to investigate as far as it was possible for me to do so. In one afternoon during the past week I visited a number of small moving picture theaters there. Among the number was one that is an absolute disgrace to modern civilization. This theater is called the Imperial Theater, and is on Springfield Avenue. It will seat in the neighborhood of two hundred people. The place was in total darkness, save for the faint glimmer of one small incandescent light near the entrance, the two red-globed lanterns which hung one over each entrance door, and another like lantern shedding a sickly glow from above the one sole exit that was scarce worthy the name. In fact, I have not yet seen the door supposed to be there, but, judging from the fact that a lantern hung on the wall, I guessed that there must be some loop-hole of escape beneath it. This exit was directly beside the small stage which was used as a vaudeville stage as well as for the moving pictures. In the middle of the stage was a tiny coop with a black curtain in front of it, which I think was used as a dressing room for the performers. Association pictures are shown at this theater. Somehow I found myself glad that it was not an Independent house. I suppose that was a little weak, womanish touch in me; it ought not really to make any difference, for a picture is a picture, and "What's in a name, after all?"

Of the other small theaters visited by me on that afternoon there was really little fault to be found. Some of them were lacking in the way of ventilation, but many of these were supplied with electric fans, and only two had but one exit—the others had at least two well-defined ones. Some of these theaters, though small in floor dimension, had a height of ceiling that in a large measure saved the situation, allowing more breathing space. Also only a couple of these were dark, most of them having softly shaded lights, which, however, penetrated the remotest corners of the theater.

The first-mentioned theater was a veritable firetrap. Of the others I could not say this except in one instance, and above this theater was a dwelling, a condition which should not be allowed. On this particular afternoon there were very few children at the shows. Outside one of the doors I was attracted by one poor little tot, weeping as though her heart would break. She had evidently been refused admittance. The situation with regard to the children is pathetic. A number of children hung about the doors of most of the theaters. One litte chap, as I emerged from the prohibited paradise, pointed to a picture of Indians on a poster at the door. Said he, "Are they showin' that to-day?" I felt sorry for the little fellow, for I knew he was longing to go inside. And, for my part, I cannot see for the life of me what earthly harm the children can derive from the motion picture as it is to-day. The press tells us that mothers complain that the moving picture shows are answerable for the waywardness

of their children. I am willing to wager that out of every hundred children that attend moving picture shows there will not be more than one or two at the most that derive actual harm therefrom, and I will also wager that those same children did not have to come to the moving picture theater to learn harm.

In every neighborhood there should be a moving picture theater. In that theater there should be shown a variety of pictures. The educational picture should, of course, always have an inning. These theaters should be compelled to be lighted properly, and ventilated properly; also they should be compelled to be provided with proper exits in case of fire. Is it not better for the child to spend his pennies in going to the moving picture show, where he will see something to set his mind at work, tone up his imagination, and inspire certain high ideals, than to spend his spare money in buying miserably adulterated candy with which to ruin his digestion? Have we not been already told that impure food has a degenerating effect upon the morals? I am inclined to thing it may be so. There is no doubt in my mind that the greatest harm in the child's attendance at a moving picture show is in the restraint placed upon him by the authorities, and also his home folks, with regard to going to the moving picture show. Teach the child that there is only good to be derived therefrom, and he will most likely glean what he is told to be on the lookout for. Tell him there is evil lurking in the pretty pictures, and his little mind will doubtless commence ferreting about for the evil. Why shut the little ones away from these great living picture books? All their picture books have stiff, starey pictures that you have to use a great deal of imagination to be able to convert into living things. It is a great, big, abnormal selfishness, and a weak-minded prejudice that prohibits the chidren from attending the moving picture show when it is their desire to do so. In fact, I will go so far as to say that the degenerating element very often enters society with the prohibitory clause.

The neighborhood theater provides amusement for many who have not the extra money to pay carfare to go a distance to be entertained. It can also be made educative and one of the safest places of resort for children. There is a great hue and cry about very little—"much ado about nothing." What is the law for if not to prevent conditions detrimental to the morals and safety of the community? Then cannot the authorities without so much ado compel the exhibitor who fails to do his duty to step out of the ranks and give place to those who have a will to do what is right?

CHILDREN AND PICTURE SHOWS

WE believe, with Mayor Gaynor, that under certain conditions not only should the City of New York allow children to visit the picture shows, but they should also be allowed wherever a theater is in existence. We have watched the progress of the children's movement, and we feel ashamed that religious bodies, Roman Catholic priests, Episcopalian ministers, Methodists and Baptists, should ally themselves with such prejudice to the suppression of the entrance of children to these theaters. They are simply using arguments that went out of existence years ago, to try to bolster up poor arguments to-day. We feel sure that if the children are permitted to visit the theaters, and that it was known that they could criticise, manufacturers would be more careful in submitting films to the general public that would harm or injure the child. The following report taken again from the "Tribune," will give our readers some idea of the foresight and sympathy of Mayor Gaynor on behalf of the children. May other mayors be as broad-minded, and help as he has done.

TO AMEND PICTURE LAWS

Mayor Approves Plan to Admit Children at Certain Hours

Mayor Gaynor indicated yesterday that he was in favor of the recommendation made by the commission to amend the ordinances regulating moving picture exhibitions so as to permit children under sixteen years of age to attend such shows unaccompanied by a parent or guardian between the hours of 3 and 6 p. m. on school days, and up to 6 p. m. on other days.

The commission yesterday submitted drafts of new ordinances to the Board of Aldermen through the Mayor. But the provision in regard to children under sixteen years of age can be changed only by the Legislature amending the Penal Code. The commission found that the Penal Code provision had never been enforced because of the difficulty it presented, and it believes it is better to give children the opportunity of going to these shows alone, so long as they do it under the proper conditions and the nature of films shown is properly controlled.

The Mayor has also made it plain that if the Board of Aldermen should pass the proposed oprdinance of Alderman White changing the regulation of moving picture shows before giving due consideration to the one framed by his commission he will feel called upon to use his veto power.

EDUCATIONAL PICTURES

WHY all this talk about educational films? Why do you want a showman to educate children? His duty is to amuse—make people laugh. To that end he shows comedy in his theater, and drama to make them cry. I once heard a showman say he liked to end up with a comedy so as to send every one home laughing—while another liked to end up with drama and send his audience home drying their eyes—but I never heard of one closing his show with an educational or scenic picture, for his house would be empty before the first 100 feet had been shown. As an operator, I do not carry reels now, but when I did my boss that I once worked for would not show a scenic reel. "Go and pick one four years old, rather," he'd say. Once, when I disobeyed, he looked first at the picture, then at me and gave orders for a reduction in my salary. When pay night came around I discovered my pay envelope was no lighter than usual, but the boss quietly but firmly informed me if I wished my pay envelope to remain in its fat state I was to remember he wanted in his theater drama for the ladies, war pictures for the men, love stories for the girls, and cowboy and Indian pictures for the boys—no mention was made of scenic or educational pictures. He also reminded me that before I could get my salary it had first to come through the little "How Many" window, and neither educational nor scenic pictures would do that. Film manufacturers would be tickled to death if they could sell a whole lot of this kind of films, as they cost less to produce, and the renter would be pleased, too, but he knows the exhibitor makes one big holler when one is switched on him. He (the exhibitor) is the man who knows what the people want, and nine-tenths of the theater-going public don't want to be educated in a theater. They will stand for half a reel a week—say a good scenic picture of some foreign country, but no more. Only this week I showed a beautiful picture of France, and I noticed quite a number of peple go out directly it appeared, and that was the first show of the evening. By all means let them be shown in the schools—that's the proper place for them—where children are educated, and where the teachers can lecture on them, but people come to the theater to be amused—that is what they pay for. The girl, who helps mother is seen in drama

now and again, and goes down all right, but the showman knows that the Evelyn Thaws, Nan Pattersons, Indians, cowboys and soldiers pay his help, film and electric light bills, rent, etc., and leave a good margin for himself—and he does not have to bother about educational films.

From an Operator's View.

"WHAT'S IN A FACE"

Ask Mr. Lee Beggs, Solax's New Character Comedian, Who Plays the Leading Role in "His Musical Soul"

Some forty years ago, away out in that part of the country where the folks are skeptical and ask to be shown, the rotund and corpulent Lee Beggs was born. Mr. Beggs has ever since his birth been a living argument for the "fat man." Everybody loves the "fat

man" around the Solax studio—with the possible exception of little Magda Foy, the Solax Kid—but then little Magda has a little heart, and she can only love "one" at a time. Sh! hush—her love affair is a secret!

When Mr. Beggs was not yet above the spanking age, he decided that there was more fun in being an actor than in studying geography. So one day Mr. Beggs begged himself into the theatrical business. His first responsibilities were the onerous labors of a "prop" boy. His salary consisted of free admission to the show.

The beggarly existence of a "prop" boy didn't satisfy Lee Beggs for long. He had higher aims. His manly heart, palpitating in a body weighing two hundred pounds, was set on becoming a real actor. That he became a real actor is evidenced by his twenty-five years of continuous engagements in vaudeville and the legitimate. He played with Julia Marlowe and had many engagements in stock in various sections of the country. He was stage director and manager on a number of occasions.

In all, Mr. Beggs believes he has played anywhere between 500 and 1,000 parts. He is a newcomer in motion pictures, and is a great believer in the future of the silent drama. He has his own ideas on what constitutes the requirements of a good moving picture actor. Mr. Beggs doesn't have to use many words to express himself. His face speaks for him before he opens his mouth—and that is saying a good deal. Mr. Beggs appeared with success in "The Interrupted Elopement," "Fickle Bridget," "A Troublesome Picture," "The Will of Providence," and "His Musical Soul."

SIDE LIGHTS ON THE CINEMATOGRAPH

By Leonard Donaldson

The Durbar Films

Our German cousins have long boasted the possession of an "Official Bioscopist." It is quite apparent that in cinematography, as in various other matters, Germany has taught us much. Up to the moment my own country has no "official" cinematographer, in the accepted significance of the term. Obviously the duties of this person is to obtain records by means of the cinematograph of all the events of moment in a country's history. I have just heard that Mr. Chas. Urban has been appointed by His Majesty, King George, to record the Coronation Durbar in Delhi in "Kinemacolor"; to film in natural colors the magnificent ceremonial of England's beloved King being crowned in person and proclaimed monarch of his Eastern Empire. I am informed that the invitation to do so came in the first instance from His Majesty in person, so pleased was he with the Coronation films, the Prince of Wales' Investiture, and the Naval Review exhibited by command at Balmoral a short time ago. Possessed of a prerogative never previously granted to any cinematographer, Mr. Urban will certainly bring back to England a pictorial history of the unexampled splendors of the King-Emperor's visit of great vividness and realism. The pomp and ceremony connected with this function will, as in the case of the Coronation, have a marked effect in impressing on the public mind all the world over the value and potentialities of the motion picture and the picture theater in particular. Such functions as these are going to give the picture theater a great fillip by demonstrating the utility of the cinematograph in recording for posterity the great national events of our time. We hope that all those connected with it will seize the opportunity and discharge their duties well. The Durbar films will serve to bind the Fatherland and its Eastern sons closer together, and arouse and develop good-will between nation and natnon. Following the Durbar, Mr. Urban is to be given an opportunity to visit and take pictures of the wonderful palaces of several of the great ruling princes of India. This remarkable color panorama will certainly be awaited with keen interest both in London and the provinces. It is scarcely hazardous to predict that our descendants would prefer to see a visual reproduction of the coming great event at Delhi than to read in a time-stained news-sheet a reporter's bald record of the same. In a very short time—even before the return of their Majesties to England—every inhabitant of the British Isles, every subject of the Empire, will be able to feel as if he or she had, to some extent, participated in those functions and festivities connected with the great historic ceremony.

MOVING PICTURES AND ILLUSTRATED STEREOPTICON TEACHING

The Lever for Progressive Auxiliary Education

(A Lecture at the Gotham Club, Dec. 5th)

By Mary Lawton Metcalfe, D.A.R.

IT was not until recently that we became interested in the possibilities of the International Movement of Moving Pictures, as the auxiliary to advanced educational methods of instruction. In thinking deeply on this subject, the moment is ripe to assert with unfaltering conviction that:

Moving pictures for all subjects of progressive education, from the kindergarten through the university and teachers' colleges, have absolutely no rival, as a method of practical, interesting teaching.

As an experienced teacher and mother it is my privilege to present with unlimited enthusiasm the claims of the moving pictures and stereopticon apparatus to the attention of homes, schools, clubs, churches, parish-houses, social settlements, college settlements, etc., etc.

The moving picture movement has simply stepped out from the hidden mysteries of nature to make its initial bow on the threshold of the great temple of knowledge to claim its right of being, as the distributing battery of right ideals for upliftment in city, town, village, hamlet.

Through the lens of the human eye, upon the camera of the conscious observing faculties, located in the nerves of the brain, sights and scenes are being printed incessantly of passing objects and scenes.

There are, therefore, millions of mental-picture galleries full of past views of real happenings. Mental pictures of happenings in farce, comedy, tragedy, indeed stories of joy and sorrow are incessantly being stamped on the mental films of every conscious creature. This is noticeable in the animal world, as well as with men.

The saying that "Children and dogs know their friends" is truth based on knowledge that animals receive the impression of the kindness granted them and, storing up the mental picture of the former friend, return to ex-press, that is press out in a deed a visible sign of appreciation, if only a joyous bark, a leap, a wag of the tail.

The responsiveness of a horse is too old a story to expand into another example of the capacity of the brute creation for receiving and retaining mental pictures of their individual impressions.

Advancing in the graded steps of continuity of thought, we reach the tender years of the healthy, normal child. Until the years of moral consciousness, he is but in the stage of a vigorous young animal, that must be trained and loved through the obstreperous period of the "young colt age."

It is in the gallery of mental pictures that imagination and desire wander for inspiration. From memory's storehouse the youth of each age get their supply of material with which to build the character of men and women of the future.

"Shipwrecks on the sands of time" have struck the bar because the headlights pointed to the shoals, instead of into the port of Success. Right sailing from the life chart must be on these lines:

Do Right and Love God and Your Fellow-man.

Nerve specialists, to-day, do not hesitate to advise for child-welfare an environment dominated by all that is light, bright, happy, cheerful. It is the age of optimism, applied to every condition of humanity.

Psychologists and advanced educators demand equipment in the home and school of attractive furnishings, stimulating pictures, encouraging views. Fresh air, pure food, simple living are the sine qua non of long life and happiness, with no reality of the spectre old age. A live mind expresses a young body. Results from investigation show that early association with darkness, gloom, illness, disorder, disease and any form of crime have so dominated the mental camera of infancy and childhood that the full-fledged criminal has matured before boys and girls actually reached the age of maturity—unfortunate victims from impressing pictures of wrong sights and influences, rather than initiative producers of virgin crime.

It will be seen, therefore, how necessary it is for those who have the training and education of the impressionable years of youth to surround the massses and individuals with entertainments of wholesome, helpful value.

Impure pictures of depressing conditions, as well as poisonous literature can sap the most brilliant minds of vitality and power. While philanthropists are providing public libraries for the masses; while from the public moneys are vast appropriations for books to satisfy a natural mental hunger, the claims of the moving pictures and their neces-

CHRISTMAS EVE!

Sunshine and song without, the sound of bells in the air! Christmas cheer and Christmas gaiety and gladness everywhere! Everywhere? Ah, no! Even this night, when the world rejoices, there are some who are desolate, some whose hearts are drear, some for whom the merry Christmas chimes strike only a knell.

"The Martyr"

REX XMAS FILM,
RELEASED THURSDAY, DEC. 21,

tells us the other side, the shadow lost and forgotten in the Yuletide brilliance. The sweet spirit of the One of Galilee moves through the thousand feet, and we throb and thrill at the truth of it. "The Martyr" is one to her own mother-love, and the Christmas Eves of many years come and go, and with the passing of each a little more respect and a little more of her children's love go with it. The sympathy and sentiment and sweet sadness which Miss Lois Weber instills into the role will characterize it as a master work of dramatic art.

IT'S AN EMOTION PICTURE!

It's a picture truly without peer or parallel!

REX

THE REX MOTION PICTURE MFG. CO.
573 ELEVENTH AVENUE
NEW YORK CITY

Sales Co. says "The Martyr," like every other, will do a lot of good!

sary place, as supplementary to public library lectures and public schools, must be recognized!

The rich are able to provide foreign travel and departments of specific culture for their children.

What are the chances of the millions herded in narrow rooms and apartment homes who have no opportunity to satisfy the riotous imagination of untrained childhood?

Earth's beauty spots are brought to childish eyes through the moving picture show in the narrow street of the crowded city.

Sunshine, bird-songs, green trees, sandy beaches, the joys of nature in forest, on hill top or down by the sea are all the dreams of the children of city streets.

In the inland southern and western towns can the boys and girls dash in the waves of old ocean, as he throws them high on the wide beaches of the great American seashores.

Yes, on the top of the Rocky Mountains in mining camp centers boys and girls see the pictures of Atlantic City, Asbury Park, Manhattan Beach, Coney Island and it is all so real, as the moving pictures show the real scenes of healthy physical exercises that audiences are carried away with enthusiastic realization of being "in it."

Before the sixth year, when Baby Bell can spell out the first story in her reader, her education has begun out of school. Little Jack has gone to the "moving pictures with papa." O great event in the country child's life! "I want to be with papa and get to be a man like him," should be the greatest message to every father, who leaves too often all the responsibility to "mama."

What greater incentive to parents to think right and to do right, than that the children from their mental ideals of their manhood from them!

Granted that the child goes with his parents to the "show" in early years, that is, before he can read from a story-book; moving pictures show him in life size the animals of a "live" Noah's Ark.

What are wooden toys and a brass monkey in the dark bedroom on the sixth floor of the apartment home to the sight of real live animals—horses galloping through the woods, dogs leaping up to the master, elephants crashing through jungles, parrots flying in the branches.

The moving picture menagerie, or live Noah's Ark, gives joy for the holiday afternoon.

It will be understood thus, that the first step in the child's education is to focus its **attention.**

The moving picture show leads all other inventions of mechanism in the developments of science and arts **to chain the attention of childhood.**

Let us emphasize the assertion:

> Moving pictures and illustrated stereopticon talks have no rivals as the educational agency to distribute knowledge.

A picture sets in activity the first currents of individual thinking about the scenes thrown on the canvas.

Pictures in motion in the school rooms are the first steps to stimulate **the desire to learn about persons, places, things.**

This is the prime idea in supplying inspiring books to the juvenile mind.

Every normal child has the hunger for books.

> The moving pictures suggest ideas which cause the desire for reading matter in the children's department of the public library systems.

These two avenues of learning are the indisputable complement of each other.

Public and private modern education of youth demands more individual reading under proper guidance.

The moving pictures, having focused first the **attention** of the child, helps him up to the next rung of the ladder of education which must lead upward to success.

The moving picture next creates **interest** in the wonderful mechanism of the child's unfolding brain.

It develops unfolding **nobility, generosity, earnestness to help in the emergency,** and each act suggested by a good picture is a stone in the temple being constructed as the character building of the future citizen.

Sights of great cities, where both "halves" make the one American people, are truly being stored up in the realm of the subconscious mind, that mysterious power house, the heaven or hell in the moving world of constructive thinking to the good or to the bad.

The moving picture is an active agent in the education to good citizenship, whether one is convinced or is still thoughtless of the great truths of impressionable life.

The young folk's library established itself as the best of the world of English compilations in presenting a character building plan to help in the Educational Auxiliary Movement. In this series of books mental development is presented as the unbroken chain of ten links.

In a progressive community it will be realized how indispensable to the educational opportunities and facilities of childhood and youth is the auxiliary supplement of moving picture and stereopticon equipment available for private and public teaching.

The vast fertile agricultural South will awaken to the value of the **moving picture movement** to give sight-teaching of practical skilled labor as producers to millions of men and women in the rural sections where no proportion have been able to learn the art of reading and writing, though enjoying the rights of national citizenship for half a century.

The ignorance of alien peasantry in American life and its established institutions can be removed through enlightenment of sights which their **eyes** may read from the canvas of the moving picture, though ears are sealed to the meaning of English words. It remains for these suggestions to be seriously appropriated by all who are earnestly engaged in solving the problems which confront the American nation in its most wonderful period of **living, moving history of progressive education;** that educing or drawing out constructive conscious power of individuals single and collectively.

THE BURBANKER OF THE ANIMAL KINGDOM

By Margaret I. MacDonald

Once or twice in a century an individual distinct and separate from all others appears on the horizon of human history. Science makes its progress step by step by manifestation of the great universal mind through man. The rapid development of the gray matter added to his natural love of

BUFFALO JONES

enterprise and exploitation has, in recent years, led the old-time course of evolution rather a breathless chase.

The vegetable kingdom, which had been wending its way along the same beaten track for who knows how many centuries, until rudely disturbed by the hand of man dissatisfied with natural developments, at last met its "Waterloo" in the divine Burbank. Luther Burbank, whose immediate ancestors had accidentally introduced into the make-up of the plant kingdom a combination that was destined to make him the greatest scientist of the culture of vegetation, produced

"WHEN?" **G!**

the most wonderful results from the most modest units of the plant kingdom.

In this century of wonders, alongside of Burbank, came another mastermind working along another channel in the line of evolution. It remained for a brave man (from the West also) to experiment with the animal kingdom in just such manner as did Burbank with the vegetable kingdom. Through crosses of species Mr. C. J. Jones, better known to civilization as "Buffalo Jones," of New Mexico, but born in the State of Illinois, has given us new types of animals. This is hurrying evolution on a bit, isn't it? Nevertheless, this is what he has done; as a result of a cross between the buffalo and range cattle we have the animal with beautiful silver gray fur, known as the catalo. He has also developed a new kind of mutton by importing the broadtail and crossing it with the merino sheep. The meat of this animal is said to be delicious as venison, without the woolly taste usually accompanying mutton. And many other interesting feats in hybridizing have been accomplished by "Buffalo Jones." Mr. Jones has at present a large ranch in New Mexico. He is the possessor of a large herd of buffalo, three thousand sheep, also cattle, horses and other members of the animal kingdom.

Although to the more scientifically inclined of us the above facts are most interesting, still to the general public the fact that "Buffalo Jones" is one of the most fearless men in Christendom—a famous buster of bronchos—and last, but not least, the only man who has been, up to the present time, able to lasso and rope alive all kinds of fierce wild animals, is the one that makes him in their eyes a very hero among men. With two American cowboys and ten horses he roved the African jungles, roping the lion, rhinoceros, and what not. Mr. Jones is getting on to seventy, perhaps; but one is not quite sure, for he is fully as active as if he were but forty. With his gray sombrero hat and his several feet of fine American manhood, he strikes one with a thrill of life from the Western plains. "Buffalo Jones" is a thoughtful looking man. He impresses one with the idea that he has meditated much and talked little, and he is altogether a very interesting individual to come in contact with. As he escorted me across our own native Broadway, alive with automobiles, street cars and vehicles of all kinds, of which I have never outgrown my original terror, his stimulating remark of "Don't you be afraid of 'em. If they see you're afraid they're liable to run over you," is characteristic of the principle upon which he has carried on his work—it is the secret of his success in overcoming even the king of beasts. He knows that there are two alternatives to which the wild beast has recourse in case of attack. It will either attack with intent to kill or it will run away. He knows that fear-thought is the downfall of the many.

Humanity owes a great deal to a man of "Buffalo Jones'" sort. He is doing things not only for us now but for posterity. What he is doing is destined to leave its impress on the history of the universe.

"Buffalo Jones," who has many interesting moving pictures of his wonderful exploits, will lecture in Carnegie Hall, New York City, on the evening of December 22d. Then it will be our privilege to hear from his own lips of some of his hair-breadth escapes from death, and also of his method of taking alive the wild animals. A year ago, "Buffalo Jones" broke the Broadway record for such things by filling to overflowing the Wallack Theater at $2.50 a seat. This was, indeed, a record-breaker.

THE RAISING OF THE MAINE COMPANY

Opening at West End Theater, New York, and Belasco Theater, Washington

The Raising of the Maine Company are opening on the 18th of December at the Belasco Theater, Washington, showing Togo films, Raising the Main films, and also mobilization pictures. They also open in New York at the West End Theater on December 18th. This company has secured pictures of the portions of the Maine which have been under investigation.

"I Wonder Whether They're Going To Make Good Film?"

G!

OH! SEE THE BIRDIES!

IN spite of the fact that the house was green, we tried to light our cigars, and it was Sunday. But the horse continued galloping, and the sun sank into the East, even though the birds chirped. Ah, it was a merry tale, but the sad situation didn't make the thermometer any warmer. There he sat, head bowed on his arms, and the carpet tacks frolicked and sang! Until at last the weather came, and it rained happily.

Suddenly the tables were oblong, but he still wore the wig. His face had a terrible expression for half past two in the evening. There was a fierce glint in his lips, and his eyes curled scornfully, as the tears ran up his forehead. The bandanna handkerchief roamed around the room, and came back pleased at the vain quest. Then a cry arose and left the room.

Oh, it was awful to contemplate! Strong men on roller skates, sailing off into the distance and telephoning that they would be late for dinner. Weak women lifting tons of feathers, making light of their occupation. And as they labored, delight went out, and silence was heard on all sides. Even the trees were barking. And the brook rippled on, and the sidewalked.

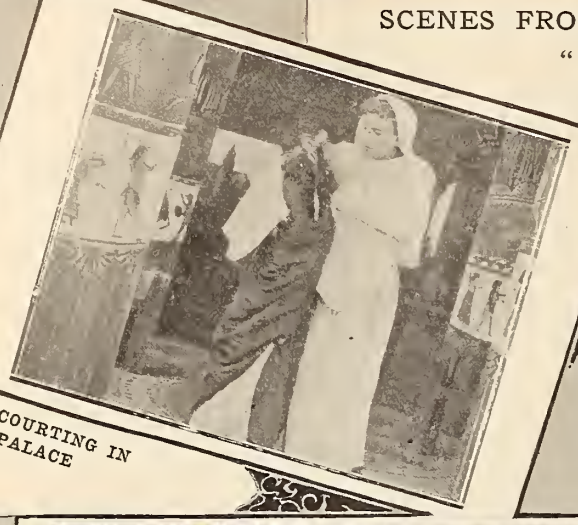
So it went for four hundred years and a month; but a time came when the mystery was cleared, and the grass grew again and the battlefield was closed for the evening

. . . . . .

The secret will be released for the first time on Sunday . . even sooner than that!

THE GEM MOTION PICTURE CO.

SCENES FROM THANHOUSER'S "SHE"



THE COURTING IN THE PALACE

"SHE" LEADS THE WAY

LEO SEES HIS ANCESTOR

IN THE DESERT

I OPEN MY BOOST PACK THIS WEEK--GET YOURS

Beginning with this week, I'm going to be the genuine Santa Claus of the moving picture business. I'm going to do it all through my special BOOST DEPARTMENT, and what I want the exhibitor to tell me is,

HOW SHALL I SPEND MY MONEY

for you? I'm ready now to send you gifts all through next year, but I want to send you something useful—something that will help **your** business, because I know that if **your** business is good, **mine** will be, too. So I want to boost yours **first.** Meanwhile I'm satisfied to know that my

DUPLEX STUDIO IS WORKING

along lines that will make me worthy of your enthusiastic support. The very first pictures my new staff gave me made my heart leap with joy. I'd be a fool to go into big advertising if my present product did not back up the statements I make here. I'd only fool you **once,** then you'd point to me as the biggest faker in the business. **And I wouldn't blame you,** BUT I'm not going to give you the chance. I'm going to do things so that when you read that I pronounce a film good, it's no "bunk." You will learn to bank on my word and trust in me. I'm now in complete personal charge of my business, and when I tell you something it's because I know it's so. The only possible excuse I'll have for **deceiving you** is when my expensive staff is **deceiving me;** but am I paying them money to do **that?** Answer it yourself.

Now you've got it from me in person, and I want you to chew on what I've said until you get it down. Wait until you catch me in bad faith, and then fire it into me for all you're worth—**but not until then!**

RELEASED TUESDAY. DEC. 26

"THE SIGN OF THE HELMET"

and

"Where Steel Meets Cloud"

RELEASED SATURDAY, DEC. 30

"A MAIL BAG ROMANCE"

A full-reel feature.

Read the synopses, in this issue, and see if they don't even SOUND different from the ordinary run of pictures. Then get 'em!

POWERS MOTION PICTURE CO., 511 W. 42d Street New York City

INCONGRUITIES IN MOVING PICTURES

By Robert Grau

IT is nothing short of amazing that in an industry which has attained to the artistic heights characterizing the present status of motion picture development, one must bear witness continuously to a series of incongruities, such as would suggest a decidedly primitive period in public entertaining.

One would naturally suppose now that the country's best players and producers are available to the manufacturers, and that scenarios are now provided by quite as competent centers as those who supply the legitimate theaters with MS. that the important problem of detail would be easy of solution, but it is a fact that the most absurd crudities are constantly in evidence, utterly spoiling the artistic effect despite the almost herculean endeavor to achieve a realistic portrayal.

On the very day that the writer is recording his observations the uninspiring spectacle of two Biograph films, produced consecutively, with the same players in the cast, was on view, and the incongruity in this instance was so pronounced and so wholly inartistic as to destroy every illusion intended.

The extraordinary part of this unnatural exhibtion is that the Biograph Company is noted for its realistic portrayals, and in the first of the two photo-plays here referred to the company must have gone to an enormous expenditure to attain the public impression of an "actuality," and I have never witnessed so ingenious a manipulation of stagecraft. Had the Biograph's part of the day's program ended right there the effect would have been truly illuminative.

But fancy for a moment an audience held spellbound from the dying struggles of the hero, actually enthralled by the seeming verity of the soul-stirring scene; fancy, I say, ten seconds later to see that same hero come forth in another photo-play—made up precisely as in the first offering, and two of the characters of the earlier play following, with not the least effort to disguise their features, and all going through a rapid, slapstick farce. This was indeed versatility, and in a playhouse where acting is purely theatric this would be enjoyable, but the moving picture producer seeks no such effect, and let me add that the instance here illustrated is by no means unusual.

I do not know if the photo-players are aware that the present-day projection of motion pictures is so perfect that the least movement of the lips is apt to convey to the spectator all and perhaps more than is intended; hence it might be in order to caution some of the over-enthusiastic players against giving expression to profanity under the idea that realism is thus achieved, for in the last week I have seen scores of auditors hide their faces; and well might they do so. Nothing can be gained here by quoting specific cases, but all active factors in the film world know whereof I speak, and I know of no better way to reduce a family patronage than by encouraging this phase of realism in cinematography.

But of all the incongruities, on view in the picture resorts, the one that is the greatest eyesore is the prolific use made of the engagement and wedding rings. By actual count in one day's visit to two different exhibits there were five bestowals of the wedding ring, and the presentation in almost every instance was almost immediately after the inaugural meeting of the couples. Could anything be more crude—more ridiculous? The way the audience yawned has a caution—yet this has been going on for years, and is in evidence to-day with a vengeance—hardly a production comes forth now but that this almost sickening procedure is forced on a long-suffering public.

The writer dwells on these inartistic effects because the motion picture producer seeks to reach for greater heights in realism than the play producer of the stage itself. In nothing is this more evident than in the use of real money for film purposes, and yet this often results in spoiling the illusion instead of enhancing the verity. In such matters David Belasco is a wizard. He would not permit the spectacle of a trio of Fifth avenue fashionables dropping a wallet containing over $1,000 in greenbacks in the Ghetto district—while shopping there. How ridiculous! Yet such unseeming events are shown on the screen almost every day, demonstrating an utter lack of attention to detail.

The technique and philosophy of the silent drama has now reached a state where the playwright of theaterdom is bound to appear on the scene, and with the advent of high-grade authors the primitive scenario will give way to the carefully prepared playlet; but in order that these writers of distinction may justify themselves to enter the field the film manufacturers have got to concede at least two privileges—one, the advertising of the author's name, for if the incentive that comes from fame is lacking, this element will not be attracted to the art that otherwise greatly appeals to them. The other concession is the right of the author to have a hand in the staging of his work. If the day is to come when the Paul Armstrongs, the Charles Kleins and the Eugene Walters are to help solve the problems of the silent drama, that day can only be hastened by mutual co-operation, and surely no one can deny that the names of successful playwrights will greatly enhance the value of a photo-play, and even serve to attract increased crowds by the sheer potency of their hard-earned fame. By the same token these gentlemen and their numerous colleagues who are ready to knock at the doors of the manufacturers' sanctums will, by their assistance at the rehearsals, bring all that is best in the legitimate theaters, and surely such incongruities as I have here referred to will not be permitted.

THE VIOLIN MAKERS OF NUREMBERG

Solax Release, December 22d

The admirable features of the production are its exquisite simplicity, its sympathetic chords, its cleanliness of theme and its unfathomable depth of imaginative creation. Only the delicate mind of a woman with a highly-developed aesthetic sense could have staged such a theme with success.

"The Violin Makers of Nuremburg" strikes chords which thrill the imagination. Indeed, it makes its appeal to one's finer sensibilities.

The story revolves about two pupils and comrades who are apprenticed to an old and successful violin maker of paternal and sympathetic inclinations. He hears that the king of his country has announced to the townspeople of Nuremburg that the maker of the best violin would be titled the Violin Maker to the Court, and pensioned on an annuity. The old man apprises his pupils of the king's proclamation.

The old teacher is anxious to have his pupils enter the competition, so, as an incentive to both of them, he promises the hand of his beautiful daughter to the winner. The old man does not know, however, that both of his pupils are already in love with his daughter, and that the younger of the two is the one she prefers.

The older of the pupils is a better violin maker than the younger one. They all know this and, of course, the younger man is unhappy and disconsolate. But he does not figure on the generous nature of his comrade, who, kowing that it would be useless for him to try to win the fair maiden's hand, secretly exchanges violins on the night before the tournament.

The rest, naturally, is apparent. The younger pupil wins both the title and the girl. The older one retires and gives up his thoughts to his art, and lives with the satisfaction of knowing that he has made the prize-winning violin.

RIDER HAGGARD'S "SHE" AS PRODUCED BY THANHOUSER

Thanhouser has created out of the imaginative story, "She," by Rider Haggard, a masterpiece in the way of film dramatization. The work of preparing the story for the film has been done with great intelligence. The thread of the story is kept intact through a series of well chosen scenes. The atmosphere surrounding the scenes is made of good stuff, and specially do the desert scenes deserve particular note as regards atmospheric attribute.

The work of Miss Marguerite Snow is, indeed, excellent in the part of "She." Miss Viola Nicholls interprets the part of the daughter of Pharaoh with remarkable conception, and Mr. James Cruze as Leo does his part to complete the excellency of the production. We do not know where we have seen a drama so well enacted upon the screen. There are many beautiful scenes in this story, and the beauty and lithesomeness of Miss Marguerite Snow adds not a little to the success of the production.

EXHIBITORS ATTENTION

Build up your business, increase your box office receipts. Place your order today for our set of 24 beautiful slides showing the Government Buildings and other points of interest in the CAPITAL OF THE UNITED STATES.

Give away post cards of the leading MOVING PICTURE ACTORS AND ACTRESSES on your souvenir night.

Send name and address for sample and full information. Let others imitate where you originate.

CAPITAL NOVELTY COMPANY, 405 11th Street, N.W., WASHINGTON, D. C.

WARNING TO SCENARIO WRITERS

We notice in some of our foreign exchanges, advertisements asking for money to be sent for criticism of scenarios. We want to caution our foreign readers that it is better for them to get these scenarios criticized in their own country, among their neighbors, rather than in a foreign country where they can get no redress. To our knowledge one of the advertisers was dismissed from a film manufactory for stealing the ideas of a scenario, and getting paid himself, and easy money comes pretty good to him. Another of the advertisers has been receiving scenarios, taking the plots and selling them as his own. A word to the wise is sufficient. Exchanges please copy.

Imp Scenario Contest

Dear Sir:—Will you kindly allow a space to remind your readers that the Imp Scenario Contest closes on the 31st of December.

In this contest we offer a first prize of $100, a second prize of $75.00, a third prize of $60.00 and a fourth prize of $50.00 for the four best comedies submitted to us.

So far we have had a very large number of high-class comedies submitted, which will make the award of the prizes a matter of great difficulty, nevertheless we are open to receive more entries for the contest.

Thanking you for your courtesy, we are,

Very truly yours,

IMP FILMS CO.

Champion Films—Miss Blanche Scott, Aviator

They have just completed two negatives embracing aeroplane stories in which Miss Scott figures prominently, both as aviator and actress. Both subjects will be released in the month of January.

The Champion Film Co. are now almost settled in their new quarters, at Room 801, 145 West 45th street.

Champion Films Taken from Aeroplane

Robert G. Fowler, accompanied by the Champion camera man, is making air flights from New Orleans to the Atlantic seaboard. He is making overhead city flights and the Champion camera man is photographing the best scenic effects that he can get, cities, hills, valleys, and all the interesting points in connection with the flights.

The Champion Company have the exclusion for the taking of these pictures from the aeroplane from heights varying from 150 to 250 feet.

A Correction

An item in the last issue of the News stated inaccurately that a three-sheet artposter for the Thanhouser "She" could be had at exchanges for 15c. This price extended to the artposters only when purchased in hundred lots, and not on single copies.

SPECIAL NOTICE

Commence the New Year right—Exchanges—Exhibitors—Manufacturers—Operators—Musicians—and all interested in the Moving Picture trade should be regular subscribers to the Moving Picture News. We are offering the "Art of Scenario Writing," by William Lord Wright, as a premium for all subscriptions at Two Dollars per year. Or the "Haviland Moving Picture Pianists' Album." Take your choice. If you desire the premiums it must be so stated in your letter when ordering—but don't neglect to order the "News" for 1912.

SEEING YOURSELF SEE YOURSELF

Experience of a Player in the Thanhouser "She"

Bobby Burns said, centuries ago, "O wad some pow'r the giftie gie us to see our'sels as others see us"; but even this prophetic poet couldn't conjure a man SEEING HIMSELF SEE HIMSELF. But James Cruze, of the Thanhouser players, accomplished this very miracle the other day, when, seated in the New Rochelle inspection room, he watched a first-print of "She" on the screen. The tomb scene wherein "She" shows Leo Vincey (Cruze) the body of his ancestor flashed before him, and as the ancestor was posed by Cruze and by a trick studio process printed into the tomb scene, the actor was in all truth seeing himself see himself. All of which again goes to prove that the motion picture is the great modern performer of miracles!

DOINGS AT THE IMP

By "Our Roving Commissioner"

IN the busy round of affairs this week, prior to the preparation of our Christmas issue, the Imp Moving Picture Company claimed a portion of my attention. Finding myself within the precincts of the all-alive plant of this company, I soon became convinced that I was not the only busy individual in the city that particular day. Nothing but a busy hum was discernible about the offices, significant of the fact that things were doing there.

Just recently the Imp Company have commenced releasing three a week. Their Saturday release is a two-subject reel, one of which is refined comedy, and now and again of a more or less cynical trend. Upon the Imp desk on the day of my visit there lay a stack of the most complimentary letters which I have ever seen directed to any business firm. Previous to the release of the Imp "three-a-week," printed announcements were sent out by them to different exhibitors and exchanges throughout the country with a view to feeling the pulse of the public on the matter of giving out three Imps a week. These announcements brought letter after letter of commendation, telling of the popularity of the Imp on the market, and giving the reasons of exhibitors and exchange men for welcoming the third release of Imp.

The Imp Company has always kept itself surrounded with individuals who were heart and soul for the best interests of the concern. Mr. Carl Laemmle, president of the Imp Company, is a man of intense purpose, made of the kind of stuff that makes whatever he connects himself with go. Mr. Thomas Bedding, who has recently allied himself with Imp interests is also of the go-ahead type, and Mr. Julius Stern, another courteous member of the firm, gives one the impression of sincere heart interest in anything that he might ally himself with. There is another member of the Imp Company whom I feel is deserving of honorable mention, and one who has been with the firm since its birth, and that is Mr. E. M. Roskam, superintendent of the factory. Judging from appearances, Mr. Roskam is a member of trust, and one whose judgment is to be relied upon with the utmost faith with regard to quality in films, etc. And as a business flourishes on good manipulation, it is not surprising that "Imp" is in the lead.

The Imp pictures are being rapidly introduced into European markets, where none but quality counts. To make good pictures there must be at least three things provided as essential and indispensable to the artistic and technical welfare of the whole: competent actors and actresses, a good

MR. CARL LAEMMLE

MARGARET FISHER

MR. POLLARD

MISS LEWIS

MR. ED. LYONS

MR. F. MACDONALD

MR. KING BAGGOT

director, and a capable camera man. All of these characterize the work of "Imp."

Mr. Laemmle informed me that they were contemplating the putting out of educational films, which, to my mind, is a good move on the part of any film company. There is a decided move on foot for uplift through the moving picture and the manufacturer knows it, and judging from appearances he is going to meet the demand. It will be but a short time when producers will vie with one another for orders for school supplies, when moving pictures will be as necessary as books in the school curriculum.

The Imp Company is, I find, alive to all this. And as the quality of picture which they have been putting out heretofore has raised them to a place among the best, it goes without question that they will be one of the first to be called upon to send out samples of school work. A letter was handed to me to read at their office wherein an exhibitor was asking for one educational release a week. Surely this is a good omen of what is to follow. The world is at last awake to the value of the motion picture, in spite of the few calamity howlers that from time to time attack the dignified interests of the trade.

The Imp Saturday release, which is looked forward to by the public with so much pleasure, will consist on December 23d of "A Pair of Gloves" and "Niagara Falls." The latter is, of course, partially scenic. It was taken at a time of celebration there.

One of the pictures illustrating this article is the story of an artist's model, who, in her jealousy of a society woman whose portrait the artist has painted, and which is to be displayed at a reception, takes a knife and hacks into the face of the portrait, utterly destroying its contour. The result of the deed is not discovered until the curtain concealing the picture is drawn aside, when the terribly distorted picture is brought to the view of the guests. The young girl, however, comes upon the scene confessing and asking forgiveness. She afterwards is rescued by the artist as she attempts to throw herself into the water. They marry and live happy ever after.

The Christmas release of the Imp is a most pathetic and interesting story. It is the story of a man who goes to seek his fortune on a strike of which he has heard. As he is preparing to depart, his little girl slips one of her tiny stockings into his valise. He dies on the way to the strike, and

MR. ROB DAILEY

MR. LE SAINT

MR. CUMPSON

MR. H. S. MACK

SCENES FROM "THE PORTRAIT"
Imp Release of December 28th

his pals finding the stocking attribute its presence there to the fact that the dead man had intended to fill it for his little girl for Christmas. They at once decide to fill it for his little girl for Christmas, money forming the principal ingredient. One of the party is dispatched to the widow with the stocking, arriving there just in time to save her from dispossession by the landlord.

"ON THE STROKE OF THREE"
Imp Release of December 25th

There has recently been formed by the Imp people a new stock company, which makes the third in the employ of this go-ahead company. Some excellent talent have been secured by them, among whom are Mr. Cumpson, comedian, and Miss Fisher, ingenue, to say nothing of many others equally talented who are in the employ of Imp.

Hallberg Installs Mercury Arc Rectifiers

In many of the up-to-date moving picture theaters, operating on alternating current circuits, especially those having vaudeville, and such where the elimination of noise from the alternating arc is desired, Mercury Arc Rectifiers are being installed to change the alternating current into direct current at the arc. Mr. J. H. Hallberg, "The Economizer Man," reports that he has recently installed 40 ampere Rectifiers for G. A. Robinson, Colonial Theater, W. Hoboken, N. J., and Carl Michelfelder, Star Theater, Fall River, Mass. Also 30 ampere Rectifiers for A. A. Jackson, St. Ann's avenue, the Bronx, New York City; Temple Theater, St. Marys, Pa.; Palatka Gas & Fuel Co., Palatka, Fla.; Montgomery Amusement Co., Jacksonville, Fla.

The Champion Aviation Films

Two pictures have just been completed by the Champion Film Company in which Miss Scott, the accomplished young lady aviator, has posed. Some very interesting flights have been filmed.

The Champion Film Company have removed their quarters from 12 East 15th street to Room 801, 145 West 45th street. Their new offices are bright cheery rooms where plenty of God's good sunshine can penetrate.

COMET

RELEASED MONDAY, DECEMBER 25th

The Tie That Binds

A dainty comedy of domestic differences in Gotham's social high life. Beautifully presented by the Comet Stock Company. One thousand feet.

RELEASED FRIDAY, DECEMBER 29th

The Crude Miss Prude

(1,000 feet)

A comedy romance of intelligence office life. One of the funniest stories of modern times. The exhibitor who stands for a "story" instead of a "Comet" from his exchange man, is being sidetracked.

Through Motion Picture Distributing & Sales Company.

COMET FILM COMPANY

344 EAST 32d STREET NEW YORK, N. Y.

BEFORE YORKTOWN

By Virginia West

Adapted from the Synopsis of Republic Film

MANY and varied have been the stories, both historical and romantic, that have been told of the American Revolution. One might almost think that the supply had been exhausted, but not so! As long as there are any real Americans left in the country there will be from time to time stories gathered from yellow, time-worn diaries and memoirs, and from the lips of grandparents who in turn heard them from their grandparents.

When Cornwallis took possession of Yorktown in the summer of 1781, there to await help from Clinton in New York, there was with him a young lieutenant, Beresford, by name. This young man was a general favorite among his comrades, both on account of his genial nature and his bravery, and whenever he came in friendly contact with the Colonists he was as well liked by them.

So, when, one day, he was wounded in a skirmish with a handful of Americans, who were awaiting orders from Washington, and was taken to the home of Dr. Adams, nearby, it was no wonder that something happened. But we must not get ahead of our story.

Dr. Adams was quite old. He lived in his large country house with his daughter, Beatrice, her younger brother, Charles, and a few servants. He had not practiced his profession for several years before the beginning of the war. During the war he had been glad to give his aid impartially to British and Colonist alike, even though he was as true an enemy to the King as any of his neighbors.

Beatrice and Charles were stanch Colonists also, but lacked the discretion of age, and the old doctor was sometimes kept pretty busy trying to keep their youthful enthusiasm within bounds.

It was during one of their lively discussions one evening about nightfall, that they heard a knocking at the front door and the tramping of heavy boots on the porch.

Charles went to open the door, and Beatrice ran quickly to the front window, her eyes shining brightly, for one could never be quite sure when a knock and a tramping of feet might bring great excitement.

When Charles flung open the door, he found by the light of his candle a half dozen redcoats standing on the porch. On a rudely-constructed litter lay a lieutenant, very still and white.

"Can we find shelter here for the night? Lieutenant Beresford is wounded, and we are very far from our quarters," said one of the men.

"Bring him in. My father will attend to him—he is a physician. But you can't stay here to-night." Charles spoke with suppressed feeling. He was a gentleman, but he was young, and he hated the British soldiers bitterly.

Dr. Adams had come into the hall when he heard Charles' answer.

"My son," he said reprovingly, "it is not a British soldier nor a Colonist who seeks our aid, but a human being in distress. Come in, gentlemen."

The soldiers quickly accepted the old man's invitation, and carried their wounded leader past Charles into the library.

Dr. Adams led the way, and gave Beatrice instructions to bring the necessary articles for dressing wounds.

When she returned and stood quietly by the sofa, holding the basin of water and lint, more than one pair of eyes gazed on her face. But her expression was stern, and when her father told her that Lieutenant Beresford was very badly wounded, and asked her if she would nurse him, she replied, "I must, in common humanity, but I shall not forget that he is British. As for these other men, father, they must sleep in the barn. I cannot have them in the house."

The doctor, being full of the beautiful spirit of hospitality for which Virginians have always been noted, protested a little. But Beatrice was the mistress of the house and she had her way.

So the lieutenant was put to bed and carefully tended, and his men went to sleep in the hay loft.

When an attractive young girl and a handsome, gentlemanly young man are constantly together in the capacity of nurse and patient, they are pretty sure to become friends, even though they are sworn enemies.

Beresford had been confined to the best bed of Dr. Adams for a month, and he had had ample time to examine his heart—which examination proved to him very plainly that he was hopelessly in love with his enemy. He did not tell her so, for he felt that it would make a strained situation that would be very hard for both of them. For his wounds were by no means healed, and he could not be moved.

As for the enemy, she did not need to be told. She knew. But into her own heart she would not look, for fear of what she might find there. She would not let herself forget that he was a British soldier, but she had to acknowledge that he was friendly and kind, and she liked him. Further than that she would not go.

By the middle of September things were beginning to be more lively. Word had reached Yorktown that Washington had not moved against New York and attacked Clinton, as it was thought that he was planning to do, but that he was advancing rapidly, with his whole army, on Yorktown.

Beatrice was in a fever of excitement. Her brother was constantly bringing some fresh piece of news from the town, and sometimes she would overhear scraps of conversation between Lieutenant Beresford and the other officers who came to see him.

When, one day, Charles came home with the wonderful news that the mouth of the York River was closed by the French fleet of Count de Grasse, which would prevent any reinforcements from Clinton landing at Yorktown, the girl felt reluctant to tell the sick man. She tried to persuade herself that she was afraid it would make him more anxious to get back to headquarters, and so make him fret himself into a fever again. But the reason lay deeper than that, and in her heart she knew it.

When she did tell him of the French fleet, he declared he must leave at once, and when she took his hand gently in hers and persuaded him that he was not well enough yet, he drew her a little nearer to him and said:

"Promise me you will let me go as soon as it is

possible for me to go without danger to my life. For, I want to stay with you so much, dear, that I am afraid I might let a little sickness keep me from my duty." A pause, and then, "I love you, Beatrice. Do you not know it?" and she answered very softly, "Yes, I know." And then, for no reason at all, she fled from the room.

About the last of September, quickly and quietly Washington's army surrounded Yorktown.

Lieutenant Beresford, now almost himself again, was expecting to return to his army. Beatrice insisted that he still take frequent rests that he might not overtax his strength.

It was during one of these periods of rest that Major Fitzgerald called. Beatrice disliked him at once, and resolved that he would have to wait until Lieutenant Beresford had rested sufficiently before she permitted him to see the young man.

"You will have to wait a while until Lieutenant Beresford has rested. He is under my charge, and I cannot permit any one to see him for a little while."

"Well, well," said the major, in a loud voice, "I shouldn't mind being under your charge myself. Would you, men?" He turned to his companions.

They were prevented from answering by the entrance of the doctor.

"Bring us some wine, my lass," demanded the major.

"Yes, daughter, bring refreshment for the gentlemen," said the old man gently.

Beatrice went, but the look she gave Major Fitzgerald would have made it impossible for a man less coarse to drink the wine she brought him.

When the men's glasses were filled, Major Fitzgerald turned to Dr. Adams.

"Dr. Adams," he said, "take a glass and we will drink to the health of King George. And you, Mistress Beatrice, take a glass." Neither Beatrice nor her father moved.

"Then, if you won't drink the King's health, you'll give me a kiss," said the major, striding toward the girl.

Quickly she seized a glass and bottle and cried, "I will drink!" and, raising a glass of wine above her head, she said in a clear voice, "To the future American nation," and turning to the man she flung the wine full in his face.

The major grew purple with rage. When he had mopped the wine from his eyes, Beatrice had gone from the room.

The doctor was pale with indignation. He spoke in a low, suppressed voice.

"I shall not prevent you gentlemen seeing Lieutenant Beresford, but I shall leave your presence, and ask you not to enter my house again."

So it happened that Fitzgerald went to Beresford's room and told him that they had all been ordered from the house at once, and the lieutenant, not knowing that he lied, went with him, without having another opportunity of seeing Beatrice.

That night, when the men had gone, and the house was quiet, Beatrice blew out her candle and sat down by her window to think. She had not been there long when she heard a rustle in the bushes along the garden border, and something that sounded like a low groan. Her heart beat faster, but she unhesitatingly took her candle and, after lighting it, stole down the long hall and the broad stairway to the front door.

As she stepped out onto the porch she heard some one say in a hoarse voice, "Put out the candle."

"Who is it?" she demanded, in a whisper.

"Charles," came the answer.

She blew out the light and went softly in the direction of the voice.

"Help me into the house," said Charles, when she had found him. "I am wounded badly, and I must tell you something important."

When Beatrice had gotten the boy into the house, he would not let her go for his father until he had told her what he had to tell.

The girl listened breathlessly. He had gone to Major Fitzgerald's room and stolen the plans of the British fortifications. He was seen making his escape and was shot.

"Beatrice, you must do as I say. Everything depends upon it. Put on my clothes and take these plans to General Washington or to some one who will put them into his hands." The boy's strength was fast failing. "Send father here and go. Quick!"

The girl aroused her father, and then went to her own room and quickly dressed in her brother's clothes. When she had tucked every little telltale curl under the cap, she buttoned the coat over the precious paper and started on the perilous journey.

When she was about a half-mile from home she had to pass along a dark stretch of road. Thinking she was safe here, she went hurrying along as fast as she could. Suddenly some one cried, "Halt!" She stopped. "Who goes there?" said the voice. The girl was so surprised that she did not speak for a moment. Then, thinking if she could not see she might not be seen, she softly tiptoed toward the edge of the wood. But in the meantime the man had come closer, and when she had taken a few steps farther she ran straight up against him.

The man rubbed his hand over her face a moment, and then said, "You better come with me, sonny," and led her away by the arm.

When he came to a light and some other soldiers, the men looked her over and asked her what she was doing out at that time of night. Then they searched her and, of course, found the papers.

Straight to Major Fitzgerald they took her. He looked at her searchingly for a moment, and then, turning to the soldiers, told them to leave her to him.

When they had gone he walked straight to her and pulled off her cap.

"Perhaps you will give me that kiss now, Little Wildcat," he said, and put his arms roughly about her.

The girl was desperate. Wildly she looked around the room. Only one thing she saw which could aid her She summoned all her strength to calm her voice as she said: "Let me go—just for a moment—until—until I have gotten my breath. Please, Major Fitzgerald."

The man laughed and let her go.

"You thought you would play a fine trick on me, didn't you? Where the devil'd you get these plans, anyhow? Somebody else stole them this very evening."

The girl did not answer.

"Well, you can give me a kiss now, I think. If you make it a good one, maybe I'll let you go without saying anything about this."

Beatrice stood with her hand resting on the table. The man came toward her with a look of evil passion in his eyes. He took her savagely in his arms. She did not resist, but her muscles were tense. His face bent over hers and his lips were about to touch her own. Quickly she reached back and seized the heavy brass candlestick from the table, and, with the strength of desperation, struck the man on the head. His arms loosened, and he dropped to the floor.

Seizing the plans, the girl ran to the window and

raised it. As she was about to spring from the window she was stopped by a voice saying "Beatrice!"

She turned and stood face to face with Lieutenant Beresford.

"Oh," she said, "help me!"

"I must know what I am doing first," he answered, a little sadly; "I could not betray my country even for you, Beatrice. And I do not think you would wish it."

So she told him, as rapidly as she could, the whole story. He took the papers, and, without a word, lifted her out of the window.

As Beresford was about to step through the window himself, Major Fitzgerald regained consciousness. Staggering to his feet, he cried to the lieutenant to stop.

The young man stopped and faced the other.

"Where's the girl?" demanded Fitzgerald.

"She's gone. You brute!" and the young man started for the door.

"I'll have you courtmartialed!" yelled Fitzgerald.

"I dare you to," said Beresford quietly, and left the room.

He went at once to seek Beatrice as much as he dared, but she was gone.

As soon as she had heard Fitzgerald's voice, after she had been lifted through the window, she knew that her lover could not follow her. So she started for home, keeping in the shadows and creeping very softly.

She was in terrible suspense, both on account of her brother and her lover. Were Charles' wounds serious? What effect would the failure of her attempt to deliver the plans have upon him? And her lover—would he get into serious trouble on her account?

It was dawn when she reached home. Her father met her in the hall and took her in his arms.

"My brave little girl," he said, "tell me what success you had."

"None, father. They caught me." And for the first time she broke down as she sobbed out the story in the shelter of her father's arms.

"And Charles; how is he?" asked the girl.

The old doctor's eyes filled with tears.

"Our boy is gone; but we must be brave. It is God's will, and many others have lost their boys. He died for what he considered his duty, and I say 'Amen.'"

"Amen," said Beatrice, and held the old man close to her breast.

During the next week the Americans gained rapidly on the town. Nearer and nearer were their trenches to the British works.

Beatrice was torn between her loyalty to the Colonists and her ever-increasing anxiety for her lover's safety.

Almost constantly the cannonading kept up. On the night of the 13th of October the Americans made an attack and captured the outer works of the enemy. A few days later the British made a sortie from their entrenchments, but were beaten back.

Bravely and nobly Cornwallis held out as long as he thought there was a chance of victory, but when he was at last convinced that he could not win, he as bravely surrendered.

When the report ran through the village and countryside that O'Hara had led out the British army and they had all become prisoners of war, Beatrice could stand no more. She was overjoyed, and yet she was suffering deep anxiety on Beresford's account.

She threw herself into her father's arms, weeping convulsively.

"Why, why, what is it, little one? Are you not glad of the victory?" said the doctor.

"Yes, father, but—but—— Oh, father, I love Lieutenant Beresford, and he loves me, and I must find out where he is."

The doctor recovered from his surprise sufficiently to make a few enquiries. Then he went with Beatrice to Washington's headquarters.

The story of Beatrice's brave attempt to help him had reached the ears of the general, and when he learned that it was this same girl who wanted to see him, she was not long in being admitted.

General Washington thanked her in his kind, gentlemanly way for her loyalty and love, and asked her what he could do for her.

She was not long in telling him that she wanted to know about Lieutenant Beresford.

When the general's messenger returned the report was that the lieutenant was in the hospital.

Then Beatrice asked for his pardon. She told Washington how ill he had been at her home, and how he had gone back to do what he considered his duty, although he would rather have been by her side.

So frankly and so earnestly did she plead that the general promised the pardon under one condition.

"What is that?" asked Beatrice eagerly.

"That you make a good American of him," replied Washington.

"Oh, I will! And thank you, thank you!" cried the girl.

In a few minutes she was in the hospital kneeling beside the cot of her lover. What they said to each other doesn't matter. It is enough that the same war that took a son from good old Dr. Adams, gave one to him, and that Beatrice kept her promise to Washington.

Feature and Educational Film Co.

The two new three-reel feature films, "Love and Aviation" and "Zigomar," recently released by the Feature and Educational Film Company, of Cleveland, were exhibited before the convention of exhibitors in Indianapolis the past week. The theater managers were unanimous in saying that these subjects are two of the greatest features placed on the market in many years.

Mr. E. Mandelbaum, the president of the F. & E. Company, visited the branch offices of the concern in Chicago, Delaware Building, and Detroit, Equity Building, where he found bookings were as much sought for by exhibitors as in the general offices in Cleveland. He disposed of several state rights on his trip.

THE "MISADVENTURE OF A CLAIM AGENT"
American release January 4th.

LIDA EVANDELL

When we first met the "Lady from the West" it was to give her an interview for the Sunday magazine section of the New York Tribune on "How to have a sane and safe Fourth by substituting patriotic and historical moving pictures for the dangerous gunpowder celebrations."

When we came across her in moving pictures and found her name signed to scenarios instead of newspaper articles we were anxious to know why a "literary light" would be willing to extinguish itself in a scenario, or be content to merely cast a shadow on the moving picture screen.

In answer to our urgent inquiries the lady confessed that she first posed for moving pictures to learn the

LIDA EVANDELL

technic of their production, as she received payment for the idea only of her first scenario, the play itself being declared "technically impossible."

"I've always been interested in the drama," said Mrs. Evandell, "and gave up my work with a road company to look after my little girl's education. I took up newspaper work so that we could have a home together, and only gave it up to be free to go with her when she decided upon a dramatic career.

"A writer must know something of life, and when all my thoughts dry up and rattle in my brain instead of coming forth as well-formed ideas, as they should, I go out and work in the pictures and get a fresh view of life and art. There is always something new in posing for pictures. The work furnishes both romance and realism, which every writer needs.

"I do believe in the clean moving picture with human interest," she continued earnestly. "I know of several instances where young people could not be induced to open a volume recommended as profitable reading for the young, but after seeing the same story on the moving picture screen they went at once to the library to get the book and would not lay it aside until it was finished. The 'David Copperfield' picture has aroused a new interest among the young folk in its long-neglected author.

"I know of no better training for writing the short story or drama than the scenario writing. The successful short story and the actable play must each have a plot of vital interest. Then each sentence, every word in the story must count to take this plot forward to its final culmination. In writing a scenario one must condense and tell the whole story in action.

"However, I think the film manufacturers will never obtain all the high-class picture plays they want until they are willing to give proper credit to their writers. An author should stand sponsor for the children of his brain, whether they are good or bad. Scenario writers should at least have as much credit and publicity for their work as is now given to moving picture actors. Progressive film producers are beginning to realize that high-class publicity articles create a demand for their production, just as they assist in advancing the interest of the producer of legitimate drama."

LORA FAY EVANDELL

There is no more devoted admirer and staunch defender of the moving picture than Miss Evandell, one of the youngest ingenues in the moving picture business. No gilded offers of fame and fortune can win her away from her "first love." As a child, her pocket money was not invested in indigestible sweets, but quickly found its way into the cashier's box of the best moving picture theaters.

There being no moving picture companies in her home city, Columbus, Ohio, she had to be content to make her first appearance in the legitimate drama, playing the part of one of his daughters, with Thomas A. Wise in "Are You a Mason?"

She came to New York to get into a moving picture company and was not turned from her purpose by having the appraiser of talent for vast musical enterprises tell her that she had a great future in her voice. She secured her first engagement with the Yankee Film Co., through Mr. I. Bernstein, and has since worked for the Republic.

In talking with the editor of Moving Picture News Miss Evandell said that a young girl is liable to strain and injure her voice by singing in public before she is eighteen or nineteen years of age.

"And that's one of the many good things about working for moving pictures," she explained enthusiastically. "One does not have to strain the voice as in musical comedy or regular drama.

"Then there are no long parts to learn each week, as in stock; no first-night terrors lest the hastily committed lines should suddenly 'evaporate,' leaving the mind a vacuum.

"Neither do we have to work such late hours in the pictures nor miss so many meals as in a road company.

LORA FAY EVANDELL

Great Northern

THE "KING PIN" OF QUALITY FILMS

The Bear-on-the-Globe trade mark is the emblem of high quality

RELEASE FOR SATURDAY, DECEMBER 16th

HIS FIRST MONOCLE

A delicious comedy film with every scene a laughable one. On the same reel:

GREECE

An admirable travel subject, depicting many interesting scenes amongst which the Corinthian Canal, Corfu Harbor, and the German Emperor's mansion are included.

RELEASE FOR SATURDAY, DECEMBER 23rd

THE TWINS

A corking good comedy film with a laugh all the way through. On the same reel:

FROM OSTERSUND TO STORLIEN

A superb travel subject. A magnificent as well as realistic picture which is bound to delight everybody.

ALL FIRST-CLASS INDEPENDENT EXCHANGES HANDLE OUR PRODUCT

The Bear-on-the-Globe trade mark is the emblem of high quality

GREAT NORTHERN FILM COMPANY

7 EAST 14TH STREET, NEW YORK

ALL FILMS SOLD THROUGH THE SALES COMPANY

Nor do we run the risk of walking the ties home in case we are abandoned by some wandering troupe.

"I like the real scenery used in moving pictures, too. If there is a rustic love scene, the maiden can lean confidingly against the tree until the arms of her lover are extended to receive her, without being fearful lest the tree should suddenly topple over and spoil the scene.

"O I love the outdoor plays best of all. It's much healthier working out in woods and open fields than it is staying in a badly-ventilated theater. A person is always ready to eat the big sandwiches generously handed out by the companies when no regular meals can be obtained nearby.

"But I haven't told you the principal reason yet why I prefer to work in pictures," naively said the little lady. She paused a moment for breath, then went on:

"It's because I can have the little mother with me all the time. Now don't laugh when I tell you I think no young girl should go on the road in a dramatic company alone. I have refused all offers to go into musical comedy because there was no part for mother, who does not sing. We are great chums and almost inseparable companions, but it's mighty embarrassing if I do happen to go any place alone, to be asked when my name is given: 'Oh, you are the writer of scenarios, aren't you?' I have really and truly written one or two all by myself but I can't expect anyone to believe it—they will all think that mother wrote them for me."

A FAT ACTOR'S SUGGESTION

I am reminded that the best moving picture play I ever saw had a fat actor as the central comic figure.

Winter winds sweep the bleak Rialto and not once this season have I heard the welcoming voice of the gallery. Only one play this year has contained a part which a fat actor could play and I am the fattest actor of my time.

Theatrical history is full of hopeless comedies which were saved by fat actors yet contemporary writers continue to make comedies which only the thinnest actors may play!

This age cries aloud for a great new acting literature of the modern stage while peering without hope into the insufficient shadows made by the pathological Ibsen. Have the learned critics ever calculated what the higher drama would be like if William Shakespeare had omitted Falstaff from the classics? Oh, for a Shakespeare's infallible analysis of the present large literary crisis! Oh, for a comedy all about a fat man to be played by a fat actor for the abstract good of the nation's intellectual being!

Ho, Boreas! let me have a summer time set for my Christmas gift or I may play the living skeleton in the spring productions!

Above these cruel blasts I contend that representative humanity is fat and genial. Therefore Ibsen is a dunce! Maeterlinck is a decadent! Pinero is a nature faker!

Nice occupation for a fat actor—crying theatrical degeneracy! Surely a fat actor should be the last person in the world to turn pessimist, or lament the passing of the heated term, or shiver at the sight of an open park, or think of zero chills with dread instead of glad relief!

May Irwin, Eva Davenport, Marie Dressler are three good winners and not one of them is a featherweight. Nobody ever saw a slender prima donna in grand opera. It proves that all influences which make for progressive theatrical success indicate the survival of the fattest.

Quantity wins, you know. The public likes a great deal for its money. Hence the fat actor. It is a sad mistake to bring out pieces in which a fat actor may not play unless he can carve himself into three or more separate individuals. Even then art would suffer by scattering the fat actor's hits. A fat actor, being three times the size of the thin actor, makes three times the impression by virtue of being bunched.

A role that may be played by a fat actor is never repellent. An unsympathetic fat character is simply inconceivable. Indulge a single illustration: a dark stage, blue lights with that greenish phosphorescence in them, shivery music, distant thunder, flashes of lightning—and suddenly, with a crash to bring him on, the fat actor uttering a demoniacal laugh in the character of Mephistopheles! What would the critics say to a fat devil?

No, the fat actor must play benignant stuff or none. Love is the theme of all great plays—ever notice that the god of love is plump? A fat actor could play cupid more successfully than either Mrs. Fiske or Mrs. Carter. Henry Irving in the part would never have made good.

For my own part I am willing to promote the dramatic uplift, on two weeks' notice for rehearsals, either as cupid or a fairy. Let the stage be set with precious stones as large as beer kegs and flowers as large as umbrellas. Presto! A fairy or a cupid, as large as an elephant, wearing pink tights and a kilt of green gauze bounds into the spotlight like a balloon! That would send the dramatic uplift to the skies!

Moving picture studios are welcome to the idea and are welcome to me along with it.

It is generally known the fairies are omens of good luck. I need not tell you how much actor folk respect good luck. They prefer it even to the dramatic uplift. If you do not believe it watch an uplift production on Friday, 13th, and judge for yourself if the thing gets over.

Please pardon my slang. THE FAT ACTOR.

DER KINEMATOGRAPH, DUSSELDORF

The leading Organ for the Motion Picture Trade in Germany.

Special Supplement for Talking Machines, &c.
Published every Wednesday. Annual Subscription 11/- Post Free.
Advertisements (4 columns to page); 2s. 6d. per inch. Situations Wanted, 1½d. per line.

Reduced Price for a Series of Insertions.

Publisher—ED. LINTZ. Chief Editor—EMIL PERLMANN.

POSING FOR MOVING PICTURES

By Lida Evandell

In spite of the great advancement of the moving picture business, the prevailing opinion of the ability required to pose for these pictures seems to be that expressed by a recent dramatic critic:

"What does it amount to anyway. Dramatic art! Bah! Anybody can stand up and make faces in front of a camera!"

If this were the only requirement for the person who works in moving pictures, many well-known actors could not stand even this test, as they depend largely upon a pleasing personality and a magnetic voice to win an audience.

When a person applies for a position in a moving picture company, the fact that he has been a good actor for a number of years in the legitimate drama is merely a starting point in his qualifications. In addition the director wants to know if he can ride well, not only in approved city style but also in Wild West fashion; can he swim, dance, skate on ice and rollers? Is he a good swordsman, pugilist, sailor? Can he row a boat, run an automobile, and has he a license as a chauffeur? The very latest demand is that he be an aviator in case he has to elope with the heroine in an aeroplane. Besides the requirements of the director, if he is a wise man he will have his life heavily insured before he joins the mob of a moving picture company.

In a recent moving picture show, the man in the audience who knew all about it was explaining for the benefit of his interested neighbors, that the drowning scene on the screen was a "fake."

"You can take it from me," he insisted, "that's nothing but a tank in a studio. The man's only walking on the bottom of it. You can bet he's no more swimming than you and me are right now. That aeroplane," he went on scornfully, as the next picture appeared, "is nothing but a few pulleys and sheets put together to fool the gullibles, but I'm wise to all them tricks."

The writer, who overheard him, resolved then and there to go out with a responsible concern to find out how many of the pictures were taken from real life and how much of the matter thrown on the films was faked.

Permission was secured to accompany the Republic Film Company out into the woods of New Jersey, where they took the pictures for their pictorial version of Daniel Boone, dramatized from the book of John S. C. Abbot by I. Bernstein, assistant to Herbert L. Miles, general manager of the company. The principal events in the life of Boone, from the time young Boone starts on his long journey into Kentucky up to his death, at eighty-six years of age, are given.

The production of the picture was somewhat delayed owing to the fact that the seventy-five Indians hired for the occasion positively refused to appear clad only in warpaint, feathers and a breech-cloth on the cold, raw day set to begin the picture.

Finally the weather permitted the company to be conveyed to the scene of action in old-fashioned prairie schooners without springs. These wagons were not allowed to go into the emigrant's train empty. Although they could not be seen in the picture, each wagon had household goods and women and children in it. During the attack by the Indians these wagons bumped over big rocks in the wild woods until some of the women screamed from fright and begged the driver to drive more slowly, or stop and let them out. He paid no attention to their entreaties and the wagons jolted on, until the director called "cut," and the camera stopped clicking.

When the Indians set fire to one of the canvas wagons, which was burned up, there was a lively scramble among helpmeets of the pioneers to find out if their belongings were in this particular wagon, and if so to get them to a place of safety. While a hard wind was blowing, the women had to stay close enough to the blaze to be seen in the picture, yet to keep their dresses from catching afire.

It took five men a week to erect a fort, which should be correct in dimensions, and an exact duplicate of the fort at Boonesville. This was fired by the Indians and burned up in a few minutes. The first settlers in the fort, including women and children, were kept choking and sputtering in the thick smoke, until the camera could record the frightened expressions on their faces.

After the smoke of battle cleared away, it was found that the Indian who scaled the fort to set it afire, had fallen and nearly broken his arm; it was swollen and black for days afterward. A hot cinder from his firebrand fell upon the neck of one of the defenders of the fort, and slid down his back through the loose open collar of his rough shirt. One of the women who fired an old-fashioned shotgun had been kicked over by it, while a half-breed was so badly burned by powder, it was hard to tell what had been his original color. An Indian was shot, it was thought for a time, quite seriously. The director constantly admonished the white men to shoot in the air and not kill any Indians. The settlers were warned to look out for the spears and arrows of the Indians, and yet instructed not to move from the positions the director assigned them where arrows fell thick and fast.

In one of the scenes an Indian rode down a steep hill at a breakneck pace; while doing so his horse stumbled and threw the Indian over his head. Boone had to ride without saddle or bridle down a steep incline at a terrific pace to produce the scene of his ride in the Cumberland mountains.

In the canoe scene, which was taken on a pond from fifteen to twenty feet deep in places, the canoe upset, its occupants had to remain in the water and were almost drowned before two men could rush in, out of the range of the camera, and rescue them from their chilly bath.

Quite recently a moving picture actor met his death in a similar accident. A case is also reported where one was killed by a railroad engine in an attempt to run it near enough to the victim on the track to give the appearance in the picture of it running over him. Seldom, if ever, do dummies take the place of live actors, even in the most dangerous positions. If you see a man in a moving picture hanging over a crevice in an iceberg, or almost buried in a snowdrift, you can depend upon its being realistic drama and that some actor has been kept in cold storage for some time to enable the camera to record the scene.

In one of the battle scenes of Daniel Boone the "dead" Indians lay almost nude on the cold, wet ground for nearly half an hour until the scene could be taken exactly right.

In a regular theater there can be many rehearsals until the actors are "letter perfect." After a "first night," if the play has not been well received important changes can be made in the lines and their interpretation.

In the picture play, after the director shouts "Action," the camera begins to record faithfully whatever passes before it. While some scenes may be left out without spoiling the picture the remaining ones must be presented to the audience just as they were taken.

The moving picture actor has no audience as a good incentive to good acting and must depend entirely upon facial expression and gestures to portray the character he impersonates.

Often some little incident will spoil a scene so that it has to be taken all over again at a cost of hundreds of dollars.

Mr. Bernstein, when asked about his production of Daniel Boone, explained:

"In writing the story I had to go into nearly every book on Daniel Boone I could find and select the most romantic parts, which would lend themselves to action and appeal to young as well as old. At the same time I had to avoid all the revolting scenes in the actual history of the life of Boone.

"It takes about a week to produce a play of this character, if conditions are favorable, and costs two or three thousand dollars for the posing alone.

"In one of the scenes where the white settlers, including women and children, are fleeing from the Indians, some of the less experienced people stopped to look at the camera to see if they were in the picture, which caused the whole scene to be done over.

"In another production there was a mob scene in front of a building. While the camera was working, some person in the building stuck his head out of a second-story window, unseen by the director or operator. When the picture was finished it showed a man's face laughing at the mob. This accident necessitated getting three hundred people together at the same place and taking the picture all over again.

"As a profession," continued Mr. Bernstein, "posing for pictures offers many advantages over legitimate drama. There is work all the year round, and the opportunity for home life for the actors. As one young lady disconsolately remarked: 'Every moving picture company seems to be a family affair. All the men have wives and the women have husbands.' There is a place in most companies for one or more children to work regularly.

"As to the moral atmosphere, the young girl does not have to travel about alone and unprotected. She does not

have to work late hours as in the regular theater. There is no constant appearance before the public and she does not draw the so-called 'stage Johnnies.'

"Of course the moving picture audiences have their favorite actors and applaud them when they appear, but it can get no nearer to them than the front row of the theater.

"The wages are good; five dollars a day are paid to extra people, from twenty-five to fifty a week are received by the members of a stock company, while up to hundreds of dollars are given to special actors secured for certain plays."

For the benefit of aspirants to moving picture posing, it is only fair to state that it is usually a long road from working as an extra whenever a company puts on a big production and can use you and securing a place at a good salary in a stock company. It is a time of weary waiting in a hall bedroom, with nothing but Uneeda biscuits, cheese and bananas to keep one's ambition aglow.

However, if a person is willing to work hard while he waits, if he does not mind going without a dinner now and then, if he does not object to being a target for amateur shots, if he has nine lives like a cat and always lights on his feet when he falls, if he doesn't care for the bumps and bruises along the way, he may climb to the top of the moving picture ladder of fame, and live to a ripe old age to relate to his children and grandchildren how many narrow escapes he had from the very jaws of death.

NEW DEPARTURE OF PARIS ECLAIR

The Paris Eclair Company have incorporated in their program a series of scientific and industrial subjects of great interest, some of which are to be used as regular releases. The Eclair Company purpose being in readiness to meet the demand of the schools when the time comes for the adoption of moving picture films as aids to regular lessons.

The films shown to us were one on the culture of the honeybee, and another on the evils of exposing foods to the house fly. This is a wonderful lesson on the development of the microscope and shows the most disgusting evidences of the ravages of the house fly.

Paragould, Ark.—The National Theater Co., of Memphis, has purchased the Lyric and Airdrome Theaters from H. J. Whitsitt.

LOVE, WHISKERS AND LETTERS

Solax Release, Dec. 20th

A jealous lover, who imagines his sweetheart has kissed a bewhiskered stranger, furiously despatches a scathing letter, breaking off his engagement. In his excitement the lover sends his sweetheart a letter intended for his partner, and his partner is the bewildered recipient of the letter intended for the sweetheart.

The lover learns, before things have reached a climax, that the bewhiskered stranger is only a "long lost brother." So he sets out in a hurry to intercept the letter.

His adventures are not encouraging to hasty and jealous lovers. This comedy is just "chuck full" of human weakness.

PRESTO

Poster frames, the best poster frame made, $1.75 each in quantities up to five. Six or more $1.50 each, cash with order.

ELECTRA Pink Label Carbons 5/8 x 6 soft cored, $2.00 per 100. $19.00 per 1,000, cash with order.

Swaab Film Service Co.

INDEPENDENT FILM ONLY

129 N. EIGHTH STREET PHILADELPHIA

Power's and Motiograph Machines

The above illustration is from a photo sent us by one of our Western friends who is an admirer of the News. The pleased expression on his countenance is ample proof that he enjoys its contents and gains good information to help him in his business. This is the second anonymous communication we have had from him and would be pleased to hear from him who he is.

"THE WINNING OF LA MESA"
American release January 8th.

"WHEN ARE THEY GOING TO?" **G!**

ECLAIR

SHALL IT BE SUNDAY?

ECLAIR now issues One AMERICAN Reel on TUESDAY and One PARIS-Americanized Reel on THURSDAY. Heavy demand Necessitates Releasing ANOTHER AMERICAN ECLAIR. We asked The Trade What Day of the Week Would be Best for this Regular Release. MOST EVERYBODY SAID SUNDAY BUT WE WANT TO BE SURE

SUPPOSE YOU drop us a line and give your preference, after looking over the present Independent program carefully.

We've Engaged Notables

Men and women prominent in the moving picture limelight. ECLAIR accepts only the best talent, WITH A REPUTATION.

Announcement will be made next week naming these new ECLAIR acquisitions.

Courtesy to concerns using them at present forbids our giving names now.

COMING SOON

The Greatest two Reels ever given to pictures.

ALCOHOL

a production and a Sermon in one.

SEND FOR BOOKLET

of the story and further particulars. State if you are on our mail list or not.

COMING RELEASES

TUESDAY, DECEMBER 19
A TRAGIC JOKE—Unusual Detective Drama

THURSDAY, DECEMBER 21
A HEART BOWED DOWN—Wondrous Child Story

TUESDAY, DECEMBER 26
THE WRONG BOTTLE—An Almost Tragedy

THURSDAY, DECEMBER 28
THE SILENT CALL—A Railway Drama

TUESDAY, JANUARY 2
DIVORCONS—Victorien Sardou's Great Comedy

THURSDAY, JANUARY 4
OLD PAPERS—OLD SOUVENIRS
An Unusual Drama

TUESDAY, JANUARY 9
A DOCTOR'S DUTY—A Hospital Story

THURSDAY, JANUARY 11
THE INVENTOR—A Tale of Conspiracy

TUESDAY, JANUARY 16
MAMIE BOLTON—A Wall Street Comedy

GET ON OUR MAIL LIST FOR DETAILS AND STORY.

ECLAIR FILM CO., GENERAL OFFICES AND STUDIOS **FORT LEE, N. J.**

BRANCHES THROUGHOUT THE WORLD

IMP EMPLOYEES' BALL

The Moving Picture News,
30 West 13th Street,
New York City.

Gentlemen:

The employees of the Imp are running a ball on Saturday evening, December 30, at the Alhambra Hall, 126th street and Seventh avenue, and we are very anxious to make this a social success.

We are getting up a beautiful souvenir program, size 7 inches by 11 inches, and the cover page will be a two-color effect with a photograph of Mr. Laemmle in the center.

We are going to give a one-act sketch, acted by the members of the Imp Stock Company, and are making arrangements to have moving pictures of all the Independent manufacturers shown.

Our last year's affair was a great success, and we are doing everything in our power to make this year's even more successful.

Single tickets will be 50 cents, and ticket admitting lady and gentleman will be $1.00.

Yours very truly,
IMP FILMS COMPANY.

THREE-SHEET POSTER
"From the Bottom of the Sea"

The Imp Films Company are issuing a magnificent three-sheet poster, illustrative of one of the scenes in their two-reel subject, "From the Bottom of the Sea."

The incident selected for the illustration is that where the men in the submerged submarine are facing what is supposed to be certain death, on account of the inability of the vessel to rise to the surface of the water.

This poster was issued in response to a demand from exhibitors all over the country. Those of our exhibiting readers who have not yet obtained a copy should advise their exchange.

SCENE FROM "THE GRAB BILL"
A political play of deep dramatic interest by the Powers Co.

MR. P. A. POWERS IN THE FIRST PERSON

Signalizes "Reincarnation" With New Departure in Publicity Methods

Beginning in this issue with an ingenious and striking advertisement, Mr. P. A. Powers, maker of Powers Picture Plays, takes his place as a pathfinder in the advertising business of the industry. He is the first manufacturer to release his identity in advertising talks to the exhibitors, in connection with his own photograph. While we must agree that Mr. Powers' face certainly ought to make an impression, he gives some interesting reasons for using the Rooseveltian personal pronoun:

"It has long seemed to me that the exhibitor needed to be relieved from the weekly avalanche of exaggeration and descriptive verbal fireworks that the trade's advertising has burdened him with.

"On completing my new Duplex Studio, I felt that I could not afford to bury the identity of my product in the grandiloquent but commonplace publicity system in vogue. The exhibitor has gotten to the point where if a concern fails to go into a weekly paroxysm of ecstatic effulgence over its own work, he is surprised. So I have determined to surprise him. I am not going to say a word about any of my pictures unless I can prove it. Frankly, there is no concern in any line of business on earth that can maintain the same standard of merit in every single article it makes.

"I shall strain every effort to win the exhibitor to trust in me personally, implicitly. When I shall say in the advertising columns that a certain production will justify extra announcement by the exhibitor, I want him to accept my personal statements, not as phraseology designed to make impressive advertising, but as a simple statement of fact. And when an exhibitor shall have followed my tip once or twice he will learn that I am sincere, not indulging in idle self-praise."

It is a significant coincidence that Leon J. Rubinstein should be in charge of the Powers advertising campaign. As a newspaper man, he startled filmdom last winter by calling the advertising men of the trade severely to task for "extravagant bombasticity," as he termed it, and now we shall watch with interest his own practice of the doctrine of modesty for which he stands sponsor.

W. E. GREENE
FILM EXCHANGE, Inc.

THE OLDEST AND LARGEST INDEPENDENT FILM EXCHANGE IN NEW ENGLAND

MR. EXHIBITOR:

Start the Season right by using an Independent Service from a Reliable House. We are buying the Output of the Sales Co. and have some choice services open. Write—wire—or call To-Day at

W. E. GREENE FILM EXCHANGE, Inc.
228 TREMONT ST., BOSTON, MASS.
Telephone: 2187-3790 Oxford.

WM. LORD WRIGHT'S PAGE

Beat the tomtom! Twang the lyre! Sound the hurdy gurdy!

Seem a little vague to you? Not at all—it's just the boys who write the picture plots working overtime with the writer.

In other words, they want to know about this, that and the other, and the air teems with suspicions, ejaculations and accusations.

Well, fellows, I have been in the game, up to my neck, and any information I can give you from a store of varied experiences is yours for the asking.

I have devoted my entire department, aided and abetted by Editor Saunders, to you and yours this week. So up and at 'em—let the galled jade wince!

One author complains that his scenarios are returned without criticism. "I have not yet succeeded in locating that Golconda of the scenario writer, the firm that criticises," writes our friend. In the same communication he says he has recently turned to the scenario writing field for support. This author ended his epistle by asserting that the first story he ever wrote was sold for $30.

For a beginner it seemeth to yours truly that this is an unusually good start. The first story we ever wrote was re-written four times before it was sold. It was through the kindness of the scenario editors that it ever sold at all, at all. We are firm in the opinion that if a manuscript shows originality and talent that almost any editor in the business to-day will be glad to return a kind criticism with the rejected story instead of a rejection slip.

* * * *

There seems to be an idea prevalent among a certain section of the now great army of script writers that scenario editors and directors are conspirators to steal the thoughts and labors of authors. This is a fallacy. We know from experience that the staffs of the film producing concerns are vigilantly watchful for embryonic talent and that when a diamond in the rough is uncovered there is joy in that particular editorial office and the editor rather plumes himself on his discovery and farsightedness.

Never fear, brothers, if you submit an original script, which for some reason unknown to you is unavailable for studio purposes, you will get a free criticism all right, and an urgent request to submit your next playlet to the rejecting company. Many editors even go so far as to suggest markets where the rejected script may be sold other than their own companies.

* * * *

The Rex Company recently sent this letter to a scenario writer with his rejected manuscript:

"Your newspaper story went home. The emergency it describes, the opportunity, the pursuit of the scoop, the atmosphere and the general dramatic interest of it all brought back other days—I have been of the craft. I thank you for the happy moments the perusal of your splendid scenario gave to me, for a healthful reverie, and for the memory of other happy hours recalled. As a rule, newspaper pictures are hard to 'get over.' For that reason the enclosure. I hope to receive more of your work in the very near future."

Doesn't the above sound encouraging and does it read as if the editor was conspiring against the best interests of the author?

Here's another sample from the Comet Film Company:

"Please find enclosed check for your story. We were unable to use it for a holiday picture, but because we have been holding it so long and so preventing you from marketing it elsewhere while seasonable we feel we should pay you for the same."

The author who fired the above in remarks that he has no objections to make regarding his treatment from scenario editors.

Just a line from the Lubin Company as exhibited by another author friend:

"We thought so much of your manuscript that we handed it to one of our directors and are very sorry that he found it too long and complicated for use. You might rewrite it with shorter cast and briefer action and we shall take pleasure in again reading the story."

Faults of script criticised in a nutshell and a chance for the future.

We have read letters of kindly meant criticism to writers from the I. M. P., American, Edison, Thanhouser, Reliance and other companies.

From our own experiences and the investigation into the experiences of many other writers, we are unhesitatingly of the opinion that the editors are banded together in a conspiracy of honesty and kindness and are pleased to criticise a manuscript of worth and to assist the writer of originality by every means in their power. It's to the editor's interest and to the interest of the film company.

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For the benefit of another correspondent we would say that the usual prices paid for scenarios range from $10 to $50. Twenty and $25 are the average. If an author received but $10 for his story, it can be recorded that that sum is all it is worth to the purchaser. Generally the $10 is paid for the idea alone, and the scenic action is discarded and the plot rewritten by the house staff. We have read statements from one or two self-exploiting scenario writers who claim to receive $100 per manuscript. We have written some few scripts in our time and $50 was the top notch price with us. Picture play plots worth $100 to the producing companies are few and far between. Despite the pessimistic assertions of some authors, the prices of scenarios are not decreasing but are increasing. It used to be that a ten dollar check was forwarded to an author as a matter of course. Now, if the story permits, $20 to $25 is enclosed, or an offer is made which may or may not be accepted by the writer. These prices are fair, when it is considered that the majority of scenario authors are tyros and that very frequently the bare synopsis of his work is all that is utilized by the director or editor.

* * * *

Touching upon the assertion of our correspondent that "Scenario writers should get together and form an association for mutual protection" we would in reply ask: Protection for what? Remember, my friend, that there is just as good fish in the sea as has ever been caught. In other words, new writers are blossoming forth every day and there can be no monopoly upon the script writers product. Just so long as there is opportunity for a free-lunch writer to pull down $25 for a few hours' work, the editors will receive their daily influx of ideas, association or no association. Maybe the persons, so energetic in endeavoring to form such an organization, are self-seeking. There would be officers to elect, salaries, perhaps, to be paid, and who so logical candidates for offices and salaries as the originators of such ideas. Do you get the hunch?

* * * *

Another writer urges us to agitate the idea of having the author's name appear on the picture play. We are inclined to agree with the suggestor that there is some merit to this claim. We would like to see every film released bearing the cast of characters, the name of the director and the name of the author of the playlet. Even if the playwriter's idea is all that has been utilized in filming the subject, nevertheless he is entitled to credit. All lovers of the moving picture theater are now familiar with the names of the actors who develop the writer's thought. If the scenario writer's name was credited as is customary in the magazines and in other fields of literary work, the cry of "higher prices" would subside. The innovation would also bring into the field writers of ability who are not now tempted. The idea put forth by some that the film concerns are fearful that the writer would become popular and demand more money is not well founded. Ability to deliver the goods would be just as essential as before but the writer would be spurred by friendly rivalry with others and, consequently, more painstaking and enthusiastic work would be the result.

One writer would see another's name appended to a picture play. "Say, I can do better than that," he might naturally exclaim. Forthwith the rival would set to work with diligence and, perhaps, another masterpiece would be secured by the film company that screened the rival's labors. It is to be hoped that the day is not for distant when the scenario writer will be given credit before the theatergoing public that he sets forth to entertain.

* * * *

Another one of our correspondents wishes to know if it is

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necessary for all plots to end with a hug and kiss. Well, old boy, it seems so, right now. There is many a strong plot with the unhappy ending turned down, much to the sorrow of the minority which longs for more variety in denouements. Keep at it, however, and if you land please, please let me know! WM. LORD WRIGHT.

NESTOR RELEASES

Nestor has this past week shown at the offices of the Sales Company some very excellent work. "The Love Chase" is a rattling good, clean comedy—very funny, indeed. "Desperate Desmond Foiled by Claude Eclaire" is the best of the series yet put out. Claude Eclaire goes fishing with Beautiful Rosamond. Desperate Desmond, leveling his field glasses from the shore, spies them. He with some Zulu friends make a raft imitating a small island. The pair, thinking they have drifted ashore, are captured by Desmond. Beautiful Rosamond is taken to his ship and stowed away, bound and gagged, in a lifeboat with a tarpaulin thrown over her. Desperate Desmond hides in a barrel. After sending wireless messages, Claude at last finds out the whereabouts of the ship which the Zulus, who have turned friendly to Claude through a favor done by him, capture. The girl is found in the search and Desperate Desmond, who has so far forgotten as to indulge in his favorite pastime of smoking, is discovered through the escape of smoke from the bunghole of the barrel. Desmond is put in a safe and flung overboard. Here is a very fine submarine effect where is shown the safe sinking through the water among the fishy inhabitants of the sea. The safe suddenly moves. It has landed on the back of a turtle. The turtle rises and swims toward shore. It happens that a convict who has been breaking stones has climbed over the prison wall and is standing on the shore. He is used to safe-breaking and at the loud appeals of Desperate Desmond within the safe he unlocks it. Desperate Desmond steps out and the convict steps in, locks the door and the safe is again seen disappearing along the surface on the back of the turtle. The closing scene shows Claude and Rosamond on the deck of the ship making love, and visited by a vision of Desperate Desmond. There are more good films of this series yet to follow.

"The New Ranch Owners" is a splendid Western picture soon to be released by the Nestor Company. It is out of the ordinary in that it contains a wealth of comedy which is not the usual with the Western pictures.

WITH THE WESTERN PRODUCERS

Mr. F. W. Randolph, general manager of the Annex Motion Picture Company, of San Diego, left this week for New York.

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The Pathe Company returned this week from Santa Anna, where they have been located for the past two weeks. While there, many feature films were produced under the direction of Mr. Youngdeer.

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Mr. C. O. Baumann, president of the New York Motion Picture Company, arrived last week from New York. While here Mr. Baumann will supervise many improvements that are to be made at the Bison plant.

* * * *

Mr. David Horsley paid a visit to Miles Bros. Exchange this week. While there, Mr. Horsley discussed the many improvements that have been made by the Independents. He is highly enthusiastic in his praise of the conditions here in California and says the climate is ideal for the work of picture producing. PHIL WHITMAN.

ZIGOMAR—Who is he?

They call him the "Raffles" of Europe. He is packing theaters and mystifying audiences everywhere. The Most Sensational Film Ever Produced. STATE RIGHTS MEN—write for prices. EXHIBITORS—write for booking.

THE F & E FILM COMPANY
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Washington, D. C.

The Savannah Auto Prize Races have been having a "howling success" at the Moore houses. It must be remembered that our own Arthur Lucus, manager of the Washington Film Exchange, is responsible for the securing of the exclusive rights of this picture for the Independents. He graciously turned it over to the Republic, whose producers have graciously returned appreciation to Mr. Lucus more in the excellent set of films presented than in words. The recent return of Manager Lucus from Savannah found him "just full of it." His vivid description of some of the curves and high speed rates almost made me feel that pictures were not necessary if Mr. Lucus would give a lecture. He spoke highly of the excellent patrol that was given the course, and he believes this to be most responsible for the few accidents; for it is always the accidents and deaths that cast a shadow over an otherwise pleasure of this daring nature. He also spoke of the courtesies extended the camera men of the Republic, and how all others were excluded from the course. "Yes," he said, "we took about 16,000 feet of film and have boiled it down to 1,000 feet that is all action, dash, speed, daring, and action!" And at this point Mr. Lucus was intensity of action himself.

Tom Moore, who will be up-to-date, has in his office a latest model camera of Powers, 1912, which he will install in The Plaza. This house he intends to remodel, increasing its seating capacity and ornamentation and possibly its front. The Plaza is Mr. Moore's "pet" and he is forever improving it.

Miller Bros., of The Leader, had a unique barnyard in front of its theater as a Thanksgiving display. The fowls, the pumpkins, and the hay were in evidence, but the turkey had probably been disposed of for the home dinner.

Manager Notes makes a practice of adding a fourth reel frequently to his first-day-of-release show. This is always something educational, scenic, or scientific. He was making a specialty of the Turkish War last week, which called large attendance for the two days he retained this film.

Manager Moore has secured the services of Wagner's orchestra for his Academy Sunday performances. Here five reels of the best output of the week are presented, interspersed with excellent musical talent from the Baltimore, Philadelphia, and New York theaters. The fact that a recent ordinance forbids any speaking numbers has caused the necessity of engaging finer talent for the Moore concerts of the Academy and Gaiety. For this the audiences of these houses are the gainer, though Mr. Moore must "pay the price."

It will not be amiss to state that Mr. Lucus received a cable from London for fifty prints of the Auto Races at Savannah, and there is a possibility that this will be increased if the film proves exciting. This speaks something for American films. Of course the order was turned over to the Republic at once. "These races are what I call educational," commented Mr. Lucus, "and I said long ago that there was a big field for such reels that will instruct and present national events."

"THE PROFESSOR"

The professor walks in his sleep. This supplies the keynote to an absorbing story which will hold the attention of all moving picture theatergoers from the beginning to the end of the picture.

The professor's nephew must find $1,000 to cover his stock exchange margin. At the same time the professor himself is paid a large sum of money for professional work. Finding the bank in which he wanted to deposit the money is closed, he puts the money in his safe.

Ruth, the professor's private secretary, lends his nephew the money for the cover.

It is here that the dramatist suggests the working of the professional mind. Unable to put his money in a place of safety, he has selected his own safe, which he does not thoroughly trust, so when the old fellow goes to bed he is troubled about the matter. He walks in his sleep and making straight for the safe abstracts the money, secretes it under the cushion of a chair and then returns to bed.

In the morning he discovers it is lost, and suspicion falls upon the nephew. A detective appears, secures evidence against the nephew in the shape of the broker's letter and the actual money left in the Wall street office.

But the professor's secretary clearly negatives the value of all this by proving that she lent the innocent Ralph the money.

The detective passes the night in the house. The professor walks in his sleep again and such is the influence of mind over matter, restores the money to the safe and returns to sleep.

The climax is reached in the morning when the detective convinces the professor that the old gentleman himself is the culprit. By way of restitution, he pays his nephew's indebtedness and the two young people are made happy.

The comedy gives the Imp Company an opportunity of putting over some strong dramatic work.

THE ACTRESS

The Majestic Company are releasing on December 24th a very beautiful film entitled "The Actress." The story is full of pathos and is significant of the great sacrifice made by the profession to please the selfish public. The story is of the compulsion of an actress mother to appear on the stage on the opening night of a performance while her little child lay almost at death's door in her home. The story is wonderfully told on the screen. The part of the actress is taken by Miss Mabel Trunnelle and the part of the manager by Mr. Herbert Prior. Both of these talented people acquit themselves with wonderful artistic force. These scenes showing in alternation her appearance on the stage as the sparkling ingenue and her terrible anxiety for the condition of the child behind the scenes, also the climatic moment when she reaches her home after the trying ordeal of the evening, not knowing whether her child still lives, or whether she has already crossed over the "Great Divide." However, the suspense of the onlooker is pleasantly broken when opening the door of the room where the child lay she finds the doctor with a pleasant smile of joy on his face, betokening the fact that the crisis has passed and the child is already on the road to recovery.

Wilmington, Del.—The Wilmington Theater Co., capital, $20,000.

Antigo, Wis—C. W. Van Doren is contemplating the establishment of a motion picture theater here.

Boxholm, Ia.—The Boxholm Hall Association has been incorporated and an opera house will be erected here at a cost of $2,500.

Monticello, Wis.—A new moving picture theater is to be established in the Gettings block under the management of Al. Yeagers of Freeport.

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"THE LITTLE STOCKING"

The Imp Christmas Story

It is not an easy thing to produce a book, a play, or a picture around the subject of Christmas, which while conforming to the needs of the season is yet fresh, convincing and satisfying.

But the Imp Company have done this.

Christmas is the children's feast and any moving picture story produced at that season of the year must go straight to the hearts and minds of the little ones, while at the same time it passes the critical test of the grown-ups. This is what the Imp picture, "The Little Stocking," does. Like all Imp successes, the story is clear and simple. Jim decides to leave the East for the Western mines in search of fortune, leaving his wife and little child behind. He takes with him a stocking, which unknown to him, has been placed in his grip by his little girl. When he reaches his destination in Arizona, he meets an old friend. The two chum in and after good wishes from the rough but good-natured miners, they set out upon

their expedition. Crossing a dismal desert, Jim succumbs and dies. It afterward devolves upon his friend to write to Jim's wife, telling her she is a widow.

Misfortune of a worse kind befalls the young widow and her child. She takes to dressmaking for a living, but being unable to make ends meet is threatened to be dispossessed by her hard-hearted landlord.

Meanwhile, out in Arizona the little stocking has been discovered by Jim's friends, and they good-naturedly decide to fill it and to commission Jim's particular chum to personally carry it to the widow. This the good-hearted fellow does. He purchases some toys for the child on the way and arrives in the widow's home just in time to pay the landlord and make the widow and her child happy.

The ending of the story is particularly happy. Jim's friend smilingly accepts the widow's thanks and goes home, it is to be supposed to Arizona, to modestly tell his friends what he has done. He does not stay behind, fall in love with the widow and marry her. It is a natural and satisfactory ending.

The acting is in keeping with the theme of the story: simple and natural.

Undoubtedly this Christmas story of "The Little Stocking" will be a great "Imp" success.

"WHY THIS MYSTERIOUS DRAG?" G!

A BIG SACRED SUNDAY FEATURE, WITH SANTA CLAUS AS THE HARBINGER OF HOPE AND FAITH

CHRISTMAS PRESENTS

RELEASED SUNDAY, DECEMBER 24, shows the Rising Sun breaking a dawn of a new era of better things and three-a-week.

WRITE FOR LOBBY DISPLAYS
FEATURE IT NOW

RELEASED
WEDNESDAY, DECEMBER 27

WHEN MARIAN WAS LITTLE

Naïve Little Marian, only sixteen, practices her alluring coquetry on her brother's college chum. She primps up like a big girl and gets the Indian sign on Dick. See Little Marian Swayne at her best.

RELEASED
FRIDAY, DECEMBER 29

THE DIVIDED RING

After the death of their parents, two children are separated and adopted by different families. Before their separation they divide between them their mother's ring. After their separation the children are reared in different environments. The story is an example of the effect of environment on character.

The musical sensation in motion pictures, THE VIOLIN MAKERS OF NUREMBERG, IS RELEASED FRIDAY, DECEMBER 22. With it is also released a three-sheet and a special lobby display.

ORDER NOW!

Solax

NOTES OF THE WEEK

FROM THE OBSERVATORY

By G. F. Blaisdell

Edison's "Life in the United States Army" contained one picture that was a rare treat. A camera placed on a tug towing a 30 x 60-foot target on a 600-foot line took pictures of the work of twelve-inch army rifles shooting at a five-mile range. When a camera man will work within 200 yards of a moving target peppered by 1,050-pound projectiles he has got sand. Two hundred yards at the distance of five miles is a mighty narrow margin

* * * *

The New York World recently sent out to its correspondents an inquiry as to conditions in the theatrical world, and, where the business being done was below normal, the cause. Chicago reported 700 actors idle. William Faversham, playing in Cincinnati, declared there were too many theaters. Manager A. F. Hartz, of Cleveland, thought likewise. He added: "The craze for vaudeville and moving pictures also has had its effect on the business done by legitimate attractions."

C. J. Bennett, manager of the Shubert in Milwaukee, blamed automobiles as well as motion pictures for the falling theatrical business.

* * * *

The United States Supreme Court has decided that the Federal copyright law of 1856 is applicable to moving pictures. The decision was the outcome of the suit by Klaw & Erlanger, together with Harper Brothers and the estate of General Lew Wallace against the Kalem Company on account of the latter's filming of "Ben Hur." There is a penalty of $50 for every illegal representation of a copyrighted work. As an average of a hundred films of a play are sent out to exchanges, and as each of these will probably be in the hands of at least five different exhibitors a week, and, further, as the penalty will lie against the manufacturer, it is easy to figure how expensive piracy is going to be in the future.

If some manufacturers get mulcted in good round damages as a result of this decision there will be many a long-suffering writer, long-time victim of bald robbery, who will murmur "Praise be."

* * * *

Captain F. E. Kleinschmidt and his partner, Louis L. Lane, have returned from the Arctic with a remarkable series of motion photographs. On Wrangell Island pictures were taken of twenty-four polar bears. One of them, whose picture was being taken at a distance of fifteen feet, suddenly developed a strong curiosity as to the camera and its operator. The picture was interrupted. On another occasion, when two kyaks converted into a catamaran were being used as a platform for a camera, a big walrus dived under the boats and punched his tusks through the craft. The natives managed to reach an ice floe.

* * * *

Nine picture show proprietors, on trial before a jury in Fort Worth on a charge of doing business on Sunday, have been acquitted. The attorney for the defense made the novel plea that the statute quoted to the jury by the prosecutor as the basis of the action was passed in 1878 and could not have been meant to apply to moving pictures, being enacted to prevent the operation of "low-grade variety shows." Evidently the jury believed this to be good logic. There will be many others who will agree with it.

* * * *

C. R. Milliman has offered a reward of $50 for the apprehension of the miscreant who tampered with the projector in the Grand Opera House, Stroudsburg, Pa.

* * * *

Red Eagle, in a letter to the World, protests against the average Indian pictures. His language is dignified, graphic, picturesque. He points out many gross inaccuracies of detail. Among other things he says:

"To the average child—and adult, too—the Indian is a yelling, paint-bedaubed creature, reeking of barbarism and possessing little or no intelligence. Whether the National Board of Censorship is aware of the fact or not (probably not), it is instilling an antagonistic germ in the mind of the young American against the American Indian that if continued may cause a bitterness.

"The finer sensibilities of an Indian rise futilely at the grossly exaggerated and falsely represented position to which his race is subjected. I know, for I am a full-blooded Milicete.

"Not including the tribal rites and ceremonies, an act should be passed prohibiting the showing of the 'Indian' picture so prevalent to-day. By all means let the ceremonies live in picture and song, but let those who are capable of going through the ceremony without holding it up to ridicule and derision do the reproducing."

* * * *

Mrs. Lillian W. Betts, addressing the Sunday Civic Center of the Church of the Pilgrims, Brooklyn, took up the children's side of the moving picture problem.

"For two years," Mrs. Betts said, "I have been looking for the evils in the moving picture shows, but I have not found them yet."

Mrs. Betts believed that so-called moving picture show reformers have false ideals and do not look at child life in New York as it actually is or the conditions surrounding a large majority of mothers. These reformers, she said, ignore the real needs of the child. Suggesting a remedy, the speaker urged a law prohibiting the admission of any school child of school age into a moving picture show during school hours, but that between the hours of 3:30 and 9 p.m. the children should be admitted unaccompanied by parents or guardians. If the child cannot be regulated the show must be regulated; she believed people must demand that these places be made safe places for children, and that the department regulating them be given an income sufficient to carry out its duties.

* * *

The writer recently has visited two picture houses in the same neighborhood, each similar in size and general characteristics, and each showing the same brand of films. The hour of his visit at each place was practically the same—about 9 p.m. In the first one-half of the seats were vacant. In the second every seat was filled. In the first the films were ancient—streaky, oily. The maid who tried her best to sing may have been a very efficient ticket seller. In the second house the films were new—all but one—and of good selection. The young woman who interpreted the illustrated songs had a sweet voice. That's all.

* * * *

The New Orleans Times-Democrat, in discussing the troubles of theatrical managers, talks in plain language. Here is a part of the lecture:

"The theatrical season is sufficiently under way by this time for us to reach some judgment as to it. The managers frankly confess that business has been bad, worse even than last year, concerning which there was nothing to boast of.

"Business is fairly good in New York, they say; but de-

plorably bad in what Manhattan is pleased to term 'the provinces'—that is, the rest of the country. Why is this? And what must be done to cure the evil? they are asking. The conditions are getting very serious when seventy-four companies were closed last week, stranded in various parts of the country, and in a number of cases sent back to New York by charitable contribution—we got a taste of it here. Nearly a third of our professional actors, including many of high standing, are now out of employment. Finally, a number of theaters, opened only to the drama, have been compelled to abandon that field and surrender to the moving picture business.

"There is something seriously wrong in the theatrical business when such results are possible. The managers are inclined to charge up all their present trouble to the cheap competition of picture shows, but this is incredible. They themselves are mostly to blame, that they have—in the recent extreme competition in their business—built too many theaters. They have, moreover, charged too much and driven off business; they have done too much in the starring line and done it badly; they have sent out too many inadequate companies to present such plays and operas as have met with some popular success and have thus killed their own golden goose; and they have endeavored to force on the public plays it does not want. In fine, it is quite evident that there will have to be a general overhauling of the theatrical business in prices, plays, etc., if the managers want to regain the profitable business they were doing a few years ago. They will fare better if they correct their mistakes instead of indulging in abuse of the public for not paying excessive prices for what it does not want to see."

* * * *

According to a new law in Connecticut, boys under fourteen years and girls under sixteen are admitted unaccompanied to picture shows in the afternoon. Children under those ages must be accompanied in the evening.

* * * *

James F. McCusker, the new warden of the Rhode Island State Prison, will place before the Board of Charities and Corrections a proposition to display on Saturday afternoons moving pictures to the 500 convicts in his charge.

The threat of being debarred from his weekly view of moving pictures should make a tractable prisoner out of an incorrigible. As a deterrent the pictures should be invaluable.

* * * *

The barring of the American flag from Canadian picture shows has become a subject of diplomatic correspondence, but the Dominion officers say the matter rests with the authorities of each province. The Toronto censors have decreed that the American flag must be cut out or the films will not be passed.

To tell the truth, some of the manufacturers have overworked the flag even for American consumption. When a half dozen cavalrymen are turned out for an emergency job it is enough to move the judicious to tears to witness one of the riders encumbered with a flag large enough for a street political banner. It may be spectacular, but it is not business.

* * * *

The Old Guard of New York on November 25th went into annual active service when it took its great long one-mile hike from the City Hall to the Battery to unfurl the flag from the pole that once served as the mast of the old cup defender "Constitution." This in honor of the anniversary of the evacuation of New York by the British. After the flag raising these bottle-scarred veterans marched in review before a motion picture camera. They then took a train uptown for a dinner. If the camera could have caught them later in the evening it might have had "some" picture.

* * * *

The elimination of illustrated songs by Quincy, Ill., showmen is expected to meet with the approval of the public, especially as the managers are offering other attractions in place of them. The experiment ought to be worth while. The addition of one good film would probably more than compensate the average picturegoer.

* * * *

Under a new ordinance in Peoria, Ill., picture shows seating less than 400 persons will in future pay a license of $100 annually; from 400 to 800, $150, and over 800, $200.

* * * *

Judge Staake, in Common Pleas Court, Philadelphia, has decided that theaters used for moving picture shows are exempt from the $500 license imposed on houses in first-class cities; even vaudeville acts in conjunction with the pictures, the Judge declares, do not bring these houses within the $500 class. The fee for picture houses is $100.

Here's the Ideal Three Reel Program

A Social Drama, strong, virile, with plenty of interior scenes, full-dress suits, ball rooms, etc. Then a split-reel of comedy and scenic, just to vary a bit toward the laugh and the out-of-doors.

Follow that with the Master Picture of the Evening—a WESTERN full of ACTION, red-blooded action—the kind that comes with Great Mountains, rolling prairies, and Primeval Instincts. Let this be your "piece de resistance"—A FITTING CLIMAX to the IDEAL PROGRAM.

We SPECIALIZE in Western Pictures—we're equipped to give you the Best Possible in Western film—our studio in enchanted El Cajon Valley, Southern California, is the dream-spot for the motion-picture manufacturer—and our company is specially selected, drilled and adapted for the production of Western subjects.

If you don't receive AMERICAN PICTURES—Ask for Them.

"Duel of the Candles"

(Release Date Dec. 25th. Approx. Length 1000 feet)

With two suitors, one a poor prospector and the other apparently a rich ranchman, but really leader of a gang of horse-thieves, the girl gives her heart to the prospector. He is kidnapped by the horse-thief, who deceives the girl and marries her. Making his escape the prospector hurries to her new home, getting the drop on her husband. Placing two candles on a table with the understanding that the first to go out should mean the suicide of its owner, they await the decree of fate. Who lost and how, makes one of the really fine pictures of the year.

"Bonita of El Cajon"

(Release Date Dec. 28th. Approx. Length 1000 feet)

Bonita, daughter of a gang of outlaws, grows to womanhood in the mountains, care-free and happy. Her father's lieutenant, venturing down the mountainside, meets heautiful Vera Bradley and kisses her. Vera's lover, Jack Cartwell, promptly goes in search of him and meets Bonita. She falls desperately in love with him and later, when Jack and his rangers hunt out the outlaw band and the outlaws capture Vera, Bonita has a chance to show her love. She gives her life for him, with a heroism hred of native simplicity. You'll like Bonita and the story she tells.

American Film Mfg. Co.

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LUX FILMS

The Films The Exhibitor Demands

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Yum, Yum, A Japanese Love Story

Drama - 977 Feet

A most interesting film showing the art of love-making

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ONLY EASTMAN RAW STOCK USED.

CHICAGO LETTER

Mr. S. L. Phillips, manager of the Star Theater, Houghton, Mich., has arranged for the very best Independent service attainable with the Anti-Trust Company. This is Mr. Phillips' first entree in the Independent ranks, having always been a firm supporter of the licensed factions.

* * * *

Mr. William Selig returned to Chicago last week from California. He is very much improved. While out West Mr. Selig purchased a three-hundred-acre tract of land at Santa Monica for the erection of a studio and plant, also for an animal farm.

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K. W. Linn, Pathe's traveling representative, after a hurried visit to the different film people, left for a Western trip and will be out for about a month.

* * * *

Mr. Herbert Niles, general manager of the Republic Film Company, was also in the city last week looking after the interest of the firm.

* * * *

Mr. F. R. Martin, manager of the Tisdale Feature Film enterprises, has left the city for a business trip throughout Indiana.

* * * *

At the Land Show, two moving picture theaters were erected at a cost of $10,000, in which stereopticon views, moving pictures and lectures were given, demonstrating to the public in Chicago the various farm scenes and farm life throughout different states.

* * * *

A New Feature Film Company has been organized in Chicago, with offices in the Schiller Building. It will be under the management of Mr. E. J. Eichenlaub, well and favorably known throughout the country, both in the moving picture and theatrical circles. It is the intention of the new company to make feature films exclusively, which will all be franchised under the state right plan. The main idea in the production of their feature films will be to furnish something entirely different from the ordinary. "Twenty Years in Sing Sing" is the title of their first effort, which is in three reels. The state rights for this picture are already on the market. Mr. Eichenlaub stated that the states are selling fast.

* * * *

The Chicago office of the Associated Motion Picture School has recently been moved to 672 Sheridan Road, where Mr. McIntyre will be glad to see many of his friends.

* * * *

A fire panic was narrowly averted by the intermission at the Crown Theater on Division and Ashland avenues, when a fire started in the gents' smoking room, filling the entire house with smoke. There were over four hundred people in the audience at the time, mostly women and children, who, although frightened, kept their places until the arrival of the crew of the insurance patrol No. 7, who successfully put the fire out, without the aid of any city fire engines.

* * * *

The third reception and ball given by the moving picture operators of Chicago, will be held at the Illinois Hall, corner of Madison and Ogden avenues, Wednesday, December 13, 1911, at 8:30 p.m. Admission will be 50c., wardrobe will be free. The operators expect to see many of their friends at the reception and know it will be a great success.

* * * *

"Hands Across the Sea in '76" was shown at the Boston Theater, Saturday, Nov. 25, and made quite an impression on the audience, as they applauded enthusiastically after the second reel was shown. It is very seldom that a Chicago audience is aroused to the extent of applauding for a moving picture. The picture is a most interesting portrayal of scenes and events during the Revolutionary War, and although the film is made up mostly of military scenes, there is worked into the production an interesting love story which helps to offset the over-abundance of military scenes. The film is also remarkable for the photography and the splendid outdoor scenes. Also for the care and the effort of the producers for the air of reality which is far superior to the ordinary military picture, as the reproduction of costumes, buildings and many landmarks of close historical connection are made with both accuracy and completeness.

* * * *

A large article consisting of a column and a quarter appeared in the Commercial Chronicle, which was entirely devoted to the moving picture as an advertising medium. It told entirely of the wonderful advancement of the moving picture in this special line, and of the benefits the advertisers receive through this kind of publicity. There was also a great deal said about the Industrial Film Company, of which Mr. W. R. Rothacker is manager, who is one of the pioneers in the industrial moving picture business.

* * * *

A rumor has been in circulation here which throws blame on the Operators' Union for the bomb which was thrown in the Iola Theater at 1238 Milwaukee avenue. During my visit to the Union last week, I asked Mr. Miller in regard to this rumor. He stated that the Union uses no such tactics, that it must have been sympathizers that threw the bomb, and that the only act the Union did resort to was pasting labels on theaters, notifying the public of the fact that non-union men were employed there.

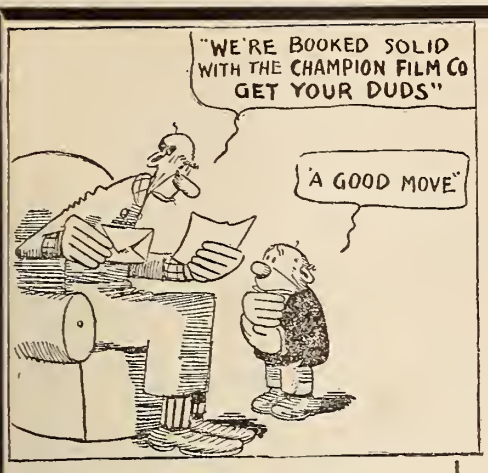
* * * *

The LeGrand Theater at 6618 North Clark street, has been purchased by Mr. David Mustock. Mr. Mustock, who formerly owned the Centre and Sangamon Theaters, has acquired, through excellent management, the title of the successful promoter of lemons. Both the Centre and the Sangamon Theatres were poor paying houses until Mr. Mustock bought and made them the good paying proposition which they are today. The LeGrand Theatre has always been considered a poor house, but it has already started to show what excellent management will do toward making a paying proposition out of most any theater.

WARNER KENNEDY.

Baltimore, Md.—Pearce & Scheck, owners of the Victoria and other small theaters here, have completed plans for the erection of a new playhouse at Frederick, Md.

Troy, N. Y.—E. O. Weinberg, manager of the Novelty Theater, will open a new theater in the Caswell Bldg., on River street.



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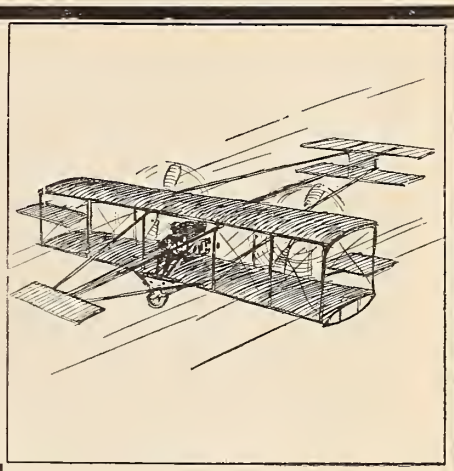

SHERLOCKO and WATSO

already favorites in the public eye, will appear in Champion pictures, in special dashing, laugh-convulsive Comedies. We have the exclusive privilege for this Feature, therefore every exhibitor must employ every means for booking this CASH BOX DELIGHT.

THE WEEK'S RELEASES
FOR MONDAY, DEC. 25th, 1911

"BONNIE OF THE HILLS"

Parted from her sweetheart, Bonnie leaves her western home to educate herself at an Academy. A subsequent meeting and auto ride leads to their hold-up by bandits. Bonnie cleverly outwits and captures them. The sweethearts are then re-united.

FOR WEDNESDAY, Dec. 27th, 1911

"The Doctor's Close Call"

A young doctor, seeking to recover his health in the West, is captured in the company of bandits. His faithful sweetheart back East reads of his peril and courageously saves him.

ROBERT G. FOWLER

THE AVIATOR

accompanied by a Champion cameraman, is making an interesting air cruise from New Orleans to the Atlantic seaboard. Fascinating scenic pictures of beautiful and pleasing value. Overhead city flights will also be included. DIGEST THIS NEWS?

LOS ANGELES CORRESPONDENT

Los Angeles, Dec. 1.—The best of business is prevailing all over the city, and especially among the Independent exhibitors. They are all satisfied with the service that they are receiving, and everyone is praising the good work of the Independents, but we have one little bone to pick with the manufacturers.

One of the oldest Independent exhibitors in this city, who has never used any other service in his three theatres since they have been open, said the other day: "The manufacturer's are putting out some fine stories, the photography is sharp and clear, and the pictures are steady, but some of the film stock is very poor, with the result that after a film gets to be a week old it is in a terrible condition. The chief trouble is in the sprocket holes, which tear out, with the result that it is impossible to keep the film on the machine."

It seems that several exhibitors have been charged big prices by the exchanges for pieces of film that they were compelled to cut out. So it behooves the manufacturers to get a move on and eliminate this one bad fault.

* * * *

Well, the Los Angeles churches are awaking to the fact that the silent drama is not so bad after all, and several are contemplating installing motion picture outfits in their Sunday school departments.

A few Sundays ago, the Rev. Dr. Brougher, pastor of the Temple Baptist Church, gave a powerful sermon on the wonderful improvements that have been made in the motion picture industry in the last year.

He said, in part, the moving picture show is fast becoming a mighty power for the world. In most cities the moving picture shows are on a higher plane by far morally and educationally than the theaters. He further said that just as soon as the Temple Baptist Church can see its way clear financially to do it, he hopes to install a moving picture machine in the Temple that can be used in conjunction with the Sunday School work. He went on to say: "At the present time there are many films produced that present in the most interesting and entertaining way scenes from Biblical history, and I wish that I could say as much for the theaters. Historically, the theaters as an institution have never catered to high moral ideals, and the modern theater as an institution is no better."

Dr. Brougher is certainly looking at it in the right way, and we expect many other prominent pastors to look at the picture play in the same light. Now, Mr. Manufacturer, take heed and supply the demand for educational and scenic subjects that are proving to be so popular.

* * * *

We want to congratulate the Imp Company on the fine work done in "From the Bottom of the Sea." This big two reel release was shown at the Optic Thursday, Friday, Saturday and Sunday to capacity house, and then some, for in order to view the films we were compelled to wait in line for a considerable time. Believe us, it was some picture, and when the Imp people give us another one we are all going to stand in line again.

* * * *

The Crystal, Main, between Second and Third streets, has changed hands, and from now on it will be known as the Nestor Theater.

* * * *

Messrs. Hogan and Jensen, of the Isis Theater, pleased their many patrons last week with Itala's "Clio and Phyletes." This picture is receiving much favorable comment.

* * * *

Selig's "Black Beard" was the big attraction at Clune's Fifth and Main streets house last week. As this picture was taken at Redonde Beach., Cal., much interest was manifested in the local scenes.

* * * *

The Salem Congregational Church, at the corner of 28th street and Central avenue, is now using moving pictures every Sunday in connection with the Sunday School work. Educational, scenic, and comic films prove to be most popular.

PHIL WHITMAN.

Temple, Tex.—The opera house here was destroyed by fire at a loss of about $5,000.

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The Greatest Achievement of the Age

The MOST MARVELOUS of all PICTURES. They make the red blood run cold to see them. NO ONE WILL MISS SEEING THEM EVEN AT $1.00 admission. 1,000 feet. Release date, Jan. 4th, 1912. A pamphlet lecture and most thrilling posters with each reel. Just the thing for good talkers to lecture on. No fake, and cannot be exaggerated by word or posters. Write at once.

Address C. J. JONES
31ST AND BROADWAY, NEW YORK CITY
Phone 4100 Madison Square

WESTERN CORRESPONDENT

Hot Springs, Ark., Dec. 12.—There is an old adage to the effect that one "never misses the water until the well runs dry," and, judging from the frantic manner in which those in charge of the General Film Company's interests in St. Louis are endeavoring to get back the "two per" each week from the house that deserted the cause, and once more line them up for the trust pictures, a striking realization of the truth of the aforementioned adage is seen.

In my last week's letter I stated that there was a house in this city that was thinking seriously of "flopping" to the Independents, and, glory be! The predicted business handspring came. The house in question was the Lyceum. To think that this theater would desert the trust never for a moment entered the minds of the patrons or those interested in moving picture circles. In fact, one might just as well have expected the city and county officials here to occupy the same bed, or Roosevelt to come out and boost Taft as the next President as to expect that the Lyceum would cease to be numbered among the "Old General's" contributors.

But this is the age of strange happenings. With the suffragette movement on, Congress in session and the oil trust disbanded, one can look for almost anything.

The manager I mentioned in my last letter as thinking of putting in the Independent pictures was Eddie Gavrel, and he, of course, presides over the destinies of the Lyceum. Eddie had to come to it. He couldn't get along with his St. Louis exchange. They were continually scrapping; if not over express it was over the payment for posters, and one thing after another happened, so Eddie concluded to call it off. He ordered the Independent pictures.

I met him on Central avenue this week, the day after he got his first run of Independent material.

"Have you seen my pictures?" he asked. "Say, they are the greatest I have ever had in the house. I never knew that the Independents were getting out such a fine line of reels. Come in to see them. Bring 'the lady to the baths,' too, for I want her to see them. They are great, great," and Eddie proceeded to do a Grecian war dance.

"Do you recall the first time I asked you to consider Independent moving pictures?" I asked him.

"I remember it well," he replied.

"You said at that time that you wouldn't have them in your house, didn't you?" I queried.

"Yes, I said that," he answered.

"And I told you then that you didn't know what you were talking about, and you said the Independent pictures were bum, and that the only reason I was boosting them was because I was writing for an Independent trade paper, and I told you that you had bugs in your garret, or words to that effect?"

"We had quite a hot argument about it," admitted Eddie.

"And I reminded you that the time was coming when you would consider it an honor to run Independent pictures and say that they were better than the trust," I repeated.

"Yes, and I told you that you were doing a juggling act with truth and should be in an asylum," laughed Eddie, who scented what was coming.

"Correct! Now, young man, I am going to take great delight in shouting I TOLD YOU SO!" I cried.

"I don't care a d—— what you shout, just so you come see those good Independent pictures," roared Eddie, and then he took it on the run to the telegraph office to wire his exchange his satisfaction and tell them to keep it up.

And, really, Mr. Editor, there isn't very much to tell. I did as Eddie requested, and went to the Lyceum, where I saw the Eclair reel, "Hands Across the Sea," which was a dandy in every sense of the word. There were some features in the same, however, such as Washington's battle on the stairs with the English, very much on the order of the late Kyrle Bellew and James K. Hackett, but it got a great round of applause, so what's the difference. It was a fine series and of great educational value.

The General Film Company is making an effort to get the Lyceum to again take up their service, offering considerable inducement for them to do so, but Eddie tells me that if the Independent exchange will keep up the pace they are going at present there will be nothing doing, as the Independent service looks very good and promising to him. His house continues to do a big business.

The management of the Photo Play Theater also informs me that it is the intention of this house to remain true to the Independent cause, and they are making a great feature of the American reels. I understand, too, that a Mr. Wagner, representing Swanson and Crawford, of St. Louis, was here during the week. I was invited to meet the gentleman, but had a previous engagement which it was impossible for me to break. He brought to Hot Springs the greatest reports of the progress the Independents are making and predicts that within another year the number of Independents throughout the United States will be doubled.

The Princess had one of the best shows of the season here this week, featuring the Five Musical Lassies, an act that made an immense hit. The last half of the week the Killarney Girls played a return engagement, and it was a week of choice harmony.

There was also at the Auditorium, "Excuse Me," which was the musical comedy hit of the season, and "Paid in Full," played by a very good cast, also came here during the week. The latter show, however, did not do the business that the former one did, which, in the vernacular, literally "mopped up."

I have been informed that the Lyric is due to lose two of its valued employees when the new Central Theater opens its doors. They are Carl Hansen, one of the best trap drummers—if not the best—in the South, whose work at the Lyric has made the orchestra feature of that house a great success. "Hansen makes the picture" is a statement that has been made in reference to this young man time and again, and every one seems to realize it, and it is safe to predict that with Carl in the pit of the new theater, which will be a beauty in every sense of the word, the pictures will be doubly appreciated. The other member of the Lyric force, who, I am told, will desert the house of Hale is Patrick Gillan, the operator, who is to a moving picture machine what Hansen is to an orchestra. "Pat" will shortly begin work on wiring the new house, and it will be some job, too, but when it is completed the managers of the new theater will have the satisfaction of knowing that it has been done right. There are no "half-way" methods in the work of these young men

The "lady in the baths" has come to my side with the information that she has just baked a great, big chocolate cake, and she has concluded that this will be about all for this week, so, here's "30" on this week's letter. I love my Moving Picture News, but, oh, you chocolate cake.

THE MAN IN THE BATHS.

MOTION PICTURE PATENTS COMPANY

NOTICE—The Edison patent (Re-issue No. 12,037) relating to motion picture cameras, was re-issued on December 5, 1911, as No. 13,329, to the undersigned. The patent contains the following claims:

1. An apparatus for taking photographs suitable for the exhibition of objects in motion, having in combination a camera having a single stationary lens; a single sensitized tape-film supported on opposite sides of, and longitudinally movable with respect to, the lens, and having an intermediate section crossing the lens; feeding devices engaging such intermediate section of the film and moving the same across the lens of the camera at a high rate of speed and with an intermittent motion; and a shutter exposing successive portions of the film during the periods of rest, substantially as set forth.

2. An apparatus for taking photographs suitable for the exhibition of objects in motion, having in combination a camera having a single stationary lens; a single sensitized tape-film supported on opposite sides of, and longitudinally movable with respect to, the lens, and having an intermediate section crossing the lens; a continuously-rotating driving-shaft; feeding devices operated by said shaft engaging such intermediate section of the film and moving the same across the lens of the camera at a high rate of speed and with an intermittent motion; and a continuously-rotating shutter operated by said shaft for exposing successive portions of the film during the periods of rest, substantially as set forth.

3. An apparatus for taking photographs suitable for the exhibition of objects in motion, having in combination a camera having a single stationary lens; a single sensitized tape-film supported on opposite sides of, and longitudinally movable with respect to, the lens, and having an intermediate section crossing the lens; a continuously-rotating driving-shaft; feeding devices operated by said shaft engaging such intermediate section of the film and moving the same across the lens of the camera at a high rate of speed and with an intermittent motion; a shutter exposing successive portions of the film during the periods of rest; and a reel revolved by said shaft with variable speed for winding the film thereon after exposure, substantially as set forth.

4. An apparatus for taking photographs suitable for the exhibition of objects in motion, having in combination a camera having a single stationary lens; a single sensitized tape-film supported on opposite sides of, and longitudinally movable with respect to, the lens, and having an intermediate section crossing the lens; feeding devices engaging such intermediate section of the film and moving the same across the lens of the camera at a high rate of speed and with an intermittent motion, said feeding devices comprising means proportioned to cause the devices to so advance the film that its periods of rest shall exceed its periods of motion; and a shutter exposing successive portions of the film during the periods of rest, substantially as set forth.

5. An apparatus for taking photographs suitable for the exhibition of objects in motion, having in combination a camera having a single stationary lens; a single sensitized perforated tape-film supported on opposite sides of, and longitudinally movable with respect to, the lens, and having an intermediate section crossing the lens; feeding devices provided with teeth engaging the perforations of such intermediate section of the film and moving it across the lens of the camera at a high rate of speed and with an intermittent motion; and a shutter exposing successive portions of the film during the periods of rest, substantially as set forth.

MOTION PICTURE PATENTS COMPANY.

THE GOLD LUST
American Film Co. Release

GORDON SACKVILLE

Both the Nestor Film Company and Mr. Gordon Sackville are to be congratulated, the former for capturing the services of one of the best motion picture actors, and the latter for having enlisted in the ranks of "The Worth-While Film."

GORDON SACKVILLE

Mr. Sackville, though in the very prime of life, has had a long and successful dramatic experience, having been for many years "character lead" with the late Richard Mansfield, who deemed him worthy of his closest friendship and admired his versatility. Mr. Sackville has also played leading parts with the "Fritzi Scheff Opera Company," Shubert's "Chinese Honeymoon Company," and at the Hippodrome, New York City. As "Mr. Brown" in the original "Buster Brown Company," he made a decided hit. His motion picture experience dates back to 1904, having worked chiefly in the Edison Company. In the Rex initial release, "A Heroine of '76," he was the stately and imposing Washington.

Excelling in character and heavy leads, Mr. Sackville's great versatility enables him to play any role, however difficult it may be. He is a war veteran, having served nine months during the Spanish-American War as first sergeant in Company "H," 47th Regiment Volunteers. He possesses a magnificent physique, and is uncommonly handsome. His strength is so phenomenal that ten able-bodied men completely exhausted themselves in a futile effort to tear him from a couch.

Mr. Sackville, who is now playing leads in the Nestor Company, under the direction of Mr. Thomas Ricketts, will shortly be seen in the Monday release of said company.

ZIGOMAR—Who is he?

They call him the "Raffles" of Europe. He is packing theaters and mystifying audiences everywhere. The Most Sensational Film Ever Produced. STATE RIGHTS MEN—write for prices. EXHIBITORS—write for booking.

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E. MANDELBAUM, Pres.
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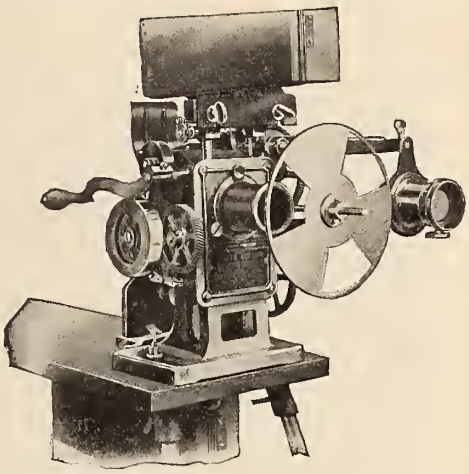

Solid in construction, perfect in adjustment, noiseless in operation, projecting steady and flickerless pictures, it stands to-day for all that is best in moving picture machine construction. You can have no better advertisement for your theatre than—"WE USE POWER'S NO. 6 CAMERAGRAPH."

Our catalogue D will tell you all about it.

NICHOLAS POWER COMPANY, 115-117 Nassau Street, NEW YORK

For fourteen years the leading makers of motion picture machines.

"CHRISTMAS PRESENTS" (SOLAX)

The people in Flushing one day crowded around a five and ten-cent store on Main Street and watched with curiosity a burly cop arrest a little girl, for breaking the plate-glass window, because, as she later explained, she couldn't get the nice Christmas things displayed.

The breaking of the glass was her protest to society. The little girl felt that nature had conspired against her. In her little breast there surged a spirit of revolt against existing conditions. The child's story was exploited in the Flushing and the Brooklyn papers.

The Solax scenario editor got on the job. He worked up a story around the incident and the child. The result is a Christmas story with Santa Claus hovering over the characters and instilling them with a new faith and love for humanity.

The sacred character of the story makes it a fine Sunday release. In fact the Solax Company thought so much of it, that it decided to make "Christmas Presents" its first release on the three-a-week program. The public will have an opportunity to see it for the first time Sunday, December 24.

The story revolves about a widow who is "up against it," and her little child, who suffers quietly the restrictions of poverty. The mother gets into trouble because of the mistakes of others. She is befriended by a police sergeant.

Her little daughter, like more little girls, wanders off to see the big Christmas displays in the shop windows. While gazing with hungry and envious eyes upon dolls and houses and toys, she makes the acquaintance of a benevolent woman of wealth. This woman is moved by the child's longing glances and so buys for her a big French doll.

The plot is complicated by a dull-headed policeman who arrests the child, but it all turns out happily at the widow's humble home on Christmas eve, for Santa Claus is the harbinger of hope and love, besides material gifts.

"GET A REP BERNIE" SUCCESSFUL ON WESTERN TRIP

Mr. Isadore Bernstein, or "Get a Rep Bernie," as he is now called by some of his friends, is living up to his usual record of "hustler." On his recent trip every exchange visited by him placed an order for the "Rep" films. This looks good, and is significant of a future for the Republic Film Company. The much-talked of "Before Yorktown" shown before the exchanges, has been pronounced one of the finest pictures of its kind ever seen. The type of man used as Washington has called forth much comment by those who have had the privelege of seeing this splendid film. It is said that the likeness of the actor to the great Washington, that is, of course, after the make-up artist had performed a few artistic twists of the wrist, is very striking. This man is 6 feet 2½ inches tall.

The "Reps" are coming to the front without a doubt, and the responsible heads of the Republic Company are a hustling, bustling crowd.

ZIGOMAR—Who is he?

They call him the "Raffles" of Europe. He is packing theaters and mystifying audiences everywhere. The Most Sensational Film Ever Produced. STATE RIGHTS MEN—write for prices. EXHIBITORS—write for booking.

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3000 ft.—6 times a week..... 18.00
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MANUFACTURERS' SYNOPSES of FILMS

SHE

Thanhouser Release, December 26

Part One

The first scene shows us the outer court of the temple in Egypt, in the year 350 B. C. Here Amenartas, Pharaoh's daughter, waits to meet her love, Kallikrates (the strong and beautiful). He has just taken the vows, becoming a Priest of Isis. She urges him to renounce these vows and flee with her from Egypt.

We next see them during the sacrificial ceremony in the temple. The young priest goes about his sacred office constantly feeling the eyes of the woman he loves upon him. At the close of the ceremony he can resist her appeal no longer and they make their escape.

They fly through the city.

They leave the city behind them and on the desert meet some friendly Arabs. The young priest is weak from fasting, and his wife secures for him the camel owned by an Arab chief so that they may continue their journey.

On camel back they journey through the desert.

They thank their Arab friends, leave them, and on foot make their way to the water's edge.

After traveling "twice twelve moons" they land, with their infant son, on the coast of Africa, near a rocky eminence, known from its peculiar shape as the Negro's Head. They traverse up the river near this rock, in search of a sheltered spot to camp.

In her cave in the hollow mountain, "She," the white witch of Africa, who has learned the secret of eternal youth, sees the approach of the Egyptian by her magic power. "She" determines that he is the perfect man, that "She" will have him bathe with her in the fires of eternal youth, and together they will rule the world. "She" summons him.

In his camp in the desert the messengers of "She" find Kallikrates, his wife and child, and bring them before "She."

"She" shows the Egyptian the fires of eternal youth and offers him her love, but when he remains true to the love of his wife, "She" strikes him dead. His wife, Amenartas, escapes with her child.

At the river bank the wife embarks with her child whom she calls Tisisthanes (the avenger). She swears that this child shall return and avenge his father's death, or if not he, his male descendants.

Over the smouldering fires of eternal strife, "She" tries in vain to restore the vital spark to the body of the man she loved.

Unable to give her loved one life "She" has his body mummified by a marvelous process which makes him look as though he did but sleep. Besides her dead love "She" weeps and prays, that though "She" cannot restore him to life, some day, though it be in the remote centuries to come, her love will be reincarnated, and return to claim her.

Part Two

We now see a room in England in the year 1885 A. D. Holly, an Englishman, whose face is so ugly that it has won him the appellation of "the monster," receives, by the will of his friend, the fortunes and custody of that friend's son, Leo Vincent. This child is the direct descendant of the Priest of Isis whom "She" destroyed centuries before. With the child is sent a letter of instructions and an antique chest. The letter explains that Leo is to open the chest on his twenty-fifth birthday and follow the instructions it contains.

Through the ages "She" waits beside the body of her dead love, still praying for his reincarnation and return.

On his twenty-fifth birthday, Leo opens the chest and finds in it the story of his ancient ancestor and the information that although many men of his family had spent their lives in seeking "She," none of them had ever found her. Leo also finds instructions to carry on the work, to seek "She," learn her secret of eternal youth, and then destroy her. Leo determines to set out on the mission.

Leo and his guardian, Holly, approach the shores of Africa and note the strange rock, Negro's Head.

"She," in her cave, sees in a vision, Leo approaching. He strongly resembles his ancient ancestor, and "She" firmly believes he is the reincarnation of her ancient lover. "She" sends for him.

Through rocky caverns Leo's boat glides up the river toward the hollow mountain.

At an ancient landing place, now fallen into ruins, Leo's boat is stopped by a tribe of natives, who pay allegiance to "She-Who-Must-Be-Obeyed."

They blindfold Leo and Holly and lead them to the cave of "She."

"She" welcomes Leo as her lost love. He tells her he has come to destroy her, to avenge the death of his ancestor. "She" gives him the knife from her own girdle and, baring her bosom, bids him strike. Before her unveiled beauty, Leo is powerless to destroy her. "She" then bids them follow her and leads them through a strange passage.

In a rocky cavern "She" shows Leo the mummy of his ancient ancestor, and so like is it to the young Englishman that he feels he is gazing upon himself. "She" then destroys the mummy as she feels she has found her living love.

"She" leads Holly and Leo over a rocky precipice to the cave containing the "fires of eternal youth." "She" begs Leo to step into the flame so that he, too, will never die. Leo fears to take the step. To encourage him "She" steps first into the flames. The quality of the fire has changed in the centuries since "She" last bathed in them. "She" suddenly shrivels up before the eyes of the astonished men. "She" grows suddenly old, until she resembles an ape. With outstretched arms, and a cry to Leo not to forget her, "She" dies.

Holly and Leo, half-crazed with the terrible sight they have witnessed, find their way back to the native village. They are directed, by an overland route, as to how they can leave the country and they do so.

Safely returned to England, Leo, whose golden hair has been turned white from his horrible experiences, destroys all records of "She," the mysterious. His family has been avenged.

THE EXPERT'S REPORT

Thanhouser Release, December 29

The president of a great oil company hires a noted expert to investigate certain lands in a nearby town. The president knows the expert by reputation only, but his standing is high, and he is vouched for by one of the heavy stockholders.

The expert accepts the commission, and visits the town. There he meets a widow, with two daughters, who owns a farm which she has heretofore regarded as of trifling value. But the young man brings joy to the family by telling them, after his inspection, that their land is undoubtedly oil property, and worth a fortune.

A neighbor of the widow's has tried to curry favor with the expert, hoping thereby to sell his father's property, but the man from the city, while he willingly inspects the property, declares that it is worthless.

When the expert, his work completed, starts toward the railroad station, en route to the city, he again meets the

son of the landowner, who asks for a final hearing. In the villager's rude shack they talk the matter over. They quarrel and finally come to blows.

Late that night a man, bound hand and foot, is thrown into a dried-up well. In the morning the president of the oil company again meets his expert, who declares that the widow's property is valueless, but that the land of the surly neighbor is a wonderful site.

Aroused to enthusiasm by his expert's report, the president goes post-haste to the village, accompanied by his employee. There he meets the aged landowner and after much dickering they agree upon a price.

In the meantime, the widow's two daughters, while wandering through the countryside, hear cries for help and locate the man in the well. Alone and unaided they rescue him. The story he tells causes them to hasten with him to the shack, where he tells the president of the oil company of his experiences. The result is that a carefully planned plot is blocked at the very moment that it seemed certain of success.

THE GOLD LUST

American Release, December 21

The sheriff's daughter learns to love Jack Caxton, but her father is very much displeased, as he wishes her to marry his young foreman. The daughter feels an instinctive dislike for the foreman, but her father is insistent. Apparently respectable, the foreman has companions who are reckless and willing to do his bidding. Learning that a large consignment of money is at the bank, the foreman visits the saloon in search of his pals and finding one of them, urges him to rob the bank. In effecting the holdup, the cashier puts up such a strong resistance that he is killed. A cowboy riding by notifies the sheriff, and taking the treacherous foreman with him, he starts on the trail of the bank robber. He sends the cowboys in search in another direction. Coming up with the robber, a brisk fight ensues and he is killed and the gold recovered.

Knowing that the sheriff's daughter scorns him, and the lust for gold overcoming him, the foreman shoots the sheriff and steals the gold. He returns to the sheriff's house and tells the daughter that her father was wounded by the robber and had sent for her, his plan being to kidnap her and leave the country with the girl and the gold. Jack Caxton comes upon the sheriff and learns the truth. The sheriff dies and the posse, coming up, imagine he is guilty of murder. He calls their attention to the approaching figures of the foreman and the sheriff's daughter. They hastily conceal themselves and hear the foreman map out his plans to the frightened girl. He is overpowered and led away by the posse and Caxton remains to comfort his grieving sweetheart.

BONITA OF EL CAJON

American Release, December 28

Bonita was the daughter of the leader of a gang of outlaws. She had never known female companionship and had grown up in her father's camp of lawless, reckless men as free as the birds in her mountain ranges.

One day her father's lieutenant ventured down the mountain and finding a beautiful girl outside her home attempted to kiss her. Freeing herself, she secured a gun from the house and returned to find her assailant gone. When her lover, Jack Dickson, of the rangers, called she told him of the outlaw's attack and he departed into the mountains to locate and punish her assailant.

Reconnoitering in the mountains, Jack meets Bonita and the care-free, happy girl is deeply impressed with the handsome ranger. Their meeting is observed by the lieutenant and he informs Bonita's father. When Bonita returns, she is told that when she sees the ranger again she must decoy him into camp, as he is dangerous. But Bonita, instead, warns the ranger of the outlaw's intentions. He departs to bring his posse and Bonita, loyal to her father, returns with a warning of the rangers' contemplated raid. They break camp, and while the rangers are searching for them the outlaws arrive at the home of the ranger's sweetheart, for the lieutenant has determined to make the plucky girl his wife and also to use her as a club to hold off the attack on their camp. She is turned over to the care of Bonita and the mountain-bred girl is full of wonder when she sees the beauty and grace of her charge. She attempts to imitate her grace and manner. She sees a locket around the captive's neck and examines it curiously. She accidently touches the spring and the locket opens disclosing the handsome, smiling face of the ranger. She asks her captive who he is and learns that the ranger is engaged to her. Bonita is full of jealous fury, but at last her passion subsides and she determines to rescue the girl for the ranger. This she accomplishes by exchanging places with the captive and sends her to her lover down the mountains.

The ranger's sweetheart shows him the way back to the outlaws' camp. The old outlaw, surprised by the sudden attack, points his gun at his daughter, thinking she is the captive girl, and warns the rangers that he will kill her instantly if they come nearer. Bonita turns and laughs at her father. He attempts to shoot the ranger, but Bonita, divining his intentions, throws herself in front of the ranger and receives the bullet intended for the man she had learned to love. The ranger's gun barks in return and the old outlaw joins his daughter in the Great Beyond. The ranger's posse takes care of the other outlaws while the ranger and his sweetheart kneel beside the body of little Bonita of El Cajon.

THE DUEL OF CANDLES

American Release, December 25

The widow's daughter has two suitors, one a poor prospector and the other apparently a prosperous ranchman, but in reality the leader of a gang of horse thieves. The horse thief, smooth and diplomatic, wins the widow's favor by bringing her gifts and buying the produce of her garden. But honest love will not be denied and the girl gives her heart to the poor prospector and the mother at last gives a reluctant consent. The horse thief, learning that she is betrothed to his rival, plans to kidnap the prospector and make the girl believe that he had trifled with her love. He captures the prospector at work, and his gang carries the struggling man to the horse thief's camp.

The horse thief writes a letter telling the girl that he has struck pay dirt and is going East to marry a former sweetheart, and then forges the prospector's name to it. He delivers the note to the girl's mother and pressure is brought to bear on the grief-stricken girl. Believing her lover is faithless, she is persuaded to marry the horse thief. The prospector, in the horse thief's camp, befriends the camp cook and the first opportunity that presents itself the old man liberates his benefactor and later pays the penalty of his life for allowing the prospector to escape. The prospector hurries to his sweetheart's home to learn that she is wedded to his enemy.

Half-crazed with grief, he goes to her new home and finds her alone. The unhappy wife begs him to take her away, but he points out to her that she is the legal wife of his enemy. They hear the husband returning and the prospector draws the gun given him by the camp cook. He denounces the horse thief, who pleads for a chance for his life. He agrees to give him a chance and bids the wife to leave the room. Pointing to an unlighted candle in the room, he tells the horse thief to bring it and light it beside the other candle on the table. Each has a candle, and the one that burns out first must die by his own hand. They swear it on the Bible and then sit down to watch the decree of fate. Outside the door, the wife waits in an agony of suspense.

At last the husband's candle goes out and with a sob of despair, he arises and places the muzzle of his gun to his temple. Then his treacherous nature asserts itself and he wheels and attempts to murder the victor. In a desperate struggle, the horse thief's gun goes off and he falls mortally wounded. The wife screams in terror and rushing in, she finds that fate has liberated her from a distasteful union.

A PAIR OF GLOVES

Imp Release, December 23

The average young woman is very suspicious when she finds her husband in possession of some strange articles of feminine apparel. A married man cannot be too careful to avoid carrying something in his clothes which belongs to a lady other than his wife.

A pair of ladies' gloves was found in Jim Robertson's overcoat by that lively young man's pretty little wife. Of course they belong to the "other lady," or "some other lady." Anyhow they didn't belong to Jim's wife, who, jumping to a naturally feminine conclusion that Jim was playing double, rushed home to her parents for consolation. Then the trouble starts for poor Jim. It is ultimately shown that the offending pair of gloves were placed in hubby's pocket by mistake, but not before there has been much unhappiness of the comedy kind.

The complications and cross-play give the Imp comedians an opportunity for some smart acting of the humorous kind which always please a moving picture audience. On the same reel is

NIAGARA FALLS CELEBRATION

The presence of some Canadian soldiers on United States soil at a recent Niagara celebration, is one of the

many features shown in the film that preceded the descent of the falls in a barrel by the intrepid Leach. The district was en fete.

We see Leach preparing to enter the barrel. Then we trace the progress of the tiny vessel through the rapids and whirlpool. Finally he is seen coming out of the barrel. Incidentally an airship joins in the celebration, and at the conclusion of Leach's feat a flock of carrier pigeons is let loose.

There are views of the "Maid of the Mist" under the falls, and of the bridge with a train at rest upon it, above the falls. The picture gives some vivid representations of the tumultuous waters, and Leach's progress is clearly traced through them.

ON THE STROKE OF THREE
Imp Release, Dec. 25

At the crisis of a life, Joe Perkins was confronted by a grave problem. Forgery would save the girl he loved, as well as her father, from ruin. Should he take the risk?

He had led a foolish and vicious life in his earlier days. Farmer White gave him a job, and there was his opportunity to make good under new conditions. And Joe did make good. What was more to the point, Joe fell in love with Agnes, old White's daughter, and Agnes fell in love with Joe.

Then came the crisis. Farmer White went to town on business. While he was away news reached Joe that there was a run on the local bank. All Farmer White's money was there—$12,000. Joe had been a forger. Should he go back to his old game, forge a check, get the $12,000 out of the bank and save Farmer White and his daughter? He took the risk, wrote out the check, and got the money from the bank on the stroke of three.

Up in New York, Farmer White read the news of the crash. Going home, as he thought, a ruined man, he was confronted by Joe, who confessed all; was forgiven; was united to the girl he loved.

Joe had taken a risk which saved three people from misery and injured nobody.

THE PORTRAIT
Imp Release, December 28

While painting the demure little model, Vera, who sat to him day after day, Reginald Spencer was unconscious of the fact that she was falling very deeply in love with him. When her day's work was done and she returned to her room, her greatest happiness was to think of the handsome young artist in whose presence she always took such deep but concealed delight.

Success comes Reginald's way and he has a commission to paint the portrait of a handsome society girl. Between the artist and this lady something like affection springs up and poor little Vera finds herself out in the cold. But with feminine intuition she is not long in discovering that she has a rival, whom she identifies with the original of the portrait that Spencer is lavishing so much time on.

There is to be a private view of the portrait in the artist's studio. The society girl, her mother and several friends arrive, only to discover, when Spencer draws aside the curtain, concealing the masterpiece from view, that it has been hacked and cut out of all recognition. Of course, the society people desert him on this terrible catastrophe and he is left in the depths of misery.

Poor little Vera creeps in to confess that she was guilty of the destruction of the picture and avows love for him as her reason for it. Spencer repulses the girl, and off she goes in her despair to commit suicide. In the nick of time Spencer appears to prevent her mad act and realizing how much she loves him and he loves her, a happy ending is assured.

BONNIE OF THE HILLS
Champion Release, December 25

Bonnie is alone in the world—but a short while before her dear old daddy was put away beneath the sod. She is tenderly patting the grave and caressing the headstone, when there come on the scene two Eastern hunters, as their dress testify. The elder of the two is exhausted, and the younger man, who is the son, makes known their predicament to the huntress, who invites them to her shack.

Straightaway the two young people fall in love, but the boy's father will have none of it. Such nonsense! And the girl, possessing a high-strung vanity, can never give her heart when the covering is so uncouth; and so they part, not, however, without an understanding. Around the girl's neck the Eastern lad places a gold locket, given him by his sweet little sister, and which contains his sister's photo and his own.

Now Bonnie had a staked claim that her father left her, and nobody knew of it. So one day she started East for a certain young ladies' academy, conducted by a Miss Argyle. Can you imagine how the girls guyed the new applicant? But money talks, and when the principal saw the heap of money our heroine carried, there was no question about the cordiality of her reception. Time wore on. A young girl came to the school for whom Bonnie formed a deep attachment. And it so chanced that this was the sister of the man Bonnie loved, and whose locket she was wearing.

Bonnie was now a polished young lady. But she had not forgotten her Western education, or rather her "bringing up." But now for the sequel. Bonnie and her chum were out riding one day when who should chance along but her companion's father and brother. An introduction followed, but there was no recognition on either side. However, they drove on in their auto. At a loney spot in the road two highwaymen surprised them and they were forced to alight.

As her sweetheart's father stepped from the machine Bonnie noticed that his coat pocket held a trusty gun. In an instant she turned the tables on the outwitted outlaws; up went their hands, and as prisoners they entered the machine and were driven to police headquarters. A few hours later the little chum was explaining to her mother Bonnie's part in the adventure. Then father and son came in from the station, and lo! and behold! they recognized in our heroine the lovely young huntress who had befriended them. At the time of the auto drive Bonnie had worn a veil, and therefore they had not known her. But now, however, the young couple embraced to their hearts' desire, to the keen satisfaction of all.

THE DOCTOR'S CLOSE CALL
Champion Release, December 27

The young doctor, who is run down in his health through his devotion to his profession, gains our sympathy, not only because he is really one of those likable sort of fellows, but more especially on account of the girl who has given him her whole heart. There can be no mistaking the profundity of her passion for the young medical man, and when she realizes that the parting must come her grief is pitiable to behold. "The whole world loves a lover." No wonder, then, that we become interested in what follows.

In the West the young doctor is soon on the high road to recovery. Out in the wilds he does a service to a young rustler who has been injured, and, like the good Samaritan, he asks no questions of his patient, but simply ministered to the ailment, thus winning the gratitude of the band. They constrained him to stay among them for a while, which he did, not knowing their true status. But one fine day they were attacked by cowboys, and the doctor, of course, had to pitch in and do his share of the gun-work. With two others he was captured, and then he saw that he had been among horse thieves.

It wasn't long before he and his comrades were threatened with hanging, when their captors decorated them with a hempen tie. It seemed to be "all up" with the doctor. But that faithful little girl back East had been watching daily for his return. Her fidelity is rewarded. A morning paper described the capture of the rustlers, giving their photos, and one of which bore the likeness of her heart's desire, the young doctor.

She got her father on the phone immediately—he was a Senator—and soon he made his influence felt at Washington, getting an order from the Secretary of War to put the town where the arrest was made under martial law—and thus, in the very nick of time, when the doctor and his two companions were about to swing, they were saved by the Government troops.

The Senator and his daughter at once made for the town, and upon their arrival the Eastern lassie became the recipient of one of the biggest bear hugs she had ever experienced—for the young doctor had become a veritable Hercules, his strength being fully restored.

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THE LOVE CHASE

Nestor Release, December 18

Wealthy George Balker has two ailments, a gouty foot and a lovely daughter. The gout keeps him from taking active part in the doings of Daisy, the daughter, who persists to disobey and displease papa for the love of handsome Walter Coxsey. Joe, the faithful valet, however, is ever vigilant, and proves to be no small stumbling block in the tortuous path of true love.

Walter, with the aid of many disguises, succeeds in taking Daisy away from home, and, although the alert Joe and gouty George promptly give chase, the lovers lead from start to finish. The most strenuous efforts of the valet are made null and void. The gout necessitates slow going for the pursuers, while the pursued ones fly because "love lends wings."

After a most eventful and exciting chase the modest office of Hiram Bassell, justice of the peace, is invaded. The good old judge needs the money, and, in a twinkling, Daisy ceases to be a Balker and is transformed into Mrs. Coxsey. Papa Balker, semi-supported and quasi-pushed by Joe, arrives on the scene, and balks for all he's worth. While the parental storm is at its height, the gouty foot makes a kick at Walter, who sidesteps quite scientifically, causing the gout to commit suicide by colliding with a solid object. Ouch! and again, ouch! Then papa straightens up and a beatific smile spreads over his face. Unaided, he walks nimbly over to his son-in-law and fervently grasps his hand.

THE NEW RANCH OWNER

Nestor Release, December 20

The announcement that Sir Henry Arling, the new owner of Circle X ranch, intended to raise sheep instead of cattle, had excited much unfavorable comment among the cattle raisers of that section, especially as Foreman Raymond's generous offer to buy the place had been met with a curt refusal from the Englishman. This, however, did not one whit dismay the ambitious Mrs. Raymond. If his lordship sold the ranch to her husband and Ned Arnold, Louise might marry the young man and settle down, but if Sir Henry came over to take possession of his property, her daughter should be Lady Arling.

It was thus that matters stood when Lew Marks read in the town's weekly paper that the new owner would arrive the following day. Here was a chance to make a neat little sum. Except in his disguise, he had never been seen, so what would be easier than to waylay Sir Henry, secure his papers, pose as the Englishman, sell the ranch and disappear. Hurrying to their secluded shack, Marks informed his partner of the plan, and the two men were soon on their way to select a lonely spot where it would be safe to tie their prisoner until they had disposed of the property.

The outlaw would have suddenly changed his mind, could he have at that moment observed the tar and feathers that the boys of Circle X ranch, headed by Ned Arnold, were preparing for the young Englishman. But ignorant of all this, Marks carried out his original plans, and was soon in the buckboard which Foreman Raymond had sent to the hotel to convey Sir Henry to his new home. But ere they reached the ranch, the boys, all masked, surrounded the buckboard, and not only tarred and feathered the astonished outlaw, but putting a rope around his waist, compelled him to keep up to their horses' pace. Fortunately for the Englishman, in taking a short cut, they discovered his lordship, and in the confusion, Marks managed to get away. Sir Henry gladdened their hearts by insisting upon instantly returning to the railroad station, while he quickly dispatched a note to John Raymond, stating that the foreman might have the ranch at his own figure.

DESPERATE DESMOND FOILED BY CLAUDE ECLAIRE

Nestor Release, December 23

Rosamond and Claude are having a delightful time out on the lake; the girl is being initiated into the mysteries of piscatorial art. Alas! Desperate Desmond spies them. Aided by his faithful Gomgotz and other wild men, he boards a "moving" islet and quickly succeeds in separating the lovers. While he takes "the female of the species" in one direction, the man-eaters drag Claude toward a large boiling pot, which is cheated of its intended victim by the miraculous appearance of some bird hunters.

The villain and the hapless heroine reach the ship in safety. Bound and gagged, Rosamond is hidden in one of the lifeboats and Desmond proceeds to do the stowaway stunt by concealing himself in the interior of a barrel.

With the aid of a powerful field glass, Claude sees the situation and rushes to the wireless station. Marconigrams flash back and forth between ship and station, then captain and crew search for Desmond, whose hiding place is finally discovered through cigarette smoke issuing from the barrel's bunghole. Claude and the hunters join the sailors and force the villain to uncover the whereabouts of Rosamond. Reunited, the lovers are happy again.

This time Desperate Desmond shall not be permitted to escape, and accordingly he is locked into a large safe and thrown overboard. Foiled, but not forever! The heavy safe rapidly descends to the depths of the marine regions and lands upon an immense turtle, startling various sea monsters. Rather proud of its strange load, the turtle ascends to the surface and slowly but surely makes for the penitentiary. Here, a safe-breaker, now breaking stones, opens the safe, and the wicked Desmond is himself again. The dyed-in-the-wool villain again demonstrates that there is some good in the worst of us, by letting the safe-breaker break jail and depart with him on the turtle's back. Rosamond and Claude, beware! Desmond is one of the few who "come back."

THE TIE THAT BINDS

Comet Release, Dec. 25

Mr. and Mrs. Edward Wallace are an apparently happy couple. They have a luxuriously furnished home, servants, etc., and an air of bliss and contentment seems to pervade the place. But the pair soon elect to disagree, and through a number of quarrels become eventually estranged. The first tiff occurs at the breakfast table, and it is continued when the question of naming the baby at the christening arises. Hubby has his views anent the matter, and wife has hers. Bitter words follow, and Mr. Wallace departs, vowing he will never see his wife or baby again. The wife tries to persuade him to remain, but her pleadings are all in vain. Two years pass. Mr. Wallace is lonely, and as he takes the picture of his little one he sighs and longs to clasp his child to his heart. Another scene shows the wife with her darling. Baby is playing on the floor. The wife is lonely for her husband. She looks at his picture in a locket which she wears around her neck, removes it and hangs it around her child's neck. Baby soon falls asleep and the mother then gently tucks it into a small wicker basket, attaches a tag on which is written, "Open immediately and feed," and carries her precious burden to her husband's apartments. Mr. Wallace is out and the wife hides behind a pair of portieres awaiting developments. Soon Mr. Wallace returns, and seeing the basket and note, expresses surprise. He opens the basket, and discovering the locket and his picture realizes that the little charge before him is his own son. His joy is unbounded, and clutching his offspring again to his heart unconsciously calls for the mother. Of course, the wife appears, and there is an immediate reconciliation.

THE CRUDE MISS PRUDE

Comet Release, Dec. 29

Miss Priscilla Prude is a resourceful old maid. She decides upon matrimony, and is inclined to believe that her chances of capturing a husband will be enhanced if she has a chaperone. She engages Pansy Blossom, a very pretty young woman. Hullie Baxter calls on Miss Prude, but when he sees Pansy he forthwith transfers his affections to Pansy and elopes with her.

Professor Studly is the next caller. Priscilla has hired another chaperone. She is Miss Bookstorm, a plain and unattractive female. Miss Bookstorm and the professor get to discussing things, and find that their ideals are in common with each other. Priscilla is bored and falls asleep. The professor and Miss Bookstorm then make violent love to each other. When Priscilla wakes and sees the pair in fond embrace she orders them out of the house.

The last chaperone engaged is Mrs. McInscare. The latter has nothing in the way of looks to recommend her. In fact, she is extremely homely and repulsive looking. Mr. Popaway calls, and when he sees Mrs. McInscare he leaves the premises without word or warning. This is the final straw. She must get a husband at all hazards. "I know what I will do," she ruminates. "I'll hire out myself as a chaperone, and see what luck I'll have. Then to the same agency she makes her way. Then she tells the boss of the establishment that she wants a job as chaperone.

May Jones engages her. Johnny Wilson calls on May, and when Miss Prude sees Johnny kiss May's hand, Priscilla is so shocked at the impropriety of the procedure that she admonishes May and sends her to her room. Left all alone with Johnny, Priscilla proposes to him. She artfully convinces Johnny that young girls as a rule are a frivolous lot, and that if he wants a wife why not take one who knows how to conduct herself properly. Johnny agrees to her way of thinking and Priscilla eventually wins him for a husband.

THE ACTRESS

Majestic Release, Dec. 24

It is the last rehearsal of the new play, upon whose success depends the fortunes of John Millroy—a season's profitable work for the artists of the company—the prosperity of the theater and its employees, and last, but not at all least, the reputation of the star, winsome Ellen Duran.

Ellen Duran has at last succeeded in securing a part that gives to the full, opportunity for displaying all the dainty graces and coquetries of a maiden charming enough to win the hearts of an audience as well as those of the actors playing opposite her. The company has rehearsed almost up to the hour of the opening of the play, and the manager has sent out for refreshments in order that the almost exhausted people may not be required to leave the theater for the little time left before the fateful call of half hour which must find them all in their dressing rooms.

Ellen, however, refuses the food offered her by her maid, and after an anxious moment over the phone, runs to the manager and tells him she must go to her home at once. Her child, a little girl of six, is critically ill at home with pneumonia, and she has just received word that the little one is much worse. Millroy places his car at her disposal, and she hurries home to find the state of affairs even more alarming than she had anticipated. The baby's little feet are straying perilously close to the river, which all must cross, and while her mother has been bravely at work perfecting the little tricks which shall that night win a thousand hearts to laughter—little arms have reached out vainly for the mother that hungered to be there to comfort.

The doctor's words are not needed to tell her of her child's condition and the mother's heart is lashed by remorse at the baby's cry, "Mamma—mamma—I want my mamma."

The tears come to the manager's eyes, but he turns to the sobbing little woman, and silently shows her the time. She looks up at him in agony—that hard little tick of the watch is calling to her—shouting to her—her duty to that public which is now snuggling complacently over good dinners discussing its prospective pleasure in the evening's entertainment she will afford.

Let the watch tick its grim reminder, let it shout a command—that little child's feeble cry tops and drowns all else, and the mother, no longer the actress, refuses to leave her child. The manager flies back to the theater, but a vain hope that somebody else may be able to play her part is soon crushed. He looks at the stricken company, a short time before alive with joy and anticipation. He hears the growls of the impatient first night audience—he has broken faith with them—he sees a thousand thumbs pointing down—he looks into the white faces of the stage manager and the leading man and knows their thought—she must play the part.

The mother is torn from her child, and out of the house goes a woman with baby cries ringing in her ears, and before her eyes an ever present vision of baby arms reaching out vainly for their mother—reaching out feebly and then still more feebly until——

Into her dressing room flies the actress, and all through that terrible night a dainty little ingenue makes men and women chuckle with laughter that even after her exit comes dully but audibly to her ears, as with white lips and staring eyes she stands at the telephone demanding news of her child—news that is never of a nature to give one moment's peace to that racked mother soul.

There comes a time when physician and nurse engaged to their utmost in administering oxygen to the baby cannot answer that desperate phone call, and the actress is fairly carried to the wing fighting to retain possession of that slender connecting wire. Her cue comes, she darts in the entrance door and appears upon the stage a mischievous, pouting, laughingly alluring bit of femininity, that causes an old gentleman in the audience to nudge his neighbor with the remark "she is the true spirit of joyous and as yet unhurt youth."

The play ends, and only kept on her feet by the desire to reach her child's bedside the actress is taken to her home. There is a terrible moment in the hall outside of the bedroom door where a weary haggard nurse holds up a warning finger and then the mother flies past her into the room where the tired physician catches her, and in answer points to the child, while a quiet smile of content lightens up his face.

The crisis has safely passed, and too bitter a price has not been paid by the little mother for her obedience to the call of her profession.

THE SIGN OF THE HELMET

Powers Release, Dec. 26

Your little pal who tramps the country for a living has got to have quick wits — either that, or starve; and you never heard of Weary Willy coming to an untimely end by the empty stomach route. He is quick to see any opportunity that may mean acquiring something for nothing, particularly in the food line, but especially in the drink line, and most especially if said drink is of amber hue, with a reasonable amount of foam over the amber. See?

He learns that at a certain saloon the sight of a policeman's helmet showing over the swinging door meant a free drink for the officer, and later, when Willie comes in possession of a helmet he begins to play the trick to a fine point. He even gets his friend, Waggles, in on the good thing. As might not be expected, they do not get the worst of it in the long run, for the little fellow is not only brainy, but muscular as well, and for once in the life of a tie-walker, the common enemy which wears blue and brass buttons is completely vanquished.

On the same reel—

WHERE STEEL MEETS CLOUD

Little do we know of the brawny structural iron workers who battle with death daily in their perilous work of building for man the gigantic skyscrapers that his modern business life demands. Holding tenaciously to a thin rib of steel that hangs hundreds of feet in the air, he braves a horrible death every second of his day's work, high up near the clouds, with frail, narrow planks that defy the most sure-footed, to walk on. On the end of a cable, a monster derrick swings him out, high over the heads of the gaping multitude, a mere speck against the sky.

The Powers camera man almost lost his life in photographing this dare-devil work, to do which most men would not accept a king's ransom.

A MAIL-BAG ROMANCE

Powers Release, Dec. 30

How'd you like to be the girl for whom each mail brings nice things? Jack and Tom carry the mails on the same route, and both are just crazy about Dotty. Tom, with the morning mail, brings her candy, and Jack, with the next mail brings some other dainty favor. But this kind of a seesaw game becomes a little slow for Tom, so he begins to plot to get rid of his rival.

There's nothing more sacred in the charge of the mail carrier than the registered letters that are entrusted to his care, and Tom one day manages to make it appear as if Jack had done away with the valuable contents of one; in fact, the opened envelope is found in Jack's desk, the evidence is strongly incriminating and poor Jack winds up in a felon's cell. Tom convinces Dotty that the charge is true, and wins her heart.

But that does not end matters, for even after years, inexplicable fate will claim her own, and so it comes to pass that when Tom meets with an accident that brings him to his deathbed, the better man in him refuses to meet his Maker with a lie on his lips. So, just before he breathes his last, he tells the story of his own crime that opens the prison doors for Jack.

And Jack captures the widow.

A JAPANESE LOVE STORY

Luxe Release, Dec. 22

Lieutenant Mordaunt and his little sweetheart, Yum, Yum, pass many pleasant hours in the land of the Rising Sun So winning are the ways of the little Japanese maiden, that Jack Tar falls very, very deeply in love with her. When love enters all else is forgotten, and thus, when the time for the departure of the fleet arrives, the lieutenant awakens to find that it was all a dream, and that it is now time to be up and doing and leave his little sweetheart behind him. The fleet returns to port, and Mordaunt goes home to his people. Staying at the house are three of his cousins, who greet him boisterously, for, being female cousins, they look forward to jolly times with the breezy sailor. Mordaunt's thoughts still turn to the land of the Rising Sun and to his little sweetheart far across the ocean. To their great disappointment, the cousins find a great change in their once cheerful playmate. In place of the breezy sailor-man is a poor love-sick swain, who can do naught else but sigh the hours away. The girls find the source of the trouble in the shape of a half-finished letter to Japan, and they decide to have some fun. Arraying themselves in Japanese clothes, they annoy their cousin considerably by appearing before him in the garb he loves so well, only to disappear again into a thicket or behind a tree. Finally, the tormentors are surprised to see their big, manly cousin burst into tears. From that moment Mordaunt becomes more

and more melancholy, and in fact his parents begin to entertain grave fears as to his health. Meanwhile, the little Japanese girl beyond the seas has not remained idle. With the energy and enterprise of her race, she has decided to follow her lover beyond the seas After a long and weary voyage, the little Japanese maiden arrives in Europe. Have carefully rehearsed her part beforehand, the winsome Yum Yum finds little difficulty in finding her way to her lover, who is by this time desperately ill. At first Mordaunt does not recognize Yum Yum on account of her European dress, which becomes her so well, but when she again dons the kimono and flaunts her dainty fan the lieutenant recognizes her, and all their troubles are forgotten.

LOCKED IN THE VAULTS

Reliance Release, December 20

RELIANCE.

Robert Tyler, the son of a wealthy broker, marries a stenographer, and is disowned by his father. A baby is born to the young couple and Robert hopes this will soften his father's heart, but his letter is returned unopened. Several years elapse, and the young couple face hard times owing to the loss of Robert's position. Mrs. Tyler resolves to go to work, and in scanning the "Help Wanted" columns sees an ad of Robert's father for a stenographer, and secures the position under her maiden name. One night she is compelled to work late and Robert and the little girl go to the office to call for her. The baby wanders into the vault and is accidentally locked in by Mrs. Tyler. Robert's father is the only one who has the combination, and he calls him up. He is unable to talk to his father, however, for hearing his son's voice the old man promptly hangs up the receiver. In a frenzy, he dashes off to his father's house. The father tries to elude his son, but is grasped by the shoulders and thrown into a chair while the younger man forces him to listen. Horrified, the old man orders his auto and rushes to the office, where the child is released. A reconciliation between father and son is brought about by the child.

THE DOCTOR'S DILEMMA

Reliance Release, December 23

The surgeon discovers that his wife loves another man, and tries ineffectually to compel her to disclose his identity. They quarrel and he leaves for his office. He is called to an accident case, the patient being unconscious. The doctor finds a letter on the desk from his wife to the man, proving him the mysterious lover. In the first moment of rage the doctor puts away his instruments and starts to leave, but his sense of duty masters and he saves the man's life. When the latter is convalescent the doctor confronts him. The man begs forgiveness and writes a letter to the wife telling her of the nobleness of her husband's character, and saying good-bye forever. The doctor gives the letter to his wife, and she realizes that her infatuation for the other man has been replaced by love for her own husband. On the same reel:

A PAIR OF SHOES

The children of a shoe merchant break their doll, and the father comforts them, arranges the doll's remains in a shoe box and tells them to bury it. A hurried purchaser comes in, quickly buys a pair of shoes, and dashing out grabs the wrong box with the broken doll. Arriving home he finds a telegram from his fiancée saying that she will meet him at the ferry, and that the wedding party will go direct from there to the church. On the ferry the man takes off his old shoes and throws them overboard before opening the box. His surprise can well be imagined when he finds the broken doll. The waiting bride and her family consider that the shoeless bridegroom has insulted them, and giving him a sound beating the bride refuses to marry him.

THE MARTYR

Rex Release, December 21

Dedicated to our mothers.

When the curtains are drawn on Christmas night (or, for that matter, on any other night), when the fire is ablaze and you leave the ruddy glare of the hearth to peep out through the windows upon a frozen world, and perhaps in your warmheartedness give some of your store to a miserable creature passing by—remember your mother! When the Yuletide has elapsed and the joys and festivities of the season are but a memory—include in the memory your mother! For too many of her have only ingratitude and infidelity for their pains and sacrifices. Men, respect the mothers of you, for theirs is the only love that never falters.

It is Christmas, 1880. Mother and father and married brother Ned and his wife and baby and Cleo, the sweetest girl in the family for other reasons then that she is the only one, and the youngest son Bert are all gathered about the festive board. Ned tells his family he has a promising offer to go to England, and with well wishes and fond goodbyes he departs. While the others laugh and chat with the Christmas gaiety of young souls, the mother draws aside and weeps for the loss of her first-born, going away perhaps forever. But the years linger not, and with them go sorrow and pang——

Comes a new Christmas, new joys—and new sorrows. It is 1890. Another bird has tried its wing—Cleo has married. After the dinner she and her husband depart. The younger son, meantime, has gone the way of many others who have faced two paths and selected the wider, and has chosen the down grade and degradation. He leaves the house to join the fast set of whom he is one. He returns home very late, intoxicated. The father has locked the door, intending to keep him out of the house as a punishment. But the little mother stealthily and silently opens the door, and waits long hours for the wayward son's return. So the dreary months go and the weary years speed by and it is Christmas, 1900. The father has crossed the vale that leads into the veiled domains. Mother is living in her daughter's home. Her son-in-law has taken his aged mother to live with them, and looks upon both old women with displeasure. Mother notices and knows, and decides to go her own lone way. With shattered hopes and a broken heart, she leaves. And the years go by. It is Christmas, 1911. Ned has succeeded in making a failure of himself. It is the old tale of sin and vice and the wage they exact. Mother receives a note from him saying that if she does not send enough to pay his fine he will have to go to jail. The last few dollars that stand between her and destitution are sent to the erring youth. . . . Perhaps Ned will never know; if he did perhaps he really would regret it—the aged angel, a martyr to her own mother-love, goes over the hills to the poorhouse!

And when Christmas, 1920, dawns there will be another Sainted Madonna in the Celestial Choir, with a spirit as white as the Christmas snows, ready to bless those who had caused her pain and pang, ready—and eager—to forgive!

Ah, we are blind, blind! Why cannot we see the blessings of a gift until it is snatched from our weak hands? Why can we not appreciate the gift of a great joy before it is lost forever beyond regaining? Why can we not see the light before the darkness enshrouds us! Let us open our eyes!

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Oct. 18—The Conversion of St. Anthony....
Oct. 25—Salambo .....
Nov. 1—Judas (Dr.) .....
Nov. 8—Dolly's Doll .....
Nov. 8—Tweedledum's Motor Car.....
Nov. 15—The Convict's Song (Dr.).....
Nov. 22—The Golden Wedding.....
Nov. 29—The Little Duke.....
Dec. 6—Jorio's Daughter .....
Dec. 13—The Marquis of Lantenac.....

AMERICAN

Nov. 20—The Test (Dr.).....1000
Nov. 23—The Master of the Vineyard.....
Nov. 27—Jolly Bill of the Rollicking R.....
Nov. 30—The Sheriff's Sisters.....
Dec. 4—The Angel of Paradise Ranch (Dr.).1000
Dec. 7—The Smoke of the Forty-Five (Dr.).1000
Dec. 11—The Man Hunt (Dr.).....1000
Dec. 14—Santa Catalina, Magic Isle of the Pacific (Scenic and Educational).1000
Dec. 18—The Last Notch (Dr.).....1000
Dec. 21—The Gold Lost.....1000
Dec. 25—The Duel of Candles.....1000
Dec. 28—Bonita of El Cajon.....1000
Jan. 1—A Midwinter Trip to Los Angeles..1000
Jan. 4—The Misadventures of a Claim Agent (Com. Dr.) 1000
Jan. 8—The Winning of La Mesa.....1000
Jan. 11—The Locket (Dr.).....1000
Jan. 15—The Relentless Law (Dr.).....1000

BISON

Oct. 31—The Cattlemen's War.....
Nov. 3—A Young Squaw's Bravery.....
Nov. 7—A Race for a Bride.....
Nov. 10—Wenona's Broken Promise.....
Nov. 14—The Winning of Wonega.....
Nov. 17—The Ranchman's Mother-in-Law (Com. Dr.) .....
Nov. 21—The Broken Trap.....
Nov. 24—White Fawn's Escape.....
Nov. 24—A Bad Man.....
Nov. 28—A Western One-Night Stand.....
Dec. 1—An Easterner's Peril.....
Dec. 5—The Empty Tepee.....
Dec. 8—A Range Romance.....
Dec. 12—Bar Z's New Cook.....
Dec. 15—The Foreman's Courage .....
Dec. 19—Cowgirls' Pranks .....
Dec. 22—An Indian Martyr.....

CHAMPION

Nov. 20—National Guardsmen and Regulars at Fort Riley, Kansas (Top.)... 950
Nov. 22—When the Sheriff Got His Man (Dr.) 950
Nov. 27—The Mother Goose Series (1st Reel) 950
Nov. 29—The Two Browns..... 950
Dec. 4—Yankee Doodle and Our Navy.....
Dec. 6—The Indian Fortune Teller (Dr.).. 950
Dec. 11—A Traitor on the Staff..... 950
Dec. 13—The Saving of Dan..... 950
Dec. 18—The Coward's Flute..... 950
Dec. 20—By the Decree of Fate..... 950
Dec. 25—Bonnie of the Hills..... 950
Dec. 27—The Doctor's Close Call..... 950

COMET

Dec. 1—The Late Mrs. Early (Dr.).....1000
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Dec. 11—The Ups and Downs of Rafferty (Com.) .....
Dec. 15—Just in Time for Dinner (Dr.)...
Dec. 18—A Game of Bridge (Dr.).....1000
Dec. 22—The Man with the Camera (Dr.).. 985

ECLAIR

Nov. 6—Life Under the Sea (Educational)..
Nov. 13—The Legend of the Eagle (Dr.).... 925
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Nov. 28—Miss Masquerader (Com.).....1000
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Nov. 30—Gussy's Congratulations (Com.)...
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Dec. 7—Manners and Traditions of Piemont (Edu.) 600
Dec. 12—The Musician's Daughter.....
Dec. 14—Her One Day's Dream.....

GREAT NORTHERN

Oct. 7—Barcelona (Scenic) .....
Oct. 14—Secret of the Underground Passage (Dr.) .....
Oct. 21—His Fidelity Investigated (Com.)..
Oct. 28—The Vicissitudes of Fate (Dr.)....
Nov. 4—The Actor as Soldier (Com.).....
Nov. 11—A Woman's Wit (Com.).....
Nov. 18—A Rendezvous in Hyde Park (Com. Dr.) .....
Nov. 18—High Scotland (Scenic).....
Nov. 25—The Theft of Mona Lisa (Com.)..
Dec. 2—The Penalty of Her Ambition (Dr.)
Dec. 9—Buttons and Hooks (Com.).....
Dec. 9—Winter in Switzerland (Scenic)...
Dec. 16—His First Monocle (Com.).....
Dec. 16—Greece .....
Dec. 23—The Twins (Com.).....
Dec. 23—From Ostersund to Storlien.....

IMP

Oct. 12—The Better Way.....
Oct. 16—Uncle Pete's Ruse.....
Oct. 19—The Aggressor .....
Oct. 23—The Biting Business.....
Oct. 26—The Waif .....
Oct. 30—His Dress Shirt.....
Oct. 30—A Few Minutes with Steeplejack Lindholm .....
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Nov. 6—Waiting at the Church (Com.)...1000
Nov. 9—The Wife's Awakening (Dr.).....1000
Nov. 13—The Fallin' Out.....
Nov. 16—Breaking the Seventh Commandment
Nov. 20—From the Bottom of the Sea.....
Nov. 23—Executive Clemency .....
Nov. 27—Uncle's Visit .....
Nov. 30—Over the Hills.....
Dec. 2—Percy the Masher (Com.)..... 750
Dec. 2—President Taft Dedicating the Naval Training Station at Chicago, Ill. 350
Dec. 4—The Dumb Messenger (Dr.).....1000
Dec. 7—Tony and the Stork.....1000
Dec. 9—Her Birthday (Com. Dr.)..... 750
Dec. 9—Columbia Interscholastic Chase.... 350
Dec. 11—Why the Check was Good (Dr.)...1000
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Dec. 18—The Girl and the Half-Back.....
Dec. 21—The Professor .....
Dec. 23—A Pair of Gloves..... 600
Dec. 23—Niagara Falls Celebration..... 400
Dec. 25—A Winning Miss.....1000
Dec. 28—The Portrait 1000

ITALA

Aug. 19—The Blunt Sword.....
Aug. 24—Modern School of Italian Cavalry..
Aug. 26—Foolshead—Chauffeur .....
Aug. 26—For a Straw.....
Sept. 2—Clio and Phyletes.....
Sept. 7—The Infinitive Ways of Providence (Dr.) .....
Sept. 9—Foolshead Hypnotizer (Com.).....
Sept. 9—Toto Has a Purse.....
Sept. 16—The Horse of the Regiment (Com.)
Sept. 16—Foolshead Charges Himself with Removal (Com.) .....
Sept. 23—The Mask of the Red Death.....
Sept. 23—The Hornet .....
Oct. 7—Foolshead a Model Guest.....
Oct. 21—Foolshead Quarrels With His Sweetheart .....
Oct. 28—Toto and the Dummy (Com.).....
Oct. 28—The Rearing of Pheasants (Dr.)..
Nov. 4—Foolshead's Holiday (Com.).....
Nov. 11—A Woman's Wit (Com.).....
Nov. 11—A Victim of Competition.....
Nov. 28—Second Dr. Crippen.....
Nov. 18—Foolshead, a Professor of Innocence
Nov. 18—The Life of Bees.....
Nov. 25—The Tailor Wants His Pay.....
Nov. 25—The King of Noose Throwers.....
Dec. 2—Severed from the World.....

LUX

By Prieur.

Oct. 13—Bill, Police Cyclist (Com.)..... 390
Oct. 20—Bill Pays His Debts (Com.)..... 442
Oct. 20—Henpecked Bertie Goes Fishing (Com.) 514
Oct. 27—Bill, His Wife and the Water (Com.) 455
Oct. 27—Bertie and His Rivals (Com.)..... 472
Nov. 3—Bill and the Bear (Com.)..... 554
Nov. 3—Tommy's Camera (Com.)..... 393
Nov. 10—Bill Taken for a Ghost (Com.).... 426
Nov. 10—The Diversions of a Nursemaid (Com.) 495
Nov. 17—Saas Grund, a Village in the Alps (Sc.) 295
Nov. 17—The Mystery of Beaufort Grange (Dr.) 695
Nov. 24—Bill and Bertie Get Married (Com.) 325
Nov. 24—A Passing Cloud (Dr.)..... 658
Dec. 1—Bill as a Veterinary Surgeon (Com.)
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Dec. 8—The Man in the Auto (Dr.)..... 650
Dec. 8—The Adventures of an Amateur Hypnotist (Com.) 350
Dec. 15—Bill and His Chum Tire of Married Life (Com.) 521
Dec. 15—Mistaken for the Culprit (Dr.).... 459

MAJESTIC

Nov. 26—The Courting of Mary.....
Dec. 3—Love Heeds Not Showers.....
Dec. 10—Keeping Mahel Home .....
Dec. 17—Little Red Riding Hood.....
Dec. 24—The Actress .....
Dec. 31—The Caddy's Dream (Com.)..... 400
Dec. 31—Will You Marry Me (Com.)..... 600

NESTOR FILM COMPANY

Feet

Nov. 20—His Vacation .....
Nov. 22—The Cowboy Pugilist (W. Dr.)....
Nov. 25—Desperate Desmond Pursued by Claude Eclaire (Com. Dr.)....
Nov. 27—Happy Hobo's Help.....
Nov. 29—When the West Was Wild.....
Dec. 2—Western Feud .....
Dec. 2—Mutt and Jeff and the Scheme that Failed .....
Dec. 6—Struck Gold (Dr.).....
Dec. 9—Desperate Desmond Abducts Rosamond (Com. Dr.).....
Dec. 11—Only an Iceman (Com.).....
Dec. 13—The Law of the Range (Dr.).....
Dec. 16—In the Early Days (Dr.).....
Dec. 16—Mutt and Jeff Make the Feathers Fly .....
Dec. 18—The Love Chase (Com.).....
Dec. 20—The New Ranch Owner (Com.)....
Dec. 23—Desperate Desmond Foiled by Claude Eclaire (Com.) .....

POWERS' PICTURE PLAYS

Nov. 7—Mobilization of the American Fleet
Nov. 11—For the Tribe (Dr.).....
Nov. 14—When First We Met (Dr.).....
Nov. 14—The Tell-Tale Parasol (Com.).....
Nov. 18—The Old Leader (Dr.).....
Nov. 21—Rivals (Com.) .....
Nov. 21—Views of Montserrat, Italy (Sc.)..
Nov. 25—Jug o' Rum (Dr.).....
Nov. 28—Too Much Injun (Com.).....
Nov. 28—The Lineman and the Girl.....
Dec. 2—The Wanderer's Return (Dr.).....
Dec. 2—Views of Lake Como (Scenic).....
Dec. 5—The Little Thief (Com. Dr.).....
Dec. 5—The Secret Order of Horns (Com.)
Dec. 9—Two Men and Girl (Dr.).....
Dec. 12—The Little Chaperone (Com.).....
Dec. 12—Views of Genoa, Italy (Scenic)...
Dec. 16—When Heart Wires Cross (Com. Dr.) .....
Dec. 19—Cupid's Big Sister (Com. Dr.).....
Dec. 19—Touring Brussels (Scenic).....
Dec. 23—Hearts of Italy (Dr.).....

RELIANCE

Nov. 15—The Moonshiners .....
Nov. 18—The Injustice of Man.....
Nov. 22—Helpless Man .....
Nov. 25—A Daughter of Italy.....
Nov. 29—Happy Thanksgiving .....
Dec. 2—The Poison Cup.....
Dec. 6—The Turn of the Wheel.....
Dec. 9—The Turnstile .....
Dec. 13—Love and Charity.....
Dec. 16—The Playwright .....
Dec. 16—Just Smile .....
Dec. 23—The Doctor's Dilemma.....
Dec. 23—A Pair of Shoes.....

REPUBLIC

Dec. 16—Six Nations (Part I) .....
Dec. 17—Six Nations (Part II) .....
Dec. 23—Before Yorktown (Part I) .....
Dec. 24—Before Yorktown (Part II) .....
Dec. 30—The Pride of Lexington.....

REX

Nov. 9—Saints and Sinners.....
Nov. 16—The Return .....
Nov. 23—The Price (Dr.).....
Nov. 30—The Strangers .....
Dec. 7—The Measure of a Man (Dr.).....
Dec. 14—Logging Industry in the Northwest
Dec. 21—The Martyr .....

SOLAX COMPANY

Nov. 22—Husbands Wanted (Com.).....
Nov. 24—The Will of Providence (Com. Dr.)
Nov. 29—A Troublesome Picture (Com.)....
Nov. 29—Life on Board a Battleship (Com.)
Dec. 1—A Revolutionary Romance (Mil.)..
Dec. 6—Baby's Choice (Com.).....
Dec. 6—The Paper Making Industry (Ind.)
Dec. 8—The Little Shoe (Dr.).....
Dec. 13—Fickle Bridget (Com.).....
Dec. 15—The Little Kiddie Mine (Dr.).....
Dec. 20—Love, Whiskers and Letters.....
Dec. 22—The Violin Makers of Nuremberg.
Dec. 24—Christmas Presents .....

THANHOUSER COMPANY.

Nov. 3—Their Burglar .....
Nov. 7—The Missing Heir (Dr.).....
Nov. 10—The Last of the Mohicans (Dr.)...
Nov. 14—The Higher—the Fewer (Com.)..
Nov. 17—A Mother's Faith (Dr.).....
Nov. 21—A Master of Millions.....
Nov. 24—The Baseball Bug (Com. Dr.).....
Nov. 28—The Tempest (Dr.).....
Dec. 1—Beneath the Veil (Dr.).....
Dec. 5—The Newsy and the Tramp.....
Dec. 8—Brother Bob's Baby (Com.).....
Dec. 12—The Lady from the Sea.....
Dec. 15—Deacon Debbs (Com.) .....
Dec. 19—The Tomhoy .....
Dec. 22—Cinderella .....
Dec. 26—She (Part I).....
Dec. 29—The Expert's Report.....
Jan. 2—She (Part II).....

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Dec. 14—Her Pet (Com.)	323
Dec. 18—As in a Looking Glass (Dr.).....	
Dec. 21—A Terrible Discovery (Dr.).....	

EDISON

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Dec. 23—Pat Clancy's Adventure (Com.)...	1000
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Dec. 30—Uncle Hiram's List (Com.).....	1000

ESSANAY FILM CO.

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Dec. 2—The Mountain Law (Dr.).....	1000
Dec. 5—The Madman (Dr.).....	1000
Dec. 7—The Long Strike (Dr.).....	1000
Dec. 8—Getting Even with Emily (Com.)..	
Dec. 8—Stray Bullets (Com.).....	1000
Dec. 9—A Frontier Doctor (W. Dr.).....	1000
Dec. 12—The First Man (Com.).....	1000
Dec. 14—The Hack and Schmidt Bout (Com.)	
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Dec. 15—A Goodfellow's Christmas Eve (Dr.)	1000
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Nov. 14—The Outskirts of Paris (Scenic)..	164
Nov. 18—The Reckoning (Dr.).....	875
Nov. 18—A Trip to Saxony.....	150
Nov. 21—The Sealed Confession (Dr.).....	900
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Nov. 25—The Escape from the Dungeon (Dr.)	825
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Nov. 28—A Busy Cupid.....	758
Nov. 28—Review of the Austrian Army.....	232
Dec. 2—The Promoter (Dr.).....	1140
Dec. 5—Jimmie Tricks the Landlady (Com.)	475
Dec. 5—The Challenge (Dr.).....	525
Dec. 9—Camoens, the Portuguese Shakespeare (Dr.)	610
Dec. 9—Important Scenes in Paris, France (Travel)	320
Dec. 12—Heroism (Dr.)	610
Dec. 12—Arabian Customs (Ind.).....	366
Dec. 16—A Queen's Treachery (Dr.).....1000	
Dec. 19—Through the Enemy's Lines (Dr.).	985
Dec. 23—The Maid of Argos (Dr.).....	980

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Nov. 29—The Franciscan Friars of Killarney, Ireland (Top.)	
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Dec. 1—A Glimpse Into the Yellowstone National Park (Sc.).....	
Dec. 4—Arrah-Na-Pogue (3 reels) (Dr.)...3000	
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Nov. 30—A Life Saving School in Australia (Scenic)	
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Dec. 1—Capturing Polar Bear Cubs (Scenic)	
Dec. 1—Examination of the Stomach by the X Rays (Edu.).....	
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Dec. 5—The Secret of the Confessional (Dr.)	
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Dec. 6—Fishing in the Ceram Islands (Sc.)	
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Dec. 8—Eva's Faithful Furniture (Com.)..	
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Dec. 12—Youth Versus Age.....	
Dec. 12—Small Trades in Malacca (Scenic)..	
Dec. 13—The Flower Girl of Las Palmas (Dr.)	
Dec. 14—An Episode of the Early Mormon Days (Dr.)	
Dec. 14—The Magic Suit Case.....	
Dec. 15—In the Grip of Alcohol (Dr.).....	
Dec. 16—A Mother's Remorse (Dr.).....	
Dec. 18—Pathe's Weekly No. 51.....	
Dec. 19—Princess Charming	
Dec. 19—Landscape in Japan (Scenic).....	
Dec. 20—The Fatal Posing (Dr.).....	
Dec. 21—Dad's Smash Up (Com.).....	
Dec. 22—Providential Bread	
Dec. 22—In Japan, Nara, the Park of the Sacred Does (Scenic).....	
Dec. 23—Actor's Hearts (Dr.).....	
Dec. 25—Pathe's Weekly No. 52.....	
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Dec. 26—Aboard a French Battleship (Scenic)	
Dec. 26—The Kromats	
Dec. 27—Mother-in-law Raises xx! (Com.)..	
Dec. 28—His Daughter's Bracelet (Dr.).....	
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Oct. 4—The Grand Chartreuse (Trav.)....	292
Oct. 4—Ezra and the Fortune Teller (Com.)	348
Oct. 11—Pardoned by the Governor (Dr.)..	646
Oct. 11—Making Cheddar Cheese (Ind.)...	342
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Oct. 18—Madeira, Portugal (Travel).....	385
Oct. 25—A Woman's Slave (Dr.).....	950
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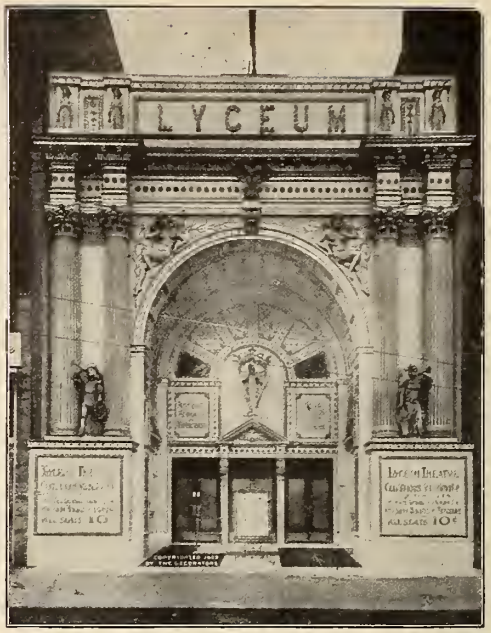

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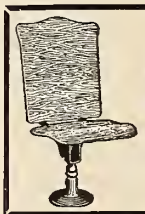

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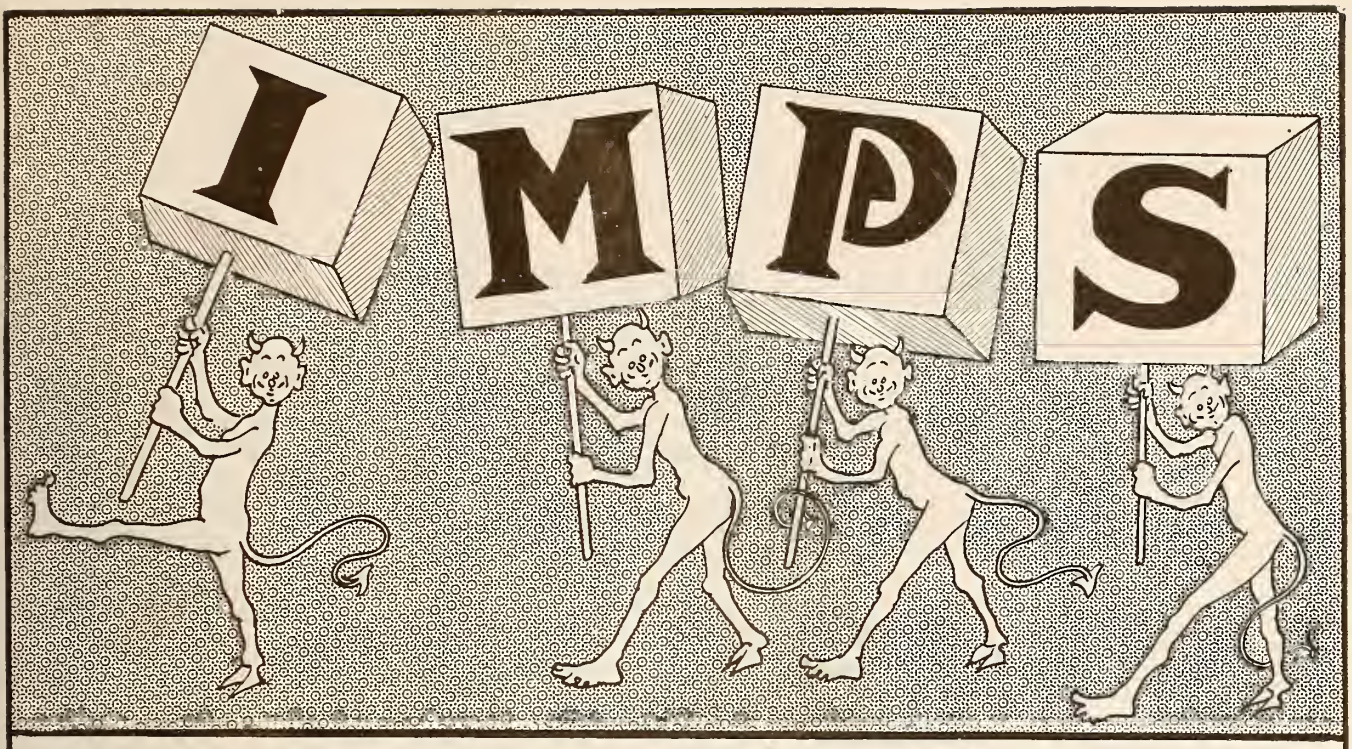

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This is the first half of our Saturday Split of December 30th. On the same reel you will get a corking farce entitled

"BROKE"

with a real laugh in every one of its 600 feet. Released Saturday, December 30th. Both subjects copyright 1911. The Independent Moving Pictures Co. of America.

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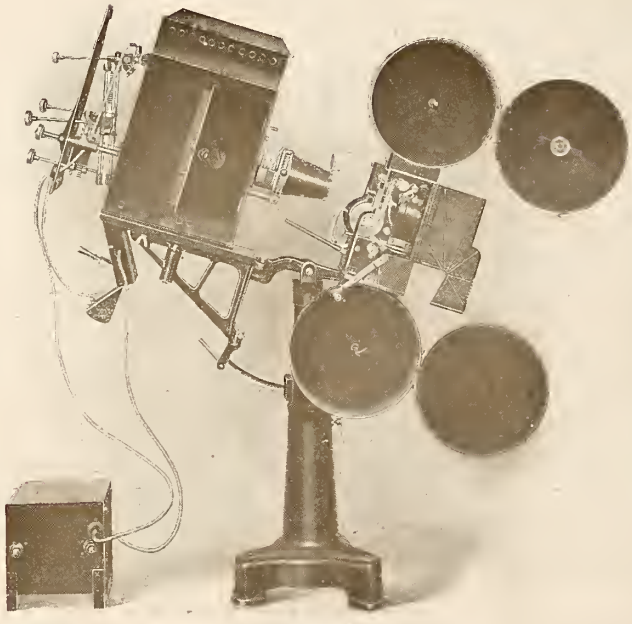

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MOVING PICTURE NEWS

Volume IV
No. 51

December 23
1911

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A high class comedy. The husband complains of his wife's and mother's cooking—gets his stenographer to cook a meal, then claims he cooked it himself—gets caught in the act—wife and mother then cook a meal and make him eat it to his sorrow.

ASK YOUR EXCHANGE FOR THIS REEL

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"Gossip"

A DOUBLE EXPOSURE COMEDY FILM, showing interior and exterior scenes at once on the screen. A story of an innocent escapade grown to large proportions as told by one to another, and so on, until it reaches the sweetheart—then the trouble begins.

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TO THE EXHIBITORS!

¶ Majestic Pictures are at least the equal of any in the Independent market.
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CAUSE——and——EFFECT

MAJESTIC RELEASES

Sunday, Nov. 20—The Courting of Mary (Com.).
Sunday, Dec. 3—Love Heeds Not Showers (Com.).
Sunday, Dec. 10—Keeping Mabel Home (Com.).
Sunday, Dec. 17—Little Red Riding Hood (Juvenile).
Sunday, Dec. 24—The Actress (Dr.).
Sunday, Dec. 31—The Caddy's Dream (Com.).
Sunday, Dec. 31—Will You Marry Me? (Com.).
Sunday, Jan. 7—Training a Husband (Com.).
Friday, Jan. 12—"Gossip," Double Exposure Comedy film.

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"The Famous Aviator"

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will soon be pictorially unfolded, Mr. Exhibitor showing startling exposures of baffling mysteries.

The Kid of Roaring Camp

RELEASED JANUARY 3rd will interest you immensely. She was a little girl—an orphan. Robert Page found her and took her under his wing. Education and refinement developed her charms, and then—Dan Cupid appeared.

BETTER SEE the PICTURE

"An Aviator's Success"

RELEASED JANUARY 8th is an aeroplane story.

MISS BLANCHE SCOTT, the woman aviator, leads.

DID YOU SEE IT?

THAT MYSTERIOUS GAG

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SM.

December 8th, 1911.

Motion Picture Distributing & Sales Co.,
111 East 14th Street, New York.

Gentlemen:

The Edison Reissue camera patent No. 12037, owned by the Motion Picture Patente Company, has just been a second time reissued as No. 13329, December 5, 1911, for the balance of the term of the original patent, that is to say, to Auguet 31, 1914.

In our opinion this new Reissue is invalid and void.

The new Reissue chiefly consists of a disclaimer (by omission) of claim 4 of Reissue No. 12037, which claim was held invalid by the U.S. Circuit Court of Appeals for the Second Circuit in March, 1907, (151 Fed. 767) and the delay in disclaiming which was referred to by the same Court in May, 1911, (187 Fed. 1007) as the reason for refusing preliminary injunction on any claim of the patent.

The Motion Picture Patents Company, in order to secure the new Reissue No. 13329, was under the law obliged to surrender the old Reissue 12037, and with that surrender all existing litigation for alleged infringement and all claims for alleged infringement of that Reissue 12037 abate and come to an end. The new Reissue can be enforced only by entirely new litigation. In our opinion the new Reissue was granted by the Patent Office without authority in law. and further, in our opinion, if the new Reissue is litigated it will be declared invalid and void.

Very truly yours,

Kenyon & Kenyon

DID YOU READ IT?

EDISON RE-ISSUE No. 13,329

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EVERY Week

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"AS IT WAS IN THE BEGINNING," Another Wonderful Make-You-Think Picture (Tues. Jan. 30)

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RELEASED FRIDAY, JAN. 5
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JANUARY

16 (Tuesday) DR. JEKYLL AND MR. HYDE
19 (Friday) A NIAGARA HONEYMOON
26 (Friday) EAST LYNNE 2 REELS
30 (Tuesday) AS IT WAS IN THE BEGINNING

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Telephone, 4092 Chelsea

Sole Agent and Correspondent for advertisements in Great Britain B. Allan, 8 Sherwood St., Piccadilly Circus, W., London

Chicago Representative: Warner Kennedy, 844 Waveland Avenue. 'Phone 3818 Lake View.

ALFRED H. SAUNDERS, Editor.

This newspaper is owned and published by the Cinematograph Publishing Company, a New York corporation. Office and principal place of business No. 30 West 13th Street, New York. Alfred H. Saunders, President; John A. Wilkens, Secretary, and W. M. Petingale, Treasurer. The address of the officers is the office of the newspaper.

SUBSCRIPTION: $2.00 per year. Postpaid in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands. Canada and Foreign Countries: $2.50 per year. All communications should be addressed to The Moving Picture News, 30 West Thirteenth Street, New York City.
ADVERTISING RATES: $60 per page, $30 ½-page, $15 ¼-page, single column $20, $2 per inch. Discounts, 20% 12; 10% 6; 5% 3 months.

Volume IV **December 23, 1911** **Number 51**

We Offer Our Readers the Wide World O'er fraternal Greetings and Hearty Good Wishes for the Yuletide

CHRISTMAS GREETING—1911

"LET not a man glory in this, that he loves his country, but rather let him glory in this, that he loves his kind," so said one of the present-day teachers, Baha'ullah.

"Peace on earth, good will to all men," said another great Teacher. With these sentiments in our mind we offer the heartiest fraternal greetings to all engaged in teaching by motion pictures. We want to give an expression of good will and peace to the whole trade, and we are wondering if a message, or messages, as outlined in the above quotations, are appropriate to both sections of the trade to-day. We are wondering, if, after all the war, hard words and turmoil of litigation, we could instill in both sections of the trade the sentiment of peace and good will to all men. The motion picture to-day has become such a factor in the lives of all nations that it seems to us a fitting time to ask the Motion Picture Patents Company, and the members of the Sales Company, to get together, shake hands, give hearty greetings, smoke the pipe of peace, bury the hatchet, and work together in harmony and unison for the good and uplifting power of motion pictures. We may be reminded that this is an age of commercialism, where sentiment don't count. An age when dollars are King and Lord of all, wherein so many are bowing down and worshiping the Golden Calf of Mammon, that it is out of place to preach a sermon in a trade paper. To this we would reply that if the Moving Picture News does not express these sentiments to the trade at large, no other paper will, and as we have stood for the advancement of all that is good and right and just, we feel that as the Patents Company have been beaten in every section of the fight on the patents question, also taking the latest case of the day, that of the Greater New York Film Rental Company against the M. P. P. Co. and others, an injunction has been granted through Rogers & Rogers, attorneys for Wm. Fox, wherein the Patents Company has been enjoined from discriminating against any one for the sales of their films, we would like to ask, Is not this the handwriting upon the wall? Is it not the beginning of the end? If so, how much easier it is to forgive and forget, to apologize gracefully, and acknowledge the wrong at this period of the year. What would be more fitting than to start the New Year full of good wishes to each other, all striving after that which is best and highest in motionpicturedom, letting the best manufacturers be chosen for the quality of their goods, by the exchange man, and the exhibitor, and letting the manufacturers who are turning out crude, unsatisfactory films to-day, simply pass away from the field which they are unable to hold.

We know that animosities are strong, and some exceedingly bitter, owing to past experiences. We also know that it is hard to shake hands with a man or men who have defrauded us out of just rights and dues, but at the same time it is better, when such an industry as the art of cinematography is in question, to put all these behind us, and pass into fairer fields and pastures new, with old friendships renewed and recemented by a true fraternal spirit such as is breathed forth by

leaders and reformers at this time of the year. Manufacturers of both sides, think it over, and let the true spirit of "the universal brotherhood of man" reign to-day.

ANOTHER FOOL FIRE

We read with amazement in our evening papers this week about the film fire of the Columbia Film Company (now under the auspices of the National Association), and we are very surprised thereat. A statement was made that after the fire underwriters had examined the building and passed it, some fool operator carried wires loosely about the ground and there was a break in the insulating material; this caused a sparking which ultimately attached itself to a few strands of old film, and so caused the fire. Very specious reasoning, is it not?

Another story is to the effect that a girl in splicing the film dropped the electric bulb which set fire to the film. Good gracious me! (or should we say us!) Do the people of nowadays think we are so half-witted as to take in such a story as this? The same complaint was made concerning another fire, and we tried to get the same result in quite a dozen instances afterward; that is, in a walled-in yard, we put a stock of loose film in a corner, and broke electric bulbs attached to the wiring all alight and utterly failed to get a fire. Then, again, the damages they claim to be from $50,000 to $750,000. Which is correct? We are inclined to think that if our readers will take off the last three ciphers from the first figure, that it will be very much nearer the mark, but why such foolishness is allowed to come into existence is more than we can understand. Hence, as we commenced, we call it "another fool fire," that only brings odium upon the cinematograph industry.

KILLED OFF HIS CHARACTERS

Bloodthirsty Books Banned from Children in Dresden

"Banned" books will shortly make a collection of some dimensions. An original institution has been organized at Dresden with a view to showing the public the sort of books which should not be placed in the hands of children. In the first rank of these banned books is a story entitled "Waldroeschen," by the famous Karl May. It consists of 2,612 pages, and the author kills off no fewer than 2,293 of his characters. Of these—

1,600 meet their death by fire,
240 are scalped,
249 are either poisoned or asphyxiated,
130 are stabbed,
61 are pommelled to death,
16 are drowned,
8 are condemned to die of hunger,
4 are hanged,
3 are given as food to crocodiles, and one is buried alive.

The remainder succumb to various kinds of torture. The scenes of thefts, burglaries, incendiarisms and outrages of all sorts are so numerous that they have not yet been registered by statistics.

We wonder how our readers like the above clipping from the "Pall Mall Gazette," and would like to ask how those who belittle moving pictures to such an extent, that it has become a chronic disease with them, feel about books as described in the excerpt? Not only in England, but America also, books are published which do far greater injury to the readers, especially the young mind, than do the moving pictures, and we think it would be wise if the film censors would also censor the yellow story books and particulars of crime in the daily newspaper, believing that by so doing they would advance the cause of the youth of the day.

DISGRACEFUL FAKE PICTURES

The War with Italy and Turkey

In our last issue we made out a very strong case against the Vitagraph Company for issuing fake pictures of the war now proceeding between these two countries. We were rather severe in our strictures, but feel we were none too strong, taking all things into consideration. When we can, and feel justified in so doing, we always give the other side of the picture, and now take the greatest pleasure in informing our readers that the Vitagraph Company have made an amende honorable to the Italian government, and also the Italian-American citizens wherever they may be, by withdrawing from exhibition the offending film.

We understand that the Italian Consul received a letter from the company embodying all the above particulars, and expressing regret at the manufacture of the same, at the same time stating that it was owing to the exhibitors themselves that the trouble came, in-as-much as they were advised that these pictures were fake pictures, specially prepared from the written descriptions of the newspaper correspondence. We congratulate the Vitagraph Company for the attitude they have taken in this matter.

THE NEWS WILL ANSWER YOUR QUESTION

Are you in any doubt as to the identity of some player who pleased you in an Independent Picture? Have you anything on your mind regarding the moving picture business that needs some light from us? Any queries not relating to the strictly mechanical side of the industry will be answered by "Filmore," in the Moving Picture News. Relieve your mind! "Pop the question" TO-DAY to

MR. FILMORE, Moving Picture News, 30 W. 13th St., New York.

MENTAL FILMS OF CHRISTMAS SCENES AND NEWS ITEMS OF GREATER NEW YORK

By Mary Lawton Metcalfe

At this season streets are thronged with happy children celebrating with all the enthusiasm of childhood a great festival established by the Christian Church. Parents are too busy with external duties to take the time to impress a mental picture on the minds of little children. But child-study demands that reasons be given to little ones for happenings of joy and sadness. In simple language, those who have the care of the young may begin from the earliest years to teach children to think.

What is a more beautiful mental picture than that described in the Bible, telling the story of the Wise Men from the East; the guidance of the Star of Bethlehem, which led the Magi to the lowly stable, to the manger?

One of the earliest films of a Christmas long ago floats out from the memory box. In the chapel of a church school in Carolina, the dear Sisters who taught me A, B, C, worked out the reproductions of the First Christmas in Judea. There was the manger, the stuffed animals, the wax figures of Joseph and Mary and their blessed Babe. The bright star of the East glinted through the window and adoring visitors laid costly gifts for the new Babe. It was the sight of the wondrous scene, with shining wax angels hovering over the heads of the inmates—men and beasts—which attracted children from all over the country for miles to church. Unlettered servants, who could not read the Holy Book, saw the picture in form, as the story was told during the Christmas Eve of the first awakened Son of God. He who came with the message of brotherly love and lived and died for that truth, that for as many as are led by spirit are verily the sons of God. Only from his mental picture of wrong thinking does a man establish himself a miserable sinner.

There is a powerful suggestion to the manufacturer, let me say, if he has not caught it at a glance. Get the artists at work with the Christmas pictures for next year. There are waiting hundreds of progressive ministers who will use the stereopticon views in the Sunday schools when they are told they are ready.

Just as American history, Mother Goose, Dante and Shakespeare are being vitalized, so we insist that the most inspiring book of the old world's history, that book of the wonderful evolution of the human race, must be vitalized. The rantings and ravings of dramatic camp-meeting preachers have ceased to attract congregations of sinners to listen to the bright prospect of fire and worms, but pictures on the canvas cannot fail to draw in and uplift men, women and children, who must have encouragement and hope projected from Alpha to Omega.

* * * *

The Dante pictures from Doré, I mean the great Gustave, should not be on the Christmas calendar, or any old time. Most people have enough hell without seeing on canvas the wild imaginations of a warped, diseased, revengeful old Italian gentleman.

A volume of Dante was among the gift books of a Christmas Day some years ago. The binding edition de luxe tempted ambitious housemaids to ask for permission to look in the handsome book. So depressing was the result from the mental films impressed from the pictures that finally I was obliged to send the prized volume from the reach of the impressionable minds and relegate it to the attic.

"Sure, Miss, I have been after keeping me eyes popped open all night dreamin' of them poor critters in the Hell Book, with the sleet freezin' their naked bodies forever and iver and iver an no endin' to the freezin' and not a rag on" —so deplored good-hearted Katy from Killarney. The pictures are awful.

The mind must not have mental films of gloom.

* * * *

Perhaps not one manufacturer in a thousand has thought of the power for good or evil that he has. We do hope the fraternity will take the time and digest the psychological power of his work.

I am sure in the exchanges the gentlemen will be glad to know that we have some very creditable moving picture theaters in the Borough of Richmond, Staten Island. Now, do not hide a sardonic smile behind a program, for the realty people are saying: "You wait, and picture men will be thick as alfalfa when they know what we press people are doing over here to put your trade to the good."

Yesterday, I went into the new office of the Advertiser, a weekly newspaper at Stapleton, S. I. After felicitations with the editor, a copy of the Moving Picture News was shown him and a rapid-fire lecturette on my especial work of serving to the press the whole truth of this valuable industry. Mr. Editor showed me the advertisement of the Park Theater, Stapleton, and some splendid feature write-ups which he had given. This theater is directly opposite the Carnegie Public Library and a block from the office of the Advertiser. Around the corner is Public School of Greater New York, with a thousand pupils. Mr. Sam Hyams, the manager, is an affable young man and was most cordial in accepting my suggestions of presenting an especially selected assortment of reels to give the parents, teachers and children of Staten Island genuine pleasure during the holidays. I know that the time is here to consider the Neighborhood Theater as a valuable annex to the schools. It seems to me that it is the particular department of the press representatives to establish these helpful co-operative entertainments between the picture theaters and the principals of the schools. This good-will matter can be best secured by the exchanges placing advertisements in the local papers, which give the right to feature articles. At the Park Theater, Mr. Hyams will have a billboard with the films for Christmas week, which as a mother, teacher, club and press woman I suggest.

It is my purpose in constructive thinking to reach the manager of every Staten Island and Perth Amboy theater. The experience of the past week shows that some gentlemen have forgotten the art of answering a letter. Interviews do more good to convince men that women can develop the moving picture trade in ways that the masculine fraternity have not yet entered as pioneers.

* * * *

It seems to me such a pity to take good type and space to publish all the ugly remarks that emanate from some shots of preacher-men. If I were an editor of a picture commercial magazine I should not try to explain away, or reply to attacks on the moving picture trade. Every page of copy, if it is worth any reading, leaves a mental film of either a Christmas feeling or the opposite—that black Friday film, which haunts a fellow in his dreams.

New Thought people order us to write only to the good. If both films are created in two articles, the gentle readers may get them mixed in his memory-box and forget whether he ought to believe pictures are sending children to perdition or making good citizens.

In my classes in English, I never permitted the girls to correct the bad English into grammatical sentences, precisely for the reason which I have just given in begging our press people to keep in the middle of the road to ideals and not to report adverse criticism from any source. The eye takes the pictures of written and printed words, whether correct or wrong.

* * * *

The Staten Island Academy is one of the finest private schools in the state of New York. It has been established twenty-seven years. There is a board of trustees, which are represented by Mr. Frank Page, headmaster, who is a Harvard University man. The school has more than two hundred pupils and is only twenty minutes across the bay. There is a large Lyceum called after George William Curtis, one of the patrons of the first efforts for higher education in New York. At the academy there is a picture apparatus for the classroom to teach geography. The pupils take the pointer and recite the story of each city, as the projector sends the picture on the canvas. It goes without saying, that the associative quality of the mind connects the facts to be remembered with the picture illustrating it.

There is an able faculty of a dozen and more teachers and a course of supplementary Mid-winter forenoon lectures in the Lyecum, which are illustrated with dissolving views and which are well attended by the parents and friends of the academy. The trade will find Mr. Page interested in the educational development of the picture teaching films. The academy is but a few minutes' walk from South Ferry municipal boats.

* * * *

Dr. P. G. Juhl, of Richmond Valley, Staten Island, called on me recently to show his brilliant plans for hygienic school building. This gentleman is from Denmark and of scientific experience as teacher and physician. His ideas were expressed in pictures mounted on rollers. In the science of botany he showed the development of seed from its first germinating sprout to a flower and seed.

In the schoolhouse, with its glass sides and splendid ventilation, he proposes to put the indispensable picture lecture room, where the sciences of earth, sea and sky can be taught intelligently and more forcefully than ever in the history of education. In the basement of each building is a map of the United States, perfect in detail and so big that boys and girls can learn geography by putting on roller skates and, gliding from one city to another, have the practical and definite idea fixed in the mind of the location and relative position of one part of the great United States to the other.

There is everything to recommend this original plan of buildings and apparatus to progressive manufacturers, identified with the school system of this nation.

* * * *

One of the pleasantest opportunities of the live press woman is to bring in touch persons who need each other in progressive ideas for practical human betterment.

Pleased as Punch shall we be to receive and to connect parties of the first and second parts for the distribution of knowledge that clever people are making Old Mother Earth spin on faster to keep up in the race.

Interesting Correspondence

Canton, Mass., Dec. 12, 1911.

To the Editor of the Moving Picture News:

I have just made the acquaintance of your magazine through the kindness of the Greene Film Exchange of Boston, in handing me a copy. I have perused it carefully and found much to interest me.

Two articles in particular drew my special attention. I refer to the Censoring of the Motor Picture Theater, by Margaret I. MacDonald, and Side Lights

on the Cinematograph, by Leonard Donaldson. The article by Miss MacDonald seems to be a defense of the moving picture industry against the uncalled-for attack of Miss Kate Davis, who brands the moving picture theater as "a training school for iniquity." Someone, indeed, must take up arms in defense of the moving picture business in the face of such an unjust assertion, but I am afraid that Miss MacDonald goes almost as far on one side as Miss Davis does on the other; and, sweeping and outrageous as the charges made by Miss Davis certainly are, they are only matched in narrowness and bigotry by the words of Mr. Donaldson.

There is much good in moving pictures. They have at last been recognized as of educational and social value. There is also some harm. Why deny it? The truth should not be denied, for "truth is mighty," and "murder will out." Better a housecleaning when necessary than to wait until the spread of disease and the appearance of the red flag of quarantine. And the red flag of quarantine in this case would be the howl of the public reformer who is always waiting for a chance to howl.

I have been in touch with the moving picture industry for the past eight years. Each year has witnessed an advance in the elimination of the undesirable. But why not go a step further and eliminate all the undesirable and questionable.

Does Miss MacDonald really mean what she writes when she quotes: "I believe that even the worst picture has some educational value." Isn't that pretty broad, especially from one of the sex who are recognized as the standard bearers of our nation's morals? Would she take a child to a motion picture house where one of these questionable films was being exhibited? Would she explain to the little mind that was trying to fathom some of the mysterious actions of the people on the screen, the true meaning that they were endeavoring to convey to their audiences? Would she explain those sensuous incidents that appeal only to the baser passions? Oh, no! And I have faith enough in humanity in general to believe that nobody else would.

The child does not understand, but the child has seen, and anything that comes within the scope of the eyes of a child is a stimlant to the reasoning powers of the child. The ill-bred laugh of the vulgar who may occupy seats adjoining will give the child the idea that there must be something amusing in the scene. The look of disgust on the face of the well-bred individual will leave the impression that something is wrong. Then the reasoning powers of the child, and few reason so long and so well as a child, will be called into play, and little by little the truth dawns upon them. "Familiarity breeds contempt," and by the time the child has developed into manhood or womanhood there has been awakened not a knowledge of passion, but a sense of passion.

I am not prejudiced either in favor of trust or independent films. Yet this has been my experience. It is my duty to select the films for a moving picture house operated in connection with a church hall. Massachusetts has set the pace in this regard, and I predict that in five years the country will be dotted with picture houses controlled by various church organizations. I have no rigid, hard and fast rule of censoring. Anything that is clean and wholesome will do. This house in particular uses five reels at a performance, generally two comedy, one Western and two dramatic of any description. Occasionally, but not often a scenic or a travel film will be used. This house has used trust pictures the past two years. I call at the film exchange, am given five reels and by permission of the management I am allowed to run them off in their operating room; 90 per cent of the pictures handed to me at random are accepted. A short time ago we wished to try some of the independent films. I was allowed the same courtesy by the management of running the films before I left the building. I ran thirteen reels before I secured four that were acceptable. The fifth, which was accepted for the simple reason that I had no more time to waste, was an Imp. I always liked the Imp pictures, and believed them one of the leaders in the independent class. I do yet, for that matter. Perhaps to some people the objection to this certain film would be highly amusing. It portrayed two college men in love with the same girl, and opened with a graduation day scene and the two swearing loyalty forever. The one who won the girl proves to be a defaulter at the bank where both are employed. The other, to shield him and for the sake of his former love, informs the officials that it is he and not the married one who has falsified the accounts and stolen the money. He is sent to jail. The other, overcome with remorse, goes through some remarkably fine acting (it is a masterpiece) and then—goes upstairs AND BLOWS OUT HIS BRAINS. Now, why should American manufacturers follow the European producers of two years ago and cater to the morbid, the sensual—anything that portrays the lowest evils of the age? Wouldn't it have been much nicer, with a greater moral if that man, instead of blowing out his brain, had dropped dead as a result of his remorse? Wouldn't it have been much better to have portrayed it as an act of the Almighty than the cowardly deed of a remorseful sinner? What is uplifting or exemplary in that suicide? What is gained by portaying it? There is much in the power of suggestion, especially to the young mind. And I hope that, if this is published, it will catch the eye of Laemmle, the Imp man, for Laemmle is a man of progress.

I recently witnessed another reel, released by the Rex people. It was a story of a young man amusing himself with the affections of the maid in his own home. An illegitimate child was the outcome, and the story was woven in and out until the child eventually was sent from an orphanage to the home of the father, who had married but who was childless. Of course, the mother of the child was shown committing suicide by jumping into the river. Leaving aside the objection to the suicide, a very serious objection was the sensuous actions of the young man in making love to the maid. One of these, so disgusting that it could not be expressed in public print, was certainly an indication of passionate desire, and could not be interpreted in any other way by even the most pure minded. It was greeted with an especially meaning laugh by a number of young men in the theater. In talking with the manager after the show in regard to the matter, he said emphatically: "If I ever get another film of that sort, I'm through with Independent service." And still I must admit that I have seen Rex pictures that were magnificent. I have not picked out these two concerns to convey the belief that they are the great sinners. In fact, these are the only two produced by those companies with which I can find fault. They are cited as examples of pictures that could be improved. I am going to give Independent pictures another trial, and I will include Rex and Imp just as readily as the others; in fact ,a little more readily, as I believe their films possess full photographic value, which is an essential thing in the moving picture industry. I cited the last one especially,

(Continued on page 32)

HELLO! FATHER CHRISTMAS

By Margaret I. MacDonald

THERE is something in the approach of the Christmas season that stirs old memories. The first little fluffy flake of snow that comes tumbling down like a lost little bit of innocence from somewhere up above awakens in my heart, and maybe it does also in yours, a slight, childish thrill. If I could go on dreaming I might perchance find myself searching vainly for my old sled, or my spring skates that perhaps are knocking about among the old iron.

But as time has flown there is something more to Christmas, and something less than in the childish days of the sled. And as we grow older our minds dwell not alone on our own Christmas stockings, but a great many of our thoughts fly from one to another of our friends and acquaintances. A Christmas greeting is planned for each according to our purse. Somehow the Christmas season brings with it a peculiar feeling of fellowship. Even the disagreeableness of our enemies is glossed over somewhat by old Father Christmas' smile, and our hearts exude a general greeting to all the world. Even the tiny bird that comes morning after morning to the dining-room window-sill gets a little extra attention.

I want to say to all my friends of the trade—those whom I have met and those whom it has been my misfortune not to come in personal contact with, that my Christmas thoughts include you all. There may be many among you who are alone and have little Christmas cheer. Among actors, operators, camera men, I know that all are not blessed with happy homes of your own. And those of you who are not, kindly consider that on Christmas morning you will have at least one kind thought from somebody, and that somebody will be me.

This little greeting is for those of you who are alone and have no cheer save your own little room, and a hotel or restaurant dinner. The little children of the great city are well looked after—but not always so the big, lonely grown-ups. Even money cannot always bring cheer. Genial companionship plays the biggest part in the Christmas cheer—genial companionship and a good dinner. Somehow none of us want to do without that turkey and plum pudding. It is one of the extravagances of the one greatest feast day of the year—the anniversary of the birth of the individual in whom our Creator made manifest to man His intention for the development of the human race.

Then Hello! old Father Christmas! We welcome you as a joyous, care-free visitor. Bring us all you've got of the good things of life, and let us all feel at least for one short day the joy of living.

ECLAIR MAKES TEMPERANCE FILM

The ravages of drink are shown in the Eclair Film Company's latest production, "Alcohol, the Poison of Humanity," in a strikingly spectacular manner. Not only do they illustrate the effects of strong drink on the person addicted to the habit but its hereditary influence as well.

The subject is produced in three reels and carries a strong plot, beautifully told. Upwards of forty scenes are shown and much novelty in settings, effects and transformations predominates.

The Eclair Company's wonderful film has been dedicated to the Women's Christian Temperance Union and will no doubt prove universally popular with the better class of picture patrons, as well as the masses.

No date has been announced for the release of "Alcohol," as the Eclair Company has not yet decided on the method of distribution.

Coronation Again in Kinemacolor

The popular demand for the natural color motion pictures of the Coronation has been so overwhelming that their run will be resumed on December 21st, at the Kinemacolor Theater, 40th street, near Broadway, New York. The program will include every event of the brilliant and spectacular ceremonies of the forty-day period of festivities in honor of the crowning of King George and Queen Mary of England, while all the music of each occasion will be reproduced by the famous Southwark Glee Singers, who will render appropriate music during the holiday season. The performances are twice daily, at two-thirty and eight-thirty, prices ranging from twenty-five cents to one dollar, the best matinee seats being fifty cents.

INVITATION

Is the Sincerest Form of Flattery!

We invite you to compare Rex Quality to the next-best. And we will FLATTER YOUR JUDGMENT enough to prophecy your conclusion!

Mr. You, if you're on the HUNT for real brilliant comedy, here's a POINTER! On

THURSDAY, DECEMBER 28th,

we are releasing

A CHRISTMAS COMEDY

"An Unwelcome Santa Claus"

a picture just about equivalent to tickling you in the fourth rib!

All the merriness and mirth, all the joy and jubilation of the season, are crowded into the thousand feet, and there's room left for a ha! ha! after the final flash!

Its good cheer will bring cheers!

It's a laugh-lassoer!

REX MOTION PICTURE CO.

573 ELEVENTH AVENUE
NEW YORK CITY

Sales Co. says Rex is never "An Unwelcome Santa Claus"

UNIQUE CONDITION IN THE AMUSEMENT WORLD

By Robert Grau

ALTHOUGH here in New York, owing to special conditions, there is no evidence of the catastrophe facing the theatrical business, the state of affairs outside of the metropolis has reached the appalling, in that producers of high-grade plays and operas are facing deficits such as can be met only by a few of the larger magnates, and even this class realize that the problem confronting them at this time is one that defies solution.

In New York, where an effort is made to congregate the successes of the entire nation and where the floating population is a unique asset, the theaters are prospering save those housing failures, or quasi-failures, and in such houses receipts of $25 a night are not unusual, and two theaters in the heart of the theater zone played an entire week without one audience representing as much as one hundred dollars.

Out of the city such plays as "Baby Mine," "Get-Rich-Quick Wallingford," "The Gamblers" and "Seven Days," which drew capacity audiences in New York for an entire season's run, are playing this season in cities of large size to beggardly receipts, while in the districts known as one-night stands, one hundred dollars is an average gross result of a single performance.

A new York manager, with an investment of more than one million dollars at stake and controlling a score of attractions, has the following to say of the present conditions:

"Even a year ago I was unwilling to attribute to the moving picture such slumps as were apparent in the regular theaters, but to-day I unhesitatingly pronounce this prolific industry as the greatest menace to the legitimate playhouse that has developed since the beginning of time. Moreover, we are now witnessing an upheaval of colossal proportions in the very infancy of the vogue of the moving picture. Up to a year ago it was the custom to console ourselves with the notion that the small five and ten-cent theaters would pass away, and the public that was wont to patronize these little theaters would sally to the regular playhouse where a solid fare was offered.

"But," continued the manager, "these moving picture men are by no means the sort that contribute to a retrograde movement and instead of this wonderful industry going tobogganing a deep-seated scheme of monumental proportions lays behind the inauguration in several large cities of the exclusively motion picture theater. These are now in the course of erection in Pittsburgh, Detroit, St. Louis, Cincinnati and elsewhere, and all are to have a seating capacity in excess of two thousand. In another year I look to see this feature expand to such an extent that it is a question if the theatrical managers of this period will not have to evolve new methods for the conduct of their operations, for certain it is that the system of traveling combinations that has held sway for generations is no longer one to conjure with."

The writer has always been reluctant to give utterance in a prophetic vein, yet the reader has only to refer to back issues of this periodical in order to establish the fact that present conditions were persistently predicted. The only wonder is not that the upheaval has come so soon but that it has not been of a more sensational nature.

The development in the motion picture industry that is to be watched with more anxiety by the theatrical caterers than that of the creation of new theaters for special film releases is the gradual capitulation of the world's greatest players and playwrights to the sway of the camera man. Here indeed is a serious situation, for if the day comes when the Maude Adamses, the John Drews, the Ethel Barrymores and the Billie Burkes follow the example set by the Sarah Bernhardts, the Rejanes and the Coquelins, then will indeed witness the fulfillment of that dreaded prophecy, recently uttered by a writer in the New York Times to the effect "that the legitimate playhouses will be cast into oblivion through the superior competition of the theater of science and artifice."

No day goes by that some extraordinary uplifting endeavor is not revealed by one of the many public-spirited gentlemen now in the limelight of cinematography. The other day Mr. J. Stewart Blackton was elected chairman of the motion picture department of the great, ennobling Philharmonic Society, an organization with sixty years' superb record and whose leading factors are Marcella Sembrich, Victor Herbert and Madame Ternina.

The significance of this affiliation is of an epochal nature. Already the Vitagraph Company are preparing the series of educational pictures which will illustrate in the most appealing manner the part that the motion picture is to play in the musical progress of our nation.

The saving grace of the distressing theatrical situation has been the demand for players by the film manufacturers, and one can only conjecture as to the spectacle that would be on view on New York's Rialto were it not for the fact that hundreds of the country's best players have succumbed to the lure of the camera man, and this is a phase of the cinematograph industry that is on the eve of expanding to much larger proportions than those now obtaining. In fact, instead of the better class of thespians regarding the silent drama as degrading, as many surely did not so very long ago, they now consider themselves fortunate if they can obtain an audience with the film producers.

The difference between the theatrical managers and the film manufacturers is that the former are endeavoring to solve problems confronting them, while the latter have solved their problems, the greatest of which is the creation of a vast public patronage, and they propose to hold this patronage fast by constantly raising the level of their offerings on the screen.

How serious is the theatrical slump can best be conveyed to the lay reader by the statement that seventy traveling companies closed their seasons prematurely in a single week. Moreover, the number of stars now featured at the head of such companies is the smallest it has been in thirty years, and this statement is amplified in the mind of the skeptical by a reference to a recent hard-luck banquet given at the Lambs Club, at which eighty-five of the best known actors, the creme de la creme of the profession, sat down to discuss their condition. All were out of engagements, and one-third of the number were stars that had started out early in the fall with high hopes, but found their position so untenable that they, or their managers, were forced to disband their companies and ship their paraphernalia to the storehouses.

This is a state of affairs that has not been recorded in theaterdom since the days when managers and actors were wont to do their business on the sidewalks, having no offices for the conduct of their business affairs.

A BEGINNER'S NEEDS

Here's to the beginners who think they'd take life with ease, write a few stories whenever they please. Who are sure the editors will be "tickled to death" upon the arrival of their manuscripts, to send them a check.

Here's to you, dear beginners. I am traveling the road and I know to be successful buck hard or your disappointments will goad. When your cherished ideas into plots you have planned and your hopes are high, then to have them come back again and again. Don't to some other more practiced hand give one inch of your sand.

"The world hates a quitter."

Here's to you, beginners, for every hour of hard work you've spent, for the untiring practice with seemingly no results.

Your ability will surely grow, you will become more than efficient. The editors, as the old saying goes, will "Look up and take notice"; then into the world at large you will have anchored your successful barge.

A last word to beginners (if): When success seems to smile your way, hold out a helping hand; there are many not so well off in talents as you this very day; and last, though not least, never be satisfied with ought else than your very best efforts. Keep your head, your heart, if you can, your tongue and your nerve. Beginner, you've just *begun*.

By Miss Mabel Irvin.

An Appreciative Letter

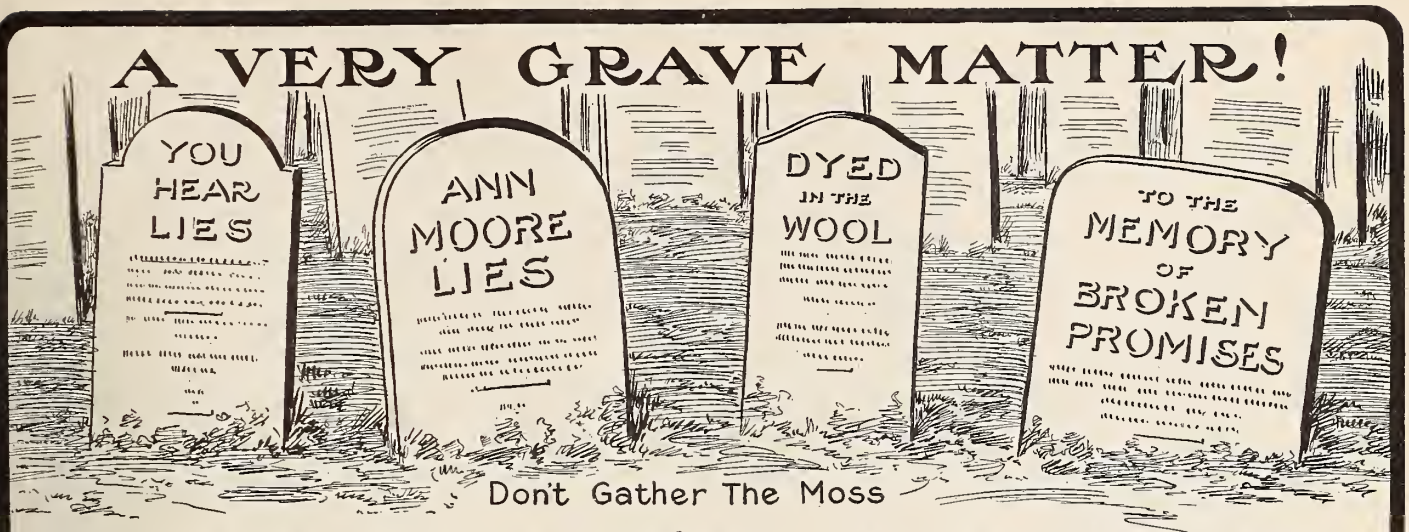
Richmond, Va., Dec. 13, 1911.

The M. P. News, New York City.

Gentlemen:—I failed to receive my copy of the "M. P. News" for Saturday, December 9th. As it always reaches me on Monday I expect it has gone astray in the mail.

Therefore will ask you to kindly mail me a copy of the issue for December 9th. Your periodical is so interesting that I cannot afford to miss a single issue.

Thanking you in advance, I remain,



WE KNOW WHAT WE'RE UNDERTAKING

THE RESURRECTION OF A DYING HOPE!

SAVE YOUR SOLES and just after Church on Sunday, January 21st, 1912, GO TO YOUR EXCHANGE for the FIRST RELEASE of

THE GEM MOTION PICTURE CO.

Yes, the Sales Co. has decided that all independent exchanges deserve Gems!
P. S.—The Sales Company is preparing for an increase in Sales.

CURRENT EVENTS TOLD IN PICTURES

According to former prophecies the picture bids fair to outdo the press as a means of news distribution. The picture is a more aggressive method of impressing the importance of certain events on the mind. Where yesterday this mode of enlightenment as to the happenings in parts of the earth more or less remote from us, was but a dream, to-day we find exchanges which are actually making a business of supplying the news in pictorial form to the thousands.

Hunton-Fell-Elliott, Inc., 1328 Broadway, New York, have recently placed themselves at the service of all public institutions, theaters, hotels, etc., in the matter of supplying them with the famous Underwood and Underwood slides—slides from the great news photographers. From this reliable firm can be had daily four slides on current events; that is twenty-four per week, and we find they agree to furnish these to patrons at the rate of $12 per week. And also three current event photos, 14x17, for outside display, with printed news titles, will be furnished for an extra $5 per week. Is this not a wonderful sign of the advancement of the times? All the news of wars, sports and all national and international happenings can be told to the hotel guests, theater patrons and the busy pedestrian, while they saunter through hotel corridors, sit in comfortable theater chairs, or hurry along the crowded thoroughfares attending to the business of the day.

In the tremendous hurry and bustle of our day, this seems to us to be one of the crying needs of the times answered. It is also a great educational feature, as well as a saver of time. In these days which have not sufficient hours allotted them wherein to accomplish the modern day's work, think of being able to acquire at a glance what would take several minutes possibly to read in the daily newspaper.

The Hunton-Fell-Elliott people, who have just recently begun this line of service, have for some time past been supplying large numbers of interesting slides to the public. Now they are prepared to be a veritable news bureau to exhibitors and theater managers. The employment of this reliable firm to furnish daily news slides and pictures should be a large card for the business man.

JUST A CELLULOID SLIP

Only a celluloid slip, my dear—
  Just a celluloid slip.
But we sit and dream, as across the screen,
  The varied characters trip.
Look at the maiden, all forlorn;
  The aged mother in garments worn.
That handsome man, with fiendish grin,
  Is tempting the unsuspecting to sin—
See! He tightens his grip!

Only a celluloid slip, my dear;
  Just a celluloid slip!

Just a celluloid slip, my dear—
  Only a celluloid slip.
But we sit in glow from lantern's throw,
  With sharp and ready wit.
There is a cowboy, gay and free,
  How he'll win that girl is mystery.
He's riding to rescue mighty fast,
  True love's bound to triumph at last.
  Gee! Don't let her slip!

Only celluloid, never fear;
Just a celluloid slip, my dear!

New York Turn-out of Leading Italians Shown in Film

The recent parade of eminent American Italians in the New York Columbus Day festivities has been reproduced in a Thanhouser film called "A Columbus Day Conspiracy," dealing with Italian life in the American metropolis. An Italian nobleman, visiting this country, is invited to view the parade from the grandstand, and he takes a seat there unaware that a crazed servant whom he discharged plans to blow him up with a bomb. A pretty girl reporter, who learns of the madman's plan, tracks the latter, but unfortunately he evades her. Then, through a novel scheme, the girl locates her madman and he is prevented from throwing his bomb. The picture is full of action and the city "local color" is very accurate. The release day is Tuesday, January 2d.

THE MODERN HISTORIC RECORDS ASSOCIATION

First Meeting of the Organization—Address by George F. Kunz, Ph.D., Sc.D., on Ancient Records and How They Were Kept

THE first regular meeting of the Modern Historic Records Association, which was incorporated on November 9, was held on Saturday evening, at The National Arts Club, No. 14 Gramercy Park. An organization was effected and Herbert L. Bridgman, of the Brooklyn Standard-Union, was elected temporary chairman and W. T. Larned temporary secretary. Alexander Carter, the founder of the association, was then introduced and briefly set forth the aims and objects of the society. He pointed out the lamentable truth that many valuable facts of the greatest value regarding the past are now unknown because of the loss of records that should have preserved them for our use. Whole epochs are represented solely by blanks in so far as we are concerned. Some of the manuscripts that have come down to us cannot be deciphered and they are in consequence of no value. And yet we are printing books on paper that will not last. What a flood of light would have been cast upon Egypt and the probable use in that country of mechanical power if we only had proper records regarding his matter. The value of records concerning Greek drama and music was incidentally referred to by the speaker. In order to avoid the mistakes of antiquity and to preserve proper records of the history that is to-day in the making, the Modern Historic Records Association came into existence. It aims toward the following:

1. The promotion, organization and systematization of the use of modern scientific inventions in the preparation and for the preservation of historical records for the benefit and enlightenment of posterity.
2. The advocating of the employment of the photographic plate as the most durable means of preserving records and documents.
3. The employment of the phonograph for the preservation of the voice and words of contemporary celebrities.
4. The use of moving picture machines for securing records of important current events and the application of all other suitable means for the purpose of bequeathing to posterity a vivid and many-sided record of the life and civilization of the day.
5. The erection of suitable fireproof buildings for the purpose of keeping and preserving such records as shall be made in conformity with the foregoing objects.
6. The duplication of records made for use for educational purposes throughout the country.

Dr. Kunz's Address

Dr. George F. Kunz, president of American Scenic and History Preservation Society, was then introduced. He spoke as follows:

As one interested in scenic and historic preservation, and in sympathy with the purposes of the Modern Historic Records Association, the question arises as to how records can best be preserved in the future, and this naturally suggests the consideration of how records were preserved in very ancient times, and with what degree of success.

Some twenty-five years ago I began to collect newspaper items upon the subjects which most interest me, and I noticed some ten years later that the cuttings could not be handled without falling apart, showing that the material upon which our records are preserved is so flimsy that many of our books and newspapers will be useless after a hundred years. People interested in exploring ancient Babylonia found certain cone-shaped protruberances in the sides of buildings which proved to be slanting pegs with rounded heads. On the inner side, protected from the elements, were cuneiform inscriptions chronicling the lives of kings and events of national importance. These cylinders were used to impress upon clay what in reality were documents, letters, bills of sale, receipts for money and other transactions. If they were fired they were more enduring than before.

While some of the clay tablets of Babylonia date as far back as 3000 B. C., or about 5000 years ago, the characters, indented while the clay was soft, are as distinct and legible as though they had been made yesterday. Some are a foot across; they are quite hard, and if burned would only become harder; even if they were broken they could be joined together again and most if not all of the inscription preserved. Some of the small tablets were pillow-shaped and the inscribed surface was incased in a layer of clay, making a kind of envelope that could be broken off when the tablet was to be read.

Thousands of these tablets were guarded in the great royal and temple libraries of Assyria and Babylonia, and some of these collections have been unearthed in our day, and have afforded invaluable material to the historian. The famous Rosetta Stone, made under the direction of Ptolemy Epiphanes, and composed of a black basaltic rock, 3½x2½ feet in dimensions, is one of these records. It was created in 195 B.C., and cut into its surface are three parallel groupings composing three languages, one Greek and two forms of the Egyptian tongue. This stone was the first clue to the decipherment of the Egyptian hieroglyphs. While the British Museum preserves a large number of these treasures, including those from the great library of Assur Canipal, our Johns Hopkins University, and especially the University of Pennsylvania and our own New York Public Library, which possesses a small but valuable collection, contain very valuable and extensive collections, among them the so-called "Nippur Library," which have not yet been fully utilized. Certain of these tablets record historic events that happened at a date as early or even earlier than that traditionally assigned to the Biblical Deluge. Many important records were incised on stone pillars, notably the famous laws of the old-time Mesopotamian king of Hamurabi, dating from about 2000 B.C. These may well call to mind the ten Mosaic commandments carved on two tablets of stone.

The Egyptians inscribed their records on papyrus, made from the stem or pith of the papyrus plant, and many of these records, which may be seen in the Metropolitan and other museums, date back 3,000 years or more; they are particularly clear and legible when found in dry places, and had been protected from the air. In Western Asia papyrus was not used because it does not grow there. In Egypt it only grows on the upper Nile and was used there very early, whereas clay was used in Western Asia. One of the new Egyptian rooms in the Metropolitan Museum of Art, was probably used by the superintendent of the treasury of Upper and Lower Egypt, and in which the objects date from the XX Dynasty, 1200-1090 B. C., is entirely covered with historic inscriptions; in fact, enough to fill a number of columns in a good-sized newspaper. As this buried chamber, the offering chamber of the tomb of Seb ek-mes, was found where neither cold nor heat could affect it, it could have existed for 10,000 years longer without injury to its mural inscriptions. The superintendent was either a faithful servant, well esteemed and trusted, or else his position was lucrative as treasurers' positions sometimes are.

The Inscriptions of the Fifth Dynasty, 3400 B.C., appeared on limestone, slate, ivory, etc.; the earliest papyri are said to date from about 2400 B.C. Inscribed scarubs have come down to us from the period of the VI to XII Dynasty, approximately 2600-1800 B.C., and we have texts engraved on glazed soapstone and baked glazed clay from the XX Dynasty, 1200-1100 B.C. Hence a great variety of material was used by the ancient Egyptians to perpetuate the memory of great events, and these materials were in general so well chosen that after the lapse of several millenniums they can be read with little difficulty by Egyptologists to-day.

I was struck in going through some of the European museums to find tablets made of thin sheet-lead of a thickness of not more than one-sixteenth to one-eighth of an inch with words of commendation inscribed upon them, one in particular a Hungarian soldier who had fought with great credit in the Roman service in the 4th Century. These historic evidences of merit had lain buried for from 1,400 to 1,800 years, but they were still legible, and would last thousands of years longer. Their preservation was due to the fact that while lead is readily oxidized, the slight surface oxidation serves to protect the lead under it, just as the inside of a water-pipe is rarely affected more than skin-deep, as it were, and on the same principle that white lead paint preserves the woodwork of a house from fifty to one hundred years, if it is really lead and not one of the near substitutes for the metal.

Of the various metals that have been used for inscriptions, iron is absolutely impossible for a preserver of valuable records because it rusts so readily. Copper often deteriorates entirely, becoming a rough carbonate; silver, however, is an excellent metal for this purpose, the surface altering into a black sulphide. When exposed to the action of salt water this metal becomes a translucent chloride of silver, known as serargyrite or "horn-silver." Gems are durable, but they are too small to engrave a treaty upon, or the message of a president or the description of an invention. Modern science, however, has provided us with a simpler yet thoroughly efficient method for assuring the perpetuation and correctness of valuable records. In some of these, the inscription can even be made by direct dictation.

A handful of antique coins and gems scattered about in the various museums of the world afford in themselves abundant evidence that the art of coinage and gem-engraving in Greece

and other ancient civilizations had attained the very highest standards of beauty and fidelity to nature; indeed, the finest work of this kind has rarely been equalled and never surpassed. These give to us, well preserved, the gems from 4000 B.C., as well as portraits and records of kings, queens, cities and art. These are in gold, silver and bronze and are often valued a hundred times more for their rarity and beauty.

There are many ways of preserving history. Portraits executed by the medalist and the sculptor, the painter, the engraver and the etcher, printed on vellum or paper, give us ideas of the individual as others have seen him, and therefore furnish us with only a one-sided aspect of his appearance and general character. But with the invaluable aid of the phonograph record and the moving picture we have a view taken from actual life, and as true to it as a lifeless production can possibly be. The record, therefore, should be compact, intelligible and indestructible. If pure linen cloth or asbestos in combination with cloth were used it might possibly be suitable to produce a very permanent record.

The destruction by fire of the famous Alexandrian Library by Caliph Omar in 641 A.D., including as it did the loss of the 600,000 or more priceless volumes, gathered in the course of many centuries, was felt to be a world-wide catastrophe—the disappearance of the last intelligible link between the ancient and modern civilizations; and much literature which would have thrown considerable light on the more intimate life of the people of those days and their systems of government has now passed away forever. After the late English-Egyptian war, during which the hospitals over which Red Cross flags were flown alone escaped bombardment, an international agreement, due to the Geneva Conference, was made to exclude hospitals from bombardment in time of war, and these buildings were also to be protected in other ways from attack.

If at the next meeting of The Hague Tribunal an agreement is reached by which libraries and museums will always be exempted from destruction during a war, one great source of danger to the records of history will be removed. It would be most desirable that some such international agreement should be made in regard to the preservation of libraries or museums from wanton destruction in the case of the bombardment of a city. Would that an international agreement of the kind had existed when the Alexandrian library was in jeopardy! Indeed, even as recently as the English-Egyptian war of 1882 the existence and enforcement of regulations for the protection of valuable records might have saved untold trouble regarding land titles, caused by the loss or destruction of legally recorded documents.

A number of clay tablets were shown by Dr. Kunz by way of illustration, and one of the largest and finest papyri from Asioot, with a Greek inscription thereon, appeared as Exhibit A.

Dr. Kunz then read a letter from Thomas A. Edison expressing sympathy with the aims and objects of the association and regretting his inability to be present. By way of substitution Mr. Edison sent a phonographic record of his speaking voice, which was then put on the phonograph and reproduced. The cylinder will form a part of the new society's records.

Dr. Talcott Williams, of Philadelphia, being called upon, spoke briefly in a reminiscent manner describing his meeting with Edison when he visited Washington to obtain a patent on his phonograph.

A paper by Arthur Dillon on the proper kind of a building to be used by the young society was then read by Charles R. Lamb, the decorator.

Certain records of the association were then placed by Arthur Dillon and Karl A. Heber in a glass jar, which was deposited in a tile cylinder and embedded in concrete, many of those in attendance helping to place the concrete in position. A brass inscription was set in the top of the cylinder as a finality and a flashlight photograph was then taken of the assembly as grouped about the newly filled cylinder.

Among those present were John Barrett, Director International Bureau of American Republics, Washington, D. C.; Alex. Konta, William T. Evans, Col. D. L. Brainard, U.S.A.; John DeWitt Warner, Roger Foster, Frederick S. Lamb, A. S. Van Westrum, Edward Hagaman Hall, Joseph E. Chamberlain, Editor the Evening Mail; E. M. Cravath, Justin McGrath, Geoffrey Konta, Alfred H. Saunders, editor The Moving Picture News, and Henry Collins Walsh.

Indianapolis, Ind.—William Haueisen will erect a new theater at 326 Indiana avenue, to cost $12,000.

Chicago, Ill.—M. Daley, 1755 Garfield avenue, will erect a moving picture theater at 5527 South Halsted street at a cost of $5,000.

Complimentary Letters by The Hundreds Reached Us

After the release of "Santa Catalina," the sensational AMERICAN containing the wonderful pictures of the famous Pacific Submarine Gardens.

An "Eye Opener" to many, this film conclusively proved our contention that the American public is "California Hungry," anxious to see and know more about the Sunset State.

We SPECIALIZE in Western film. Our company couldn't be improved upon—charming pantomimists, carefully drilled for a certain kind of work. The studio, in beautiful, enchanted, El Cajon Valley, Southern California, is the Dream Home of the Motion-picture manufacturer.

Watch future AMERICANS. They'll cover all that's Best in California—her giant irrigation projects, fruit orchards, and her unrivalled playgrounds.

And remember—

THE STORY
PHOTOGRAPHIC TECHNIQUE
PANTOMIME

Are THREE mighty essentials closely watched in all AMERICAN PICTURES.

"Mid-Winter Trip to Los Angeles"

(Release Date, Jan. 1. Approx. Length, 1,000 Feet)

Ever go to Los Angeles in Mid-Winter? Here's your chance to see the Nation's Playground. Beautiful Pasadena, too, with tantalizing glimpses of romance-encrusted Spanish Missions, the pigeon farm, the alligator farm, some world-famous gardens, a trip up Mt. Lowe, the Gate Above the Clouds, and the longest curving trestle in the World with glorious panorama of surrounding country. Then, there's the ostrich farm, Marengo Avenue in Pasadena, and a perfect Wonderland of charming views found only in gorgeous California. If you've never seen California you'll enjoy it. If you have, you'll enjoy it all over again.

"The Claim Agent's Mis-Adventure"

(Release Date, Jan. 4. Approx. Length, 1,000 Feet)

After years of patient work, Jim struck it rich. He filed his claim, hut no witnesses were present. Then he told the good news to his sweetheart just when that claim agent was about to propose. So the agent stole the claim. Jack was powerless; but his sweetheart didn't feel that way. A hlack mask, a "45" and a threatening voice do wonders, sometimes. She got back that claim. How? Well, you should see.

ON THE SAME REEL: Some extraordinary pictures of broncho-busting for "Flying A" pictures. See how it is done.

American Film Mfg. Co.

BANK FLOOR, ASHLAND BLOCK CHICAGO, ILL.

ON THE STROKE OF THREE

Imp Release of December 25th

This picture will rank prominently in the series of dramatic subjects now being released by the Imp Company on Mondays and Thursdays, as it is full of well sustained action from start to finish, giving the performers the very finest opportunities for making strong points.

John Thornton, an ex-forger, begins a new life by getting a job on a farm. There is a run on the local bank while Farmer Custer is absent in New York City. John Thornton

is confronted by a grave problem. He sees a way of saving the old farmer's money and, consequently, also saving the old man's daughter from ruin.

So he forges the old man's check for $12,200, makes it payable to himself, rushes off to the bank for the money and obtains it right on the stroke of three.

Meanwhile Farmer Custer in New York City reads of the closing of the bank and returns home, believing himself ruined.

John Thornton also believes himself ruined. But confessing his fault is, of course, forgiven and rewarded with the hand of the farmer's daughter.

The scene here reproduced shows the principal moments in this absorbing story, John Thornton receiving payment of the check; Farmer Custer reading of the closing of the bank.

A CRITICISM

By Captain Clifford J. Baker

A frequent visitor to a motion picture house is sure to often see plays on the curtain, the subject of which he is more or less familiar with. Perhaps the West is more familiar with the Western life plays but the whole country is more or less with the military life, city and rural plays. For this reason the producers of motion plays should be more than careful of the details. The West knows her ways and the West is large; the East knows her ways and the East is large. And at every production of a motion picture play there are more or less in the audience who are familiar with some part of the program.

A few nights since, myself, together with several other former military men, attended a picture theater and among the plays was a semi-military one, by a well-known and usually popular firm, but to us this play, which for plot and acting was good, was made flat and insipid by the gross disregard for true portrayal.

The hero is passing one of the recruiting stations, in front of which was standing the guide or giver of information. Any man of the street knows that only a private is used for this purpose and yet this man had on trousers with a sergeant's stripe, a private's blouse and a cap with no service insignia. Next, we find the hero studying for a commission, a notice of his appointment is brought in by a—what shall I call him, a mongrel? Great stress is laid on his salute, and it is not in vogue for enlisted men to salute each other, and the hero was still a private; but this messenger's costume—the same cap with no cap ornament, a blouse with but one chevron, that of a sergeant and of enormous size and of a kind never worn by a United States soldier, but from military college, and private's trousers, (no stripes).

Next we see him entering the office of his superior officer, and while the message read that he was appointed second lieutenant, he appears in an enlisted man's cap, and instead of a plain field in his shoulder straps he is wearing the two bars of a captain. In this costume he appears several times, and then again at a military ball he, as well as all of the other officers present, have failed to comply with military etiquette, and their hands are encased in no gloves where white ones should be. This mistake is also repeated at the wedding services where the hero is being married to the colonel's daughter.

These are the faults to be found with one military play, and when it is taken into consideration the number of soldiers, ex-soldiers, national guardsmen and ex-guardsmen, their wives, mothers, fathers and sweethearts, who are all more or less acquainted with the goings and comings of the soldier, is it not worth while to have these plays as true to life as possible?

Then in other lines, we see a cowboy ride up and tie his pony to a post. Any boy knows that he ties him to the ground in reality; the kissing of Indian lovers, (what tribe of American Indians kiss?); the policeman with his nightstick hung on the wrong side; the farmer milking at the cow's left side, (how do they get Boss to stand for it).

True, motion pictures are still in their youth, but would it not be a long step in the right direction to have a person of actual knowledge and experience to criticise and correct the defects in the different productions?

CINES CO.

OF ROME

ITALIAN-TURKISH WAR

No. 3

THE THIRD SERIES CONTAINING A GREAT MANY EXCITING INCIDENTS, WILL BE RELEASED DECEMBER 28th. SEND FOR SYNOPSIS.

445 BROOME ST.

NEW YORK

Telegraphs, Cines New York Telephone, Spring 9232

The DELHI DURBAR

FIRST

GAUMONT INDEPENDENT

RELEASE

On or About January 15th, 1912

A MAGNIFICENT SUBJECT

A WONDERFUL SUBJECT

A FEATURE SUBJECT

The Greatest Film of the Last Ten Years

Gaumont

KING GEORGE V

Crowned Emperor of India, Showing 200 Princes of India and Their Suites, With

1,000 ELEPHANTS

1,000 ELEPHANTS

In Their Trappings of Gold and Precious Stones

AFTER THE ELEPHANTS WE WILL RELEASE

40 ROARING LIONS

embodied in one of the most sensational dramatic features of the day, entitled

THE CHRISTIAN MARTYRS

A story of the suffering and final triumphs of the Christians in Pagan Rome. Hand coloured throughout.

REMEMBER—These are our first REGULAR releases, and although we could obtain more money by selling exclusive state rights, yet we prefer to let the regular exchange obtain these features in the same way as an ordinary reel.

GAUMONT CO., Flushing, N. Y. Agents

GETTING A REP UNDER DIFFICULTIES

By "Our Roving Commissioner"

IN the hills about Saranac Lake a little city has sprung up like a mushroom in the night. This city is not like the modern conventional idea of city—it is a city in miniature—a city for the accommodation of moving picture actors

MR. HERBERT L. MILES

and actresses—a city built for the convenience of the "Republic" Stock Company during their sojourn in the hills for the purpose of picture making.

A company of fourteen people have been sent there under the leadership of Director Davis, with no less than twelve scenarios to work their way through.

In this little beehive of moving picture industry there at present dwells, in the services of the Republic Film Co., a unique individual—unique in his accomplishments. Wm. F. Cooper, "Caribou Bill" as he is commonly called, happens to be quite well known to the writer, and it was with an exclamation of surprise that I greeted the pictures of himself and his noble dogs when handed to me, for the memory of a pleasant evening spent at my home with him and several other Alaskan pioneers is alive in my memory.

"Caribou Bill," the well-known Alaskan mail carrier, who with his fifteen dogs is making a tour around the world, and whom we hope will be enabled to win the $10,000 reward offered by the Nome Sweepstakes Association to the successful contestant, has had a most interesting and varied career. He was one of those rolling stones who roam from place to place, until at last they find their proper niche, which "Caribou Bill" seems to have done when to his lot fell, in the early days of Alaska's gold strike, the carrying of the mails, which happened in the year 1900. On his trips out from Cape Nome he carried 740 pounds of mail by dog team, over 2,340 miles of the most treacherous territory of the North.

And we find that it is none other than this famous dog musher that the Republic Film Company have pressed into service in obtaining some of the most interesting pictures of the kind ever put out. There, away from all modern conveniences such as we in the city are accustomed to, the "Rep" Stock Co. is braving the cold blasts of winter in the hills near Lake Saranac. They have also arranged for the services of Fort Ticonderoga with its soldiers, and in addition to all the other novelties to be introduced into the "Rep" films, in the wilds of the hills they have run across a man who has four trained wolves and also a herd of deer; therefore "Rep" will be expected to produce something of a high order. The first picture sent down from the little city in the hills is said to be of marvelous photographic quality. Among the stories to be produced at and about Lake Saranac are "A Brand from the Burning" and "The Lone Trail."

The Republic Co. are getting out a fine quality of advertising matter as the accompanying cut of one of their poster samples will show.

The "Rep" are doing good work; their "Daniel Boone," to be released January 13th and 14th, is looked forward to with a great deal of interest, as are also "Before Yorktown," "The Council of the Six Nations" and the many others to come.

Mr. Herbert L. Miles, the able manager of the Republic Film Co., and his assistant, Mr. Isador Bernstein, are men who, owing to their past record of usefulness in the indutsry, are bound to inspire confidence in the patrons of moving picture entertainment and trade.

The securing of the services of "Caribou Bill" is good business on the part of the Republic Film Co. The public is looking for novelties, and the exhibitor and exchange man looking wearily for something new will welcome this new venture of "Rep" with a great deal of warmth. There is somehow always a certain glamour about the hero that fascinates the ordinary individual. The hero worshipper is a large quantity in the stream of humanity. They will have their fill when "Caribou Bill" appears upon the screen, for he is a

MR. ISADOR BERNSTEIN

MR. FRANK McGLYNN

MRS. W. F. COOPER

MR. WILLIAM DAVIS

MR. T. HAYES HUNTER

REPUBLIC'S ALASKAN DOGS CUTTING A PATH AT SARANAC LAKE

AN EXACT REPRODUCTION OF THE FAMOUS FORT AT BOONESVILLE WHERE 45 PIONEERS REPELLED SEVERAL ATTACKS OF OVER 500 INDIANS, KILLING MANY—IN "DANIEL BOONE"

very hero among men, having many times come near, very near, the jumping off place; and having many times risked his life to save others. There is a fascination about the pioneer hero of the frozen North. Coming from that land of mystery we hail the traveler with a great deal of curiosity as one approaching from the very jaws of death. Howevei, some of us could tell pleasant stories about the far north Alaska, from whence has hied "Caribou Bill." There is a beautiful summer season in that north land when vegetables will thrive, and wild flowers bloom—blowers of such brilliant beauty as we have not seen here in the East. And the gold and the copper and the wonderful wealth of timber and other valuables of Alaska are bringing about at last a more civilized, modern mode of thought with regard to our northern possessions. And this is the land from whence the latest drawing card of the Republic Film Company has come, with a wealth of material in its train to be worked into pictures by the scenario writer.

Be on the lookout for the Alaskan and his dog teams.

CARIBOU BILL

Caribou Bill and His Dog Team at "Rep's" Winter Quarters at Saranac Lake : : :

ONE OF THE DOGS

CARIBOU BILL AND DOGS

PATHFINDERS—SEVERAL OF THE REPUBLIC CO. SEEKING LOCATIONS

DOG TEAMS RESTING DURING A TEDIOUS JOURNEY

BUILDING CABINS FOR REPUBLIC PRODUCTIONS

FACSIMILE OF REPS POSTER FOR DANIEL BOONE

Ministers and Educators Review Film of Daniel Boone as Produced by Republic Film Co.

Something in the way of a novelty in censorship took place a few evenings ago in the projecting room of the Republic Film Co. when the management invited a number of ministers, settlement workers and educators to review the picture of Daniel Boone, recently produced by this firm, which will be released on Saturday and Sunday, January 13th and 14th.

After the picture has been thrown on the screen and the guests made thoroughly acquainted with the story, all with one accord made the statement that if the film companies would only put on such historical pictures and with such accuracy moving pictures would soon become the greatest factor in the education of the coming generation.

The picture follows the life of America's foremost pioneer from early childhood to his death, which occurred when Boone was eighty-four years old. It accurately portrays his first battle with the Indians, his courtship, marriage, his heroism in time of danger, rescue of pioneer trains from the savages and the many hardships he endured on his journey across the Cumberland Mountains. The visitors forgot their dignity entirely when the famous battle of Fort Booncsville was shown. They applauded enthusiastically the heroic men and women in the fort as they bravely kept up the uneven battle. One settlement worker, braver than the rest, confessed that she was entirely carried away by the scene.

It behooves the other producers to sit up and take notice as this picture is not alone of value to the people who have the advantage of education, but to those who have no advantages of learning other than an evening spent at the picture houses.

Milwaukee, Wis.—The Fern Amusement Co. will erect another picture theater at Third and Clarke streets.

Longview, Ohio.—Plans have been prepared for a new theater and auditorium at this place to cost $75,000.

POSTPONED POSTPONED

CHRISTMAS PRESENTS

FROM SUNDAY, DECEMBER 24TH TO SUNDAY, DECEMBER 31ST.

A Big Sacred Sunday feature that will interest 365 days in the year—A story of love, sorrow and happiness. The first on the three-a-week horizon.

RELEASED WEDNESDAY, JANUARY 3RD.

HIS MUSICAL SOUL

A fat man develops a love for a magical trombone because his rival is an accomplished violinist. The fat man's soul is not very musical, but he is persistent and tries hard to be a musician, but his neighbors interfere.

RELEASED SUNDAY, DECEMBER 31ST.

CHRISTMAS PRESENTS

The story deals with an irascible old miser, a dull-headed policeman, a good-natured sergeant and a benevolent woman of wealth. These characters directly influence the life of a widow and her little wide-eyed daughter.

RELEASED FRIDAY, JANUARY 5TH, 1912.

OUR POOR RELATIONS

In his opulence a son forgets his poor mother in the country. In fact, he tells his wife and wealthy friends that he is an orphan. His suffering mother is brought to his side by fate, and the snobbish son is made to see how wrong has been his way of living and thinking.

READ THE BIG NEWS: BILLY QUIRK IS WITH US. WATCH OUR COMEDIES.

Solax

CHRISTMAS EVE IN PICTURE LAND

By William Lord Wright

The Stars and Stripes

'Twas Christmas Eve in Pleasant Grove; the night was bitter cold.
A stranger wandered down the street, his form was bent and old.
He paused before a building bright, and stood there in the snow
Watching the merry villagers as they entered a picture show.

"Come in, friend," said the manager, as he noticed the figure drear,
"There's light and warmth for such as you, this season of good cheer!"
Timidly, with faltering step, the old man entered the place,
No greetings kind for the shabby tramp—but many a sneering face.

A vocalist burst forth in song, 'twas about the Union Jack,
And the auditors with wild applause then demanded the singer back.
Lights flashed; the song was done; then pictured upon the screen
Was a story of the United States—a playlet of wartime scene.

A battlefield was pictured there, and a banner came into view.
Star-bespangled was its folds, with red and white and blue.
Unconsciously, the stranger aged, raised feeble hand to salute;
His action was greeted with hisses, loud laughter, derisive hoot!

The bent form then became erect, the faltering voice rang clear,
"Friends," the old man shouted, "there's a banner that I hold dear!
I've followed it in battle; through bloodshed wrong or right;
Do not insult the stars and stripes, I ask of you, this night!"

'Twas Christmas Eve in Pleasant Grove; the night was bitter cold.
The stranger tottered up the aisle, his form was bent and old.
He paused without the building bright and stood there in the snow
Listening while the audience cheered his flag in the picture show.

* * * *

Merry Christmas and a Happy New Year. This means YOU!

* * * *

Ohio National Exclusive Film Exchange Co., Cleveland, incorporated; capital, $15,000.

* * * *

Nursery Jingle

Jack and Jill went up the hill
Both wading in the snow.
All Jack would say, "'Tis Christmas day;
Let's visit the picture show!"

* * * *

First Christmas Shopper—Come on, let's take in the Virginia reel.

Second Christmas Shopper—I do not believe in dancing.

F. C. S.—Who said anything about dancing? There's a Southern film on at the "Happy Moments" Theater!

* * * *

Last Sunday afternoon Toledo newsboys were treated to Mutt and Jeff, Grant and Lincoln and hand-colored slides of Roosevelt in Colorado.

* * * *

Broke Up the Show

'Twas the night before Christmas, and all through the house
Not a creature was stirring excepting a mouse!
With a squeak and a scramble it ran up the aisle,
And hosiery displays embraced every known style!

A Request Refused

Kriss Kringle sat in his easy chair and he smoked his pipe of clay. He turned the leaves of a well-thumbed book—'twas approaching Christmas day. "The boys are asking for much this year; 'tis not like the grand old times, when many a present went the rounds at the cost of a few stray dimes."

"Let's see," and jolly old St. Nick blew forth a cloud of smoke. "I wonder, now, what I can do with the prayers of these picture folk! Here's a picture show man in Lonelyville—it's a popular place these days. This man requests as a special gift the stopping of Wild West plays. I'm mighty sorry for this poor cuss, there isn't the slightest chance of killing the merry cowboys off or choking the Indian dance!"

Kriss Kringle rose from his easy chair, and he put the big book aside. "This proprietor of a picture house requests too much," he cried. "I might give to him a palace grand, a bank or an automobile, but I have no power at all to stop a release of the Wild West reel!" And dear old Santa mounted his sleigh and sped over ice and snow, and he finished his work early Christmas eve and took in a picture show.

* * * *

A band of angry Italians invaded a Cleveland picture show and threatened to demolish the place unless the proprietor should withdraw at once a film depicting alleged atrocities perpetrated by the Italian soldiers in Tripoli. The place was not demolished. 'Nuff said.

* * *

Troubles between the United States Amusement Co., operating picture theaters along Fifth street, Cincinnati, and the Moving Picture Operators Union were formally settled in court. The company is employing union operators.

* * *

The Cleveland Plain-Dealer, editorially, denounces so-called "Murder Films." Says the Plain-Dealer: "Catering to the morbid fascination of mankind to show an interest in scenes of a harrowing nature, the moving picture makers have on several occasions prepared films of this character. It is gratifying to note, however, that in almost every instance the exhibitor of such pictures has been barred by the authorities."

* * * *

New Year Resolutions

Writer of the picture dope does honor to the screens.
Walking arm in arm with Hope, he'll burn old magazines.

Owner of the film concern, on coming New Year's day,
With determination firm, vows better picture play.

Manager of the picture house fills us all with joy;
Pledges self in 1912 to choke the drummer boy!

Editors of the manuscripts also get the bug.
Promise before many days to kill the kiss and hug.

Editor of the Picture News tried to do his part.
Will eliminate this bunk from the very start!

* * * *

The interest shown in the cinematographic department now being carried by many of the larger Sunday newspapers has resulted in carrying the features to the daily editions. There appears every day in a Cleveland daily newspaper a list of the best picture plays, both Licensed and Independent, and where they may be seen. The films are listed according to information furnished by the film exchanges and exhibitors.

* * * *

The Star Theater, Independent, Upper Sandusky, Ohio, thinks nothing of using a half-page display advertisement in the daily newspapers when the management has some extra good films to display. The Solax film "For Big Brother's Sake," and the American release "The Blotted Brand" are played up lately in a large display ad.

* * * *

The Man Behind

After you eat turkey and enjoy the Christmas meal,
You walk into a picture show to view the latest reel.
Delighted with the picture, you wish others of that kind
Projected there upon the screen by the busy man behind.

The man behind! The man behind!
A hard-worked individual you will find.
He will get no Christmas turkey—
Just continues being jerky.
Always try to please the man behind!

After you see the show, inspect the clearest views,
Search for the proprietor and ask him all the news.
"In that operator, Mr. Jenks, you certainly have a find!"
"Indeed," replies the manager. "Why, he's just the man behind!"

The man behind! The man behind!
A toiling individual does the grind.
He will get no Christmas eatings—
Nor merry Yule-tide greetings.
Always try to please the man behind!

* * * *

What They Wish in Their Stockings

Manufacturer wants more business.
Exchanges would like a good buying theater at every cross-roads.
Editors would appreciate more original plots.
Theater proprietors are looking for the S. R. O. sign.
Authors would like one hundred dollars a manuscript.
The public would be glad to receive less Wild West plays.

* * * *

Our good friend Kin Hubbard, of the Indianapolis (Ind.) Daily News, is world-famous as the originator of "Abe Martin." Every day, "Abe" has a few witticisms under an execrable single-column chalk plate. Every year "Abe's" funny sayings are embodied in "Abe Martin's Almanac," which commands an extended sale and is eagerly sought for by lovers of humor. "Abe" has accomplished a great deal toward promoting the popularity of the moving picture. Several times a week he has something to say on the subject. One of his comic pictures recently gave the interior of a country restaurant. Over the lunch counter was suspended a sign reading as follows:

"Bell rings one minute before the film starts."

Here's another: "Th' Two Orphans packed th' Idle Hour last night. Th' reel went from here t' Morgantown."

* * * *

Some scenario writers are strenuously objecting to what they term mutilation of manuscripts. It is claimed that one or two film concerns, when returning rejected manuscripts, return the scrips in such shape that they must be rewritten before being presentable. If this is a fact, condolence should be extended to the authors. A majority of the writers take great pains in preparing presentable scenarios and when they are submitted, carefully typewritten and possessing attractiveness, it is rather discouraging that the copy shrould be returned to the writer, discolored, bearing thumbmarks and with lead pencil scribbling on the back. It is complained that one film company has a system by which a number is written across the front page of the manuscript in indelible lead pencil. Authors submittting clean, attractive scrips should be encouraged. Those careless in preparing their plots—well, that is another story.

* * * *

According to the Dayton (Ohio) Daily News, P. H. Selig was in that city recently and admitted his visit there was directly connected with the idea of opening a central branch of the company in Ohio. Selig is quoted as asserting that the motion picture had not only won its way into the liking of the public but that in a few years it will totally eclipse the standard playhouse.

* * * *

We know of one city of 9,000 inhabitants that has but one moving picture theater, which seats but 300 people. This city is picture-shrow crazy. There are no business rooms wide enough to conform to the State laws regarding new picture theaters. There are several desirable sites where theaters could be erected, and another picture theater in this particular city would prove a paying investment. Write to me, care of the News, inclosing postage, and the name of the city will be divulged.

COMET

RELEASED MONDAY, JAN. 1st, 1912

SIMPLE LIVES

(1,000 FT.)

A Happy New Year picture with a Happy New Year ending of the love affairs of a beautiful country girl who is induced to visit the great metropolis and pose as an artist's model and her rustic suitor. Nothing has been left undone to make this reel one of the catchiest of bucolic stones.

RELEASED FRIDAY, JAN. 5th, 1912

TEMPERAMENTS

(1,000 FT.)

A musical love story. Everybody loves music, and everybody who sees this picture will love poor Hans, the gifted but down-on-his-luck violinist. Entirely unlike anything you have ever exhibited, and a sure-to-please subject that will make itself felt at the box office window.

Through Motion Picture Dist. & Sales Co.

COMET FILM COMPANY

344-346 EAST 32d STREET NEW YORK, N. Y.

Oak Park, Cal.—The new Mikle Theater, on Thirty-fifth street, is being erected at a cost of $14,000.

Richmond, Va.—The W. A. V. Amusement Company will erect a theater.

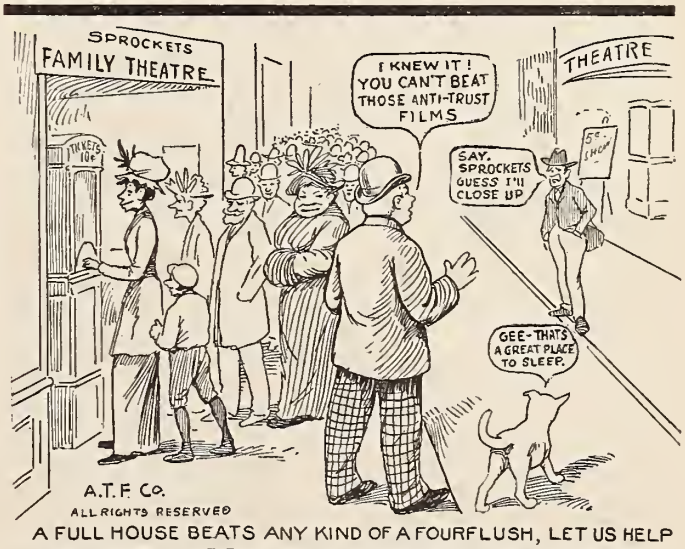
Virginia, Minn.—R. A. McLean is erecting a new theater building at a cost of $20,000.

Galion, Ohio.—A new opera house is to be erected here at a cost of $50,000.

Seattle, Wash.—Sullivan & Considine will erect a new $250,000 theater at Yamhill and Seventh avenues.

McAlester, Okla.—The Busby Theater was damaged by fire to the amount of $500.

Butte City, Mont.—Nelson & Peterson will erect a new theater at a cost of $35,000 for the Montana Amusement Company.



A FULL HOUSE BEATS ANY KIND OF A FOURFLUSH, LET US HELP YOU TO GET THAT FULL HOUSE. ANTI TRUST FILM CO. CHICAGO.

NOTES OF THE WEEK

FROM THE OBSERVATORY

By G. F. Blaisdell

THE Modern Historic Records Association is forging ahead. Herbert L. Bridgman, the editor of the Brooklyn Standard Union, is the president and W. T. Larned is the secretary. It outlines its plans as follows:

"The Modern Historic Records Association, employing the inventions of our age, purposes to preserve in imperishable form the record of history, heretofore 'writ in water,' in order that future generations may know the exact measure of our wisdom and our ignorance, our achievements and our failures."

* * * *

A number of New York Italians journeyed 'way, 'way out to Cleveland to arouse the Italians of that town against the Vitagraph's film entitled "War." Several hundred descended on the Cameraphone, tore up advertising matter and forced the manager to agree to stop the exhibition of the picture. The Italians claimed the pictures were posed in Brooklyn and that the men in the pictures did not wear the uniforms of the men now fighting in Tripoli.

It is only fair to the Vitagraph people to say that they did not advertise the picture as the real thing. What was said by the producers of "War" in advance of its exhibition is rather interesting viewed in the light of events subsequent to its release. The periodical "Vitagraph" announced it as "An incident of the siege of Tripoli. A faithful reproduction of scene described by an eye witness."

The advertisement goes on: "The Vitagraph Company of America respectfully dedicates this picture to the International Peace Conference and to all civilized and intelligent human beings as a plea for UNIVERSAL PEACE. 'What is war?' We realize what war means when we look at this overpowering picture of the slaughter of the innocent and helpless." As a clincher the boost closes with this: "An eloquent and resistless argument for peace. This is a capacity and waiting line film."

The film has proved hardly a peace argument up to date. Rather it has been provocative of riot.

* * * *

Since the foregoing was written the newspaper Il Giornale Italiano has received letters from the Vitagraph Company and the General Film Company stating that no more films of "War" will be put on the market and furthermore that those already in circulation will be withdrawn. The letters state that a misunderstanding has arisen through the action of exhibitors unwarrantably advertising the pictures as "actual scenes."

* * * *

The new People's Settlement Building in Wilmington, Del., is to be equipped with a complete moving picture plant, the gift of Mrs. Dexter A. Hall, of Boston. The apparatus is to be installed in the gymnasium, seating 800 persons, and is expected to be ready for use during the holidays.

* * * *

The Boston Record tells of an amusing incident that brought laughter from several hundred persons recently in a moving picture house in Dorchester. Two stout women, each probably capable of tipping the scales at 200 pounds, tried to pass each other between the seats. They became firmly wedged, and try with all their might neither could budge an inch. The occurrence struck the women as funny, and they joined in the laughter with the spectators. Two ushers finally released them.

According to the Engineering Review, the only states which have specific laws on ventilation of moving picture houses are Ohio and Kansas, while only two cities, San Francisco and Chicago, have taken up the subject. At a recent meeting of the New York chapter of the American Society of Heating and Ventilating Engineers there was read a paper relating to the necessity of ventilation in picture show places.

* * * *

John Schliniski, a boy of eleven, was so impressed by a train-wrecking scene in a moving picture—so he told the judge, anyway—that he placed an obstruction on the New Haven's tracks at Unionville, Conn. The first engineer along, however, saw the dangerous object in time to stop his train.

* * * *

A cable message from Charles Urban to the American Kinemacolor Company says the ceremonies of the Durbar passed off according to schedule, and that Mr. Urban, who is the official photographer, will have as complete a set of pictures of the Indian pageants as he made of those connected with the Coronation in London last June.

* * * *

A negress in Denver has been awarded $500 damages against a picture show proprietor because he refused to allow her to sit in the particular part of his house she desired to ornament.

* * * *

Operators in Youngstown, Ohio, have organized, with A. J. Roshell as president and Joseph Steadman as secretary.

* * * *

The Government Consular and Trade Report announces that a moving picture plant, the first to be established in the Orient, will be erected in Manila in the near future if the plans of the Oriental Moving Picture Co., recently incorporated, are carried out. The new company intends to establish branches where moving pictures may be shown in nearly every town in the Philippines, besides in the larger cities of China and Japan. Branches in Hongkong and Shanghai have already been planned for.

* * * *

The Alexander Amusement Company plans to build sixty picture show buildings in and about Cleveland. They are to be fireproof and modern.

* * * *

A majority of the Texas Court of Criminal Appeals has handed down a decision affirming a fine of $20 imposed on a moving picture exhibitor for displaying on Sunday "The Life of Christ," at which an admission was charged. This, it may be assumed, means there will be no more Sunday picture shows in the great State of Texas.

The presiding judge, in a dissenting opinion, after calling attention to the fact that the House Judiciary Committee recently killed a bill prohibiting Sunday shows, thereby proving the intent of the legislators and also indicating their disbelief in the truth of the claim that picture houses were theaters within the meaning of the existing statutes, says:

"No one ever heard a moving picture called a theater, and if they did their sense certainly deceived them if they thought when viewing a moving picture exhibition that they were witnessing a theatrical performance. By no stretch of construction or even of imagination can this be correct."

* * * *

The Louisville Photoplay Association has been organized, with the following officers: Louis Dittmar, president; M.

START THE YEAR RIGHT
THERE ARE TWELVE MONTHS OF SUCCESS IN THE NEW YEAR FOR THE MAN WHO FORMS A PARTNERSHIP WITH

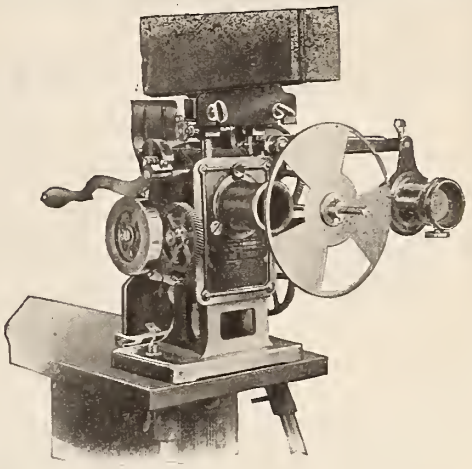
POWER'S CAMERAGRAPH No. 6

Profit by the experience of thousands of users of **POWER'S CAMERAGRAPH NO. 6.** The machine that is built like a rock, the machine that runs like a clock, with freedom from noise and absence of flicker.

It is the machine the wise ones are buying. That's why its sales exceed the combined sales of all other machines on the market. Would this be so if it were not the best machine in the world to-day?

POWER'S NO. 6 have found a home in every corner of the civilized world, and are recognized everywhere as the very highest standard of motion picture machine construction.

You must "deliver the goods" in order to keep your house full, and the only machine for this purpose is **POWER'S CAMERAGRAPH NO. 6.**



Write for catalogue D and special proposition.

NICHOLAS POWER COMPANY, 115-117 Nassau Street, NEW YORK

For fourteen years the leading makers of motion picture machines.

Switow, first vice-president; Irvin Simons, second vice-president; Joseph Stuerle, secretary; Max Simons, treasurer.

* * * *

When John R. Binns, the wireless operator who distinguished himself in the exciting events following the collision between the Republic and the Florida nearly three years ago, declined to pose in moving pictures, the Vitagraph Company went right ahead and put out a film purporting to contain the real Binns. It did not, however,. Binns sued. He got $12,500 damages. The verdict was set aside as excessive and a new trial ordered unless Binns would consent to accept $2,500. Binns declined. He carried the case to the Appellate Division, which has now declared that the lower court erred in setting aside the verdict. Unless the Vitagraph carries the case to the Court of Appeals it looks as if Binns will collect.

In which event he will get his reward for a heroism greater than that which he displayed on the sinking steamships—refusing to capitalize a performance of a plain duty, even though that duty was unusually well carried out.

* * * *

Here's another line of business suffering from the inroads of the pictures. Thomas Heuston, of St. Louis, former pool and three-cushion billiard champion of America, says that moving pictures have hurt the pool and billiard business. "I have found," he says, "that the business man who used to play billiards or pool for relaxation now drops into a picture show."

* * * *

It cost William Bergin, twenty-one years old, of Waterbury, Conn., just three dollars a minute to turn the crank of a projector for five minutes while the licensed operator went out for a sandwich.

* * * *

"It seems to me," says Charles J. Lukin, superintendent of schools of San Antonio, Texas, "that the advantages to be gained in education by moving pictures are unlimited."

* * * *

A $25,000 fire in New Rochelle, N. Y., was utilized by a picture manufacturer to work off a fire scene. The work of the actor fireman carrying out a little girl and again a "mother" and two doll babies was interrupted by four real firemen carrying out an aged and feeble man. We'll probably soon see in a Thanhouser release the result of the work of the three cameras.

* * * *

Thomas A. Edison recently entertained 150 visitors from the annual convention in New York of the American Mechanical Engineers with an exhibition of his new home moving picture apparatus.

The outfit without the lighting device is no longer than an ordinary camera case. Seventy-eight feet of the reels are equivalent to 1,000 feet of the ordinary reels. They can be carried in the pocket of the operator, while the ordinary reels to give the same number of "feet of story" would weigh twenty pounds. On a film barely half as wide as those now familiar to the public three strips of pictures are printed, not one of which is larger than three-sixteenths of an inch square. The operation consists of winding the strip first one way and then another and back again.

WASHINGTON CORRESPONDENCE

Washington, D. C.

Tom Moore is expounding a novel plan for local advertising as well as local interest, in which he will take motion pictures before notable places in the Capital City and throw the same on the screen the following day. The first of these will be before the Plaza Theater, the announcement of which has been placed in the local papers. The public is invited to be present at the taking, and see themselves as the camera caught them during the days following at the various theatres under Mr. Moore's control. This will furnish both amusement and interest to patrons.

* * * *

The third release of the Imp Company has been welcomed, and there is also interest being manifested in the additional weekly release of the Solax Company.

* * * *

The condensed version of Dante's Inferno, prepared for the small theaters, was discarded from the show at the Plaza by Manager Moore himself, as not being up to the standard of material he wished for his patrons. This is a subject too philosophical, allegorical, gruesome, and deep for the frequenters of the five-cent show, who wish to be amused, entertained and quickly instructed. Dante's Inferno belongs on the screens of the high-priced theatres for people of letters, artists and philosophers to appreciate.

* * * *

Manager Davis, of the M Street Theater, is strong for a union among the exhibitors, and he hopes this will be accomplished in the near future. "It will mean much to the industry in Washington when it comes," he says. Mr. Davis welcomes the Sunday release of the Majestic and is looking for the Sunday reel of the Solax.

* * * *

The attendance of the religious services of the Sunshine Temple, under the pastorate of Rev. Zed H. Copp, continues to increase. The Miller Bros., managers of The Leader, have donated their theater and machines for this purpose between the hours of eleven and twelve every Sunday morning. Religious motion pictures are thrown upon the screen, accompanied by a sermon and explanations by the pastor. This new sect of Sunshine Temple finds this animated presentation of the Bible in pictures very effective and impressive. This is practically the turning of a motion picture theater into a church. If the opposers of the industry want to see one of the elevating sides of motion pictures, let them call at The Leader any Sunday morning.

* * * *

"Raising the Maine" is having a week's run at the Belasco Theater, operated by the Schuberts.

Great Northern

THE "KING PIN" OF QUALITY FILMS

RELEASE FOR SATURDAY, DECEMBER 23RD

THE TWINS

A corking good comedy film with a laugh all the way through. On the same reel:

FROM OSTERSUND TO STORLIEN, SWEDEN

A superb travel subject. A magnificent as well as realistic picture which is bound to delight everybody.

RELEASE FOR SATURDAY, DECEMBER 30TH

A REALISTIC MAKE-UP

A laughable comedy in which by the kindly intervention of a real burglar, an actor is enabled to play his part to perfection. Length 752 feet. On the same reel:

SEA AND LANDSCAPES, (DENMARK)

A charming selection of scenic views. Length 246 feet.

ALL FIRST-CLASS INDEPENDENT EXCHANGES HANDLE OUR PRODUCT

The Bear-on-the-Globe trade mark is the emblem of high quality

The Bear-on-the-Globe trade mark is the emblem of high quality

GREAT NORTHERN FILM COMPANY

7 EAST 14TH STREET, NEW YORK

ALL FILMS SOLD THROUGH THE SALES COMPANY

LOS ANGELES, CALIFORNIA

We had the extreme pleasure of viewing the Majestic Company's second release, "Love Heeds Not Showers," which was shown at the Optic the first part of the week.

The Majestic people have certainly made good their many promises and have won a place in the exhibitor's heart right from the start.

The program at the Optic, in addition to the Majestic, included a Reliance drama, "A Daughter of Italy," and one of Great Northern's masterpieces, "The Penalty of Her Ambition." These first-run feature pictures, together with one of Miss Roma Scott's excellently rendered songs, composed a most enjoyable bill.

One of the latest features to be introduced by Mr. Woodley is a Mexican Orchestra of ten pieces. These musicians were formerly the principal soloists of a band of sixty pieces, in Mexico City, which was forced to disband during the recent trouble, and in securing these musicians Mr. Woodley has added doubly to the attractions of his popular house.

* * * *

One of our enterprising evening papers came out with an article a few days ago, which said in part, "Superintendent of City Schools J. H. Francis, announced Friday that he has planned a new special school for girls who neglect their studies to patronize moving picture shows. The school is to be somewhat along the same lines as the boys' special schools, instituted for truant and unruly boys."

Did you get that? If not, read it over again. They would put the fair maidens of Los Angeles in a reform school because they forgot themselves to such an extent as to visit those AWFUL picture theaters.

It's the same old story, no matter whether it's a bunch of kids playing hookey, or murder in the first degree, they always blame the picture show. Will they never cease?

* * * *

Tuesday, December 5th, was election day and every theater in the city did capacity business. At night, several of the houses gave the returns and this drew immense crowds.

Incidentally, the people of this enterprising burgh have decided to "Let George Do It," as Mayor George Alexander was re-elected by a big majority.

* * * *

Long Beach has a municipal water system, municipal water frontage, docks and railroad; municipal band and band stand, and a municipal comfort station about to be built, the next move contemplated there is the establishment of a municipal moving picture exhibition where the school children and other young people of that city may be provided with free entertainment.

A meeting was held by the Board of Education, at which the probable cost of such an institution was considered.

Of course the Long Beach exhibitors are tickled to death at the prospect.

* * * *

The Ascot Theater at Ascot Park has changed from Trust to Independent. Service is supplied by Miles Bros. Exchange. This suburban house was one of the General Film Company's stand-bys, having run Trust service for over a year and a half.

* * * *

Mr. H. W. Weston will open his new suburban house Saturday. This theater, which is to be named the Westlake, is situated opposite West Lake Park in one of the finest residential districts in the city. This house is first class in every respect, and as Independent service is to be supplied by Miles Bros., it is sure to be a success.

* * * *

Tally's Theater, 833 South Broadway, has been taken over by the Kinemacolor Company, and from now on will be known as the Kinemacolor Theater. Two shows are given daily.

* * * *

"Arrah Na Pogue," Kalem's three-reel Irish drama, was shown at Clune's Broadway the first part of the week. The Kalem Company certainly did some fine work on this film and it was accorded much enthusiastic applause.

Talking about applause, why don't the people give a little more of it to the silent drama? There are lots of rotten acts in vaudeville, yet they always receive a big hand.

True, the actors in the picture play are not in the house to hear it, but it affords the management the knowledge that you liked the show.

Here in Los Angeles there are several houses down on Main and East First streets that cater to mostly Mexican and Japanese trade, and in these theaters when a heroic action is depicted they applaud most vigorously.

Now, why is it that the foreigner is more appreciative of the most popular form of amusement than the average American?

If these people, some of whom cannot even read the titles of the pictures, are so enthusiastic, don't you think that we are a little slow in giving the photo-play its just dues?

* * * *

The following is dedicated (with all due apology) to the managers and owners of picture theaters:

If the light goes down for an instant
Or the picture gets out of frame,
Don't run up and bawl out the operator—
He is not always to blame.
It might be some bum photography
Or a patch that has come in two;
Don't think that he is forever wrong,
For sometimes it might be you.

And Saturday night when the rush has begun
Don't tell him how fast the reels should be run,
He's putting them through as fast as they can go
Without tearing to pieces and crabbing the show.
Just let him alone and with you he'll stay,
Providing, of course, that you keep up his pay;
The cheapest man is not always the best—
Get a real operator and he'll do the rest.

P. W.

THE TURMOIL—A PLAY IN ONE ACT

By Lindsay Bancroft

(Continued from December 2d Issue, Page 34)

Carl the Caroller:
Good Sirs, ye seem not overjoyous here,
What ails ye? Why this absence of good cheer?
Is it that war is on, and ye debate
What's held in store for you by fickle Fate?
Your hearts should lighten at our cheerful song,
For ye are all honorable men, eschewing wrong
And taking honest tribute every year
From these your victims, one hundred and four per—

A Captive:
A Daniel come to judgment, tell us more
O worthy Carl, of what's for us in store.

The Star Rancho Everybody:
Why waste ye time on this pugnacious Imp,
Who in our sales has put full many a crimp,
And brought me to the verge of letting go
The whole damned business, things have got so slow?
I did intend this eve to quit my work—

The Rock of Wages (A Big Everybody):
Dear Gaston, I will hire thee for a clerk.
Henceforth thy glorious star by night shall shine
Where th' eagle soars by day, and joy be thine
In some quiet nook 'neath California's sun,
Thy fame's not ended, it has but begun.

Carl:
Good sirs, I pray you listen yet awhile,
My comrades now without will ye beguile
With much sweet music, not far need ye seek
For jest and jollity when Imps come three a week.

All the Everybodys:
Strangle this knave, destroy him, put him out;
Such talk as this will put us "up the spout."

A Kingly Stuart:
Nay, comrades, if ye fight, fight fair,
For th' Ailsa Rock an' I are on the square;
We never championed much this shameful course
That 'stead of bettering, leaves us worse and worse:
Fight fair, or by the oaths our fathers swore
The Star and Eagle shall far from ye soar.

First Everybody:
Calmly, S. B., 'tis but a little jest,
We love our enemies, but selves the best.
Let now the carols on, and we will hear
The sort of bluff from which we've naught to fear.

The Carollers Without:
Once there was a Wizard old
Whose wisdom was a wonder;
So wise was he, so we are told,
He never made a blunder.
He chose a dyer for his chief
To keep his minions under,
And then there came a wicked Imp
Who stole the wise man's thunder.

Once there was a mummer who
Was very good at mumming;
Hard times there came, and it was hard
For "Ed" to keep things humming.
Invaded he the Wizard's realm;
Now wasn't this a rouser?
And now the best of pictures made
No better is Than houser.

The Wizard waved his wand above
An island in the sea;
"These English proud shall now be bowed
As serfs," said he, to me.
He's wiser now, since he has crossed
The pond on a Cunarder,
So now's the joke, he's goin' to soak
Us Yankees all the harder.

First Everybody (aside to the Wizard):
Great Seizer, why should we endure all this,
When we have done not anything amiss?

The Wizard:
Have done, do not my o'erwrought mind oppress
With bluffs and bickerings of your dyer distress;
Methinks 'twere better now to call a truce
And talk it over with them:

Bill Diamond:
What's the use?
But still, let's give em hearing, and find out
What plans are theirs, and what they are about.

First Ev.:
Enough, throw wide the doors, and let them in,
We'll quickly stop their sacrilegious din.
(Lawyers, Servitors, etc. Open doors, and now enter the Independents.)
Welcome, good carollers, within our gate,
We now will quick decide your hapless fate.

Bill Diamond:
Shut up, thou blundering idiot, such abuse
Can gain us nothing, and we've much to lose.
(To Independents)
Kind sirs, come in and take your place
At our joint conference there is no disgrace
In meeting foes who fight so well as ye
'Gainst Loup and Sprocket and e'en th' Royaltee.

The Wizard:
Mark well these filmers, they be valiant foes;
We'll speech have with each one, as by he goes.
(Advance Solax)
What! "Votes for women?" Look who advances here:
Great joy is ours to talk with you, my dear.

Solax Suffragettes:
Before your wizardship we make our bow,
The Solax sun still shines.

Bill Diamond:
Who's loony now?
(Advance Rex)

The Wizard:
Great Gods, comes now in royal garb my Porter,
He left my service when he hadn't orter:
How long hast known the business, worthy Kink?

Edward Rex:
Since Edisons developed films in ink.

First Ev. (to Wizard):
'Tis true, for Schneider said it, and he knows:
We'd best go easy on these touchy foes.
(To be concluded)

MAJESTIC FILM COMPANY

Owing to the great demand made upon this Company for their releases and so many enconiums from the exhibitors asking for more of the same quality, they have decided to issue two reels a week, full notice and particulars of which will be given in future issues of the News.

GREATER NEW YORK FILM COMPANY VS. M. P. P. CO., ET AL

We have received from the attorneys of the Greater New York Film Company a printed copy of the Summons, Complaints, Affidavits, Injunction and Order to Show Cause why they should have their license cancelled and why film should not be supplied to them in quantities as heretofore. The brief occupies 125 pages of matter, rather too long to produce in this issue, but commencing with our January issue we will publish the full details to be continued in each issue until complete. Readers interested in legal matters will do well to order the News at once so as not to miss these copies.

Cedar Rapids, Ia.—M. Ford will erect a new theater here.

Denver, Col.—G. F. Harvey will change building into picture house at 1629 Curtis street, at a cost of $4,000.

Oak Park, Cal.—P. G. Mikle will erect a new theater here at a cost of $6,000.

Rhinelander, Wis.—Dominic Grevetti has purchased the moving picture theater at Wausau, owned by Hanson & Taylor.

Iowa Falls, Ia.—J. P. Carimichael will erect a new playhouse in Dows.

MEMBERS OF THE CHICAGO CENSORSHIP BOARD

CHICAGO CENSORSHIP BOARD

We have often spoken of the Censorship Board of Chicago in terms of the highest praise. It has been our pleasure to become personally acquainted with every member of the Board, and in general conversation with them to learn their methods of work. They all seem to us to be a set of fair-minded men who are trying to do all they possibly can to uplift the industry, and see that nothing of a damaging character to the audiences is exhibited in Chicago. We saw several reports, the methods of their selection of good subjects, and the elimination of portions of bad films, and knowing the films as we did, we were in hearty accord with their work. In presenting our readers with a photographic group of this body, who are well known to Chicago, we want to introduce them to our readers, and reading from left to right, standing, are T. E. Moran, J. L. Tischart, J. P. Moran. The sitting group, left to right, J. F. Foley, J. J. Farrell, J. W. O'Connor (the sergeant in charge of the Bureau), J. O'Callaghan and F. G. Hirsch.

We think that if "moving pictures must be censored," an authoritative board like that of Chicago is the most powerful, the most useful and the most to be approved.

We want also in this same review to introduce our readers to Sergeant O'Callaghan's daughter, Miss C. O'Callaghan, who is wonderfully versatile as a poetess, a composer of music, and also a very successful scenario writer. Several of her stories have been accepted and have been made into very good pictures. It seems hard to us that we are not able to give the titles of the films produced from her versatile brain, but such is the position of various manufacturers they do not wish credit given to writers of scenarios. Why, we cannot for the life of us understand. The author of a song, of a story, of an article is usually given, why not the name of a scenario writer? We think the time is rapidly coming when the names of the authors will be signed to the scenario, and full publicity will be given to their brains as are given every other author, composer, or story magazine writer.

Ada, Okla.—Plans have been completed for an opera house in this town.

Hutchinson, Kan.—Plans are being prepared by Mann & Gerow for a new opera house, to be erected here at a cost of $30,000.

Rockville Centre, L. I.—Plans are being made for the erection of a new theater here, to cost $25,000.

MISS C. O'CALLAGHAN

YOU, Mr. Exhibitor, Are THE Man!

Listen Why:

Every move that every director or actor in my new

Duplex Studio

makes, is decided on from only one point of view—the Exhibitors'! If you were right here, alongside of my camera man every day, and on my pay roll, you could not more accurately direct the execution of the **Exhibitors' View** in film-making, than I do in the pictures we're making **now.**

Personally, I'm stuck on emotional work of a certain type. But the fact that I like it is no reason why I should expect **you** to like it—see my point? I'm giving you what I know you and your audiences want! And I can do it well now because I've got the facilities. Make your exchange show you the Picture Plays and then let my **Boost Department** help you. Write in for that free weekly envelope.

TWO GOOD STARTS FOR 1912:

TUESDAY, JANUARY 2 — **Life's Supreme Treasure**

SATURDAY, JANUARY 6 — **With the Tide**

READ THE SYNOPSES IN THIS ISSUE—THEN DEMAND!

Powers Motion Picture Co.

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Sold through Motion Picture Dist. & Sales Co.

ANOTHER PICTURE TURNER HEARD FROM

Coldwater, Kan., Nov. 27, 1911.

Mr. Saunders,

Dear Sir—I have been an earnest reader of the ———— for some time, but my short acquaintance with the News has won me over. I like it in every way and think it much more interesting to read than any other moving picture magazine I have had.

With an operators' column in the News, I honestly believe that it will add more operators to its subscription list than any other moving picture magazine published for their approval.

I assure you that by a careful search of your subscription list you will find my name among your—I hope numberless—subscribers, because the News has made a believer of me.

Trusting that this bit of praise to the News will soon have company from other operators, I still remain,

Yours very truly,

"A PICTURE TURNER IN THE STICKS."

POSTALS AND LANTERN SLIDES

The postals, which the Capitol Novelty Company, of Washington, is offering of photoplay stars, are beautiful specimens of art. Here is an excellent opportunity for the Independents to make use of such cards in advertising their theaters and the favorites to be seen at any particular show. These are something worth putting in your postcard album to keep.

The Capitol Novelty Company has also another offering which should appeal to every city, as well as institutes of learning. This is a large collection of excellent lantern slides of the various points of interest in the National Capitol of Washington, including public buildings, monuments and statues, beautiful parks, the presidents of the United States, and many other features. The picture camera has become a sort of text-book and silent traveler in this busy world of ours to-day and the slides prepared by this company furnish an entertaining means of learning lots of things about the Nation's Capital. A concise lecture is also prepared to accompany these views, which will be adaptable to schools and lecture halls.

LUX FILMS

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THE "KNOCKER" AND THE NECESSITY FOR ORGANIZATION

By Sam Bullock

THE moving picture men of Cleveland in common with those of other localities have been subject to a great deal of criticism and censure, and quite frequently slandered by a certain class of would-be reformers and prudish "cranks" who are continually "knocking" away at the popular photo play house managers with the idea, apparently, that we are a bunch of moral lepers engaged daily in polluting the morals of the rising generation at a-nickel-a-pollute.

It has been quite the fad here and elsewhere for the aforesaid "cranks" to unburden themselves to the limit regarding the "awful consequences" to come in the future "unless something is done by the authorities," etc., etc. They are still living in the moving picture atmosphere of four or five years ago—the "dump" and dark era of moving picturedom; that awful period when censure was well merited in many instances. This particular class had their fling a long time for several reasons; first, the astute manager was too busy devising practical methods of uplifting the business in order to retain the patronage of the solid family man, to notice the "cranks." Secondly, lack of organization left him a helpless "mark" for every shaft hurled at him from whatever source. He was—and is yet—placed in the same category of questionable business enterprises as mentioned by the Baptist Brotherhood of this city recently, to wit: "Sunday illegal liquor sellers, low dance hall proprietors, disorderly houses and moving picture shows!" Now, however, things have changed. Conditions no longer prevail which make it necessary for a moving picture man to feel anything but proud of his connection with the business, and we are all working and hoping for greater improvement to come. We don't need help from impractical prudes and cranks either. We never got their nickel, nor never will. They never inspired or scared us to better things. Our incentive has been to please the family man. To do that means to give a clean show. We have suceeded to the extent of pleasing half a million patrons weekly in Cleveland, so far as carefully compared reports showed at our last meeting. The moving picture man is the peer of any man in any line of business. The grocer is sometimes open to the suspicion of "sanding the sugar," and "faking" his customers on many things handed over the counter. The butcher is often "long" on bone and fat and "short" on the paid-for steak. We dare not flunk at the honest product of the cold-storage-fresh-egg merchant. Our clothing dealer may fit us with London woolens, made in Philadelphia from cotton grown in Alabama.

The above and other esteemed members of the mercantile and business world may be open to suspicion along the lines suggested—but they retain their church membership without question while the moving picture man is made to feel as though he was a thing to be abhorred and yet he cannot "fake" anyone if he wanted to. He must expose by label (posters) just what he has for sale, and give (which he does) a big nickel's worth. Why should he not hold his head high among business men? Why should he not "kick" vigorously and as publicly as possible when he is assailed from pulpit and press, as was the case in Cleveland recently when Rev. Meldrum welcomed Miss Kate Davis, of Wilkesbarre, Pa., to speak in the Old Stone Church, on Public square, on "The Evils of the Moving Picture Theater." Her "sermon" has been forwarded the News as it appeared in the Cleveland Plain Dealer. It ought to be read by every moving picture man in America. Fortunately the managers of Cleveland are at last well organized and the Cleveland Local, after investigation, passed resolutions "calling down" this hasty and ill-advised reverend and the sensation-seeking sociologist from Wilkesbarre.

The writer of this was one of the committee who investigated the matter for the local. We were informed by Chief Officer Thomas Lewis, of the Probation office, Juvenile Court, that "Miss Davis had no authority to quote this office in any way whatever, and she had no foundation in fact to build her statements upon as regards Cleveland picture shows; this office knows more about these places in Cleveland than she can possibly find out; our duties take us among the classes who would be affected most, and we have no fault to find with the picture shows of Cleveland. We have not had a single complaint among the thousands of children who come within our jurisdiction annually."

One of Miss Davis' statements was—"The motion picture shows contribute a large per cent of the delinquency according to the report given me by the Cleveland probation officer." Mr. Lewis denies this.

Investigation at Police Headquarters and an interview with Chief Officer Williams of the Humane Society, shows Miss Davis preached her public sermon and uttered statements without consulting any city authorities, hence the resolutions which will undoubtedly appear in the "News."

This incident shows the necessity for organization. Here we have a "smart" professional sociologist who would like a soft berth as State Film Censor in a neighboring state, working up sentiment in Ohio for legislation entirely unnecessary. There are plenty of "fool" laws hampering the showman in the various states to-day that have been put there by just such "interested" people as Miss Davis, simply because the exhibitors did not know enough to organize and stay organized for their own protection. It is not so in Ohio any more. We are organized and ask no favors, and we will resent anything that is slanderous to our characters as citizens and fight any action we deem unjust. Can the individual showman do this? No! What is the answer? O-r-g-a-n-i-z-a-t-i-o-n.

(The press notices referred to in the above article follow.)

CALLS FILM SHOWS SCHOOLS OF CRIME

Hundreds of moving picture shows, as now conducted, are a hotbed of iniquity, a training school for criminals, a recruiting ground for the white slavers and the disorderly house, according to Miss Kate Davis of Wilkesbarre, Pa., contributing editor to the Woman's Magazine, in an address delivered before the Christian Endeavor Society of the Old Stone Church, Public square, last night.

Miss Davis spoke on "The Evils of the Motion Picture Shows," a subject she has talked about in cities in Ohio, Pennsylvania and Michigan. She attended the purity congress at Columbus, held a few weeks ago, and although no

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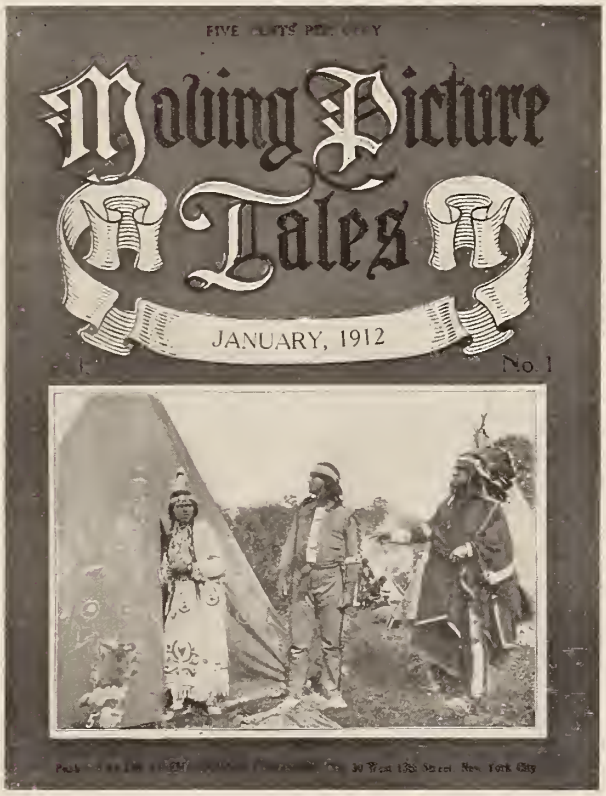

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provision had been made for her appearance, was given a place on the program.

"The motion picture shows contribute a large per cent of the delinquency according to the report given me by the Cleveland probation officer," Miss Davis said yesterday.

"Motion pictures are a good form of cheap amusement and in case they are limited to certain subjects do good rather than harm. Travel and harmless subjects, I would advocate, but I would censure everything that would tend to lower the moral standard of the susceptible child, such as murders, suicides, etc.

"Conditions in Columbus were fairly good, better than in Pennsylvania, but in Detroit the shows were the best I have encountered. Unfortunately I have not been able to visit any Cleveland shows as yet, though I shall to-morrow. The solution of the problem in my opinion would be to have a board of censors supported by acts passed by the legislatures of the states."

Miss Davis yesterday explained that her mission in visiting several cities to witness film shows is two-fold—to arouse interest in various states for establishing a state board of censorship and more particularly to keep alive the bill which provides for such a board in Pennsylvania.

Such a bill, Miss Davis stated, has been passed by the legislature and signed by the Governor, but as yet no appropriation has been made for the two members, a man and a woman, for which the bill provides. Miss Davis will remain in Cleveland until Thursday as the guest of Mrs. L. D. Stegman, 12302 Superior avenue N. E., juvenile court probation officer.—Cleveland Plain Dealer.

CHARGES CRITIC IS SEEKING NOTORIETY

Moving Picture Man Refutes Woman's Statements That Films Are Immoral—Says She Needs Education and Offers to Pay the Bill

The moving picture shows of Cleveland are not "hot beds of iniquity," "training schools for criminals" or any of the other hard names applied to them by Miss Kate Davis of Wilkesbarre, Pa., in a recent address delivered before the Christian Endeavor Society of the Old Stone Church, but on the contrary are educative influences that warn young girls and innocent boys of the wicked lures laid for them, was the reply made yesterday by Samuel Bullock, general manager of the Erie Amusement Co., of this city.

Mr. Bullock is also chairman of the press committee for the moving picture show association and on reading the newspaper accounts of the speech of Miss Davis, he immediately prepared a reply to her charges, which he terms "slanderous and reckless" statements. He attributes many of the sensational statements of Miss Davis to the fact, as he says, that she is a candidate for the office of film censor for the state of Pennsylvania and is seeking notoriety simply as a campaign measure.

"The conditions which Miss Davis spoke of as aiding and fostering the 'white slave trade and the filling of disorderly houses' obtained during the early days of the picture show in New York, but have been done away with. Over two years ago a strict censoring bureau established in New York eliminated all of the objectionable features," said Mr. Bullock.

"To-day, when we are showing a particular film of a serious nature, mothers come and see for themselves. The second night we always have more mothers and their girls because the show is not only moral, but is actually one of the greatest forces against the evils of modern society that we have.

"As for the charge of Miss Davis that Cleveland show houses are of a lower moral tone than those in Detroit and other cities because of the nature of the films shown here, it is false on the face of it because the same films are shown here as in other cities. We all get our supply from the same sources. Each film is sent the rounds and foot by foot the same pictures are shown here as in Detroit and other cities."

Mr. Bullock concluded his answer to the charges of Miss Davis by challenging her to go with him to any or all of his shows and see for herself how the pictures are viewed by the mothers and daughters that attend.

"Miss Davis needs education along this line," he asserted, "and I am ready to foot the bills, if necessary, to give it to her."

Lead, S. Dak.—O. J. Trisler has purchased the Iris Theater from the Princess Theater Co., of Omaha, Neb.

Albany, N. Y.—Work will soon start on the new Clinton Theater, to be erected at Clinton avenue and Pearl street.

THE INDEPENDENTS IN THE SOUTH

Washington, D. C.

ONE of the leading advocates of the South is the Fichtenberg enterprises, with H. Fichtenberg as president. The interests of this company extend from Virginia into Texas, with theaters in most of the important cities. Two houses of this organization in New Orleans are the Alamo and the Dreamworld. The programs, which are changed three or four times a week, consist of three reels, two singers and a three-piece orchestra. It is a ten-cent show that is worth the money; but patrons are given a card which, upon presentation at the box office during certain hours, reduces the admission to a nickel. The audiences here are first class and capacity houses are the rule.

While not having the opportunity of meeting Mr. Fichtenberg, I saw several of his theater managers. With Mr. Goodman, of the Alamo, I had perhaps the longest interview. The appointments of this theater are worthy of commendation. Its orchestra has become one of its features, many patrons coming especially to hear its appropriate and classic music. The singers, which also operate in the other Fichtenberg houses, are artists in their especial line, many having been heard in high-priced theaters. The fact that the Fichtenberg chain of enterprises offers continuous employment and good prices has induced singers to enter this circuit where appreciating audiences are always found.

MR. H. FITCHENBERG

Manager Fichtenberg is not content to stand still, but he is even now building commodious and attractive houses in Lynchburg, Va., and Houston, Texas. Of the latter Mr. Goodman will be placed as manager. In this manner has Mr. Fichtenberg become a character in the development of the South in educational, industrial and social fields.

When I reached New Orleans I found a film war had just closed—a fight between the Independents and the licensed companies, which affected interests in several of the southern states. The various Independent exchanges combined and so united were enabled to hold their own and gather new recruits in a supposedly unequal battle with a stronger foe. Matters are about calmed down now and things running smoothly. Indeed, the machinery of business was humming so harmoniously in the offices of the Consolidated Film and Supply Company (as the united forces of the Independents are termed now) that one would scarcely believe a disturbance had occurred.

Manager A. G. Shear, of this exchange, has proved ably fitted for his responsible position; while his representative, whom I met during Mr. Shear's absence, could also steer the helm of affairs.

The Consolidated Film and Supply Company occupies offices in the Maison Blanche, one of the newest and largest buildings in the business district of the city. As its name implies, it is not only a film exchange, but has also a repair department and keeps in stock everything necessary for the equipment of the moving picture theater.

In Atlanta the Independents share about even with the licensed houses. The theaters in the business district have attractive entrances and are commodiously arranged for patrons. Shoppers from the neighboring stores were seen going in the shows with their bundles, as were also business men during their luncheon hour.

The projection in all cases was excellent, with the pictures not over enlarged. I saw fewer "rainly" films during my entire trip than I have sometimes seen in one day in Washington. This in itself shows care from the operators and exchanges.

In the small towns the entire population is too busy for day performances; therefore evening shows are the rule. Occasionally there will be matinee performances during the summer or on Saturdays. In New Orleans moving picture theaters open as early as ten o'clock in the morning, while on Sunday eleven o'clock is the rule. Oh, it is quite the proper thing to go from church services to the motion picture show and reach home just in time for noonday dinner. It must also be remembered that the French Grand Opera has its most important performances on Sunday afternoon and night.

From what I could observe in this hurried survey, the Indian and Western dramas are not popular in the South—a condition which is becoming universal. It is just possible that some of these states can so readily remember their Indian and frontier days that they don't relish make-believe performances. "Of course we have to use these pictures to fill up," said one manager, "but we wish we could leave them out." Another remarked that some of the Western heroes had been killed so often that human nature was rebelling at being called upon to believe that they are not dead or that they are real men.

The David Copperfield reels were being enthusiastically received in the Gulf states.

While the South is considerably warmer all the year round than Washington, still it will have its winter. Accordingly, the air domes that were so popular during the summer months are closed now, though the weather was delightfully warm. Some theaters were advertising steam heating plant as an inducement to patrons. Personally, I was ready to ridicule what some southern people called cold weather. And when I strolled down the street in summer attire, feeling very comfortable, and saw women wrapped in furs, I expect folks wanted to ridicule me.

I noticed that the posters used were those supplied by the manufacturers. Before the larger and better houses these were neatly arranged in brass frames and on the side billboards. Announcements of singers and orchestras were placarded on easels. The lobby display of the material used was attractive, but there was an absence of the artistic hand posters which have become so popular in the Capital City.

From what I could gather in this short trip, the Independents are holding their own in a very substantial way through the South in the moving picture industry. The Sunday reel of the Majestic will find a place in towns where Sunday shows are permitted; while the releases of the other Independent companies which have recently entered the field are welcomed as giving a larger assortment for selection.

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Advertisements (4 columns to page); 2s. 6d. per inch. Situations Wanted, 1½d. per line.
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Editor, A. SEABURY, Post Box 163, Stockholm, Sweden.

Interesting Correspondence

(Continued from page 8)

because I thought it might be the one to which Mr. Donaldson referred as a perfect film, with pathos, humor and temptations. He said no portion of the film he referred to could be dispensed with. The one I mentioned could have had three feet cut out in one portion, and about ten in another, and then be fit to show to the average public—and I don't count prudes in the "general public." A prude, in my estimation, bases his or her claim on false modesty, but according to Mr. Donaldson everything is modest if it is true to life. If you have any children, Mr. Donaldson, or a wife, or sweetheart, there are a great many things in this world that are true to life that you would shield from their eyes if you thought it would come before their vision, and if you felt that it was your duty to tell about them, or explain them, you would do so in guarded language, and giving the explanation as a matter of knowledge to be stored up for personal protection if ever needed, giving it in a manner that would express the essentials of the case, and yet in a way that would not incite passion, or arouse passion.

Mr. Donaldson says: "We witness the impassioned longing of twin souls—is this debasing?" And again, "Life as it always will be—is this derogatory?" Do you realize, Mr. Donaldson, that articles like yours are just the ones that cause the public reformers to flaunt their banners with some justification. What do you mean by "impassioned longing?" Do you mean the portrayal of love—or baser passions—the kind that history tells us led the way to the fall of Rome in her glorious days, and caused the decay of other powerful nations. Is there anybody living who could, for an instant, entertain the thought of placing their children, or their relatives, in the company of those habitues of dens of sin and immorality, in order that their children or relatives would know life as it is? Think it over, Mr. Donaldson. I believe anything like that would be debasing and derogatory and—DAMNABLE. And placing a moving picture before them, with the same ideas, expressed on a smaller scale, and a little less openly is equally DAMNABLE, you and your opinion to the contrary.

Why do so many Western scenes have their barroom—no serious objection to the barroom—with women cavorting around with a thirst like a hippopotamus? Is that true to Western life? Go to a Western town and tell them so. Think you would come back alive? It wasn't true in the old days either, if the old-timers are to be believed, and they certainly should know.

And incidentally, before I close, why do a dozen Indians generally make up a tribe, and the same Indians, in the year 1849, use a 1911 take-down magazine rifle. O why! And why are half of them pure white and only a few dark. In this case give us life as it is, or life as it was. In all cases give us life—but let it be clean, and wholesome, and good, so that we can look to something better. If we are looking for dirt, there are some newspapers that can furnish any sort and every variety that any individual desires. If a pig revels in filth he shouldn't be made a criterion for the human race.

And regardless of Mr. Donaldson, Broadway and Fifth Avenue are equally interested in any story that has a good plot, is well acted, with sustained interest and proper photographic value.

Mr. Film Manufacturer of every description, size and standing, think it over—and decide.

EDWARD W. MURPHY.

(We publish the above letter in justice to both sides of a question. At the same time we think our correspondent goes to the other extreme from our correspondents whom he takes to task. They will be able to defend themselves in an issue or two. In the meantime we solicit the views of our readers on this subject and will gladly throw open our pages to them.—Editor, Moving Picture News.)

GAUMONT COMPANY OF AMERICA

Now that the Gaumont Company has fully resolved to exploit its far-famed Gaumont films in the Independent ranks, everything is rapidly forming itself in readiness. They announce the definite decision to sell their productions direct to the exchanges through the open market so that members of all and any existing organizations will find it possible to supply their exhibitors with Gaumont films.

The output of this concern will contain a very large proportion of feature releases, and it is their intention to sell these to exchanges in the same way that the ordinary releases of the various manufacturers are now being disposed of, instead of asking special prices. In order to convince the American market of the merit of the feature productions that they have ready for exploitation, they have decided to release as their initial independent attempt the Delhi Durbar as soon as it reaches this country. This procession and the incidents which accompanied the coronation of King George V. as Emperor of India, has already been faithfully photographed by representatives of this European manufacturer in the British possessions. The reel will reach this country about the middle of January, 1912, and will be put upon the market as soon as it arrives.

The grandeur and magnificence of the Durbar will easily raise this release above the best of the specials that have yet been put out. It will be a genuine principle of the Gaumont firm that none of their films will fall into the class of mediocrity. The best points of vantage have been taken by the camera men, so that a full and faithful record of the entire coronation procession will be projected on the screen. One thousand elephants carrying all the gradations of Hindoo royalty as well as glittering and gaily caparisoned equipages will give evidence to the homage with which the British subjects regard their sovereign. This is indeed a subject that can be billed specially, and two-sheet posters and pictorial and descriptive circular matter can be procured by writing to the Gaumont offices at Flushing, New York.

The second feature will be entitled "The Christian Martyrs," which will be hand colored throughout. The story depicts the sufferings and persecutions of the earliest exponents of modern civilization and gives a realistic idea of the manner in which the pagan Romans humiliated and tortured the early Christians.

The possibilities of this film as a follow-up to the Delhi Durbar will surely be realized by the trade throughout the country. They will be able to obtain an accurate idea of the quality and magnitude of Gaumont independent productions. This film will also be sold to the exchanges just as though it were an ordinary release; in fact, Gaumont Company announce that their releases will contain a very large proportion of feature films and that these will be sold to the exchanges in the same manner as the ordinary releases are now being sold. They will not ask special and undue prices.

The Gaumont representative will shortly make a tour amongst all the exchanges and acquaint them with the opportunities that this manufacturer has in store for them.

The Gaumont weekly film which will comprise all events of topical nature from week to week is slated for release on or about the 20th of January, 1912. The black and white films will sell at the recognized price of 10 cents a foot, while a nominal extra charge will be made for the hand-colored ones.

"The Problem Solved"

There is only one way to make that picture show pay
You must be Independent, so why the delay?
No longer will you pay that big license fee
And that you'll be satisfied is easy to see.
Imp, Reliance, Thanhouser and American, too,
All put out films that appeal to you.
These are not all, many more could be named,
That have won much credit and are far famed.
Your business will increase just fifty per cent
And to the landlord you can then pay the rent.
Believe it or not you will very soon see
That to be Independent means PROSPERITY.

—PHIL WHITMAN.

THE ART OF Scenario Writing

Second Edition By WILLIAM LORD WRIGHT

The MOVING PICTURE NEWS has secured the sole right to republish this standard work on Scenario writing, and offers it as a premium to all new subscribers of $2.00 for one year.

ART OF SCENARIO WRITING, separately, $1.00, post free.

Read what the *Moving Picture World* of February 25th, 1911, says of this excellent aid:—

The Art of Writing Scenarios

By William Lord Wright. Author of "Twixt Loyalty and Love," "Simon Kenton," etc., etc. Published by the Scenario Instruction Publishing Co., Bellefontaine, Ohio. Price $1.00.

In a very interesting series of articles published in our pages last month, Mr. G. R. Craw told the aspiring scenario author how to write scenarios. Those articles have been favorably commented upon as being of great practical value. Now comes Mr. W. Lord Wright with a little book of about 30 pages which still further adds to our knowledge of a subject that has perplexed many would-be moving picture authors, namely: How to set about work; how to acquire its technique; how, in fact, to prepare goods suitable for the market.

Mr. Wright, who is a successful scenario writer, first of all points out what is in demand by moving picture makers. Then he indicates what is not wanted. After reviewing the function of the scenario editor, he gives some of his own experiences, his failure and his successes. Then we come to some practical advice. He tells the author how to get ideas; where to market the completed scenario; how it should be written and presented, winding up by printing a sample scenario as a guide. Finally, he points out the value of action in this branch of dramatic work, and takes the view that though unhonored, the moving picture scenario writer may some day come into his own in the way of publicity, fame and fortune. We hope he will, though we think this agreeable state of things a long way off.

Meanwhile, we welcome Mr. Wright's little book just as we welcomed Mr. Craw's articles. These things relieve us of some responsibility. We are often asked how a scenario should be written; where it should be marketed and how much money there is in it? Mr. Wright answers all these questions for us. We invite all our readers who are interested in this department of dramatic work, to get a copy of this book and study the formula that he gives. Of course, it is one thing to give a formula for a moving picture scenario, or plays, or a novel. These things may be delivered to managers technically correct in every detail; and yet lacking the one essential which no book on earth can teach: The selection of a theme which will get over; this is the divine afflatus referred to long ago by the author of the phrase: Poeta mascitur non fit: The poet is born, not made. So we believe is the scenario writer. Still, for the benefit of those who are not born and who think they can be made, Mr. Wright's book should be of great value. It will sell well on account of that. It may have a negative value, too, in that it may possibly act as a deterrent to many people who think they can write scenarios and cannot realize their unfitness for the work. There are two or three books extant, and they have run through numerous editions on how to write plays. It is not on record that any playwright who has succeeded during the last quarter of a century, traces any of his success to these manuals, which, perhaps, have been instrumental in diminishing the output of unsuitable plays. It is no easy thing to write a good play; it is no easy thing to write a good scenario. So we hope Mr. Wright's book will encourage the aspirant who aspires to some reasonable hope of success, will discourage those who have no fitness for this form of work. There are too many of the latter kind in the moving picture field to-day.

Ask these authorities what they think of the book. GILES R. WARREN, Author, Playwright, Editor, Lubin Mfg. Co.; C. B. HOADLEY, Editor Scenarios, Imp Company; HORACE VINTON, Author, Editor, Shamrock Company. We have endorsements on file from THE ESSANAY FILM COMPANY, THE POWERS COMPANY, CHAMPION COMPANY, THE IMP COMPANY and THE AMERICAN COMPANY. Also dozens of unsolicited testimonials from writers who have been helped by this work.

THE ART OF SCENARIO WRITING contains a sample scenario recommended as the best form, by GILES R. WARREN, who is acknowledged as one of the most successful and original scenario editors of the present day.

"THE WHOLE SECRET IN A NUTSHELL"

SECOND EDITION IS LIMITED! Get it promptly! REMEMBER THIS IS AN ORIGINAL, not one adapted, a copied, or a plagiarized work. FROM JUST ONE PURCHASER. This booklet cost me a Dollar: The investment netted me over $100.00 in marketable manuscripts. (Name furnished on application.)

CINEMATOGRAPH PUBLISHING CO., 30 West 13th St., N. Y.

Coldwater, Kan., Dec. 4, 1911.

Mr. A. H. Saunders,
Editor The Moving Picture News,
30 West 13th St., New York City, N. Y.

Dear Sir:

This week's end has found me cheery and free from all trouble. Everything went off nicely, no stops, no waits and the manager's receipts brought him out with a great big smile. The Exchange man also must have had a warm spot in his heart for the Odeon this week, judging from the quality of our service the week past.

Someone said to me this week, "How can you people get the class of service you have for the money?" And I assured the gentleman that I had not tried to figure out any reason for it at all. He then said, "Well, you must have a stand-in with the shipping clerk at the Exchange, because you have got him won over." Of course there's lots of ways that the Exchange man can be won over; but the smoothest and best way, according to my estimation, is for each and every operator to do as I have done.

I went to my printer and had what I call an Operator's Film Report printed in blank form, like this:

OPERATOR FILM REPORT

No.....
Title "....."
Make.....Class.....Remarks: First.....Ft.....
Next .....Ft.....Balance .....

Yours very truly

JOHN H. CROWLEY.

Inclosed you will find one of my blank Operator's Film reports, which I am sending to you for the benefit of any operator who might feel that he wanted to take up this plan and do better by his Exchange, and also receive better service from them with just a few minutes' extra work each day.

Now this is what I do for my Exchange: I rewind, patch and carefully inspect each film after I have run it and then fill out the Blank Report in this manner:

OPERATOR FILM REPORT

No.....
Title "....."
Make.....Class..Dr.....Remarks: First 100..Ft...Good
Next....200....Ft.....Fair.....Balance .....Good

Yours very truly

JOHN H. CROWLEY.

Inclosed you will find an Operator's Film report filled out ready to be placed on the film, which will give you some idea as to what I do for the Exchange and what an advantage it is to them in the handling of the film when they receive it from me; that's the reason they send me good, spicy, clean, snappy films, I suppose.

Operators, get busy and let's hear from you. Hello! "Canuck" in the Catskills. Glad to see your letters in the News, they read as if you were in with your whole soul and heart for the betterment of the picture business.

Hoping that I have left space for others who might want to drop a line to the News, I will inclose $2.00 in money order to pay subscription to the News for one year, and desire as my premium Haviland's Moving Picture Pianists' Album.

Yours very truly,

JOHN H. CROWLEY.

Care Odeon Theater, Coldwater, Kan.

ECLAIR TO ADVERTISE THROUGH THE EXHIBITOR

The Eclair Company has adopted a novel means of advertising their films. A great deal of money will be invested in photos and other display matter and this will be supplied to theaters well in advance where Eclair releases are to be shown.

The plan is simple and easy to follow. Each week the Eclair Company announces future releases. The exhibitor-goes to his exchange and arranges booking for one or more of these subjects, whether he uses first run or older service, and then advises the Eclair Company about what date he expects to show this film.

On receipt of this information, the company sends to the theater, all charges prepaid, a liberal quantity of novelties in advertising matter to assist the theater in dressing up its lobby and making his theater attractive. The object, of course, is to popularize Eclair films by increasing the receipts of the theater where they are shown; however, the company could not afford to offer these inducements except to theaters who actually intend to use the films, as much valuable material would be wasted if mailed promiscuously.

AMERICAN PLAYERS AS FIREMEN

The studio of the American Film Manufacturing Company, in California, ordinarily a scene of activity, was greatly augmented by the appearance of the state fire warden recently. In Southern California martial law supersedes the civil law in case of brush fires, and it is only necessary for the warden to tag a man and say "your it" in order to obtain recruits to fight the fires that rage along the mountain sides and valleys when the sage brush, dry as timber, affords food for the flames.

Mr. Dwan, the director in charge, was busy rehearsing some scenes completing a picture, so that he could allow Thanksgiving Day to all the employees of the company, when the appearance of the fire warden greatly accelerated the action in the scene. Performers and cowboys who face the muzzle of a forty-five every day without flinching, faded away into secret hiding places before the advance of the man with a star.

In their hurry to seek other haunts where fire wardens are conspicuous by their absence, one of the cowboys fell down and the others behind him, stumbling over his prostrate form, soon made a human pyramid five men deep. The man with the star promptly approached the struggling heap and pressed them into service, regardless of the storm of protest that it would interfere with the making of motion pictures. They were hurried to the scene of the fire and for forty-eight hours, without sleep or rest, struggled against the advance of the fire fiend.

Their Thanksgiving dinner consisted of dried corned beef served them on the job. At last, dirty and smoke-begrimed, they were allowed to return to town and rest. The performers were more fortunate than the cowboys and hurried into town, for they realized if caught and forced to fight the fire it would sadly hamper the work in the studio, and the compensation paid by the state would never cover the amount lost to the company in time or money. It is a notable fact that the fire warden, gifted with the brains of the proverbial ass, should attempt to select the high-salaried company of talented people whose salary in a single week is greater than he could earn in a year, and the harm he could do a corporation like the American Film Manufacturing Company is almost incalculable. Without looking in the pool-rooms or places where men in need of employment congregate and actually seek the fire warden for a chance to carn the compensation given, he immediately descends on the studio of this company, not a single man of whom is a taxpayer or citizen of the state. For the future protection of the company, whose interest he represents, Mr. Dwan has taken legal steps to prevent a recurrence of the outrage. The entire damage done by the burning of sage bush would not compensate the American company for one single working day at this season of the year.

Powers Boost Pack Opens

Exhibitors all over the country have been noticing that something is promised them from the Powers' Boost Department, and this week marks the disappearance of the Powers Motion Picture Company's weekly "Talks to Exhibitors." In its stead the mail will bring a large envelope, and therein the anxious exhibitor will find a lobby display that ought to do credit to the most classic front. Special care has been taken in preparing the reading matter on these, so that they really constitute a message from the exhibitor to the passer-by, giving just enough of the story to make it appeal.

The contents of the "Boost Envelope" will change from week to week, and from what we can learn there are some pleasant surprises in store for the exhibitors. Mr. Powers has started on a campaign that ought to bring big results.

A Merry Christmas
TO ALL
YOU CAN BE MERRY ALL NEXT YEAR IF YOU READ
The Moving Picture News
EVERY WEEK

SCENE FROM "THE PROFESSOR"
Released by the Imp Company

A STRONG DENIAL

New Orleans, La., December 12, 1911.

Mr. A. H. Saunders,
Editor Moving Picture News.

Dear Sir:—My attention has been called recently to several rumors circulated in different parts of the country relative to the fact that I propose to use Trust pictures.

Permit me to say, that I would not use a Trust film in my house, if they were the only pictures made. I have always been a booster for the Independents and have always run Independent pictures in my theaters, and it is due to the Independent high-class films that I attribute my success.

I am now operating six houses, my latest being a $40,000 venture, The Alamo, at Vicksburg, Miss., which opened Thanksgiving Day with a tremendous success.

My Isis Theater, Houston, Texas, which is in course of construction, will open about April next, at a cost of $85,000, and nothing but Independent films will be shown.

You can readily appreciate that the rumors circulated are intended solely to hurt the Independents, for the reason that every exhibitor in this section of the country is personally acquainted with me and some question would naturally arise in their mind, if I ever anticipated using Trust pictures, and if my friends using Trust goods now, would use Independent films, they would begin making some real money, for Independent films have always been the real money-makers.

Trusting you will give this space in your valuable paper and with kindest personal regards, believe me to be,

Independently yours,
HERMAN FICHTENBERG.

Sole owner of the following theaters: Alamo, New Orleans, La.; Dreamworld, New Orleans, La.; Isis, Houston, Texas; Bonita, New Orleans, La.; Picto, New Orleans, La.; Alamo, Vicksburg, Miss.; Wonderland, New Orleans, La.

A Correction

To the Editor.

Dear Sir:—Will you kindly allow us space to state that the name of the Imp Company's leading lady is Margarita Fischer, not Margaret Fisher as hitherto incorrectly given.

Thanking you for your attention to this, we remain,
Very truly yours, IMP FILM CO.

GET THE

Moving Picture News

EVERY SATURDAY

The Articles by ROBERT GRAU, WILLIAM LORD WRIGHT, MISS MARGARET MacDONALD, are alone worth a year's subscription.

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228 TREMONT ST., BOSTON, MASS.
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MAJESTIC FILM COMPANY PUTTING OUT CREDITABLE WORK

There is remarkably fine work coming from the Majestic Film Company, work which will reflect credit upon the entire trade. It was our pleasure to see some of their coming releases during the past week, and it certainly was a pleasure to view such all around good work from filmdom.

The split reel, "Will You Marry Me?" and "The Caddy's Dream," for release December 31st, contains two excellent subjects splendidly enacted and superbly photographed. "Will You Marry Me?" is a good comedy, where the young man thrown over by his sweetheart decides to marry the first woman who will accept him. In the course of several incidents he meets the cook of his sweetheart, who accepts

him, and straightway goes to the sweetheart, gives her the ring, dresses her in her clothes, veils her and sends her to meet the young man. At the entrance to the church his courage fails him and he tries to get out of the predicament. In the girl's desperate attempt to keep him her hat falls off displaying her identity. Of course all goes well from now on.

"The Caddy's Dream" is more or less of a novelty. The dream of the forlorn man encompasses a period of nineteen years and 364 days, which time is passed by himself and two golf players in search of a ball that never is found. During the time of the wearysome search the two men grow gray, developing long gray beards. It is surely a novel idea and very good.

"Gossip" is an excellent lesson to the individual inclined to gossip, and also to the individual too eager to believe in reports without proper investigation. The subject is treated in comedy and is good.

Last but not least in order of merit comes "His Fate's Rehearsal," to be released January 12th, a wonderful lesson to the alcohol fiend, and one of the finest of the kind that we have ever seen. It has brought the tears to the eyes of almost all who have seen it. In telling the story one can hardly do justice—it must be seen to be appreciated. On the part of the actors it is a wonderful piece of dramatic work. Miss Trunelle and Mr. Prior have done superb work in this picture.

NESTOR FILM COMPANY BUY ACREAGE

The Nestor Film Company, which is temporarily located at the corner of Gower street and Sunset Boulevard, recently closed a deal through the Los Angeles Realty Exchange on Hollywood Boulevard, for a five and a half acre tract on Hollywood Boulevard, Benefit and Hoover streets. They will put between $15,000 to $20,000 improvement on the lot, which will front on Hollywood Boulevard.

The buildings to be erected will be used for making films for moving picture people throughout the world. The Los Angeles Realty Exchange tried to locate the Nestor Film Company in Hollywood proper, but were unable on account of the high price of acreage property, which is held by a few land owners, who refused to sell at a reasonable price.

This company has a pay roll of $3,500 to $4,500 a week, which would mean much to our city. They employ at least 150 men in making the films. This is one of the growing industries of the age.

Plans are now being made and the work will be rushed, as they expect to be in their new location in January. Mr. David Horsley is manager of the company and is a very energetic and progressive man.—From the Hollywood Citizen, Hollywood, California.

CHICAGO LETTER

I had an interview the other day with Mr. Wylie of the Sunlight Metallic Cloth Curtain Company, who has recently returned to Chicago from a visit to the most prominent exhibitors in the United States and he stated that there are many signs indicating an evolution in the moving picture business. Mr. Frank L. Talbot, who is a pioneer and one of the ablest men in the theatrical game to-day and who is manager of the new Hippodrome Theater at St. Louis, the largest all-star vaudeville and moving picture theater in the West, which has a seating capacity of 4,000 persons. Mr. Talbot is now using four reels of moving pictures in connection with circus and vaudeville acts. Mr. S. M. Hexter, president of the Gordon Square Realty Company in Cleveland, Ohio, will build a very up-to-date theater at Detroit and Sixty-third streets, in which high-class vaudeville and moving pictures will be shown for very high-class trade. In other high-class vaudeville theaters, where formerly pictures were used, merely as a chaser after vaudeviile acts, they are now being featured in three or four reels, no uncommon occurrence in the evening's program of some of the most up-to-date vaudeville houses. Mr. Wylie also stated that 60 per cent of his shipments during the last month have been to vaudeville houses, where the moving picture is taking the place of vaudeville and that the intention of the exhibitor to show the very best pictures possible is demonstrated by his ordering a Sunlight Metallic Cloth Curtain.

A church at 1132 Milton avenue will be converted into a moving picture theater, as the structure does not exactly conform to the Chicago building code; objections were at first manifested to the plan, but on recommendation of Henry Ericsson, commissioner of buildings, the council committee on the building department granted the permit to change the structure of a church into a moving picture theater.

Mr. Traub, the hustler and wide-awake general manager of the Amusement Supply Company, returned to Chicago this week from Wisconsin, after a successful business trip throughout the state. He stated that business is very dull in the extreme northern part, but is still good in the southern part of the state. The Amusement Supply Company, although not a buying exchange, has one of the best film lists of any of the renting exchanges in the city, outside of the buying exchanges. Mr. Traub reports a big increase in business, both in film renting and in machine supplies, etc., and stated that this year's business reports will show a wonderful increase over last year's report.

I dropped in the Chicago office of the Feature and Educational Film Company in the Delaware building this week and was cordially received by Mr. Jerome Abrams, who has been newly appointed manager of the Chicago office. Mr. Abrams' past experience as a bull slinger in Mexico speaks well for the future business of the new office, which, although it has only been opened several weeks, business has already shown signs of activity under the new Mexican athlete. He stated that any one wanting to buy a state right for the Feature films "Zigomar" and "Love and Aviation" should get in communication with him at once, as the states are selling fast and he is doing a phenomenal business.

Mr. Chatkin, of the Anti-Trust Film Company here, is causing much comment with his man Sprockets, who is appearing in the different weekly trade journals. Mr. Chatkin is jubilant about the business of the Anti-Trust at the present time, which is the biggest of their career.

Mr. H. C. Jones, who lives at 5616 North Ashland avenue, will build a moving picture theater at Balmoral and Clark streets in which it is rumored Independent pictures will be shown. The decorating and wiring contract has been let to the Active Electric Company.

Mr. Mulvaney has sold the Normal Theater, at 440 West Sixty-third street, to Mr. Langstrom, of the Langstrom Decorating Company. The theater has been renamed the "Gem" and has been redecorated; also a new piano and new machine have been installed by the new owner. When the theater was sold Independent service was used. The new manager stopped the Independent service for a try at Licensed, which lasted one week and he is again back into the fold, where we are all glad to welcome him.

WARNER KENNEDY.

During the past week the Feature & Educational Film Company, of Cleveland, sold exhibition rights for its two new features in six states.

Everywhere "Love and Aviation" and "Zigmar" have been shown, these subjects have made a good impression, and state rights men are receiving calls for return dates.

HIS MUSICAL SOUL

Solax

The Solax Company had a visitor over at the studio the other day. The gentleman was shown through the studio, factory, machine shop and offices. Finally he was taken to the projecting room where a first print of "His Musical Soul," the Solax release of Wednesday, January 3d, was being shown to the directors and players. Before a couple of hundred feet were exposed the visitor's state of mind resembled a gigantic question mark.

"His Musical Soul" is a comedy in which a fat man (300 pounds) undertakes the delicate task of wooing a slip of a girl about one-third his weight. The fat man has as much music in him as a buzzsaw or an obstreperous dumbwaiter, but a rival in the form of a curly haired violinist with nimble fingers and graceful masculine lines is the favored suitor, so the fat man decides that he must not be outdone in the arts of love. He buys a trombone possessing the magic of the proverbial flute, only instead of driving the rats to the sea the trombone drives people to destruction and animates inanimate things so that they also may manifest their protest.

The visitor was considerably baffled. He asked thousands of questions. "How do you get the pictures to move on the walls, what do you do to make the glassware dance on the tables and the clock to do a cakewalk on the mantelpiece?' All this trick work Madame Blaché, who staged the picture, tried to make clear to the curious visitor.

The visitor had an idea that strings were attached and a man behind the scenes regulated the movement of the furniture and other chattles. When told that it was also done by an automatic arrangement, our visitor gasped and looked upon the Solax contingent as wonders of creative genius.

NEW INSTALLATIONS BY HALLBERG

The Church of our Lady of Lourdes, on West 142d street, has installed a new Model B Edison moving picture machine with Hallberg Economizer, furnished by J. H. Hallberg, "The Economizer Man." He reports also sale of Edison Model B machines with Hallberg Economizers, as well as all supplies, to L. Liebmann, 1379 Washington avenue, The Bronx, and Condit & Bartolini, Mariners' Harbor, Staten Island, N. Y.; Powers No. 6 and Economizer to Kurz & Levy, Amsterdam avenue and 145th street, city.

The Moving Picture News

SUBSCRIBE FOR 1912

Your choice of "THE ART OF SCENARIO WRITING," by W. Lord Wright, or "HAVILAND'S MOVING PICTURE PIANIST'S ALBUM," as a premium, at $2.00 per year.

A LEADING BRITISH MANUFACTURING COMPANY

The film manufactory in England has been steadily on the increase during the past few years and at last a British firm has achieved a pinacle of success from which it sheds forth its illuminating light over the cinematograph world and forces itself to be recognized as one of the leading firms in the film making industry.

Thus the British & Colonial Kinematograph Company, Ltd., of 33-35 Endell street, Long Acre, is making itself felt among the trade, and the demand for its productions are increasing daily. They have a real live subject in a series of naval adventures of which the hero is "Lieutenant Daring, R. N." This heroic lieutenant is depicted in many phases and three of his adventures have already appeared and taken the public by storm, while many others are to follow. Naval subjects are not the only theme of this enterprising company, for the sister service is equally represented and their great military drama, "A Soldier's Sweetheart," is enjoying one of the finest runs ever achieved by a British film.

Historical subjects are also made the subject for animated photography and the romantic times of the British commonwealth has been most ably depicted in "A Puritan Maid."

Both trick and straight comedies are also on the lists of this firm, while they are now commencing a most interesting and drawing series of Colonial Travalogues, beginning with a series of pictures of "Whaling off the Coast of Newfoundland," which will be released on December 28, 1911. This picture throughout consists of a series of rapid changes and creates an atmosphere of healthy activity and industry, from the loading of the harpoon gun for action till the arrival of the carcass at the whale factory. The chances and difficulties to secure a film of this kind were many and the operator on his way to ship his precious burden to the London market had a narrow escape from death for, while traveling at a speed of fifty miles an hour across country, the rear coach left the metals, ploughing into the soft soil to a depth of four feet. After having such a narrow escape from death, observing the fore part of the train on fire, he rushed to the blazing coach and saved his valuable films.

Last but not least to be numbered among this firm's interesting and now famous films, are their natural history series, of which their "Bee" films, depicting the life of the bee and making of honey, was exquisite, and their latest release, that of "Natural History Studies at the Zoo" is spoken of as one of the finest films ever yet placed on the market.

ECLAIR ENGAGES ARNAUD, FAMOUS DIRECTOR

The American Eclair Company announces the acquisition of one of the world's most noted stage directors, the great Arnaud.

His masterful work is well known to America through his many years' association with Gaumont. This firm's large and important productions were staged by Arnaud.

He comes to Eclair with a reputation for big things accomplished and will prove a valued addition to the already notable staff of producers and directors.

Mr. Arnaud is expected in New York early in January.

Baltimore, Md.—Frederick W. Schanze will erect a new moving picture house at 2426 Pennsylvania avenue.

St. Louis, Mo.—The Mikado Theater Company, capital $45,000; O. T. Crawford, James Hagerman and W. C. Coss, theater will be erected at Hamilton and Easton avenues.

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Power's and Motiograph Machines

SOLAX ENGAGED BILLY QUIRK

Famous Pathe and Biograph Star Is With the Rising Sun Contingent. This Is Another Progressive Solax Move

Billy Quirk, formerly of Pathé and Biograph, and concededly the best-known picture comedian, has been engaged by the Solax Company. In the last few months the Solax Company has been steadily forging ahead. It has already announced several progressive changes. This latest acquisition to the stock company centers the interest of the trade in the coming Solax comedy productions.

In talking of Mr. Quirk's engagement, Madame Alice Blaché, president of the company, said, "We are making an emphatic effort to organize a perfect comedy stock company. We want to be known as the best comedy producers in the business. We already have with us some of the best

comedians, comedians who have won success and place. With Mr. Quirk among us and the other competent members of stock company working superbly we soon hope to have everyone in the picture business applauding and praising our product. Some time ago I announced that I would engage the best I could get. I think the trade will agree with me that I am keeping my promise."

Mr. Quirk is a suave, light, clean-cut and boyish looking comedian. When he tells people that it is thirty-five years since his eyes first sighted Jersey mosquitoes, people stare at him with incredulity. For Mr. Quirk really looks like a kid of nineteen. He has had four years in motion pictures. Pathé Frères and the American Biograph Company are the only firms with which he has been associated.

Talking about himself, Mr. Quirk said, "Comedy acting before such an unresponsive audience as a camera is perhaps the most difficult task an actor has to face. It isn't like acting before the footlights, where the comedian feels and is encouraged by the appreciation, applause and laughter of an alive audience. With an audience in front of him, the comedian can play with his listeners' sympathies. He can speak his lines slowly or rapidly according to the average brightness of his hearers. He can use his tricks for prolonging a laugh or cutting one short and then make the laugh come back with increased volume and heartiness. Only a polished and experienced comedian can use footlight tricks before the camera. He has to gauge his effects and use his imagination. I think, however, that I owe my success in motion pictures to my habit of being natural. I never force my comedy or overdo things. I let things move along easily and without seeming to help them."

Mr. Quirk has been in vaudeville, in musical comedy and in legitimate drama. He played in Belasco's original production of "The Rose of the Rancho." He played in Pathé's Billy series and in Biograph's Muggsy series.

WITH THE WESTERN PRODUCERS

Santa Monica canyon is a scene of much activity this week. The entire forces of Miller Bros. 101 Ranch Show are hard at work in that popular locality under the direction of Mr. T. H. Ince, who, by the way, is undoubtedly working harder than any one in the company. The Bison Company certainly slipped one over when they secured this Wild West show.

* * * *

Mr. W. N. Selig arrived this week from Chicago. While in the city Mr. Selig will supervise the work that is being done at the Selig animal farm which is to be established near Eastlake Park.

Mr. Selig will also be a witness at the trial of the Japanese gardener that shot Francis Boggs.

* * * *

The Nestor Company are busy as bees and out at the Hollywood studio fair Rosamond and her loving Claude are to be seen escaping from the cur Desmond. Mutt and Jeff are also much in evidence. PHIL WHITMAN.

Catholic Churchmen Praise Psychological Moving Picture

That the good and pure in motion pictures finds no opposition on the part of the churches, but rather hearty approval, is evidenced in expressions from Fathers Greene and Halpin, of St. Gabriel's Church, New Rochelle. Recently they saw a print of Thanhouser's "The Passing" and were highly

pleased with the theme. "It is good to know," said Father Greene, "that when we die we are united to our dear ones who have gone before, and in its conveyance of this 'The Passing' appeals to me greatly."

The story, a remarkable one and quite unusual for the films, tells of a mother's love for her departed son and how that love kept the child constantly with her. As the years went on, the spirit child grew up, or so it seemed to the mother, who grew old with him. She watched his progress as a youth until, finally, he attained manhood—though no other eyes than hers saw the presence of whom she spoke. And, even in the end, when she crossed the great divide, he was there to show her to the throne. The story, aside from its value as a significant psychological study, is a strong lesson in mother love. An indifferent husband—of the type common in big cities where club life is often detrimental to home life—is well portrayed. The reel releases Friday, January 5th.

CHAMPION ENGAGES KID CANFIELD

The well-known gambler commonly called Kid Canfield, who has been exposing the gambling bunco game for the entertainment of vaudeville goers, has been engaged by the Champion Film Company to appear for them in filmdom in the thrilling story of his eventful life

OUR WESTERN CORRESPONDENT

Hot Springs, Ark., December 20.—If there is one profession that regrets the approach of the Yuletide season it is the theatrical interests, for it is a well-known fact that the bottom seems to drop out of things theatrical, especially the week before Christmas, and were it not for the fact that managers can look forward to the increased receipts Christmas day and the time following, the present week would be even more lurid than it is.

Past experience behind the footlights has taught me that this is the week of half salaries or lay off altogether, and many a time in years gone by has yours merrily been called on to decide whether it would be better to romance in leads at the head of a "rep" show on just one-half the amount in the weekly envelope or, taking what little cash was in the "grouch bag," if near old New York town, go in there for the week before Christmas.

The local theaters and picture shows are not turning 'em away this week, but the advance guard of the great army of winter visitors has made its appearance and the stores are all busy, the streets lined with people, but they haven't much time for select vaudeville or even more select moving pictures. However, the past winter hasn't been a losing one and there is no kick.

The Princess Theater has an exceptionally good show on this week, featuring the Four Killarney Girls, who were here a few weeks ago, and they are worthy a return date, for without doubt it is one of the best singing acts of its kind that this house has ever played.

The Photo Play Theater, where moving pictures alone are shown, is also a winner so far as the program goes. This house, like the Lyceum, is delighted with the Independent output, and they are getting a most excellent picture on their curtain. The run of reels is new, and they are making a big feature of the American product.

Had the pleasure the past week of looking at "The Courting of Mary," by the Majestic Company. It was the initial reel of this firm seen in this city. I do not know who selected the scenic environments of this reel, but will voice the general sentiment of those present when the Lyceum operator, Leo King, ran it off: "My, what beautiful scenery." Mary appeared as her old happy self and, giving this charming little artiste the right kind of material, there is sure to be a demand for the Majestic output.

I was seated at my desk one day during the week when the 'phone rang and, picking up the receiver, a voice called over the wire:

"Come up to the new Central Theater and behold the only antiseptic and perfumed floor in the world. We want you to see it and then write it up."

I wasn't aware that the new Central had acquired a press agent so early in the game. Press agents, you understand, are a necessary evil after the doors are opened, but, later in the day, after we had run off the city edition, I went up there and beheld the latest wonder. I will admit that there are all kinds of delightful odors coming from beneath the floor. The material that the management was putting down resembled tar paper to a great extent, and it was not alone guaranteed to prevent all kinds of germs getting busy in one's system, but would keep the feet warm and at the same time delight the sense of smell by oozing out some remarkably pleasant perfume. Furthermore, the management of the new house stated that they had a written guarantee that the floor would make the pictures brighter, compel the patrons to like the show and make a man almost love his mother-in-law. Work on this theater is progressing rapidly. The new front has been put in and it is a beauty. In my next week's letter I will give a full description of this house, which promises to be a most important factor in the local theatrical world.

For the special benefit of the local Kindergarten work, the Lyric Theater the past week gave a special matinee, which was largely attended by the little ones, who were busy selling tickets, the proceeds of which went to the fund to help carry on this work. A special reel, showing the kindergarten of New York, was run and a snug sum, thanks to the generosity of Harry Hale, proprietor of the Lyric, was realized.

I note in last week's Moving Picture News that Brother Blaisdell expressed the wish that my dear little side partner and myself had been present at the Eagle spread, to which sentiment I scribble my thanks for the remembrance and regret that we were not numbered among those present. I know that it must have been "some event." The next time you see Mr. Yeager, the baseball wizard and sporting editor of the Eagle, Brother Blaisdell, give him my kindest regards. Met him last season when he was here with "Bad Bill" Dahlen and his crowd of "Dodgers," and tell him the next time he calls he will see a great diamond opposite the one where the Brooklyn and Pittsburgh teams intend getting into condition and using.

The last newspaper banquet I had the pleasure of attending was in Atlantic City several years ago. The Press Club there gave a spread. It was Saturday night and all the correspondents registered a solemn vow they wouldn't wire a line out of town but would quit work and attend the pure food show. When we were in the midst of the "steenth quart" the manager of the Postal Telegraph Company rushed into the room and said:

"Would you boys mind handling a good story?"

"We'll do no work to-night," roared the crowd.

"What is the story?" asked Mayor Franklin P. Stoy, who was our president.

"Charlie Schwab, the steel trust magnate, has been stricken with nervous prostration and is not expected to live."

Yes—believe me when I say we worked. Exit the bunch and the banquet went to glory.

But all that isn't moving picture items, is it? Well, I saw a good Biograph picture the past week at the Princess Theater, "The Miser's Heart," and it was a dandy. It held the crowd from beginning to end and the Biograph scored one more point as a result of its clever child actress. One thing I like about this firm's pictures, they never overlook the least little detail.

"The Master of the Vineyard" was at the Photo Play and pleased, and "A Western One-Night Stand," by the Bison Company, awakened one to a realization of what "trooping" in the early days of the "wild and woolly" really was. Champion sent an interesting military picture to the Lyceum in their scenes in and about Fort Riley. With the Great Northern Company we wintered "In Switzerland" for a brief period, admired the magnificent scenery, quaint characters, but were glad that the trip back to Arkansas wasn't so long.

In closing I desire to extend sincere congratulations to those who are so successfully guiding the policy of the Moving Picture News, as well as wishing all its contributors and the great army of earnest soldiers in moving picturedom the merriest kind of a Merry Christmas and increased prosperity, happiness and good health in the coming new year.

The moving picture industry owes Mr. Saunders a debt of gratitude. I doubt if there is one man in this profession who has been as conscientious as he; who has stood for the uplift of moving pictures and the general advancement of the industry along the lines that would enhance the value of the pictures. He is a fighter, too, make no mistake about that, and what would the Independent cause have been without a man of his ability to fight its battles and boost its worth? To you, Mr. Saunders, special greetings for Christmas from

THE MAN IN THE BATHS.

The Kinemacolor Company's offerings for this week include several splendid scenic pictures. "A Visit to Berlin" proved highly interesting and "Picturesque Spots Along the Nile" gave us many beautiful views of that noted river. The other reels that were shown were, "The Exmoor Stag Hunt," "Rambles Through London" and "The Reedham Drill." All of these pictures were accompanied by an instructive lecture.

* * * *

American's film of Catalina Island, "The Magic Isle," was shown at the Optic the last part of the week and it certainly was excellent. Anyone who has visited the island can readily see that the American Company has given us a faithful reproduction of the wonderful submarine gardens that are world renowned. When we see the work that is being put out by the American Company we wonder how they do it.

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BACK TO HIS HOME TOWN

Imp Release, Saturday, January 6, 1912

This picture throws a little light on the business of outdoor moving picture making while at the same time it relates a diverting story. Mr. Abner Brown, in paying a visit to his home town, had the doubtful honor of being mistaken for a moving picture actor by the members of two or three moving picture making companies working out of doors. The

result is that poor Abner has a very bad time of it over in New Jersey and gets himself into all sorts of scrapes before he escapes and returns to his wife and family.

A moving picture joke, that is what "Back to His Old Home Town" unquestionably is, and we think that "those in the know" as well as the general public will heartily enjoy the humor of the film.

GOOD ENTERPRISE ILLUSTRATED

Denver, Col., December 12, 1911.

Moving Picture News,
30 West 13th Street,
New York.

Dear Mr. Saunders:—I am enclosing three photos that we thought might be of some interest to the readers of your valuable journal.

Photo number one is of a float used in an industrial parade by Mr. J. M. Probst, an enterprising exhibitor of Durango, Col.

THE THRIVING CITY OF SILVERTON, COLORADO

Number two is a photo of Mr. Probst, transferring the Swanson service from Durango to Silverton, Colorado. It show the length of extremity that the Swanson Film Company of Denver, Col., will go to to supply a customer with their film service. During a recent washout between Durango and Silverton, our customers, Messrs. Miller & Ennis, of

FLOAT USED IN AN INDUSTRIAL PARADE BY MR. J. M. PROBST, AN ENTERPRISING EXHIBITOR OF DURANGO, COLO.

Silverton, would have been deprived of programs for their daily show for a period of thirty days until the railroad could have been repaired, had it not been for the courtesy and the exceptional accommodation rendered to Silverton and this exchange, through the unusual and exceptional courtesy shown to our customer at Silverton by the extraordinary method we used in supplying our customer at Silverton.

Mr. Probst delivered a full week's program to Silverton for four straight weeks, transporting service on a pack horse forty-five miles over a mountain trail. Silverton shows went on without interruption during the delay caused by the washout on the railroad.

The Swanson company will install an airship service for any exhibitor that they cannot reach otherwise, if necessary.

MR. PROBST TRANSFERRING THE SWANSON SERVICE FOR DURANGO TO SILVERTON, COLORADO

The pack horse in photo number two is loaded with Swanson service only. We wired Mr. Probst to get service to Silverton from Durango at any cost and in photo number two it shows the way we obtained the desired result.

Photo number three shows the thriving city of Silverton, Col.

We are receiving the Moving Picture News weekly, and have been distributing the sample copies at points where we thought it would do the most good, and sincerely hope that exhibitors in this section will patronize your valuable journal.

With very best wishes for your continued success, we remain,

Yours very truly,
WM. H. SWANSON FILM COMPANY,
Per H. T. Nolan, Manager.

Syracuse, N. Y.—Cahill Bros. are contemplating the erection of a new theater in the 400 block on Salina street.

Minneapolis, Minn.—J. E. Rogers, one of the owners of the Unique Theater, is planning the erection of a new theater at Fifth and Hennepin.

I WON'T!

I won't promise any customer anything unless I KNOW I can make good on it. I'd rather give you more than I promise than less. If this sounds good to you, if it's something different than you're accustomed to, hook up immediately. Write this very day. Try Laemmle films, Laemmle service and "Laemmle luck."

CARL LAEMMLE, President

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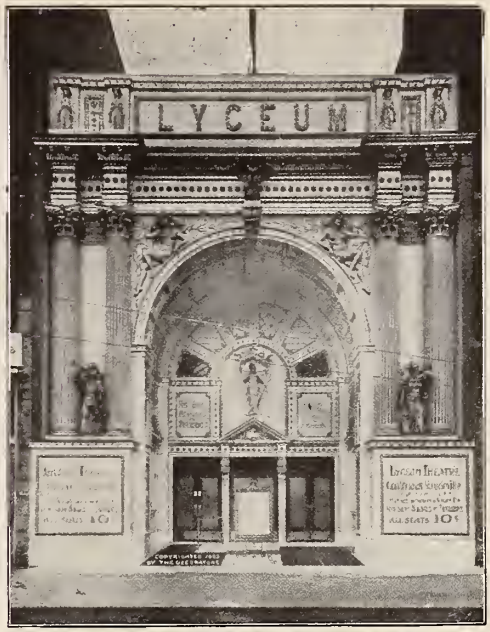

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MANUFACTURERS' SYNOPSES of FILMS

THE PASSING

Thanhouser Release, January 2

Sometimes a man who thinks he is a be surprised to see model husband would himself as others see him. For in certain cases, brutality is no worse than neglect.

In this particular case the husband had a loving wife and a child of whom he was fond in his own careless way. But he saw very little of them, social engagements taking up most of his time while the two were left to live their lives together.

Naturally the bond of sympathy between them grew stronger, and in the course of time the husband was tacitly regarded as an outsider. But he never suspected it.

Then crushing sorrow came into the wife's life. Her child sickened and died, as she sat at his bedside, helplessly trying to aid him. The husband was not there at the time, having spent the evening with some friends outside, only returning with them at a late hour. The game of cards that they started to play was broken up by the announcement that death had visited the house. While the father was laughing and chatting in one room his son expired in another.

The wife, alone in the world, although not a widow, passed a life of misery. Garbed in the deepest mourning, she wept constantly for her lost treasure and refused to be comforted. The husband easily recovered from his grief, which was short-lived, and they were farther apart than ever. Then happiness re-entered the wife's life. The vision of her son appeared to her. He shrank from the mourning she wore, and to please him she arrayed herself in garments like those she wore when he was alive. And the happy hours of her life were those passed with him.

As the years passed, the child from the spirit world grew up, or so it seemed to her, and the mother grew old with him. She watched him progress as a child, until finally he became a young man, but no one else ever saw him. And the woman jealously guarded her secret.

When the time came for her to pass to the other world, her husband was at her side but not in her thoughts. She stretched out her arms but they were not for him. Her dying remarks were addressed to her child in the other world, and she thankfully welcomed the chance to join him there, where they could never be parted.

The husband grieved when his wife died, but he never dreamed for one moment that they had been separated for many years, and that her life had been passed, not with him, but in the spirit land.

A COLUMBUS DAY CONSPIRACY

Thanhouser Release, January 5

An Italian nobleman, famed for his family and wealth, is among those invited to attend the Columbus Day celebration in New York. His high standing causes him to be the recipient of many attentions, among them the honor of being interviewed by the press of America.

A bright, wide-awake young girl reporter is assigned by one of the newspapers to learn from the Count what he thinks of the city and its inhabitants. She calls at his hotel, and is graciously received. Her visit is paid very shortly after the nobleman arrives, and while they are talking, one of the hotel porters enters with a trunk belonging to the Count. When he sees the owner he drops it with agitation, and there is a mutual recognition.

The reporter learns that the porter was formerly a servant of the Count in Italy, but had been discharged for dishonesty. She is suspicious of the man, and is convinced that he means harm to his former employer. So the girl warns the Count, but he laughs at her fears. The man is simply a thieving dog, he says; why worry about him. Then he dismisses the incident from his mind.

The girl, however, decides to keep an eye on the man, if only to prove that she is not a false alarmist. When the porter is discharged, which happens as soon as his former crime is made known, she cautiously follows him from the hotel. She sees him enter an Italian restaurant in the poorer section of the city, and knows that the place bears a very bad reputation. All of which determines her to do some detective work on her own part.

Disguised as an Italian dancing girl, she enters the place and finds the former porter, slightly intoxicated and in a garrulous mood. He gladly tells her his troubles, and boastfully declares that he will get even. He means to blow up the Count with a bomb while he is seated on the grandstand during the parade, and is indifferent as to whether any other persons are injured or not.

The girl is unable to detain the man at the time, and loses him when they get out on the streets. So she goes to police headquarters and tells her story. Several officers are assigned to assist her, for the task is a difficult one. The girl is stationed on the roof of a low building near the grandstand, where she can see the people in all the sections around. It has been arranged that when she locates the man she will give a signal, and indicate the criminal.

Her efforts are crowned with success. The half-crazy foreigner is neatly captured and taken away by the police. Later they bring him before the Count for identification, and the story of the girl's heroism comes out, and the Count and his friends realize what she has done for them.

The Count takes from his coat a decoration that had been awarded him by his King for bravery, and pins it on the girl's breast. The others applaud and drink the young woman's health.

And the girl? Well, she has a "dandy story" to tell the crowd in the "city room" when she returns to her office.

LIFE'S SUPREME TREASURE

Powers Release, January 2

To each of us life holds some one supreme joy—something in the light of which all the other pleasures of existence dwindle into insignificance. In the case of Mrs. James McIntyre, her domestic happiness and her home are her all—and his, too. So one can imagine how happy she is when her husband is chosen to run for mayor of their native city. And even more so, when, after an exciting campaign, he is elected to that high office.

All goes well until it is found that his time is severely taxed—so much so, in fact, that he is almost a stranger to home and wife. Also, the political life has won him enemies, the kind any honest official would incur, so that when his term is up he is facing a crisis. He has refused to do the bidding of the unscrupulous bosses, and now the very men who endorsed him have arrayed their powerful political machine to defeat him.

The campaign is a hotly-contested one. He fights hard with his personal record as his paramount issue, but in present-day politics that is a weak weapon, and the well-organized machinery of the professional politician overwhelms him at the polls.

Then the great light dawns on him—that the patient, neglected little wife at home, the cozy little apartment and the delightful rest of the evening hours

—with her—those are the real pleasures and treasures of life, which only God's own political machine can defeat.

TEMPERAMENTS

Comet Release, January 5

Hans Mahler is a musical coxcomb, and after traveling all over town in search of rooms finally finds suitable quarters in a modest house in the upper part of the city. The first one to greet him is Martha, a pretty little maid. Hans' only companion is his violin, and in the seclusion of his abode he finds considerable recreation playing on it. The strains of his melodies attract Mrs. Hahn, a rich widow who lives next door with her blind daughter, Gretchen. Mrs. Hahn seeks an introduction and after the meeting tells her daughter about it. Mrs. Hahn, as well as Gretchen, fall desperately in love with the musician. Gretchen, keeping her feelings from her mother, asks what he looks like. She is told that he is ugly, uncouth and unworthy.

Martha also is in love with Hans, but dare not tell him. However, her heart pines to reveal her secret when she sees the widow and her idol talking in the garden in the back of the house.

Gretchen is having her eyes treated, and after an operation her sight is restored. When she sees Hans for the first time and realizes that he is not ugly, but good-looking, she gleans the truth from her mother. Then there is a struggle between the women to capture the heart of the coxcomb. They throw their arms around his neck, kiss him and make his life miserable. Finally he releases himself and tells them that he is going away, that neither interest him and that he is wedded to his art. Then adding insult to injury, he reveals the fact that he is going to marry Martha, the maid, to whom he has proposed and been rapturously accepted.

SIMPLE LIVES

Comet Release, January 1

Jewel Mason likes to read novels, and in this way she establishes a code of ideals. At any rate she decides that if they really exist they must be found in the big city. She has lived in the country all her life and when she elects to go to New York she is dissuaded by her parents and her sweetheart, Raymond Wheeler. Jewel is a wilful girl and eventually has her way. Raymond has ambitions to become a painter and also, unknown to Jewel, comes to town. He visits various artists with samples of his work tucked under his arm, but receives little encouragement. Finally he meets William Carleton, a young and well-known artist, and the pair become well acquainted. Jewel secures a position as waitress in a lunch room. Her first customer is Carleton. When he asks her to give up her job and pose for him she is only too willing to accept. Carleton makes love to her and tries to kiss her and she learns to despise him. She makes up her mind to quit him and goes behind a screen to dress herself for the street. While she is putting on her cloak Raymond enters. He shows Carleton a picture which he has just finished. Carleton after looking at it in a perfunctory sort of way tells him that it is worthless and that he should not waste any of his time trying to become an artist. The heartlessness of his remarks fires Jewel and she comes from behind the screen and denounces Carleton then and there. Then she points out to her sweetheart the futility of remaining in the city and they agree to both return to the country, fully convinced that it is the only place where they can find real happiness.

AN UNWELCOME SANTA CLAUS

Rex Release, December 28

To the kids—and we're all kids on Christmas—there is no such welcome arrival as Santa Claus. Old Kris Kringle, bringing his toys and joys, is the real lord of ceremonies, playing the double if enigmatical role of toastmaster and guest. And even if he has grown progressive of late, and has discarded his ancient means of locomotion for the more modern buzz-wagon, the sound of the honk is as welcome a noiselet to listening ears as the merry chime of the heretofore sleigh-bells. But—and here's the point—no Santa Claus is better than an unwelcome one—there's such a thing as joy in not having our desires gratified; there's so much more to wish for! But an unwelcome Santa!—of course you can't conceive of one, but listen:

Mrs. Burton decides to spend Christmas with her family and Mr. Burton is all by his lonesome. But there's no particular law compelling one to be lonely on Christmas if one can help it—and Mr. Burton can. 'Cause besides being lonesome, Mr. Burton is a New York Clubman, and you know what that means—or you've never met a co-respondent in a divorce suit. He selects the choicest lot of the four thousand and eighty chorus girlies and general scandal manufacturers that he knows, and just enough of the bon vivants among his male friends to still have the girls know he is present and arranges to beat old Parent Time to it and celebrate New Year's Eve a week in advance. He gets the butler to impersonate Mr. Claus, an awfully undignified part for a staid and sedate butler to be inveigled into, and plans are made for a full-grown revelry. As 'twere,

'Twas the night before Christmas, and all through the house
There was planning and plotting, to prepare for the souse.

But calamities don't care whom they happen to—Mrs. Burton misses the train and comes home. She—enters—the—house! Read this slowly and solemnly, and make a noise like a funeral procession), and thunderstruck is too mild a word to describe. The butler confesses, and is forthwith assigned a new and less strenuous role—to play part of the well-paper in the background. Mrs. Burton dons the Santa Claus costume, and there never was a more cheerless Santa since he first got the job. Instead of the costly gifts Mr. Burton had intended for his guests, Mrs. Burton substitutes old shoes, old corsets, and items of the same gender, and after the irate and insulted guests fall upon the stunned Burton to do a few stunning stunts on their own account, Mrs. Burton uncovers the Santa Claus and reveals—the true situation. Confronted with the awful reality, Mr. Burton gives an infant gasp, and his heart migrates to his thorax.

Suffice it to say that Burton saw more than the Star of Bethlehem that night; but of the dire happenings and dismal details let no cruel chronicles be made.

BROKE

Imp Release, December 30

Poor old Timothy finds himself in his hotel unable to pay his bill. Vulgarly speaking, he is broke. He tries to beat it but is prevented. In sheer desperation he evolves a bright, bold scheme for ending his manifold troubles.

He writes himself a letter (in a feigned name,) appointing himself manager of a restaurant. Showing this document to the servants he obtains money from them on the promise of giving them good positions.

Timothy's ingenuity is only commencing. He invites them all to a jolly good dinner and while they are enjoying it he returns to his room, secures his grip and escapes.

He is pursued, of course, by the deluded servants, but triumphantly vanishes in a fast automobile.

Broad farce all through, "Broke" gives Mr. Cumpson and his fellow-players an opportunity of putting in some highly humorous acting. On the same reel,

A LESSON TO HUSBANDS

Jack Armstrong's affections for his wife have cooled of late. One morning he leaves home in no particularly good humor with things in general. While he is in this mood Mrs. Aubrey calls upon him at his office. She is a charming woman and Jack is easily influenced by her. She wants him to grant her a little favor which he does. He cashes a check for the lady and he is so charmed by her that he improves upon the acquaintance. He escorts her home, on the way giving her another check for a new hat. They part. Jack Armstrong goes home elated with his success in making a conquest of a pretty woman. Of course, in his new-found happiness he shows indifference toward his wife, and the domestic atmosphere is therefore cool. But at the dinner table Jack Armstrong takes up a paper and reads a graphic account of the doings of a woman who is victimizing business men by persuading them to cash worthless checks. This brings him to his senses; he is a good fellow at heart, and realizing how badly he has behaved toward his wife, resolves to have nothing more to do with Mrs. Aubrey and takes every pains to reinstate himself in the good graces of his unsuspecting wife.

HIS NEW WIFE

Imp Release, January 1

Ebenezer Sage, after a year of widowerhood, decides to marry again.

Theatre Sales Co.
211 Dearborn Street, opposite Post Office
CHICAGO, ILLINOIS
Long Distance Phone, Harrison 341
Dealers in Theatres anywhere in the United States and especially Chicago. Write or Call.
Make Known your Wants

When the lady of his choice arrives in Eben's home town she is received with acclamation by Eben's fellow-townsmen, but she has barely established herself in her new home before she evinces signs of Bohemianism. She is musical and she likes cider not wisely, but too well, so well indeed that she succumbs to the influence of it.

Eben's straight-laced neighbors are somewhat scandalized by the lady's free and easy manners. Eben, himself, finds it hard to tolerate them. However, in the long run the wife is cured of her propensity for cider and peace reigns in Eben's home.

THE TRINITY

Imp Release, January 4

This is the first of the third release a week by the Imp Company and is a delightful little comedy.

The plot has to do with two Germans, August and Heinrick, the former a taxidermist and the latter a painter. They live in the same apartments and are inseparable companions, notwithstanding the disparity in their ages, August being elderly and Heinrick in the bloom of young manhood.

They are congenial, and when August receives a letter from an old friend in Germany announcing that he has only a short time to live and is sending his baby to be cared for by him there is consternation. August has dearly loved his old friend and is eager to care for the baby. Heinrick is disturbed and rebels. He does not care to tolerate the presence of a child to break in upon their confidence. He is finally mollified and they go to the depot to meet the child. Heinrick has purchased an armful of toys for a baby, anxious to give the child from the Fatherland a warm greeting. A buxom young German girl alights from the train, but no child appears. Accosting August, she asks his name. He tells her and she explains that she is Lena, the daughter of his old friend. Heinrick is made acquainted with the situation and he hastily hides the toys. The two companions are up against a more perplexing situation.

The trio returns to the apartments which contains but four rooms, the kitchen, the taxidermist room and two bedrooms. The problem of sleeping is solved by August. The young people are assigned to the beds and he sleeps on the floor against the protest of Heinrick.

Two months later, as August in chasing a butterfly, he comes upon Lena and Heinrick in a love scene and he is obsessed by grief. He is in a fair way to lose his baby and his friend by the union that is inevitable. He reflects for some time and then appears and shows the young couple blue-prints of a plan to add an addition to the house so that the trinity cannot be separated by the marriage.

The plan is perfectly satisfactory to the trio and the old German is again happy, assured that his friend and the daughter of the friend will continue to be his companions.

PLAYING THE GAME

Imp Release, January 6

Club men resort to all sorts of strategies to deceive their wives but it remained for Jackson, weighing 200 pounds and addicted to late hours, to devise a means of escaping the wrath of his wife. The women friends of Mrs. Jackson commiserate with her on account of the dissipation of her husband.

The story opens at a meeting of the Welcome Idea Husband's Club in which the women jangle and Jackson's wife learns that she is abused. Coincident with this, Jackson is enjoying himself with the boys, and the drinks come fast and furious. He leaves the club and in inebriated condition reels home. At the sight of him the wife softens. He tells her he is ill and she, in her ignorance, believes him. A physician is summoned, who takes in the situation in a glance but tells the wife that Jackson needs exercise in the open. He advises golf and Jackson is forced to acquiesce.

The next day the ponderous husband engages the services of some friends and repairs to the golf course, attired in regulation golfing costume. The party has also taken the precaution to bring along a wheel chair. Jackson makes ineffectual swipes at the ball, misses and perspires freely. He is a failure as a golfer and decides to play the game by proxy. Wheeled about the course, his assistant lands on the ball and they follow. They approach a hill and the chair and its freight gets away from the helpers and Jackson is precipitated to the bottom and lands between two rocks.

He finally returns home to announce to his wife that he has had a delightful day's play and is much improved in health by the exercise. She has implicit faith in him and is overjoyed. On the same reel,

BACK TO HIS OLD HOME TOWN

Mr. Abner Brown, in deciding to revisit his old home town, never dreamed of the series of adventures that lay before him. A sedate, respectable, middle-aged member of society, who would have thought that in the home town Abner, at the time of his supposed arrival, should be represented by a double; somebody who looked so like Abner that he might be mistaken for him. Well, he was. And this double was a moving picture actor.

It also happened that Mr. Abner Brown's home town was a moving picture center, at which various producers gathered their respective companies to work out their plays. The actor, who looked like Mr. Abner Brown, was duly instructed in his part by the producer and disappears for the time. When unsuspecting Abner appeared he was mistaken for the moving picture actor whom he resembled. The resemblance was that the Western actors held him up; he was chased across the prairie by cowboys and Indians; he was shot by French soldiers—in fact he went through a whole lot of extraordinary adventures at the hands of the moving picture actors before he escaped and got home to his wife and children.

THE CADDY'S DREAM

Majestic Release, Dec. 31

Mr. Browntop and Miss Kelsomine go out to play golf. They engage Andrew McTavish, a long, lean Scotchman, as caddie. After teeing the ball, Browntop hoists it with a tremendous drive into the atmosphere. They search and search, but still no ball. At length wearied with the quest they lie down in a haystack to sleep. They wake 20 years later, aged and forlorn, but still pursue the search through all sorts of places.

The caddy feeling the need of a wee drap has sneaked off under a tree and fallen asleep. Mr. Browntop indignantly awakens him, telling him that he has searched half an hour and found no ball. The caddy wakes up, looks around wonderingly and as he understands the circumstances, chuckles to himself, saying, "Mon, but it was a funny dream."

On same reel—

WILL YOU MARRY ME?

After a long and attentive courtship, George has at last succeeded in persuading Mabel to name the day and accept the engagement ring, which he places upon her finger.

He leaves her for a few moments, and rushes to the nearest florist to obtain a bunch of her favorite chrysanthemums before they depart for the football game of the year.

While he is busily engaged with the florist, Mabel's cook on her afternoon out coquettes with her friend the policeman outside the florist's door and carelessly drops her long white gloves on the sidewalk and departs for a walk in the park.

George comes out loaded down with chrysanthemums and a very attractive lady passes him, evidently on her way to the flower store. George sees the gloves upon the sidewalk, and ever gallant, picks them up, assuming that the lady has dropped them. She has her gloves on, however, and thinks George is trying to flirt with her and calls a policeman and threatens to have him arrested. She leaves the policeman with George and indignantly sails away. George manages to square things with the officer and hastens back to Mabel, who receives the flowers with proper appreciation.

A friend is announced, and to George's dismay, it is none other than the lady who had accused him of attempting to flirt with her. She is introduced by Mabel to her fiancé, and at once recognizes George, and denounces him. Mabel promptly returns his ring and orders him from the house. George is ushered out the front door by the officious butler, and in dismay sends a note to Mabel asking her to let him explain, and threatens that if she does not, he will take a solemn vow to marry the first girl who accepts him. Urged on by her friend, Mabel writes upon the note to go as far as he likes, that she is done with him.

George being no quitter, is bent on fulfilling his rash vow—he sallies forth and proposes right and left, creating trouble and dismay wherever he goes, but he is everywhere refused. He at last meets one lady of ample proportions, who while startled by his sudden suit, coyly accepts him and tells him that she will return at once in proper finery to go with him to the church.

It is Mabel's cook—she returns to her mistress and promptly shows the engagement ring. Mabel at once recognizes it, and explanations ensue, which bring out the fact that the gloves which caused the trouble belong to the cook and that George's story about finding them was evidently true.

Mabel realizes that she has forced George to his rash action and resolves that their young lives shall not be blighted, and by a mirth-provoking device enables George to not only keep his vow, but marry the right girl—and they lived happily ever afterward—maybe.

THE BEST MAN WINS

Nestor Release, December 25

Gordon, the foreman of Bassett's fifty-acre farm, is seriously in love with Dottie Bassett, the charming daughter of the house. The girl, however, fails to reciprocate and remains heart-whole and fancy free. This attitude of hers greatly displeases her old dad, who is attached to his foreman. The boys for many miles around, however, rejoice, for each sees the possibility of winning fair Dottie.

The big farm has to be ploughed, and old man Bassett urges his recalcitrant daughter to smile on poor Gordon's suit, so that the inspired hope may cause him to wake from the lethargic state into which her indifference has plunged him. Dottie, however, fails to see things through her papa's glasses, and continues to cold-shoulder Gordon.

A barn dance is about to be held; it is the event of the year. All the boys fight for the privilege of taking Miss Bassett to the dance. She decides to give every one an equal chance, and incidentally have the farm ploughed. The man who wins the ploughing bee shall take her to the dance. This makes Gordon happy, so sure he is of victory.

Harold, a dashing young man from the Agricultural Department at Washington, makes his appearance and is promptly smitten by Dottie's sweet charms. This time the girl does not fail to reciprocate. Papa raves and Gordon sullenly nurses his bruised feelings.

While going to town, the horse takes fright and runs away. Gordon jumps out of the carriage, leaving Dottie at the mercy of the maddened animal. Harold dashes to the rescue and saves the girl in the nick of time. Papa Bassett is still obdurate and favors Gordon.

The ploughing bee proves both amusing and exciting. The race finally lies between Gordon and Harold; it is stubbornly contested to the finish, but Cupid is with Harold, who is acclaimed the best man. He has won fairly and claims the prize. At the barn dance the climax is reached, and Harold gains the old farmer's consent to the marriage of his daughter. Gordon acknowledges defeat and steals away from the lovers, who are happy in each other's arms.

MUTT AND JEFF BREAK INTO SOCIETY

Nestor Release, December 30

Mutt and Jeff decide to go to work. First they must learn a trade. Automobile driving seems to appeal to their roving dispositions. Chauffeurs are so close to the mazuma kings, whose charming daughters now and then fall under the spell of the goggled boys at the wheel.

Mutt and Jeff accordingly take automobile lessons. The former successfully passes the examination and receives his license to take joy rides, to maim and to kill, while poor Jeff is told to "try again."

The lanky chauffeur answers an advertisement and makes a decided hit with Banker Russell and his family. Apropos, the inevitable "girl" is a big part of this wealthy family. Her name is Helen. In the early Grecian days there was another Helen (of Troy) whose association with the original Mutt and Jeff created some big stir.

To come to Hecuba, Mutt appears to have settled the ticklish problem of making a living by becoming a chauffeur for Mr. Russell. With little Jeff, things are different. He roams about the streets in an aimless fashion. Small

as he is, he has a human breast, and hope springs eternal there.

Helen, who owns autos of every description, is a good pedestrian. She takes a ramble in the park and for a moment lets her dainty person rest upon a bench. When she leaves, she leaves (unintentionally, of course) her well-filled purse. Jeff, still wandering and still hoping, finds the purse. The young lady's visiting card leads Jeff to her palatial home. Here he is received with joy. The old banker showers cigars upon him; the Mrs. offers him all sorts of choice delicacies, and Helen—well, her romantic soul goes out to the rotund little chap. She takes him for a spin in her auto with Mutt doing the "wheeling." The ride is an eventful one. Fifty miles from the city limits, the snorting thing stops and Mutt makes a tour of investigation. When under the auto, Jeff decides to take the wheel in his own hands. He does and the "Yellow Dash" zig-zags away leaving Mutt behind.

Helen and Jeff reach home safe and happy. Mutt manages to reach a pole bearing the legend, "Ten miles to the city limits," and collapses. Jeff embraces the girl and Mutt embraces the—pole. On the same reel,

THEIR AFTERNOON OFF

Jack is off and so is Mary. Both being off, they go for a stroll. Jack and Mary have never met. They meet now at the fountain. Jack is kind and Mary promises to see him on her return from abroad. Next morning Mary is told by her mistress that a new milkman is coming. The milkman is John. Tableau! Jack and Mary decide to deceive each other no more. This picture abounds in beautiful California scenery, and is virtually a scenic.

A WESTERN GIRL'S LOVE

Nestor Release, December 27

For her daughter, Edna, to refuse wealthy Godfrey Ainslee and accept a poor pony express rider like Ned Hayden, appeared to Mrs. Nolan to be the height of folly. Accordingly, Edna was formally betrothed to Godfrey. But no sooner did Sheriff Nolan hear of his wife's interference than he sternly insisted that the girl should select her own husband, and Edna very gleefully handed back Godfrey's handsome ring and replaced it with Ned's more modest one.

Firmly determined to marry the girl at any price, Godfrey, accompanied by Bert Hill, galloped after the pony express rider, overtaking and attacking Ned as he reached the most dangerous part of the road. Then followed a hand-to-hand conflict between the two men, ending in Ned being forced over the edge of the cliff. Feeling assured that his rival was well out of the way, Godfrey commanded Bert to dispose of Ned's horse as soon as possible, and then calmly rode back to the Nolan hotel.

As Pete, the half-breed, to whom Bert had readily disposed of Ned's horse, rode past the scene of the struggle, he spied the young man's hat, and going to the edge of the cliff, was astonished to behold its owner, whose fall had been broken by the ledge below, holding his head and staring around in a bewildered condition. Hurrying down on the other side, he helped Ned to mount his horse. Then taking the wounded man to his cabin, Pete offered the pony express rider what humble hospitality lay in his power.

Here, physically recovered, but with memory gone, Ned remained for two months, and the time might have run into two years, had not Sheriff Nolan and his men recognized Ned's horse, followed his tracks, and discovered their lost friend in Pete's cabin, from whence he hurried them to Nolan's hotel, where the sight of Edna and Godfrey (who had spread the report that Ned had been seen in another part of the country) completely restored his memory, enabling him to give a full account of Godfrey's treachery to the horror of foolish Mrs. Nolan, who at that moment had the minister ready to make her daughter Mrs. Ainslee.

Without loss of words, Sheriff Nolan hustled Godfrey off to prison, while Ned, greatly to the satisfaction of all present, quietly took his place as the bridegroom.

A MIDWINTER TRIP TO LOS ANGELES

American Release, January 1

The tourist visiting Los Angeles usually returns with marvelous stories concerning California and the beautiful city of Los Angeles. But where one American is enabled to see the wonders of the Southern California, a hundred never even hope to make the exquisite journey. This film was designed to give those Americans that opportunity through the medium of the motion picture camera. With that thought in mind, a carefully planned voyage to Southern California was executed by the American company, taking in those places that the visiting tourist never fails to see.

Marengo avenue, in Pasadena, is first on the canvas. Its overarching pepper trees make a sight not equalled elsewhere in America. Westmoreland Place, Pasadena, home of California millionaires, is followed by a view of the famous Busch gardens, property of the wealthy St. Louis brewer. Then follows delightful glimpses of the ascent of Mt. Lowe, a journey never overlooked by traveling tourists, and a sight not soon to be forgotten. This journey takes in the longest curving trestle in the United States, the Gate Above the Clouds, and finally we reach the top of Mt. Lowe, 6,100 feet above the level of the sea and 2,000 feet higher than Lick Observatory.

The world-famous Cawston Ostrich Farm is next, where we see the visitors feeding Mr. and Mrs. Taft, largest ostriches in the world, with oranges. There is an ostrich-riding exhibition, too, very funny to the little folks and highly entertaining to the big ones. Also the California alligator farm, with its 1,000 alligators of varying years and sizes. We see Okeschobee, 500 years old and over 16 feet in length. We see those same alligators "shooting-the-chutes," too, an odd sight that will amuse anyone.

Then we are taken to the famous California oil well, where we note with amazement that oil is being pumped even in the front yards of residences. Historic San Gabriel Mission is next, and our only regret is that we cannot hear its famous chimes. We observe that magnificent home of Paul de Longpre, America's most famous flower painter. His home is truly a wonderwork, with its superb Moorish architecture and its beautiful gardens.

Then for the Los Angeles pigeon farm, where 500,000 white pigeons make a fairy snowstorm as we stroll through the yard. The picture closes with a scurrying of soft white bodies through the air. It is a delightful journey from start to finish and will go a long way toward satisfying that longing for a glimpse of beautiful California.

THE MISADVENTURES OF A CLAIM AGENT

American Release, January 4

When young Jack Neivell found the evidence of pay-dirt while prospecting he decided at once to purchase the claim lease from the owner. If the mine paid as well as the samples he would soon be in a position to ask a certain question of the only girl.

He called at the office of the landman and by turning over his savings obtained the leases from the owner who was much pleased to surrender what he considered a useless property.

Jack pitched his camp on his claim and started work. He soon made a respectable showing as far as hard work was concerned, but Dame Fortune was elusive.

It happened that Dad Curtis, the landowner, was also enamoured of, Williams and he called to pay his respects and urge her to become Mrs. Curtis, on the morning that Jack struck a pay streak. In his excitement Jack hurried to Tess's home to tell her of his success and incidentally hers if she so willed.

Tess so willed, and poor old Dad returned home to cook a scheme to neutralize Jack's success.

He payed a visit to Jack's camp and secured the lease that the young prospector had carelessly left and employed a bunch of squatters to work the claim for him.

When Jack returned from his successful wooing, he was ordered off his claim by the squatters unless he could show his lease, and as it was resting in the inside pocket of Dad Curtis' coat poor Jack was compelled to return to Tess empty-handed. Tess did some rapid thinking and then some rapid work. She called on Dad Curtis, not conventionally but through the window incog., and requested the return of the lease at the point of a gun. She notified the sheriff and by her efforts the claim was promptly restored to Jack, and Tess then agreed to fight his battle for him for the rest of his life. A bright, breezy comedy with the snap and go.

BRONCHO-BUSTING FOR "FLYING A" PICTURES

Showing Hiney Snow, the champion broncho buster of the state of California and a "Flying A" cowboy, breaking an outlaw horse for use in "Flying A" pictures. Full of excitement from the moment the saddle touches the back of the wild horse until Mr. Snow has conquered the vicious animal. It's a thriller.

WHEN MARIAN WAS LITTLE

Solax Release, December 27

Marian's brother Rob invites home with him his chum at college, Dick Morton. Little Marian, Rob's sixteen-year-old sister, has read many novels and as a consequence is filled with peculiar romantic ideas. When she learns that her brother's chum is expected, she decides on a plan by which she may captivate him.

A part of her plan is to "primp up" as a "big girl." She gets long skirts, rats for her hair, corsets and such other accessories which help to emphasize feminine charms. She succeeds in a measure, but not after she bribes into silence her kid brother, who has learned the secrets of her boudoir.

Then Marian begins to lay siege to Dick's unwary heart. She practises her alluring coquetries on him with such telling effect that before long Dick is entirely submerged. But he receives a jolt when he attempts to kiss her. She boxes his ears good and proper. She shows him, as any big girl would, how entirely improper is "promiscuous osculation," or in other words, stolen kisses.

Years later, when Marian has blossomed out as a young lady of winsome personality and charm of manner, she meets Dick again. This time his compelling and eloquent professions of undying affection win her consent to become his wife.

CHRISTMAS PRESENTS

Solax Release, December 31

Widow Johnston is "up against" a hard struggle for existence. She and her little wide-eyed daughter are followed by a relentless nemesis until the spirit of Christmas, with its joyousness and good cheer spreading over God's world, brings happiness into her home.

The widow seeks work, but luck being against her, she does not secure a position. During her wanderings she is falsely accused of theft by an irascible and insistent old miser, but with the aid of a good-natured sergeant she escapes the indignity of false imprisonment.

Her little daughter, like other girls, wanders off to see the big Christmas displays in the shop windows. While gazing with hungry and envious eyes upon dolls and houses and toys she makes the acquaintance of a benevolent woman of wealth. This woman is moved by the child's longing glances and so buys for her a big French doll.

The plot is complicated by a dull-headed policeman who arrests the child, but it all turns out happily at the widow's humble home on Christmas Eve, for Santa Claus is the harbinger of hope and love besides material gifts.

THE DIVIDED RING

Solax Release, December 29

Two children are left orphans. They become a public charge and are sent to an orphan asylum. When they grow up and reach the age of twelve, they are adopted by two different families and thus are separated. Before they are parted, they break in half a ring which their mother had left them as a keepsake and each pledge to wear the divided ring in a chamois bag around their neck.

The little girl is adopted by a wealthy family and is reared in an environment of refinement and culture. The boy is adopted by a thoughtless and ill-tempered farmer, who treats him cruelly and imposes on him the labor which would naturally revolve upon a much older man.

The boy revolts and makes a break for freedom. The farmer intercepts all of the boy's mail and withholds all of his letters from him. In this way, when the boy's sister moves to another city, he loses all trace of her.

The boy, after he runs away, gets free passage on a freight train and before long finds himself in a small town. He falls in with a robber. The robber treats him royally. One night, the robber decides to rob a dwelling. He uses the boy as his helper. The house which is being robbed is the home of the boy's sister. She interrupts her brother while he is in the act of rifling a desk. He struggles with her and during the struggle she tears from his neck the half of the divided ring. Brother and sister are then brought together after years of separation.

A REALISTIC MAKE-UP

Great Northern Release, December 30

Mr. Boig, an actor, has to study for the part of a burglar in a new drama. Whilst engaged in making up, his apartments are invaded by a genuine burglar. The later is of small stature, while Boig is of huge proportions, yet the burglar ties Boig's hands behind him, eats his dinner, drinks his wine and annexes his clothes, afterwards reposing on his bed. Boig manages to use the telephone and summons the police, but on their arrival, the burglar assures them that Boig is the one they want, and he is led away a captive. In the street, however, he convinces the custodians of law and order that he is the tenant of the prem-

ises, and eventually the tables are turned on the real burglar. Boig, however, is generous and buys him off as recompense for the services rendered him in showing him what a real burglar should be like. On the same reel,

SEA AND LANDSCAPES, DENMARK

A charming selection of views of scenes by sea and land. Most remarkable are the series of wave pictures, which show what great strides have been made in presenting the restless ocean on the cinematograph. Views of yachts in full sail, of cliffs, and inland hills and valleys are included, and finally is given a picture of an aeroplane and sunset.

THE BLOOD OF THE POOR

Champion Release, January 1

This photo play before us tells the story of how God's poor have been devilishly treated, and it vividly pictures for us the common, every-day occurrences of life of both the poor and rich, placing them in such juxtaposition that we at once realize their full meaning and value. We see the young girl in her father's tailor shop, sharing the meagre morsels of bread with her little brothers and sisters; and the old father, worn and attenuated, toiling on the bench, striving to earn a scanty subsistence.

The constable serves notice on him to pay his rent or get out on the morrow. Pay his rent! And his children and himself starving. Outside the shop the girl is sweeping when a rich man's auto glides by. "What a pretty maid she would make for me," says the daughter of wealth. "She is yours for the asking," replies the father. And thus into the shop troop these lilies of the earth! "I own this place" says the rich man to the poor tailor. "I want your daughter as maid for my child. Let her come along with me, and thus you may cancel your indebtedness, otherwise——"

The poor child becomes a maid in the rich man's home. And there comes a youth to woo the wealthy daughter. But seeing the poor maid is good to look upon also, he marks her for his victim. The innocent child discovers that his honeyed promises were but a tissue of lies—appeals to her mistress to have justice done her for the heinous crime committed. The latter laughs at such presumption on the part of her servant. She condones the offense—and so the poor child is driven out, and she seeks her father's home.

Meanwhile, the father is working hard on a garment that has been allotted to him by a tailoring concern of greater pretentions, and it must be done at a certain time. This garment is part of a full-dress suit which a young man is to wear at a grand reception announcing his fiancée's engagement. That young man is the very man who wrought the ruin of the poor maid. And so the tailor, hungry and famished, works and works to get it done on time, not knowing, great God! not knowing of his daughter's degradation at the hands of this wretch.

The work was completed, and with it the life of the tailor, for he died. Another tailor, accompanied by the rich youth, appears for the garment, the young scion storming at the delay. They find it. Also the dead tailor and his crying little ones. Then the youth is startled by the appearance of the girl he had ruined. He offers her his purse, but she refuses it, and he betakes himself to the grand reception, leaving behind him misery.

THE KID OF ROARING CAMP

Champion Release, January 3

The most hardened of mortals may not resist the appeal which is made by a child; that cannot be gainsaid. Well, then, in the Kid of Roaring Camp we have a little one whose claim upon us is exceptional.

(*Continued on page 50*)

GROWING! GROWING! GROWING!!

Heavens, how that "third Imp" is growing! A mere baby only three weeks ago, he is strong and husky now. Within another week or two he will be as big and popular as "Monday Imp" and "Thursday Imp." The widespread and insistent demand for all three Imps every week is proving irresistible. Keep at it, gentlemen, and make sure of at least three good houses every week by showing at least three Imps every week. D. R. Whitman, Doan Theatre, Cleveland, Ohio, says: "I wish there were many times three Imps a week. Whatever success we have achieved I unhesitatingly give Imps a large share of the credit."

"HIS NEW WIFE"

Copyright, 1911, INDEPENDENT MOVING PICTURES COMPANY. Released Monday, Jan. 1. A rapid-fire story involving a woman who loves hard cider too well. Book it!

"THE TRINITY"

Copyright, 1911, INDEPENDENT MOVING PICTURES COMPANY. Released Thursday, Jan. 4. In which you see King Baggot, your one favorite, at his best. Book it!

"PLAYING THE GAME"

Copyright, 1911, INDEPENDENT MOVING PICTURES COMPANY. Released Saturday, Jan. 6. A fat man plays golf by proxy. It's terribly, terribly, terribly funny. On the same reel you will get

"BACK TO HIS OLD HOME"

Copyright, 1911, INDEPENDENT MOVING PICTURES COMPANY. Everybody who has seen advance exhibitions of this film says it is without exception the

"FUNNIEST IMP EVER MADE!"

The above "Saturday Split Imp" will simply coin money for you. Will you take the necessary steps to get it? No film maker in the world is producing such rollicking comedies. Think what such pictures will do toward increasing the popularity of your house!

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102 West 101st Street, New York. Carl Laemmle, President.

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Data from Manufacturers' List of Releases

MEMBERS OF SALES CO.

AMBROSIO

	Feet
Nov. 22—The Golden Wedding	
Nov. 29—The Little Duke	
Dec. 6—Jorio's Daughter	
Dec. 13—The Marquis of Lantenac	
Dec. 9—Tweedledum in High Life	
Dec. 9—The Accusing Dog	
Dec. 20—Tweedledum Marries an American Girl	
Dec. 20—The War in Tripoli	

AMERICAN

	Feet
Dec. 7—The Smoke of the Forty-Five (Dr.)	1000
Dec. 11—The Man Hunt (Dr.)	1000
Dec. 14—Santa Catalina, Magic Isle of the Pacific (Scenic and Educational)	1000
Dec. 18—The Last Notch (Dr.)	1000
Dec. 21—The Gold Lost	1000
Dec. 25—The Duel of Candles	1000
Dec. 28—Bonita of El Cajon	1000
Jan. 1—A Midwinter Trip to Los Angeles	1000
Jan. 4—The Misadventures of a Claim Agent (Com. Dr.)	1000
Jan. 8—The Winning of La Mesa	1000
Jan. 11—The Locket (Dr.)	1000
Jan. 15—The Relentless Law (Dr.)	1000

BISON

Dec. 1—An Easterner's Peril	
Dec. 5—The Empty Tepee	
Dec. 8—A Range Romance	
Dec. 12—Bar Z's New Cook	
Dec. 15—The Foreman's Courage	
Dec. 19—Cowgirls' Pranks	
Dec. 22—An Indian Martyr	
Dec. 26—The Run on the Bank	
Dec. 29—Getting His Man	

CHAMPION

Dec. 4—Yankee Doodle and Our Navy	
Dec. 6—The Indian Fortune Teller (Dr.)	950
Dec. 11—A Traitor on the Staff	950
Dec. 13—The Saving of Dan	950
Dec. 18—The Coward's Flute	950
Dec. 20—By the Decree of Fate	950
Dec. 25—Bonnie of the Hills	950
Dec. 27—The Doctor's Close Call	950

COMET

Dec. 1—The Late Mrs. Early (Dr.)	1000
Dec. 4—Billy's Letters (Com.)	1000
Dec. 8—The Dead Canary (Dr.)	1000
Dec. 11—The Ups and Downs of Rafferty (Com.)	
Dec. 15—Just in Time for Dinner (Dr.)	
Dec. 18—A Game of Bridge (Dr.)	1000
Dec. 22—The Man with the Camera (Dr.)	985
Dec. 25—The Tie that Binds (Com.)	1000
Dec. 29—The Crude Miss Prude (Com.)	1000

ECLAIR

Dec. 7—There Fell a Flower (Com.)	660
Dec. 7—Manners and Traditions of Piemont (Edu.)	660
Dec. 12—The Musician's Daughter	
Dec. 14—Her One Day's Dream	
Dec. 19—A Tragic Joke (Dr.)	
Dec. 21—A Heart Bowed Down	
Dec. 26—The Wrong Bottle	
Dec. 28—A Silent Call	
Dec. 28—Little Willie's Cure for Uncle (Com.)	
Jan. 2—Divorcons (Com.)	
Jan. 4—Old Papers, Old Souvenirs	
Jan. 4—Charley's Holiday (Com.)	
Jan. 9—The Doctor's Duty	
Jan. 11—The Inventor	

GREAT NORTHERN

	Feet
Nov. 18—High Scotland (Scenic)	
Nov. 25—The Theft of Mona Lisa (Com.)	
Dec. 2—The Penalty of Her Ambition (Dr.)	
Dec. 9—Buttons and Hooks (Com.)	
Dec. 9—Winter in Switzerland (Scenic)	
Dec. 16—His First Monocle (Com.)	
Dec. 16—Greece	
Dec. 23—The Twins (Com.)	
Dec. 23—From Ostersund to Storlien	

IMP

Dec. 2—President Taft Dedicating the Naval Training Station at Chicago, Ill.	350
Dec. 4—The Dumb Messenger (Dr.)	1000
Dec. 7—Tony and the Stork	1000
Dec. 9—Her Birthday (Com. Dr.)	750
Dec. 9—Columbia Interscholastic Chase	350
Dec. 11—Why the Check was Good (Dr.)	1000
Dec. 14—The Little Stocking (Dr.)	1000
Dec. 16—Billy's Seance	
Dec. 16—The Bungalow Burglars	
Dec. 18—The Girl and the Half-Back	
Dec. 21—The Professor	
Dec. 23—A Pair of Gloves	600
Dec. 23—Niagara Falls Celebration	400
Dec. 25—A Winning Miss	1000
Dec. 28—The Portrait	1000
Dec. 30—Broke	600
Dec. 30—A Lesson to Hushands	400
Jan. 1—His New Wife	1000
Jan. 4—The Trinity	700
Jan. 6—Flying the Game	600
Jan. 6—Back to His Old Town	400

ITALA

Nov. 18—Foolshead, a Professor of Innocence	
Nov. 18—The Life of Bees	
Nov. 25—The Tailor Wants His Pay	
Nov. 25—The King of Noose Throwers	
Dec. 2—Severed from the World	
Dec. 16—An Up-to-Date Doctor	

LUX
By Prieur.

Nov. 24—Bill and Bertie Get Married (Com.)	325
Dec. 1—Bill as a Veterinary Surgeon (Com.)	
Dec. 1—The Making of an Aeroplane (Ind.)	
Dec. 8—The Man in the Auto (Dr.)	650
Dec. 8—The Adventures of an Amateur Hypnotist (Com.)	350
Dec. 15—Bill and His Chum Tire of Married Life (Com.)	521
Dec. 15—Mistaken for the Culprit (Dr.)	459
Dec. 22—A Japanese Love Story (Dr.)	977

MAJESTIC

Dec. 8—Love Heeds Not Showers	
Dec. 10—Keeping Mahel Home	
Dec. 17—Little Red Riding Hood	
Dec. 24—The Actress	
Dec. 31—The Caddy's Dream (Com.)	400
Dec. 31—Will You Marry Me (Com.)	600

NESTOR FILM COMPANY

Dec. 2—Western Feud	
Dec. 2—Mutt and Jeff and the Scheme that Failed	
Dec. 6—Struck Gold (Dr.)	
Dec. 9—Desperate Desmond Abducts Rosamond (Com. Dr.)	
Dec. 11—Only an Iceman (Com.)	
Dec. 13—The Law of the Range (Dr.)	
Dec. 16—In the Early Days (Dr.)	
Dec. 16—Mutt and Jeff Make the Feathers Fly	
Dec. 18—The Love Chase (Com.)	
Dec. 27—A Western Girl's Love (Dr.)	
Dec. 30—Mutt and Jeff Break Into Society (Com.)	
Dec. 30—Their Afternoon Off (Com.)	

POWERS' PICTURE PLAYS

Dec. 2—Views of Lake Como (Scenic)	
Dec. 5—The Little Thief (Com. Dr.)	
Dec. 5—The Secret Order of Horns (Com.)	
Dec. 9—Two Men and Girl (Dr.)	
Dec. 12—The Little Chaperone (Com.)	
Dec. 12—Views of Genoa, Italy (Scenic)	
Dec. 16—When Heart Wires Cross (Com. Dr.)	
Dec. 19—Cupid's Big Sister (Com. Dr.)	
Dec. 19—Touring Brussels (Scenic)	
Dec. 23—Hearts of Italy (Dr.)	
Dec. 26—The Sign of the Helmet (Com.)	
Dec. 26—Where Steel Meets Cloud (Ind.)	
Dec. 30—A Mail Bag Romance (Dr.)	

RELIANCE

Dec. 2—The Poison Cup	
Dec. 6—The Turn of the Wheel	
Dec. 9—The Turnstile	
Dec. 13—Love and Charity	
Dec. 16—The Playwright	
Dec. 16—Just Smile	
Dec. 23—The Doctor's Dilemma	
Dec. 23—A Pair of Shoes	
Dec. 30—The Birth-Mark	
Jan. 3—Resignation	

REPUBLIC

Dec. 16—Six Nations (Part I)	
Dec. 17—Six Nations (Part II)	
Dec. 23—Before Yorktown (Part I)	
Dec. 24—Before Yorktown (Part II)	
Dec. 30—The Pride of Lexington	
Jan. 13 & 14—Life of Daniel Boone	

REX

Nov. 30—The Strangers	
Dec. 7—The Measure of a Man (Dr.)	
Dec. 14—Logging Industry in the Northwest	
Dec. 21—The Martyr	
Dec. 28—The Unwelcome Santa Claus (Com.)	

SOLAX COMPANY

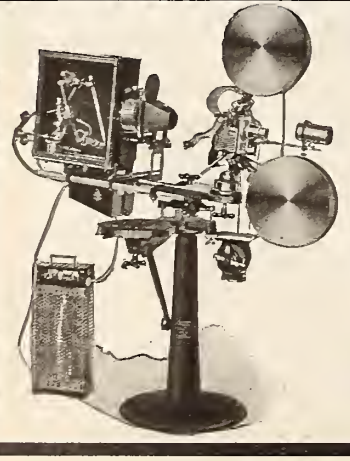
Dec. 1—A Revolutionary Romance (Mil.)	
Dec. 6—Bahy's Choice (Com.)	
Dec. 6—The Paper Making Industry (Ind.)	
Dec. 8—The Little Shoe (Dr.)	
Dec. 13—Fickle Bridget (Com.)	
Dec. 15—The Little Kiddie Mine (Dr.)	
Dec. 20—Love, Whiskers and Letters	
Dec. 22—The Violin Makers of Nuremberg.	
Dec. 24—Christmas Presents	
Dec. 27—When Marian Was Little	
Dec. 29—The Divided Ring	
Dec. 31—Christmas Presents	

THANHOUSER COMPANY.

Dec. 1—Beneath the Veil (Dr.)	
Dec. 5—The Newsy and the Tramp	
Dec. 8—Brother Boh's Bahy (Com.)	
Dec. 12—The Lady from the Sea	
Dec. 15—Deacon Dehhs (Com.)	
Dec. 19—The Tomhoy	
Dec. 22—Cinderella	
Dec. 26—She (Part I)	
Dec. 29—The Expert's Report	
Jan. 2—She (Part II)	
Jan. 2—The Passing	
Jan. 5—A Columhus Day Conspiracy	

FEATURE AND EDUCATIONAL

Nov. 20—Love and Aviation (Dr.)	
Nov. 20—Zigomar (Dr.)	
Dec. 18—The Love Chase (Com.)	



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was the attendance at the lectures of the Southern-Union Pacific Railway System at the Land Show, Chicago, Novemher 18th to Decemher 9th, 1911.

This great railway system has given suhstantial proof of their unhounded faith in the moving picture as an advertising medium by investing over Twenty-five Thousand Dollars for an exhihit of only three weeks. This company had erected for their purpose two complete moving picture theatres seating ahout 500 people in each and conducted alternately one-half hour lectures.

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ENTERPRISE OPTICAL MFG. CO., 564 W. Randolph St., CHICAGO

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LICENSEES OF PATENTS CO.

BIOGRAPH

	Feet
Nov. 30—A Woman Scorned (Dr.)	
Dec. 4—Why He Gave Up (Com.)	
Dec. 4—Abe Gets Even with Father (Com.)	
Dec. 7—The Failure (Dr.)	
Dec. 11—Saved from Himself (Dr.)	999
Dec. 14—Taking His Medicine (Com.)	673
Dec. 14—Her Pet (Com.)	323
Dec. 18—As in a Looking Glass (Dr.)	
Dec. 21—A Terrible Discovery (Dr.)	
Dec. 25—Caught with the Goods (Com.)	
Dec. 25—A Mix-Up in Rain Coats (Com.)	
Dec. 28—The Voice of the Child (Dr.)	

EDISON

Dec. 15—Brocton Fair and Horse Show	990
Dec. 16—Stage-Struck Lizzie (Com.)	650
Dec. 16—A Trip from Colorado Springs to Cripple Creek	350
Dec. 19—Santa Claus and the Clubman (Dr.)	1000
Dec. 20—The Sign of the Three Labels (Com.)	1000
Dec. 22—How Sir Andrew Lost His Vote (Com.)	1000
Dec. 23—Pat Clancy's Adventure (Com.)	1000
Dec. 26—Papa's Sweetheart (Dr.)	625
Dec. 26—Modern Weapons for Fighting Fire, New York City	375
Dec. 27—The Stuff that Dreams are Made of (Com.)	1000
Dec. 29—A Romance of the Cliff Dwellers (Dr.)	1000
Dec. 30—Uncle Hiram's List (Com.)	1000
Jan. 2—Eleanore Cuyler (Dr.)	1000
Jan. 3—The Two Flats (Com.)	995
Jan. 5—Freezing Auntie (Com.)	660
Jan. 5—Codfish Industry, Newfoundland	340
Jan. 6—Please Remit (Com.)	995
Jan. 9—Thirty Days at Hard Labor (Com.)	1000
Jan. 10—Max and Maurice (Com.)	1000
Jan. 12—Lead, Kindly Light (Dr.)	1000
Jan. 13—A Question of Seconds (Dr.)	775
Jan. 16—Jack and the Beanstalk	1000
Jan. 17—St. Johns, Newfoundland, and Its Surroundings	225

ESSANAY FILM CO.

Dec. 1—The Quinceville Raffle (Com.)	1000
Dec. 2—The Mountain Law (Dr.)	1000
Dec. 5—The Madman (Dr.)	1000
Dec. 7—The Long Strike (Dr.)	1000
Dec. 8—Getting Even with Emily (Com.)	
Dec. 8—Stray Bullets (Com.)	1000
Dec. 9—A Frontier Doctor (W. Dr.)	1000
Dec. 12—The First Man (Com.)	1000
Dec. 14—The Hack and Schmidt Bout (Com.)	
Dec. 14—A Polished Burglar (Com.)	1000
Dec. 15—A Goodfellow's Christmas Eve (Dr.)	1000
Dec. 16—The Cowboy Coward (Dr.)	1000
Dec. 19—The Three Bears (Juvenile)	1000
Dec. 21—Winning an Heiress (Com. Dr.)	300
Dec. 21—The Foiling of Red Dugan (Dr.)	700
Dec. 22—The Millionaire Barber (Com.)	1000
Dec. 23—Broncho Billy's Christmas Dinner (Dr.)	1000
Dec. 26—A Story of the West (Dr.)	1000
Dec. 28—For Memory's Sake (Dr.)	1000
Dec. 29—A Bird in the Hand (Com.)	1000
Dec. 30—Broncho Billy's Adventure (W. Dr.)	1000

GAUMONT

G. Kleine

Dec. 2—The Promoter (Dr.)	1140
Dec. 5—Jimmie Tricks the Landlady (Com.)	475
Dec. 5—The Challenge (Dr.)	525
Dec. 9—Camoens, the Portuguese Shakespeare (Dr.)	610
Dec. 9—Important Scenes in Paris, France (Travel)	320
Dec. 12—Heroism (Dr.)	610
Dec. 12—Arabian Customs (Ind.)	366
Dec. 16—A Queen's Treachery (Dr.)	1000
Dec. 19—Through the Enemy's Lines (Dr.)	985
Dec. 23—The Maid of Argos (Dr.)	980
Dec. 26—From Pity to Love (Dr.)	826
Dec. 26—Scenes Off the Coast of North Africa (Travel)	124
Dec. 30—Curing a Reckless Student (Dr.)	1010
Jan. 2—A Royal Romance (Dr.)	975
Jan. 6—Evils of Impure Literature (Dr.)	1035
Jan. 9—The Winged Messenger	800
Jan. 9—Gorges of the Verdon River	200
Jan. 13—The God of Wine Gets Stung (Com.)	806
Jan. 13—The Ardennes Forests, France (Travel)	194
Jan. 16—Uncle Ned's Diplomacy (Com.)	956

KALEM CO.

Dec. 1—How Betty Captured the Outlaw (Com.)	
Dec. 1—A Glimpse Into the Yellowstone National Park (Sc.)	
Dec. 4—Arrah-Na-Pogue (3 reels) (Dr.)	3000
Dec. 6—The Long Arm of the Law (Dr.)	1000
Dec. 8—Too Much Realism (Com.)	1000
Dec. 11—Molly Pitcher (Hist. Dr.)	1000
Dec. 13—Norma from Norway (Dr.)	1000
Dec. 15—Bill's Flute (W. Dr.)	1000
Dec. 18—He Who Laughs Last (Com.)	1000
Dec. 20—The Flash in the Night (Dr.)	1000
Dec. 22—Between Father and Son (Dr.)	1000
Dec. 25—The "Revenue" and the Girl (Dr.)	1000
Dec. 27—The Higher Toll (Dr.)	1000
Dec. 29—The Maid's Double (Dr.)	1000

LUBIN

Dec. 2—Western Chivalry (Com. Dr.)	1000
Dec. 4—A Head for Business (Dr.)	1000
Dec. 6—Sins of the Father (Dr.)	1000
Dec. 7—Love's Labor Lost (Com.)	1000
Dec. 9—The Teamster (Dr.)	1000
Dec. 11—A Girlish Impulse (Com. Dr.)	1000
Dec. 13—Mr. and Mrs. Suspicious (Com.)	400
Dec. 13—Quick! A Plumber (Com.)	600
Dec. 14—The Substitute (Dr.)	1000
Dec. 16—A Timely Lesson (Com. Dr.)	1000
Dec. 18—Love Decides (Dr.)	1000
Dec. 20—Art Versus Music (Com. Dr.)	1000
Dec. 21—Kiddies' Christmas (2 reels)	1800
Dec. 23—The Sergeant's White Peril (Dr.)	1000
Dec. 25—One Way to Win (Com.)	1000
Dec. 27—The American Girl (Com. Dr.)	1000
Dec. 28—The Soldier's Return (Dr.)	
Dec. 30—Father and the Girls (Dr.)	

G. MELIES.

Dec. 7—A Western Girl (Dr.)	1000
Dec. 14—The Better Man (Com. Dr.)	1000
Dec. 21—The Mission Father (Dr.)	1000
Dec. 28—The Ranchman's Debt of Honor (Com. Dr.)	1000
Jan. 4—A Woman's Gratitude (Dr.)	1000

PATHE FRERES

Dec. 7—The Poisoned Arrow (Dr.)	
Dec. 7—French Cuirassier Manoeuvres (Sc.)	
Dec. 8—Eva's Faithful Furniture (Com.)	
Dec. 8—Gathering and Preparing Cocoanuts in the Philippines (Scenic)	
Dec. 9—Her Little Slipper (Dr.)	
Dec. 11—Pathe's Weekly No. 50	
Dec. 12—Youth Versus Age	
Dec. 12—Small Trades in Malacca (Scenic)	
Dec. 13—The Flower Girl of Las Palmas (Dr.)	
Dec. 14—An Episode of the Early Mormon Days (Dr.)	
Dec. 14—The Magic Suit Case	
Dec. 15—In the Grip of Alcohol (Dr.)	
Dec. 16—A Mother's Remorse (Dr.)	
Dec. 18—Pathe's Weekly No. 51	
Dec. 19—Princess Charming	
Dec. 19—Landscape in Japan (Scenic)	
Dec. 20—The Fatal Posing (Dr.)	
Dec. 21—Dad's Smash Up (Com.)	
Dec. 22—Providential Bread	
Dec. 22—In Japan, Nara, the Park of the Sacred Does (Scenic)	
Dec. 23—Actor's Hearts (Dr.)	
Dec. 25—Pathe's Weekly No. 52	
Dec. 26—The Burglar's Hard Luck (Com.)	
Dec. 26—Aboard a French Battleship (Scenic)	
Dec. 26—The Kromats	
Dec. 27—Mother-in-law Raises xx! (Com.)	
Dec. 28—His Daughter's Bracelet (Dr.)	
Dec. 28—Mushroom Culture (Edu.)	
Dec. 29—Yann, the Troubador (Dr.)	
Dec. 30—The Idol (Dr.)	

SELIG

Dec. 8—The Plumber (Com.)	600
Dec. 8—A Day with a Circus	400
Dec. 11—The Chief's Daughter (Dr.)	500
Dec. 11—April Fool (Com.)	500
Dec. 12—A Romance of the Rio Grande (Dr.)	1000
Dec. 14—George Warrington's Escape (Hist. Dr.)	1000
Dec. 15—Industries of the South and West (Edu.)	1000
Dec. 18—Evangeline (Dr.)	1000
Dec. 19—For His Pal's Sake (Dr.)	1000
Dec. 21—Brown of Harvard (Dr.)	1000
Dec. 22—The Little Widow (Dr.)	1000
Dec. 25—A Modern Rip (Dr.)	1000
Dec. 26—The Bully of Bingo Gulch (Com. Dr.)	1000
Dec. 28—Paid Back (Dr.)	1000
Dec. 29—Their Last Chance (Com.)	1000

URBAN ECLIPSE

G. Kleine

Dec. 6—The Luckless Banker (Dr.)	1002
Dec. 13—The Tragedy of Old Age (Dr.)	798
Dec. 13—Harbor of Marseilles, France (Sc.)	215
Dec. 20—The Miracle (Dr.)	1040
Dec. 27—The Stolen Treasure (Dr.)	680
Dec. 27—Fair Exchange Is No Robbery (Com.)	322
Jan. 3—True to Their Trust (Dr.)	656
Jan. 3—A Cotton Goods Factory in France (Ind.)	325
Jan. 10—Lazy Bill and the Strikers (Com.)	702
Jan. 10—Pottery Making in Thoune (Ind.)	273

VITAGRAPH

Dec. 11—One Touch of Nature	1000
Dec. 12—The Military Air Scout	1000
Dec. 13—The Ventriloquist's Trunk	1000
Dec. 15—Love at Gloucester Port	1000
Dec. 16—Sick Man from the East	
Dec. 18—Vitagraph Monthly	
Dec. 19—Vanity Fair (Three Reels)	
Dec. 20—Fires of Driftwood	
Dec. 22—A Reformed Santa Claus	
Dec. 23—The Old Doll	
Dec. 25—Some Good in All	
Dec. 26—The Patchwork Quilt	
Dec. 27—Testing His Courage	
Dec. 29—A Doubly Desired Orphan	
Dec. 30—In the Clutches of a Vapor Bath	

SOLD!

The best recommendation for our feature films is that they are being SOLD. Last week we disposed of six states, and every state rights buyer who has dealt with us is satisfied. They're all making money. One man started with $350 worth of bookings, secured through our offices. You can do the same thing. GET INTO THE STATE RIGHTS GAME AND MAKE A MINT OF MONEY. Get films that stand the acid test—the kind we produce—of two, three and four reels each, and build up a circuit in your state. Then you'll have a steady income. We want you to see our films before you buy them. We pay railroad fare to those who buy rights. Come and see us.

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GENERAL OFFICES: 112 Prospect Ave., Cleveland, O.
CHICAGO: 36 W. Randolph St., Jerome Abrams, rep.
DETROIT: 305 Equity Building, G. W. Weeks, rep.

(*Continued from page 47.*)

First and foremost, John Carrol betakes himself to the Western wilds for the sake of his wife's health. Carrol is a miner, and we do not see that he has a cinch of the good things of life. But yet he is happy with his wife and little one—and who could not be happy with that youngster about. The miners worshiped her, her parents adored her. God be praised for sending such angels of happiness down here among the poor and lowly, for little else have they in this badly balanced world, with its Morgans and Rockefellers and its East and West Siders.

To see this joyous kid ride home "a-piggy-back" on her father's broad but stooped shoulders was indeed a treat. But one day she had taken her last ride on that dear old back. He was not as usual digging and blasting, something suddenly went wrong. How could this man, who was carefulness personified, have made a mistake. Perhaps it was not his fault—who knows? At any rate, there was a premature explosion, and poor John Carrol, bleeding and mangled, sank to earth, just as his little fairy came rushing up to him, as was her wont.

What a harrowing scene was then presented as the old miner with the last spark of life took farewell of his little one. The mother then came to add her lamentations over the body of her beloved one. The rough miners knew naught of it. They were many, many miles from human habitation, so it fell to the lot of the mother and child to bury their dead. But it was only a covering of earth thy placed on the form of the poor miner—they had not the strength to do more, and then the wife and mother succumbed to the shock, and the poor little Kid was an orphan indeed. But "God tempers the wind to the shorn lamb," and this poor little lamb was indeed well shorn.

Along came a young prospector, and found the Kid in her terrible dilemma of grief and tribulation. Robert Page grew wonderfully fond of the little one. No child to a parent could be dearer. Then it happened that rich pay dirt was struck in Roaring Camp, and vultures there were who came and who would rob the orphan of her inheritance, so dearly purchased.

But Bob Page fought them tooth and nail, and protected in every way his young charge from their sinister designs. Then he saw to it that she was placed where refinement and education would be her lot; and he beheld her a few years later, a most delightfully charming young woman. A great love for her then dwelt in his breast, but he concealed it, as one might do a wrong—for he felt it would be wrong to impose his mature years upon this sweet girl. Oh, if he had only been cognizant in the beginning of the fact of her love for him, what a world of anguish he would have been spared! But so it came about one day that he surprised her into a confession which made his heart leap for joy that he had won as his own forever more "The Kid of Roaring Camp."

BROTHERLY LOVE

Reliance Release, Dec. 27th

RELIANCE.

John Ford and Charles Wisner are chums, their boyhood and young manhood having been spent in such close relationship that they were termed by their friends and acquaintances "the brothers." John had fallen in love with Marjorie Drew and tells Charles that even though he is going to be married there is no necessity for their friendship to be broken. Charles is rather pessimistic for he has seen so many friendships between men irrevocably destroyed by one or the other marrying. John introduces Charles to Marjorie and Marjorie is not slow to notice that when Charles is around she plays second fiddle in his interest and affection. It hurts her but she smothers her resentment and is courteous and friendly to Charles for John's sake. After they are married John longs for the friendship of his chum and broods over their separation. Again Marjorie is hurt to think that she is not all sufficient to him. He decides to look Charles up that night and finds him lonely and morose. John insists that he come and live with them and Charles finally agrees. Marjorie opposes the move but John overrules her and Charles is established as one of the household. Marjorie finds herself neglected and her anger reaches the breaking point when Charles becomes shiftless and imposes upon his friend's bounty. He gets out of work and one morning being too lazy to go out and search for work tells John he is ill and stays home. After John has gone he seizes the opportunity to make love to Marjorie, who repulses him and compels him to leave the house. He goes to a saloon and with the money John gave him starts drinking heavily. He writes Marjorie a letter telling her to meet him. Marjorie gets the letter but hides it from John, simply telling him that it has come to a point where it is either Charles or herself. They quarrel and Marjorie leaves the house. Charles returns looking for Marjorie and finds John there. John receives him with open arms and tells him Marjorie is out but will return soon. He goes to his room and John finds the letter in Marjorie's book. In a flash he sees his mistake. He goes to Charles' room as Marjorie returns to plead once more with her husband. She hears the fight in the next room and pounds futilely upon the locked door. The door breaks in with the two men in locked embrace. A terrible struggle follows in which the room is completely demolished and Marjorie, unable to get out, crouches to one side, watching it. John having thrashed Charles within an inch of his life kicks him out of the house and takes Marjorie in his arms, and receives her forgiveness.

THE BIRTHMARK

Reliance Release, December 30th

Destitute, the grief-stricken man decides to go West to build up a fortune. His little babe in arms he leaves on the doorstep of a wealthy man's home. The child has a distinguishing birth mark that he hopes to trace it by if he ever makes good and returns. A crook, however, finds the child first and takes it home to his childless wife and they bring it up as their own daughter. The father returns rich and is unable to trace the child. The girl is made to follow the vocation of her foster father, the crook not knowing it to be wrong. She meets a young, wealthy chap and begins to realize that she is not doing right. The two are mutually attracted. Her "father" has a "job" on soon after and insists that she go with him. Reluctantly she does so but for the last time she tells him. The "job" happens to be the rooms of the young chap and finding they are his rooms through his photo she compels the crook to leave without touching anything. She is prevented from following by the young man's entrance. He mistakes why she is there but when he seeks to take advantage of her presence she repulses him and he, ashamed, begs her pardon. She will not tell him why she is there and he having full faith in her, does not insist upon any further explanation. He goes to her home shortly after and asks her to be his wife. She refuses, although admitting that she loves him. He writes her afterward that her reasons must be good ones, that he has full faith in her and will wait. The crook insists that she marry him so that he can blackmail the man, but she refuses and tells him she is through with him. He accuses her of ingratitude and then she learns that they are not her parents. She runs away. Starving and destitute she finally falls into the temptation of one more theft. It happens to be her own father's home and after she has entered and has a revulsion of feeling and is leaving without taking anything, the father discovers her. He disarms her and gets from her part of her life story despite the sobbing that overwhelms her. Instinctively, feeling that it is his child, he seizes her in his arms and roughly tears the dress from her shoulder, disclosing the birthmark. After the reconciliation, we see her happy in her father's love and the return of the young sweetheart into her life.

MAKING PIANOS

Lux Release, December 29

An interesting Industrial describing the complicated processes involved in the manufacture of pianos. The film follows the course of construction from the very beginning, and we do not leave the piano until it is ready for a tune. The manufacture of this popular instrument should prove of the highest interest. On the same reel:

CAUGHT BY CINEMATOGRAPHY.

Whilst a company of actors are playing a drama before the camera of a cinematograph company a thief breaks into a farmhouse nearby. He breaks open a cupboard and steals a large sum of money. Hearing footsteps, he makes a hurried exit by means of the window. The following scene, in which one of the trusted servants of the household is suspected and arrested, is cleverly conceived and well carried out. The magistrate dealing with the case learns of the presence of the camera men at the time of the crime and asks to be shown the film which they were taking. Upon seeing the film, he observes a figure emerging from the window of the house. Thus the all-powerful cinematograph is again instrumental in establishing the innocence of the servant and assisting Justice to gain its ends.

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DIVORCONS

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A DOCTOR'S DUTY

TUE JAN 16 — A WALL STREET LAUGH
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TUE JAN 23 — OCEANS OF SENTIMENT
LOVE FINDS A WAY

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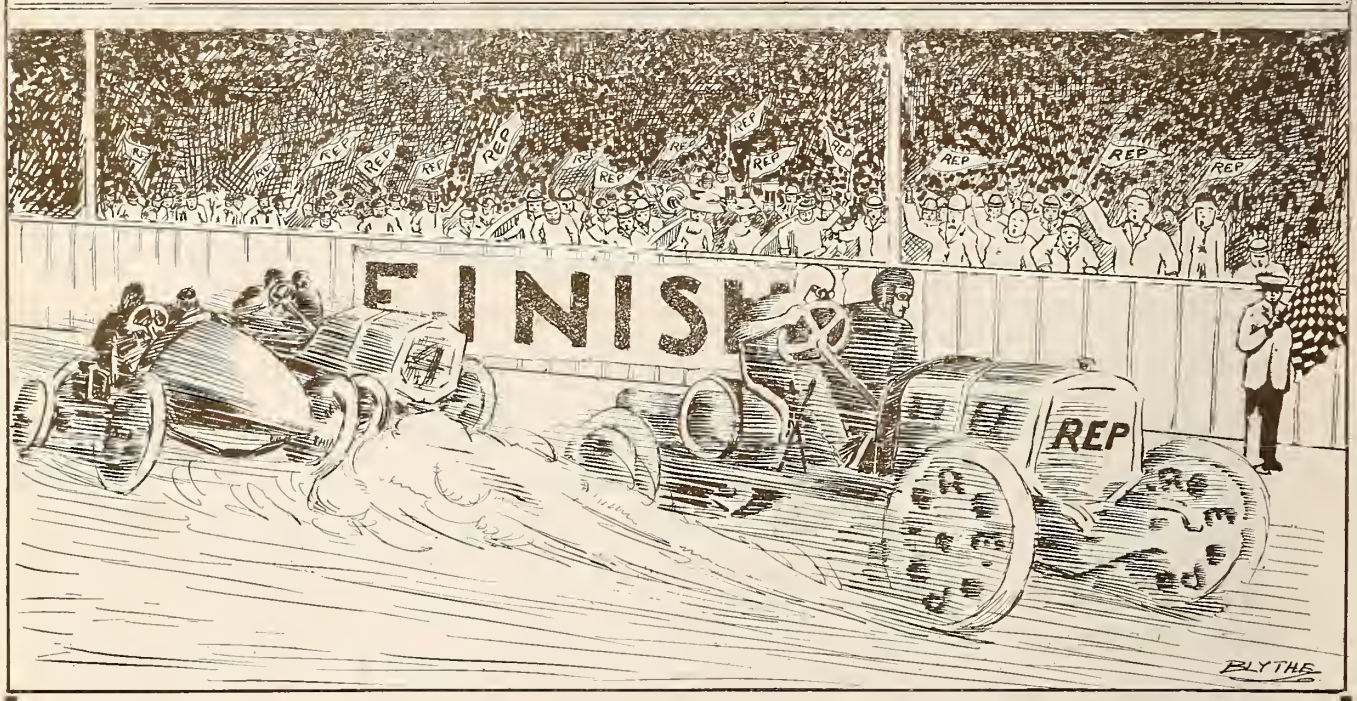

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JAN 5 1912

MOVING PICTURE NEWS

Volume IV
No. 52

December 30
1911

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THE FIRST GEM RELEASE
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A classical photopera, produced for the first time with American players, on American soil, and worked out along lines that would be most appreciated by American audiences.

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Just a line about **CHRISTMAS PRESENTS**

This release has been postponed from Sunday, December 31st, to **SUNDAY, JANUARY 7th.** Send in your orders if you haven't done so. The picture is an all-year-round winner.

Economical Brown

RELEASED WEDNESDAY, JANUARY 10th.

Economical Brown is a man who spends his money in the lavish entertainment of friends on the outside, but tightens up as soon as he reaches the threshold of his own home. He preaches constantly to his wife on the principles of economy, but she listens to him without patience. She soon teaches him that it is better economy to be extravagant at home and economical on the outside.

Black Sheep

RELEASED FRIDAY, JANUARY 12th

A never-do-well son of a poor inventor pursues and blackmails his sister, who has married a wealthy man. This woman is ashamed of her brother, so she pays him not to claim relationship. Not satisfied with the little he gets, he breaks into his own sister's home and is about to burglarize the place, when detectives, who have shadowed him for a former offense, interfere. The black sheep tries to make a get-a-way, but is shot dead in the attempt.

Solax Company CONGRESS AVE. FLUSHING, N. Y.

MOTION PICTURE DISTRIBUTING AND SALES COMPANY

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CHECK 'EM AS YOU GET 'EM—"GREATEST JANUARY" AT A GLANCE

JAN. 16 [Tuesday]
"DR. JEKYLL AND MR. HYDE," Robert Louis Stevenson's Most Powerful Story.

JAN. 19 [Friday]
"A NIAGARA HONEYMOON," First of the Niagara Falls Scenic Gems.

JAN. 26 [Friday]
"EAST LYNNE" (2 reels), Greatest Filmization of the World's Best Known Drama.

JAN. 30 [Tuesday]
"AS IT WAS IN THE BEGINNING," Another Wonderful Make-You-Think Picture.

RELEASED TUESDAY, JAN. 9
"Greatest January's" Cutey Reel

"Just a Bad Kid"

The kid is none other than the cunning Thanhouser Kid. This is an exceptionally "cutey" picture. Get it.

RELEASED FRIDAY, JAN. 12
"Greatest January's" Mystery Sensation

"The Twelfth Juror"

is a spectacular mystery story that will keep you guessing and puzzling until you reach the great jury room scene, near the end.

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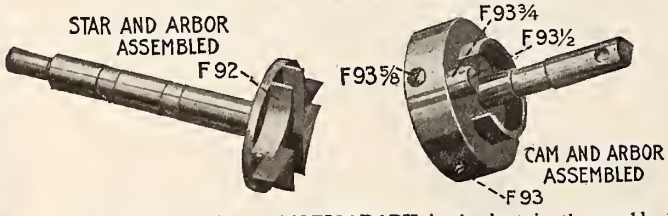

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The Moving Picture News

PUBLISHED EVERY SATURDAY

The CINEMATOGRAPH PUBLISHING COMPANY, 30 West Thirteenth Street, NEW YORK CITY

Telephone, 4092 Chelsea

Sole Agent and Correspondent for advertisements in Great Britain B. Allan, 8 Sherwood St., Piccadilly Circus, W., London

Chicago Representative: Warner Kennedy, 844 Waveland Avenue. 'Phone 3818 Lake View.

ALFRED H. SAUNDERS, Editor.

This newspaper is owned and published by the Cinematograph Publishing Company, a New York corporation. Office and principal place of business No. 30 West 13th Street, New York. Alfred H. Saunders, President; John A. Wilkens, Secretary, and W. M. Petingale, Treasurer. The address of the officers is the office of the newspaper.

SUBSCRIPTION: $2.00 per year. Postpaid in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands. Canada and Foreign Countries: $2.50 per year. All communications should be addressed to The Moving Picture News, 30 West Thirteenth Street, New York City. ADVERTISING RATES: $60 per page, $30 ½-page, $15 ¼-page, single column $20, $2 per inch. Discounts, 20% 12; 10% 6; 5% 3 months.

Volume IV **December 30, 1911** **Number 52**

New Year's Greeting

Health, Happiness and Prosperity to All for Nineteen Hundred and Twelve

RETROSPECTION AND INTROSPECTION.

WITH the above wish for 1912 we greet all our readers both near and far. We trust that many differences in the trade will be settled during the coming year and that peace will reign in the ranks. We have been more than gratified with the number of letters received thanking us for our editorial in last week's issue. It evidently touched a tender spot with many of our readers whom we thank for their good wishes to ourselves and for the numerous expressions sent to us in Christmas and New Year's cards. Some 200 odd came to hand and we take this opportunity of thanking them, one and all, and reciprocating their good wishes.

We feel in looking back upon the year 1911, that wonderful advance and progress has been the rule and that the art of cinematography advanced by leaps and bounds. The eyes of the educationalists have been upon the manufacturers. The public schools, high schools, and colleges have looked with the greatest delight upon the moving picture as an educational factor, and many firms are now laying plans to meet the demand for these high class educational films. We are pleased to note this progress, and feel sure that during the next year still greater strides will be made in the art. To make a prophecy, the article appearing on another page on non-combustible film will give our readers some idea of the progress being made along these lines. Another phase is the manufacture of real singing and talking pictures. We do not mean the crude efforts that we have witnessed during the past two or three years of manufacturers who have gone on entirely wrong and divergent lines to accomplish this work. We refer to an instrument which does *actually record* and *project synchronously* the voice and action of all taking part in the performance or interview. This machine is so far in advance of anything we have seen, or know, that we ask our readers to hold their opinion until we give a full report in an early issue.

Another line of progress is the process by which action can be photographed, almost in the dark, or in other words, two or three lights doing the work of twenty or thirty. Is not this progress?

Another point we want to touch upon is the progress made by the MOVING PICTURE NEWS, and we want to thank every reader, subscriber and advertiser for helping to make it such a success. The sun never sets upon the NEWS. It is read in every country the world over and a photograph on our desk shows one of our subscribers reading it in the land of the Midnight Sun. The letters we get from all parts of the world are very gratifying to us. When we threw up the paper we founded and started the NEWS we knew we had a hard task on our hands, but pluck, courage, and the conviction that we were in the right sustained us, and helped us to the present. We want to call attention to the fact of results from our circulation. One advertiser who did not advertise in any other paper in the trade, received direct replies numbering 3,810 and indirectly bringing the full total to nearly 5,000. If our advertisers or any one doubt these statements we will prove it to their satisfaction. The following letter by one of our

advertisers is one we think will interest our friends who have so loyally supported us.

Dear Editor:

As an advertiser in your journal I feel that you should receive a larger and better support from the Independent film manufacturers.

It goes almost without saying that we in the ordinary walks of life do not hand our adversary a knife, knowing his intention is to cut our throat at the first opportunity, and yet I notice that some of our number are so doing by giving liberal patronage to a trust periodical, thereby furnishing them with sinews of war to blow our heads off.

I hear some of these advertisers complain that your circulation is not as large as that of the trust periodical, which may be true, but I obtain excellent results from the News, far better than a year ago. Your circulation must have increased very rapidly and without doubt has doubled in interest, and I appeal to my brother Independents to get together and push the News which supports their cause and fights for clean and decent films, and it will be very easy to obtain the circulation results to make our cause and our journal control the situation, and become as they should, leaders in the field of film manufacturers.

Let us get together in this game of "tug-of-war" and see who has the best pulling power.

It would be to our mutual interests to hear from some others on this very important matter, unless we all want to get down and "kotow" to the Trust, its periodical, and its bank account.

Truly yours,
SELF PRESERVATION.

We give the letter verbatim as it seems to us to put the whole situation in a nutshell, and in answer to it we will make our statement by saying, the Constitution of the United States reads "All men are created free and equal" but in this day of tremendous combination we find that this portion of the Constitution is lacking.

The statement reads to us, or might be made to read, that "all Trusts are created free and equal" with unlimited power given to them by our present system of government, still there remains just one business, that of our own, which will not be controlled absolutely by any particular man or company.

We would like to state that there are to-day 3,000 Independent exhibitors more than there were in the year 1909 and they are growing rapidly in numbers each day.

Why is the Moving Picture News so Popular?

First—Because the Independents are now producing results equal to that of the Patents Company.

Secondly—Because readers and exhibitors are faithfully supporting their own organ, The Moving Picture News.

If our readers will turn back to November 1909 they will find we produced a comparatively small edition. The total cost to get out was approximately $200 per week. The same month in 1910 we more than doubled the edition, the cost of production being $335 per week. In 1911 we again more than doubled the News with a cost of production amounting to $735 per issue.

We want our readers, especially our advertisers, to take these figures into consideration, and we further want to say, we have a mailing list of over 16,000 names of people who are interested, directly or indirectly, in the cinematograph industry. We would like to mail a copy every week to each of these individuals but our pocket is not filled well enough for this, but it can be made so if every reader will help.

We have been the best friend of the Independent cause. There have been no half measures with us. We have been all or nothing. Allow us to predict or prophecy for 1912, "no theater in the United States will be complete without Independent pictures," and, that, in a great majority, both licensed and Independent will be running side by side.

Is this too much to ask? We trow not. We ask your co-operation to the full extent that is possible, and results will prove our statement to be correct. Send in your subscriptions, your articles, your full modicum of advertising, and we will do the rest.

THE CHRISTIAN MARTYRS

Gaumont-Independent Release in January

Much has been promised by the Gaumont Company in the feature release that they will exploit through the ordinary channels, "The Christian Martyrs," a one-reel production which portrays the sufferings and humiliations of the persecuted Christians in pagan Rome, and it is with pleasure that we can affirm that all that was promised has been fulfilled, even to the careful hand-coloring that easily distinguished the products of this manufacturer from that of any other independent concern.

The story shows the despised and hated Christians living in seclusion in a dense forest, hiding from the intrusions of their Roman persecutors. The leading character is Marcellus, who soon learns that the wild inhabitants of the woods, the lions, tigers and leopards are by far kinder and more humane friends than the tyrannical Romans.

At his counsel the Christians bend their efforts to the taming of their wild companions so that their association with these animals may be without slaughter on either side. The ferocious lions soon learn that the devout Christians are their friends and in this respect no film can equal the one that the Gaumont Company has manufactured. The sight of the ferocious lions at first lurking about the haunts of the Christians, yearning with open mouths at the thought of human flesh, and later lapping milk from pans in the presence of their benefactors, is one that renders the picture unique and without parallel.

The savage beasts soon learn that they, too, have a common enemy with the Christians in the Romans, as the story in its development shows the maurauding of the Roman soldiers, who pounce upon the hovels of the Christians and carry them victims to the markets of Rome, to be sold into bondage or to be devoured in the amphitheater. Great is the festivity and spirit of holiday in honor of Nero, and for his pleasure a small cluster of Christians are to be turned into the amphitheater to be left to the fury of the lions.

The sincerity of the prayers of the victims in the catacomb adjoining the amphitheater is one of the most beautiful scenes that has yet been depicted in any film. With such faith in their God, one is not alarmed to learn that the lions, instead of devouring their human prey, recognize in them their former friends of the wilderness and leave them untouched, without drawing blood. The tyrant Nero himself is overcome with awe for the Christians who could possess such domination over the wild beasts and by Imperial edict the sufferers are granted their liberty.

Volumes upon volumes have been written upon this subject, one that does indeed, upon first thoughts, seem difficult to be boiled down to a mere thousand feat of photography. This, however, the Gaumont Company has ably taken care of, so that the production pleases to the extreme and is without a doubt one of the utmost satisfaction. They deserve the highest commendation. Any other manufacturer would hark to the call of the state right proposition, but in so much as the Gaumont concern early announced their intention of making this film an ordinary release they will not deviate from their promise.

WANTED! WANTED! WANTED!

Printers, assemblers, splicers and dark room assistants to send in their names and addresses and to say if they are opened for positions and the amount of salary they would require. The News has frequent applications for these assistants and it seems hard to fill the situations at a moment's notice. We have one of the most complete lists of camera men and would also like the above. In addition to this we would like a list of the directors, and of actors and actresses who are opened for positions and can show good records. Send at once.

FACTS RE THE MANUFACTURE OF NON-EXPLOSIVE FILM GLEANED FROM AN EMINENT CHEMIST—AN IMPORTANT DISCOVERY SOON TO BE MADE KNOWN

By Margaret I. MacDonald

IT has been my good fortune during the past week to meet with a Bohemian chemist of note, but whose name will be for some time yet kept a secret by me, and who has been for years engrossed with the subject of the manufacture of non-explosive film. The subject is so intensely interesting to manufacturers and to the public at large, that I straightway set about gathering what crumbs of knowledge I could from the brain of the chemist. The following is the result of the extraction.

There is such a strong demand for a safe and cheap photographic film in the moving picture market, and such a great financial reward is waiting for him who can meet the requirements of the consumers, that we are not surprised to learn of a new invention which within a short time will render it unnecessary to endanger human life and valuable property any longer through the use of pyroxylin or gun cotton films.

The evolution of the film from the glass plates in photography has been a slow one, although many efforts have been made by inventors, scientists and practical men alike, to help it along. And yet every investigation, every experiment, every failure even to accomplish the much desired result, combined safety and cheapness, has brought us nearer to the goal, nearer the perfect and cheap moving picture film.

We owe a great deal to the old pyroxylin film, and not only the owner of the theater for whom it has been coining money, but the scientist and the manufacturer also, because it has taught them how to insure absolute uniformity of the final product by the proper preparation of the raw material, cotton. It has shown them how to use the various machines now employed in the business, it has caused them to work out the most minute mechanical and chemical details, in preparation for the great event when some inventor would be able to give them what is needed outside of cotton for a quarter or less of the money that they have to pay for it at the present time.

In a year or two from now the pyroxylin film will be a thing of the past, like many things of yesterday, and no longer will the use and storage of moving picture films be comparable to the handling of gun cartridges on a battleship. Owing to similar chemical composition they both are liable to "go off" from various causes: and it does not take much to make them "go off" either, as the reports of many accidents and fires in the daily press will show.

There are now non-explosive films, made from cellulose-actetate, on the market, but both as to price and durability they leave very much to be desired; in fact, their lack of strength and the very high price renders their use almost prohibitive.

And yet it would not be difficult for any film manufacturer who has the necessary equipment to make a non-explosive film that is not only equal, but superior in every respect to the nitro-cellulose film, if only he could buy cheap acetate-cellulose, or else the chemicals by means of which the acetate-cellulose is produced.

Both the explosive and the non-explosive film of the present day are very similar as far as the method of production is concerned. The principal raw material for both is cotton, which is cheap enough. In order to convert cotton into a soluble form, it must first be rendered absorbent by the removal of small quantities of fat and wax from the fibre, and this is done by bleaching, scouring, etc., according to well known methods. In this purified form the cotton fibre consists of a body known to chemists as cellulose.

Now this cellulose is treated with an acid. In the old process of making nitro-cellulose, also called pyroxylin, or gun cotton, when the process of dipping was continued to a finish, nitric acid or a mixture of nitric and sulphuric acids was employed, very much in the same manner and with the same effect as in the manufacture of dynamite and other high explosives—a long death list was the unavoidable consequence.

Nowadays we know that certain forms of acetic acid, the acid contained in and constituting vinegar, also will render cotton soluble by combining with the cotton for the formation of a product known as acet-cellulose, acetyl-cellulose, or cellulose acetate. The chemicals which will do this are acetic acid, anhydrid and acetyl chlorid.

The production of photographic films of any description, and particularily of moving picture films which are perfect as to price and quality, depends mostly on the low price of these chemicals.

After the soluble cellulose has been formed, it is washed, pressed and dried. The next step consists in dissolving it in a suitable solvent and thereby producing a solution which on evaporation leaves a coating or skin very much like some varnish or paint, only the physical properties are naturally quite different.

A coating of cellulose solution applied on a smooth sheet of glass, dried and peeled off, represents a film made by the original methods of film manufacture. Now the manufacture of films enjoys the advantages of greatly improved methods and special machinery.

The inflammability of the old style film is truly remarkable. Only consider the fact that neither flame nor spark is required to ignite it; that a heat of only 50 degrees Centigrade above the boiling point of water will decompose it, and that a temperature just a little higher will cause what is usually termed a spontaneous decomposition with all the effects of a violent explosion.

A film fire cannot, as a rule, be extinguished with water, sand or chemical fire extinguishers; the decomposition of a part of the film itself produces enough heat to start the rest; no air is required for it to burn, but just as soon as the temperature has reached the critical point, the gases formed by the decomposition of the pyroxylin film will likewise explode.

The new and modern acetate film, more harmless even than the cotton from which it is made, will combine with the quality of non-explosiveness all the good qualities of the pyroxylin film.

There is no doubt that the moving picture industry will receive a powerful impulse from the production of cellulose acetate by means of cheap acetic anhydrid and cheap chlorid, and it has been predicted that if this invention can be kept from becoming the property of interests who would use it for the creation of a monopoly, then there is no reason why you should pay more for a safe than for an explosive film. The advantages are all on the side of the modern non-explosive film made from acetate cellulose, and we trust that our readers will soon be able to enjoy the benefits of this new invention.

(Communications from interested parties for the inventor will be received and forwarded by the Editor, who is in full possession of all the facts relating to the process which will do all the inventor claims.)

ADVENT OF THE ONE-MAN ORCHESTRA AND ITS SIGNIFICANCE TO THE SILENT DRAMA

By Robert Grau

THE advent of the "one-man orchestra" is the natural solution of the problems of science and artifice that began with the phonograph, the moving picture and the player piano, but no one ever dreamed that the day would come when an instrument simulating and achieving the effect of a symphony orchestra would present itself as a rival to the moving picture—in the drawing of crowds. Yet this is so true that we are now on the eve of an affiliation between the inventor and manufacturer of this epoch making device and the element known as the exhibitors in the field of the silent drama.

The unit orchestra is the life work and creation of Robert Hope-Jones of Liverpool, England, a master electrician—with a passion for the organ—the development of which to its modern state has been his "labor of love" for sixteen years.

We will pass by the early struggles of the inventor. The writer spends his summers at Asbury Park, N. J., and it was at the vast auditorium in Ocean Grove that he first had revealed to him the amazing evolution of the erstwhile pipe organ into the one-man orchestra. Here tens of thousands were attracted by the marvelous melody poured forth from an instrument 36 feet wide and 18 feet deep, which was so installed in the big auditorium that the player seated at the console alone could be seen, but the volume, the richness of tone, the symmetrical expression and the true phrasing were as foreign to the outpouring from an organ, even in the latter's advanced state, as the modern symphony orchestra when compared with the "little German band" of pleasant memory.

But the one-man orchestra at Ocean Grove is not the basis for this writing. Mr. Hope-Jones has been adding to its component parts and to its distinctly musical value in the last two years with a result that theatrical managers, wearied of the abuses and extortions they have had to submit to from the musical union, were quick to contract for the installation in their theaters of the new device, and this provided the inventor with so much incentive that the present output is far superior to his previous efforts. John Cort already has one of the Hope-Jones unit orchestras in his Chicago theater and William A. Brady is placing one in the Playhouse, on West 48th Street. Of course, this means the abandonment of the orchestras of musicians in the flesh; in fact, the Messrs Shubert are considering a similar procedure in all their vast chain of playhouses.

The inventor and the manufacturer a few weeks ago became possessed of the idea that their instrument had many of the potent qualities which have made for the moving picture the sensational vogue it is having, so they decided to test its drawing capacity by itself, without any added features, and without outside aid. The Baptist Temple, seating 2,000 persons, in Philadelphia, on North Broad Street, was secured for a series of eighteen recitals. The prices of admission were 25 and 50 cents. At the first concert there were a few hundred persons attracted through curiosity; at the second the attendance reached one thousand, and the enthusiasm was of that character one hears only at a grand opera representation when a Caruso or a Tetrazzini sings. At the fifth concert every seat was sold in advance and not an inch of standing room was available. Moreover, the crowd that was turned away unable to obtain admittance was so great that the police were called out to disperse them, and this was a condition that existed after the fifth day until the end of the series.

So demonstrative were the crowds that several public spirited gentlemen became interested, among these Mr. Carnegie and Mr. Schwab, of steel fame, and they expressed themselves as ready to co-operate in any movement to establish the one-man orchestra along lines of operation similar to those that prevail in the motion picture industry, but it is the writer's opinion that instead of the new invention becoming a menace to the moving picture industry it is more likely that the expert showmen who hold sway in picturedom will quickly realize the significance of Mr. Hope-Jones's creation, and I look to see the better class photo-playhouse installing the unit orchestra. And the day that this is recorded, that day will see the inauguration of a musical renaissance in connection with the field of cinematography—for it must be borne in mind that the music that is evolved is not stereotyped in the sense of mechanical inventions, but as a result of the school of instruction presided over by the inventor himself the one player at the console is enabled to control expression at will, and it is this phase of the wondrous musical effect that has caused the sensational furore wherever the unit orchestra has been heard.

In another article, if requested to do so by the editor, I will treat of the modus operandi of this device, its electrical features and its wonderful diaphone, the last of which is the all-compelling feature of the whole.

REPUBLIC'S DIFFICULTIES.

Out in Saranac Lake, Alaska, the Republic is making some special films and, to break into slang expressions, they're having a tough old job to keep their canine performers in anything like order. As is well-known, these dogs are half wolf and half dog, and any tame dog, or anything of a live stock nature, coming in their view, causes trouble. This happened while they were filming one of their special pictures. A half mile away these dogs scented another, and from the time they started until they got to the other dog, there was nothing but a trail of blood all along the line. They chewed up one of their own fellows and nothing was left of the other. The only way they could be separated was by clubbing them with the butt-end of their guns, and some of their actors also came in for a mauling. Who says after this that taking pictures by cinematography is easy?

ATTENTION, MOVING PICTURE EXHIBITORS OF MICHIGAN

A special meeting of the Moving Picture Exhibitors of the State of Michigan, will be held in Lansing, Mich., on January 8th, 1912, at 2 p.m. The headquarters will be the Wentworth Hotel. All moving picture exhibitors of Michigan are invited to attend this meeting as matters of the utmost importance concerning their affairs will be taken up. We have every reason to believe that this will be the largest gathering of moving picture exhibitors ever held in this or any other state.

Every exhibitor is invited.

PETER J. JEUP, President.
W. LESTER LEVY, Secretary.

Chicago, Ill.—William Trancas will erect a one story theatre at 5016 South Ashland Avenue at a cost of $5,500.

Purcell, Mo.—J. W. Eddy and John Lee are establishing a moving picture theatre in Eagle Hall.

Tombstone, Ariz.—A new amusement theatre will be erected here.

Palisade, Colo.—The Kauffman Kelly Co. of Seattle, Wash., will erect a new $20,000 theatre on East Third Street.

Laporte, Ind.—George W. Aller & Son are preparing plans for a new Princess theatre here.

New York, N. Y.—David Hauser will erect a three story moving picture theatre at Seventh Avenue and 131st Street.

Waseca, Minn.—B. E. & Elmer Dawson have purchased two lots here and will establish a moving picture theatre here the first of January.

Geneva, Ill.—Bert Johnson of Libertyville will have charge of the Geneva Theatre, which was purchased by Robertson & Co. from John Rayman.

SEND IN YOUR SUBSCRIPTION
FOR THE
Moving Picture Tales
FIFTY CENTS PER YEAR
DON'T DELAY

THE PICTURE PLAY

By Robert Grau

THE demand for scenarios in the moving picture industry has brought about an active if not lucrative line of endeavor for perhaps the largest number of writers known to any literary calling, though it does seem certain that few have mastered the problems that the technique and philosophy of the silent drama abound with.

A veritable genius, however, has been discovered in the person of Emmett Campbell Hall of Glen Echo, Maryland, who, although he had been a contributor to many magazines and periodicals was quite unknown in the amusement field until in January, 1910, Mr. Hall's first scenario was accepted by the Lubin Company at the maximum price then prevailing and of the first one hundred scenarios written by him ninety-eight were sold to the various manufacturers. Mr. Hall also has to his credit the first two reel photo-plays ever produced in America—produced by the Biograph Company and entitled "His Trust" and "His Trust Fulfilled."

At the time of this writing the scenario question is one that is arousing much discussion owing to the policy of according a rather uniform rate, wholly ignoring the average of merit and the reputation of the writer in arranging compensation, but this is a status that cannot be in order for any length of time because the progress of the moving picture has been on such a scale that the desire for superlative material has already attracted the better known authors, while the playwrights affiliated with the legitimate theaters and with the vaudevilles are being sought and will be found gradually active in the newer field.

The fact that the author of a photo-play is not advertised is a great barrier—for the incentive which comes from fame is now lacking—but these are conditions existing in the infancy of an overwhelming industry, where the problems of supply and demand are in the process of solution.

Schools where the art of scenario writing is taught are springing up all over the country, but the pioneer institution is the one presided over by E. F. McIntyre in Chicago, and known as "The Associated Motion Picture Schools." The layman would be astonished were the vogue of these schools completely revealed. It is a fact, however, that while Mr. Hall's success has been quite unusual, there are many others who dispose of an average of one scenario a week. On the other hand, as evidence of the wide range of activity, one manufacturer states that of the more than two hundred scenarios accepted from January 1 to October 15, 1911, the average was less than three to one author. It must be understood that in this country alone there are forty-two manufacturers with an output of from one to five reels each a week; the larger number being released by the Vitagraph, Selig and Essanay companies, but all are gradually increasing their number of releases, while in one month in 1911, four newcomers entered the field, viz., The Republic, The Majestic, The Comet, and The St. Louis companies. Moreover, the foreign film companies, realizing the constantly increasing expansion of the industry, are installing branch plants in America. This is true of the Eclair, Pathé Frères and the Gaumont companies.

One must marvel at the growth of the industry itself when it is realized that the average film release is seen for one day only in the more than ten thousand theaters where cinematography is the attraction. Often a photo-play involving an outlay of $25,000 and which had been in preparation for more than a year will have but one day's showing. But this unique condition has aroused considerable protest, and has also caused the advent of the special release, such as "The Crusaders" and "Dante's Inferno," as well as the evolutional Kinemacolor pictures, and these have created such a furore that their exhibition in the larger cities has produced a serious competition with the regular houses where photo-plays are on view.

One hundred thousand dollars is said to have been the amount expended on the "Dante's Inferno" film, and two years of preparation were required. The reader can comprehend the vastness of such undertakings when it is declared that this sum is in excess of what it cost Klaw and Erlanger to evolve "Ben Hur," a play now in its twelfth year, and which has realized a profit of more than two million dollars in that period. The cost of the film depicting the Coronation festivities by the Kinemacolor Company was far greater—in fact, no spectacle in stage history, not even the Hippodrome offerings, ever involved the outlay of this colossal combination of science and artifice. The Kinemacolor Company is capitalized at six millions. As yet the company is in the primitive period of its gait, but it is predicted that Kinemacolor theaters are to be erected in every large city in the world in the next five years and that the

1911, So Long!

Yet it wasn't so long! Every seven days we had a new week, and the first Thursday of each week we had a new Rex, which gave the exhibitors a week-end that was a strong one. 1911 passed—but Rex did more than that! 1911 is a dead one, and we will not associate with it any longer. 1912 is up-to-date, so for about twelve months we will release in 1912.

For You

we wish all the prosperity, happiness and contentment it is possible for the just-arriving young year to yield. May your heart be happy and your spirit light!

We wish you success!

S-u-c-c-e-s-s is one way of spelling it. R-e-x is another!

For our first release in young 1912 we have a theme as old as the years, but as new as January! It's a good start, and you'll start at its realism.

"The Parting of the Ways"

RELEASED THURSDAY, JAN. 5, 1912,

is a picture with heart interest—but you'll remember the PRINCIPLE too. It's a heart-barometer!

How are YOU going to start the year?

Rex Motion Picture Masterpiece Company

573 ELEVENTH AVENUE
NEW YORK CITY

Sales Co. says Rex quality on the scales of merit with other brands shows "The Parting of the Weighs."

WARNING!

THE TWO AND THREE REEL FEATURE FILMS OF THE GREAT NORTHERN FILM CO.

ARE

COPYRIGHTED!

No one can rent, use or exhibit them, or copies of them, without our authority, without violating the law.

This applies to imported as well as American made copies.

Infringers lay themselves liable to the full penalty of the law.

Only those films supplied by us, or some one having authority from us, are genuine.

The Monopol Film Company of New York now have our authority to handle the subject entitled "Temptations of a Great City"; and the Feature and Educational Film Company of Cleveland, Ohio, the subjects entitled "Love and Aviation," and "Lady Mary's Love."

GREAT NORTHERN FILM CO., 7 East Fourteenth Street, NEW YORK

company will stand alone in a policy almost unbelievable as to its scope and purpose.

The Eclair Film Company, though an independent force, has set the pace all over Europe by its daring exploitations. Always noted for superior projection as well as the excellence of its stock companies, selected from the creme de la creme of the Parisian theaters, the great French manufacturers of films fairly astounded their colleagues when in October, 1911. announcement was made to the effect that the divine Sarah Bernhardt had contracted with the Eclair Compeny, by which future generations will be permitted to rave over the artistry of a player who for half a century has been a force in theaterdom.

Sarah Bernhardt has established a precedent for posterity that must have its effect, for who shall say nay to the camera man when with grace and dignity the greatest actress of her generation has been content to act "Camille" before the camera?

In America we have not yet witnessed the stampede of players toward cinematography, but it was quite the same with vaudeville until such superb artists as Maurice Barrymore, Rose Coghlan, Clara Morris, Robert Hilliard, John Mason, Marie Wainwright and others showed the way, until to-day no surprise would be manifested if a John Drew or even a Maude Adams were to change their artistic environment temporarily with grace and distinction.

The American film manufacturers, however, are watching the legitimate stage with an eagerness that is amplified by what has developed in the last few months. McKee Rankin was engaged by the Selig Company to stage "The Forty-Niners," and the production disclosed that such picturesque spectacles lent themselves admirably to the silent drama. The Essanay Company, presided over as it is by one of the pioneers of the moving picture industry, George K. Spohr, is a tremendous institution with an influence so great that it is constantly referred to in the public press as one of the striking illustrations of Western energy and thrift. The resources of the Essanay Company are such that it often is enabled to achieve great "scoops" over its rivals. Moreover, it is a custom of this company to set apart a fair proportion of its capital and facilities for the release of educational and industrial films, a policy in which they might well be emulated.

The Selig Company, also of Chicago, is perhaps the most expansive organization in this country for the production of film, and it has also the largest plant in the Windy City, covering an area of nearly four square blocks. W. N. Selig, the founder of this colossal enterprise, was one of the first to grasp the significance of the silent drama and his achievements indicate the ceaseless toil he and his army of aids have expended in order to arrive at the state the house of Selig enjoys to-day. Besides the vast Chicago plant, Mr. Selig maintains in Los Angeles, Cal., a studio of almost equal proportions, where a stock company of players are engaged the year around. It was while visiting his far Western studio that Mr. Selig came near being the victim of a tragedy in October, 1911. In fact, while Mr. Selig himself was miraculously spared from the shooting attack of a Japanese employee, one of his most valued aids, Francis Boggs, gave up his life while defending his employer's cause.

Mr. Selig showed a fine discernment when he selected Miss Mabel Taliaferro to assume the title role in the film production of "Cinderella." Surely the utilization of this fine theme for motion pictures opens up a prolific field for the producers and one can only conjecture how great will be the vogue of the camera man if the dear old fairy plays and the entrancing pantomimic spectacles that were wont to hold sway in England around "Boxing Day" time should really become transferred to the screen.

The indefatigable Vitagraph Company even before the era of the photo-play was a decisive force, for in its quest for "actualities" for portrayal on the screen its officers seemingly defied Nature's laws and there has never been a period in the fifteen years of their activity that the Vitagraph has not been the choice of vaudeville managers, and this is still true to-day in theaters where the motion picture is merely a program number.

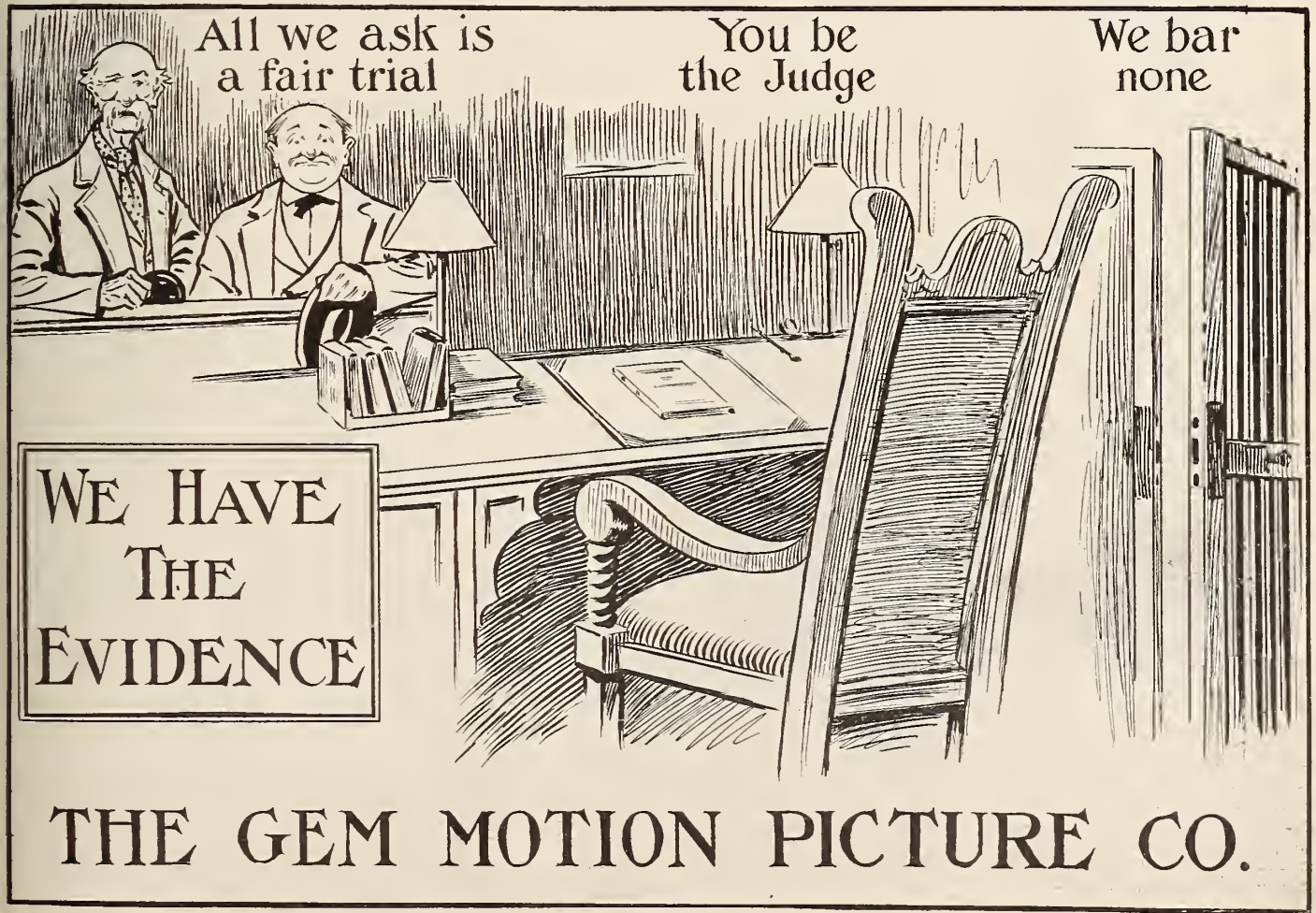
One may recognize more well-known players of the Broadday type in the releases of the Vitagraph Company than are to be seen in a Frohman production of this period. This is so true that there has been a constant wail of late in the sanctums of the theatrical magnates over the inavailability of so many potent players who until recently were always at the disposal of these gentlemen. The roster of the Vitagraph Company contains at least twelve actors and actresses whose weekly honorarium has been listed at from $100 to

Just think of it!

Sunday, Jan. 21, 1912

The First Holiday of the New Year

"GEM"



LUX FILMS

The Films the Exhibitor Demands

Released Friday, January 5, 1912

THROUGH THE AGONY COLUMNS

Comedy—Length 632 feet

An amusing Comedy showing that "True Love" never runs smooth

ARTISTIC EARTHENWARE IN THE MAKING

Industrial—Length 347 feet

R. PRIEUR, 10 East 15th Street, NEW YORK CITY

TELEPHONE 3427 STUYVESANT

Sold only through Motion Picture Distributing and Sales Co.

ONLY EASTMAN RAW STOCK USED.

$200 each. Scarcely one has an unfamiliar name, and the producers or stage directors are all of the Broadway caliber.

The Edison film releases are always recognizable from that intellectual atmosphere so suggestive of the guiding mind of the Wizard of Menlo Park. In the last year the Edison producers have resorted to every conceivable uplifting theme in their determined purpose to constantly raise the artistic caliber of their productions. Some of the very best players are to be found posing before the Edison cameras; among these one Booth, a nephew of Edwin, is prominent, while one of the patriarchs of the American stage is easily recognized in Robert Brower, whose portrayals indicate that he has thoroughly studied the philosophy of the silent drama. At least one of the Edison players is being watched with a view to stellar honors in Miss Mabel Trunelle, who possesses that rare gift of simulating extreme youth without that exaggerative method so close to burlesque.

PARSON SUE

To get comedy out of a Western subject without resorting to moth-eaten methods is quite an achievement. In the production "Parson Sue," a Western comedy, such a result is really achieved. Events and characters are given a new twist with the result that the production stands out triumphantly as a distinct winner.

Even without Billy Quirk, the story would commend itself on its own merits, but with the genial and irrepressible Billy

at his best, doing a comedy stunt, this film will make a man laugh even if he has been soaked for a double-admission.

The story is about a town and a bunch of cowboys who feel that they need the spiritual leadership of a parson. They send for one and all go to the station to receive him. The boys keel over in astonishment when they find that the parson is a girl. Of course the chivalrous cow-punchers, who live in a section where the delicate influence of a woman is scarce, fall all over themselves in an attempt to "get in right" with the new parson.

As time goes on, the new parson is the center of a plot which is laid by a villainous cowboy. The plot fails and Parson Sue is rescued by her lover at the expense of a bullet wound, which almost proves fatal, but Sue's nursing brings her rescuer around all right.

This is the first release in which Billy Quirk appears. The comedy is infectious. Billy puts things over in his inimitable way.

AMERICAN POPULARITY IN EUROPE

Frank W. Woodward, the well-known American amusement promoter, has just returned to Chicago after a two-years' sojourn in Europe. Of course, Mr. Woodward was busily engaged in a number of amusement enterprises while living abroad. He was general manager for the big American amusement syndicate of Crawford & Wilkins, who are owners and proprietors of the famous Paris Hippodrome.

Mr. Woodward had a number of interesting things to say concerning the popularity of American pictures. "While I had charge of the Paris Hippodrome," said Mr. Woodward, "we had turned the big pavilion into a giant skating rink. I conceived the idea of showing motion pictures while the skaters flew over the floor. So I constructed a mammoth curtain, measuring about fifty feet wide by thirty feet long, and strung it down the center of the building, as the structure was entirely too large to show pictures in the ordinary way. No machine could project a light entirely across that big floor. Thus the picture could be readily seen by the skaters on either side of the curtain. There was a gallery of seats stretching around the interior and we threw the pictures on the screen so that the subtitles could be read most easily from the higher-priced seats.

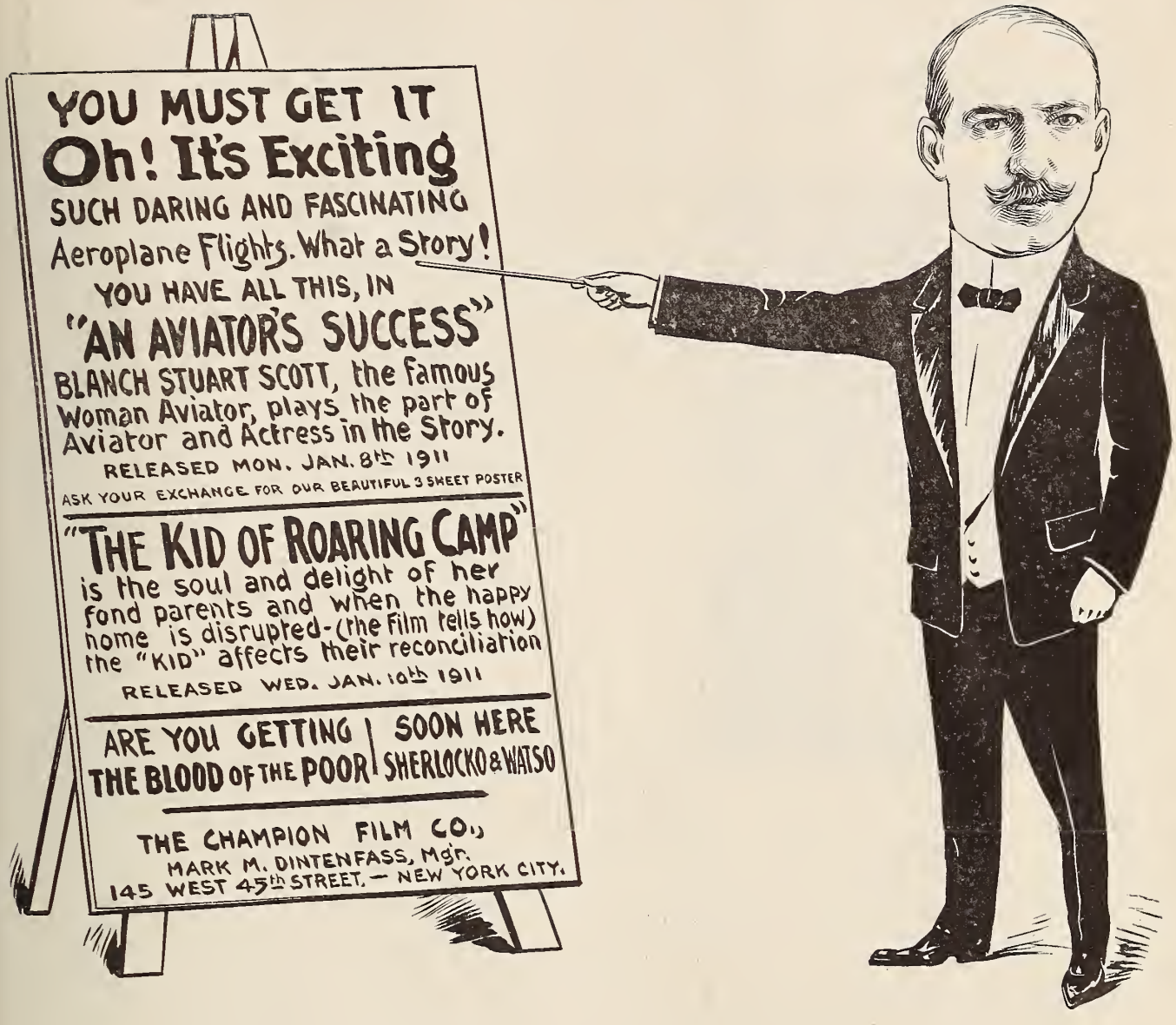
"I was the owner of a theater in Cologne, France, and also had houses in Paris and Berlin. The latter was located in the New Welt Park, close to the Socialist center of Berlin. I found that the Teuton was very fond of drama. I simply could not get enough American pictures to supply the demand. The Western cowboy films, manufactured by the American Film Manufacturing Company, were the most popular of all and I ran them constantly in all the houses over which I had jurisdiction.

"My house in Paris was located at No. 17 Boulevard Strassbourg. Aside from the Western subjects of American manufacturers, I found that the Parisian public was most fond of comedy. The French temperament seems to take kindly to only one brand of picture aside from the comedy, and that is the Western cowboy film.

"The British were most fond of spectacular, where it dealt with anything military. Show the British public soldiery or shooting and you have a delighted audience.

"Since my return to this country, I had more occasion to watch the product of the American market closely. I do not think most American manufacturers appreciate the magnificent field in Europe for the sale of their pictures. The American Film Manufacturing Company is an exception to the rule. They seem to be alive to the heavy European demand and to be taking excellent care of it."

Concord, N. H.—The Globe Moving Picture Theater was destroyed by fire.



OPENING OF NEW QUARTERS OF CLEVELAND LOCAL NO. 1

The Moving Picture Exhibitors League of America

On Wednesday, December 20, the Cleveland Local of the Moving Picture Exhibitors' League of America held their first meeting in their beautiful new quarters, located at No. 1459 West Sixth Street.

Great surprise was expressed by the members when they came to the meeting and viewed for the first time new and elegantly furnished quarters, which they could really call their own.

The committee in charge of securing and furnishing quarters consisted of Mr. S. Lustig, C. M. Christenson and S. Bullock. They were given full power to act, and it is needless to say that they made the most of their duties.

The meeting room was artistically decorated with Christmas greens, heavy green streamers hung across the large room from the corners of the ceiling, encircling an immense welcome sign, which hung directly above the president's chair, which was a large upholstered leather arm chair, in front of which was a quartered oak stand and gavel.

President S. E. Morris accepted his chair with much satisfaction. A large roll top desk of the latest design awaited L. H. Wilk, secretary, and a desk of the flat variety for F. M. Kenney, the able financial secretary.

An enormous rug covered the center of a parquet floor, and six large brass cuspidors stood ready to receive the ash from the Havana perfectos which the committee had on hand for the members. Thirty-six oak chairs were provided, with plenty room for more, as the occasion demands.

It is the intention of the organization to install a supply department in the near future and carry a full line of machine parts, carbons, tickets, etc.—and furnish same to the members at actual cost.

Cleveland Local No. 1 was the first organization of motion picture exhibitors in the country, and called the first national convention, which was held in Cleveland, Ohio, August 1, 2 and 3, 1911.

L. H. WILK, Secretary.

DR. RAMON REYES LALA

Filipino Author, Lecturer and Publicist

By Margaret I. MacDonald

BORN of a Spanish-Filipino mother and a British East Indian father, Dr. Ramon Reyes Lala, with a sparkling personality and brilliant intellect, comes to us as a specimen of what environment an' education can do for the human race.

This interesting gentleman, whose birthplace is the city of Manila, received his early education in Singapore,

DR. RAMON REYES LALA

Straits Settlements and in Hongkong, China. Later on in the course of his absorption of knowledge he attended colleges in France, Germany, Switzerland, and England, being a graduate of St. John's College, London, England, and winning in his careful application of study the degree of Ph.D.

It will be interesting to American people to know that Dr. Lala is the only Filipino American citizen. It is well known that the United States government has not yet made it possible for the Filipino people to become American citizens. "But," said Dr. Lala, "Uncle Sam has done a very great deal for the Filipino people. He has done more in thirteen years than Spain did in three hundred years. Manila is a very beautiful city—her parks, her public buildings, her automoble drives, all are beautiful; yes, Manila is one of the most beautiful cities in the world."

For thirteen years Dr. Lala has been delivering illustrated lectures on the Philippine Islands, including the following subjects:—"The Philippines and Their People," "A Trip Through Luzon," "Talks on Mining," the lumber possibilities, tobacco, coffee, sugar, rice, hemp, etc., etc., also figure in the series.

Dr. Lala was selected by President McKinley, who was a personal friend of Dr. Lala, after the battle of Manila to lecture throughout the country on the Philippine Islands, and was personally indorsed by him. He has also been indorsed in nine states by the Teachers' Institute course, which honor he has won through merit in lecturing. Previous to his career as a lecturer, this worthy gentleman was interested in the export business, and afterwards followed the vocation of teacher, giving private lessons in the Spanish language.

With regard to his right to American citizenship, Dr. Lala said, "I became naturalized before the United States Government ever thought of the Philippine Islands. For twenty-five years I was an inhabitant of your city. It was Supreme Court Judge Prior who gave me my citizenship papers, and if any of my friends doubt me I will be happy at any time to produce my papers as proof of the fact."

Dr. Lala is also an author, having written all the leading magazine articles in this country on the Philippine Islands. The Saturday Evening Post, Collier's Weekly, The Forum, Independent, The American Monthly Reviews of Reviews, Travel, Success, and many other well-known magazines have printed articles by this distinguished Filipino brother. He has also delivered ten to fifteen banquet speeches in New York City and elsewhere.

Said Dr. Lala, "The Filipinos are not yet ready for their independence. They will not be capable of self government for some twenty years to come. It is out of reason that the Filipinos, with 3,000 islands, 600,000 tribes, and 8,000,000 inhabitants, considering their condition when taken over by the United States, should be as yet far enough along the road of civilized development to be able to govern themselves."

Continuing, he remarked, "The islands are self-supporting. The population of Manila is a little over 400,000 people. We have 3,000 schools, the finest electric railroad system in the East, steamship piers, steam roads in construction, new government buildings, clubs, hotels, etc."

Signor Lala wishes to call the attention of his enemies to the fact that the Philippines could not today be bought for $500,000,000. The commercial values of the Philippines have increased remarkably since Uncle Sam has made his official advent there. Event General Emilio Aguinaldo, whom Americans have been prone to look upon as a terribly bad man, is showing loyal sentiments toward Uncle Sam. Says Dr. Lala, "General Aguinaldo, which name, by the way, means, 'Christmas Box,' ex-chief of the Filipino Revolutionary Government, is making a good citizen, and is employed in farming and the cultivation of sugar in the Province of Cavite. He is a very good-hearted gentleman, and more loyal than many of the other high class Filipinos. When the American soldiers captured him and did not kill him, it changed his ideas toward Americans, whom he thought were just like the Spanish people and ready to grab up all they could get."

In conclusion, Dr. Lala, after many effusions to our editor, said, "I believe there is a bright future for moving picture concerns in this country, and any of the leading manufacturers who are desirous of gaining any information in connection with the moving picture in the Philippines, if they will please address all communcations to the editor of the Moving Picture News, will get the necessary information, which I will be only too pleased to give.

The Filipinos, according to Dr. Lala, are very fond of the moving picture—they like all kinds of moving pictures, and in Dr. Lala's words, "I think manufacturers should concentrate a little more on educational subjects."

Chicago, Ill.—S. Berkenstadt will erect a new $5,000 moving picture theater at 2708 W. Division street.

Portland, Ore.—Plans will be prepared for the new Sullivan & Considine theater to be erected at Seventh and Yamhill streets at a cost of $275,000.

SIDE LIGHTS ON THE CINEMATOGRAPH

By Leonard-Donaldson

The Picture Theater and the Festive Season

BY the time these lines are read by my American brethren it will be due and proper time to wish them all the good wishes for the joyous season. That brief space, when all combatants in the great industrial conflict cry peace, will be hard upon us. At the moment of writing I have to hand particulars of various films which will go to comprise the English programmes at Christmastide. Dicken's famous "Christmas Carol" claims special mention. It is an admirable adaptation of the Edison Company; well acted and admirably staged. It will be released on December 9th, and it is being looked forward to with considerable interest on my "side." "The Babes in the Wood" is a Powers film which will delight the children. Yuletide is the children's festival and for the elders a large part of the pleasure they undoubtedly derive from it is due to the mirth and the whole-hearted enjoyment of the young people in this great annual function. The pantomime is undergoing a rapid evolution; for the modern child there is now the picture theater. A visit to the filmic pantomime during the Christmas holidays now takes the place to a large extent of the erstwhile visits to the pantomimes offered on the legitimate stage, which in many cases are above the heads of young people. The picture theater is already adapting itself to the festive season and reviving for the young some of those special features of Christmas which appear to have been lost in the process of evolution the modern pantomime has undergone.

A beautiful and pathetic Christmas legend is offered in film form by the Urbanora Company entitled "The Little Princess' Christmas Gift." The story is reverently portrayed amid gorgeous setting, and it is a subject which is suitable for old and young alike. "A Miser's Christmas" is a Cosmopolitan film which comes aright for the season. The theme is an intensely human and pathetic one, teaching a strong moral lesson.

Comedy films there are in abundance. Of course many are of the impossible knock-about variety. Perhaps this is excusable for the fact that they are pantomimic and therefore appropriate, but there is nothing original; everything ludicrously exaggerated. Speaking generally, however, producers and exhibitors have risen to the height of their opportunities in providing really seasonable programmes. Christmas subjects should not be incidental to the programme, but should be a leading feature for the Yuletide period, and should continue so during the time allotted for the children's school vacation.

By the way, shall we ever have talking pictures—real comedies and dramas enacted by characters whose voices would lend actuality to the mimic scene? Of course, pantomime as we know it in the theatrical sense, becomes more forcible when wordless. Christmas films should be colored where possible. The glitter and glare of the footlights; the myriad scintilations of star-bespangled costumes, all lend charm to the legitimate pantomime. These are denied the filmic representation; but they can be "suggested" in a thousand different ways by judicious coloring.

This season of good will comes but once a year. Some of us deride it, for some it is anything but a season of happiness, but everyone comes more or less under its influence. I plead guilty to having succumbed to the same temptation, but I know I am in good company. I feel as I write Cousin America that I grip your hand in true industrial friendship and that we exchange congratulations—for a Happy Christmas and a prosperous New Year.

SUGGESTIONS FOR A BUILDING THAT SHOULD MEET THE REQUIREMENTS OF THE MODERN HISTORIC RECORDS ASSOCIATION

Prepared at the Request of the Association by Mr. Arthur Dillon, of Dillon, McLellan & Beadel, Architects

Gentlemen:—The first meeting of a society may seem an early one at which to discuss a building for it; yet when you consider the purposes of this society and reflect on the value of the things it intends to collect and the necessity of adequately protecting them, it does not seem so untimely; and it will at least do no harm to consider the conditions that should be met by a building for an association such as this. If sufficient consideration had been given to this question by the state, we should not have lost in the recent fire at Albany so many documents that never can be replaced.

An equally important matter is the help, in ease and comfort of use, and the aid to growth, that is given by a building specially designed for its purpose. It is analagous to, but far more important than, having a well designed filing system instead of trusting to a miscellaneous collection of pigeon holes. The owners of valuable records will be more inclined to contribute them if they can see that there is a suitable building in which to keep them.

It must be a building to serve several different purposes. It must be first of all a storage place, where records can be preserved indefinitely; and so it must be more durable than the records themselves. Secondly, it must be a place where records, duplicates perhaps of those in permanent storage, may be examined and consulted—being in that way analagous to a library, but having as permanent records things themselves instead of books, which too often are but man's ideas of things.

Thirdly, it must be a place for displaying and studying records and for making them. It should have an amphitheater for this purpose, and for lectures and large meetings.

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It should also have smaller rooms such as directors' and committee rooms, curators' rooms, and rooms for the staff, workshops and laboratories.

The last of these three divisions calls for nothing new or remarkable either in design or materials. The obvious principal requirement, architecturally, is the amphitheater; and around it should be grouped the other minor rooms in such a way that they could all be used together on special occasions, such as receptions in honor of distinguished guests, public exhibitions, and similar entertainments. This part of the building, in fact, should be what any public or semi-public society needs for its meetings of all kinds, and of which we have numerous excellent examples, both here and abroad.

The problem of permanent storage is not so simple. The first example that comes to mind is, of course, the pyramids of Egypt. They are, in a way, permanent enough in themselves, but permanent in their climate only. Built, as they were, without cement, had they been exposed since their erection to the rain and the snow, the heat and the cold of our climate, it is doubtful if anything would now remain of them except heaps of stone, in which it would be difficult to find a trace of the ancient burial chambers. And none of the pyramid builders, I believe, succeeded in protecting their contents from man for more than a comparatively brief period; they were all rifled before the time of modern exploration.

We can, even under the rigors of our climate, build to last practically forever, by using different and better methods than the Egyptians; but we cannot, any more than they could, build up what our descendants cannot tear down. For what man can make, man can break. For protection against the destructiveness of man we must rely on a civilization that appreciates the records this association intends to preserve. But there are times when civilization relaxes, and so we must guard against the sudden violence of mobs, against riot, and against the excesses of revolution. Yet, as all these forces have but little time in which to work, all we need to do is to pile such obstacles against them that they will not be able to overcome them before they are repressed and again brought to order.

We can find examples for this in the construction of modern bank vaults. There is none of them that cannot be broken into, given tools and time. It has happened that it has been necessary to do so in a number of cases where something has gone wrong—perhaps a lock, perhaps a cashier. None the less, they do afford an efficient protection against temporary outbreaks.

Vaults such as these, however, are generally more durable than the buildings that contain them. It is very seldom that an architect looks ahead more than a hundred years; but I take it that a building such as we need should be as nearly everlasting as it can be made. The site in such a case is an important consideration. It should be such, for instance, that there would be no danger of flooding, either from natural causes, such as underground or surface water, or from accidents, such as the breaking of water mains. It should be so situated that it would not be exposed to excessive meteorological extremes, and should be sheltered as much as possible from the deleterious matters present in the air in the vicinity of many of our industrial establishments. It should afford a substantial foundation, and in this respect should be examined not only as to its solidity, but as to its susceptibility to earthquakes. The site, moreover, should be sufficiently extensive to guard against danger of fire from neighboring buildings. All of these things point toward a rural or suburban situation, but they are not impossible to obtain in a city. The Hispanic Museum and the Museum of Natural History, for instance, have sites that fill most of these conditions.

The building itself should be made to withstand the harmful influence that such a site can modify but not entirely obviate. It should be massive in construction, and low rather than high. The material of which it should be built seems to be the obvious one, concrete. Reinforced concrete—that is, concrete with steel imbedded in it—might be better still, for it has greater resistance to tensile stress; and if it were certain that steel so imbedded were unalterable, it would undoubtedly be better. Theoretically, it will last forever; but that implies theoretical perfection such a way that the building will be strengthened by it, in its protection from oxidization. In practice that is not yet certainly obtainable. So far, we can only say that reinforced concrete will last as long as the term of life required by ordinary buildings, probably a great deal longer, and possibly, forever; and it is quite feasible to use it in but will not depend on it. It offers many advantages over stone or brick masonry, and for vaults and floor spans permits a solid and fireproof construction that is not otherwise easily obtainable.

For an exterior surface, concrete is not desirable. Theoretically it is waterproof; actually it is somewhat absorbent, so that it will in time be worn away by the constantly recurring attacks of frost. It would take, to be sure, an indefinitely long period for frost and weathering to destroy a concrete building, but their effects would be apparent in the course of time. Moreover, concrete is not desirable æsthetically. It assumes an unpleasant color. The best that can be said of it is that it looks something like stone; and stone is, as it always has been, the one material for distinguished and imposing exteriors. It is true that terra-cotta is superior in durability, but when one considers that glacial scratches on some granites show that these have not been seriously injured by the weather in a period measured by tens of thousands of years, it would seem quite durable enough.

The design of the exterior is a matter that would take care of itself. It should be dictated by the interior arrangement and construction, and it should not be forced into looking like this, that, or the other style of past times. It would necessarily be very substantial and solid in appearance as in fact, and would show that it was built to last.

Many minor details would need careful study. The construction of the vaults, while following in general that of bank vaults, would require some modifications; and a construction of bronze, concrete and glazed tile would be more durable than steel. The lighting should be by artificial means and from a source that generates no destructive rays. The ventilation would be an important feature in the vaults whose contents were to be inspected. The air should be given the proper temperature by heating or cooling, as might be needed, dried to the right degree of humidity, and purified of obnoxious elements. The entire supply of air should be obtained through such a system, and where vaults were to be opened frequently, the entrances should be through air locks. Where the storage was intended to be permanent for long periods, such a system would not be needed. In that case the vaults could be made air-tight, filled with an inert gas, such as nitrogen, and provided with an automatic arrangement that would regulate the humidity, and so guard against any dampness that might come in, in spite of all precautions.

There are other matters that should be considered, but they come more within the province of the records themselves, rather than that of how to preserve them. But I have touched on the principal things that should be borne in mind; and these, I have tried to emphasize, bear on the question of durability. That is the question that architects must daily solve.

Generally it is a question of only a very imited durability. But the experience we have gained in such building makes it possible for us ("acts of Providence" aside) to plan for practically unlimited time, as human time is measured.

Louisville, Ky.—A new vaudeville and picture hippodrome is proposed for this city by the Talbott Syndicate of St. Louis.

New York, N. Y.—The German American Opera Company; capital, $10,000; Isaac Cohen, Morris Levy and J. A. Barkey.

Salem, W. Va.—The Salem Amusement Company, capital $10,000, will conduct theaters, etc.; L. C. Washburn, Frank Carney and C. W. Prince.

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**"If these were only cleared away,"
They said, "it *would* be grand."**

THE CAPTAIN'S TREASURE

Mental Films for a Picture Story

By Mary Lawton Metcalfe

SCENE 1

A reef-bound coast. A rocky promontory on which is built a giant lighthouse.

The sea is lashed into great waves and the surf throws the spray hundreds of feet high.

Black clouds hang low and sea-birds fly to the shore. An iron bridge connects the lighthouse with the mainland. An old sailor with bundles from the village store is battling against the force of the increasing storm.

SCENE 2

Inky blackness of night settles over land and sea. One long beam falls on the roaring waters from the great white light in the tower.

An ocean liner heaves in sight; the violence of wind and waves have driven her from the course. She nears the reef.

SCENE 3

The ship strikes the rocks. Terror fills the faces of crew and a thousand passengers.

Some are climbing up the rigging; others are leaping into the wild, angry waves. All is confusion. The ship is on fire!

SCENE 4

Explosion. The vessel is burst in pieces. Men and women are struggling in the waves, holding to spars and wreckage.

SCENE 5

A great ball of fire rises over the stormy waters. The rocks and sands are strewn with cargo, human bodies, animals. Village folk are swarming the rocks to hunt for treasures. Piles of ships stores are being watched by groups of women and children. Canvas-covered heaps mark the places where are borne the nameless dead.

SCENE 6

The old sailor, lighthouse keeper, stoops to pick up a bundle. It is two life-preservers tied together with strong rope. He pulls out his jack-knife and cuts the rope. In it he sees an infant in long clothes. It is apparently dead. The old man takes off his coat and lays the babe on it.

He puts his hands to his mouth and hallos for help. Men and women run to the spot. A fire is built. There is life in the little storm-beaten body. The women work on the baby. They clamor to get possession of it. The captain steps among them and takes the treasure for himself.

SCENE 7

The old sailor crosses the bridge with his precious bundle and climbs up the steep iron stair to the light tower. Its one room is furnished like a ship's cabin. Two berths are fastened to the wall. He lays the baby in the lower berth, while he throws wood into the open stove and makes a blaze.

He pours milk out of a can into a saucepan and puts it to heat on the stove.

Then he takes off the fisherwoman's coarse petticoat and wraps the baby in his new red flannel shirt. "Cap'n" pulls his own big chair in front of the fire and makes a warm nest for his treasure.

SCENE 8

Six fishwives cross the bridge and climb the lighthouse stair. They enter the "Cap'n's" cabin and see him feeding the baby. Makes a funny face, and shows he has no experience with "leetle gals." The visitors make merry at his awkward handling and feeding of a baby. Again they put out their hands to offer to adopt it. "Cap'n" shakes his head and hugs the baby to his breast.

The women go down the steep stairs and cross the bridge, disappearing over the rocks. The long beam of light from the tower shows them the way.

SCENE 9—(Ten Years Later)

Daddy and Pearl are on the rocks. She has a crabbing-net and he carries a big wicker basket of live crabs. They stop and look out to sea. On the horizon a ship heaves in sight. Daddy takes a field glass from his pocket and puts it to his own and then to Pearl's eyes. He looks down in her face anxiously; she shakes her head violently, throws down the net, and leaps on the old sailor's back. Thus he picks his way carefully over the slippery rocks, crosses the bridge and climbs the long stair.

SCENE 10

The cosy lighthouse living-room. The supper table is set, and Pearl pours a mug of steaming coffee which she hands to Daddy. She sits on the arm of his chair, while he feeds her with tid-bits from his plate. A happy scene of youth and age in home happiness.

SCENE 11

A calm summer's day. A beautiful young girl in bathing costume dives from the iron pier of the lighthouse and swims far out in the waves. A coast steamboat passes, makes big swells, and Pearl is swept out into the stream. She disappears under the water, and rises to the surface. A young sailor leaps from aft of the steamer and seizes the drowning girl. A boat is put off the steamer and Pearl is again rescued from a watery grave. Great cheering as Dick and the girl are taken on board.

SCENE 12

The village store and post-office. Four city strangers are talking to the postmaster; he points to Pearl as, bright and beautiful, she brings in a basket of wriggling sea-crabs to exchange for groceries.

SCENE 13

Lighthouse living room at forenoon. Pearl is cleaning the giant lamp and fills it from a big can. Daddy is mending a seine. Enter postmaster and city strangers. Introductions follow. Letters and photographs are shown to the old man and a picture of a big ocean liner in an old newspaper.

Daddy blows his nose in a big red handkerchief and wipes his eyes. He takes Pearl by the hand and leads her to her uncle. She breaks away and rushes back to the old captain and hangs around his neck. She decides, without hesitating, her choice.

SCENE 14

City visitors pick their way carefully down the winding stair; they cross the bridge and get on the yacht anchored at the end of the pier. Pearl and Daddy stand at the port-hole of the lighthouse and wave to departing guests. She kisses the old man and they continue with their morning work.

SCENE 15 (Ten Years Later)

Daddy and Sailor Dick are playing checkers after supper in the lighthouse. Pearl is eagerly watching the game. Dick is looking at Pearl and not at the board. His right hand makes the moves on the board, the left hand holds Pearl's own, passively hanging at her side.

SCENE 16

The old man is fast asleep in his armchair. Dick is urging Pearl to marry him. She shakes her head positively "No." She points to the old man and looks fondly at him. Again she shakes her head in positive denial to leave her lighthouse home.

Dick goes away angrily.

SCENE 17 (Two Years Later)

The Captain's in port.

A mound in the village graveyard. Pearl is kneeling with handkerchief to her eyes. Handsome Dick, the pilot, comes up from behind. He kneels beside the sad little mourner. Then he lifts her to her feet and whispers: "Pearl, the grand old 'Cap'n is safe in port."

She smiles through her tears and with her hand shades her eyes, looking far up in heaven's own blue.

SCENE 18

Drawing-room scene in a city home of wealth. Society wedding of Pearl and Dick, the pilot. Uncle Tom gives away the bride. Aunts and cousins smile and make merry.

SCENE 19

Touring car. Pearl and Dick, the newlyweds, depart. A shower of shoes, rice and flowers follow the retreating figures.

SCENE 20

All aboard for the Land of Honeymoon. The speeding auto disappears down the avenue.

Curtain

Seattle, Wash.—W. H. Brunner will erect a moving picture show at 1601 Fourteenth avenue, to cost $4,000.

New York, N. Y.—A theater exclusively for negroes will be built at 138th street and Lenox avenue.

Monrovia, Cal.—Ground will be broken for the erection of a new opera house here.

Idaho Springs, Col.—A new $20,000 opera house is to be erected here.

And Get a Rep

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SATURDAY, JANUARY 20th,

"Retribution"

An Exceptional Dramatic Picture portraying the stronger elemental emotions of Love, Hate, Cupidity, Hope, Fear, Bravery and Cowardice.

SUNDAY, JANUARY 21st,

"A Martial Mirage"

Twenty Minutes of solid laughter on the TWO GREAT DOMESTIC QUESTIONS of the day.

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NOTES BY THE WAY

By "Facts"

Look on this Picture

An exhibitor running a nice, clean little moving picture theater in a small town in Mississippi had not been to church for three years, when one Sunday he decided to go. When the preacher launched forth into his sermon, about the first thing our friend, the exhibitor, heard was this: "There is one thing sure, brethren, you can't get religion in a moving picture show nor in a lodge of Elks." The picture man when he got home said to his better half: "Wife, you will remember that it has been three years since I went to church. Well, it's going to be thirteen before I go to that church again."

And Then on This

In a prominent Georgia town a new church has been built and a fine big pipe organ installed. A prominent organist from New York had been engaged to give a grand recital. The church was packed on the occasion. The hour for the entertainment arrived, but no organist, he having missed train connections. After waiting a while in the hope that he might arrive, the pastor of the church arose and said: "It looks very much, brethren, as if we were not to have any recital to-night. Now, I see you are all fixed up in your best, and I don't know what you are going to do, but as for me, I am going around the square to the moving picture show." And with that the audience was dismissed and the motion picture theater had a full house that night. Now, it does not require much perception to tell which of the two clergymen is calculated to do the most good in this world of ours

Trust Methods.

A Trust exhibitor in Dothan, Alabama, wanted to run the "Fall of Troy," as he had heard how the Independent houses had been "mopping up" on that wonderful production, and so wanted to do a little "mopping" himself. He therefore wrote to his New Orleans Trust Exchange and says, "Please May I?" Back comes the answer: "As far as we are concerned you may run it, BUT (and please notice that but) it might come to the ears of the General Film officers in New York, and we don't know what they might do." And so with that veiled threat this exhibitor was scared off from making a couple of hundred dollars in the theater he had built and paid for, and with pictures which his own judgment determined would bring him splendid returns.

Another Case

A Trust exhibitor in a large Florida town ran an Independent picture. The Trust rule is to deprive such an exhibitor of his license. But it wasn't done in this case. So another Trust exhibitor wanted to run an Independent film, and when he called attention to the fact that he ought to have the same privilege as his competitor and be allowed to run an Independent film, the Trust people met him with this: "No, you can't run it, but if you will make affidavit that your competitor ran an Independent film we will revoke his license." They knew all the time that the first mentioned exhibitor had run the Independent film, as it was a matter of record in the newspapers, and their own representative saw it run, and yet they wanted to involve a brother competitor in a low-priced piece of work at which even their own souls must have revolted. Not even a "nigger" would have been guilty of such an attempt as here described, and when in the South you say that a "nigger" wouldn't do such and such a thing you can depend upon it that it is very low indeed.

A "Pinhead" Professor

In a Texas town is located a normal school, and in it is a student working his way through the institution. One of the ways the latter had of making ends meet was to sell tickets in the evening at the moving picture theater, which he continued doing until the principal of the school took it into his head that there was something highly immoral even about the box office of a moving picture show, and then declared that the young man would have to give up the little job of ticket selling. When remonstrated with and pressed for a specific reason for his action the professor said it "interfered with the student's studies," but he didn't maintain that the collecting of laundry at night, which the student also did, interfered with the studies. The fact is this man is so narrow, warped and prejudiced as to moving pictures that he is lost to all sense of honest judgment and should be awarded the highest niche among the pinheads.

Subjects for Sermons from Moving Pictures.

The manager of the Savoy Theatre, Jacksonville, Florida, received a call recently from a prominent clergyman of the city, who complimented him upon the fine pictures he was showing and said that he got his subject for a sermon from a splendid picture that had been shown a few days before. Here is a good "tip" for some of the fossilized preachers that may be found in many a pulpit. It might be said in passing that the Savoy is one of the prettiest and most up-to-date moving picture theaters in the South, and under the present progressive management has attained a standing and reputation that mark it as a model house, and where Trust exhibitors can see Independent pictures that will make doubting Thomases become believing Peters.

Looks Like One on Laemmle.

The Imp's release of November 16 is entitled "Breaking the Seventh Commandment." After seeing the picture your correspondent is unable to find where any infraction of the Seventh Commandment is involved, for that commandment has to do with that upon which almost all divorce cases are based, whereas the picture shows where a little stealing is done to keep the wolf from the door, and that is covered by the Eighth Commandment, as "Carl" can see by referring to his Catechism and to the twenty-second chapter of the Book of Exodus.

Eveleth, Minn.—The Empress Theater, owned by F. E. Carpenter, has been sold to E. A. Williams, of Jamestown, N. Dak.

REPUBLIC FILM CO. CAMP AT SARANAC LAKE, ADIRONDACKS, N. Y., WHERE "REPS" ARE BEING MADE WITH THE WEATHER AT 20 BELOW ZERO

THE MORMON

A Western Drama to be Released by the American Film Co. January 25

In the early days of the West it was customary for the Mormons to attack wagon trains, in order to secure new wives in the practice of their polygamous belief. This American release deals with such an attack. The young son of the Mormon elder was dearly beloved and faithful and was given the post of outlook, to locate wagon trains, ascertain the number of men and women in them and assist in the attack. One morning he spies through his powerful tele-

scope a lone wagon crossing the prairie. He hastens to a council of the Elders and tells them of the approaching emigrants. He is sent to ascertain the number of men with the wagon and encounters the girl. It is a case of love at first sight. He gazes earnestly in the girl's eyes and sees an answering light in their depths. Then he realizes his mission and that the capture of those women will make them the wives of the prophet. A fierce desire overcomes him to possess her for himself—a thing not possible in the church. He renounces his faith and warns the emigrants.

He assists in fighting off his own people and at last they hold up the flag of truce. The old father learns that his son has become an apostate. Sadly he returns to his home to grieve over his erring son lost to him forever. The emigrant having been killed, the young Mormon takes his place, and with the girl by his side turns to a new life with the woman he loves.

THE COTTON INDUSTRY

Interesting Industrial Film by the Imp Film Company

On January 13, the Imp Film Company release a special film illustrative of the cotton industry in the Southern States. Everybody in the world should be interested in the film, as everybody puts cotton into practical use for some purpose or other.

First of all we see colored laborers at work in the field; then the cotton is packed, ginned, sampled, and sold. The panorama of its local progress is completed by the reception of the great bales of cotton onto an ocean liner in which it is conveyed to Europe.

The center of the world's cotton manufacturing industry lies in the North of England, where there are innumerable mills, devoted to the work of spinning. The cotton grown in the American Southern States supplies the larger demands of the foreign market.

Iowa City, Ia.—W. H. Englert, owner of the Bijou Theatre, has had plans prepared for a new $60,000 theatre.

Highland Park, Ill.—Joseph Dalhaye has the contract for the erection of a new $10,000 theatre.

Washington, D. C.—J. D. Coblentz, 1542 North Capitol Street, will expend $3,200 to remodel a theatre at 5 Q Street, N. W.

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NOTES OF THE WEEK

FROM THE OBSERVATORY

By G. F. Blaisdell

WE were told not long ago that the prices of seats in the high-class theaters would be advanced from $2 to $3 before they would be reduced. That this statement would prove to be the truth was doubted on this page. The point was made that such talk was against the trend of the times.

The Lyric Theater, in New York City, is among the first to demonstrate the fallacy, if not the foolishness, of the interview "given out" by the optimistic theatrical man returning from across the water. Manager Henry W. Savage announces that beginning with the Christmas matinee balcony seats will be sold at the uniform price of $1. The price formerly ranged from $1 to $2. Also, the seats in the family circle will be reduced to 50 cents. The price of orchestra chairs remains unchanged at $2.

Mr. Savage says that the reduction is due to the fact that recently the balconies and family circles of theaters have been almost abandoned by the man of small income, who has discovered that he can procure moderate-priced entertainment at a moving picture show.

* * * *

After having taken pictures for three days at the scene of the Briceville coal mine horror, a moving picture camera man was prohibited by company officials from doing further work. Much might be said in commendation of the act of the mine officers. Carefully edited newspapers have a standing rule not to print the more shocking details of an accident. The regulation extends also to photographs. The multiplication of news "weeklies" by the picture manufacturers brings the same question to the front in cinematography. This is a problem that undoubtedly sooner or later will come before the Censorship Board for solution. Camera men should be warned not to take, and those making up the "weeklies" should be directed not to print, films that go too closely into gruesome particulars.

* * * *

The recent decision in Philadelphia that the state tax of $500 a year on theaters did not apply to moving picture houses, even though vaudeville was made a part of the show, has been appealed from and the case will next appear in the Superior Court. The fight against the imposition of the tax has been conducted by the Exhibitors' League of Pennsylvania, and the league's lawyer announces that it will combat to the court of last resort any proposition to compel picture houses to pay a city fee of $100 and a state tax of $500.

* * * *

At the Kinemacolor Theater, New York City, 600 deaf-mute pupils were treated to a moving picture show recently by the management. Interpreters translated the words of the lecturer.

* * * *

It was on the evening of the same day that the writer witnessed the same program. Moving picture men — or women—who may for any reason have occasion to enter New York City should not take their departure without first paying a visit to Kinemacolor. Its home is in what in other days served as the superb hall of the Mendelssohn Glee Club. The great organ remains and is used during the program. There is a good-sized orchestra of women musicians—and they are competent. As an added musical feature a quartet, ranged behind the screen, at appropriate intervals sings numbers in harmony with the picture being thrown on the curtain, the result at times being deeply impressive.

The picture program consisted of "Lake Garda," "The Harvest," "Seville at Carnival Time," "Royal Horse Show at Richmond," "The Lost Ring" (comedy), "Sunset on the Nile," "Isle of Wight," "Exmoor Stag Hunt," "Telemaque," "Animal and Bird Studies" and "From Bud to Blossom." When, a half dozen weeks ago, the writer saw "Lake Garda" it seemed to him that never had he witnessed a more beautiful picture—of deep-blue lake and snow-crowned mountain. For marvelous beauty and impressiveness, however, it is excelled by "Sunset on the Nile," consisting of nine different views. Let us look at just one of these. Conceive, if you will, a scene where night has almost fallen. A fiery, scintillating ball is sinking below the horizon, causing me to wonder why it can be viewed without blinking. Around and above it, extending half way to the zenith, golden-tinted clouds bring into impressive relief out of the darkening landscape the ghostly shapes of pyramids; for a moment the only moving objects are the slowly-sinking sun and the tops of a few waving palms. Then in the mirrored surface of the river, the animals themselves being invisible in the gathering dusk, appear the reflected, inverted forms of two loping camels, each with a single rider, passing slowly around a bend in the stream.

* * * *

The Indiana Exhibitors' League has been formed, with H. S. Dickson of Winchester as president and F. J. Rembusch of Shelbyville as secretary-treasurer. National President Neff and National-Secretary Christenson addressed the organizers.

* * * *

A Salina (Kan.) minister has discovered that his auditors these days pay closer attention to his sermons than formerly was the case. He ascribes the lessening number of naptakers to the influence of moving pictures, which he thinks are training their followers to watch closely and to—keep awake. May be something in this. Also it is possible the minister is improving in his style of pitching. It is a fact, though, that some ministers, as well as some pictures, induce "balmy sleep."

* * * *

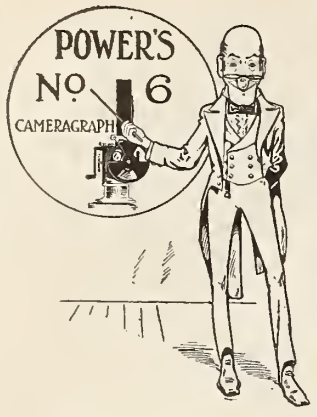
Superintendent of Police Taylor of Philadelphia is after the vaudeville performers. Judging from some of the offenses committed here, there should be enough work in the Quaker City to keep the superintendent busy. The chief also warned his lieutenants that there must be no repetitions of such scenes as were enacted in Vitagraph's "War," which, like the fake pictures in yellow sheets, was based on "descriptions of eye-witnesses."

* * * *

In New Jersey, a Paterson proprietor was fined $500 for charging a negress 25 cents to see a show to which he admitted the white folks for a nickel. The colored ladies are "sure" getting right on their dignity in Denver and Paterson.

* * * *

Mortimer D. Smith, of Sandy Creek, N. Y., was injured May 6, 1910, by reason of a street car starting before he reached the platform. He entered suit for $3,000 damages. When the case came to trial in the Supreme Court the railway company displayed moving pictures of Smith walking without the aid of crutches, which the plaintiff had claimed were a necessary part of his equipment at the time of the pic-



THE MACHINE THAT IS TALKED ABOUT

POWER'S CAMERAGRAPH No. 6

POSSESSES POPULARITY WITHOUT PARALLEL

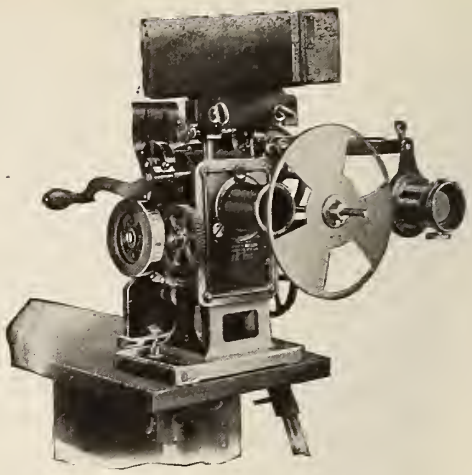
In no field, where moving pictures are utilized, are the best results so imperatively demanded as that of the illustrated lecture; and here **POWER'S CAMERAGRAPH** shines as a most important factor.

Dwight Elmendorf, Burton Holmes, Lyman H. Howe, Fred Niblo. You know them, perhaps have seen their work. **THEY ALL USE POWER'S. Why? BECAUSE THEY MUST HAVE ONLY THE BEST.**

For fourteen years **POWER'S** has stood for "BEST," and our No. 6 embodies the most advanced thought in moving picture machines.

It is perfect in construction, noiseless in operation, projects a picture absolutely without flicker, runs like a watch and firm as the hills eternal.

You can't go wrong with a **POWER'S NO. 6.** Catalogue D is yours on request.



NICHOLAS POWER COMPANY, 115-117 Nassau Street, NEW YORK

For fourteen years the leading makers of motion picture machines.

tures were taken. A camera man and a number of detectives, posing as gypsies, camped in front of Smith's barn. Smith came out to expel the trespassers. The camera man, with his machine concealed behind canvas in a wagon, caught the plaintiff as he was chasing his tormentors, unaided by his crutches. The jury agreed that Smith should have $350.

* * * *

Willie Rhodes, 16 years old, an operator in a picture theater in Portsmouth, Va., was instantly killed when a current of electricity passed through his body. It is said a short circuit caused the accident.

* * * *

Away out in Washington State moving pictures are furnishing weekly entertainments to soldiers in isolated forts. Among the posts are Forts Casey, Flagler and Worden. The gymnasiums are used for the shows.

* * * *

Among new incorporations are the Kutner Amusement Company, New York City, theatricals and moving pictures, capital $10,000; Ohio National Exclusive Film Exchange Company, Cleveland, capital $15,000; Photo-Historic Film Company, Hoboken, N. J., manufacture of moving picture films, etc., capital $50,000.

CHICAGO LETTER

The Third Grand Reception and Ball of the Moving Picture Operators of Chicago, held at the Illinois Hall, Wednesday, December 13, was a tremendous success, both financially and otherwise. The operators themselves voted not to give the dance on account of various reasons of their own.

Mr. Jack (E. D. Miller), business agent of Local No. 2, Lee A. Forbs of the Progress Theater Company and Mr. J. M. Wolfberg of Hegewisch, Illinois, took full charge of the affair and it is our pleasure to compliment them for a most pleasant evening's entertainment. The entree was at 8.30 p. m., but as many of the operators were still working at this hour, the guests were few during the early part of the evening. About 10.30 the hall became more crowded and there were over 600 guests making merry at the time I left. The music by the Goldsmith Orchestra was the very liveliest and most popular rag hits of the day. Although there was an over abundance of rag-time in the musical program, the guests were very well pleased with it. Some of the most popular film men, accompanied by their wives and sweethearts, were present, namely, Mr. Dave Chatkin and Mr. Tom Norman, Fred Aieken, Wm. H. Havill, Miss Ida Brenner; also many members of the former order of the C. C. C. were well represented. The Grand March was led by Mr. and Mrs. Lee M. Hart, general secretary-treasurer of the I. A. T. S. E. of the United States and Canada. Herman Goldberg had full charge of the refreshments, which were served by dainty waitresses. Mr. Frank Murphy, the staff photographer of the Union, took several good flashlights of the guests.

I must not forget to mention the different entertainers who added greatly to the pleasure of the evening. Everyone enjoyed themselves and a happy and well pleased crowd left the immense Illinois Hall with pleasant recollections of a merry evening.

Mr. Watterson R. Rothacker, general manager of the Industrial Film Company of Chicago, gave a lecture and address to an advertising club at South Bend, Indiana, last Friday, December 22. The subjects were "Illustrated Advertising Zone" and "Class Circulation." Mr. Rothacker is to be complimented upon his excellent and interesting address, that goes to show his ability is not over confined to interesting editorials, but also branches out into excellent speeches.

Mr. A. P. Johnson, advertising manager of the Chicago Record Herald, the most prominent daily in the city, has issued an educational book, entitled "Library of Advertising," in which some of the best known advertising men in their special lines throughout the country have contributed their views, including Mr. Watterson R. Rothacker, who has written a fourteen-page article on the subject, "The Moving Picture as an Advertising Medium." This is the first time that the moving picture has been recognized by a first-class publication of this kind and goes to show the stride of the moving picture in this special line.

Capt. Boeming, who at one time was connected with the ill-fated International Projecting and Producing Company, is now at the head of a firm here known as the Motiograph Supply Company.

At the land show in St. Paul, moving pictures of the Dupont Powder Company, Holts Caterpillar Company and the M. Rumley Company were the main features of the show. The Dupont Company exhibited a film which showed how simple it is for the farmer to get a good plot of fertile soil from a field full of stumps, in which a great deal of comedy is connected with the reel, and also much instructive matter as to the use of dynamite in this particular manner.

Mr. Tom Cochrone, of the Majestic Film Company, was in town last week, completing his plans and visiting the different exchange men here.

The Des Moines branch of the H. & H. Film Exchange, which was opened up last April has showed wonderful results. It is under the management of Mr. P. S. Boyoir, who is doing very well out there.

The pretty Queen Theater at 2543 W. North avenue was recently sold by Mr. H. Simon to Mr. Mendelshom. The theater will be under the same management, as the manager is very capable and well acquainted with the neighborhood.

The Victor Theater, at 933 East 43d street, just east of Cottage Grove, is one of the best little theaters on the south side. Mr. Fred Grune is the manager and Jim Schmieder is the operator, who throws one of the best pictures in Chicago and the success of the Victor is in a great measure due to the efficiency of Mr. Schmieder. The theater is well equipped with all necessary for a first-class moving picture theater. A Motiograph machine is used. The seating capacity is 299.

The Merit Theater, at 3451 S. State street is being enlarged with a 50-foot addition in the rear, which will make the seating capacity of the Merit close to 500. Three reels of Independent films are used, supplied by the H. & H. Film Exchange, which makes up the entire evening's program.

Mr. Jas. W. Sloneker, manager of this theater, stated that he has had a straight picture program there for the last five months and he is doing much better than formerly, when songs were also included in the evening's show. It is his intention to add a violinist and cornet player to his present orchestra of a piano player and drummer, which will add greatly to the already excellent Merit Theater. To Mr. Sloneker a great amount of credit is due for the success of his theater, as it was always a dead one, having been sold to nine different people the past three years, and during the past year business has steadily increased until now the Merit is doing twice the business of last year.

Mr. Tom H. Quill, general manager of the World's Best Film Company, in the past week gave sixteen demonstrations for the "Crusaders, or Jerusalem Delivered" picture for states yet unsold. Mr. Quill stated that after the first of the year he expects to put on the market another feature film, which will create a great demand throughout the country. The "Crusaders, or Jerusalem Delivered" picture is being played in Des Moines, Iowa, under the auspices of the Daily News to several thousand people. Even the Salvation Army and the newsboys are selling tickets for the "Crusaders" show. It is put on for a thousand dollars for a thousand kids.

P. S.—Best wishes to all for a happy and prosperous New Year. WARNER KENNEDY.

MIGNON (SOLAX)

Adapted from the Well-known Opera

All-star Cast. Staged and directed by Madame Alice Blaché.

MIGNON ..... Marion Swayne
Filina ..... Blanche Cornwall
GUGLIELNIO ..... Darwin Karr
Laerte ..... Gladden James
Lothario ..... Edgar Lewis
GIARNO ..... Lee Beggs
Federico ..... Billy Quirk
and a number of attendants and citizens.

The story of "Mignon" is as fascinating as it is rhythmical. Mignon, the daughter of noble parents, is stolen when a child by a band of gypsies. Her mother dies from grief and her father, almost deprived of reason, gives up his ancestral home for the roaming life of a minstrel. He wanders from place to place in search of his child.

Mignon grows up without knowing her antecedents. She is ill-treated by the gypsies until her liberty is purchased by Guglielnio, a student finishing his education by traveling. She falls in love with her rescuer, but he is allured by the seductive charms of Filina, an actress.

Events come to a most thrilling climax at a castle where a grand fete takes place and where Filina is the lioness of the occasion. Guglielino's attentions to her enrages the untutored mind of Mignon into a frenzy of jealousy. She is about to commit suicide, when the soothing notes of a harp played by an unseen hand outside stops her. Lothario, her father, appears and she confides in the minstrel and implores his advice and protection. The half-crazed minstrel is carried away by the girl's story and sets fire to the castle.

This rash act is almost wrought with fatal consequences for Mignon. But it is the means of bringing father and daughter together and of opening the eyes of Guglielino to the affection which Mignon had for him.

Increased Orders Are the Best Proof of AMERICAN SUPREMACY

Where others lose we gain. AMERICAN sale-sheets show a MARKED increase from week to week, Clearly Proving Our Contention that the Public is DEMANDING THE WESTERN PICTURE.

It's an "Out-of-Doors" Age. The Automobile, Golf and Similar Sports are Rapidly Revolutionizing the Public Entertainment Proposition.

Action! "Out-of-Doors" Action—that's the corner-stone of AMERICAN PROGRESS—the central thought in all AMERICAN PRODUCTIONS.

The Western studio, in beautiful El Cajon Valley, Southern California, is the IDEAL spot for the motion-picture manufacturer. It yields backgrounds of surpassing beauty, Giant Mountains, Dream Valleys and Delightful Plains.

Our Stock Company is specially selected, drilled and equipped to produce the BEST POSSIBLE GRADE of Western Pictures. We're SPECIALISTS—and, as specialists, best able to serve you.

"The Winning of La Mesa"

(Western Drama. Release Jan. 8th. Approx. Length 1000 Feet.)

A young minister's reformation of Pretty Peggy and an entire mining town. Bristling with whole-hearted Western Adventure, scintillating with the quick wit of early West, this picture well illustrates the effect of environment versus instinct.

"The Locket"

(Western Drama. Release Jan. 11th. Approx. Length 1000 feet.)

Showing that gamble lust, soul-destroying, enervating, that bends the strongest will and makes its victims derelicts. A Drama that will clinch and hold to the very last picture.

"The Relentless Law"

(Western Drama. Release Jan. 15th. Approx. Length 1000 feet.)

A powerful story of the Law's relentless clutch, beautifully told and calculated to arouse the jaded sensibilities of the inveterate picture fan.

"Justice of the Sage"

(Western Drama. Release Jan. 18th. Approx. Length 1000 feet.)

Quick Western Justice—you've heard of it—the kind more governed by Primeval Instincts than Law. A wonderfully told Narrative of Hasty Passion, Circumstantial Evidence and Vengeance. A Picture that will Pack Your House.

American Film Mfg. Co.

BANK FLOOR, ASHLAND BLOCK CHICAGO, ILL.

GEM TELLS WHEN!

The Date You've Been Looking Forward to Now Announced!

At last! We know! They've told us! G!

After feverish waiting and anticipatory eagerness, after frenzied expectation and strenuous suspense, the information is ours! We know when! We have searched the advertising of the Gem Motion Picture Company for a stray hint, for a clue, for a suggestion; we have read between the lines and around the margins, but our Sherlock Holmesian propensities and properties were futile. The secret was well guarded. So we just had to wait until the Gem Motion Picture Company heeded the supplications of the clamoring multitude, and informed us of their first release date. We have received more inquiries at this office during the past few weeks than were probably addressed to Santa Claus, begging, pleading, demanding us to ascertain and announce the big event. We brought our editorial influence (!) to bear; we tried to coax or coerce the Gem folks to release the secret of their release date; we attempted to use editorial privilege or prerogative as a means to that end, but we were told to watch and wait. This alone was our answer, and with this we had to be content. We returned to our desk, desperate and discouraged, and replied to our correspondents that the date would be in the very near future. But they would not be appeased, and threatened to do us violence if the information was not forthcoming. The situation was becoming serious, a crisis was approaching, when—it came!

MARION LEONARD
Leading Lady

Now! Come ye, all ye thousands of News readers (including the twenty who subscribed last week)—for the glad tidings are here. Peace on earth, good-will toward men. We know the date!

It came like a thunderbolt, as Gem itself did. It is—Sunday, January 21, 1911!

Sunday, January 21, 1911, is going to be a gala day. The trade, we know, is looking toward the first release with the conviction that its expectations will be realized, with almost unanimous optimism. Great things are expected, great things are predicted, and we are confident that an overwhelming and instantaneous success will be realized.

Marion Leonard, the moving picture star that radiates and scintillates more than other luminaries in the film firmament, has put all her heart and ambition and determination into the forthcoming productions, and these qualities in such quantities are going to revolutionize film circles to such an extent that there'll really be no end to it. (Circle—no end, get that? This is just to make sure it doesn't get by you!)

Yes, palpitating readers, we have seen a few advance reels of some of the first releases. Our opinion? Nothing less than wonderful! Story, execution, detail, appeal, motive, meaning, moral are far above the average—and the average, these days, is indeed good. One in particular we can emphatically and authentically pronounce the best film, for gen-

STAMMER E. V. TAYLOR
Manager of Productions

eral merit, which combines all the qualities and qualifications that tend to make a film perfect, we have seen in our entire extensive and varied acquaintance with moving pictures. We will not tell the story just at this very minute, because we would not like to spoil the effect when you ultimately view it. It is a work of genius, and the product of a practiced hand. When the final flash came across the screen we sincerely regretted it, and we make this statement fully cognizant that opinions are often given in similar enthusiastic terms without a genuine belief to that effect. We are not merely in a hysterical ecstasy when we make this superlative criticism, however. It is genuine, accurate, and deserved. And we go on record now as stating that the product of the Gem Motion Picture Company that we have already seen is as near to perfection as we can ever hope to get.

January 21, 1912, you'll remember what we say here! And you'll agree!

The Gem Motion Picture Company is a harbinger of better film. It is an advance agent of the film millennium, when all will be perfect and none less than that. It is a promise realized, a desire attained, a hope fulfilled. We who have been looking for the morrow in filmdom, for the dawn that would usher in a new era in film manufacturing, realize it to-day and recognize it in Gem! And we welcome it all the more because perfection was not expected so early.

Look at the still pictures from the first four releases. Still pictures—but they're eloquent. They speak the message that know no contradiction, no refutation. They tell the tale of which there is no doubting. They are the verdict in themselves, and they are their own tribute.

Scenes from Coming Gem Releases

READIN', WRITIN' AND 'RITHMETIC
Released January 28

UNDER HER WING
Released February 4

Gem is destined to become one of the bulwarks of the Independents, and the Sales Company, in giving it a place on its program, evidences the earnest opinion the trade has already formed of the newcomer. We are certain the Gem will do credit to the Sales Company, and that body is to be congratulated.

We have just glanced over some advertising copy of the Gem Motion Picture Company for this issue. We note a sentence, "Sunday, January 21, 1912, the first Holiday of the New Year!"

What more can we say than agree with them?

To wish them success is superfluous. To offer them our congratulations, even though a little premature, is more appropriate. To offer them our sincere thanks is most fitting.

So we thank goodness and the Gem Motion Picture Company—for they are the same thing!

Scenes from Coming Gem Releases

THROUGH TWISTING LANES
Released February 11.

THE DEFENDER OF THE NATION
Released January 21.

THE FIRST HOLIDAY
OF THE NEW YEAR,
SUNDAY, JANUARY 21st

GEM

REACH HIGH!

I'm reaching for the highest in the picture art; YOU should reach high, too. You MUST. The public knows good films and THEY are reaching high, too.

I'm tickled to death with "Life's Supreme Treasure," the first from my new studio. It aims high—a corker, and my BOOST DEPARTMENT is backing it up. Are you getting that weekly Boost Envelope? It's free.

Get these: For Tuesday, January 9th, a split reel containing

"WHEN HUBBY WENT TO COLLEGE"

and

"Touring Venice"

For Saturday, January 13th, a full reel beauty entitled

"Her Heart's Depth"

Read the synopsis, in this issue, then clamor for them!

POWERS MOTION PICTURE CO., 511 W. 42d St., N. Y. City

Sold through Motion Picture Dist. & Sales Co.

Increased Demand for Direct-Current Economizers

The recent discussions in the columns of this paper, as well as other motion picture papers, on the subject of Direct-Current Economizers and Motor Generator Sets has awakened widespread interest. A large number of exhibitors did not know that Mr. J. H. Hallberg, "The Economizer Man," has had Direct-Current Economizers in successful operation in various parts of the country for over three years, although the fact has been generously advertised in this and other trade papers. Mr. Hallberg reports that his factory is very busy, especially on 220-Volt Direct-Current Economizers.

Webster City, Ia.—Plans for a new theater here are being considered.

Nanticoke, Pa.—The Dreamland Theater here was destroyed by fire.

Red Oak, Ia.—The Red Oak Theater Company will erect a new theater.

Davis City, Neb.—Jim Gilmore is establishing a moving picture theater here.

Washington, Pa.—The Nixon Theater was destroyed by fire at a loss of $25,000.

Chicago, Ill.—Hallman & Koch will erect a new $12,000 theater at 4515-17 N. Robey street.

Cedar Rapids, Ia.—M. Ford will erect a new opera house on Second avenue early next Spring.

Farmersville, Tex.—The moving picture show of Lewis Bros. was destroyed by fire at a loss of $1,000.

Omaha, Neb.—Zlotky & Sokoloff will erect a moving picture theater at 2514 Cuming street at a cost of $4,500.

Iowa City, Iowa.—A new opera house to cost $48,000 is to be erected here by William H. Englert.

St. Louis, Mo.—The Mikado Theatre Co. will erect a new theatre at Easton and Hamilton Avenues.

Ottawa, Ill.—The Ottawa Photo Play Co., capital $10,000. G. K. Robinson, K. Gerdes and F. H. Tichenor.

Vicksburg, Miss.—M. J. Donovan is preparing plans for a three story building for the Lyric Moving Picture to cost $10,000.

Davenport, Ia.—B. B. Alford has purchased the Gem Theatre on Second Street from W. F. Blakemore, and will remodel it.

Baltimore, Md.—The Moving Picture Garden at 31 West Lexington Street has been sold by H. A. Fitzjarrell to Howard Bennett.

Chicago, Ill.—Clark Amusement Co., capital $5,000, to operate theatres. Julius N. Heldman, William N. Tannebaum and Edward Graff.

Milton, Ore.—Geo. P. Sanderson has leased the dime moving picture show at Milton, and the Wigwam Theater at Freewater from V. O. Kelly.

The Three Star Slide Co.

Makes 50 per cent of all the slides used in Chicago, both advertising and announcements.

LET US MAKE YOURS

THREE STAR SLIDE CO., High Grade Slide Makers

TEMPLE COURT BLDG. : : : CHICAGO, ILL.

DID YOU SEE IT?

THAT MYSTERIOUS GAG

LAW OFFICES OF
KENYON & KENYON
49 WALL STREET
NEW YORK

PATENTS, TRADE-MARKS
COPYRIGHTS

SM.

December 8th, 1911.

Motion Picture Distributing & Sales Co.,
111 East 14th Street, New York.

Gentlemen:

The Edison Reissue camera patent No. 12037, owned by the Motion Picture Patents Company, has just been a second time reissued as No. 13329, December 5, 1911, for the balance of the term of the original patent, that is to say, to August 31, 1914.

In our opinion this new Reissue is invalid and void.

The new Reissue chiefly consists of a disclaimer (by omission) of claim 4 of Reissue No. 12037, which claim was held invalid by the U.S. Circuit Court of Appeals for the Second Circuit in March, 1907, (151 Fed. 767) and the delay in disclaiming which was referred to by the same Court in May, 1911, (187 Fed. 1007) as the reason for refusing preliminary injunction on any claim of the patent.

The Motion Picture Patents Company, in order to secure the new Reissue No. 13329, was under the law obliged to surrender the old Reissue 12037, and with that surrender all existing litigation for alleged infringement and all claims for alleged infringement of that Reissue 12037 abate and come to an end. The new Reissue can be enforced only by entirely new litigation. In our opinion the new Reissue was granted by the Patent Office without authority in law, and further, in our opinion, if the new Reissue is litigated it will be declared invalid and void.

Very truly yours,

Kenyon & Kenyon

DID YOU READ IT?

EDISON RE-ISSUE No. 13,329

MOTION PICTURE DISTRIBUTING AND SALES CO., 111 E. 14th Street, New York, N. Y.

ANOTHER MYSTERY SENSATION FROM THANHOUSER

A young man, son of a retired merchant, enters his father's study and asks him for a loan. The father offers him some small change and the young man rejects the tithe with scorn. The father rages at the son, and a butler hears. Or at least, he claims he has heard, when examined by detectives who come when the father is found stark and suddenly dead on the floor of the study, and he tells the officers that the son has packed his suit-case and gone to the railroad station. Sure enough, the officers find the son there and "nab" him before he can board the train.

And, searching him later, they find a large roll of bills, known to be missing from his dead parent's wallet.

Still, as a matter of fact, he did not take his parent's life.

But the butler did—you guess.

No; he, too, was guiltless.

Then who, you puzzle, was the murderer?

As it came out in court, there was no murderer. There was no murder. There was merely an odd combination of circumstances that made things look black for a clean-handed young man until "The Twelfth Juror," in the picture of that name, told a simple enough story that cleared him. Thanhouser issues the picture Friday, January 12.

Chicago, Ill.—Big Four Amusement Co. will erect a new theatre at 3121-23 Lincoln Avenue at a cost of $12,000.

Los Angeles, Cal.—Plans have been prepared and work will soon commence on the new Belasco Theatre to be erected at Broadway and 8th Street.

Chicago, Ill.—Herman Gersten will erect a one story theatre at 1606 West Division Street at a cost of $4,000.

Chicago, Ill.—William Baker will erect a one story theatre at 1145 Garfield Boulevard at a cost of $9,000.

SOLVED AT LAST:

REID'S DIFFUSER

gives a Better than a Dissolving Effect with a Single Stereopticon. EVERY OPERATOR—EVERY EXHIBITOR—should have one. Can be used on any machine. Prepaid for $2.00. Write to-day.

REID'S DIFFUSER CO., 26 Waverly Ct., Chicago, Ill.

THE LATEST SONG HITS ALWAYS AT THE

Western Song Slide Service

(Incorporated)

CHICAGO OPERA HOUSE BLOCK

32 NO. CLARK ST., ROOM 203

CHICAGO

A SONG SLIDE SERVICE THAT IS REAL

CATALOGUE ON REQUEST

THE VALUE OF THE MOVING PICTURE IN THE EDUCATION OF THE CHILD OF LIMITED MEANS

By Margaret I. MacDonald

A LITTLE boy of well-to-do parents was taken on an extensive trip through Europe and the countries of the Orient. The child, blessed with parents who understood and sympathized with the reaching out of the tentacles of the youthful mind for the absorption of knowledge, and who took care that each and every point of interest was explained to it, returned to its native land with the scenes of historical events to which its eye was treated impressed well on the walls of the memory cells.

Mrs. Westford, the mother of the little boy, and a sister of the beautiful Lillian Russell, who is herself a woman of great charm of personality and sweetly intellectual face, said to me, "Yes, the moving picture is a wonderful thing—perfectly wonderful. I think it should form a part of the lessons in every public school to-day. A good illustration of the value of eye teaching is in the case of my little boy whom I took abroad one season. I showed and explained to him all places of historical interest which we passed, and when he returned home his teachers marveled at the rapidity with which he progressed in his history and geography classes. As each lesson touching on anything he had seen was reached, a series of moving pictures were immediately set in motion in his brain—the lesson became a reality and not a mere story. The fact of his memory becoming previously impressed with the actual locations was the secret of his success, and such I feel sure would be the effect of the moving picture, used in the schools in connection with the lessons, on the minds of the children."

Continuing, Mrs. Westford told of how on a trip to London she had visited a theater where moving pictures were being exhibited. In this theater on this particular evening were many distinguished personages from different part of the world, such as the Khan of Persia, the representative of the Sultan of Turkey, and others. "To witness the expressions of intense interest on the faces of these people, while films were portraying scenes from different parts of the world," said Mrs. Westford, "was something long to be remembered."

I have recently been making it my business to bring the question of the value of the moving picture as an educator before women of common sense and intellect. Mrs. Herbert E. Knowles, a charming woman prominent in New York social circles and women's work, and who, at a time of her life when forced to step up in line with the rugged male strugglers and earn her living by her pen, was given her first literary work to do by William Cullen Bryant, when he was editor of the Evening Post, expressed herself most decisively and to the point when she said during a conversation which the writer had with her, "I believe absolutely in the moving picture as an educator—it is one of the greatest inventions of the day, and the value of the moving picture in the school is unlimited." Miss Amelia Somerville, a beautiful, talented woman, prominent in stage circles, displayed intense interest in the educational inclination of the motion picture, expressing herself in the same decisive manner as the aforesaid ladies. Miss Somerville has a family of her own whom she has reared most creditably, and for that reason, as well as for the fact that she is a woman of keen intellect, her opinion on the matter is of value.

There is absolutely no limit to the value of the motion picture in the education of the child of limited means. Each text book should be supplemented by moving pictures. The little one who sees naught beyond the brick walls of the city, the child who has no means of traveling beyond the horizon of his native hills, to whom a trip of even two or three hundred miles would be as a fairy tale, can be supplied with a great picture book in his memory, to be turned to over and over again at leisure; he can have the native coloring of every part of the world stored up in that living picture book, through the medium of the motion picture.

GAUMONT INDEPENDENT PROSPECTS

We learn that elaborate arrangements are being made for the release of the Gaumont Company's films in the new year on a very elaborate scale. In addition to the three regular releases and a topical in the form of a weekly news or an illustrated weekly film record, they are going to get out some special American subjects which will be of great interest to the exhibitors.

The name and fame of Gaumont is so well known that it is like painting the lily to offer them any praise, but we certainly think that a large portion of thanks and praise are due to them for the progress they have made and for what they intend to do in the future. It is well known that the Gaumont Company own exchanges in foreign countries and they will be able to use up all their own output. In addition to this we understand a number of special offices will be opened in America so that exhibitors will be able to have a good choice of film of a very superior quality.

It looks to us as though the new year is opening very auspiciously for the Independent cause, and as one correspondent writes us in to-day's mail, the Independent movement is strong and the class of Independent pictures are not to be ignored and are getting better every day. We therefore welcome any firm that tends to the elevation of the art of cinematography.

SCENE FROM "THE CHRISTIAN MARTYRS," GAUMONT RELEASE

WILLIAM LORD WRIGHT'S PAGE

WHEN YOUR SCRIPTS COME BACK

When your scripts come back, do not start complaining.
You cannot sell them all, you know.
Ideas will clash, and things appertaining
To Authorship confuse one so!
With pen in hand to Imagination Land
Journey the original track.
Just stick to the ship! Never mind a slip!
When your scripts come back.

When your scripts come back do not start repining.
Others do not sell 'em all, you see.
It's a heavy load on a troublesome road
And you must surmount Adversity.
Gird up your loins and count your coins,
Take in another yard of slack.
Just stick to the ship! Never dare to quit!
When your scripts come back.

When your scripts come back do not be discouraged
Others have their varied troubles, too.
Authors are sensitive, they must be encouraged,
And this is what some Editors do.
Stay in the game; just continue writing.
Some day you'll cease to be a hack.
Just stick to the ship! It's a free-for-all tip!
When your scripts come back!

* * * *

That's the dope! When your scripts come back "just stick to the ship," would-be scenario authors! Too many would-be writers are too easily discouraged. When their first effort is rejected they stop then and there. There is no broad highway to successful authorship. The road knows many turnings and twistings. Because your primary effort is rejected is no criterion that your next will not be just what the editors are looking for. Keep at it. If the game is worth entering it is worth trying out. There are a large number of producing companies now in the market for scenarios. One editor may like what another turns down. Start your first manuscript on its journey and keep on writing, endeavoring all the while to improve your output. If you have the talent, originality and the industry success is sure to come sooner or later.

* * * *

Moving picture entertainments and military drill have been introduced to vary the dull routine of life in the Michigan State prison. The moving pictures are to be shown in the prison chapel every Saturday afternoon, and the subjects are to be religious in character, with an occasional comic film that is clean and bright. The machine operator is one William Henshaw, who is serving a sentence for life for the murder of his wife.

* * * *

That excruciatingly funny joke of scattering sneeze powder has reached moving picture theaters in Indiana. It is an action that audiences cannot afford to sneeze at.

* * * *

Some scenario editors are complaining of carelessly written manuscripts. No matter how good the idea and construction, carelessness in presentation detracts from the chances of marketing manuscript. Good paper, clear typewriting and return postage all incline the editor in your favor, fellows!

* * * *

The two and three-reel subjects are becoming very popular in the Central West. The managers seem to like them because they mean extra business.

* * * *

The picture philosopher remarks: "An operator always has his shoulder to the wheel."

Screenings

The piano player has the key to every question.

A strong scene is often outclassed by the red-faced man who has eaten onions for supper.

The manager who "speeds up" the show for the coin there is in it is of few days and full of trouble.

Nothing new under the sun, eh? Ask any man in the audience. He'll tell you there are new styles in women's hats every other night or so.

The hard-working operator can always be depended upon to throw some light on any subject.

Although the usher is no Mathewson, he can be thrown off his stride.

There should be a law enacted against the bright young lady who sits just in front of you in the picture show and insists on informing her escort what the next scene is to be.

* * * *

The picture philosopher remarks: "Did you ever sit next that cheerful individual who always reads the titles in a monotone?"

A Sufficiency

We've had enough of Wild West stuff,
The Indian Brave and Rancher bluff,
The cowboy bold and the cowgirl gay,
The busy Sheriff in Western play.

We've had enough of Western plains.
Shooting irons and bloody stains,
Of cowpunchers; the pony chase;
And the helpless heroine's pretty face.

We've had enough of Wild West stuff,
The whisky flask and gambler rough;
Mammon worship; old stage coach;
Of Fearless Felix, above reproach.

Plenty of the wild and woolly West—
For the love of Mike, give us a rest!

* * * *

The ministerial associations of many cities in Ohio State are endeavoring to compel managers of picture theaters to close on the seventh day. Managers have retained attorneys and assert they will fight the movement.

A movement to fill in the stories of famous authors is growing in popularity. However, manufacturers in their search for masterpieces of fact and fiction have unaccountably overlooked many of the gems of thought written by Laura Jean Libbey, Bertha M. Clay, St. George Rathbourne and Georgia M. Sheldon. Why is this thus?

When the scenario written by some budding author has been produced he is naturally desirous of seeing the film. He never fails to notify the manager of his favorite theater. Right here is where some of the managers overlook a good thing. Managers, when convinced that a writer in their home city has had a playlet produced should take immediate steps to secure the film. By advertising the film and the author's name in the local newspapers the manager is reasonably certain to crowd his theater for special matinee and night. The name of the author gives the production local interest. Providing the man advertised is really the author of the film the manufacturer will not object to the local boosting of both author and playlet. A school teacher out in rural Illinois wrote a scenario. It was accepted and produced. The village theater manager secured the film for a first run. It went so well that the manager kept it for three days, showing to crowded houses each day. Every time the exchange wired for that first run film the manager answered by wiring money for its retention. Going some, eh?

THE FIRST HOLIDAY
OF THE NEW YEAR,
SUNDAY, JANUARY 21st.
GEM

ECLAIR

OFFERS EXHIBITORS DIRECT BENEFITS OF $10,000.00 TO BE SPENT IN ADVERTISING

PHOTOS VERSUS POSTERS

which attracts public attention and creates patronage most; a fine set of large size—actual photos or a single poster?

ECLAIR proved the immense drawing power of photos in

"Hands Across the Sea"

That set of six went like wildfire at 50c., and is still selling strong.

WE GIVE YOU PHOTOS FREE

for every subject you book from your Exchange, providing you tell us the date you show the film. These photos cost us 15c. each in immense quantities. We furnish a complete set for each subject without cost to you.

POSTERS IN ADVANCE, 5c. EACH.

WRITE FOR BOOK.

ECLAIR FILM CO.
OF AMERICA

STUDIO AND WORKS **FORT LEE, N. J.**

GET THESE FEATURES:

SARDOU'S COMEDY **DIVORCONS**

TUE JAN 2 ONE REEL OF FUN

A DOCTOR'S DUTY

TUE JAN 9 A DRAMA OF TODAY

"MAMIE BOLTON"

TUE JAN 16 A WALL ST. LAUGH

OLD PAPERS—OLD SOUVENIRS
A European novelty of rare excellence.

THE INVENTOR
A Drama of great strength and power.

THU. JAN. 4 PARIS DRAMA

THU. JAN. 11

WESTERN CORRESPONDENT

Hot Springs, Ark., Dec. 27.—With special lobby decorations, special programs for the picture shows, special attractions at the Auditorium, and special vaudeville at the Princess and Lyric, to say nothing of special presents for the "kiddies" at all the theaters, this, gentlemen of the moving picture industry, was a special Christmas for the "valley of vapors," and we specialized with special ceremonies "some considerable."

During the two Christmases I have been here I have not seen the theaters present such an attractive appearance, and I dug out of his shell ye oldest resident and asked him whether or not he had ever noted the various places of amusement looking so swell; he replied that he had not, and my informant had been a resident long before "Bath House Row" took on the present palatial institutions where one can hit the porcelain tub and free one's self from the ills that come from social indiscretion.

In fact, Christmas was so everlastingly merry that it seemed as if the waters of the hot springs bubbled with special warmth. It was "some Christmas."

The lobby of the Princess was tastefully decorated in honor of the Yuletide season, and the ticket booth and lobby of the Photo Play presented the same attractive appearance. Up at the Lyceum Eddie Gavrel had placed a large Christmas tree, which was adorned with the usual display, and the Lyric, inside and out, was likewise in gala attire. Over at the Auditorium on Christmas Day Coburn's minstrels made the day even more merry and were followed by "The Chorus Lady," minus Rose Stahl, while "Little Miss Nobody from Starland" proved to be "Little Miss Somebody" before the day was over, and, taken all in all, every one seemed happy.

After months of negotiations it looks as if Hot Springs will do itself proud in the motion picture line. Readers of The Moving Picture News will recall, no doubt that some weeks ago I mentioned a half reel of pictures of Hot Springs views, which showed the alligator farm and a few local scenes, for all of which the Imp Company was responsible. Those pictures are about as good a criterion of this resort as a view of the Statue of Liberty would be of New York City. The local officials would be quite willing to forget all about them, but the outside public won't have it that way, and every week there is received numerous letters from industrial and civic associations, asking for the loan of the Hot Springs pictures. These amiable persons imagine that there is kept in cold storage for just such occasions several reels of the alligator farm to be shot out when the "call of the wild is heard," and the last one came from Brother Jones, who is interested in an agricultural college in Oklahoma, and who wrote for the use of the pictures, which he desired to show during a convention of rural sons at that institution next month. He sent his letter to Mayor Waters. I met his Honor on the street the other day and he showed me Mr. Jones' communication.

"I think the best thing that Hot Springs can do to counteract those other pictures that a company sneaked in here and took would be to authorize some reputable concern to come here and take what we want them to see," said the mayor, after which he wended his way to the office of the Secretary of the Business Men's League, and learned that that most worthy official had been made the recipient of a letter from one W. B. Rothaker, representing the Industrial Motion Picture Company, of Chicago, who wrote that himself and camera men would be in this city next month, at which time they intended to take a series of motion pictures, which they would like the city to handle or place in the hands of the Business Men's League. A conference was immediately held, and it was agreed that everything possible will be done to make the visit of Mr. Rothaker and his staff most agreeable. By the time these gentlemen arrive they will find that everything has been arranged for them. They will learn, too, that all of the city's population that can crowd in Central avenue will be in the picture, expressing great willingness to be thus "mugged," and there will be large parties of tourists in tally-hos to be taken in the drive over the mountain; also some of the eclat on horseback, to say nothing of the two next bathhouses and the golf links. Oh, we are going to do the thing up right this time.

There are a number of persons who are pondering over the many Christmas presents they might have purchased for the $3 and $4 a seat they gave to increase the receipts of Henry W. Savage's grand opera company, "The Girl of the Golden West," which visited Hot Springs. When it was announced that the seats down front would be $4 a crack, the populace immediately sat up and took notice. Many who gave that amount did not take into consideration the fact that there would be an orchestra of fifty, but they found when the musicians tore into the score, that life in a boiler factory was one sweet dream. With the "Lady in the Baths" I visited the Auditorium. Did she like it? Just one act suited her and she beat it for home. The singing wasn't the equal of "The Chocolate Soldier," and the musicians "nigged the show." The young man who sang the part of "Dick Johnson, the outlaw," possessed a very good voice, but he was not alone too young for the part, but deucedly too good looking for an outlaw. The crowd was "stung" good and hard, but we forgive "the Colonel" in consideration of other attractions he has sent here.

One of the best vaudeville shows that has been at the Princess in many weeks had to leave after the Saturday matinee and make a big jump down into Texas. The main feature was the Gus Sun Minstrels, and what they did to this town was a "hugeness." They were an immense hit but when the Saturday matinee was over they did the Arab act and sneaked. Manager Frank Head kept the Whirling Erfords, a wonderfully clever novelty, and, with a local singer and three extra reels of pictures, managed to get by Saturday night.

Biograph sent a good picture here the past week, "In a Looking Glass," while Lubin's "Santa Claus and the Clubman" was not only most timely but exceptionally interesting. Selig's picture, "Industries of the South and West," won favor with the commercial part of the audience and was generally conceded to be a valuable addition to the industrial features of moving pictures. "The Smoke of a Forty-five" held the audience at the Photo Play and was most interesting, proving another feather in the cap of the American. "Love and Charity," by Reliance, was up to the standard of that company, and "Deacon Debbs" caused those who saw it to appreciate the humor of Thanhouser's staff.

We are awaiting with much patience "She," by the same company, and I hope "she" will prove all to the good, too.

In concluding this week's letter will state that we are within two weeks of the opening of the winter social season, and the town is all ready for it, too. Predictions have been made that business will be immense, and it looks that way. Here's wishing every one connected with moving pictures increased happiness and good fortune during the ensuing year.

THE MAN IN THE BATHS.

THE
CINES CO.
OF ROME

will cease to do business direct in the U. S. A. and Canada after Dec. 31st. Beginning Jan., 1912, CINES films will be released by

GEO. KLEINE
OF CHICAGO

under his license from the MOTION PICTURE PATENTS CO.

445 BROOME ST.
NEW YORK

WILL REMAIN OPEN TILL END OF JANUARY

THE MAJESTIC

¶ Calls attention to the following seven January releases. Each and every picture has a strong story, is cleverly acted and the photography is perfect.

¶ Every exhibitor should feature all of these pictures and should make an immediate booking with his exchange.

¶ Every exhibitor should demand TWO MAJESTICS each week because there are none better.

TWO MAJESTICS EACH WEEK

WATCH THEM GROWING IN QUALITY!

¶ Our second release begins Friday, January 12th. A high class double exposure comedy —something new and novel—demand it from your exchange.

SEVEN MAJESTICS IN JANUARY

SUNDAY, JANUARY 7TH. "TRAINING A HUSBAND"—A fine comedy—a fault-finding husband who temporarily gets the whip hand of his wife and and his mother-in-law through the aid of his pretty stenographer, but who is finally put in his properly humble position—a comedy of complications.

FRIDAY, JANUARY 12TH, "GOSSIP"—A double exposure comedy, showing exterior and interior scenes at same time—relating the bad effects of gossip—how the story grows as told from one to another and the sure cure for the dreaded evil.

SUNDAY, JANUARY 14th, "HIS FATE'S REHEARSAL"—One of the strongest dramatic pictures ever produced—the husband reaching home after a bad night's carousal and his wife's father, a physician, administers treatment which causes husband to live through a terrible strain of mind—a strong picture —a good moral lesson.

FRIDAY, JANUARY 19TH, "NEXT"—A roaring comedy—the lonesome barber, the manicure girl, the nice boy falls in love, thrown out by parents and finally the manicure girl wins parents—a laugh every foot.

SUNDAY, JANUARY 21ST, "SPARE THE ROD"—A strong lesson, showing the results of using the whip on children—the temper of the father is finally overcome by the ever loving mother who takes child from home, earns her own living by teaching school and finally shows husband the error of his ways.

FRIDAY, JANUARY 26TH, "THAT EXPENSIVE RIDE"—A comedy. Father has a little extra money, hires an automobile, apparently runs over a woman who then proceeds to extract money, piano, furniture and medicine. Father finally driven to poverty until the discovery of farce and deception.

SUNDAY, JANUARY 28TH, "A MOTHER'S SACRIFICE"—The widow at home, in love with a young fellow, who partly returns the affection—the return of the widow's daughter from school—the transferring of affection of young fellow from mother to daughter—then the hidden suffering and sacrifice for strong love for her daughter.

DECEMBER RELEASES

DECEMBER 24TH, "THE ACTRESS"—Strong emotional story—one of the strongest staged pictures ever produced.

Dec. 31, "The Caddy's Dream."
On same reel, Dec. 31, "Will You Marry Me?"
Two clever comedies.

EVERY INDEPENDENT EXCHANGE SHOULD BUY TWO MAJESTICS EACH WEEK

The Majestic Motion Picture Co.

145 W. 45th ST. NEW YORK CITY

Sold through the Sales Co.

HER NOTION OF BLISS

New Rochelle, Dec. 22.

Editor, Moving Picture News, New York City:

This is in reply to your letter asking for a photo. I send you herewith a photo which gives my idea of perfect bliss. It was snapped while I was rehearsing in a picture called "Just a Bad Kid," and while I don't like a lot of rehearsals usually, I wouldn't have cared if they had a dozen rehearsals of this scene! The jam was the jammiest, peachiest jam I

ever tasted. No picture can picture how I enjoyed it!

Mr. Thanhouser is going to give me a French poodle dog for Christmas and I know a lot of others will try to "surprise" me. But I'm "on" to most of them. But Mr. Adler bets me a dime that I don't know what his present will be. A Mr. J. T. Mann of Dallas, Texas, is sending me a Texas prairie dog. These are very little dogs—no larger than a big rat. I will certainly have a Merry "dog" Christmas.

Very truly,
"THE THANHOUSER KID."

ENTERPRISE OPTICAL CO.

We are just advised by the Enterprise Optical Manufacturing Company that the year just closing has been the most successful in the history of their business, which was established more than thirteen years ago, and the sale of the Motiograph has continued on the increase throughout this entire year. The company reports a most gratifying increase in the last three months of the year, and although at the time of receiving this information only two-thirds of the last month in the year had been covered, the company reports that the sales for that period of December were in advance of the sales for the entire month of November, which, by the way, was one of the best months this company has ever had.

Mr. Woodward, the manager of the company, is very optimistic over the prospects of the Motiograph for the year of 1912, and already he has been working on plans which will make this machine even more popular than it has now become.

The Enterprise Optical Manufacturing Company introduced the Motiograph in the early days of 1908, and adopted then as their slogan "Quality Before Quantity," and the exhibitors generally have gradually been brought to realize that the quality which this company has been advertising so consistently is really being put into the Motiograph, and to-day the record which this machine is making is one to be proud of.

Within the last fifteen months the Motiograph has been installed in some of the largest and most expensive theaters throughout the United States, and a list of these installations would make most interesting reading, for one could walk along Broadway in Frisco and find that two-thirds of the machines used were Motiographs. In Los Angeles they could visit Mr. Clune's handsome houses and find the booths equipped with this machine. The same might be said of all the large cities throughout this country, and when one visits Europe and enters some of the large picture palaces in London, Edinburgh, and other large cities, they are surprised to find that the Motiograph manufactured in Chicago is the machine that has been installed.

The Enterprise Optical Manufacturing Company wishes to express their appreciation of the business they have received from the users of the Motiograph and from their many friends among the exchanges, and to wish one and all a happy and prosperous New Year.

SUBMITTED FOR THE GOOD OF THE INDUSTRY

Editor dear: I am sending some junk which probably you will consider just "Punk." But poetry making's so rife in the land, I thought you'd forgive me if I tried my hand. For some of it's awful, and some of it's fine! THE OTHERS' I MEAN (take your own view of mine).

Publish, blue-pencil or throw it away, just as you like. In conclusion would say that without your paper I'd be like a trowel that has no handle.

A. VAN BUREN POWELL.

Just a Celluloid Slip.

(With apologies to the author of the original poem with above title.)

Only a celluloid slip, my dear—
Just a celluloid slip.
But we sit and mourn, as across the sheet
The flickering pictures whip.
Look at that picture! Out of frame!
See! There's another just the same.
That operator, with fiendish grin
Is tempting his audience to sin.
See! He tightens his grip (on the crank).

He'd claim it a celluloid slip, my dear—
Just a celluloid slip.

Only a celluloid slip, my dear—
Just a celluloid slip.
But we sit and fume, in the twilight gloom
As we watch the shutter trip.
There! He has lost his lower loop!
How we would love to be in that coop
Just for a second! We'd make him kneel
And swear to run just ONE perfect reel.
Gee! We'd let 'er rip.

He'd claim it a celluloid slip, my dear—
Just a celluloid slip.

We give a copy of HAVILAND'S MOVING PICTURE PIANIST'S ALBUM free with a year's subscription to MOVING PICTURE NEWS.

$2.00 PER YEAR

MOVING PICTURE NEWS,
30 West 13th Street, New York City

HAROLD A. LOCKWOOD

The Nestor Film Company, always on the alert for new talent, discovered some months ago Mr. Harold A. Lockwood, a splendid-looking young man and a most promising actor. Mr. Milton H. Fahrney, the Nestor Western director, and Mr. Thomas Ricketts, the Nestor comedy director,

saw great possibilities in Mr. Lockwood, and he was promptly engaged to play juvenile leads in the Nestor Stock Company.

The young man made good right from the start and was soon a favorite among the 150-odd players forming the giant Nestor Company. Under the able guidance of Messrs. Ricketts and Fahrney, he is fast developing into a motion picture artist of no mean worth. Mr. Lockwood has a pleasing and magnetic personality and is probably the handsomest juvenile lead in filmdom. Some of his recent successes in the silent play are as follows: "A True Westerner," "The Law of the Range," "The New Ranch Owner," "The Best Man Wins," "An Unlucky Present," "The Lost Address," etc.

New York, N. Y.—Morris Steinberg will remodel the building at 87 Ridge Street into a theatre at a cost of $10,000.

New York, N. Y.—The directors of the Metropolitan Opera House at Broadway and Seventh avenue will erect a new larger theater at Lexington and Park avenues.

TAKE ADVANTAGE OF US

LOOK AT THESE PRICES.

2000 ft. 6 times a week	$14.00
2000 ft. 7 times a week	15.00
3000 ft. 6 times a week	18.00
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Lithographs and song slides free. We pay the express charges one way. Have second-hand Powers No. 6 in good condition for sale at low price. Repair Parts for all machines on hand.

AMUSEMENT SUPPLY COMPANY

109 N. DEARBORN ST., CHICAGO, ILL.

"THE PARTING OF THE WAYS"
A Rex Release—Thursday, Jan. 5th.

FUTURE IMP RELEASES

A Strong New Year's Program

The pictures to be released by the Imp Film Company with the new year are exceptionally strong in many respects.

The Imp drama nowadays is universally conceded to touch high water mark in excellence of story, powerful acting and good photography. Typical of this class of work may be mentioned "In the Northern Woods," a very strong drama, set to a Canadian background. The scenes in this drama are singularly fine representations of winter life in a logging camp. The treachery of a half-breed supplies the main motive of the story.

Two industrial pictures that will command attention are one illustrating cotton growing in South Carolina, and the building of the greatest dam in the world. The works at this dam, which is across the Mississippi, equal in magnitude those in progress at Panama, and the Imp Company has secured a striking series of views of the gigantic engineering operations in progress.

Besides being exceptionally strong in the dramatic and industrial ends, the Imp Company is just now devoting great attention to 500-foot humorous comedies. These have a laugh in every foot, and are proving exceptionally popular.

Thus the Imp Film Company is well equipped at all points of picture production, and it may be safe to prophecy that their pictures will advance in popularity in leaps and bounds in 1912.

Several important additions have been made to the staff of directors, actors, and photographers with a view of maintaining the pre-eminent position which the Imp Company have obtained in the world's market. The Imp Scenario Contest, for which hundreds of scenarios have been received from all parts of the world, will close on December 31. The names of the winners in this competition will be announced in the trade papers in due course.

The Western Imp Company will depart for California at the end of December with the purpose of making a series of romantic photo-plays against the background of the magnificent scenery for which California is noted throughout the world.

THE CARL BARCKHOFF CO.

BUILDERS OF PIPE ORGANS

With or Without Self Playing Attachment

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Established 1819

Over 3000 Barckhoff Organs in use, which testify to their superiority and durability in construction, workmanship and sweetness of tone.

We make a specialty of Organ Chimes, made by no other builder.

You are dealing with the Manufacturer, no commission.

A LESSON TO HUSBANDS

Imp Release, December 30

A young business man falls an easy victim to a pretty woman who calls upon him and persuades him to change a check for her. Had matters ended here no particular harm would have been done. But the girl with the check is pretty and alluring, and entices her victim into further indiscre-

tions. He lends her money to buy hats; he calls at her house and leaves her flowers. He is infatuated to such an extent that he grows cold toward his wife. A newspaper paragraph recalls him to his senses. The "girl with the checks" is a notorious creature against whom the public is warned; her victims are business men.

This paragraph has a salutary effect upon the young husband, who thereupon recalls himself to his duty and puts himself right with his wife.

"A Lesson to Husbands" is very refined comedy and King Baggot and Margarita Fischer enter so thoroughly into the spirit of the story that they enliven it with some very telling acting.

THE WESTERN FILM EXCHANGE
OF NEW YORK

CITY CUSTOMERS ARE ALL SATISFIED

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Forty-Fifth St. Ex. Bldg.
145 WEST 45th STREET

To the Editor of the Moving Picture News,
30 West Thirteenth St., New York City.

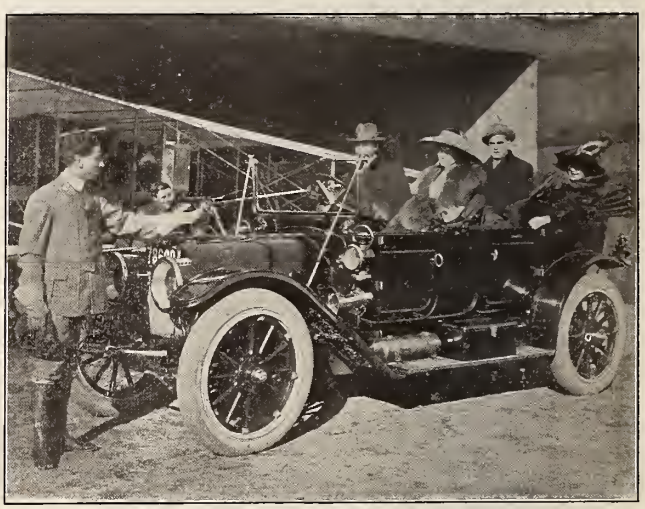
Dear Sir: There occurred an incident here in Washington that I consider should not be passed by without a slight mention. One day, the early part of the week, Eddie Balderston, employed as booker in the Washington Film Exchange, of the city, while preparing a customer show for the day, placed three reels of film in a carrying case. Immediately they were one mass of flame. With a presence of mind that is rarely exhibited, he seized the burning film and rushed from the film room. He only got as far as the stair leading from the film exchange to the street when he was forced to drop the burning film owing to the fact that the flames were spreading over him. Blinded by smoke, he returned to the film room and almost before any one else in the exchange was aware of what had happened he had summoned the fire department. He remained in the film room putting the remaining reels of film in a fireproof vault until the fire department had extinguished the flame. He escaped injury, and the only marks that were noticeable was that some of his hair was missing. The damage, thanks to his presence of mind and daring, was confined to the three reels of film. This is only another case where the flame failed to reach an employee's head, even though it reached his hands.

Thanking you in advance for publishing this incident, and with best wishes for a merry Christmas and a happy New Year, I am respectfully your,

Our Washington correspondent also takes up this matter. We have pleasure in extending this testimony to a brave man. Returning our correspondent's good wishes.—Ed M. P. N.

CHAMPION AEROPLANE RELEASE

"An Aviator's Success" is the title of a very fascinating aeroplane story, to be released January 8, 1912. It depicts the efforts of a young inventor to obtain financial aid to affect a realization of his aeroplane model.



Miss Blanche Scott, the famous woman aviator, assumes the leading role in this subject, as daughter of the banker who backs the young inventor in his project. Incidentally she loses her heart to the young genius, and crowns his achievement by bestowing on him her heart and hand; while they soar together in the air in the aeroplane's initial flight.

Just one word more about the handsome three-sheet poster which goes with "An Aviator's Success."

STOLEN

1 Power's Cameragraph No. 6; Serial No. 3306
" " " " " " " 3403
" " " " " " " 3404
Suitable reward for information that will lead to their recovery
H. A. Mackie, 853 Broadway, New York

The above has been handed to us with the further information that these machines were loaned to Mortimer Kaphan for portraying Dickens characters at 507 Fifth Avenue, New York, in charge of W. J. Lowenhaupt, who skipped with the machines. Any of our readers having them offered for sale or seeing these machines in the possession of gentlemen, kindly communicate with H. A. Mackie at the above address.

OUR LONDON CORRESPONDENT

London Office of the News,
8 Sherwood Street.

That British film boom shows signs of beginning already. The British and Colonial Company recently produced a film entitled "A Plot to Blow Up the Medinal"—the vessel in which the King and Queen sailed to India. In this the chief character was "Lieutenant Daring, R. N.," who appears regularly in B. & C. films, and his diving into the water to divert the torpedo which has been fired at the royal vessel has made this film a great popular success. Moreover several London papers have given it special notices. "Daring" made a tour of a number of London halls this week and was vociferously applauded. "B. & C." have had a good ad and they deserve it as one of the most enterprising of British film makers, whose quality and acting are always on a high level. It would pay some American firm to release these productions regularly on your side.

* * * *

There are many keen fishers in the cinematograph trade and a party of them recently made a Sunday trip to Herne Bay and held a little competition. There was a strong Smith contingent. Mr. "Jack," of Barkers; his brothers, Harry of Edison's, and Leslie, of Flying A; also Guy of that ilk, while Mrs. Jack Smith was also of the party and divided the ladies' prize with Mrs. J. Dillestone. Jack himself carried off the wooden spoon, Mr. Hutchings, of the N. A. Co. (also a Barker man), capturing the first prize by a few pounds from Mr. Leslie Smith.

* * * *

Mr. George H. Smith, of the Vitagraph Company, this week celebrates his silver wedding. Congratulations.

* * * *

One of the standing surprises of the trade has been the remarkable poverty of cinematograph shows in Manchester. One of the chief centers of the country for things theatrical, in which it frequently shows the way to London, it is remarkable that Manchester proper should have possessed only two living picture shows worthy of the name. Now I hear that a new establishment is to rise in Oxford street, but there is still room for more, and in these days of keen competition in most districts, some of our capitalists might invest some cash in a picture enterprise in Cottonopoles with advantage. I also hear that Sheffield, which certainly is not subject to the same reproach as Manchester, is to have two more shows, which should put it almost in the position of a competitor with New Castle, whose cinematograph theaters are legion.

* * * *

As might have been expected several of the companies formed to run picture theaters are beginning to find it a difficult matter to fulfill the promises in their prospectuses. It is one thing to make 100 per cent profit on one show, fortunately placed as regards position and competition, and quite another to maintain anything approaching that figure on a chain of theaters, some of which will certainly be up against serious opposition and may even turn out losing propositions. Yet it is on the strength of one unusually successful show that most of the money for further enterprises has been obtained from the investing public. As I have pointed out before, the picture showman has something more to do now than to open his doors and take the money. His expenses are increasing as the need for special attractions are growing and instead of having a monopoly he frequently has to share the patronage with three or four other shows. Present conditions are calculated to find out the weak points in the constitution of very many companies formed with great ambitions, while the show floated on a reasonable capital and without extravagant promotion expenses can make a decent profit still.

* * * *

Waltierdaw, always on the lookout for new fields to conquer, have invaded Wales and a new branch was opened this week at Cardiff to transact the film hiring and apparatus business of the company. Waltierdaw are continually decentralizing their business, a Birmingham branch having been open for some time and there is not the slightest doubt that they will capture a great deal of Welsh business by going to the showmen's doors. The saving of time in delivery and the personal attention which can be given in local offices are invaluable to all parties.

* * * *

Mr. H. A. Browne, chairman of the K. M. A., has suggested that cinematograph showmen should show their appreciation of the genius of Charles Dickens, whose works have inspired more than one film producer to his own profit and that of the showmen, by contributing to the Daily Telegraph fund for relatives of the great novelist who have fallen upon hard times. The appeal seems a very proper one at the Christmas season, which Dickens did so much to render a time of happiness and laughter, and it is to be hoped that many showmen will devote the proceeds of a special matinee to this object and if American showmen did the same, I'm sure Mr. Browne and the Telegraph would not object.

* * * *

A writer in the Medical Press has been attacking the arrangement for ventilation in some cinematograph theaters and not without cause, and among other things the writer attacks the fans installed in many shows and declares they make the bacteriological conditions worse instead of better. He suggests compulsory inspection and enforced washing of seats and floor regularly. Such a procedure might be justified, but are any other places of entertainments forced to take these steps? Make the same rule apply to music halls and theaters and showmen will not probably be found to object to it.

* * * *

The Eclair colored films have arrived and will be shown by Tyler's at the Film House next week. They come with a reputation which, if sustained, should make Eclair more than ever popular here.

B. A.

LOS ANGELES, CAL., CORRESPONDENT

December 15, 1911.

Nothing further has been done in regard to the proposed municipal picture show in Long Beach. The Board of Education are considering if such an institution would be fair to the show men of that city.

According to one of the daily papers, the school children spend $120 a week at the picture shows. As the admission charged the children is five cents, this amount pays for 2,400 tickets.

* * * *

The Independents are certainly scoring a victory here in Los Angeles. Nearly every week some house changes to Independent service and the beauty of it is that once they change they are in the ranks to stay.

Both of the local exchanges have been forced to increase their standing orders with the Sales Company in order to meet the demand for films.

Business is at its height over the entire city and consequently the exhibitors are wearing happy smiles.

The latest recruit to the Independent side is the "Wonderland" on Main street between Third and Fourth streets. Four reels of pictures are shown, the program changing twice a week. NEXT!

* * * *

"The Shell," 547 S. Broadway, has installed a new Powers 6 machine. This makes two of those popular projectors now in use at that house.

* * * *

Among the many good releases given us this week by the Independents, Reliance's "The Turnstile" was a corker in which Mr. Walthall's superb acting as usual attracted much notice. Imp gave us a good one in "Why the Check Was Good," and "Only an Iceman," by the Nestor Company, was a comedy in every sense of the word.

* * * *

The Bison Company had some big time Monday night when the entire forces of Miller Bros. 101 Ranch Show gathered at one of the Venice theaters to witness the first release in which that famous aggregation appear.

* * * *

The Star Theater, Anaheim, Cal., which changed to Trust service a short time ago, has returned to the Independent ranks. Service is supplied by Miles Bros. Film Exchange.

* * * *

There will be a hot time in the old town Xmas Eve. for the entire Selig Company will be the guests of Mr. W. N. Selig at a big feed to be given at Delmonico's.

* * * *

The Alhambra, corner Washington and San Pedro streets, is now taking Independent service from Miles Bros. Film Exchange.

Wilmington, Del.—Wilmington Theater Co., capital, $20,000. Wm. N. Harris, Wm. G. Shaw and C. P. Toppin.

Milwaukee, Wis.—Phillippi & Eberhardy will erect a $7,500 moving picture theater on Hopkins street near 23d.

Chicago, Ill.—Felton & Soderman will erect a new $6,000 theater at 4225 Elston avenue.

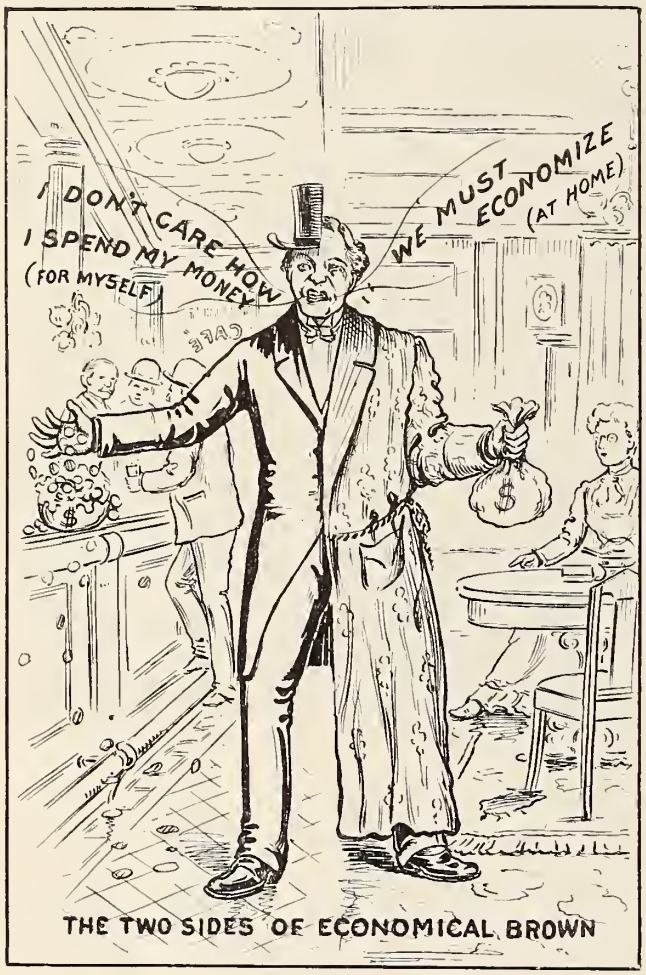
Youngstown, Ohio.—Plans have been completed for the erection of a new theater on N. Walnut street.

Cincinnati, Ohio.—Empire Theater, capital, $12,000. Frank Woodward, John E. Wright and Smith Hickenlooper.

ECONOMICAL BROWN (SOLAX)

In Which Miss Fanny Simpson and Mr. Lee Beggs Have Roles to Which They Do Justice

When the motion picture shall have become like the newspapers and the magazines, the mirror of our times, it will have attained its highest educational merit. To reflect from the screen all the frailties of human nature, to show graphically the ambitions and the machinations of society, should be the ambition of all good scenario writers and producers. Only in such a way can the motion picture become a force for good. The trend to-day is in those directions.



THE TWO SIDES OF ECONOMICAL BROWN

In the Solax production of "Economical Brown" is reflected a peculiar characteristic often discernible in many American husbands. This characteristic is the one of extreme extravagance outside of the home and absolute parsimony on the inside. In other words, there are men who never stint themselves when they are "out" with the "jolly bunch" having a good time, but as soon as they cross the threshold of their own homes they are seized suddenly with a the chief thoroughfares in bygone days to the dismay of wild desire for economy. Usually the wife is the sufferer.

Economical Brown is just such a man. Good cigars, taxicabs, high-class tailors and good wine are not too good for him, but his wife, he insists, "must economize." Brown's wife is too clever for him, however; she soon shows him how truly wrong are his principles of economy. In fact she has such convincing arguments for him that he finally loosens up and "comes across" with a three-figure check.

Miss Fanny Simpson, the clever comedienne of the Solax Stock Company, plays the part of the wife, and Miss Simpson plays it very acceptably, and not only "puts across" all of the comedy situations, but injects into her work the buoyant spirit of a young wife with a sense of humor.

Flushing, N. Y.—Representatives of a large theatrical company in Manhattan are negotiating for a site for a new theater on Main street.

SIDE LIGHTS ON THE CINEMATOGRAPH

Poster Publicity—A Suggestion

By Leonard Donaldson

In a busy thoroughfare in the London metropolis I lately chanced upon a man attired after the fashion of his Satanic Majesty bearing a sign upon his chest, ". . . . Films are being shown at . . . . Theater." The idea was novel and striking and impressed me with the vast possibilities of this type of publicity. Following upon this, I met a large square caravan, the external walls of which were covered with striking "ads," while the interior was occupied by an individual attired after the manner of an Indian brave. I gained an introduction—or rather introduced myself to the occupant of the caravan who sat within in solitary state on a wooden stool, and during the somewhat prolonged journey through the city gained some valuable technical information on the subject of the bill-posting business and its kindred arts. I was reminded of the period when the most striking advertisements consisted of strange objects placed upon wheels and slowly moving through the chief thoroughfares in bygone days to the dismay of drivers of the public vehicles and the despair of already belated passengers. There were shades of giant poster-covered caravans, Brobdingnagian hats, seven leagued boots, painted and varnished pagodas, and other picturesque symbols which so often strangled the stream of London's traffic for an hour or so, and checked the fevered current of the streets. These are nothing but a recollection now, but a branch of itinerant advertising still flourishes, and has largely developed since the picture theater came into being.

The "sandwich men," as they are termed—the chunks of humanity between slices of deal thinly spread with more or less piquancy—are still familiar figures. They are among the most entertaining of our few remaining public shows, now that legislation has declared against the stolling peddler and mountebanks. How often has our weak curiosity yielded to the appearance of a melancholy looking individual who, with a wistful and imploring air, bore on his feeble front the legend, "Do not look at my back!" How often have we been tormented day by day by a wooden bordered square of unsullied pasteboard borne silently along, its centre containing the command, "Watch this Frame!" This means of directing public attention has not infrequently been adopted in film trade journals!

One ingenious, and for a time, attractive and successful device was to marshal a regiment of board men bearing on back and breast, in huge capitals, the consecutive letters of the title of some sensational drama. The chief difficulty, however, was not only to place them in proper order, so that the public behind them, or before them, should read letter by letter the proper words of the advertisement, but so to regulate the march that each man should maintain his position in single file in spite of the obstructions and the traffic of the streets. However, this method has its disadvantages. For example, supposing these living "ads," instead of exhibiting the consecutive letters which make the words "THE DUKE'S MOTTO, ADELPHI," show to the astonished gaze of the populace, a legend running, "THE DUKE'S MILD HE POTATO"; the difficulties and risks of that mode of announcement are obvious. And when, in an attempt to shuffle them into their correct places, the letters burst forth with the declaration, "THE DUKE SMILED A HOT POT," it would not be easy to restrain popular interference.

Probably all previous successes of the combined effects of "sandwiches" and dramatic properties have been surpassed by the quite recent spectacle of a pro-

cession of Indian braves brandishing tomahawks bearing the inscription, "OUR HOME IS AT THE . . . . PICTURE THEATER—COME AND SEE US. Such was the scheme adopted by my caravan friend, and it is one which will suggest numerous similar advertising "stunts" to the progressive exhibitor.

MR. J. C. HEMMENT AND AEROPLANE CINEMATOGRAPHY

Thursday, December 21, 1911, about 11 a.m., the new Burgess hydroplane was run out from the float at the Burgess, Curtiss & Co. works at Marblehead, Mass., into

THE BURGESS HYDROPLANE LEAVING THE FLOAT

the bay which lay so peacefully at the foot of this quaint and historic old New England town and made fast to a float about half a mile out.

Mr. Hemment and Mr. Isaac Ludlow had gone down there a week previous with the intention of adapting a motion picture camera to the hydroplane which Mr. Hemment secured in Paris on his way home from the Jungles of Africa where he has spent the past year in making moving pictures of charging lions and rhinos. After several experiments and exhaustive tests, a very satisfactory arrangement was established by which the hydroplane motor was made to run the camera as well as the airship.

The high speed power of the motor was controlled

MR. P. M. PAGE SEATED IN HYDROPLANE

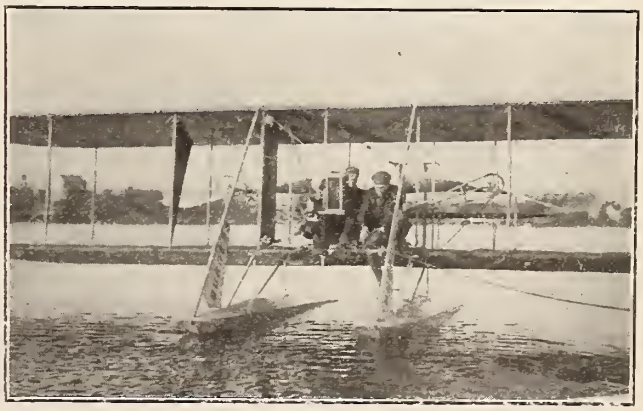
by a very ingenious contrivance on the camera which compensated for the wide variations of the two component factors by Mr. Hemment, which not only ran the exposure shutter the proper revolutions per second, but also overcame the vibrations or oscillations without the use of any kind of shock absorber.

The day was not highly favorable to success from a picture standpoint, being very overcast and very cold; however, Mr. W. P. Page, the aviator, assured me the conditions were in all respects ideal for an ascension and in consequence the motor was heated up and in a few minutes we were off, the pontoons were gliding over the waters of the bay at an even rhythm. After making a down-wind run of about a mile or more Mr. Page made a splendid turn, bringing the big winged beauty up into the northwest wind, at the same time throwing in full speed, but she did not rise. I turned to look at him when he shook his head and slackened down his speed and made for the float. "Now, sir," said he, "if you want to go up you must come down in weight some way or another." All extra togging was thrown off and a slight readjustment of the rising plane (made necessary by my capacity for occupying space) we made another start and in less time than I can drive my quill to tell it, Mr. Page was driving his bird-like hydroplane from the water and soaring in the frost-laden air, rising very easily and gracefully on

MR. J. C. HEMMENT AND MR. PAGE JUST GOING OUT IN FIRST FLIGHT

our way to the summer White House of President Taft, at Beverly.

About a couple of miles had been traversed the coast line when a flock of ducks was put to flight by the whirring of the hydroplane motors, just in front of us. Mr. Page gave me a nudge as much as to say "shoot 'em," and you can bet I shot. I trained my gun (camera) on them for at least a thousand yards. In that time I calculated I eat up about a hundred feet of film. I could have made more as Mr. Page threw his descending lever into action and brought me down to about one hundred and fifty feet of them, following



JUST BEFORE LEAVING THE WATER IN BURGESS HYDROPLANE

them across the bay, always keeping them in the view and focus of the easily adjusted camera.

I believe this flight established a record in more ways than one. Firstly, it has proved beyond a doubt that

(*Continued on page* 46)

MANUFACTURERS' SYNOPSES of FILMS

LIFE OF DANIEL BOONE

Republic Release, January 13 and 14

REP Daniel Boone, one of the most adventurous of all those "pioneers of civilization" to whose courage, endurance and skill, America owes so much, was born in Virginia. At an early period, he emigrated to North Carolina, but his love of the wilderness not being sufficiently gratified here, he planned an expedition and with a few adventurous men ventured into Kentucky.

On June 7, 1769, he reached the famous Red River and was captured by a tribe of hostile Indians, who finally adopted him. At the first opportunity he escaped and fought his way back to a settlement.

Shortly after, while agent for a Carolina company, he built a fort on the site now known as Boonesborough, and here were fought the greatest Indian battles in the history of that period.

In 1777 that place was attacked several times by bands of Indians, who were repulsed with heavy losses. On the 6th of August, 1777, that famous battle of Boonesborough was fought; 450 Indians led by Chief Blackfish and officered by French-Canadian renegades attacked the fort. In spite of repeated assaults, that little garrison of less than fifty men set at defiance its enemies, who were finally obliged to return with heavy losses.

Besides being famous as an Indian fighter, he was also noted as a successful hunter and trapper, which vocation he followed to almost the last few years of his life. He died a peaceful death in his son's home in 1822, surrounded by his children and grandchildren. In portraying this wonderful life, great pains have been taken to accurately reproduce the famous battles as well as locations mentioned in history, and the result is a magnificent production of Indian and pioneer life, seldom if ever equalled in moving pictures.

The story holds the attention from beginning to end, as the series of adventures follow one another in rapid succession.

AN UNLUCKY PRESENT

Nestor Release, January 1

NESTOR

Young Frank Hope is a lawyer at last. He has his diploma, his office, his telephone and a photo of his dear girl, Bess, the witching manicurist.

The holidays are approaching, and the "present" more than the future is what greatly concerns the young barrister. The girl, true to her sex, is inquisitive and endeavors to make Frank tell just what he is going to give her. He would like to satisfy her curiosity; but, alas! his finances are low and he's hoping for a client, the first client, to help him out of the predicament.

The client comes most unexpectedly. A rich society woman meets two highwaymen, who meet their Waterloo by meeting the athletic young lawyer. Frank and lady exchange cards. She later visits his office, becomes his first client and gives him a retainer.

Now for the present! Frank goes shopping. A large diamond ring casts a spell over him. He must buy it for Bess. Not having sufficient available cash, he pawns his scarf-pin, link-buttons, tie-clasp, a suit of clothes and some law books. Placing the ring in a box of candy, he forthwith sends it to the girl of his dreams.

Bess eagerly opens the box; in her eagerness she does not take time to scrutinize its contents. Candies! Bah! Boiling with rage, she dumps the present into the fire. When Frank calls, she indignantly orders him away; he may go to his rich lady friend, for all she cares. The first client is just in time to clear up the lovers' misunderstanding. The ring is found in the ashes and Frank joyously takes Bess to his heart.

DESPERATE DESMOND FAILS

Nestor Release, January 6

Catching butterflies out in the country on a beautiful summer day is a pleasant occupation. Beautiful Rosamond and Claude Eclaire find it so. Their horizon, however, darkens, for Desperate Desmond has "spotted" them with his field glasses, and awaits the propitious moment to rob Claude of Rosamond.

An elusive butterfly lures Claude away from his girl. Presto! Desmond appears in an auto, captures Rosamond and honk-honks past the butterfly chaser at the rate of one hundred miles a minute.

Claude acts quickly, gives up his pastime and makes a frantic but ridiculous dash after the vanishing villain. Realizing his sweetheart's peril, he calls the United States troops to the rescue. Uncle Sam's brave boys promptly and enthusiastically answer the call, and, led by Claude himself, they ride like a whirlwind in search of Desmond and his fair captive.

Desmond, though on the eve of being caught a number of times, successfully manages to elude his pursuers until at last he believes himself safe in the camp of friendly Indians. Love, however, is the motive power that spurs Claude on, and the boys in blue are with him to the last.

Half-burnt cigarettes bearing Desperate Desmond's initials, and which the villain had carelessly thrown away, give his pursuers the only clues to work on, and Desmond is trailed at last. Cornered, he leads Claude and the soldiers to the wigwam wherein Rosamond was hidden. Leaving the boys on guard, the villain enters the tent and—before Claude and the troops can gather their wits, the wigwam moves rapidly away. Another mad chase follows, but Desmond in his autotent makes good time and keeps the hunters at a safe distance. They dare not shoot for fear of hitting Rosamond, and the villain goes merrily on with the "gal" by his side.

What the boys cannot do, Desmond's own harmless cigarettes unwittingly accomplish. The villain soon finds himself in a trap. Flames to the front of him and soldiers to the rear of him. Curses! He cannot escape this time, and, like the coward that he is, he does not care to die. Surrender is the only alternative left him. What else can he do? He surrenders—curse the luck!

THE TENDERFOOT'S SACRIFICE

Nestor Release, January 3

Her son, Donald, and Marie Lewis would by now have been happily married, sighed Mrs. Andrews, if only that Tenderfoot, Eric Newton, had remained away from the Hotel Lewis. As it was, everything was in chaos. Donald went around like a ghost of his former self, while Marie, because "it was so good for Mr. Newton to be out in the open," spent her entire spare time teaching the Tenderfoot to ride. But what worried her father most was that the girl insisted upon riding "Beauty," whom he declared was "locoed."

One day, however, when they had scarcely gone half a mile, Beauty was frightened by the blasting of rocks, took the bit in her teeth and dashed down the road. Instantly Eric attempted to come to Marie's rescue, but he only succeeded in losing his seat and being thrown, which seemed to frighten Beauty the more. Fortunately for them both, however, the men who were blasting took the situation in at a glance, so while two of the men ran to the Tenderfoot's assistance, Tim soon had his fleet-footed horse galloping wildly after the fast-disappearing Beauty. Then followed an exciting chase—ending happily in Tim getting near enough to pick the girl from the saddle.

Donald was at the hotel to greet them upon their return. Marie's tender solicitude for Eric's injuries strengthened

Donald in his determination to go away and leave the field to his rival. Mrs. Andrews, however, hurried over to the Hotel to see Eric. She would find out just how serious Eric's intentions were toward the girl.

Dr. Martin had felt it his duty to tell the young Tenderfoot that he had but a few months to live, so after listening to the mother's passionate pleading for her son's happiness, Eric bravely made his resolve. Marie, with the disagreeable example of her father before her, would not tolerate drunkenness; consequently, the next evening found the young man with the fumes of liquor upon him, and to all appearances, extremely intoxicated, boisterously boasting of his conquests.

Miserable and humiliated that her love should be so lightly regarded, the half-fainting girl turned to Donald for support, while Eric, satisfied that time would heal the wound he had been forced to inflict, and that Marie would yet one day be happy with her old sweetheart, the Tenderfoot, with aching heart, mounted his horse and rode away into the night.

RETRIBUTION

Republic Release, January 20

REP Desirous of having all his friends know that he had made a successful real estate deal, Jameson struts through the village streets, foolishly displaying a large roll of bills. Jack Wilson, a ne'er-do-well of the town, seeing the display of money, makes up his mind to relieve Jameson of it and attempts to hold Jameson up, but is prevented from doing so by the timely arrival of wayfarers. Undaunted, he follows Jameson to his home and is witness to a quarrel between Jameson and his wife; she upbraids him for remaining away so long.

In anger, Jameson leaves the house and throws the money upon the table. Jack Wilson enters the house after Jameson leaves and waiting until the little girl is sent to bed, makes another attempt to get the money. He is caught by Mrs. Jameson and a frightful struggle ensues. The child, awakened by the noise, hastens to her mother's door and cries to be admitted. Wilson threatens to kill Mrs. Jameson unless she tells the child that her father is in the room. After the child leaves the struggle is renewed and Mrs. Jameson is accidentally shot by the discharge of a revolver which both tried to get possession of. Wilson escapes and Jameson coming home intoxicated, is held for the death of his wife. The child's evidence that her mother told her of her father's presence in the room convicts Jameson and he is sentenced to ten years at hard labor.

The child, Grace, is adopted by a wealthy family and becomes a social favorite. Jack Wilson in the meantime has become a modern Raffles and eventually becomes a guest at many social gatherings. As one of the invited guests at a social gathering in the home of Grace's foster parents, he meets the daughter of the woman he had robbed and accidentally killed. He learns her identity when Jameson, released from prison, comes to see his daughter. He falls in love with the beautiful girl and decides to reform. Upon informing his pals of his intentions he is ridiculed and his pals arrange to rob the home where he is a guest. Wilson, trying to prevent the robbery, is shot by one of his former companions, and believing that death is near, makes a complete confession exonerating Jameson of the murder of his wife.

A MARITAL MIRAGE

Republic Release, January 21

Maggie Dooley is the cook and general maid-of-all-work at the home of a stock operator, whose family consists of a wife and marriageable son.

Maggie is grotesque in appearance and her particular forte is a decided ability to break valuable chinaware and get the cooking and house-cleaning particularly mixed.

Things are at such a pass that "paterfamilias" is about to "fire" Maggie, when he receives a message that his fortune is swept away in Wall street.

Simultaneously, Maggie receives a letter, which her master and mistress see, to the effect that she has fallen heir to $100,000, through the death of her uncle.

Maggie's wealth is the immediate object of envy to her employers. They show her every respect, and the situation becomes most ludicrous. Finally the father schemes to annex Maggie's coming fortune by inducing his son to marry her. This doesn't please the boy, but he finally yields to the tearful appeals of his father and mother and consents.

Maggie is highly delighted at the prospect and a speedy marriage is arranged.

After the wedding supper, the hilarity is at its height, when a message comes to inform Maggie that her uncle was merely in a trance and that the first message is therefore a mistake. The effect of this news is electrical—the ensuing conduct of the father, mother, son and Maggie is one continuous scream on and off the film.

To describe the action at this point would be futile. It must be seen.

THE BEST POLICY

American Release, January 29

A Ever watch a dress rehearsal? Then you remember that the stage director spent much of his time in tearing his hair and shouting "Give it more snap! Don't die on the scene. Action! Action! Action! That's what I want!"

Action! There is the keynote of the American release for January 29, entitled, "The Best Policy." The picture opens with a spicy bit of action and the scenes are carried along with a snap and go to the very last picture. Those persons fancying the typical Western comedy heavily surcharged with constant laughter and incessant shifting of plot and scene, will enjoy "The Best Policy."

That it was a study in pantomimical facial expression was the remark of one critic, caused, no doubt, by the fact that all scenes are staged in dense underbrush and the characters are moved so close to the camera as to practically fill the entire curtain.

The story is breezy, decidedly new and novel in thought, and delightfully executed.

Three gentlemen looking somewhat the worse for wear are seen forcing their way through the thick semi-tropical growth of Southern California. Caution is expressed in every movement, for be it known, these gentlemen are seeking quiet and freedom from excitement. If the bag of loot they are carrying between them does not ably express this thought, the subsequent scene showing the sheriff and a determined-looking band of rangers posting a reward notice for the capture of three train robbers, certainly does. The dilapidated trio bear the respective and respectable name of Boggs, Briggs and Boswell.

Boggs is almost twice the age of his companions. He has seen many a tiresome day wind to a sunset close through the gossamer steel web of a San Quentin prison window. "I-for-me-me-for-I" is the sound logic of his creed, rigidly adhered to.

They camped. They slept—or pretended they did. Boggs and Briggs determined to appropriate all they had, thus leaving Boswell free to mend his way and clear his conscience. But Boswell overheard and while the older robber went away to place the treasure in a hollow tree, Boswell bitterly upbraided his companion. So, Briggs relenting, the pair decide to give the old man the double-cross. Proximity of the rangers prevented Briggs and Boswell from retiring very far into the underbrush; hence old Boggs overhears and decides to double-cross both of them. So he leaves the treasure in the tree and places in his vest a false package. Then Briggs held him up and secured what he thought was the treasure. Finding it all his own and deciding that a whole loaf is better than a half, he sees no necessity for sharing it with Boswell. A chase ensues, Boswell catches Briggs, sits upon him and removes the loot quite handily. And then—horror of horrors—they discover the gross fraud perpetrated upon them!

Meanwhile Boggs has lodged himself comfortably against a tree. He draws from his shirt the real loot and examines it long and earnestly, looking up with a pleasant smile just in time to sight down the wrong end of a gun barrel. The law catches tight hold of poor Boggs' collar and Briggs and Boswell are left alone to speculate on the folly and futility of material things.

"The Best Policy" is well acted from start to finish. The story is largely told in facial expression and the pantomime is considerably above par. The photography is excellent.

JUST A BAD KID

Thanhouser Release, January 9

She was very little, and everybody said she was "a bad kid." They did not mean by this that she was wicked, but mischievous and annoying. She rather gloried in her reputation, however, for it gave her influence over the other boys and girls with whom she played in the city's streets.

"The Bad Kid" was an orphan, and was cared for by a sloppy old woman, who made her work (when she could) and constantly ill-treated her. It was this very ill-treatment that brought happiness to the "Bad Kid's" life, although she did not realize it at the time.

The woman beat the child, a kind-hearted neighbor interfered, and a tenement brawl followed. The upshot of it was that the woman was sent to do penance on "The Island," and the child, homeless and friendless, was committed to an institution. There she found other children to tease and other "grown-ups" to hate. Inquiry developed that the

child had a relative, an uncle, a farmer out West, who, although only a distant cousin, was the only kin the girl had. It was a happy day in the institution when he was located, and agreed to take "The Bad Kid" off their hands.

In her new home, the child, having never been taught, kept up her troublesome ways. Her new-found relatives, with the knowledge of her reputation, were not disposed to make allowances, and finally decided that it was a hopeless task to try and reform her—she never would amount to anything.

The child overheard their conversation, and vowed to be good, for really she was hungry for someone to love her; the only trouble was she did not know how to go about it, and was too shy to ask. Her pitiful, awkward little efforts to "be a comfort" were a failure, and she ran away, first leaving a letter for the old couple, in which she confessed how she had tried, but knew she had not succeeded.

The farmer and his wife were devout church members, and interested in foreign missions. The child's note brought home to them a realization that there were other heathens, right at home, who needed to be cared for. Besides, they realized after the child was gone, that it was pleasant to have the child about, even if she was a nuisance at times. So the farmer decided to bring her back, and his wife warmly agreed that he was right.

He found a little wanderer, her face tear-splashed, sleeping the sleep of utter exhaustion, some distance from the farm. He tenderly carried her home, but when she revived she wept anew, fearing them. They gently convinced her of their love and assured the weeping child that sometimes, many times, a "Bad Kid" will grow up to be a good girl if she has the proper care and the proper love, and assured her that they would give her both. And she never tried to run away again.

THE TWELFTH JUROR

Thanhouser Release, January 12

A rich man is found dead in his library, with every indication that he has met with foul play. His cashbox, which was known to have been full of money, is lying empty beside him. The last person known to have been with him was his son, and the servants testified that the two had had a violent quarrel. The son is sought, and is found at a railway station. Brought back to the house he is searched and the stolen money is found in his overcoat pocket. He admits the quarrel, and that it was over money matters, but denies the crime and says he does not know how the money got into his pockets.

A strong case is made out against the prisoner when he goes on trial, and everyone imagines that a speedy verdict of guilty will be returned. When the jury take their first ballot, the vote stands eleven for conviction. The majority argue with the stubborn twelfth juror, but to no avail. He says he is sure the prisoner is innocent, but has no arguments to back up his belief.

Finally he bows to the will of the others, and the vote is unanimous. The foreman approaches the door to give the signal that will notify the court officer that a decision has been reached. His hand is raised, but the twelfth juror stays it. He calls the others back, and tells them he has a statement to make. This is his story:

The twelfth juror, in private life, is an underpaid expressman, steady and hard-working. His little daughter is very ill, and the doctor tells the heartbroken father and mother that her only chance of life is to go South. They haven't the money, and realize that their poverty means the death warrant of their loved one.

The expressman is sent to "a fine house" to get a trunk. While waiting in the hall, he sees the prisoner, after a quarrel with his father, run up the stairs. The old man, who is brandishing a cane and holding a cashbox, works himself into a frightful fit of rage. He is suddenly stricken and falls dead. The expressman goes to his assistance, but is attracted by the packet of bills that has fallen on the carpet. He realizes that this wealth means life for his little girl, and yielding to impulse, picks it up and places it in his pocket. He closes the door, and makes his escape undetected.

He finds his crime of no avail, however, for his little daughter proves to him that stolen money is accursed, and the expressman, yielding to her prayers, goes back to the house, intending to return the bills. He finds the front door open and slips the cash into the pocket of a coat on the hat rack, believing that it is the old man's.

When drawn for the jury he serves, hoping that he might be able to save the innocent man; but the circumstantial evidence was so strong that he could not win over even one of his associates, and he finally decided to confess all to them.

The jurors believe him, and return a verdict of not guilty. The Twelfth Juror again confesses his fault in open court, and a new investigation establishes the truth of what he had told. He escapes punishment, under the circumstances, and the little girl is sent South to regain her health through the kindly aid of the man whose life has been put in jeopardy because of the one crime of him who later was the Twelfth Juror.

THROUGH THE AGONY COLUMNS

Lux Release, January 5

Algy and Gertie had a quarrel and parted. Algy got lonely and so did Gertie. Algy sought a soul mate through the Agony Columns and so did Gertie. In consequence, Algy went to meet his unknown companion in sorrow in the park by appointment. So did Gertie. Algy found that he had been corresponding with Gertie. Gertie found that she had been coresponding with Algy. Algy made up his mind to make it up. So did Gertie. So they did and Cupid rejoiced. So did Gertie. On the some reel is

ARTISTIC EARTHENWARE IN THE MAKING

Industrial

From the very earliest days of his meandering around this planet, man has devoted much time and study to the manufacture of pottery. After centuries of hard work he has made himself some very fine articles, which are both useful and ornamental. On these grounds alone, a complete and comprehensive description of the manufacture of artistic earthenware in the celebrated factory at Nevres, in Central France, should prove of the highest value to the showman.

HIS MUSICAL SOUL

Solax Release, January 3

Is there anything funnier than a fat man in love? In "His Musical Soul" a fat man loves a slim little girl, who weighs about one hundred and ninety pounds less than he does.

The fat man has a rival in the shape of a handsome and gallant violinist. The fat man soon gets an inspiration. He decides that he could perhaps charm the sweet damsel with the entrancing (?) strains of a trombone. When he tries, he finds that the silver-throated instrument is not only vibrant and raucous, but a disturbed of peace and quiet.

His courtship is a rather inharmonious one. Indeed, so inharmonious that neighbors decide to interfere. The poor fat man gets the worst of it all—but he is finally rewarded for his efforts. He is the happy recipient of the hand of his sweetheart's spinster sister. Somebody had to play second fiddle!

This is another picture produced under the direction of Madame Alice Blaché. She has incorporated a good deal of interesting trick work which shows up superbly in the photography. This trombone is a magic instrument. Its tones have the effect of moving furniture, pictures and dishes—in fact, the trombone moves everything, even to tears of protestation.

OUR POOR RELATIONS

Solax Release, January 5

In Solax production of "Our Poor Relations" we have a story true to life in all of the essential details. The son of a poor widow leaves his mother and goes out into the "world" to "make his mark." The boy succeeds rapidly. Before long he marries into a family of wealth.

The boy in the meanwhile forgets all about the narrow straits in which he has left his mother. He also forgets that she needs money regularly with which to live. Only periodically does he send her a measly $5. To his new friends and his wife he poses as an orphan without friends or relations.

His mother suffers keenly her son's neglect. At last, when her son had neglected to send her a remittance for a good many months, the mother decides to go to the city and look him up. Worn out with privation and hunger, this poor widow reaches the city. Having no place to go, she wends her way to a house of God. Here she sinks into a faint, while the services are in progress.

A wealthy woman and her little daughter have compassion on the poor woman. Answering the pleading of her little girl and her own humane instincts, she orders that the widow be taken to her home.

The wealthy woman's husband turns out to be the widow's son. Fate brought together mother and son. The son, seeing his mother's condition, soon realizes how snobbish, how undutiful and how mean he has been. And while with bowed head and shamed face he asks her forgiveness, his wife and child clasp their new-found relation to their hearts. The mother forgives her erring son and takes him to her heaving breast.

TRAINING A HUSBAND

Majestic Release, January 7

Charles Bender committed the unpardonable offence. When his wife at the end of a wordy war, dismissed Bridget, their quarrelsome but excellent cook, Charles kicked, and to add insult to injury openly laughed at his little wife's boast that she could do the cooking very well herself. He at last reduced her to tears by openly scorning her best efforts in the way of his morning eggs and coffee.

He afterward took recourse in the century old complaint, "Why didn't you learn to cook like my mother?" whereupon his wife forsook tradition and told him that she would get his mother to come at once and do the cooking, whereat Charles laughed in glee and intimated that there was now a chance that he would once more eat.

Mr. Bender stormed into his office after his unsatisfactory breakfast to find his chief clerk and stenographer waiting to tell him the news of their engagement and impending marriage. More in sorrow than in wrath he warned the young man to beware of the wife that cannot cook and was met with the assurance that the lady's ability as a stenographer was far inferior to her ability in the culinary art.

In the meantime his wife was sobbing out her troubles to her mother-in-law, who promptly took cause against the offender and declared that she would prepare a luncheon for her son that would open his eyes and possibly shock his palate.

Mr. Bender is summoned home by the glad assurance that his mother is now in charge of his kitchen, and with vivid anticipation of a delightful lunch he repairs to the dining room, but at the first mouthful of an omelet, upon which his mother has done her worst, he throws up his hands in horror. Mother pretending indignation, assures him that he has lost all sense of taste, and that she will take his wife to the matinee, and that he can go ahead and prepare the dinner.

The women folk go out, and with sleeves rolled up, Charles attacks the kitchen. One hour later the once well-ordered place is a wreck. Charles faces defeat. An inspiration strikes him—he hurries to the 'phone and tells his stenographer to come at once to his residence, admonishing her to say nothing to anybody of her errand; so without satisfying the curiosity of her fiance, Mr. Bender's chief clerk, she goes to the house and is bribed by her employer to prepare the dinner before his wife and mother-in-law return.

She does so beautifully and when the women return Hubby sits them down to a most excellent meal and grins at them in triumph. He has dismissed the stenographer and the success of his little plot seems assured; the stenographer's fiance, suspicious and jealous, has followed her to the house, and still worse, the girl has returned to the kitchen for her umbrella and is caught by the mother and daughter when they go out to get the after-dinner coffee. Not knowing her, they think they have a thief on their hands, and it is up to her to tell the truth to explain her presence. She is then induced by Mother to stay in the house and tell Hubby that having cooked for him once, she has fallen a victim to his masculine charms and thereby afford an opportunity for his wife to give him a very bad fifteen minutes.

The scheme succeeds very well, but unfortunately the girl's fiance, peeking through the window, has not been told of the plot and when he sees his girl making violent love to his employer and later being upbraided by the seemingly indignant wife and mother-in-law, he breaks into the house with a mad desire to take his employer's life with any weapon handy.

The complications are finally straightened out and the once proud Charles reduced to his normal position of a humble and admiring husband.

THE TEMPTRESS

Great Northern Release, January 6

An out-of-work secretary, reduced to starvation, with his wife at death's door, sees an advertisement for a private secretary to Mr. Multon. He applies for and secures the position, mainly by the assistance of Mrs. Multon, who thinks she sees in him an easy victim to her wiles. Installed in his new position, Mrs. Multon takes advantage of the absence of her husband to practice the blandishments upon her unsuspecting prey. Time after time does this cunning Eve endeavor to make the new secretary bring dishonor upon his family, but without avail. At last, goaded to desperation by her charms having no effect, she employs cunning as an aid to deceit, and creates a scene, in the midst of which her husband rushes into the room and finds his wife in a dishevelled and agitated condition, which makes him only too ready to give credence to her story. The employee is sent about his business, and the woman, to make her revenge more complete, writes a letter which falls into the hands of the secretary's wife, giving the reason of his dismissal. The shock brings about the woman's death, and on the husband's return home, he vows vengeance. Armed with a revolver, he returns to his late employer's mansion, and there accuses the woman of her perfidy. Vixen that she is, she simply laughs in his face. But her idle jests and gibes have been overheard by her husband, who thereby discovers that it is she who has played him false, and the story closes with her ignominious dismissal from the house.

THE WIDOW

Comet Release, January 12

Col. Pepper and his chum, Col. Carson, Kentuckians, are in love with Mrs. Hasthecoin, a rich widow with two children. Col. Pepper pays her an afternoon call and she discovers that he has been gently imbibing. She leaves the room abruptly and tells her eldest daughter to hand the Colonel his hat and cane with the request that he never return. The following day he receives a note from the widow in which she says that whichever of the Colonels first stops drinking she will marry. Thereupon Col. Pepper shows the note to his chum, who at once sympathizes with him. Colonel Pepper eventually gives up the bottle, but Carson finds this impossible and continues to drink as before. Col. Pepper calls on the widow again and although he impresses her with his air of reform and temperance, he learns that she dotes on Carson. Pepper in a manly way reveals the fact to Carson and urges him to reform, too. Carson tries, but gives up the idea as a failure. There is only one way out of it now, and Pepper seeks it. He must leave the field clear to his rival. So he pretends suicide. He goes to the river, leaves his old coat and hat behind, also a note in which he says he has destroyed himself. Pepper goes out of town instead, and when the widow is convinced that he has done away with himself she finally marries his chum.

MR. WHOOPS, THE DETECTIVE

Comet Release, January 8

There is not seemingly a dull moment in this film, which is a series of surprises and situations from the outset. Visiting a fashionable summer resort are a Duke and Duchess. They take their "darling" with them and place their pet in charge of a maid. While on the beach the little one is kidnapped and the Duke and Duchess are almost distracted over their loss. They seek Sherlock Holmes and he tries his best to restore the pet, but without success. The unhappy Duke and Duchess are about to give up all hope when Mr. Holmes suggests calling Mr. Whoops, a well-known milliner detective, to take charge of the case. The latter commences operations at once and his peculiar ideas of unravelling the mystery forms the nucleus of plenty of comedy. Suffice it to say Mr. Whoops is successful, and when it is all over and the kidnappers are safe under lock and key it is discovered that the "darling" is nothing more than an ordinary Simian of the organ-grinder variety.

IN THE NORTHERN WOODS

Imp Release, January 11

Most of us doubt at times whether there is any truth in the Shakespearean dictum, "That there is some soul of goodness in things evil."

In this drama of Canadian logging life there is a half-breed who seems incapable of manifesting any goodness of heart even after the most vital kindnesses and benefactions are conferred upon him. His camp chum saves his life by actually stealing brandy for him; yet later on the half-breed fells his friend in a sawmill and places the body on the machine ready to be cut by the blade. The heroine arrives in time to stop the machine and save her lover.

Two years pass, the lovers are married and there is a child. The implacable half-breed invades the peaceful scene and in the husband's absence offers violence to the young wife.

The opportune arrival of the husband seals the half-breed's fate. "The boys" of the camp decide to hang him. The fatal rope is around his neck, when the young wife intercedes for him and the wretch's life is spared. He is told to go away, but he cannot even do that without turning upon one of the men, who promptly shoots him down.

This fine drama of logging life is splendidly acted by the famous Imp Company and some beautiful winter scenes supply the setting.

A WINNING MISS
Imp Release, January 8

A love story in which the course of true love is beset by many obstacles which are gotten over.

Edward Davis loves Pearl Barbour, the handsome daughter of an exacting father who has other plans for his only child. After a love scene Edward and Pearl go to the father for his blessing, but Edward is kicked out of the room and forbidden the house.

Edward is in despair, but Pearl, womanlike, is resourceful and sends him a note proposing an elopement. Edward is delighted with the idea and just then a wardrobe of large dimensions is delivered to his room. He is so absentminded that he takes no notice of the matter and proceeds to do the ladder act under Pearl's window. It all goes smoothly and Pearl is safely housed in Edward's apartment for the nonce.

Barbour secures the services of a detective and goes to look for his daughter. They arrive soon after Edward has written the minister to come to his apartments and perform the marriage ceremony. As Barbour and the detective arrive Pearl secretes herself in the wardrobe. Soon after the cart drivers appear and announce that the wardrobe was delivered by mistake and Pearl is carried out into an adjoining apartment. The minister arrives and when he learns the condition of affairs, he is frightened. The detective and Barbour are knocking at the door and Edward and the clergyman dive out of the window, alighting in a mortar box where they are plentifully smeared with the white substance. The door is opened and the bereft parent and the sleuth enter. They dive through the same window, alighting in the same mortar box whence they emerge with soiled clothing.

The friend, who has given Pearl refuge, then takes a hand in the game and the prospective groom and minister are directed to his apartment where the ceremony is hastily and effectually performed with a sorry-looking groom.

The father and the detective arrive just too late, but the old man, seeing the humor of the situation, relents and gives them the delayed blessing.

WITH THE TIDE
Powers Release, January 6

The tumultuous, yet silent old ocean is the custodian of countless mysteries that have baffled humanity for ages. What lost souls, what hidden tragedies in those abysmal depths abide we can only judge from the occasional evidence that the tide so rarely gives us. And it is said that the water claims its own, as ordained by Fate.

Yet, notwithstanding the terrible grip of old Neptune, here and there a man with a strong guiding star will cheat him, as did Peter Wall, whose parents had long since mourned him as dead. Urged on in erring ways by the irresponsible hallucinations of youth, he had betrayed his business trust, and his loving ones at home, forgiving him for their disgrace, had written him often to come back. But meanwhile the wanderlust had seized him and the great call of the water with it. And though those "that go down to the sea in ships" oft feel the grip of the watery grave, it is doubtful if any have the experience that befell Peter. The settling hulk of the wrecked vessel is washed by the heavy tide, forcing him higher and higher, until at last all that holds him to this world is the rope by which he is lashed to the topmast.

But Providence intervenes and the wanderer returns.

HOW SHE MARRIED
Imp Release, January 13

There was no doubt that Mary Scott was a plain, homely looking girl. Still she found a lover and on her wedding morning she was as pleased as a prospective bride could be.

Just before the ceremony, however, she receives a letter from her intended husband telling her he does not love her. He prefers beauty and poverty to ugliness and money. He loves her pretty sister. There is a hysterical scene and Mr. Scott, the disappointed bride's father, departs for his office in a very troubled state of mind, not knowing how to get Mary off his hands. But a solution of the problem is found amongst his own office force. He finds it necessary to discharge one of them, Bill Robinson. Before Bill vanishes a thought occurs to Mr. Scott. Would he be willing to marry his daughter? Bill is.

Off he goes to interview the young lady. He balks at her ugliness and, of course, prefers the pretty sister, whom he persuades to elope with him. She tells her ugly sister, Mary, and persuades the latter to take her place. Mary covers her head with a veil, so when Bill Robinson receives his precious charge from out of the window and carries her to the waiting automobile and speeds off to the clergyman to be married to her, he is under the impression he has the pretty sister for a wife.

Starting in hot pursuit, Mr. Scott reaches the clergyman's house just as the marriage is being performed. Bill is removing the veil from the bride's face, only to discover he has married the wrong girl.

Cumpson is at his best and funniest in this amusing comedy of cross purposes. On the same reel is

COTTON INDUSTRY

An interesting picture depicting cotton growing in the South.

First, the negroes, hundreds of them, are seen in the fields, gathering the fleecy staple and putting it in large bags. When these are filled the wagons are loaded with the sacks and hauled to the gins. After ginning the bales are taken to the cities to be sold.

Often in front of stores there are frequently fifty or more wagons, surrounded by cotton buyers, who are sampling the cotton and paying for same according to grade.

When the sale is made, the bales are hauled to the wharf and taken on board vessels, where they are shipped to the manufacturing markets both North and South.

This picture, we are sure, will please all persons, especially those not familiar with the cotton growing industry.

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AN AVIATOR'S SUCCESS
Champion Release, January 8, 1912

Gerald Griffen is a young inventor, and the triumph of his genius is an aeroplane. With the perfected model, he calls on a broker, Robert Gemp, to back him. Gemp flatly refuses to assist him in his enterprise. With saddened hopes, the young man leaves his office. He now bethinks himself of the banker, Scott. "Great Scott," exclaimed Gerald, "why didn't I think of him at first?" Into the banker's house he comes with his precious model, and presents himself before the family.

They all cluster about the young man with his model. Once more his aspirations are squashed, for the banker is of the broker's turn of mind, for, as he expresses it, the earth is a good enough place for him. But hold on! The pretty daughter has become interested, not only in the machine but in the inventor also. Of course she has her way and in short order our budding genius goes forth with a check of substantial figures in his grasp, and a young girl's affection in his bosom.

Shortly afterwards, Robert Gemp pays a visit to his friend Scott, but the real motive of his call is Scott's daughter. Now, Robert Gemp being a handsome fellow, well set up, and possessing plenty of the world's goods, was not to be "sneezed at," nor up to this moment had Miss Scott attempted to do so. But the coming of Gerald Griffen changed her attitude towards her quondam sweetheart, Gemp.

The climax to all this came on the aviation field. Miss Scott was as daring as she was pretty, and this was the cause of Gemp's undoing. Young Gerald had undertaken to initiate her into the mysteries of the air machine, much to Gemp's annoyance, and when she was about to accept an invitation to fly with the handsome youth, he put in his veto with much vehemence. This was too much for the spirited girl, and she broke with him then and there. The spirit of fear he manifested on her account was in keeping with the cowardice he showed in refusing to help the young aeronaut; all this she duly learned.

Gerald now repeated his request and was accepted in a double sense by Miss Scott, who now entered the aeroplane, and they soared aloft, their hearts throbbing in unison to the tune of throbbing motor of their flying machine.

LOVE THAT NEVER FAILS

Champion Release, January 10, 1912

Paul Burns lives with his wife and five-year-old baby girl in a snug little cottage up among the hills of the Northwest. Paul, who is a hunter and trapper, is passionately fond of his little girl Ruth; his love for his wife is also ideal. Into this happy home comes a human serpent —a boa constrictor of the human species. The woman is charmed by his basilisk eyes, and yielding to the temptation she suffers herself to be led off; feeling in the glow of his slimy encircling coils a false passion that is to compensate for the loss of husband and little baby girl.

This monster who comes into the paradise of the poor trapper is a foreman on a ranch of old Denizot; his name is Pollard. A number of his cohorts accompany him on the fateful morning he carries off the wife of Burns. Just previous to his doing so, the husband had kissed his spouse good-bye, and putting his little Ruth on his back, had sallied forth with his gun to bring down a bird or bag a hare for the midday repast.

Having proceeded on his journey quite a ways, Pollard bethought himself of an act worthy of his type, and despatched one of the cowboys with a hastily scribbled message to be tacked on the home he had just destroyed. When Burns and the child returned there was no wife's voice to greet him. He could not understand it, and while puzzling it over, a rude knock came to the door. It was the cowboy who had pinned the fatal note and then rode swiftly away. When Burns went out on the porch no one was there. He espied the note, and when he read it his heart almost burst. He grabbed the baby and rushed within.

Through sheer exhaustion from worriment, Burns fell asleep. When he awoke with a start his little Ruth had gone—she had wandered out into the woods, calling and searching for her mother. In a mad frenzy her distracted father dashed after her, calling to her loudly as he followed her tracks. But long before, the child had fallen over a high rock. Then Providence intervened. Down at the ranch, when Pollard and his crew arrived, a little baby ran forth to greet the wretch. The guilty mother then realized her own loss, the enormity of her sacrifice. In an instant she broke the fetters of her unholy alliance, and, defying interference, hugged the child to her and retraced her journey towards home.

Long after, she sank from hunger and weakness upon the same rock over which her child had fallen. And here the distracted husband found her, and dashed her headlong overthe ledge. Fortunately, what saved her baby and now saved her was a big snowdrift, into which she fell. Hours later, when she dragged herself homeward, the husband was amazed to see wife and child. The smiling countenance of his little Ruth reflected its purity in their hearts, and wife and husband became reconciled.

THE PARTING OF THE WAYS

Rex Release, January 5, 1912

Love has times without number been a blessing and a balm, but very, very often it has gone to the other extreme and been a curse and a ban. Love is sacred, the poets say, but the ties of the Church and the duties of its sons and daughters are alike sacred, and more, irrevocable. The laws of love and the laws of the Church are immutable, and when both clash there is torture and travail for the human hearts that are the battleground.

John Finley meets sweet Mary Sparks at the Little Church Around the Corner, and on their way home the spark enters their hearts and the gift of a great love becomes theirs. John is backward in the telling of his affection, and Mary waits, eagerly, yearningly, for the honeyed words. He who dares to love should have the courage to speak of it, yet many have been the heartaches because of a lingering tongue. At last he writes her, deciding to go West if her reply is not favorable. The woman, in the ecstasy of the attainment of her desire, pens a hasty note, asking him to call at eight for his answer. She assigns her small brother to deliver the note.

But small brothers are not very responsible messengers. On his way to John's home he meets a little acquaintance, who is bound for the pond with a little boat. An invitation is extended, the errand and the purpose are forgotten. Like ships that sail for sunny isles but never reach the shore, the letter is never delivered.

John enters the Church, seeking to find there the balm and peace his spirit craved.

Eight o'clock came and went, but John did not come. The woman, not realizing, not understanding, and misunderstanding, is broken-hearted. Broken-hearted, she loses interest in life. Broken-hearted, she enters the Church as a nun.

Time, the dispeller of all doubts, the interpreter of all misconceived situations, takes its course. And years speed.

One day Mary, in going over some clothes contributed for the poor, comes across her little brother's jacket. She finds the letter—Satan visiting one of God's women!

And then they meet. They look upon each other and into each other's eyes, and there they read the answer. She shows him the letter. They are tempted; Church, Duty, God, Life and Death and all things of the world, and beyond, are forgot—it is the conflict of hearts and the strife of souls! They are just about to . . . when the Angelus rings, and they stop and remember!

He turns his steps about, and re-enters the monastery. She joins the passing line of nuns, and re-enters the convent!

GOSSIP

Majestic Release, January 12, 1912

John Davis, a prominent young attorney, has pleaded his most important case, and a favorable decision has been handed down by "Her Honor," the presiding judge. The decision is, to wit: That on and after a certain date in the immediate future, he is to have and to hold for a period ending only in death her charming daughter, Dorothy. In fact, "Her Honor" goes farther in her kindness and gives a reception to her most intimate friends to make public the said decision.

Loudest in their congratulations and best wishes are Mr. Wm. Smith, a well-known bachelor clubman, and Mr. and Mrs. Jones. The day after the reception John Davis goes to his office and finds himself in a poor mood to dig into musty law books over abstruse decisions. His stenographer, a very pretty girl, by the way, is bewildered by the change from his usual crisp, businesslike attitude. The day finally ends, however, and she leaves the office. On the way to her mother's home she slips on an icy pavement and wrenches her ankle severely. John Davis, speeding in his auto to his fiancée's house, passes her—naturally he goes to her assistance, puts her in his car and takes her to her mother's home, and half carries the poor girl, almost fainting with pain, into the house.

Mr. Wm. Smith, taking a before-dinner walk, is an amazed and uncomprehending observer of the little incident. He shakes his head sadly over what he thinks to be an evidence of the frailty of his young friend John, and makes his way to the club. He is joined there by a crony, Jones, who has run into the club for a smoke before joining Mrs. Jones at home in dinner. John Davis comes into the club hurriedly, only stopping to exchange a word with his friends and dashes out.

Jones turns to Smith and exclaims, "Lucky young dog—charming girl, Dorothy." Smith sighs heavily, and unable to restrain his feelings, tells Jones what he has seen only a short time before. Jones is horrified and indignant, and declares warmly that Davis is a young scoundrel. Upon Jones arriving home, his wife shows him the newspaper report of the reception the night before, given by Mrs. Charles Sterling, to announce her daughter's engagement, and Jones confides to his wife the story he has heard at the club. Unfortunately for the young couple's happiness, each party who repeats the story uses their imaginative powers upon the same, and whereas Smith has merely told Jones that he had seen Dorothy's fiancé taking a merry auto ride with a very beautiful girl and then leave the car with his arm around the said young lady in a very loving manner, Jones describes how the merry ride ended at the exterior of a well-known road house, and the couple entered therein bent upon a joyous time.

Mrs. Jones, a woman of a strong sense of duty, feels there is but one thing for her to do—she must tell the story to Dorothy and her mother, and despite her husband's protestations, she departs, a messenger of high and evil tidings. Dorothy goes wild with grief when Mrs. Jones tells her that it is the talk of the clubs of the city how, this very afternoon, John has been riding gaily about the city, shamelessly exhibiting his passion for a beautiful young girl, dressed in the most gorgeous fashion. She tells

how the couple entered a splendid café of "certain reputation," how they dined together in a private room, and of the splendid and costly presents that John showered upon the "brazen creature." Her imagination finally giving out, she leaves, happy in the consciousness of a duty well done. Dorothy, of course, promptly breaks her engagement with John, and will not even deign to give him an explanation. She storms into his office, throws her engagement ring upon his desk and almost hysterical from grief starts to leave; John catches her at the door and fairly forces her to explain, and she tells him of what has been related to her by Mrs. Jones. She will not listen to his protestations of innocence and leaves him.

John's legal training comes to his rescue. He proceeds at once to gather in all the parties to the crime. He goes to the home of Mr. and Mrs. Jones, and despite the resistance hauls them into his car. Mrs. Jones blames Jones and Jones blames Smith. John grimly says, "We will now get Smith," and takes the couple to the club, where Smith is grabbed from his comfortable chair by the energetic John and thrown into the automobile with the other criminals. Dorothy is also gathered in and John deposits the entire party in the home of his stenographer. There sits "the brazen creature," her foot and ankle wrapped in bandages and attended by a very sweet old lady, her mother.

The facts are made clear to Dorothy, and she turns, repentant, to her young attorney. The three gossips look at each other uncomfortably and seek to shift the blame upon the other and finally make peace with the young couple. Dorothy restrains John from assisting the men in the case out of the room in a manner more vigorous than polite and tells him that she wants to go to his office at once. She gives no explanation, but once in the office starts to hunt high and low for the little ring which is so precious a thing to them. It is finally discovered resting peacefully at the bottom of the inkwell, and the young couple, all doubts removed, move upon the presiding judge for an earlier date to be set for the contract announced in "Her Honor's" recent decision.

WHEN HUBBY WENT TO COLLEGE

Powers Release, January 9

Just because a fellow looks like a henpecked old codger to-day gives no reason to blieve that he was always thus. In your mind's eye you can see this same old gink fifteen years ago, a handsome dashing college boy full of all the thousand and one little tricks that make the college boy what he is.

But hubby, in this case, is a patient, suffering old chap until he takes a notion to assert his independence. Then he does it with a vengeance. He calls in all the ingenuity and tomfoolery of happier days, completely turning the tables on her majesty. In fact, so far does he carry matters that when she changes her plans in order to catch him unawares (as she hopes) at a frolic, he manœuvres so cleverly that he soon has the keen satisfaction of seeing his wife intoxicated, and of course he plays the outraged husband to a "T," although he fixed the whole thing up himself. But he bombastically pardons her for her erring ways and in future it is his privilege to smoke, and even take a drink under the very roof where it was heretofore forbidden. And wifey must not say a word.

TOURING VENICE

This picture takes us through sleepy, dreamy Venice, the city of romance and poetry and flower and song. It is a delightful trip, first on a train and then on a gondola with the fine palaces of ancient Venice and the picturesque peasants' homes continually in view.

MR. J. C. HEMMENT AND AEROPLANE CINEMATOGRAPHY

(*Continued from page* 39)

the Burgess hydro-aeroplane is a weight carrier of no mean proportion, as the combined weight of the camera magazine and its attachments were about sixty pounds; this added to my two hundred pounds avoirdupois makes a tidy lump to go sailing through the air.

In the second place the device which I have used for the working of the motion picture camera is entirely new and dependable. The absence of complicated mechanical appliances, the ease of adjustment in angle of vision desired, the regularity of exposure with the minimum of vibration, places this never-failing truthful eye of photography on a pinnacle never before attained.

Last, but not least, the wonderful advantages to be gained by the war department in locating the enemy's position or the beneficial aid to those whose duty it is to typograph a new and unknown country, in fact, it will be in a very short time just as effective, if not more so, than our big guns of destruction and mercifully more human, making the combination of the camera and aeroplane a faithful servant, yet a terror which ancient Greece never thought about, and which modern civilization will soon behold.

JOHN C. HEMMENT.

A COMMUNICATION FROM GEORGE KLEINE

Chicago, December 26, 1911.

Moving Picture News,
30 West 13th Street,
New York City, N. Y.

Gentlemen:

I find on my return from Europe an unusual degree of interest among moving picture exhibitors and others concerned as to the changes that will be made in our releases, due largely to the various rumors that have been current recently, and I beg to submit the following facts for publication:

Our contract with the Gaumont Company having expired, we shall issue our last Gaumont release on Tuesday, January 15, 1912. All films of this make which have been or will be issued under our license from the Motion Picture Patents Company will remain licensed, and can be shown in any licensed house. The Gaumont Company's films released after January 16, 1912, will not be covered by the Patents Company license.

Beginning January 20, 1912, we shall release two (2) Cines reels weekly, made by the Cines Company, upon our regular release days, Tuesday and Saturday of each week.

We shall continue to release one (1) Urban-Eclipse reel upon Wednesday of each week, as heretofore.

The Cines Company has never been affiliated with organized independent manufacturers.

Before making a final contract with the Cines Company, I looked carefully into the merits of its product with special reference to suitability for the American market, and concluded that no other maker not then licensed by the Patents Company showed such high efficiency, both as to the physical plant and also in the organization of its staff. The Cines organization, as a whole, is most advanced, progressive and complete.

The output of the Cines Company averages five (5) reels weekly, from which we will select our two (2) weekly releases. Of the many advance productions that I saw in Rome, fully 90 per cent were subjects certain to please American audiences.

Our first Cines release will be made January 20, 1912, subject "Brutus," the film being an adaptation from Shakespeare's "Julius Cæsar." It includes the death of Cæsar, Mary Anthony's speech, the flight of Brutus and his fellow conspirators from Rome, the appearance of Cæsar's ghost to Brutus, the Battle of Philippi, and the death of Brutus.

I am particularly pleased with many of the Cines comedies, five hundred to six hundred feet in length. They are of a refined character, without vulgarity, and show genuine humor, such as is appreciated by American audiences.

There are a number of films which were especially made for the American market, and arrangements have been perfected by which there will be a continual output of subjects which will not only embody ideas that are attractive to our people, but which will be staged with all the magnificence, the striking light effects, and the perfect photography of the best European studios.

We have the exclusive rights to Cines films for Canada, the United States, the Philippines, Alaska, and all other territorial possessions of the United States.

Very truly yors,

GEORGE KLEINE.

That Imp Scenario Contest ends on Jan. First

If the postmark on your envelope shows that your manuscript was mailed *before noon on January first* (no matter where you mail it from) it will be entered in the Imp's great contest and stand an equal chance with all others to win one of the big prizes. No manuscripts mailed after that time will be considered, as far as this contest is concerned, though of course we will offer you the highest market price if they are what we want, at any and all times.

Now hurry and win a big prize

First Prize	$100.00
Second Prize	75.00
Third Prize	60.00
Fourth Prize	50.00

Address all prize contest scenario manuscripts to "Carl Laemmle, Personal," in care of the

INDEPENDENT MOVING PICTURES CO.
102 West 101st Street, New York.

That Third Imp is King Of All!

Swamped, buried, smothered under an avalanche of congratulatory letters and telegrams! That's the condition we've been in ever since our first "Saturday Split Imp" made its public appearance. Just for instance:—"Congratulations upon the success you are making with your third reel. It's a jim-dandy and the best comedy we have ever shown in our house." So says F. T. Lynch, of Ottumwa, Iowa. There are now only two things as good as the Saturday Imp: One is the Monday Imp. The other is the Thursday Imp. Get them all—yes, even if you have to pay more! They're worth it!

"A WINNING MISS"

With King Baggott in a new sort of role. A love-comedy of the kind you have been clamoring for. Rehearsed MONDAY, Jan. 8th. Copyright, 1911.

"IN THE NORTHERN WOODS"

A thriller with something doing in every foot. A story of Canadian logging life. Released THURSDAY, Jan. 11th. Copyright, 1912.

"COTTON INDUSTRY"

One of the best industrials ever produced. Scenes secured near Charleston, S. C. Released SATURDAY, Jan. 13th. Copyright, 1912. On the same reel you will get a typical Imp comedy entitled,

"HOW SHE MARRIED"

in which Mr. Cumpson (you used to know him as "Bumptious") gives you some of the best laughs you ever had in all your born days.

INDEPENDENT MOVING PICTURES COMPANY
102 W. 101st St., New York. Carl Laemmle, Pres.

Picture postcards of King Baggott are splendid souvenirs. Try 'em! Photos of IMP performers for sale separately or in magnificent lobby frame. Write for particulars today.

WYNARD SENIOR

Mr. Wynard Is on the Jump for Pictures and on His Rambles This is What He Said of Them.

My first venture was a picture of the Hudson River from beginning to end. I found two feet of snow at the head of the river, around the chain of lakes and Indian Lake district. On my way back I stopped at Glens Falls, which I found to be a very interesting and thriving little city, and made a very interesting picture of the paper industry of one of the independent mills. Then going to Plattsburg, I got some educational and scenic pictures. My next stopping place was Au Sable Chasm, which, I found, is one of the most interesting and historical places in the state. It is very dangerous taking pictures at this place, as one must climb down 100 to 180 feet to get to the rocks below.

Then I went to Keysville, Watertown and Oswego, which are great thriving business centres. The bridge at Watertown Falls is one mass of ice during the winter months. A number of theaters in this district have much trouble in securing films.

Baltimore, Md.—Joseph Brodie will erect a moving picture theatre at 1118 Light Street at a cost of $20,000.

Palestine, Tex.—Sims Golley will erect a new theatre.

Morgantown, W. Va.—Hippodrome Theatre Co., capital $5,000. William A. Ream, Stabley L. Nelson and others.

Cedartown, Ga.—Elite Thatre, owned by T. F. Thompson, destroyed by fire at a loss of $1,000.

Muskogee, Okla.—J. W. Houck and others will erect a new moving picture theatre at South 3d Street and Times Alley.

Data from Manufacturers' List of Releases

MEMBERS OF SALES CO.

AMBROSIO

Feet

Dec. 6—Jorio's Daughter .....
Dec. 13—The Marquis of Lantenac.....
Dec. 9—Tweedledum in High Life.....
Dec. 9—The Accusing Dog .....
Dec. 20—Tweedledum Marries an American Girl .....
Dec. 20—The War in Tripoli .....
Dec. 27—Tweedledum Loves a Singer.....
Dec. 27—Tiny Tom's Exploits.....

AMERICAN

Dec. 7—The Smoke of the Forty-Five (Dr.).1000
Dec. 11—The Man Hunt (Dr.).....1000
Dec. 14—Santa Catalina, Magic Isle of the Pacific (Scenic and Educational).1000
Dec. 18—The Last Notch (Dr.).....1000
Dec. 21—The Gold Lost.....1000
Dec. 25—The Duel of Candles.....1000
Dec. 28—Bonita of El Cajon.....1000
Jan. 1—A Midwinter Trip to Los Angeles..1000
Jan. 1—The Misadventures of a Claim Agent (Com. Dr.) 1000
Jan. 8—The Winning of La Mesa.....1000
Jan. 11—The Locket (Dr.).....1000
Jan. 15—The Relentless Law (Dr.).....1000

BISON

Dec. 1—An Easterner's Peril.....
Dec. 5—The Empty Tepee.....
Dec. 8—A Range Romance.....
Dec. 12—Bar Z's New Cook.....
Dec. 15—The Foreman's Courage .....
Dec. 19—Cowgirls' Pranks .....
Dec. 22—An Indian Martyr.....
Dec. 26—The Run on the Bank.....
Dec. 29—Getting His Man.....

CHAMPION

Dec. 11—A Traitor on the Staff..... 950
Dec. 13—The Saving of Dan..... 950
Dec. 18—The Coward's Flute..... 950
Dec. 20—By the Decree of Fate..... 950
Dec. 25—Bonnie of the Hills..... 950
Dec. 27—The Doctor's Close Call..... 950
Jan. 1—The Blood of the Poor (Dr.)..... 950
Jan. 3—The Kid of Roaring Camp (Dr.)... 950

COMET

Dec. 8—The Dead Canary (Dr.).....1000
Dec. 11—The Ups and Downs of Rafferty (Com.) .....
Dec. 15—Just in Time for Dinner (Dr.)...
Dec. 18—A Game of Bridge (Dr.).....1000
Dec. 22—The Man with the Camera (Dr.).. 985
Dec. 25—The Tie that Binds (Com.).....1000
Dec. 29—The Crude Miss Prude (Com.)....1000
Jan. 1—Simple Lives (Dr.).....
Jan. 5—Temperaments (Dr.) .....

ECLAIR

Dec. 7—There Fell a Flower (Com.)..... 660
Dec. 7—Manners and Traditions of Piemont (Edu.) 660
Dec. 12—The Musician's Daughter.....
Dec. 14—Her One Day's Dream.....
Dec. 19—A Tragic Joke (Dr.).....
Dec. 21—A Heart Bowed Down.....
Dec. 26—The Wrong Bottle.....
Dec. 28—A Silent Call .....
Dec. 28—Little Willie's Cure for Uncle (Com.) .....
Jan. 2—Divorcons (Com.) .....
Jan. 4—Old Papers, Old Souvenirs.....
Jan. 4—Charley's Holiday (Com.).....
Jan. 9—The Doctor's Duty.....
Jan. 11—The Inventor .....
Jan. 18—Lady Mary's Love Adventures (Dr.) .....

GREAT NORTHERN

Feet

Nov. 18—High Scotland (Scenic).....
Nov. 25—The Theft of Mona Lisa (Com.)..
Dec. 2—The Penalty of Her Ambition (Dr.)
Dec. 9—Buttons and Hooks (Com.).....
Dec. 9—Winter in Switzerland (Scenic)...
Dec. 16—His First Monocle (Com.).....
Dec. 16—Greece .....
Dec. 23—The Twins (Com.).....
Dec. 23—From Ostersund to Storlien.....
Dec. 30—A Realistic Make-Up.....
Dec. 30—Sea and Landscape, Denmark.....

IMP

Dec. 9—Her Birthday (Com. Dr.)..... 750
Dec. 9—Columbia Interscholastic Chase.... 350
Dec. 11—Why the Check was Good (Dr.)...1000
Dec. 14—The Little Stocking (Dr.).....1000
Dec. 16—Billy's Seance .....
Dec. 16—The Bungalow Burglars .....
Dec. 18—The Girl and the Half-Back.....
Dec. 21—The Professor .....
Dec. 23—A Pair of Gloves..... 600
Dec. 23—Niagara Falls Celebration..... 400
Dec. 25—On the Stroke of Three.....1000
Dec. 28—The Portrait 1000
Dec. 30—Broke 600
Dec. 30—A Lesson to Husbands..... 400
Jan. 1—His New Wife 1000
Jan. 4—The Trinity 700
Jan. 6—Flying the Game..... 600
Jan. 6—Back to His Old Town..... 400
Jan. 8—The Winning Miss.....1000
Jan. 11—In the Northern Woods.....1000
Jan. 13—How She Married..... 600
Jan. 13—Cotton Industry 400

ITALA

Nov. 18—Foolshead, a Professor of Innocence
Nov. 18—The Life of Bees.....
Nov. 25—The Tailor Wants His Pay.....
Nov. 25—The King of Noose Throwers.....
Dec. 2—Severed from the World.....
Dec. 16—An Up-to-Date Doctor.....
Dec. 23—Foolshead's Christmas .....

LUX

By Prieur.

Dec. 1—The Making of an Aeroplane (Ind.)
Dec. 8—The Man in the Auto (Dr.)..... 650
Dec. 8—The Adventures of an Amateur Hypnotist (Com.) 350
Dec. 15—Bill and His Chum Tire of Married Life (Com.) 521
Dec. 15—Mistaken for the Culprit (Dr.).... 459
Dec. 22—A Japanese Love Story (Dr.)..... 977
Dec. 29—Making Pianos (Ind.)..... 344
Dec. 29—Caught by Cinematography (Dr.).. 636

MAJESTIC

Dec. 17—Little Red Riding Hood.....
Dec. 24—The Actress .....
Dec. 31—The Caddy's Dream (Com.)..... 400
Dec. 31—Will You Marry Me (Com.)..... 600
Jan. 7—Training a Husband (Com.).....
Jan. 12—Gossip (Com.) .....

NESTOR FILM COMPANY

Dec. 6—Struck Gold (Dr.).....
Dec. 9—Desperate Desmond Abducts Rosamond (Com. Dr.).....
Dec. 11—Only an Iceman (Com.).....
Dec. 13—The Law of the Range (Dr.).....
Dec. 16—In the Early Days (Dr.).....
Dec. 16—Mutt and Jeff Make the Feathers Fly .....
Dec. 18—The Love Chase (Com.).....
Dec. 27—A Western Girl's Love (Dr.).....
Dec. 30—Mutt and Jeff Break Into Society (Com.) .....
Dec. 30—Their Afternoon Off (Com.).....
Jan. 1—An Unlucky Present (Com.).....1000
Jan. 3—The Tenderfoot's Sacrifice (Dr.)...
Jan. 6—Desperate Desmond Fails (Com.)..

POWERS' PICTURE PLAYS

Dec. 5—The Little Thief (Com. Dr.).....
Dec. 5—The Secret Order of Horns (Com.)
Dec. 9—Two Men and Girl (Dr.).....
Dec. 12—The Little Chaperone (Com.).....
Dec. 12—Views of Genoa, Italy (Scenic)...
Dec. 16—When Heart Wires Cross (Com. Dr.) .....
Dec. 19—Cupid's Big Sister (Com. Dr.).....
Dec. 19—Touring Brussels (Scenic).....
Dec. 23—Hearts of Italy (Dr.).....
Dec. 26—The Sign of the Helmet (Com.)..
Dec. 26—Where Steel Meets Cloud (Ind.)...
Dec. 30—A Mail Bag Romance (Dr.).....
Jan. 2—Life's Supreme Treasure (Dr.)...
Jan. 6—With the Tide (Dr.).....

RELIANCE

Dec. 2—The Poison Cup.....
Dec. 6—The Turn of the Wheel.....
Dec. 9—The Turnstile .....
Dec. 13—Love and Charity.....
Dec. 16—The Playwright .....
Dec. 16—Just Smile .....
Dec. 23—The Doctor's Dilemma.....
Dec. 23—A Pair of Shoes.....
Dec. 30—The Birth-Mark .....
Jan. 3—Resignation .....
Jan. 6—The Two Old Men.....

REPUBLIC

Dec. 23—Before Yorktown (Part I) .....
Dec. 24—Before Yorktown (Part II) .....
Dec. 30—The Pride of Lexington.....
Jan. 13 & 14—Life of Daniel Boone.....
Jan. 20—Retribution .....
Jan. 21—A Martial Mirage.....

REX

Nov. 30—The Strangers .....
Dec. 7—The Measure of a Man (Dr.).....
Dec. 14—Logging Industry in the Northwest
Dec. 21—The Martyr .....
Dec. 28—The Unwelcome Santa Claus (Com.)

SOLAX COMPANY

Dec. 6—The Paper Making Industry (Ind.)
Dec. 8—The Little Shoe (Dr.).....
Dec. 13—Fickle Bridget (Com.).....
Dec. 15—The Little Kiddie Mine (Dr.).....
Dec. 20—Love, Whiskers and Letters.....
Dec. 22—The Violin Makers of Nuremberg.
Dec. 24—Christmas Presents .....
Dec. 27—When Marian Was Little.....
Dec. 29—The Divided Ring.....
Dec. 31—Christmas Presents .....
Jan. 3—His Musical Soul (Com.).....
Jan. 5—Our Poor Relations (Dr.).....

THANHOUSER COMPANY.

Dec. 12—The Lady from the Sea.....
Dec. 15—Deacon Debbs (Com.) .....
Dec. 19—The Tomboy .....
Dec. 22—Cinderella .....
Dec. 26—She (Part I).....
Dec. 29—The Expert's Report.....
Jan. 2—She (Part II).....
Jan. 2—The Passing .....
Jan. 5—A Columbus Day Conspiracy.....
Jan. 9—Just a Bad Kid (Com.).....1000
Jan. 12—The Twelfth Juror (Dr.).....1000

FEATURE AND EDUCATIONAL

Nov. 20—Love and Aviation (Dr.).....
Nov. 20—Zigomar (Dr.) .....

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Editor-Proprietor: Prof. GUALTIERO I. FABBRI,
la, Via Cumiana, 31 (Barriera di S Paolo) (Italy)
"La Cinematografia Italiana" is the official organ of the Universal Exhibition of 1911 at Turin.

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BIOGRAPH

		Feet
Dec.	7—The Failure (Dr.)	
Dec.	11—Saved from Himself (Dr.)	999
Dec.	14—Taking His Medicine (Com.)	673
Dec.	14—Her Pet (Com.)	323
Dec.	18—As in a Looking Glass (Dr.)	
Dec.	21—A Terrible Discovery (Dr.)	
Dec.	25—Caught with the Goods (Com.)	
Dec.	25—A Mix-Up in Rain Coats (Com.)	
Dec.	28—The Voice of the Child (Dr.)	
Jan.	1—The Baby and the Stork (Dr.)	
Jan.	4—Who Got the Reward (Com.)	
Jan.	4—The Joke on the Joker (Com.)	

EDISON

Dec.	15—Brocton Fair and Horse Show	990
Dec.	16—Stage-Struck Lizzie (Com.)	650
Dec.	16—A Trip from Colorado Springs to Cripple Creek	350
Dec.	19—Santa Claus and the Cluhman (Dr.)	1000
Dec.	20—The Sign of the Three Lahels (Com.)	1000
Dec.	22—How Sir Andrew Lost His Vote (Com.)	1000
Dec.	23—Pat Clancy's Adventure (Com.)	1000
Dec.	26—Papa's Sweetheart (Dr.)	625
Dec.	26—Modern Weapons for Fighting Fire, New York City	375
Dec.	27—The Stuff that Dreams are Made of (Com.)	1000
Dec.	29—A Romance of the Cliff Dwellers (Dr.)	1000
Dec.	30—Uncle Hiram's List (Com.)	1000
Jan.	2—Eleanore Cuyler (Dr.)	1000
Jan.	3—The Two Flats (Com.)	995
Jan.	5—Freezing Auntie (Com.)	660
Jan.	5—Codfish Industry, Newfoundland	340
Jan.	6—Please Remit (Com.)	995
Jan.	9—Thirty Days at Hard Lahor (Com.)	1000
Jan.	10—Max and Maurice (Com.)	1000
Jan.	12—Lead, Kindly Light (Dr.)	1000
Jan.	13—A Question of Seconds (Dr.)	775
Jan.	16—Jack and the Beanstalk	1000
Jan.	17—St. Johns, Newfoundland, and Its Surroundings	225

ESSANAY FILM CO.

Dec.	2—The Mountain Law (Dr.)	1000
Dec.	5—The Madman (Dr.)	1000
Dec.	7—The Long Strike (Dr.)	1000
Dec.	8—Getting Even with Emily (Com.)	
Dec.	8—Stray Bullets (Com.)	1000
Dec.	9—A Frontier Doctor (W. Dr.)	1000
Dec.	12—The First Man (Com.)	1000
Dec.	14—The Hack and Schmidt Bout (Com.)	
Dec.	14—A Polished Burglar (Com.)	1000
Dec.	15—A Goodfellow's Christmas Eve (Dr.)	1000
Dec.	16—The Cowhoy Coward (Dr.)	1000
Dec.	19—The Three Bears (Juvenile)	1000
Dec.	21—Winning an Heiress (Com. Dr.)	300
Dec.	21—The Foiling of Red Dugan (Dr.)	700
Dec.	22—The Millionaire Barber (Com.)	1000
Dec.	23—Broncho Billy's Christmas Dinner (Dr.)	1000
Dec.	26—A Story of the West (Dr.)	1000
Dec.	28—For Memory's Sake (Dr.)	1000
Dec.	29—A Bird in the Hand (Com.)	1000
Dec.	30—Broncho Billy's Adventure (W. Dr.)	1000
Jan.	2—The Mail-Order Wife (Dr.)	1000
Jan.	4—The Valley of Regrets (Dr.)	1000
Jan.	5—For the Love of Mike (Com.)	1000
Jan.	6—A Child of the West (Dr.)	1000

GAUMONT
G. Kleine

Dec.	2—The Promoter (Dr.)	1140
Dec.	5—Jimmie Tricks the Landlady (Com.)	475
Dec.	5—The Challenge (Dr.)	525
Dec.	9—Camoens, the Portuguese Shakespeare (Dr.)	610
Dec.	9—Important Scenes in Paris, France (Travel)	320
Dec.	12—Heroism (Dr.)	610
Dec.	12—Arahian Customs (Ind.)	366
Dec.	16—A Queen's Treachery (Dr.)	1000
Dec.	19—Through the Enemy's Lines (Dr.)	985
Dec.	23—The Maid of Argos (Dr.)	980
Dec.	26—From Pity to Love (Dr.)	826
Dec.	26—Scenes Off the Coast of North Africa (Travel)	124
Dec.	30—Curing a Reckless Student (Dr.)	1010
Jan.	2—A Royal Romance (Dr.)	975
Jan.	6—Evils of Impure Literature (Dr.)	1035
Jan.	9—The Winged Messenger	800
Jan.	9—Gorges of the Verdon River	200
Jan.	13—The God of Wine Gets Stung (Com.)	806
Jan.	13—The Ardennes Forests, France (Travel)	194
Jan.	16—Uncle Ned's Diplomacy (Com.)	956

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Dec.	8—Too Much Realism (Com.)	1000
Dec.	11—Molly Pitcher (Hist. Dr.)	1000
Dec.	13—Norma from Norway (Dr.)	1000
Dec.	15—Bill's Flute (W. Dr.)	1000
Dec.	18—He Who Laughs Last (Com.)	1000
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Dec.	27—The Higher Toll (Dr.)	1000
Dec.	29—The Maid's Double (Dr.)	1000
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Jan.	3—The Cowhoy Artist's Jonah Day (Com.)	1000
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Dec.	18—Love Decides (Dr.)	1000
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Dec.	15—In the Grip of Alcohol (Dr.)	
Dec.	16—A Mother's Remorse (Dr.)	
Dec.	18—Pathe's Weekly No. 51	
Dec.	19—Princess Charming	
Dec.	19—Landscape in Japan (Scenic)	
Dec.	20—The Fatal Posing (Dr.)	
Dec.	21—Dad's Smash Up (Com.)	
Dec.	22—Providential Bread	
Dec.	22—In Japan, Nara, the Park of the Sacred Does (Scenic)	
Dec.	23—Actor's Hearts (Dr.)	
Dec.	25—Pathe's Weekly No. 52	
Dec.	26—The Burglar's Hard Luck (Com.)	
Dec.	12—Youth Versus Age	
Dec.	12—Small Trades in Malacca (Scenic)	
Dec.	13—The Flower Girl of Las Palmas (Dr.)	
Dec.	14—An Episode of the Early Mormon Days (Dr.)	
Dec.	26—Aboard a French Battleship (Scenic)	
Dec.	26—The Kromats	
Dec.	27—Mother-in-law Raises xx! (Com.)	
Dec.	28—His Daughter's Bracelet (Dr.)	
Dec.	28—Mushroom Culture (Edu.)	
Dec.	29—Yann, the Trouhador (Dr.)	
Dec.	30—The Idol (Dr.)	
Jan.	1—Pathe's Weekly No. 1	
Jan.	2—Infancy of Moses	
Jan.	2—Ice Formation at Odessa, Russia, at 31 degrees below zero (Sc.)	
Jan.	3—The Professor's Daughters (Com.)	
Jan.	4—The Rebuked Indian (Dr.)	
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Jan.	5—Dr. Two Step Prescription (Com.)	
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Dec.	13—Harbor of Marseilles, France (Sc.)	215
Dec.	20—The Miracle (Dr.)	1040
Dec.	27—The Stolen Treasure (Dr.)	680
Dec.	27—Fair Exchange Is No Rohbery (Com.)	322
Jan.	3—True to Their Trust (Dr.)	656
Jan.	3—A Cotton Goods Factory in France (Ind.)	325
Jan.	10—Lazy Bill and the Strikers (Com.)	702
Jan.	10—Pottery Making in Thoune (Ind.)	273

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Dec.	19—Vanity Fair (Three Reels)	
Dec.	20—Fires of Driftwood	
Dec.	22—A Reformed Santa Claus	
Dec.	23—The Old Doll	
Dec.	25—Some Good in All	
Dec.	26—The Patchwork Quilt	
Dec.	27—Testing His Courage	
Dec.	29—A Doubly Desired Orphan	
Dec.	30—In the Clutches of a Vapor Bath	
Jan.	1—A Romance of Wall Street (Dr.)	
Jan.	2—A Red Cross Martyr (Dr.)	
Jan.	3—The Heart of the King's Jester (Dr.)	
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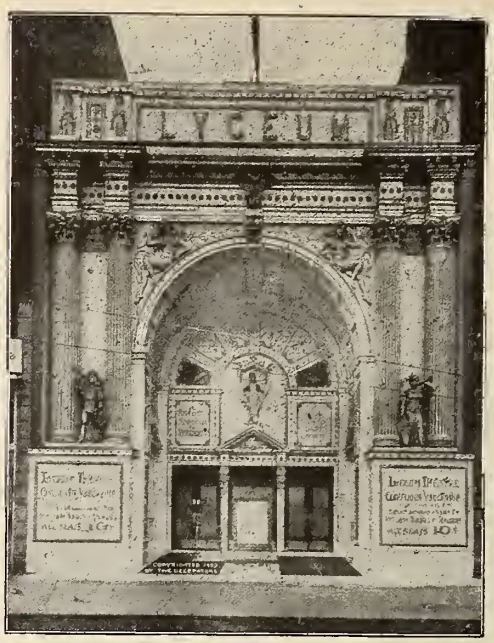

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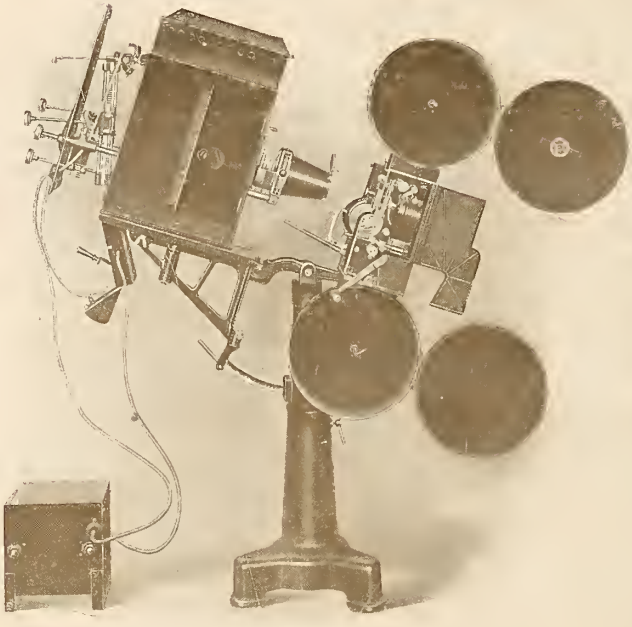

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